

National Report

on

Trends in School Music Education Provision in Australia

A Research Project

of

**The Music Council of Australia
in collaboration with
the Australian Society for Music Education
and the Australian Music Association**

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EXECUTIVE SUMMARY

Project Overview

Objectives

The focus of the project was identified by the Research Committee of the Music Council of Australia as being to provide factual information about designated trends in the provision of school music education in Australia, with possible use of this information in a national campaign in support of music education in Australian schools by the Music Council of Australia. A series of eleven research questions was developed by the Research Committee.

Research Questions

The following research questions were identified by the Research Committee of the Music Council of Australia as being relevant to the aim and objectives of the project:

- 1 What are the numbers of primary and secondary schools in each of the three systems (Public [i.e. Government], Independent, Catholic)?
- 2 In each of these categories and at each of these levels, what are the total numbers of students?
- 3 In each of the categories, what are the numbers of specialist music teachers?
- 4 In each of the categories (public [i.e. government], independent, Catholic) and at each level (primary and secondary), what are the numbers of students receiving music instruction?
- 5 If possible, what is the breakdown of the number of music students by grade (year) level?
- 6 What is the number of students sitting for examinations or undertaking other forms of assessment in music subjects at the end of their secondary education or at an equivalent level of Vocational Education and Training?
- 7 In each system, what is the number of hours of music instruction offered in each year level?
- 8 Of those hours, how many are devoted to core (mandatory, where it exists) curriculum and how many to music electives?
- 9 In each system, how many hours of instruction/participation are devoted to extra-curricular music activities?
- 10 Compared to the previous period (i.e. a decade ago or a previous government or administration), are school music programs constrained or supported by: a) availability of trained music teachers, and b) adequacy of music facilities, equipment, teaching materials?
- 11 At tertiary level in each state, how many hours of instruction are provided in music/music pedagogy to students of primary school teaching?

Research Procedure

The project was scoped by Principal Investigator. State Investigators were appointed with reference to ASME State Chapter Councils. Guidelines were developed by Principal Investigator for State Investigators—including additional information on research questions and possible sources of data.

State reports were reviewed by ASME State Chapter Councils and submitted to Principal Investigator and, after review, any additional data required was identified.

When the final versions of the State Reports were received, the Principal Investigator undertook editing, formatting and compilation of the state data into chapters that addressed each of the eleven questions into a National Report. The National Report was then circulated for review to State Investigators, ASME State Chapter Councils and Project Reference Group for comment.

Findings and Key Issues

Number of Specialist Music Teachers in Schools

The data available in relation to the number of specialist teachers was unfortunately quite incomplete with the result that longitudinal data was available for only three states (Queensland, South Australia and Victoria). The situation regarding classroom music in the two states for which data was provided is slightly ambiguous. In Queensland, there has been a significant improvement in the teacher:student ratio in government schools—in 1980 the ratio was one teacher for every 2005 students whereas in 2002, the situation had improved significantly to one teacher for every 670 students. The findings in South Australia on the other hand show a slight deterioration in the teacher:student ratio in government schools from one teacher for every 249 students in 1992 to one teacher for every 327 students in 2002. However given, at worst, a teacher:student ratio of 1:327 in South Australia the situation is comparatively better in South Australia than it is in Queensland.

In relation to instrumental music teachers, data from each of the three states—Queensland, South Australia and Victoria—suggest an overall improvement in two states, Queensland (where there has been an improvement in the teacher:student ratio from 1:3179 in 1980 to 1:1343 in 2002) and Victoria (where there has also been an improvement from 1:1971 in 1995/95 to 1:1687 in 2002) and a slight deterioration in South Australia (from 1:1732 in 1989 to 1:1953 in 2002).

Number of Students taught Music in Schools

Although there is still insufficient data to identify any national trends, it is possible to summarise the situation in the states and territories as follows.

- In the Australian Capital Territory, classroom music is a compulsory subject in Year 7 in most government high schools and it has therefore been assumed that 100% of students in that year receive classroom music instruction.

- In New South Wales, it is mandated that all students attending primary schools should receive classroom music instruction and that, in addition, all students during the course of their Lower Secondary School years (most usually in years 7 to 8) should receive 100 indicative hours of music instruction in order to qualify for the NSW Board of Studies School Certificate by the end of their Year 10.
- In the Northern Territory, the available data suggest that approximately 25% of all students across all years (primary through to the end of secondary) received music instruction during 2002. The overall percentage of students receiving music instruction in those schools designated as primary schools is 53.66%, with the breakdown into categories being 30.02% of primary students in government schools, 49.55% in Catholic schools and 81.41 in Independent schools.
- In Queensland, the assumption is that all primary school students from P to Year 7 in government schools receive music instruction. The situation in Catholic and Independent schools is unclear because no statistical information was available.
- In South Australia, the percentage of students in government schools (accounting for both primary and secondary school enrolments) receiving music instruction during 1995 was 23.97 and during 1996 was 23.25. In government secondary schools in 1995, 19.88% of students were receiving music instruction whereas in 1998, the percentage had fallen to 17.27. These figures represent a slight decline in the percentage of students in South Australian government schools receiving music instruction.
- There was no statistics available for Tasmania although official sources estimate that all students in primary schools should be receiving musical instruction.
- In Victoria, the only available statistics are from the 1988 Ray Review and a 1995 survey undertaken by Lierse (1999b) that estimated that approximately 25% of all post-primary school students were receiving music instruction at that time. The situation remained virtually the same over the period 1988 to 1995.
- In Western Australia, there were no statistics available on which to form a view on the numbers of students receiving music instruction.

Although the evidence is purely anecdotal, 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, is that a somewhat more relaxed approach is taken in the CSF and in its interpretation particularly in primary schools. Students are either receiving 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 is being taught at all, it is 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*. It is also a fairly common practice for music classes to be taken by volunteer parents with some musical knowledge and skills, or by a local musician or outside music teacher during perhaps a regular fortnightly ‘withdrawal’ time when the classroom teacher is given time for preparation, marking or other non-classroom duties. The fact that only two strands, Visual Arts and ‘Performing Arts’—the latter of which may consist of one or more of the three performing arts (music, dance and/or drama)—are required

under the *Curriculum and Standards Framework II—The Arts* for Levels 1 to 3 (Prep to Year 4) means that music is no longer even nominally required to be taught in Victorian government primary schools. Although Music is then included in its own right as one of six arts strands for years 5 to 12, effectively the *CSF II* represents a significant loss of ground for Music at the lower and middle primary school levels in Victoria.

Given that there are currently trials being undertaken of other curriculum models—for example the Queensland *New Basics—Curriculum Organisers* (Education Queensland 2000), the integrity of music as a discrete curriculum area may well be under threat. The Queensland Curriculum Basics for instance has, as its principal objective, ‘managing the enormous increase in information resulting from globalisation and the rapid rate of change in the economic, social and cultural dimensions of our existence’. This curriculum is being trialled in thirty-eight schools for a four-year period from 2000 and has four areas of development, which are based on four key questions:

1. Life pathways and social futures
Who am I and where am I going?
2. Multiliteracies and communications media
How do I make sense of and communicate with the world?
3. Active citizenship
What are my rights and responsibilities in communities, cultures and economies?
4. Environments and technologies
How do I describe, analyse and shape the world around me?
(Education Queensland 2000)

Although there is presumably the possibility of including some music within this context, its traditional role as a discrete area of the curriculum appears to have been entirely lost. Such a radical approach to curriculum design and development could be the direction to be taken nationally in the future and may well mean that the number of students receiving formal music instruction could decrease markedly under any new curriculum regime.

Number of Students enrolling for Music Subject at Year 12 Level

The number of students undertaking Music subjects at Year 12 level may be viewed as one of the key indicators of the extent of music teaching in Australian secondary schools. Despite some gaps in the statistical data and some anomalies (such as in Queensland in 1995 and the large percentage in Tasmania in 1998), the following table indicates either a fairly consistent or a slight increase in the percentage of the Year 12 student population who undertake music subjects.

Table Number of students studying Music subjects at Year 12 in Australian States and Territories, 1988-2001

Year:	1988	1991	1992	1995	1998	2000	2001
ACT		6.89%					6.89%
NSW	6.40%	5.40%	5.50%	5.30%	5.90%	6.60%	7.10%
NT				3.38%	2.87%	5.56%	8.84%
QLD			5.66%	0.23%	5.84%	6.41%	6.38%
SA			3.56%				5.91%
TAS					12.58%	8.56%	9.43%
VIC			2.86%	3.48%	3.89%	4.50%	4.20%
WA			2.48%	2.65%	3.08%	3.27%	3.69%
Av. %		4.49					6.55

The situation in the Australian Capital Territory and Queensland has remained fairly constant over the past decade or so. Other states/territories, most notably the New South Wales, Northern Territory, South Australia, Victoria and Western Australia have seen modest increases over the decade. The situation in Tasmania has fluctuated over the past five years but overall appears to have the largest proportion of student population undertaking music studies at its end-of-secondary-education examinations followed closely by New South Wales. It is significant that the number of end-of-secondary-education candidates in music subjects has, despite one or two exceptions, increased annually so that by 2001, the national average number of students taking music at year 12 was 6.55% compared with the comparable percentage from 1991/92 of 4.49.

Curriculum Status, Hours of Instruction and Type of Music Teaching in Schools

The situation varies considerably between states and territories. In some states/territories—the Australian Capital Territory, New South Wales, Victoria and Western Australia, there is no weekly period of time prescribed or mandated for class/core music instruction at the primary level in government schools. In other states and territories, there are either recommended or prescribed minima or average of hours to be allocated for music instruction at primary level—in Northern Territory, it is assumed that music will be taught for an average of 1.25 per week, in Queensland for 1.5 hours per week and in Tasmania for between 30 and 60 minutes per week. In South Australia, while it is assumed that primary school students will receive at least one music lesson per week, this is not mandated and indeed some school principals are satisfied to consider choir time as representing classroom music instruction.

At secondary level, the only state to have mandated music studies is New South Wales where students must undertake a music subject with a minimum of 100 indicative hours in year 7, 8, 9 or 10 as part of the requirements for the New South Wales School Certificate. Other states assume that Music will be available as an elective from Years 7 and 8 through to Years 11 and/or 12 when Music may be taken as part of the end-of-secondary-education examinations. A notable feature of the music studies at the secondary level in Australia is the lack of uniformity in the expectations of education authorities regarding core music studies at secondary level

where subject specialist (rather than generalist) teachers are by far the norm.

The situation in Independent and Catholic schools is impossible to ascertain due to lack of data. However, in the situation at Years 11 and 12 where music subjects may be taken for end-of-secondary-education qualification, the same time allocations apply to students across all systems.

Hours available for Extra-Curricular Music Activities

Overall there was little statistical data and certainly no uniform data about the number of hours devoted to extra-curricular music activities in schools. The best that could be done by most State Investigators was to report on the range of school music extra-curricular activities and where possible to give an estimate of the number of hours. Depending on the type of school—primary or secondary—and the category of school—government, Independent or Catholic school—the range of activities and the time allocated to extra-curricula music activities varies widely. Where a structured extra-curricular primary school band program is in place—as in Tasmania—there are additional ensemble rehearsal requirements of between 60 and 90 minutes per week to the small group instrumental music lesson of between 30 and 60 minutes per week. Otherwise, extra-curricular music activities vary so much that it is impossible to make any reliable estimate of the number of hours allocated to such activities.

Availability of Trained Music Teachers and Adequacy of Music Education Facilities

The answers to question on these issues highlighted several important problem areas, not only in relation to issues of the supply of specialist music teachers and the adequacy of music facilities, and equipment, but also in relation to broader policy issues.

One of these issues is a long-standing one—namely the unrealistic expectation, particularly of government primary schools, that classroom music will be taught by generalist primary school teachers. In reality this does not occur as it should in several states—in New South Wales, to some extent at least in the Northern Territory and South Australia, and in Victoria. The chief problems associated with this issue are:

- There is a mismatch between the extent—in terms of time allocation and therefore of curriculum content—of music curriculum studies undertaken by prospective teachers in their pre-service teacher education courses and the expectations of education authorities and/or the school in relation to classroom music teaching;
- There is also a lack of teacher professional development opportunities particularly for primary school music teachers with many states adopting the policy of leaving the provision of in-service education to teacher professional associations;
- Related in part at least to the lack of teacher professional development is a decline in the availability of curriculum support staff; evidence was presented that Music Branch or similar curriculum support had been dispensed with and, although there have been some appointments of Arts Curriculum Officers

(such as in Western Australia), these appointments are often non-music specific;

- While there is a policy in place that classroom music teaching at the primary level should be undertaken by generalist teachers, the argument for the provision of musically-qualified teachers to ensure that music teaching takes place loses creditability;
- The frequently referred to ‘over-crowded curriculum’ at the primary school level which has seen the introduction of new curriculum areas such as mandatory LOTE or Information Technology has resulted in less time being available for class music teaching; in addition, the inclusion of five art forms (or strands) instead of the traditional two (Music and Visual Art) has resulted not only in a further decline in the available time for teaching music but has had repercussions for teacher education where many institutions have felt compelled to broaden the range of arts areas to their arts curriculum studies.

At the secondary level, schools—both non-government and government—appear to have higher staffing levels and better infrastructure in terms of teaching space and equipment as well as being better funded overall than the primary school sector. With one or two exceptions, the availability of qualified secondary music specialists does not appear to be a significant issue.

In some states, the funding of instrumental teaching still appears to be a problem, particularly at the primary school level.

Adequacy of Pre-Service Teacher Education in Music

Despite the limited data available, statistics from the ACT and New South Wales indicate a significant decline in the amount of music curriculum studies in the course of generalist primary teacher education. There is also evidence of a significant decline in South Australia as well. Reasons for this decline have already been outlined—an increasingly crowded primary school curriculum and the expansion of The Arts from Music and Visual Arts to five arts areas with a consequent decrease in time allocation for music curriculum studies. This situation is likely to be fairly uniform across all primary teacher education courses in Australia. The result is that generalist primary teaching graduates, unless they have undertaken elective music and/or music education units within their courses, are unlikely to be sufficiently competent or confident to teach music effectively to their classes.

The situation regarding the preparation of specialist secondary music teachers is somewhat more optimistic. There is evidence from Queensland and Victoria that there has been an overall increase—presumably meeting the demand for secondary specialist music teachers—in the number of secondary music education graduates. The implication here is that, despite the rhetoric included in primary curriculum framework documents in some states that music is an integral part of primary arts education, if music is not being effectively taught at the primary level because of a lack of skills and knowledge among generalist primary teachers and there is not adequate provision for music specialists in primary schools, there may be a shift towards music being taught solely at the secondary school level and becoming merely an extra-curricular offering in primary schools.

From a cognitive-developmental perspective, there is considerable evidence to suggest that music learning should take place from the Early Childhood Education levels if children are to receive an effective education in music. The current situation in Australia from the perspective of generalist primary teacher preparation is that, with such limited time allocations for music curriculum studies being presumably uniform across all Australian primary teacher education courses, there is little chance that primary teachers will be capable of implementing music curriculum in their classrooms.

Recommendations

One of the most important findings to emerge from the research is the fact that there is the lack of uniform policies and practices in relation to the collection of statistical data about music education at the state and territory level. Indeed, aside from statistics collected end-of-secondary-education assessment authorities (which have a statutory obligation to do so), for whatever reason, state and territory education departments either do not collect, or (as has been evident on some occasions) are unwilling to release, statistical state on music education. This has made the identification of trends at both state/territory and national levels almost impossible in most instances.

During the mid 1960s, Graham Bartle, then Senior Lecturer in School Music at the University of Melbourne, was commissioned by the Australian Council for Educational Research (with funding from the Calouste Gulbenkian Foundation) to undertake a nation-wide survey of music education that involved approximately 150 schools. The report of this research was subsequently published as *Music in Australian Schools* (ACER, 1968). Bartle's findings at that time were that music in primary schools at the time was patchy, depending on whether the class teacher had any interest or expertise in music, and that even though secondary school music was more accepted it was rarely offered beyond the year 8 level. Major recommendations included details for employing itinerant instrumental teachers in government schools who could help lay the foundation for further development of the subject in secondary schools by beginning instrumental training at the primary school level.

Despite some shortcomings in the present research study, it has nevertheless set a useful benchmark in relation to several aspects of music education policy and practice and with a more detailed examination of some of these issues, a replication study could prove most useful as a means of identifying trends in the overall pattern of development in music education in Australian schools.

The key recommendation from the current research is the need for a comprehensive national survey of school music education in Australia. The present research has been undertaken on a very limited budget and the scope of its research questions has necessarily been limited by the available funding. Having identified some of the current issues in music education and also the lack of available data—particularly longitudinal data—from government education authorities as well as the almost total lack of information from the Independent and Catholic school systems, a large-scale and adequately funded research project needs to be undertaken.

Accordingly, there is a need for the Music Council of Australia together with professional associations such as the Australian Society for Music Education and/or the Australian Association for Research in Music Education and with music industry groups such as the Australian Music Association, to form a strategic alliance with one or more university partners to prepare an application for an Australian Research Council Linkage Grant. The application should be for sufficient funding to allow for a comprehensive survey of a representative sample of Australian schools of all types—primary, secondary, senior secondary and other ‘mixed-age’ (such as there are in Northern Territory)—and in all categories—government, Independent and Catholic schools. Ideally, the study should also draw on statistics that may also be available from state/territory education departments that may not have been available for the present study. To this end, representation should also be made to national and/or peak bodies such as the Ministerial Council on Education, Employment, Training and Youth Affairs, the Australian College of Educators, National Council of Independent Schools, the National Council of the Australian Council of Deans of Education, and the Australia Council to enlist their cooperation in locating data.

ABBREVIATIONS

Australian Capital Territory

ABS	Australian Bureau of Statistics
ACF	Arts Curriculum Framework
ACT	Australian Capital Territory
AIS	ACT Association of Independent Schools
CEO	Catholic Education Office
DEFYS	Department of Education, Family and Youth Services
IMP	Instrumental Music Program
KLA	Key Learning Area
PTS	Paid Tutor Scheme

New South Wales

AIS	Association of Independent Schools
ABS	Australian Bureau of Statistics
AMC	Australian Music Centre
AMEB	Australian Music Examinations Board
ASME	Australian Society for Music Education
BOS	Board of Studies
CEC	Catholic Education Commission
DE	Distance Education
DET	Department of Education and Training
DSE	Department of School Education
HSC	Higher School Certificate
HSPA	High School of the Performing Arts
K	Kindergarten
KLA	Key Learning Area
MCA	Music Council of Australia
NSW	New South Wales
OTEN	Open Training and Education Network
PAU	Performing Arts Unit
RFF	Relief from Face to Face
SC	School Certificate
SLNSW	State Library of New South Wales

Queensland

AIS	Association of Independent Schools
ABS	Australian Bureau of Statistics
AMC	Australian Music Centre
AMEB	Australian Music Examinations Board
ASME	Australian Society for Music Education

CIRAC	Creative Industries Research and Applications Centre
DEST	Department of Education, Services and Training
MCA	Music Council of Australia
MTAQ	Music Teachers' Association of Queensland
QSA	Queensland Studies Authority
QUT	Queensland University of Technology

South Australia

AMEB	Australian Music Examination Board.
ANCA	Australian National Choral Association.
BEd	Bachelor of Education.
DECS	Department of Education and Children's Services (name change as at July 2002—a legacy of the new Labour government)
DETE	Department of Education, Training and Employment (as the Department was known during the Liberal government pre July 2002)
FTE	Full-time equivalent
IMS	Instrumental Music Service, part of DECS
LOTE	Languages Other Than English
NIT	Non- Instruction Time
PAS	Publicly –assessed subject (less than half the marks are from a public examination; or assessment comes from other examiners apart from school-based teachers)
PD	Professional Development
PES	Publicly –examined subject (50% of marks are from public examination)
P21	Partnerships 21- introduced by the incoming CEO ex-Victoria in 1999, Geoff Spring, it was a move to local governance in schools with strong financial incentives for schools to follow. P21 is currently being reviewed by the Labour government.
R-7	Reception to year 7
SA	South Australia
SAYAB	South Australian Youth Arts Board
SSABSA	Senior Secondary Assessment Board of South Australia
SACE	South Australian Certificate of Education
SACSA	South Australian Curriculum Standards and Accountability
SAPPSMF	South Australian Public Primary Schools Music Festival

Victoria

AARME	Australian Association for Research in Music Education
AISV	Association of Independent Schools, Victoria
ABS	Australian Bureau of Statistics
ADMIS	Association of Directors of Music in Independent Schools
AMUSE	Association of Music Educators
ASME	Australian Society for Music Education
CEO	Catholic Education Office

CSF	Curriculum and Standards Framework
DE&T	Department of Education and Training
HSC	Higher School Certificate
IMT	Instrumental Music Teacher
KLA	Key Learning Area
P	Preparatory Year
VCAA	Victorian Curriculum and Assessment Authority
VCE	Victorian Certificate of Education
VET	Vocational Education and Training

INTRODUCTION

Aims, Objectives and Participants / Stakeholders

Project Aim

The aim of the project was identified by the Research Committee of the Music Council of Australia as being to demonstrate trends in the provision of school music education in Australia.

Objectives

The focus of the project was identified by the Research Committee of the Music Council of Australia as being to provide factual information about designated trends in the provision of school music education in Australia, with possible use of this information in a national campaign in support of music education in Australian schools by the Music Council of Australia.

Project Participant /Stakeholders

The participants/stakeholders in the project were the Music Council of Australia, the Australian Music Association and the Australian Society for Music Education.

Research Questions

The following research questions were identified by the Research Committee of the Music Council of Australia as being relevant to the aim and objectives of the project:

- 1 What are the numbers of primary and secondary schools in each of the three systems (Public [i.e. Government], Independent, Catholic)?
- 2 In each of these categories and at each of these levels, what are the total numbers of students?
- 3 In each of the categories, what are the numbers of specialist music teachers?
- 4 In each of the categories (public [i.e. government], independent, Catholic) and at each level (primary and secondary), what are the numbers of students receiving music instruction?
- 5 If possible, what is the breakdown of the number of music students by grade (year) level?
- 6 What is the number of students sitting for examinations or undertaking other forms of assessment in music subjects at the end of their secondary education or at an equivalent level of Vocational Education and Training?
- 7 In each system, what is the number of hours of music instruction offered in each year level?
- 8 Of those hours, how many are devoted to core (mandatory, where it exists) curriculum and how many to music electives?
- 9 In each system, how many hours of instruction/participation are devoted to extra-curricular music activities?.

- 10 Compared to the previous period (i.e. a decade ago or a previous government or administration), are school music programs constrained or supported by: a) availability of trained music teachers, and b) adequacy of music facilities, equipment, teaching materials
- 11 At tertiary level in each state, how many hours of instruction are provided in music/music pedagogy to students of primary school teaching?

Research Procedure

The project was scoped by the Principal Investigator.

State Investigators were appointed with reference to ASME State Chapter Councils.

Guidelines (two versions—see Appendix for Version 2 of the Guidelines) were developed by the Principal Investigator for State Investigators—including additional information on research questions and possible sources of data. State Investigators were consulted through telephone interviews about revisions to the original set of Guidelines.

State reports were reviewed by ASME State Chapter Councils and submitted to the Principal Investigator. After a detailed review, the Principal Investigator advised State Investigators of any additional data required.

When the final versions of the State Reports were received, the Principal Investigator undertook editing, formatting and compilation of the state data into chapters that addressed each of the eleven questions into a National Report. The National Report was then circulated for review to State Investigators, ASME State Chapter Councils and Project Reference Group for comment.

Final amendments were then made to the National Report and it was finally submitted to the MCA.

Research Team

The following research team was identified as being necessary to undertake the project:

- Principal Investigator—who had responsibility for overall project management, for compilation, analysis and synthesis of the state data, and for preparing the national report;
- State Investigators—who had responsibility for collection of data on each of the research questions for their particular state and for preparation of a state report;
- ASME Chapter Councils—who had responsibility to provide the State Investigators with assistance in collecting data and also to review the state report prior to submission; and
- MCA Reference Group—particularly the Executive Director of MCA—who had responsibility to provide on-going feedback on issues that arose during the collection of data and on reports submitted to the Principal Investigator.

Organisation of the National Report

Although the project aimed to identify trends in school music education provision through a comparison of longitudinal statistical data, many of the State Investigators found that there was comparatively little such data available, especially in relation to the non-government school sector (the Catholic and Independent systems). Even in the case of the government school systems, consistent statistical data had often not been collected by state education authorities, sometimes because of changes in policy particularly in relation to school-based management and, in some instances, simply because of a lack of any central authority responsible for music education, or more broadly, for arts education.

As the project progressed it became evident that although some data would provide points of longitudinal comparison, one of the major outcomes of the project would be a current (2002) ‘mapping’ of music education in Australian schools. Accordingly the National Report has been arranged so that the State (and Territory) Reports have, with some editing and re-formatting, been largely incorporated in the National Report. Much of the value of the State Reports lies as much in the descriptive as in the statistical data presented therein.

The National Report has been organised into a series of chapters that address each of the research questions in turn—these chapters have been identified numerically as Question 1 (Q.1) to (Q.11)—and, with some editing and separation of content in order to address each of the questions within discrete chapters, an attempt has been made to fully incorporate the State Reports into the National Report. Within each of the ‘question’ chapters, state reports on each of the research questions (in alphabetical order of states) are presented within numbered sub-sections (1 to 8), with the Executive Summaries of State Findings and of State and National Trends (where included) being sub-section 9. All tables included in the report are numbered according to the chapter in which they are included and then sequentially within the chapter.

Sources of Data

Unless otherwise stated, non-music specific data in relation to numbers of schools and students has been obtained from the Australian Bureau of Statistics publication entitled *Schools (4221.0)* that is produced every three years as a result of the triennial national census. Abbreviations and specific references that are cited in State Reports and have been included in this report are included at the end of this report.

Structure of State School Education Systems

Many of the states and territories differ in the way in which their school systems are structured, particularly in the point of transition between primary to secondary levels. The following chart illustrates the structure of the respective school systems.

SA / NT	SA / NT	NSW / VIC / ACT / TAS		QLD / WA	
SEC	Yr 12	SEC	Yr 12	SEC	Yr 12
SEC	Yr 11	SEC	Yr 11	SEC	Yr 11
SEC	Yr 10	SEC	Yr 10	SEC	Yr 10
SEC	Yr 9	SEC	Yr 9	SEC	Yr 9
SEC	Yr 8	SEC	Yr 8	SEC	Yr 8
PRIM	Yr 7	SEC	Yr 7	PRIM	Yr 7
PRIM	Yr 6	PRIM	Yr 6	PRIM	Yr 6
PRIM	Yr 5	PRIM	Yr 5	PRIM	Yr 5
PRIM	Yr 4	PRIM	Yr 4	PRIM	Yr 4
PRIM	Yr 3	PRIM	Yr 3	PRIM	Yr 3
PRIM	Yr 2	PRIM	Yr 2	PRIM	Yr 2
PRIM	Yr 1	PRIM	Yr 1	PRIM	Yr 1
PRIM	R / P	PRIM	K / P	—	—

QUESTION 1

WHAT ARE THE NUMBERS OF PRIMARY AND SECONDARY SCHOOLS IN EACH OF THE THREE SYSTEMS (GOVERNMENT, INDEPENDENT, CATHOLIC) IN EACH OF THE STATES?

This section also includes an overview of any special provisions for music teaching in the respective school systems.

1.1 Australian Capital Territory

Table 1.1

Numbers of ACT schools identified by education system and level of education in 2001

2001	Gov	Indep	Catholic	Total
Primary	66	5	22	93
Secondary	22	1	5	28
Primary/Secondary combined	3	6	2	11
Special	4	1		5
Total	95	13	29	137

Government schools comprise 69% of all schools in the ACT. There are no specially identified or scholarship-based Government performing arts schools in the ACT.

1.2 New South Wales

Table 1.2

Numbers of NSW schools identified by education system and level of education in 2001

	Gov schools	Non-government schools			All schools
		Catholic	Independent	Total	
Primary	1,648	424	107	531	2,179
Secondary	394	124	20	144	538
Both prim / sec	64	33	167	200	264
Special	80	7	24	31	111
Total	2,186	588	318	906	3,092

In NSW approximately 70% of all schools are government schools. Special mention needs to be made to some of these in their provision of music education to students. The Conservatorium High School is a selective secondary school with a unique education environment. This school aims to promote the musical talents of students with extensive experience in all aspects of music, through school programs, and by fostering interaction with the Sydney Conservatorium of Music. Interaction takes the form of instrumental study, participation in performing ensembles and chamber music. These lessons are taught by staff of the Sydney Conservatorium of Music.

Students also have free admission to concerts and master classes at the Sydney Conservatorium of Music.

Other schools—Campbelltown High School of the Performing Arts (HSPA), Hunter HSPA, Kur-ring-ai Creative Arts High School, Newtown HSPA, and Wollongong HSPA—place a strong focus on music in curricular programs and extra-curricular activities. For example, year 9 and year 10 students at the Newtown HSPA are able to double the amount of curricular music studied. A strong emphasis is placed on creativity, composition, and integration with drama, visual arts and dance at this school.

Education of students from remote areas of NSW is provided by 12 primary and 7 secondary government Distance Education (DE) schools. Music is taught at all levels of the primary and secondary curriculum through courses which utilise Learning Materials Production Centre resources designed at Open Training and Education Network (OTEN), field visits, and radio lessons. Students in schools which do not offer elective music can study music through DE.

Among the services provided the Conservatorium Access Centre (Sydney Conservatorium of Music) are academic courses for students from age 5 to 21 in Board of Studies (BOS) curricula from Kindergarten (K) to the Higher School Certificate (HSC) in year 12. In addition to providing enrichment for students taking music classes in schools, the Conservatorium Access Centre provides support to students who do not have access to music classes within their own school. Conservatorium Access Centre classes are held on Saturdays from 9am to 1pm.

1.3 Northern Territory

Table 1.3

Numbers of NT schools identified by education system and level of education in 2002

	Gov schools	Non-gov schools			All schools
		Catholic	Independent	Total	
Primary only	91	7	8	15	121
Community Ed or Mixed Age Comprehensive	43	6	4	10	63
High Schools	14	2	4	6	26
Total	148	15	16	31	210

Source: June 2002 statistics, via Sue Watterson, Research Assistant, Business Information Services Division, NT Department of Employment, Education and Training. Pers comm. June 27, 2002.

Note that a special music high school called the Northern Territory Music School is supported by the Northern Territory Department of Education (now the Department of Employment, Education and Training [DEET]). There was previously (or may still be) a Senior Education Officer (Music) position within the Northern Territory Department of Education.

1.4 Queensland

Table 1.4

Numbers of Queensland schools identified by education system and level of education in 1976-2002

Year	Gov	Non-Gov	Indep	Catholic	Gov Prim	Gov Sec	Total
2002	1272**	445	170^	275*	1074**	198**	1717
2001	1293	428	N/A	N/A	1219	263	1721
2000	1297	421	N/A	N/A	1220	262	1718
1999	1300	420	N/A	N/A	1228	258	1720
1996	1314	410	N/A	N/A	1235	270	1724
1991	1319	396	N/A	N/A	1241	261	1715
1986	1313	381	N/A	N/A	1219	238	1694
1981	1255	349	N/A	N/A	N/A	N/A	1604
1976	1209	331	N/A	N/A	N/A	N/A	1540

Source: Schools Australia 2001, ABS, * QCEC, ^ AISQ, ** Ed Qld

1.5 South Australia

The figures for government schools and non-government schools based on the March Census, 2002 are taken from the Department of Education, Training and Employment (DETE) website. The figures for independent schools (Indep) and Catholic schools were obtained by telephone from the Independent Schools Board Office and the Catholic Education Office respectively. However, when added together, they do not concur with figures stated on the DETE website for 'non-government' schools. Note that in South Australia, primary school begins with reception class when students turn 5; and the final year in primary school is year 7. Secondary school begins at year 8.

Table 1.5

Numbers of SA schools identified by education system and level of education in 2002

Category	Gov	Independt	Catholic	Non-govt
Junior primary schools R-2	47			
Primary schools R-7	382	46	93	118
Rural schools	9			
Secondary schools 8-12	75	10	30	23
Combined R-12	7	36		58
Area schools R-12	51			
Aboriginal schools	16			
Special schools	20			3

By an act of parliament during the Dunstan era, four Special Interest secondary music schools were established in the Adelaide metropolitan area. A task force set up by the Minister of Education, prompted by a proposal of the Secondary Music Curriculum Committee in 1974, recommended the establishment of Music Centres. The four Special Interest Music Centres were established from 1976 at Brighton, Marryatville, Woodville and Fremont High Schools, which corresponds to four geographically distinct areas in Adelaide. Special Interest music places are available by audition to students throughout South Australia. The schools emphasise excellence in all aspects of music (including composition) and cater for approximately 90 Special Interest

music students each from years 8 to 12. These students have double the amount of class time music compared to the elective music program, but they must also participate in the extra-curricular music ensembles within the school. The schools support a wider range of orchestras, concert, stage and jazz bands, instrumental ensembles and choral groups than would be available in most other secondary schools.

1.6 Tasmania

Table 1.6

Numbers of Tasmanian schools identified by education system and level of education in 1981-2001

		1981	1991	2001
Government	Primary	191	172	145
	Secondary	67	75	69
Sub Total		258	247	214
Independent	Primary			13
	Combined	25	28	18
	Secondary			1
Sub Total		25	28	32
Catholic	Primary			23
	Combined	36	37	7
	Secondary			5
Sub Total		36	37	35
TOTALS		319	312	281

It can be seen from Table 1.6 that the percentage of government as compared with non-government schools in Tasmania has fallen slightly from over 80% of all schools in 1981 to 76% of schools in 2001.

Secondary schools in the government system include high schools (grades 7-10) and senior secondary colleges (grades 11 and 12).

In the non-government system, there are a number of schools which offer a continuous education from Kindergarten to Grade 12 (combined primary and secondary). Non-government secondary schools usually include senior secondary students on the one campus.

1.7 Victoria

The Australian Bureau of Statistics (2001) Census gives results for the numbers of government and non-government schools. The figures for five-year intervals from 1976 to 2001 appear in Table 1.7.1 below.

Table 1.7
Numbers of Victorian schools identified by education system, 1976-2001

	Victorian Schools, by category of school							
	1976(a)	1981	1986	1991	1996	1999	2000	2001
Government	2,164	2,147	2,114	2,029	1,700	1,631	1,629	1,625
Non-government	586	632	733	696	679	688	695	696
Total	2,750	2,779	2,847	2,725	2,379	2,319	2,324	2,321

Source: ABS Schools Australia 4221.0

a) Excludes special schools.

Table 1.8 shows figures broken down into Primary, Secondary, and combined Primary/Secondary. (Special schools provided special instruction for physically and/or intellectually disabled students, or those with social problems.)

Table 1.8
Numbers of Victorian schools identified by level of education in 1976-2001

	Schools: Primary, Secondary, and Combined Schools (a)							
	1976	1981	1986	1991	1996	1999	2000	2001
Primary	n/a	n/a	2,035	1,988	1,741	1,684	1,685	1,681
Secondary	n/a	n/a	528	492	391	372	369	367
Prim/Sec	n/a	n/a	140	124	150	170	177	178
Total	2,750 (b)	2,779	2,847	2,725	2,379	2,319	2,324	2,321

n/a = not available

(a) From 1982 onwards special schools were not classified as primary or secondary but have been included in the total

(b) Excludes special schools.

Table 1.9 shows the number of schools in the three Victorian school systems from 1993 to 2001. 74% of all schools were government schools in 1993, while 70% of all schools were government schools in 2001.

Table 1.9
Numbers of Victorian schools identified by education system, 1993-2001

	Victorian Schools 1993 to 2001									
	1993	1994	1995	1996	1997	1998	1999	2000	2001	
Government	1,934	1,731	1,711	1,700	1,661	1,644	1,631	1,629	1,625	
Catholic	499	496	493	493	494	492	492	491	491	
Independent	184	183	182	190	190	193	196	204	205	
Total	2,617	2,410	2,386	2,383	2,345	2,329	2,319	2,324	2,321	

Source: <http://www.ais.vic.edu/public/statistics.htm>

The government education system in Victoria is possibly the most decentralised in terms of administration and structure in Australia. The Association of Music Educators (aMuse) (formerly Victorian Schools Music Association) receives funding (the salary of an Executive Officer) from the Victorian Department of Education and office accommodation at the Statewide Curriculum Resources Centre in Carlton.

ASME is also provided with office accommodation at the Statewide Curriculum Resources Centre.

In addition to the Victorian College of the Arts Secondary School (VCASS), there are several secondary schools where special music programs are offered: Blackburn High School, Hamilton Technical High School, McKinnon High School, MacLeod High School, MacRobertson Girls High School, and University High School (Ray Report, p.55). In addition there are several other secondary schools—such as Balwyn High School and Melbourne Boys’ High School—that have a good reputation for their music programs. There were designated music specialist schools called ‘Music Placement Schools’ up to the mid 1990s, but these no longer exist and there is no special funding for specialist music programs in government schools. However, there is government support for Melbourne Youth Music (MYM) which is an Extension Education Service offered by the Education Department. It administers the Saturday Music School which caters for over 450 students aged from 7-23 years in eleven different ensembles. MYM also administers the January Music Camp, a non-residential summer school for instrumentalist and vocalists.

1.8 Western Australia

In Western Australia, the education system is divided into three stages:

1. Kindergarten and Pre-primary education
2. Primary education (Years 1-7)
3. Secondary education (Years 8-12)

Non-compulsory early childhood education programs are provided at all government and many non-government primary schools for four and five year old children.

Kindergarten education commences at the beginning of the year for children who reach the age of 4 on or before 30 June. Pre-primary education commences at the beginning of the year for children who reach the age of 5 on or before 30 June.

In 2002 schooling is compulsory from the beginning of the school year in which a child reaches the age of 6 (Year 1), and until the end of the school year in which the child reaches the age of 15 (Year 10).

The non-government school sector includes independent schools and systemic schools.

Independent schools are private organisations administered centrally by a church or religious body, such as the Anglican Church, Catholic Church, Seventh Day Adventist Church, or Swan Christian Education Association. The Catholic school system is the largest group of systemic schools.

The West Australian Department of Education Statistical Report from 2001 identifies a variety of schools in both the Government and Non-Government sectors of education in Western Australia. The numbers of schools in each of these categories are given below in Table 1.10.

Table 1.10

Numbers of WA schools identified by education system and level of education, 2001

TYPE OF SCHOOL	No of SCHOOLS
<i>GOVERNMENT SCHOOLS</i>	
Primary Schools	545
District High Schools	59
Secondary Schools	96
Education Support Schools	69
School of isolated & Distance Education	1
TOTAL Government Schools	770
<i>NON-GOVERNMENT SCHOOLS</i>	
Primary Schools	163
Primary-Secondary Schools	84
Secondary Schools	44
TOTAL Non-Government Schools	291
<i>COMMUNITY PRE-SCHOOLS</i>	42
<i>INDEPENDENT PRE-SCHOOLS</i>	15
GRAND TOTAL	1118

In the government high school sector, special note needs to be made of the Secondary Special Placement Program (SSPP) schools—Perth Modern School and Churchlands Senior High School. These are selective high schools and students audition for their places in the school. The schools receive special funding in order to support the development of the abilities of the musically-talented students.

Typically, the music program consists of two streams of students in these schools. The Special Music Scholarship stream consists of students who were successful in the selection process for a Special Music Scholarship. They receive individual instrumental tuition for five years, classroom music education and involvement in performing ensembles. The Special Music Option stream exists to provide students learning instruments through the Education Department from the feeder primary schools with the opportunity to continue. These students either did not wish to apply for a Special Music Scholarship, or their application was unsuccessful. Students from primary schools that are not feeder schools to the music scholarship school, who are unsuccessful in the selection process for Special Music scholarships, may also be offered a place in the Option program.

Apart from music classes and instrumental lessons in school time, students will typically be involved in a weekly choir rehearsal and one or two weekly instrumental ensemble rehearsals. These may be before or after school, or on Saturday morning (Churchlands SHS website).

Mention also needs to be made of John Curtin College of the Arts. This specialised secondary school is committed to the student's pursuit of excellence in all areas of the formal and informal curriculum with a special emphasis on the Arts. Specialist Arts programs exist in Drama, Dance, Music—Jazz and Composition, Music Theatre and Artsmedia. Students supplement their major area of study in the Arts by undertaking enrichment studies in other performance and visual art areas.

1.9 Summary

This section has addressed the question ‘What are the numbers of primary and secondary schools in each of the three systems (Government, Independent, Catholic) in each of the states?’ Some State Investigators provided statistical information for either 2001 or 2002 while others were able to provide longitudinal data for five-year intervals from 1976 to 2001 such as in the Victorian Report. The sources of data used by the State Investigators varied, with some drawing on Australian Bureau of Statistics Census information while others relied on statistical information supplied by education authorities in their particular states. Regrettably, there was no uniform format for the information supplied by the State Investigators; this made comparisons between states/territories difficult. Moreover, the statistical data, particularly that obtained by the State Investigators from education authorities in their particular states, often included specific information regarding the type of primary or secondary school—for example, Combined R-12 schools as opposed to Area Schools R-12 in South Australia, or District High Schools and Secondary Schools in Western Australia. These local differences in the types of schools made the situation less clear than if uniform school categories were used in all states and territories. However, readers are referred to the Australian Bureau of Statistics census information for fuller details including comparative data of the numbers of government and non-government schools in each state or territory.

QUESTION 2

IN EACH OF THOSE CATEGORIES, WHAT ARE THE TOTAL NUMBERS OF STUDENTS?

2.1 Australian Capital Territory

Students in Government schools make up 63% of all school students in the ACT.

Table 2.1

Total numbers of ACT students in school categories and levels, 2001

	Government	Independent	Catholic	All Schools
Total Primary	21,439	2,318	8,733	32,490
Total Secondary	16,531	3,470	8,152	28,153
Total	37,970	5,788	16,885	60,643

2.2 New South Wales

Most recent statistics available for numbers of students in primary and secondary schools in different categories are from 2001. Primary schools in NSW include all years between Kindergarten and year 6. Secondary schools include all years from year 7 to year 12.

Table 2.2

Total numbers of NSW students in school categories and levels, 2001

	Government Schools	Independent Schools	Catholic Schools	Total Numbers of Students
Total Primary	499, 232	51, 769	124, 938	675, 939
Total Secondary	297, 323	44,495	111, 557	453, 375

2.3 Northern Territory

Table 2.3

Numbers of NT school students identified by education system and level of education, 2002

Type of School	Primary	Junior High or Sec-aged Indigenous	Senior Secondary	Total of students
<u>Gov Schools</u>				
Primary only	14871			
Community Ed or Mixed Age Comprehensive	4217	1460		
High Schools		4143	3030	
Sub-Totals	19088	5603	3030	27721

<u>Catholic Schools</u>				
Primary only	2109			
Community Ed or Mixed Age Comprehensive	1272	533	91	
High Schools		608	189	
Sub-Totals	3381	1141	280	4802
<u>Independent Schools</u>				
Primary only	909			
Community Ed or Mixed Age Comprehensive	611	258		
High Schools		924	250	
Sub-Totals	1520	1182	250	2952
Totals	23989	7926	3560	35475

Source: June 2002 statistics, via Sue Watterson, Research Assistant, Business Information Services Division, NT Department of Employment, Education and Training. Pers comm. June 27, 2002.

2.4 Queensland

Table 2.4

Total numbers of Queensland students in school categories and levels, 1980-2002

Year	Gov Primary ^	Gov Sec ^	Gov Special ^	Totals Gov Schools ^	Non-Gov Prim	Non-Gov Sec	Non-Gov total*	Total Prim*	Total Sec*	Total of all schools
1980	242104	106050	4746	352900	n/a	n/a	n/a	n/a	n/a	
1981	246505	108605	4867	359977	62303	43514	105817	308808	152119	460927
1982	249295	114022	6217	369534	n/a	n/a	n/a	n/a	n/a	
1983	245891	122622	6488	375001	n/a	n/a	n/a	n/a	n/a	
1984	238568	130390	6769	375727	n/a	n/a	n/a	n/a	n/a	
1985	232186	136787	6727	375700	n/a	n/a	n/a	n/a	n/a	
1986	228489	139316	8049	375854	59910	58478	118388	288399	197794	486193
1987	227776	141229	7095	376100	n/a	n/a	n/a	n/a	n/a	
1988	233306	142407	4154	379867	n/a	n/a	n/a	n/a	n/a	
1989	242183	141047	3775	387005	n/a	n/a	n/a	n/a	n/a	
1990	246052	140817	3759	390628	n/a	n/a	n/a	n/a	n/a	
1991	251212	143370	3443	398025	71507	64727	136234	322719	208097	530816
1992	254106	143840	3176	401122	n/a	n/a	n/a	n/a	n/a	
1993	258759	142135	3338	404232	n/a	n/a	n/a	n/a	n/a	
1994	261130	139424	2689	403243	n/a	n/a	n/a	n/a	n/a	
1995	263292	139660	2598	405550	n/a	n/a	n/a	n/a	n/a	
1996	264914	144141	2631	411686	80181	77898	158079	345095	222039	567134
1997	266020	146744	2499	415263	n/a	n/a	n/a	n/a	n/a	
1998	269319	149244	2474	421037	n/a	n/a	n/a	n/a	n/a	
1999	272495	150923	2458	425876	86493	84673	171166	358988	235596	594584
2000	276984	151017	2401	430402	89176	85735	174911	366160	236752	602912
2001	280813	151763	2519	435095	91503	86731	178234	372316	238494	610810
2002	281053	156989	2605	440647	n/a	n/a	n/a	n/a	n/a	

* Data from ABS

^ Data from Education Queensland

Enrolments are as at the July Census each year except for 2002 where February data is provided.

Table 2.5

Total enrolments in Queensland Catholic schools (Full-Time Equivalent), 1991-2001

Year	Total
1991	89144
1992	89741
1993	91037
1994	93217.8
1995	94821.7
1996	96790.3
1997	98583.6
1998	100193.7
1999	101747.9
2000	103198.8
2001	104463.1

Source: DEST August Census 1991 – 2001

2.5 South Australia

Separate numbers of students in the Independent and Catholic systems were unable to be obtained. The figures for SA government schools were taken from the government website as at the census March 2002 and the figures labelled ‘total’ are the figures obtained from the Australian Bureau of Statistics for 2001.

Table 2.6

Numbers of SA school students identified by education system and level of education, 2002

Year level	Govt school students	Total
Total Primary	106234	159400
Total Secondary	64543	90096

2.6 Tasmania

Table 2.7

Total numbers of students in each level and system for the years 1981-2001

	1981	1991	2001
Primary			
Government	37023	28511	26051
Independent	14917*	19952*	20821*
Catholic			
Total Primary	51940	48463	46872
Secondary			
Government			
Independent			
Catholic			
Total Secondary	33909	37151	35925
Total of All Schools	85849	85614	82797

*Combined independent and Catholic numbers.

Numbers at secondary level have increased in the twenty-year period due largely to increased retention rates of students especially at senior secondary level. The Department of Education *Annual Report 2000-2001* records an increase in the retention rate from year 10 students to year 11 students of 58.8% in 1989 to 84.8% in 2000.

The decline in numbers at the primary level reflects a general decline in the Tasmanian population including school age children.

2.7 Victoria

The statistics available for total number of students enrolled in Government, Catholic and Independent schools from 1993 to 2001 appear in Table 2.8.

Table 2.8

Total numbers of students in each system for the years, 1993-2001

	1993	1994	1995	1996	1997	1998	1999	2000	2001
Government	526,636	520,328	514,805	517,062	518,476	521,413	524,849	528,189	532,258
Catholic	173,631	174,157	174,532	176,080	177,291	178,214	178,768	179,442	180,027
Independent	77,330	78,709	80,940	83,313	85,657	87,773	90,937	94,064	97,080
Total	777,597	773,194	770,277	776,455	781,424	787,400	794,554	801,695	809,365

Source: <http://ais.vic.edu.au/public/statistics.htm>

Table 2.9 shows numbers of full-time students enrolled at primary and secondary schools at five-year intervals from 1976 to 2001. Primary schools in Victoria include all years from Preparatory to Year 6. Secondary schools include all years from year 7 to year 12.

Table 2.9

Total numbers of students in each level for the years 1976 – 2001

	1976	1981	1986 (b)	1991	1996	1999	2000	2001
Primary	492,813	481,414	421,465	430,553	435,822	447,005	451,720	453,766
Secondary	332,977	335,239	368,116	358,960	340,633	347,549	349,975	355,599
Total	825,790	816,653	796,532	789,513	776,455	794,554	801,695	809,365

(b) includes 23, 274 students at special schools for whom primary or secondary status was not identifiable

Source: ABS Schools 2001 4221.0

2.8 Western Australia

Statistics from 2001 provides the most recent data for numbers of students in primary and secondary schools. In Western Australia, there are three levels of schooling—pre-primary, primary (Years 1 to 7) and secondary (Years 8 to 12).

Table 2.10

Total numbers of WA students in school categories and levels, 2001

TYPE OF SCHOOL	Pre-Primary	Primary	Secondary	Total
GOVERNMENT SCHOOLS				
Primary Schools	25,745	128,924	0	154,669
Schools of the Air	63	241	136	440
Remote Community Schools	241	998	298	1,537
District High Schools	2,111	10,228	6,008	18,347
Secondary Schools	0	0	70,214	70,214
Senior Colleges/Campuses	0	0	3,288	3,288
Education Support Schools	300	1,938	1,053	3,291
Agricultural Colleges/Schools	0	0	429	429
School of Isolated & Distance Education	28	198	343	569
TOTAL GOVERNMENT SCHOOLS	28,488	142,527	81,769	252,784
NON-GOVERNMENT SCHOOLS				
Primary Schools	7,687	33,537	0	41,224
Primary-Secondary Schools	2,814	15,570	23,496	41,880
Secondary Schools	0	0	22,090	22,090
TOTAL NON-GOVERNMENT SCHOOLS	10,501	49,107	45,586	105,194
COMMUNITY PRE-SCHOOLS	1,229	0	0	1,229
INDEPENDENT PRE-SCHOOLS	693	0	0	693
TOTAL	40,911	191,634	127,355	359,900

2.9 Summary

This section has addressed the question ‘In each of those categories (Government, Independent, Catholic/primary and secondary schools), what are the total numbers of students?’ As with the previous question, some State Investigators provided statistical information for either 2001 or 2002 while others were able to provide longitudinal data over five or ten year time spans. The sources of data used by the State Investigators varied with some drawing on Australian Bureau of Statistics Census information while others relied on statistical information supplied by education authorities in their particular states. As with the previous question, there was no uniform format for the information supplied by the State Investigators which made comparisons between states/territories difficult. However, readers are referred to the Australian Bureau of Statistics census information for fuller details including comparative data of the numbers of government and non-government schools in each state or territory.

QUESTION 3

IN EACH OF THE CATEGORIES, WHAT ARE THE NUMBERS OF SPECIALIST MUSIC TEACHERS?

3.1 Australian Capital Territory

In the ACT, government schools operate under a 'school-based management' regime in which individual school boards are responsible for developing school staffing arrangements. The ACT Department of Education, Family and Youth Services (DEFYS) advised that data on numbers of specialist music teachers is therefore not centrally collected. Similarly, the ACT Association of Independent Schools (AIS) advised that such data is not centrally collected. Collecting of detailed staffing data from individual schools was beyond the scope of this report.

The term specialist music teacher may be understood for the purpose of this report as a teacher with either (a) a Bachelor of Education degree including a major in music; or (b) a Bachelor of Music and a Diploma of Education. High Schools and Secondary Colleges are generally assumed to have at least one such teacher, responsible for classroom teaching as well as extra-curricular bands, choirs and/or orchestras. The primary role of these teachers is the delivery of the curriculum from years 7-12 through classroom teaching.

DEFYS has operated a scheme called the Instrumental Music Program (IMP) in Government primary schools for 25 years, which operated in 40 schools in 2001. Currently the scheme employs six 'Itinerant Instrumental Music Teachers' defined as 'qualified classroom teachers who also have demonstrable skills in at least one instrument and working knowledge of all other band instruments'. The IMP does specify if these teachers have any training at tertiary level in music performance, ensemble direction, or music pedagogy.

The IMP teachers are also required to provide 'in-service training' to primary school teachers in schools using the IMP, in order that the primary school staff may operate school bands formed from IMP students. These bands may also include students at the school who play instruments who are not part of the IMP program.

It would appear that there are few specialist music teachers who are working as such in primary schools in any of the three categories. Anecdotal evidence suggests that most qualified primary school teachers with a major in music work as generalist primary teachers, although they may take a larger number of music classes. The general practice in many government schools appears to be that taking classroom music or ensemble classes usually falls to a teacher who simply has interest and experience in music, and may have no tertiary-level music or music pedagogy training.

Most high schools, in all three categories, appear to have at least one music specialist on staff. A small number of government high schools have very large music programs supported by multiple staff. Lyneham High School, for example, has over a

third of its student body of some 700 students participating in a timetabled elective band program.

The larger Independent and Catholic Schools, which are often combined primary/secondary schools, generally have two or more music specialists on staff. These may teach years K-6 as well as secondary, although in at least one instance there is a music specialist in a private school teaching music in primary exclusively.

Some ACT schools have a high level of parent or volunteer involvement in school music, particularly in running extra-curricular bands, orchestras and/or choirs. Some of these parents or volunteers are tertiary-trained musicians or music teachers, some cases retirees.

Many schools, across all three categories, operate a Paid Tutor Scheme (PTS) in which itinerant instrumental teachers come to the school and give individual or small groups tuition during and/or outside school hours, billing parents privately. In some cases these instrumental teachers also direct bands, orchestras and/or choirs. There is no government requirement for such teachers to have any formal qualification. Anecdotal evidence suggests that most such teachers hold at most a degree in music performance, but with no education qualification. There exists a Departmental policy document (1990) that specifies that such schemes not to be operated during timetabled teaching hours; however this guideline appears to be widely ignored. Data on the number of teachers working in PTS is not collected.

3.2 New South Wales

For the purposes of observing the NSW music teaching situation, clearly it is necessary to define the term specialist music teacher. A specialist music teacher in NSW schools is one who has completed a music major (approximately 8 subjects) in a degree and has teacher qualifications. In NSW a majority of such teachers is in secondary schools. The primary role of these teachers is the delivery of the curriculum from years 7-12 through classroom teaching. Additionally, these teachers might rehearse and conduct extra-curricular instrumental and choral ensembles. It is not uncommon for specialist music teachers, whose training was principally in secondary music education, to teach in primary schools. In schools with combined primary and secondary student enrolments, especially evident in Independent and some Catholic schools, specialist music teachers generally teach both levels.

Although it is impossible to quantify the numbers and roles of specialist music teachers in NSW schools accurately, Table 3.1 provides an estimate based on staffing formulae. However, it should be noted that the figures in the table below are an estimate only and need to be treated with some caution.

Table 3.1

Estimated numbers of specialist teachers in NSW schools delivering curricular music

	Government schools	Non-government schools	
		Independent	Catholic
Primary	Not available		Not available
Secondary	700 *		250***
Both Primary and Secondary		560**	
Total	700	560	250

* This is an estimate based on 394 government high schools, 144 with over 900 students. This number of students in a school requires at least two music specialists - a formula of 1.8 teachers in each school was applied, as suggested by Curriculum Directorate (DET), totalling 700.

** This is an estimate based on 187 independent secondary and combined primary/secondary schools. Best information available is that there are at least three music specialists on average in these schools.

*** This is an estimate based on 157 Catholic secondary and combined primary/secondary schools. There are 11 dioceses in the NSW Catholic system. Each is autonomous in its staffing. The CEC confirms that there are 25 schools with numbers between 801-1000, 17 from 1001-1200, and 8 with numbers of more than 1201. Of the combined primary and secondary there are 5 with numbers between 1001 and 1200, and 5 in excess of 1201. Consequently there are at least 50 schools calculated to have at least 2 teachers and 93 schools which have been calculated to have at least 3 teachers.

The arrangement in New South Wales is that a relief face-to-face teacher (RFF) generally takes the class of a primary teacher for a specific KLA, providing the teacher with relief time for other duties. Many primary school principals decide on the nature of the RFF with their staff. In some cases, the RFF teacher will be Creative Arts - Music. In a majority of schools, the generalist classroom teacher implements the primary music program. There are no figures within DET, or from the two other systems, which provide an estimate of numbers of specialist music teachers in primary schools.

In addition to classroom music specialist teachers included in Table 3.2, there are other specialist music teachers in schools whose role is supplementary and complementary to the curriculum. The role of these specialist music teachers is to rehearse, train, and conduct large and/or small instrumental or choral ensembles. This is usually a part-time role. Another role undertaken by specialist music teachers supplementary to a curriculum teacher, is as a peripatetic teacher in an instrument or voice in a one-to-one situation. This is again usually a part-time position.

Co-curricular and extra-curricular programs in schools can be large and can involve many specialist music teachers. Some large independent schools traditionally require 3 levels of specialist music teachers—classroom music teachers, visiting choral and/or instrumental conductors, and peripatetic teachers who teach individual students. In these schools there may be as many as twenty music teachers in the music department. In Catholic and independent schools similar arrangements can be made and some schools in these systems have extensive extra-curricular music programs. Due to a lack of comprehensive data, and the differing needs within individual schools, it is not possible to estimate the numbers of specialist music teachers employed in NSW schools.

A third and more recent role of specialist music teachers in schools is the composer-in-residence or composer/teacher. Several schools employ a music specialist in this area.

3.3 Northern Territory

3.3.1 Government Schools

In NT government primary schools, all teachers are encouraged to teach some aspects of music in class as part of the Arts component of the new NT Curriculum Framework. However, no required minimum time for music teaching is stated. The Curriculum Framework document emphasises the desirability of a holistic arts experience in primary school which can be embedded into all learning areas as follows:

‘In Primary schools combined arts programs working collaboratively in several art forms can strengthen artistic understandings. Understandings across all learning areas can also be developed and shared through the arts. Careful consideration should also be given by primary teachers to provide learning experiences from within all five of the art forms.’

and

‘All learners in the arts should have the opportunity to participate fully in the five art forms to be able to demonstrate ... progress.’

According to the learning models espoused by the NT Curriculum Framework:

‘...teaching in the Arts takes on a cyclical nature where learners undertake the same fundamental activities at different levels of their development, but the complexity and conditions of improvisation (for example) vary according to the phase of development. It is essential to provide for continued revisiting of the art forms to facilitate development of knowledge, skills and understandings necessary to achieve the intended learning outcomes.’

It is evident from the use of phrases like: ‘can strengthen artistic understandings’, ‘consideration should also be given’, ‘should have the opportunity’ and ‘facilitate development of knowledge’ that no specific music teaching is actually mandated in primary schools. Teachers are advised that from ‘Band 4’ (a stage of development not necessarily tied to chronological age, in which students have acquired a stated level of skills and understandings), outcomes for the arts should be subject/discipline specific.

In many schools, ordinary classroom teachers are making an effort (some quite successfully) to implement a regular music education program in their classes, not only with respect to the curriculum, but also from their own knowledge of its importance, direction from the principal and/or request from parents.

In addition to this, some schools employ a classroom music specialist either

- because of a genuine desire (on the part of the principal and staff) to ensure a developmental music education program for their students, or
- because of the need for provision of non-contact time for staff.

In both circumstances, the ‘music specialist’ may not necessarily have formal music or music-teaching qualifications, but is deemed a ‘specialist’ by the school once that teacher has expressed some ability or interest in music, or even just a willingness to take on the role. The number of ‘Music Specialists’ listed here includes designated class music teachers across the whole or majority of the school, whether or not they have specialist music skills and qualifications.

Number of Music specialists in Government primary Schools	18
Number of Music specialists in Community Education Centres or Mixed-age/Comprehensive Schools	7
Number of Music specialists in Government High Schools	12

Note: In High schools, ‘music specialists’ usually have had some formal music training.

3.3.2 Catholic Schools

- Note: Catholic schools may also employ a classroom music specialist either
- because of a genuine desire (on the part of the principal and staff) to ensure a developmental music education program for their students, or
 - because of the need for provision of non-contact time for staff.

In addition, music educational activity is often related to liturgical needs.

Number of specialists in Catholic Primary schools	4
Number of specialists in Catholic Mixed age schools	2
Number of specialists in Catholic Junior High/Sec schools	3

(Source: Dr. William Griffith, CEO Catholic Education, NT.)

3.3.3 Independent schools

Note: In Independent schools, there is a growing push for regular music education from parents. Indeed, some parents themselves with music skills offer some teaching time. Hence the higher percentage of music specialists to number of schools in this category.

Number of specialists in Independent Primary schools	4
Number of specialists in Independent Mixed age schools	4
Number of specialists in Independent Junior High/Sec schools	2

Total number of Specialists :	<u>56</u>
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3.4 Queensland

In Queensland there are specialist music teachers in all schools, except for some that are remote or very small. Specialist teachers service primary schools providing half an hour per week of class-based instruction. Additionally, the majority of primary and secondary schools have visiting instrumental staff providing extra curricular tuition through individual or small group lessons and conducting ensembles. Teachers listed as secondary music teachers may have been engaged in teaching some non-music subjects and many general teachers possess music qualifications and, particularly in the primary schools, may take music lessons.

The following data is based on Teacher Types as recorded in the Departmental HR Systems. These numbers therefore represent only the specialist music teachers. Prior to 1997, only full-time teachers were counted. From 1997, the data includes both the head count and the full-time equivalent (FTE).

Table 3.2

Number of Specialist Music Teachers in Queensland Government Schools, 1980-2002

Year	Count FTE	Type of Teacher	Preschool			Primary			Special			Secondary					
			M	F	T	M	F	T	M	F	T	M	F	M	F	T	
1980	FTE	Music	0	0	0	18	80	98	0	1	1	35	42	77	53	123	176
1980	FTE	Inst Music Instructor	0	0	0	45	23	68			0	36	7	43	81	30	111
1981	FTE	Music	0	0	0	21	86	107	1	0	1	36	99	135	58	185	243
1981	FTE	Inst Music Instructor	0	0	0	48	25	73			0	31	6	37	79	31	110
1982	FTE	Music	0	0	0	22	96	118	1	0	1	31	112	143	54	208	262
1982	FTE	Inst Music Instructor	0	0	0	49	28	77			0	36	8	44	85	36	121
1983	FTE	Music	0	0	0	24	102	136	1	0	1	31	118	149	56	220	276
1983	FTE	Inst Music Instructor	0	0	0	50	28	78	0	0	0	37	9	45	87	37	124
1984	FTE	Music	0	0	0	29	103	132	1	0	1	31	129	160	61	232	293
1984	FTE	Inst Music Instructor	0	0	0	51	28	79			0	40	15	55	91	43	134
1985	FTE	Music	0	0	0	30	115	145	1	0	1	34	149	183	65	264	329
1985	FTE	Inst Music Instructor	0	0	0	60	30	90			0	47	14	61	107	44	151
1986	FTE	Music	0	0	0	30	123	153	1	0	1	40	151	191	71	274	345
1986	FTE	Inst Music Instructor	0	0	0	58	36	94			0	57	18	75	115	54	169
1987	FTE	Music	0	0	0	27	143	170	1	0	1	51	154	205	79	297	376
1987	FTE	Inst Music Instructor	0	0	0	55	33	88			0	62	17	79	117	50	167
1988	FTE	Music	0	0	0	27	149	176	1	1	2	50	157	207	78	307	385
1988	FTE	Inst Music Instructor	0	0	0	57	34	91			0	62	19	81	119	53	172
1989	FTE	Music	0	0	0	28	170	198	1	1	2	53	156	209	82	327	409
1989	FTE	Inst Music Instructor	0	0	0	57	36	93	0	0	0	62	19	81	119	55	174
1990	FTE	Music	0	0	0	29	190	219	0	2	2	58	154	212	87	346	433

1990	FTE	Inst Music Instructor	0	0	0	58	38	96	0	0	0	59	22	81	117	60	177
1991	FTE	Music	0	0	0	32	213	245	0	1	1	59	157	216	91	371	462
1991	FTE	Inst Music Instructor	0	0	0	55	39	94	0	0	0	62	21	83	117	60	177
1992	FTE	Music	0	0	0	23	186	209	0	0	0	51	134	185	74	320	394
1992	FTE	Instrumental Music	0	0	0	66	39	105	0	0	0	52	20	72	118	59	177
1993	FTE	Music	0	0	0	26	195	221	0	0	0	54	129	183	80	324	404
1993	FTE	Inst Music	0	0	0	63	38	101	0	0	0	55	22	77	118	60	178
1994	FTE	Music	0	0	0	24	194	218	0	0	0	51	124	175	75	318	393
1994	FTE	Inst Music	0	0	0	63	43	106	0	0	0	52	21	73	115	64	179
1995	FTE	Music	1	5	6	26	195	221	0	0	0	51	123	174	78	323	401
1995	FTE	Inst Music	0	0	0	70	45	115	0	0	0	44	19	63	114	64	178
1996	FTE	Music	2	5.7	7.7	29.3	258	287.3	0	0.4	0.4	47	126	173	78	390	468.4
1996	FTE	Inst Music	0	0	0	84	74	158	0	0	0	51.7	23.2	74.9	136	97	232.9
1997	FTE	Music	2	3.7	5.7	37.4	293	330.4	0.2	0.6	0.8	55.3	129	184.3	95	426	521.2
1997	FTE	Inst Music	0	0	0	83.5	80.3	163.8	0	0	0	48.6	30	78.6	132	110	242.4
1998	Count	Music	2	5	7	42	346	388	1	1	2	56	137	193	101	489	590
1998	Count	Inst Music	0	0	0	95	104	199	0	0	0	54	36	90	149	140	289
1998	FTE	Music	2	2	4	33	216	249	0	0	0	54	119	173	89	337	426
1998	FTE	Inst Music	0	0	0	68	55	123	0	0	0	43	24	67	111	79	190
1999	Count	Music	0	0	0	36	259	295	1	0	1	33	99	132	70	358	428
1999	Count	Inst Music	0	0	0	51	85	136	0	0	0	42	48	90	93	133	226
1999	FTE	Music	0	0	0	33.8	211.5	245.3	0.6	0	0.6	32.7	94.1	126.8	67	306	372.7
1999	FTE	Inst Music	0	0	0	44	66.2	110.2	0	0	0	35.9	40.7	76.6	80	107	186.8
2000	Count	Music	0	0	0	58	371	429	4	1	5	37	117	154	99	489	588
2000	Count	Inst Music	0	0	0	2	3	5	0	1	1	82	94	176	84	98	182
2000	FTE	Music	0	0	0	54.1	353.8	407.9	0.8	2.5	3.3	55.5	160.35	215.85	110	517	627.04
2000	FTE	Inst Music	0	0	0	77.6	83	160.6	0	1	1	82.2	58.04	140.24	160	142	301.8
2001	Count	Music	0	0	0	96	652	748	1	10	11	61	166	227	158	828	986
2001	Count	Inst Music	0	0	0	265	286	551	0	1	1	138	122	260	403	409	812
2001	FTE	Music	0	0	0	56.2	387.1	443.3	2	1.5	3.5	56.6	154.4	211	115	543	657.8
2001	FTE	Inst Music	0	0	0	98.8	92.5	191.3	0	1	1	64.3	53.2	117.5	163	147	309.8
2002	Count	Music	0	0	0	100	637	737	2	4	6	61	196	257	163	702	865
2002	Count	Inst Music	0	0	0	41.6	21.1	62.7	0	1	1	188	136	324	230	158	387.7
2002	FTE	Music	0	0	0	57.4	357.2	414.6	0.4	1.2	1.6	56.9	185.5	242.4	115	544	658.6
2002	FTE	Inst Music	0	0	0	139	64	203	0	1	1	69.1	54.8	123.9	208	120	327.9

Source: Annual National Schools Statistics Collections

3.5 South Australia

There is a lack of precise data in South Australia regarding the number of specialist music teachers taking general classroom music in the Independent and Catholic systems.

In relation to government schools, the following table was provided by Jenni Helling, Chief Workforce Planner, Human Resources, DECS, for teachers who taught or nominated to teach music for the years 1992-2002. While the chart gives no precise details as to how many were actually teaching music, it can give an indication of the availability of specialised music teachers in DECS schools in South Australia and in particular, the difference between 1992 and 2002.

Table 3.3
Specialist Music Teachers in South Australian Schools, 1992 and 2002

School Type	1992		2002	
	FTES	Persons	FTES	Persons
Aboriginal Schools	3.0	3	2	2
Area Schools	58	62	34.9	41
Combined Primary/Secondary Schools	20.9	24	18.4	20
Junior Primary Schools	59.9	69	21.3	27
Primary Schools	281.1	318	192.7	224
Rural Schools	3.5	4	0	0
Secondary Schools	263.1#	293	133.3	141
Special Schools	9.0	10	6.2	7
Open Access College	5.7	6	2	2
Language Centres	1	1	2	2
Special Education facilities	0	0	3	3
Administrative and Support Services	11	11	86.3#	96
Curriculum	0	0	1.8	2
Unallocated	35.9	42	16.7	20
TOTAL	752.1	843	520.9	587

FTES= Full-time equivalent positions.

Notes: The data is collected by survey every 2 years and is sent to school sites only. Any teacher appointed after the date the survey was undertaken who taught music or nominated to teach music are not included. Figures against non school type sites are teachers who were at a school site when the survey was undertaken, but since then have gone on Workcover, extended leave or were seconded.

263.1# = This figure includes instrumental staff.

86.3# = Instrumental staff have been taken from the secondary school figures for 1992 and in 2002, put under the figures for administrative services.

A few inferences may be drawn from the data regarding the provision of specialist music teachers in government schools.

- There is a significant difference in music specialist staffing between 1992 and 2002, indicating a 31% decrease in music teaching personnel in the span of a decade.
- On present data comparing the number of junior primary and primary schools with the provision of classroom music teachers, barely half these schools are likely to have a music specialist.
- There are no music specialists in the 9 rural schools.
- There are 35 specialists for 51 area schools.
- One may be able to assume that each secondary school has a music specialist given the numbers. Since 5 to 6 full-time music staff may be located at each of the Special Interest Music Centres, the ratio is closer to 1.6 per school.

Factors affecting staffing are now discussed.

3.5.1 Classroom Music Teachers: Government Schools

Being called a 'music specialist' in a DECS primary school does not necessarily mean that titleholders have had any specific music training as part of their tertiary qualifications. It may be any teacher who shows an interest in music that ends up

taking music instruction in the school, by choice or coercion, because no one else on the staff feels competent enough to take it and the principal has taken the initiative to give students music instruction at the school. Teaching a subject for more than three years is sometimes recognised as an appropriate qualification to teach a subject. Anecdotally, it is rare for a music specialist in a DECS primary school to be employed full-time in that capacity. Secondary school teachers in the public system have tertiary music qualifications generally.

According to David Hendry, a DECS Human Resources Placement Officer, there is no shortage of qualified music specialists in South Australia, either permanent or contract, primary or secondary. There are 78 teachers on his database who are available to teach classroom music in South Australia but have no position at present and are awaiting placement. All country positions have been filled, with the main difficulty of country schools being the availability of contracts. According to David, about 10% of primary schools ask for Non-Instruction Time (NIT) in music. Primary teachers are entitled to 2.5 hours of NIT time per week. Schools are mandated to teach LOTE, and if this instruction time is included as NIT, then there is a small amount of time available for music positions. Given the current increase in the number of Information Technology NIT positions, there is the possibility that music NIT positions may reduce.

A study in 2000 concerning the upper primary choral program of the Public Primary Schools' Music Festival (SAPPSMF) gives some indication of those responsible in South Australia for implementing music programs in public primary schools (Pietsch 2001). 83% (n=165) of schools involved in the Adelaide Festival arm of the program responded to the questionnaire. Choir trainers were asked to identify their position at the school at which they were the choir trainer.

Table 3.4
School Role of Choir Trainers in Upper Primary Choral Programs of SAPPSMF, 2000

Position at school	% of choir trainers
Generalist primary school teacher	42.2%
Specialist music teacher	28.1%
Specialist music and generalist teacher	6.6%
Choir trainer	11.8%
Leadership team of the school	3.7%
Other (eg. Parent, LOTE teacher etc.)	7.4%

Those who were employed at the school on the basis of their musical skills (i.e. specialists and choir trainers) comprised 46.6% of the respondents. However, there was little statistical difference between the group of generalist teachers/leadership team (50.3%) and the specialists when surveyed for their perceptions of their competence in

- identifying if the children were singing in pitch accurately,
- whether the children were rhythmically accurate,
- their confidence in teaching musical aspects and
- their confidence in assisting the choir in part-singing.

Of the schools involved in the survey, 55% (n=91) offered classroom music apart from the choral program and for 38% of those schools (n=63), a specialist music teacher took the class (or 69% of schools who reported their schools had classroom music).

There is no specification or recommendation by DECS that specialist classroom music teachers are necessary to teach music at primary school level. There are no separate music curriculum specialists/advisers within DECS. With music now one fifth of the Arts in the National Curriculum, this has led to a further blurring of definitions, where there are now primary teachers appearing who call themselves Arts specialists, who again may not have had any music training, but may have drama and dance for example in their tertiary training.

School principals have been responsible, generally, for deciding whether a separate music specialist is employed at their school. There are indications that primary principals in South Australia have favoured employing music specialists, at least in the past. A paper prepared by Don Edgar (2000) prompted the Australian Government Primary Principals' Association to commission a survey entitled 'Our Future', investigating principals' views on school resourcing. Amongst the highest priorities were the funding of specialist teachers in music and physical education. From the survey, the SA Primary Principals Association initiated a 'Hands Up for Primary Education' campaign, which developed a list of 8 priorities for increased funding, one being the need for primary school music specialists. The campaign targeted politicians in a pre-election period and enlisted parents' help in bringing their concerns forward (Leonie Trimper 2002). While requests for government funding for music specialists can be seen to be of high priority for SA primary principals, this does not necessarily result in this prioritising at school level where there are competing values at play in the allocation of limited staff resources.

The introduction of 'Partnerships 21' in 2000 when Geoff Spring (ex-Victoria and initiator of 'Schools of the Future') was appointed Chief Executive Officer of DETE, is, anecdotally at least, cause for some concern for music's future in both primary and secondary schools. Partnerships 21 is a model, similar to Victoria's 'Schools of the Future', where local governance allows, according to its advertising, 'increased resource flexibility at the local level to allow leaders to create the conditions that will deliver outcomes for each student' (Partnerships 21, 2002). As Anne Lierse demonstrated in her research on the consequences for school-based management in Victoria, 'when the money runs out, in many instances it is the music teacher that goes first' (Lierse 1998, p.169).

A move away from the need for music specialists towards general Arts teachers is implicit in the latest curriculum produced by DETE. The new SACSA framework for years R-10, implemented in government schools in 2001, is South Australia's version of the Commonwealth's National Curriculum Statements and Profiles. The Catholic and Independent systems are working towards using this document as their curriculum. The document states that 'all students should experience all art forms during their time at school'; the Arts comprise music, dance, drama, visual arts and media studies. The document does not stipulate any amount of time to be given towards each area so local decisions determine the balance and emphasis. Based on constructivist learning theories that see several curriculum areas combined and with

learning outcomes that are generic embracing all arts areas, the document also blurs the lines between subject areas and how much time is devoted to each. While it is too early to tell the impact, if any, that this 'new' curriculum will have on the provision of music education and changes to classroom practices, anecdotal concerns are:

- its movement away from a view of music as a developmental skill-based subject;
- a slightly greater emphasis on students as listeners and passive audience; and
- less emphasis on participation in music-making.

The emphasis on the role of industry and work in the development of Arts programs in schools as exemplified in the DETE and SA Government publications *ARTSsmart: A strategy for arts education in South Australian Schools 2001-2007* and *ARTS+ 2000-2005*, and the lack of mention of music are further indication of trends that could impact on the provision of music specialists in future.

3.5.2 Classroom Music Teachers: Non-government schools

Primary and secondary 'specialist music teachers' in Independent schools, tend to have music majors or music qualifications as part of their degree and most schools in the independent school system employ music specialists. The existence of a music program is regarded as a 'selling point' for the Independent schools, as can be seen on many schools' websites and their advertising material to the community. The exceptions are the smaller, less wealthy schools or country schools. It is believed there are more full-time music specialists in the Independent schools than in either the government or Catholic schools.

Brian Huppatz, Senior Education Advisor, Catholic Education Office, conducted a recent survey (July 2002) of music specialists in which 40% of Catholic primary schools responded. It was found that music specialists tended to be found in the larger schools (700+) or medium sized schools where teachers would be employed from between 0.3 time to up to 2 full-time specialists in the larger schools. In the country and in smaller schools, he commented that there was a reliance on the classroom teacher to provide music instruction. All Catholic secondary schools (80% response rate) had qualified music staff, ranging in extent of employment from 0.8 to 2 or 3 full-time positions in the larger schools.

3.5.3 Instrumental Teachers: Instrumental Music Service

Apart from classroom music, specialist music teachers in the form of instrumental staff are employed by DECS under what was previously known in the department as Music Branch, and now known as the Instrumental Music Service (IMS). The distribution of instrumental teaching staff to schools throughout the state is organised by 4 managers located in various regions of Adelaide. The aim of IMS 'is to provide a flexible, responsive and high quality service to South Australian schools in the provision of instrumental instruction to students as a value-added component of their school's music curriculum' (IMS 2002). Despite the intention of IMS to provide a component of the music curriculum, it is true that for some schools IMS is the only music present in their curriculum. Over the past ten years in particular, the emphasis

of IMS has been to distribute instrumental teaching staff equitably, to enable poorer and country areas a 'value-added' share of resources. In 1995-1996, there were 103 FTE staff which included a librarian and 6 managers. In 1996, there was a 23% cut in FTE's, and support for keeping the database was removed. In 2002, there are 87.4 full-time equivalent positions (with 130 teachers) employed in South Australian public primary and secondary schools on a variety of instruments (including voice teachers). In 1990, 38 different instruments were taught (Giles 1991). Most of these positions are peripatetic in nature. Approximately 380 schools share the instrumental staff (36% country, 64% city) with 46% involved in primary schools and 54% of staff in secondary government schools.

3.5.4 Instrumental Services by Private Providers

Especially when instrumental services were cut to some schools during the large cuts made to IMS in the 1990s, some principals of government schools decided to encourage private providers of instrumental lessons into the school. There are many DECS schools where this system has worked successfully and is of significant benefit to lower-income families, because these providers are often cheaper than studio teachers and they can also provide group tuition to further reduce fees. Communication with school staff (with regard to school excursions etc.) and following up students who miss lessons and still recouping term fees does pose problems because there are rarely on-site school staff within the DECS primary school to administer the system. The value placed on private instrumental staff by the host school staff and community can determine the instrumental teacher's ability to impact positively on that school's music education. With the advent of P21, a number of schools have decided to start charging fees to these private teachers to add to their school income. As a result, a number of teachers have left these DECS schools.

It is commonplace for non-government schools to use private instrumental staff extensively for instrumental lessons during the school timetable. St. Peters Boys Grammar School, for example, has 23 private instrumental staff in the Junior School. Instrumental staff often favour working in the non-government system for various reasons. In some private schools, music staff at the school organise timetables, follow up lessons, ensure regular payments for instrumental staff (some including superannuation benefits) and provide teaching rooms and recess facilities superior to public schools. In turn, instrumental staff are more likely to be prepared to run out-of-hours ensembles and concerts for that host school if they sense they are being valued.

3.6 Tasmania

In none of the three categories is data available concerning the number of specialist music teachers. Some estimates however were devised from contact with schools and teachers and based on the numbers of students in each system and at each level.

The definition of a specialist music teacher needs some clarification. For the purposes of this report, a specialist music teacher is one who has completed a full degree in music with a teaching degree added or completed a degree in music education. It is impossible within the constraints of this study to ascertain qualifications of individual

teachers of music. Therefore, numbers of music teachers in schools does not equate to specialist music teachers.

In the government sector, it is estimated that more than 95% of schools have a music program, but this is not necessarily taught by a music-trained specialist, especially at the primary level. However, it should be noted that the percentage cited above is an estimate only and needs to be treated with some caution.

At primary level, the range of employment of a music teacher varies from 1 day per week to 5 days per week. Thus, two or three schools may employ a teacher and therefore it is difficult to ascertain the actual number of teachers employed specifically to teach music.

In Hobart, the Primary School Music Program (a government sector program) also involves instrumental specialists attending schools who have elected to be part of the program.

In the independent and Catholic sectors, again at primary level, it would be unusual for music not to be taught, but numbers of music teachers and their qualifications are not available.

At the secondary level, if music is offered, a specialist music teacher would most likely teach it in all three system—government, independent and Catholic.

An estimate of the number of music teachers in government secondary schools would be twice the number of schools i.e. $65 \times 2 = 130$. This allows for larger suburban schools with 3-4 classroom teachers and 3-4 specialist instrumental teacher and smaller schools which may have a music teacher, though not necessarily employed to teach music full time.

In most government high schools in suburban Hobart, itinerant instrumental music specialists are employed. These teachers usually attend a number of schools during a working week, in addition to the classroom teacher(s) based in schools. Individual schools must fund the salaries of itinerant teachers but their time distribution is coordinated by a central employee who also has responsibility for the Primary Music Program. This situation is uncommon outside the Hobart area. In 2002, the Primary Music Program oversees the employment of twelve FTE (full time equivalent) itinerant music teachers whose workload is spread over primary and high schools. The number of teachers employed this way has remained fairly constant in the last eight years although the distribution of teachers between schools has changed as schools opt in or out of the primary school program and numbers in high schools change.

In government senior secondary colleges, instrumental music specialists are employed as needed depending on the students' needs, in addition to the classroom teachers.

3.7 Victoria

A specialist teacher in Victoria is one who has completed a music major in a degree and teacher qualification. The majority of these teachers are in secondary schools where their main role is classroom teaching Years 7-12. In addition these teachers often rehearse and conduct extra-curricular instrumental and choral ensembles. There are cases where specialist music teachers whose training was in secondary education opt to teach in primary schools. (This is similar to the situation in NSW). It is not possible to specify the numbers of specialist music teachers in Victoria accurately.

3.7.1 Government schools

The situation in primary schools as described below is much the same in 2002.

‘The availability of Music Education in primary and special schools varies across the State. In many schools a teacher (with or without qualifications) is designated as a specialist music teacher. Time fractions for such teachers vary. In others, music remains the responsibility of the generalist classroom teacher’ (Ray 1989, p.24)

‘Traditionally, primary school teachers have been trained as generalist teachers. The expectation has been that generalist teachers would provide music experiences for their students in the context of their total classroom program’ (Ray 1989, p. 70)

Classroom Music Teachers

It is difficult to quantify the number of specialist music teachers in government schools for the reasons given below.

‘Schools have the flexibility to select which subjects from the Arts CSF they wish to offer at each year level and to staff their schools accordingly’ (Lierse, 1996).

‘[Since 1993] a large number of classroom music teachers have found themselves without full time employment, or have been named in ‘excess’ to staffing needs, necessitating their movement to another school. This situation has been aggravated by the reduction of classroom music on the timetable resulting from the curriculum squeeze since the introduction of the CSF along with new government initiatives regarding increased participation in PE, Sport, and LOTE. This has forced schools to reduce classes in a number of subject areas to find the necessary curriculum time on the timetable’ (Lierse, 1996)

Preliminary results of a study of a sample of primary government schools show that of 27 schools that responded, 25 provide classroom music from P-6, one provides classroom music from Year 1-Year 4, and one provides classroom music from Year 5-Year 6. The number of classroom music teachers ranges from one to three, while

two schools have one specialist music teacher. Instrumental tuition takes place in 18 schools with the number of instrumental staff ranging from one to eight (Blyth).

Instrumental Music Teachers

Since 1983, Instrumental Music Teacher (IMT) allocations have been based on school submissions to the central staffing office. There has been no policy of agreed criteria upon which to base decisions. The percentage of schools with instrumental music programs (IM) increased from 56% in 1985 to 66% in 1989.

Table 3.5
Instrumental Teachers by Region, 1989

Region	Teachers 1989	Enrolments 1989	
Eastern	76.8	54,461	
Southern	56.4	45,482	
Western	55.9	55,621	
Barwon South Western	21.9	19,256	
Central Highlands Wimmera	16.5	11,206	
Loddon Campaspe Mallee	13.6	16,860	
Goulburn North Eastern	12.7	16,746	
Gippsland	9.5	13,497	
Music Library	21	–	
Melbourne Youth Music Council	0.6	–	
Regional Co-ordinators	1.5	–	
TOTAL	267.5	233,129	

Table 3.6
Post-Primary Schools with Instrumental Music Teachers, Victoria, 1989

Region	Schools with IMTs	Total No of Schools	% of schools with IMTs
Eastern	62	77	80.5
Southern	47	69	68.1
Western	60	96	62.5
Barwon South Western	22	37	59.5
Central Highlands Wimmera	18	25	72.0
Loddon Campaspe Mallee	17	36	47.2
Goulburn North Eastern	20	31	64.5
Gippsland	18	27	66.7
TOTAL	264	398	66.3

Note: 'Thirty-four percent of post-primary schools do not have access to the IMT program at all and when the average statewide pupil teacher ratio of 1:885 is taken into account it is clear that many schools have a minimal allocation' (Ray 1989, p.38)

Table 3.7
Allocation of Instrumental Teachers across Regions in Victoria, 1989, 1995 and 2002

Region	1989	1995	2002
Eastern	76.8	117.3	63.1

Southern	56.4		61.6
Western	55.9	73.5	38.2
Northern			44.0
Barwon South Western	21.9	23	25.6
Central Highlands Wimmera	16.5	16.2	16.8
Loddon Campaspe Mallee	13.6	18.9	24.3
Goulburn North Eastern	12.7	18.5	22.7
Gippsland	9.5	16.1	18.7
Total	267.5	287.3	315.0

Source: VASSP(1996), DE&T

Note: The Eastern and Southern metropolitan regions and Northern and Western metropolitan regions were amalgamated in 1992 and separated again in 1997.

Table 3.8

Instrumental music specialists in Victorian Government schools, 1989, 1995 and 2002

Year	Total Inst Teachers	Total of Students	Teacher: Student Ratio
1989	267.5	527700	1:1972.7
1995	287.3	514805	1:1791.8
2002	315.5	532258	1:1687.0

3.7.2 Independent schools

Results of a survey of a small sample of Directors of Music in Independent Schools show that the number of primary specialist teachers ranged from 3 to 30 (for a P–12 campus, this could include instrumental teachers), while the number of specialist secondary teachers ranged from 2 to 8. Not included in these figures are contract teachers — there can be as many as 21.

3.7.3 Catholic schools

In the case of Catholic schools, anecdotal evidence suggests that many schools outsource their music programs. Many Western Zone primary schools subcontract their individual music tuition to visiting teachers and the parents pay the teachers directly with the school merely providing space for the lessons.

3.8 Western Australia

In Government schools, decentralisation coupled with a lack of mandated hours for music instruction has, in Western Australia, led to the development of school staffing formulae being determined largely by the school principal, both at the primary and secondary school levels. The staffing formula is based on the number of students in a school with the staff make-up, or areas of expertise, being determined by the principal. Due to these reasons, schools make their own decisions about the provision of the music curriculum and there is no requirement by the Department of Education for schools to report on this.

For 2001, the Department of Education, did however hold records that indicated 186 primary teachers were employed in government primary schools to teach music, and although some generalist teachers were also teaching music, these records did not reflect this. Another point to consider here is that this data did not indicate whether the positions were full time or part time. Some teachers are also known to have worked in more than one school part time, making in total, a full time load across two (or more) schools.

For government secondary schools in 2001, records indicated that there were 130 music teachers employed. The School of Instrumental Music (SIM)—a branch of the Department of Education—provides instrumental teachers to primary and secondary government schools.

The School of Instrumental Music provides the following services to government schools, school clusters and districts:

1. consultancy (in planning and developing school music programs)
2. instrumental staffing allocation and management (including performance management and professional development and professional development for instrumental teachers)
3. instrumental instruction and ensemble direction
4. an instrumental load, maintenance and repair service
5. access to an Instrumental Music Resource Centre
6. enrichment activities for students

For Districts and School Clusters, the introduction of an instrumental program (or of a new instrument into an existing plan) is considered in the light of a general development plan for music in the district and in a particular school cluster (traditionally a secondary school and its contributory primary schools).

Instrumental music services are planned in such a way that they guarantee continuity for students. Instrumental music lessons, generally started in the primary years, continue in secondary school until at least the end of Year 10. They extend to Year 12 for students enrolled in either of the two accredited upper secondary courses.

The delivery of instrumental music in the primary school is structured in such a way that students are able to continue their studies into the secondary school. Its provision is closely linked to the secondary school music program on offer in the area high school.

Normally, primary students will proceed to the instrumental music program in their area high school, often with the same instrumental music teacher. Most have the opportunity to choose to continue music until the end of Year 12. Some students have the opportunity to commence instrumental music in Year 8.

No data are available for non-government schools.

3.9 Summary of State Findings and Indication of State and/or National Trends

3.9.1 State Findings

ACT

Government schools in ACT operate under a school-based management system which means that there are no statistics available centrally from the Department of Education, Family and Youth Services (DEFYS) about the number of classroom music teachers in schools. There is also no available data from the Catholic or Independent school sectors.

However, the DEFYS has operated an Instrumental Music Program in government schools for the past twenty-five years. During 2001-02, there were 6 teachers (qualified classroom teachers who teach at least one instrument) who operate in 40 government schools in the ACT; IMP teachers also provide in-service education in music for primary school teachers. Many schools also operate a Paid Tutor Scheme.

New South Wales

Due to lack of statistical information, the numbers of music teachers in NSW can only be estimated.

In 2002, there are approximately 700 classroom music specialists in NSW government secondary schools, 250 classroom music specialists in Catholic secondary schools and 560 classroom music teachers in combined primary and secondary Independent schools.

Northern Territory

Comprehensive statistics for 2002 were available for each of the government, Catholic and Independent school systems. The following table shows the staff:student ratios derived from the number of designated class music teachers and student enrolments in each of the systems.

Table 3.9

Class Music Staff Student Ratio in Northern Territory Schools, 2002

System	Type of School	No. of class music teachers	Number of students	Staff: Student Ratio
Government	Primary Schools	18	14871	1: 826.2
	Community / Mixed-age	7	5677	1: 811.0
	High Schools	12	7173	1: 597.8
	Sub-total	37	27721	1: 749.2
Catholic	Primary Schools	4	2109	1: 527.3
	Mixed-age	2	1896	1: 948.0
	High Schools	3	797	1: 265.7
	Sub-total	9	4802	1: 533.6
Independent	Primary Schools	4	909	1: 227.3
	Mixed-age	4	869	1: 217.3

	High Schools	2	1175	1: 587.5
	Sub-total	8	2953	1: 369.1
Total		54	35476	1: 656.9

Queensland

Although no statistics are available for the Catholic or Independent school sectors, detailed statistics on the number and type of music teachers (classroom music teachers and instrumental music instructors) and category of schools (pre-school, primary, special and secondary) where they teach are available for the government school sector from 1980 to 2002.

The following tables set out the total number of teachers (classroom and instrumental respectively) employed in the government school sector from 1980 to 2002 and, when compared with the total enrolment of students, indicate the staff: student ratio.

Table 3.10

Classroom Music Staff:Student Ratio in Government Schools, 1980-2002

Year	Number of Class Music Teachers	Number of Students	Staff:Student Ratio
1980	176	352900	1: 2005.1
1981	243	359977	1: 1481.4
1982	262	369534	1: 1410.4
1983	276	375001	1: 1358.6
1984	293	375727	1: 1279.9
1985	329	375700	1: 1141.9
1986	345	375854	1: 1089.4
1987	376	376100	1: 1000.3
1988	385	379867	1: 986.7
1989	409	387005	1: 946.2
1990	433	390628	1: 902.1
1991	462	398025	1: 861.5
1992	394	401122	1: 1018.1
1993	404	404232	1: 1000.6
1994	393	403243	1: 1026.1
1995	401	405550	1: 1011.3
1996	468.4	411686	1: 878.9
1997	521.2	415263	1: 796.7
1998	426	421037	1: 988.3
1999	372.7	425876	1: 1142.7
2000	627.04	430402	1: 686.4
2001	657.8	435095	1: 661.4
2002	658.6	440647	1: 669.1

Despite some fluctuations, there has been a progressive decrease in classroom music teacher: student in government schools so that the current situation is one teacher to about 670 students.

Table 3.11

Instrumental Music Staff:Student Ratio in Government Schools

Year	Number of Inst Instructors	Number of Students	Staff: Student Ratio
1980	111	352900	1: 3179.3
1981	110	359977	1: 1481.4
1982	121	369534	1: 3359.4
1983	124	375001	1: 3024.2
1984	134	375727	1: 2803.9
1985	151	375700	1: 2488.1
1986	169	375854	1: 2223.9
1987	167	376100	1: 2252.1
1988	172	379867	1: 2208.5
1989	174	387005	1: 2224.2
1990	177	390628	1: 2206.9
1991	177	398025	1: 2248.7
1992	177	401122	1: 2266.2
1993	178	404232	1: 2270.9
1994	179	403243	1: 2252.8
1995	178	405550	1: 2278.4
1996	232.9	411686	1: 1767.7
1997	242.4	415263	1: 1713.1
1998	190	421037	1: 2215.9
1999	186.8	425876	1: 2279.9
2000	301.8	430402	1: 1426.1
2001	309.8	435095	1: 1404.4
2002	327.9	440647	1: 1343.8

Again, despite some fluctuations, there has been a progressive decrease in classroom music teacher: student ratio in government schools so that the current situation is one teacher to about 1350 students which effectively represents a doubling of the capacity of the government school education system in Queensland to provide instrumental music tuition in its schools over the past twenty or so years.

South Australia

As in most other states, the only statistical data available is for the government school sector. The following tables show an *increase* in the staff: student ratio for both class room and instrumental music teachers indicating that, over the past decade, the actual provision of specialist music teachers in South Australia has declined.

Table 3.12

Availability of Specialist Class Music Teachers in DECS schools in South Australia—Staff:Student Ratio, 1992 and 2002

Year	FTE Music Teachers	No. Students	Staff: Student Ratio
1992	752.1	187556	1: 249.3
2002	520.9	170777	1: 327.8

Table 3.13

Instrumental Music Service Teachers in DECS schools in South Australia—Staff:Student Ratio, 1995/96 and 2002

Year	No. of music teachers	No. of students	Staff: Student Ratio
1995/96	103	178471	1: 1732.7
2002	87.4	170777	1: 1953.9

Tasmania

The only data available is firstly an estimate of 103 classroom music teachers (on average, 2 music teachers for each of 65 schools) in government secondary schools and an additional 12 full-time equivalent itinerant music teachers employed by the Primary Music Program operating in primary and high schools.

Victoria

Although there are no statistics available for the Catholic and Independent schools systems in Victoria nor for classroom music teachers in government schools, the following table indicates the extent of provision of instrumental music teachers in Victorian government schools.

Table 3.14

Instrumental Music Staff:Student Ratio in Victorian Government Schools, 1989, 1995 and 2002

Year	Total Inst Teachers	Total of Students	Teacher: Student Ratio
1989	267.5	527700	1: 1972.7
1995	287.3	514805	1: 1791.8
2002	315.5	532258	1: 1687.0

Accordingly, over the past thirteen years there has been an improvement in the provision of instrumental music teaching in Victorian government schools.

Western Australia

Table 3.15
Class Music Staff:Student Ratio in Government Schools, 2002

School Category	No. of Music Tchrs	No. of Students	Staf: Student Ratio
Primary	186	154669	1: 831.6
Secondary	130	98115	1: 754.7
Combined	316	252784	1: 799.9

3.9.2 Indications of State and/or National Trends

There were statistical data from only three states which made possible any longitudinal comparisons regarding the number of specialist teachers employed to teach music and then this was only possible in relation to the government school sector.

In Queensland, there has been a substantial improvement over the period 1980 to 2002 in the teacher: student ratio for classroom music. In 1980, the ratio was 1:2005 whereas in 2002, the ratio was 1:670. This represents a substantial improvement in the provision of classroom music teachers in Queensland government schools. There has also been a considerable improvement in the teacher: student ratio in relation to instrumental music teaching. In 1980, the ratio was 1:3179 compared with 1:1343 in 2002. Overall, it appears that Queensland is one of the states where provision of specialist music teachers has more than met the increases in government school population.

The situation in South Australia is not as optimistic however. Comparative statistics are available only for the period 1992 to 2002 in the case of the provision of classroom music teachers and indicate an increase in the teacher: student ratio from 1: 249 to 1: 327. In the case of the provision of instrumental music teachers, the teacher: student ratio for 1995/96 was 1:1732 and for 2002, 1:1953. Again, there was an increase in the teacher: student ratio on a state-wide basis, meaning that there has been a decrease in the overall provision of specialist teachers of music in South Australia over the past decade. There is only evidence of an increase in the number of schools *affiliated* with the Public Primary Schools Festival of Music. Note that this system is only within primary schools in the government system. It cannot be applied to 'choral music programs offered in SA'.

There are no data to indicate an increase in the number of teachers—there is only an increase in *schools affiliating*. This is because it is possible that schools may have had a choral or music program running prior to affiliating but then decided to affiliate with the Festival of Music. In fact, it is possible that schools may have used affiliation as a means of getting out of providing a specialist music teacher and just used their generalist teacher, thus avoiding problems with disgruntled parents. Either way, there is no data to indicate an increase in music programs or teachers teaching music in primary schools, whether they are specialist or generalist.

The only other state where any comparative statistical data is available is Victoria and then this is only available in relation to the provision of specialist instrumental music teachers in the government school regions. In 1989, the ratio of instrumental teachers to students was 1:1972 compared with 1:1687 in 2002. Whilst not spectacular, the available statistics indicate an improvement in the provision of specialist instrumental teachers in Victorian government schools.

Unfortunately there is insufficient statistical data available to identify any trends at the national level.

QUESTION 4

IN EACH OF THE CATEGORIES, WHAT ARE THE NUMBERS OF STUDENTS RECEIVING MUSIC INSTRUCTION?

4.1 Australian Capital Territory

Music is taught in the ACT under the Arts Curriculum Framework (ACF) that mandates teaching of the Arts in ACT schools as one of the Key Learning Areas (KLA). The balance of teaching of each of the five strands of the ACF—Dance, Drama, Media, Music, and Visual arts—within the KLA is left to the individual schools. Consequently the amount of music taught in an individual school may be zero, although it seems unlikely that any schools give no music instruction at all.

The ACT Government claims it is ‘difficult’ to estimate the total number of students studying music, or resources allocated to music, in government schools. The best advice available from the former ACT Minister for Education (2001) Bill Stefaniak was that ‘most government high schools have music as a compulsory subject in Year 7 and in some cases year 8. It may then be offered as an elective for Years 9 and 10.’ No advice on this matter was forthcoming from the AIS or CEO.

It is therefore impossible to estimate the number of students in each school category receiving music instruction, although it is reasonable to assume that virtually all students up to Year 7 will receive some music instruction in school.

In relation to instrumental music there were 40 government primary schools that in 2001 were clients of the DEFYS Instrumental Music Program. Each IMP school has one year 5 and one year 6 ‘School Band Class’, each of 22 students, which receives two 45 minutes classes per week from the IMP Itinerant teacher. It is then up to the school to organize these classes into an extra-curricular School Band, usually directed by the teacher within the school who has received ‘in-service training’ from the IMP teacher. Students having private instrumental tuition (excluding participation in the IMP) may participate in the School Band required by the IMP to be formed from the two classes. From the above it can be concluded that there were up to 1,760 students each receiving 90 minutes instruction per week through the IMP.

There are a small number of schools using music programs operated by private music teaching firms that may include classroom and ensemble music instruction.

4.2 New South Wales

For the purpose of reporting on NSW schools accurately, it is necessary to define what is meant by music instruction. In NSW primary schools, music instruction involves outcomes in performing, listening and organising sound. The *NSW K-6 Syllabus in Creative Arts* (2000) provides that there will be sequential learning in music and the *Education Reform Act* (1990) requires that primary schools provide all students with knowledge, understanding and experiences in music in each year of

primary school. It is nevertheless necessary to acknowledge that there is no way of knowing that this is the case, and research studies and anecdotal evidence suggest varied and/or incomplete implementation of mandatory requirements (Lord, 1994; Temmerman, 1994). Consequently Table 4.3 is entitled *Students in NSW primary schools* rather than ‘numbers of students receiving music instruction’.

Table 4.1
Students in NSW primary schools, 2002

	<i>Categories of Schools</i>		
	Government schools	Independent schools	Catholic Schools
Total Primary	454, 363	51, 769	124, 938

In secondary schools the numbers shown are official figures. The Stage 4-5 *Music Syllabus 7-10* (Board of Studies, 1994) contains two courses: Mandatory and Additional. To complete the School Certificate (SC), all students must meet BOS requirements of 100 indicative hours of study in the Mandatory music course. The Additional study course is designed for students in years 7-10 to extend their experience in music. Music instruction in Stages 4 and 5 involves outcomes in performing, composing and listening. In year 11 students can study the Preliminary course in either *Music 1 Stage 6* (Board of Studies (1999a) or *Music 2 Stage 6* (Board of Studies, 1999b) (M2). In year 12, *Music 1* and *Music 2* continue in the HSC course. Additionally, students in the *Music 2* course can undertake additional study with the *Extension Course* (Board of Studies, 1999b). Music instruction in Stage 6 involves outcomes in composition, aural skills, musicology and performance.

Table 4.2
Total NSW music students (yrs 7-12)

	<i>Categories of Schools</i>		
	Government schools	Independent schools	Catholic Schools
Total Secondary	113, 361*	Not available**	Not available***

* Figures supplied by the DET.

** Figures available for year 10 SC and year 12 HSC only.

*** Figures available for year 10 SC and year 12 HSC only.

4.3 Northern Territory

4.3.1 Numbers of students receiving music instruction—Government school system

Classroom (or course) music

It is nearly impossible to establish accurately the numbers of students receiving ‘music instruction’ at each class level in either government or non-government schools. In general, it would be safe to assert that teachers of early childhood classes in schools without music specialists attempt to involve their children in musical activities at least once a week, and teachers of other primary classes would engage their students in some sort of musical or music-related activity on a semi-regular basis.

In schools with a full-time music specialist, the whole primary cohort would have a time-tabled music class (or classes) every week. Some schools deploy a teacher as a part-time or ‘part’ music specialist, in which regular music classes are timetabled only in Early Childhood years or years one through five. In another scenario a teacher in the upper primary area with identified music skills may be given responsibility for his/her own class and neighbouring upper primary classes in a micro music specialist role.

In Indigenous Community Primary Schools, music is not so much treated as a ‘subject’ but a learning methodology. Children acquire literacy, numeracy and socialisation skills musically whenever appropriate—through chanting, singing, rhythm-making, and dance. Again, this is not quantifiable ‘music instruction’, but a process of learning and acculturation.

In high schools, the only music instruction given is to students who have opted to study music as an elective in years 8 or 9 (usually a 10 or 20-week module), and Stage 1 and 2 music students studying for SSABSA courses or VET music students.

The following statistics are available for the 2002 school year.

Primary only Schools—Students receiving (identifiable) classroom music instruction as a result of the work of a full-time or part-time ‘specialist music’ teacher:	4665
Community Ed. Centres or Mixed-age/Comprehensive—Students receiving (identifiable) classroom music instruction as a result the work of a full-time or part-time ‘specialist music’ teacher:	332
High Schools—Students receiving classroom (course) music instruction as a result of the work of a full-time or part-time specialist music teacher:	<u>643</u>
	Total: <u>5640</u>

Instrumental and choral instruction

This may be delivered either by teachers on staff within a school (such as those who teach recorder), but more commonly by peripatetic instrumental/choral tutors – mostly staff members of the NT Music School (part of the NT Department of Employment Education and Training). Whereas the teaching of general music in classrooms across NT Government primary schools is difficult to quantify accurately, most instrumental and choral students are enrolled with the Music School, individually accounted for, and reported on.

The following statistics are available for the 2002 school year.

Primary only Schools—Students receiving instrumental/choral music instruction as a result of the work of a specialist teacher:	1971
Community Education Centres or Mixed-age/Comprehensive—Students receiving instrumental/ choral music instruction as a result of the work of a specialist teacher:	265
High Schools Students receiving instrumental/choral music instruction as a result of the work of a full-time or part-time specialist music teacher:	<u>490</u>
	Total: <u>2,726</u>

Government Schools Combined Total: 8,366

Note that students listed as receiving 'class' or course music instruction may be some of the same as in the number of those receiving instrumental tuition.

4.3.2 Numbers of students receiving music instruction—Catholic system

Classroom (or course) music

Catholic Schools mostly follow NT DEET's curriculum policies, utilise the Curriculum Framework document, and adopt similar strategies in its implementation. Thus it is safe to say that most class teachers in primary schools attempt to include some form of music 'appreciation' and activities into their weekly or monthly programs. However, as in the government system, some schools choose to employ a 'music specialist' (where the same interpretation of the term applies as in Government schools), to ensure regular class lessons in music. The figures below assess the impact of these specialists.

The following statistics are available for the 2002 school year.

Primary only Schools—Students receiving (identifiable) classroom music instruction as a result of the work of a full-time or part-time 'specialist music' teacher:	1045
Community Education Centres or Mixed-age / Comprehensive—Students receiving (identifiable) classroom music instruction as a result of the work of a full-time or part-time 'specialist music' teacher:	495
High Schools—Students receiving classroom (course) music instruction as a result of the work of a full-time or part-time specialist music teacher:	<u>310</u>
Total:	<u>1850</u>

Instrumental and choral instruction

This may be delivered either by teachers on staff within a school (such as those who teach guitar or group keyboard), or by peripatetic instrumental / choral tutors – some staff members of the NT Music School, and some private providers, for whose services Catholic schools pay a fee.

The following statistics are available for the 2002 school year.

Primary only Schools—Students receiving instrumental/choral music instruction as a result of the work of a specialist teacher:	173
Community Education Centres or Mixed-age/Comprehensive students receiving instrumental/choral music instruction as a result of the work of a specialist teacher:	100
High Schools—Students receiving instrumental/choral music instruction as a result of the work of a full-time or part-time specialist music teacher:	<u>40</u>
Total:	<u>313</u>

Catholic Schools Combined Total: 2,166

4.3.3 Numbers of students receiving music instruction—Independent schools

Class or course music

Primary only Schools—Students receiving (identifiable) classroom music instruction as a result of the work of a full-time or part-time ‘specialist music’ teacher: 740

Community Ed. Centres or Mixed-age / Comprehensive—Students receiving (identifiable) classroom music instruction as a result of the work of a full-time or part-time ‘specialist music’ teacher: 480

High Schools students receiving classroom (course) music instruction as a result of the work of a full-time or part-time specialist music teacher:

165

Total: 1,385

Instrumental and choral instruction

Primary only Schools—Students receiving instrumental/choral music instruction as a result

of the work of a specialist teacher: 76

Community Education Centres or Mixed-age/Comprehensive—Students receiving instrumental/choral music instruction as a result of the work of a specialist teacher: 102

High Schools—Students receiving instrumental/choral music instruction as a result of the work of a full-time or part-time specialist music teacher: 120

Total: 298

Independent Schools Combined Total: 1683

4.3 Queensland

The only statistical information available for Queensland in relation to this question is for the government school system and then only for 2001 and 2002. The first table shows the number of students receiving musical instruction from the beginning of primary school to the end of secondary school for both classroom music and instrumental music studies.

Table 4.3

Students receiving musical instruction in year levels, Queensland Government Schools, 2001

Level	Classroom Music Students	Instrumental Music Students	Total Students	Percentage of students studying music
Primary				
Year 1	53 732	n/a	53 732	100
Year 2	52 903	n/a	52 903	100
Year 3	52 905	n/a	52 905	100
Year 4	53 298	n/a	53 298	100
Year 5	52 628	n/a	52 628	100

Year 6	52 708	n/a	52 708	100
Year 7	51 576	n/a	51 576	100
Secondary				
Year 8	n/a	n/a	51 311	
Year 9	n/a	n/a	50 338	
Year 10	n/a	n/a	50 261	
Year 11	* 1 973	* 17	45 320	4.4
Year 12	* 1 852	* 388	39 468	4.7

Source: Schools Australia 2001 – ABS, * QSA

Table 4.4

Students receiving musical instruction in secondary year levels in Queensland Secondary Schools, 2002

Year	Males	Females	Totals
8	5180	5141	10321
9	1475	1563	3038
10	1585	1632	3217
11	777	927	1704
12	749	955	1704
CJ	27	25	52
SU	8308	8402	16710
Totals	18101	18645	36746

Source: Education Qld

CJ = 'Combined Junior' - Normally Years 9 and 10

SU = 'Secondary Ungraded' and may represent any combination of classes among Years 8, 9 and/or 10.

In addition to receiving tuition within schools, some students may receive private tuition through independent music schools. For private tuition, a minimum of one 30 minute lesson once per week is standard. However, some students may receive special lessons (for example, a one hour theory lesson) once every few weeks. Depending on what level examination they are studying for, the lesson time may increase to 45 minutes or one hour.

As well as the programs specified by Education Queensland or the Queensland Schools Authority reflected in the tables above, there are parallel music education programs in some schools. These include 25 schools offering Vocational Certificates through the MusicIT (AusMusic) program to approximately 375 students across years 10 to 12.

In 2002 there were between 46,000 and 48,000 students across Queensland participating in instrumental music instruction in Government schools (Source: Mike Tyler, Education Queensland).

4.5 South Australia

Although questions 4 to 7 were, for ease of reporting, answered collectively in the South Australian State Report, the question responses have been separated as much

as possible in the National Report. Nevertheless there will be some degree of replication in responses for these questions.

4.5.1 Classroom Music

There is some data regarding numbers of students taking music collected by DETE across all department schools between 1994 and 1999. The data is unreliable for various reasons:

1. There is confusion as to how schools have interpreted music instruction. The data distinguish between music enrichment (ME), Music History and Literature (H&L), Music Theory and Practice (T&P) and Music. Defining these areas of music is left to the school filling out the form. Hence, the numbers may or may not include students taking classroom music, instrumental instruction, choir, band or listening classes depending on each school's understanding of the terms used.
2. Schools may state they teach music, but understand 'music' differently. At the local primary school, for example, parents are told their students are taught classroom 'music'. The students report that they learn dance steps, make up plays most weeks and once a term may sing several popular songs to a CD recording. At another school, it is reported that all students participate in the instrumental program, which for the majority comprises a term's class tuition on the recorder.
3. There is no indication as to the number of lessons or terms students have taken music.
4. It is unclear whether the music learned is curricular, co-curricular or extra curricular.

Partly because of the difficulties in attributing meaning to the data, music enrolment data for primary school was terminated in 1997 and for secondary schools was discontinued after 1999. Also in the mid-1990s, the gathering of statistical data by DETE was questioned because the data was not being utilised (Brian Gill 2002).

Table 4.5

Subject Enrolment Data by Year Level in South Australian Government Schools, 1994-1996

Year	1994				1995				1996				TOT	
	ME	T&P	MU	TOT.	ME	H&L	T&P	MU	TOT	ME	H&L	T&P		MU
Rec.	22	2	4533	4557	59			3487	3546	30			4013	4043
01	17	2	5258	5277	83			4501	4584	33			3920	3953
02	31	11	5440	5482	120			4291	4411	49		3	3974	4026
03	18	3	5330	5351	4			4034	4038	25		6	3751	3782
04	19	7	4949	4975	5			4017	4022	63		14	3799	3876
05	26	12	5044	5082	5			3791	3796	64		2	3713	3779
06	20	11	4442	4473	16			3671	3687	43		2	3445	3490
07	20	15	4406	4441	12			3374	3386	62		8	3388	3458
PC	5		122	127	5			190	195	13			169	182
08	431	137	5103	5671	49		160	5284	5493	48		8	5550	5605
09	71	96	2494	2661	20		22	2854	2896	37		31	2433	2501
10	10	71	1427	1508	18		10	1379	1435	28		15	1382	1425
11	13		646	659	20	30	98	642	790	1		13	657	671
12	102			102		47	104	295	446		23	91	342	456

SC	4		30	34	8			41	49	11			6	17
SR			25	25				0	0				0	
Total	809	367	4926		424	77	394	41896		507	23	193	40542	

PC= ungraded primary
 SC= ungraded secondary
 SR= adult re-entry student
 Rec= Reception

ME= Music Enrichment
 H&L= Music History and Literature
 T&P= Music Theory and Practice
 MU= Music
 TOT= Total

Table 4.6

Subject Enrolment Data by Year Level in South Australian Government Schools, 1997-1999

Year	1997					1998					1999					Total
	ME	H&L	T&P	MU	TOT	ME	H&L	T&P	MU	TOT	ME	H&L	T&P	MU	TOT	
08	50		21	5332	5403	66	56	50	4404	4510	65			4883	4948	
09	102		42	2771	2915	76	44	49	2685	2778	72			2769	2841	
10	32		12	1630	1674	23	7	11	1561	1579	44			1638	1682	
11			13	798	811		8	21	780	809	13		42	788	843	
12		6	34	388	428		19	65	368	452	5	10	17	392	424	
SC														13		
SR				1					7					1		
Total	184	6	122	10,920		165	134	196	9805		208	10	59	10484		

PC= ungraded primary
 SC= ungraded secondary
 SR= adult re-entry student
 Rec= Reception

ME= Music Enrichment
 H&L= Music History and Literature
 T&P= Music Theory and Practice
 MU= Music
 TOT= Total

Even given the unreliability of the data, one observation is the larger number of students who take up music at year 8 or first year secondary school, compared to the numbers given at primary school levels and the drop-off rate at year 9, which is consistent with anecdotal evidence that music is generally compulsory at year 8 and becomes elective after that. Also, trained music specialists are available generally to students at secondary schools beginning at year 8 level.

The availability of trained specialist teachers in the majority of Independent schools, according to anecdotal reports, would seem to indicate a greater degree of classroom music in this system. Barbara Sedgeley (2002) calculated that only 5% of Adelaide-based primary independent schools would be without a specialist music teacher. In the survey of Catholic schools (Huppertz 2002), the same degree of 'hit and miss' could be anticipated in this system as with government schools at primary school level since many smaller and country schools relied on generalist teachers to implement programs.

4.5.2 Instrumental Music and Ensembles

While instrumental music lessons may be held during the school timetable, instrumental music tuition within schools is usually regarded as co-curricular or extra-curricular. While it rarely involves all students in a class, there are nevertheless some instances where principals in primary schools view it as a substitute for classroom music. Instrumental performance is examined at year 12 for the South Australian Certificate of Education (SACE) and therefore may become examinable in earlier

year levels at individual secondary schools, as is the practice at the Special Interest Music Centres.

Some figures are available on the number of students participating in instrumental music as provided by IMS over various years. It has been mentioned that in 1996 there was a 23% cut in government funding to the then Music Branch and its instrumental teaching staff. Despite this, there was no reduction in the number of students taught, which was made possible by increasing the size of instrumental tuition classes and by the creation of hubs, where students in schools close by are taken (mostly by parents) to a central school for instrumental tuition. There are varying opinions as to the effect this re-structuring has had on the quality of instrumental tuition provided.

Table 4.7

Instrumental Music Teaching in South Australian Government Schools, 1984, 1990 and 2002

Year level	Term 3, 1984	Term 3, 1990	2002
Reception	27		10
01	13	17	44
02	11	59	81
03	47	184	232
04	413	632	602
04	592	926	983
06	719	841	1190
07	656	687	1046
08	1476	1423	1470
09	1754	1626	1479
10	1108	937	922
11	617	451	582
12	254	200	298
13+ or unreported	86	217	91
TOTAL	7776	8200	9030

There are no data on the number of students in public schools being taught by private providers at DECS school sites, nor for those learning instruments in Independent or Catholic schools through site-based instrumental teachers. Barbara Sedgeley estimated that 50% or more students in independent schools would receive instrumental lessons from private providers, usually individual lessons but occasionally in groups. Several teachers mentioned the importance of the philosophy of the school in determining student involvement. Private schools where public relations are crucial to enrolments are likely to invest in instrumental groups or choirs which they will use as the ‘flagship’ of the school, and will therefore place value on involving children in instrumental lessons. One teacher felt that a driving force in the provision of music education in private schools more recently was the importance parents placed on instrumental learning in the light of new educational research emphasising the role of music in cognitive development and improving results in other areas of the curriculum.

Despite the lack of data on students learning from private providers, a guide to the numbers of students learning instruments can be gauged somewhat by the number of school ensembles through South Australia. Participation in instrumental ensembles is, for the most part, regarded as extra-curricular, but again because ensemble performance may be taken as one of two units at year 12, it is possible that it is examinable in earlier year levels depending on the school. With the exception of some of the ensembles created by IMS or those within Special Interest Music Centres, most ensemble practices within schools at all levels take place out of school time, either before or after school or at lunchtime.

While ensemble experience is driven more by individual schools and their parents in the Independent and Catholic school system, ensemble experience for students in government schools is facilitated considerably by the IMS across the state. Hence, a DECS student whose local school does not have a music teacher or is either too small or too poor to support a band will often be able to access hub-based bands and ensembles organised by IMS. In regional areas such as Yorke Peninsula, the Riverland and Port Lincoln for example, students may come from primary and secondary schools. While in many cases the ensembles may meet weekly, IMS also provides regular day or two day workshops throughout SA. An example is the November concert band workshop at Unley High School, which has a limit of 180 places.

Steve Eads, with assistance from Ian Russell, has provided the following estimate of the total number of ensembles (340) facilitated through IMS, based on the number of ensembles for their halves of the state, which have been doubled to estimate the other regions where numbers are not available.

Table 4.8
Estimated Instrumental Music Ensembles in South Australian Government Schools, 2002

Estimate of school/HUB based ensembles		Concert/Class Band		Stage/Jazz Band	String Ensemble		Other		Rock Bands
Numbers for two of four state areas		PS	Sec	Sec	PS	Sec	PS	Sec	Sec
	West		26	33	4	21	7		
North		7	13	10	4	3		8	20
Total		33	46	14	25	10	0	8	34
X 2 for State		66	92	28	50	20	0	16	68
Grand Total	340								

PS= primary schools

Sec.= secondary schools

In addition to the above groups there are several larger ensembles for government primary school-aged children based in Adelaide and organised through IMS, which draw auditioned students from around the state. These are the Primary Schools String Orchestra (40 students approximately), the Primary Schools Wind Ensemble (40), the 3 Festival Orchestras (120 students) set up through the SAPPSMF, a Guitar and a Recorder ensemble. These groups practise after school.

While this gives some indication of groups available within the government system, it is generally understood that most non-government secondary schools would have concert bands, or, if smaller in size, at least a stage band (Antony Hubmeyer 2002).

The recent Musicorp competitions, held at Adelaide Town Hall, August 2002, gives an indication of the range of school bands and students capable of some standard of performance found in schools within the metropolitan area, whether the bands came from public or private schools and the total estimated number of participating students per section.

Table 4.9
Participation in the Musicorp Competitions, South Australia, 2002

Section	Public School bands	Private School bands	Student nos. (estimated)
Stage band: easy standard	1		27
Stage band: medium		7	200
Stage band: advanced	3		81
Concert band: easy	7	9	565
Concert band: mod. Easy	5	13	660
Concert band: mod. Adv.	2	1	118
Concert band: advanced	3	3	200
Orchestra: senior strings	2	2	80
Full orchestra: junior	2	1	90
Full orchestra: senior	2	1	140
Total:	27	36	2161

Interestingly, the most successful schools in the Musicorp competition, each supporting several competing ensembles and at advanced levels, were from the government special interest music schools at Marryatville and Brighton (Andrew Burfield 2002.)

David Longden, musical director of Tenison Woods College, Mount Gambier, artistic director of 'Generations in Jazz' (a well-known jazz competitive Festival in Mount Gambier) and well-acquainted with the Carclew¹ project 'Art of Jazz', estimates there are 40 school-based jazz ensembles across the state who regularly participate in competition and festivals. As there are usually 18 students per ensemble, this indicates an involvement of 720 students who are able to play jazz at performance standard. 95% of these ensembles are from secondary schools with a higher proportion from private schools.

Rock bands are also found in many schools but generally are less likely to be teacher led because they involve only a small number of students. Fat Trax, a private recording studio, sponsor an annual project which enables school students involved in rock bands to come together over 3 days to make and produce their own CD.² Carclew and the rock eisteddfod, Battle of the Bands, also involve bands, many of which would involve school students, but are not school-based events.

¹ Carclew is a South Australian government funded body which runs youth arts events in South Australia.

² In 2002, 5hiwproject involved 90 students from 5 different secondary schools.

With regard to other orchestral opportunities open to all students, Adelaide Symphony Orchestra sponsors a program called 'The Big Rehearsal' where selected instrumental students from schools spend a day with the orchestra rehearsing a series of works, which are then presented in concert at a half-hour performance that evening. It involves over 100 students annually. Two community youth orchestras (junior and advanced level) have been initiated in the last 12 months involving auditioned students drawn from primary school to university-age students. A number of Local Government Councils run concert bands and students may also be involved in these after school.

4.5.2 Choral Programs

There are several state-based upper primary school choral programs in South Australia. The largest choral program, which was initiated over a century ago, is found in government schools and is organised jointly by the South Australian Public Primary Schools Music Society and DECS. The common repertoire, teaching notes, learning CDs and compulsory professional development (PD) are organised and planned by the South Australian Public Primary Schools Music Festival Support Service. The resources are now used by almost two-thirds of the state's public primary schools (Docherty 2002). The program is taught from the school year's beginning and culminates in combined schools' festival performances in Adelaide's Festival Theatre and several regional centres at the end of term 3. Schools who participate in the Festival program must agree to 60 minutes of school time per week spent in practice. In most schools (72.7%),³ participation in the Festival Choir is elective and less frequently is based on teachers' audition (12.1%). For 9.6% of schools, the program is compulsory. In the choirs surveyed, each school had an average of 51 students who used Festival Song material. With the exception of 3.6% of schools, most choir trainers have access to an accompanist for at least 16 hours of the program. The choral program is designed to be co-curricular. However, 45% of schools involved in the Adelaide festival program did not have any other classroom music program for senior students (years 5-7), indicating that a significant proportion of schools are using the choral program as a substitute for classroom music.

Using a similar model to the SAPPSMF, the Catholic primary schools initiated their program in 1989. Involving 27 schools at its inception and in 2002 involving 62 schools, it too has reached 2/3rds of the state's Catholic primary schools. Two-thirds of these schools' choir trainers (n= 40+) are music specialists and teach a classroom music program in their schools. For most schools, this would mean one day a week to teach music from R to 7; in richer schools, this could mean two days a week (Denise Rothall 2002). It is possible to presume that for a greater number of schools in the Catholic system, the choral program is co-curricular.

The Independent schools also have their own choral music festival, but it is on a considerably smaller scale and during 2002 involved 18 schools (22% of independent primary schools). Unlike the government and Catholic education systems, there is no paid chief conductor or manager and Independent school music teachers run the entire festival voluntarily. Another reason why it is less popular in the Independent schools

³ The figures are based on a questionnaire distributed in 2000 (see Pietsch 2001).

system is that many music specialists in the Independent schools prefer to organise their own choral programs and have sufficient performing opportunities within their own school communities and outside to negate the perceived value of extra time spent on this particular choral festival program (Leith Rogers 2001). In all instances of schools involved in the Independent Schools Festival, the choral program is co-curricular or extra-curricular, and choir rehearsal time is more likely to be scheduled out of school hours.

Fewer secondary school music specialists in South Australia appear to access professional development in choral training compared to primary school teachers.⁴ This, together with anecdotal evidence, supports the view that secondary schools have not taken up choral music as wholeheartedly as primary schools in South Australia. There are various jazz or show choirs within the secondary schools, evidence of smaller choral groups within country secondary schools (Steve Eads 2002) and a handful of accomplished female chamber choirs particularly in Independent Schools as evidenced at the annual Adelaide choral eisteddfod⁵ and from the Australian National Choral Association (ANCA) membership list and ANCA festivals, but the existence of larger secondary school choirs and SATB school choirs appears to be rare except from within the Special Interest Music Centres. With the exception of some year 12 choral ensembles within a handful of Independent schools and the Special Interest Music schools, secondary choral music is an extra-curricular activity. Outside the school system, various large community youth choirs such as Adelaide Girls Choir and Australian Girls Choir, and a number of church-based choirs indicate that interest is not as low as might be perceived if school choirs were the only basis for judgement. With the exception of the Music Centres and the larger community youth choirs, choral music is not seen as a developmental art within the secondary school system unlike its instrumental counterparts.

4.5.3 Music Instruction by Organisations outside DETE

While intended as co-curricular activities, music instruction or listening opportunities offered by these organisations may in some primary school cases be used as the entire music program for the school. Music as a listening activity is generally the chief outcome of these programs.

- Musica Viva provides live professional ensembles, teaching and learning notes and PD for teachers to schools that can afford the program and who have access to sufficient student numbers. In South Australia, the program is mostly accessed by primary schools. Numbers of students involved were 11,300 (1999), 12,750 (2000) and 16,050 (2001).
- The Education Program of the Adelaide Symphony Orchestra (ASO) commenced in 1992 with the appointment of an Education Co-ordinator. The program provides a series of concerts and, using smaller ensembles within the ASO, goes out to schools at a cost of approximately \$4 per student (no

⁴ This is based on data available to one of the authors on school background of participating teachers in ANCA workshops from 1996 to 2002.

⁵ This information has been gathered from the Adelaide choral eisteddfods by one of the authors over the last 8 years.

minimum number). Numbers of students involved were 14,362 (1995) and 13,068 (1999).

- Playfull is a program of live performances, a small portion of which are musically based, which is supported by DETE, Arts SA and SAYAB, and specifically developed to showcase local talent. Playfull is a project of Carclew Youth Arts Centre and is assisted financially by the SA Government through Arts SA and DETE.

4.6 Tasmania

In government schools, the Senior Curriculum Officer for the Arts estimates that all students at primary level receive music instruction. (see Table 2.7) (Bansel, F. 2002, pers. comm. 31 July) The introduction of the National Curriculum and the legislation of the number of contact hours for primary schools teacher which must provide some non-contact time has resulted in a slight increase in numbers of students receiving music instruction in the last ten years.

In independent and Catholic schools, discussion with the teachers and the Association of Independent Schools office indicates that almost all, if not all, students at primary level receive music instruction.

At secondary level music may not be compulsory; therefore the variations in numbers receiving music instruction compared to actual numbers of students is greater. In many government high schools there is a common music course for all grade 7 and 8 students. However, some high schools allow students a choice in grade 8 which may or may not be a choice of 'Arts' subjects. There have been no significant changes in this system for the past twenty years.

Information for independent and Catholic schools at this level—i.e. grades 7 and 8—was unavailable given the time constraints of the study.

In grades 9, 10, 11 and 12, music is an elective. The Tasmanian Secondary Assessment Board (TASSAB) produces courses and syllabi outlines for students opting to study any music courses at this level. Numbers of students receiving awards are indicated in Table 4.10 below.

Table 4.10

Numbers of students gaining Tasmanian Certificate of Education (TCE) awards in music by course and year level, 1998 - 2001

	Year 10 S, A and B syllabuses				Year 11/12 B and C syllabuses			
	2001	2000	1999	1998	2001	2000	1999	1998
Year 10	857	979	1227	1147	2	2	0	0
Year 11	170	169	351	261	488	454	489	498
Year 12	118	113	280	253	347	289	332	316
Year 13	13	17	15	20	55	69	43	36
TOTALS	1158	1278	1873	1681	892	814	864	850

4.7 Victoria

4.7.1 Government schools

This section begins with an account of the position reported in 1989.

‘From correspondence received ... it is evident that the provision of music education in primary and special schools varies considerably. Such provision varies from none, a few minutes of daily access, one lesson per week from a music specialist with no follow-up from the classroom teacher to one lesson per week from a specialist with regular follow-up from the classroom teacher. Where music is provided by the generalist primary teacher, it is often at a very basic level with general musical understanding not being developed to any great extent in any of the areas of performing, listening or composing’ (Ray 1989, p.26)

‘The Staff Duties Analysis Survey 1988 indicates that 25% of all post-primary students receive music tuition in a given week. Participation rates are high at years 7 and 8 are approximately 50% falling to 15% year 9, 7% year 10, 3% year 11 and 2% year 12. These figures are indicative only as the survey was a one in three stratified sample with a large standard deviation. However, the 1986 Scope Survey of years 10, 11, and 12 students gives supporting evidence of low participation rates in the senior years’ (Ray 1989, p 27)

‘In 1984, 263 post-primary government schools participated in a survey which was carried out by the Music Action Committee. Findings included:

- i. Less than 2% of these schools had fewer than one equivalent full-time staff member in art or physical education while 32.32% had fewer than one EFT music staff member (instrumental and classroom combined).
- ii. 28% of country high schools and 27.59% of country technical schools had no music program whatsoever, compared with 14.68% of metropolitan high schools and 3.57% of metropolitan technical schools.
- iii. At year 12 level, 5.1% of country high schools and no country technical schools offered music, compared with 12.1% of metropolitan high schools and 15% of metropolitan technical schools’ (Ray 1989, pp. 27–28)

In the case of Government schools at present, it is difficult to define ‘music instruction’. Lierse (1999a) found that many classroom music programs consist of only limited experience of music together with other arts.

The introduction of *Schools of the Future* after the 1992 election included the formation of the Self-Managing School and the introduction of a new Curriculum Standards Framework. With *Schools of the Future* the focus of education decision making regarding staffing, curriculum and resource management shifted to the school community. The *Curriculum and Standards Framework* (CSF) groups Music, Visual Arts, Dance, Drama, Media, and Graphic Communication into one KLA—The Arts. *Schools of the Future* gives schools freedom in determining their particular curriculum focus and flexibility in determining how they spend. Schools have the flexibility to determine the combination and selection of staff as vacancies arise and

the flexibility to determine the amount of time given to the eight Key Learning Areas of the CSF (Lierse, 1997). This makes it difficult to quantify the number of students receiving music instruction in government schools.

Lierse provides data in her (1999) EdD thesis on the state of music provision in government secondary schools in the seven Regions of the Victoria government school system. The following table indicates that classroom music programs were offered in 279 (88%) of the 316 state secondary schools, and not offered at 37 schools (12%). As far as the regional breakdown of these schools was concerned, 26 (19%) of country schools were without a classroom music program. This compares with 11 (6%) of the metropolitan secondary schools.

Table 4.11
Number of Victorian Government Secondary Schools with and without Classroom Music Programs in each Region, 1995-96

Region	NWMR	SEMR	Barwon	CHW	LCM	GNE	Gipps
Schools in region	79	100	33	21	32	30	21
School with program	72 (92%)	96 (96%)	28 (85%)	16 (76%)	26 (81%)	24 (80%)	18 (86%)
Schools without	7 (8%)	4 (4%)	5 (15%)	5 (24%)	7 (21%)	6 (20%)	3 (14%)

Metropolitan schools. Country schools
 NWMR — North Western Metropolitan Region
 SEMR — South Eastern Metropolitan Region
 Barwon — Barwon South Western Region
 CHW — Central Highlands-Wimmera Region
 LCM — Loddon-Campaspe-Mallee Region
 GNE — Gippsland North Eastern Region
 Gipps — Gippsland Region
 Source: Lierse (1999b), pp.109-110

Lierse (1999b) concludes that the generally high numbers of schools offering a class music program suggests that music is regarded as one of the major Arts learning areas in the majority of Victorian government secondary schools.

The findings also show that a relatively large number of country schools are without a music program. These figures, along with the following comments made by principals, suggest there is a correlation between the provision of classroom music and the size and geographical location of the school. In fact, 26 of the schools in the county regions without a classroom music program were relatively small schools with 21 of these schools having less than 296 students.

In an analysis of the provision of a sequential Year 7 to 12 classroom music program in Victorian government schools, Lierse (1999b, pp.110-111) identifies that only 77 (25%) government schools in Victoria were shown to offer a sequential classroom music program; i.e. the offering of a developmental program at every year level from Years 7 through 12. The region with the most schools in this category was the South East Metropolitan region with 36 of its 100 schools. The region with the least number of schools offering a sequential program was the Loddon Campaspe Mallee which

had three schools (9%). Table 4.12 below lists the regions with the number of schools offering a sequential program.

Table 4.12

Number and Percentage of Victorian Government Secondary Schools in each region offering a sequential classroom music program Years 7 – 12. n = 77 (25% of all government secondary schools), 1995-96

NWMR	SEMR	Barwon	CHW	LCM	GNE	Gipps
12	36	9	7	3	5	5
15%	36%	27%	33%	9%	17%	24%

Metropolitan schools

Country schools

4.7.2 Catholic schools

For most P to Year 6 Catholic schools, music is part of integrated studies under the heading of The Arts. Records kept at the Catholic Education Office show only hours contact time/average for The Arts as a whole and there is no break down into the various streams of the Arts.

4.8 Western Australia

Responses to both questions 4 and 5 are reported in the combined answer below.

In Western Australia in years other than 11 and 12, there is no mandatory curriculum allocation for music and there is a wide range of delivery models. The system is decentralized and consequently school principals make individual school decisions about the provision of the music curriculum. Students in primary schools and lower secondary schools need only study one of The Arts (music, dance, visual arts, drama, media). Therefore, there is no requirement for schools to report on this to a central office.

Data is however kept by the Department of Education's School of Instrumental Music (SIM) on the numbers of students receiving instrumental lessons in government schools.

SIM class organization is that students are taught in small groups, generally on the same instrument. They join a mixed instrumental group such as a concert band when they are considered ready by their instrumental music teacher. Until Year 10, the main emphasis is on cooperative learning and group performance. In Years 11 and 12 students are expected to develop solo performance in addition to ensemble playing.

Classes are generally scheduled in school time, although in secondary schools students in Years 11 and 12 are often taught before school. Lower school students come out of other classes on a rotating timetable, to minimise the impact on other subjects. They rarely miss an entire class in any subject. This arrangement requires

the understanding and cooperation of other teachers. In practice, most students have no difficulty in catching up with work missed, and the system has worked well in schools across the State for many years.

The table below provides data indicating the breakdown of instruments taught in government schools in 2001 to students in Years 3 to 12.

Table 4.13

Numbers of students taking instrumental lessons administered through the Western Australian Department of Education's School of Instrumental Music, 2001

Year	3	4	5	6	7	8	9	10	11	12
Brass	These instruments begin in Year 6 and in Year 8.			844	584	411 (169)	238	174	111	65
Clarinet				870	623	383 (71)	225	164	71	45
Flute				595	440	308 (52)	179	135	52	34
Guitar				488	393	200 (37)	99	99	42	27
Percussion				49	40	165 (146)	108	86	35	20
Violin	170	145	139	115	122	52	29	19	14	12
Viola	-	-	135	131	77	33	28	18	7	4
Cello	-	112	96	78	65	34	21	12	11	4
D/Bass	-	-	-	33	26	23 (9)	13	11	9	3
Piano	-	21	18	19	9	No classes beyond Year 7				
Oboe	These instruments begin in Year 8 only					20	11	9	6	4
Bassoon						14	9	6	9	5
Saxophone						104	91	65	35	23
Voice						100	62	57	38	18

No data was available for non-government schools.

4.9 Summary of State Findings and Indication of State and/or National Trends

4.9.1 State Findings

ACT

There is little statistical data available regarding the number of students receiving musical instruction in government schools. However music is a compulsory subject in most government high schools in year 7 and sometimes in year 8; music is an elective in years 9 and 10. During 2001, the Instrumental Music Program provided instrumental music teaching in 40 of the 66 government primary schools.

No information was available for the Catholic and Independent school sectors.

New South Wales

In New South Wales, there is a requirement that all students attending government, Catholic and Independent primary schools should receive classroom music instruction. In addition, at some stage during their Years 7 to 10, all students must have completed the Mandatory Music subject which represents at least 100 indicative hours for the NSW Board of Studies School Certificate awarded at Year 10 level. In practice schools generally offer the Mandatory Course in Music in Years 7 and 8, but when the course actually taken is not prescribed by the Board of Studies.

Northern Territory

Although longitudinal data is not available, detailed statistics are available for the 2002 school year. The following tables indicate the percentages of students receiving class music and instrumental/choral music instruction in government, Catholic and Independent schools.

Table 4.14

Percentage of students receiving class music instruction in Northern Territory, 2002

System	Type of School	No. of students receiving class music instruction	Total No. of students	% of students receiving musical instruction
Government	Primary Schools	4665	14871	30.02
	Community / Mixed-age	332	5677	5.85
	High Schools	643	7173	8.96
	Sub-total	5640	27721	20.35
Catholic	Primary Schools	1045	2109	49.55
	Mixed-age	495	1896	26.11
	High Schools	310	797	38.89
	Sub-total	1850	4802	38.53
Independent	Primary Schools	740	909	81.41
	Mixed-age	480	869	55.24
	High Schools	165	1175	14.04
	Sub-total	1350	2953	45.72
Total		8875	35476	25.02

As shown in the table above, the overall percentage of students receiving class music instruction in Northern Territory schools is 25% of the school population.

Table 4.15

Percentage of students receiving instrumental/choral music instruction in Northern Territory, 2002

System	Type of School	No. of students receiving musical instruction	Total No. of students	% of students receiving musical instruction
Government	Primary Schools	1971	14871	13.25
	Community / Mixed-age	265	5677	4.67
	High Schools	490	7173	6.83
	Sub-total	2726	27721	9.83
Catholic	Primary Schools	173	2109	8.20
	Mixed-age	100	1896	5.27
	High Schools	40	797	5.02
	Sub-total	313	4802	6.52
Independent	Primary Schools	76	909	8.36
	Mixed-age	102	869	11.74
	High Schools	120	1175	10.21
	Sub-total	1683	2953	56.99
Total		4722	35476	13.31

The proportion of students receiving instrumental and/or choral music instruction a little over 13% of the total school population.

Queensland

Based on the assumption that musical instruction is compulsory during the primary school years, it is estimated that 100% of all students from Years P to 7 studied music during 2001 and that, in Years 11 and 12, 4.4% and 4.7% respectively of students undertook music during the same year.

There was no information available from Catholic or Independent school sectors.

South Australia

Despite the problems of defining what constitutes musical instruction (a point raised by the South Australian State Investigators), some statistical information was provided which enabled a longitudinal comparison to be made. The following tables show the numbers of students receiving class music instruction.

Table 4.16

Numbers of students receiving class music instruction (Primary and Secondary levels) in Government Schools in South Australia, 1994-1996

Year	1994			1995			1996		
	No. of music sts.	Total of students	%	No. of music sts.	Total of student s	%	No. of music sts.	Total of student s	%
Rec.	4557			3546	15668		4043		
01	5277			4584	15141		3953		
02	5482			4411	14945		4026		
03	5351			4038	14977		3782		
04	4975			4022	15428		3876		
05	5082			3796	15029		3779		
06	4473			3687	15200		3490		
07	4441			3386	14751		3458		
PC	127			195	0		0		
UG	0			0	1443		182		
Prim	39765			31665	122582	25.83	30589		
08	5671			5493	13500		5605		
09	2661			2896	12690		2501		
10	1508			1435	11151		1425		
11	659			790	9790		671		
12	102			446	7646		456		
SC	34			49	0		17		
SR	25			0	0		0		
UG	0			0	1112		0		
Sec	10660			11109	55889	19.88	10675		
Total	50425			42774	178471	23.97	41264	177504	23.25

Table 4.17

Numbers of students receiving class music instruction (Primary and Secondary levels) in Government Schools in South Australia, 1997-1999

Year	1997			1998			1999		
	No. of music sts.	Total of student s	%	No. of music sts.	Total of student s	%	No. of music sts.	Total of student s	%
08	5403			4510	13407		4948		
09	2915			2778	13382		2841		
10	1674			1579	12282		1682		
11	811			809	10747		843		
12	428			452	7487		424		
UG	0			0	1319		0		
Sec	11231			10128	58624	17.27	10738		

Although the tables above are incomplete due to lack of statistical data, it is possible to identify declining numbers of students at primary level receiving class music instruction during the years 1994 to 1996. Although comparison of the percentage of students receiving class music instruction is not possible at the primary level, the available statistics enable a decrease in the percentage of students receiving class

music instruction at secondary level from 19.88% in 1995 to 17.27% in 1998. Note that the comments above refer specifically to government schools.

Tasmania

No statistical information is available for the Tasmanian school system, but estimates from official sources are that all students at primary school level across the government, Catholic and Independent school systems should be receiving class music instruction. The situation at secondary level is that music may not be compulsory but that many government secondary schools have a common music course for year 7 and 8 students.

Victoria

Due the difficulties of defining what constitutes music instruction in the current context of *The Arts: Curriculum and Standards Framework*, the only available estimates for the participation rate of students in music at post-primary school level are for 1988 (the Ray Report 1989) and for 1995-96 (Lierse 1999a). It was estimated in 1988 that an average of 25% of all post-primary school students were receiving presumably class music instruction, with participation rates being higher at years 7 and 8, and falling to 15% at year 9, 7% at year 10, 3% at year 11, and 2% at year 12. By 1995-96, the situation was essentially the same with Lierse (1999b, p.111) estimating that there was a state-wide average of 25% for the number of schools offering a sequential classroom music program for years 7 to 12.

Western Australia

Again there are limited statistics available, but it is possible to at least provide some indication of the number and percentage of students who received instrumental music instruction administered by the Department of Education's School of Instrumental Music during 2001. The following table outlines both the number and the percentage of the total school population, bearing in mind that instrumental music instruction will normally not commence before year 3 level and may then commence at any year level.

Table 4. 18

Percentage of students learning musical instruments through the School of Instrumental Music, Western Australia, 2001

Instrument	No. of inst students	Total of students	%of students
Brass	1583	252784	0.63
Clarinet	2381	252784	0.94
Flute	1743	252784	0.69
Guitar	1348	252784	0.53
Percussion	503	252784	0.19
Violin	817	252784	0.32
Viola	433	252784	0.17
Cello	433	252784	0.17
D/Bass	118	252784	0.05
Piano	67	252784	0.03
Oboe	50	252784	0.02

Bassoon	43	252784	0.02
Saxophone	318	252784	0.13
Voice	275	252784	0.11
Totals	10112	252784	4.00

The table above indicates that approximately 4% of students in Western Australian government schools are learning instrumental (including Voice) through the School of Instrumental Music.

4.9.2 Indications of State and/or National Trends

Regrettably, there is only one state—South Australia—where there is any real longitudinal data available on the number of students receiving music instruction. Over a very limited period of only two year from 1995 to 1996 there was a slight decline in the percentage of all school students receiving music instruction from 23.97% to 23.25%. In three years from 1995 to 1998, there was also a more substantial decline in the percentage of secondary school students receiving music instruction from 19.8% to 17.27%.

QUESTION 5

IF POSSIBLE, WHAT IS THE BREAKDOWN OF THE NUMBER OF MUSIC STUDENTS BY GRADE (YEAR) LEVEL?

5.1 Australian Capital Territory

It is assumed for this research that music student means a students participating in:

1. student classroom music instruction and/or
2. individual or small group instruction in music performance and/or
3. participation in the Instrumental Music Program (IMP).

There is no mandated requirement for music teaching in ACT schools, and data is not centrally collected. Consequently obtaining overall data is beyond the scope of this research.

It is generally accepted that all primary schools have some form of music instruction for students in all years. Based on the Minister for Education's advice that 'most' Government high schools have compulsory music for year 7, and an assumption that Independent and Catholic high schools do also, it could be contended that all ACT school students up to and including year 7 will receive some form of music instruction in school. However, it should be noted that the Minister's statement is a claim without clear evidence to support it, and therefore needs to be treated with some caution.

Estimation of music instruction for year 8 and beyond is not possible.

Table 5.1

Primary school students receiving music instruction in ACT, 2001

	Government	Independent	Catholic	All Schools
Pre Year 1(a)	2,985	292	1,152	4,429
Year 1	3,188	321	1,190	4,699
Year 2	3,077	311	1,173	4,561
Year 3	3,028	322	1,245	4,595
Year 4	3,072	360	1,279	4,711
Year 5	3,035	344	1,378	4,757
Year 6	3,028	342	1,316	4,686
Year 7	2,536	682	1,586	4,804

In 1990 the Instrumental Music Program in Government primary schools included 18 schools and 900 students, drawn from years 5 and 6. In 2001 this had grown to 40 schools and up to 1760 students drawn from the same years.

5.2 New South Wales

The results in Table 5.2 may contradict the reality of what occurs in music education in schools and is therefore entitled *NSW students enrolled in primary classes by grade level* to reflect this situation, rather than 'number of music students by year level'.

Table 5.2
Students in NSW primary classes by grade level, 2002

	Categories of Schools		
	Government schools	Independent schools	Catholic Schools
School Year Primary			
Year 1	65,342	7,149	18,130
Year 2	65,159	6,808	18,039
Year 3	64,289	7,223	18,008
Year 4	64,400	7,281	17,137
Year 5	63,082	7,922	17,631
Year 6	61,555	8,112	17,580

Complete results for numbers of students in secondary music classes are available in DET schools only. Music is mandatory in years 7 and 8 in NSW secondary schools but numbers of music students in years 7 and 8 in Table 5.5 may not reflect teaching by the specialist music teacher(s) in the schools. Results for years 9 and 10 show the numbers of students in elective classes studying *Additional Music* (Board of Studies, 1994). Numbers of music students in non-government schools are not available in year 9. Numbers from years 11 similarly are available for DET schools only. Results for year 10 are reliable and accurate as figures are published by the Board of Studies (BOS) through rigorous School Certificate accreditation procedures. Similarly, results for year 12 are BOS results and are considered highly reliable and accurate. This is due to the validity of the HSC as a public examination in which results for all candidates are recorded for all courses - *Music 1* (Board of Studies, 1999a) *Music 2 and Music Extension* (Board of Studies, 1999b).

Table 5.3
Secondary music students in NSW by year level, 2002

	Categories of Schools			Total for all school systems
	Government schools*	Independent schools**	Catholic Schools***	
Secondary				
Year 7	50,056	7,149	20,604	77,809
Year 8	42,357	6,808	19,794	68,959
Year 9	7,434	n/a	n/a	
Year 10	7,365	1,974	1,495	10,151 ♦
Year 11	3,464	n/a	n/a	
Year 12	2,685		1,779	4,464
		(Total BOS minus DET figures)		

* Figures supplied by the DET.

- ** Figures available for year 10 SC and year 12 HSC. Years 7 and 8 figures supplied by ABS and CEC.
- *** Figures available for year 10 SC and year 12 HSC. Years 7 and 8 figures supplied by ABS and CEC.
- ◆ Year 10 figures supplied by BOS.

In NSW the School Certificate (SC) examination is conducted in year 10 with external examinations in each and all of English, Mathematics and Science KLA's and examinations in two of the following three subjects - Civics, Australian History and Australian Geography. Music is internally assessed. Music in year 10 is offered as a 100 hour or 200 hour course. Table 8 shows distributions of students in both 100 and 200 hour courses in schools from three school systems.

Table 5.4
Numbers of NSW School Certificate music students from 1995-2001

	Categories of Schools						Total all school systems
	Government		Independent		Catholic		
	200 hour course	100 hour course	200 hour course	100 hour course	200 hour course	100 hour course	Both 100 and 200 hour courses*
Year							
2001	5, 676	1, 006	1, 604	370	1, 212	283	10, 184
2000	6, 329	1, 073	1, 742	328	1, 284	261	11, 057
1999	6, 447	975	1, 678	347	1, 383	290	11, 170
1998	6, 105	1, 064	1, 743	338	1, 275	212	10, 759
1997	5, 958	1, 084	1,506	281	1, 203	183	10, 239
1996	5, 694	812	1, 497	195	1, 125	148	9, 506
1995	5, 400	643	1, 334	147	1, 022	118	8, 703

* Totals in the final column include small numbers of students in overseas schools or students who study music with an outside tutor.

5.3 Northern Territory

5.3.1 Primary Level

In the context of class/curriculum music instruction, it is not possible to provide accurate numbers of students learning music in each year level in primary schools where there is no resident music specialist. However, it would be true to say that where music education is left to generalist class teachers, the number of students receiving music education diminishes the higher up we look. Thus, amongst primary students in NT schools without music specialists, (government or non-government systems), it would be fairly true to say, if the division of students between years 1-7 is approximately even, that:

70 % of year 1 students receive some sort of class music approximately 1790 students

65 % of year 2 students receive some sort of class music students	approximately 1660
50 % of year 3 students receive some sort of class music students	approximately 1280
30 % of year 4 students receive some sort of class music students	approximately 772
18 % of year 5 students receive some sort of class music students	approximately 465
8 % of year 6 students receive some sort of class music students	approximately 210
4 % of year 7 students receive some sort of class music students	approximately 105

In the context of class/curriculum music instruction in schools with music specialists, if the division of students between years 1-7 is approximately even, then the number of students at each level receiving some class music instruction: i.e. between 910 and 930 students

Choral and instrumental instruction happens in schools with or without a specialist (but mostly with) and has a different distribution across levels:

Students in years 1–3 have no instrumental instruction additional to class music.
 Students in year 4 might have recorder instruction and/or sing in a choir.
 Students in year 5 can commence instrumental instruction and sing in a choir. Approx numbers: 780 students
 Students in year 6 receiving instrumental instruction and/or sing in a choir. Approx numbers: 715 students
 Students in year 7 receiving instrumental instruction and/or sing in a choir. Approx numbers: 645 students

5.3.2 High School Levels

At high school, it is not customary for any students to receive music instruction unless they are taking class music electives from years 8 to 10 and advancing to Stage 1 and 2 Music, or VET courses, or receiving instrumental/choral instruction.

After combining these two categories, an approximate breakdown by level would be:

Year 8	approximately 720 students
Year 9	approximately 490 students
Year 10	approximately 165 students
Year 11	approximately 140 students
Year 12	approximately 116 students

5.4 Queensland

The following two tables indicated the breakdown of the number of music students by grade/year in Queensland government schools from Years P to 12 in 2001 and from Years 8 to 12 in 2002.

Table 5.5
Students in year levels in Queensland government schools 2001

Level	Classroom Music Students	Instrumental Music Students	Total Students	Percentage of students studying music
Primary				
Year 1	53 732	n/a	53 732	100
Year 2	52 903	n/a	52 903	100
Year 3	52 905	n/a	52 905	100
Year 4	53 298	n/a	53 298	100
Year 5	52 628	n/a	52 628	100
Year 6	52 708	n/a	52 708	100
Year 7	51 576	n/a	51 576	100
Secondary				
Year 8	n/a	n/a	51 311	
Year 9	n/a	n/a	50 338	
Year 10	n/a	n/a	50 261	
Year 11	* 1 973	* 17	45 320	4.4
Year 12	* 1 852	* 388	39 468	4.7

Source: Schools Australia 2001 – ABS, * QSA

Table 5.6
Students receiving musical instruction in secondary year levels in Queensland Secondary Schools, 2002

Year	Males	Females	Totals
8	5180	5141	10321
9	1475	1563	3038
10	1585	1632	3217
11	777	927	1704
12	749	955	1704
CJ	27	25	52
SU	8308	8402	16710
Totals	18101	18645	36746

Source: Education Qld

CJ = 'Combined Junior' - Normally Years 9 and 10

SU = 'Secondary Ungraded' and may represent any combination of classes among Years 8, 9 and/or 10.

5.5 South Australia

Although questions 4 to 7 were, for ease of reporting, answered collectively in the South Australian State Report, the question responses have been separated as much as possible in the National Report. Nevertheless there will be some degree of replication in responses for these questions.

5.5.1 Classroom Music

Partly because of the difficulties in attributing meaning to the data, music enrolment data for primary school was terminated in 1997 and for secondary schools was discontinued after 1999. Also in the mid- 1990's, the gathering of statistical data by DETE was questioned because the data was not being utilised (Brian Gill 2002).

Table 5.7

Subject Enrolment Data by Year Level in South Australian Schools, 1994-1996

Year	1994				1995				1996					
	ME	T&P	MU	Total	ME	H&L	T&P	MU	Total	ME	H&L	T&P	MU	Total
Rec.	22	2	4533	4557	59			3487	3546	30			4013	4043
01	17	2	5258	5277	83			4501	4584	33			3920	3953
02	31	11	5440	5482	120			4291	4411	49		3	3974	4026
03	18	3	5330	5351	4			4034	4038	25		6	3751	3782
04	19	7	4949	4975	5			4017	4022	63		14	3799	3876
05	26	12	5044	5082	5			3791	3796	64		2	3713	3779
06	20	11	4442	4473	16			3671	3687	43		2	3445	3490
07	20	15	4406	4441	12			3374	3386	62		8	3388	3458
PC	5		122	127	5			190	195	13			169	182
08	431	137	5103	5671	49		160	5284	5493	48		8	5550	5605
09	71	96	2494	2661	20		22	2854	2896	37		31	2433	2501
10	10	71	1427	1508	18		10	1379	1435	28		15	1382	1425
11	13		646	659	20	30	98	642	790	1		13	657	671
12	102			102		47	104	295	446		23	91	342	456
SC	4		30	34	8			41	49	11			6	17
SR			25											
Total	809	367	4926		424	77	394	41896		507	23	193	40542	

Table 5.8

Subject Enrolment Data by Year Level in South Australian Schools, 1997-1999

Year	1997					1998					1999				
	ME	H&	T&P	MU	Total	ME	H&L	T&P	MU	Total	ME	H&L	T&P	MU	Total
08	50		21	5332	5403	66	56	50	4404	4510	65			4883	4948
09	102		42	2771	2915	76	44	49	2685	2778	72			2769	2841
10	32		12	1630	1674	23	7	11	1561	1579	44			1638	1682
11			13	798	811		8	21	780	809	13		42	788	843
12		6	34	388	428		19	65	368	452	5	10	17	392	424
SC														13	
SR				1					7					1	
Total	184	6	122	10,920		165	134	196	9805		208	10	59	10484	

PC= ungraded primary
 SC= ungraded secondary
 SR= adult re-entry student
 Rec= Reception

ME= Music Enrichment
 H&L= Music History and Literature
 T&P= Music Theory and Practice
 MU= Music
 TOT= Total

Even given the unreliability of the data, one observation is the larger number of students that take up music at year 8 or first year secondary school, compared to the numbers given at primary school levels and the drop off rate at year 9, which is consistent with anecdotal evidence that music is generally compulsory at year 8 and becomes elective after that. Also, trained music specialists are available generally to students at secondary schools beginning at year 8 level.

5.5.2 Instrumental Music and Ensembles

The following table indicates the break down of students receiving instrumental instruction according to year level in South Australian government schools.

Table 5.9
Instrumental Music Teaching in South Australian Government Schools, 1984, 1990 and 2002

Year level	Term 3, 1984	Term 3, 1990	2002
Reception	27		10
01	13	17	44
02	11	59	81
03	47	184	232
04	413	632	602
04	592	926	983
06	719	841	1190
07	656	687	1046
08	1476	1423	1470
09	1754	1626	1479
10	1108	937	922
11	617	451	582
12	254	200	298
13+ or unreported	86	217	91
TOTAL	7776	8200	9030

5.6 Tasmania

The numbers of students in all grades/years, which does not necessarily indicate the numbers of students receiving music instruction, are only available for the Catholic and government education sectors and are set out in Table 5.10 below.

Table 5.10
Numbers of students by grade level – Tasmanian Primary Schools, 2002

School Year	Government	Independent	Catholic
Prep	5198	Not Available	885
Grade 1	5354	Not Available	957
Grade 2	5203	Not Available	955
Grade 3	5320	Not Available	964
Grade 4	5199	Not Available	988
Grade 5	5184	Not Available	990
Grade 6	5050	Not Available	1095
TOTAL Primary	36508	3482	6834

As noted previously, most primary school students are believed to receive music instruction therefore, the table above would indicate a good approximation of the numbers of music students at each grade level for primary years. Also as indicated in Question 3, there was an increase in the numbers of students receiving music instruction over the last ten years because of the introduction of the National Curriculum and the changes to teaching award conditions in relation to the number of contact hours.

Table 5.11
Numbers of students by grade level – Tasmanian Secondary Schools, 2002

School Year	Government	Independent	Catholic
Grade 7	4761	Not Available	1173
Grade 8	4439	Not Available	1162
Grade 9	3975	Not Available	1006
Grade 10	4886	Not Available	1028
Grade 11	5217	Not Available	922
Grade 12	5411	Not Available	800
Total Secondary	28689	4472	6091

Also as noted previously, it is believed that most grade 7 students receive music instruction and many grade 8 students continue with a common course in music. The decision about optional courses in Grade 8 is a school based one and therefore an accurate picture cannot be gained without surveying each individual school. This situation has remained the same over the last twenty years. At grade 9 level students are usually given a choice of subjects and information about numbers of students at this level is not available.

The numbers of students receiving music instruction at years 10 to 12 would best be estimated by considering the figures of the numbers of students receiving an award from TASSAB as set out in Table 6.9. Some students may also be studying music courses under another award e.g. International Baccalaureate.

5.7 Victoria

In *The Arts: Curriculum and Standards Framework II*, Music is 'subsumed within the Performing Arts strand along the Drama and Dance for Level 1 to 3 in primary schools'. Indeed, under CSFII, primary schools may now choose not to include Music in their teaching of the Performing Arts Strand at all. Furthermore, when students reach Level 4 at their primary school and then Levels 5 and 6 at secondary school, there may similarly be a decision not to include Music as one of the minimum of two Arts strands that students should engage in at each level. 'Thus, under the new CSF (CSFII) there is the potential that the role and place of music in some schools could be seriously eroded' (Stevens, 2000).

In a survey of Victorian government secondary schools in 1995, Lierse (1999b) was able to quantify the percentages of schools providing class music programs for years 7 to 12 across the various regions. The following extracts from her thesis summarise the situation for Years 7-8 and 9-10.

Years 7-8

At junior secondary level (Years 7 and 8), overall, the evidence of a sequential program enabling students to develop the knowledge and skills necessary to take this subject through to senior levels is missing. Only 15 per cent of the sample of 237 schools offered music as a core requirement in Year 7 for the entire school year, and this decreased to 13 in Year 8. In 17 per cent of schools no music is offered in Year 7. In 5 per cent of schools it is offered as an elective subject. A further 33 per cent of schools are known to be offering students only one term of music as core, and are giving students the option of taking classroom music as an elective subject in higher forms. Most notable is the absence of a classroom music program in approximately 28 per cent of country schools in Year 7, and this number rises to 41 per cent in Year 8... there are significant changes to the provision of classroom music at Year 8 level. Most notable is the percentage of schools with no Year 8 music classes and this number rises to between 40 per cent and 50 per cent in three of the country regions. Also notable is the increase in the numbers of schools in the metropolitan area who offer an elective music unit in Year 8. The most popular selection is to offer music for one semester. (Lierse 1999b, p.112)

Years 9-10

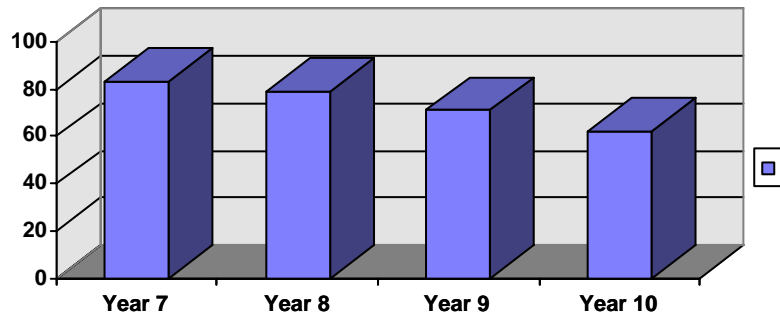
...regional differences in the provision of classroom music in Years 9 and 10 are most striking, particularly between the metropolitan regions and the country regions. The percentage of schools in the country without a music program in Years 9 and 10 increases from 49 per cent in Year nine, to 75 per cent in one of the country regions in Year 10. In the metropolitan area the numbers rise from 17 per cent to 29 per cent in the South East, and from 21 per cent to 25 per cent in the North West metropolitan region. Most schools in all regions choose to offer Year 9 students a semester unit of music as an elective subject. Music as a core subject was maintained in 21 per cent of schools in the South East metropolitan region.... In Year 10, again the most popular allocation of class time was a semester unit (47%), with an additional 11 per cent of schools offering an elective for the full year. Only one region offered a term elective and this particular region had the greatest number of

schools without a Year 10 program (70%). Again the country was shown to have a significantly high proportion of schools without a Year 10 music program, with the exception of Gippsland region. A small number of schools in the Metropolitan regions maintained a core component which, in the majority of cases, consisted of a period a week of massed class singing. (Lierse 1999b, p.113)

The average percentage of secondary schools across all of the seven regions in the Victorian government school system where classroom music is taught has been presented as a graph by Lierse (1999b). Predictably, there is a decline in the percentage as the year level increases.

Figure 1

Percentage of secondary schools offering classroom music in Victorian Government Schools, 1995



5.8 Western Australia

In Western Australia in years other than 11 and 12, there is no mandatory curriculum allocation for music and there is a wide range of delivery models. The system is decentralized and consequently school principals make individual school decisions about the provision of the music curriculum. Students in primary schools and lower secondary schools need only study one of The Arts (music, dance, visual arts, drama, media). Therefore, there is no requirement for schools to report on this to a central office.

Data is however kept by the Department of Education's School of Instrumental Music on the numbers of students receiving instrumental lessons in government schools.

The table below provides data indicating the breakdown of instruments taught in government schools by year level in 2001 to students in Years 3 to 12.

Table 5.12

Numbers of students taking instrumental lessons administered through the Department of Education's School of Instrumental Music, 2001

Year	3	4	5	6	7	8	9	10	11	12
Brass	These instruments begin in Year 6 and in Year 8.			844	584	411 (169)	238	174	111	65
Clarinet				870	623	383 (71)	225	164	71	45
Flute				595	440	308 (52)	179	135	52	34
Guitar				488	393	200 (37)	99	99	42	27
Percussion				49	40	165 (146)	108	86	35	20
Violin	170	145	139	115	122	52	29	19	14	12
Viola	-	-	135	131	77	33	28	18	7	4
Cello	-	112	96	78	65	34	21	12	11	4
D/Bass	-	-	-	33	26	23 (9)	13	11	9	3
Piano	-	21	18	19	9	No classes beyond Year 7				
Oboe	These instruments begin in Year 8 only					20	11	9	6	4
Bassoon						14	9	6	9	5
Saxophone						104	91	65	35	23
Voice						100	62	57	38	18

No data is available for non-government schools.

5.9 Summary of State Findings and Indication of State and/or National Trends

5.9.1 State Findings

New South Wales

Due to the lack of more comprehensive statistics, the only state where there were at least some statistical data available over a reasonable spread of years was in New South Wales. In this case, the number of students taking the Music 100 and Music 200 courses for the NSW School Certificate at some time from Year 7 to Year 10 may be compared with the total enrolment of students in the respective government, Independent and Catholic school systems at the Year 10 level. Although this comparison is made within a particular year level (Year 10) rather than across the Years 7 to 10 levels, it is best considered here than in the next research question (Question 6) which focuses on the end-of-secondary-school ('graduation') examination enrolments in Music.

Table 5.13 below has been adapted from Table 5.6 and shows the total number of enrolments for the School Certificate Music 100 and Music 200 subjects in those

years for which total year 10 student enrolments are available in New South Wales. (Although students in Years 7 to 9 may well have taken Music subjects for the School Certificate, the number of students in Year 10 has been taken as the reference point for this comparison of annual completion numbers.

Table 5.13

Number of Students taking the School Certificate Music Subjects in New South Wales Schools, 1995, 1998 and 2001

	Total for all school systems	Total for all school systems	%age of students taking Music
Year	Both Music 100 and 200 hour courses	Year 10 enrolment	for the NSW School Certificate
2001	10, 184	53821	18.92
1998	10, 759	54661	19.68
1995	8, 703	51731	16.82

The percentages indicated in the table above show a fluctuation in the proportion of students taking Year 10 School Certificate subjects over the seven year period but, when the 1995 and 2001 percentages are compared, it is possible to say that the number of students taking the School Certificate music subjects has increased.

5.9.2 Indications of State and/or National Trends

As indicated immediately above, the amount of longitudinal data available from which to gain some indication of state and/or national trends in relation to this question is so limited as to be impossible to draw any conclusions from.

QUESTION 6

WHAT IS THE NUMBER OF STUDENTS SITTING FOR GRADUATION (END-OF-SECONDARY-SCHOOL) EXAMINATIONS IN MUSIC SUBJECTS?

6.1 Australian Capital Territory

The number of students in 1991 and 2001 who completed a music course towards their Year 12 Certificate is as follows:

Table 6.1

Students completing a music course towards Year 12 Certificate, ACT, 1991 and 2001

Year	Students Completing A Music Course	Students Completing Year 12 Certificate	Percentage
1991	350	4171	8.39 %
2001	271	3930	6.89 %

A small number of Independent schools participate in the NSW Higher School Certificate system. No information was supplied as to whether these students are included in the above data.

6.2 New South Wales

Introduced in 1967, the NSW Higher School Certificate was reviewed and further developed in 1997 to provide students with greater access to more rigorous courses of study, and to provide HSC candidates with the opportunity to study courses that prepare them for further education and training, employment and a full and active participation as citizens (McGaw, 1995, 1997). HSC syllabuses in Music were reviewed during this time, for implementation in year 11, 2000 (NSW Board of Studies, 1999a). Three courses in music are offered at HSC level—*Music 1*, *Music 2*, and *Music Extension*. These courses represent a gradual evolution of syllabuses, which were reviewed and developed from earlier documents, *Music Syllabus, 2 Unit (Related) and 3 Unit course for Years 11 and 12* (Board of Studies, 1983), and *Music Syllabus, 2 Unit (Common) and 3 Unit* (Board of Studies, 1994a) and *Music Syllabus, 2 Unit HSC Course 1* (Board of Studies, 1994b). The distribution of figures is across the state and across all systems, and candidates from city, regional, government, Independent and Catholic schools were represented in each year.

Table 6.2 shows numbers of NSW music students at HSC level by course from 1980 to 2001.

Table 6.2

Numbers of HSC music candidates identified by course in NSW, 1980-2001

	Board of Studies Courses				AMEB ♦ Courses		Total no of music candidates	Total no of HSC candidates in each year	% of music to total candidature
	Music 1*	Music 2**	Music Extension ***	Total BOS	2 Unit	3 Unit			
Year									
2001	3604	541	319	4464			4464	62, 751	7.1
2000	3606	357	221	4184			4184	62, 883	6.6
1999	3413	358	274	4045			4045	65, 909	6.1
1998	3106	349	247	3702	134	73	3909	65, 311	5.9
1997	2597	371	247	3215	99	58	3372	63, 116	5.3
1996	2396	403	259	3058	104	71	3233	61, 638	5.2
1995	2338	430	286	3054	100	72	3226	60, 181	5.3
1994	2457	384	376	3217	103	49	3369	60, 013	5.6
1993	2445	466	386	3297	74	55	3426	61, 359	5.6
1992	2352	457	397	3206	74	35	3315	60, 481	5.5
1991	2070	489	411	2970	89	48	3107	57, 113	5.4
1990	1976	517	379	2872	78	44	2994	54, 338	5.5
1989	2171	549	399	3119	105	40	3264	54, 347	6.0
1988	2226	552	312	3090	95	78	3263	50, 655	6.4
1987	1851	533	263	2647	91	52	2790	44, 075	6.3
1986	1622	543	259	2424	70	16	2510	40, 724	6.1
1985	1323	478	238	2039	63	24	2126	37, 547	5.6
1984	1330	461	220	2011	63	39	2113	37, 208	5.7
1983	1033	438	137	1608	87	37	1732	34, 283	5.7
1981	626	429	136	1191	98	64	1353	30, 283	4.5
1980	449	497	153	1099	144	56	1299	32, 689	4.0

* Prior to 1999, this course was named '2 Unit Course 1'

** Prior to 1999, this course was named '2 Unit Related'

*** Prior to 1999, this course was named '3 Unit Music'

♦ Prior to 1998, students in NSW could present AMEB examinations as an alternative to those offered by the Board of Studies as qualification for an HSC in music. From 1999 the NSW HSC examination was the only external examination conducted in music.

6.3 Northern Territory

In the Northern Territory, students studying music as one of their year 12 (Stage 2) subjects use the same syllabus and assessment tools as their counterparts in South Australia which have been developed by the Senior Secondary Assessment Board of South Australia (SSABSA). While the courses are conducted by the SSABSA, students' school-assessed or publicly-examined results are recorded on their NT Certificate of Education (NTCE).

Within the SSABSA Stage 2, there are 8 separate semester units which are paired in different ways to form a full year's course. The following table shows the numbers of students studying music in year 12 in 2002 and for the previous eight years:

Table 6.3

Students undertaking Year 12 Music Subjects, Northern Territory, 1994-2002

Year	NTCE Music Students (Yr 12)	VET Music Students	Total Music Students
2002	64	52	116
2001	57	53	110
2000	66	n/a	66
1999	45		45
1998	31		31
1997	30		30
1996	24		24
1995	37		37
1994	42		42

Source: Yr 12 Music Records - Music Moderator for NT, 1993-2002, Nora Lewis
Full Yr 12 numbers – Laura Juratowitch, Data Analyst, Senior Secondary and Certification, NT Department of Employment, Education and Training.

6.4 Queensland

The number of students sitting for Music subjects at the Board of Senior Secondary School Studies examinations are indicated in the tables below.

Note that there are discrepancies between the two sets of data on the numbers of students sitting for music examinations from the Queensland Studies Authority (QSA) and Education Queensland. The QSA data seem to have much larger numbers and have separate data for Years 11 and 12.

To be eligible to enrol in Music Extension (Performance), a student must also be enrolled for the Board Subject, Music. Outside of the formal schools system (and partially from within), students receive private instrumental instruction and sit examinations through the Australian Music Examinations Board, Trinity College, and similar bodies. A student who has completed music qualifications to at least Grade 6 standard may, on production of the appropriate evidence, request the school to have that award included on the Senior Certificate. Not all students who are eligible for this consideration make the request.

Table 6.4

Year 11 Music Examinations, Queensland, 1992-2001

Year	Board Subject – Music (schools)	Board Subject - Music (students)	Board Subject – Music Extension (schools)	Board Subject – Music Extension (students)	Board Regist'd Subjects (schools)	Board Registered Subjects (students)	Total of Qld Schools	Total Number Qld Students
2001	250	1973	7	17	22	237	359	n/a
2000	243	1952	10	36	29	319	351	n/a
1999	235	1986	6	26	21	212	348	n/a
1998	220	1964	2	2	19	188	346	43 576
1997	213	1827	2	16	19	209	337	41 575
1996	219	1714	0	0	15	110	333	40 174

1995	212	1523	0	0	12	110	324	39 311
1994	210	1547	2	13	9	65	402	39 652
1993	201	1596	0	0	13	100	398	40 794
1992	196	1641	0	0	11	109	303	40 781

Source: QSA

Table 6.5
Year 12 Music Examinations, Queensland, 1992-2001

Year	Board Subject - Music (schools)	Board Subject - Music (students)	Board Subject – Music Extension (schools)	Board Subject – Music Extension (students)	Board Registered Subjects (schools)	Board Registered Subjects (students)	Total Qld Schools	Total Number Qld Students
2001	249	1852	96	388	26	211	359	38 440
2000	239	1893	86	376	30	215	351	38 728
1999	227	1925	59	263	29	183	348	37 032
1998	218	1790	42	186	29	230	346	37 776
1997	247	1450	29	120	16	114	337	36 131
1996	222	1486	12	60	19	131	333	34 893
1995	0	0	0	0	16	80	324	34 458
1994	205	1454	12	53	15	92	402	25 978
1993	200	1545	0	0	15	110	398	27 335
1992	198	1619	0	0	15	96	303	28 574

Source: QSA

Table 6.6
Numbers of students sitting for Music Examinations, Queensland, 1993-2001

Subject Name	1993	1994	1995	1996	1997	1998	1999	2000	2001
<i>Board Syllabus:</i>									
Music	1039	939	851	858	969	1030	1107	1129	1056
Music Extension (Performance)	0	36	34	29	75	117	169	197	186
Board Registered Music Subjects *	210	157	190	241	323	418	395	534	448
<i>Other Music Examinations:</i>									
Australian Music Examinations Board	246	328	320	311	320	350	332	307	220
Australian College of Music (Awards)	0	0	6	9	8	8	4	10	2
Australia & New Zealand Cultural Arts Ltd	0	0	0	0	6	16	15	8	15
Australian Guild of Music and Speech	0	2	2	0	1	5	3	1	0
Trinity College, London	147	148	107	116	108	116	104	79	86
TOTALS	1642	1610	1510	1564	1810	2060	2129	2265	2013

Source: Education Qld

* Data from QSA

6.5 South Australia

For the publicly-examined music subjects at year 12, there is more reliable data available from SSABSA with a breakdown of the numbers taking music across the categories.

Table 6.7

Students receiving a result for Year 12 (stage 2), South Australia, 1992

Subject	Govt.	Indept	Catholic	TAFE	TOTAL	% female	% male
PES H&L	68	27	22	15	132	74%	26%
PES P&T	243	79	25	19	366	63%	37%
SAS Mu.	115	15	9		139	54%	46%
TOTAL					637		

PES: Publicly –examined subject

H&L= History and Literature

P&T= Performance and Theory

SAS Mu: School-assessed subject: music

Govt.= government

Cath= Catholic

Indept= Independent

Table 6.8

Students receiving a result for Year 12 (stage 2), South Australia, 2001

Subject	Govt.	Indept	Cath	TOTAL	% female	% male
Composing & Arranging	47	22	14	83	45%	55%
Ensemble Performance	202	61	51	314	63%	37%
Music: Individual Study	84	21	24	129	54%	46%
Perf: Special Study	30	10	2	42	64%	36%
Solo Performance	283	131	76	490	62%	38%
Analytical Studies	5	14	0	19	89%	11%
PES: Music in Society	88	50	9	147	65%	35%
PES: Musicianship	201	105	49	355	60%	40%
TOTAL				1579		

PES= Publicly examined subject

Perf.= performance

There are 8 music units in year 12. Music in Society or Musicianship combined with one of four other units (solo performance, performance special study, composing and arranging or analytical studies) gives one publicly-examined subject (PES). With a PES subject, 50% of the mark is derived from a SSABSA set public examination. Combining any two of the other six units gives a school-assessed subject (SAS) where all work is conducted and marked by the school.⁶ Therefore, in 2001, there were approximately 790 students who did music at year 12 in music, a 24% increase from 1992. With 790 students taking music at year 12 in 2001, this represents approximately 6% of all students at year 12 level in South Australia.

In 1992, there were 295 students who completed two units of music at year 11 level and 1129 who completed one music unit that year. The number of students who completed two units at year 11 level in 2001 was 186, and 2001 students completed

⁶ To gain the SA Certificate of Education, students must be enrolled in 22 units in Stages 1 and 2 of subjects taken over two years, normally called years 11 and 12. Out of 5 subjects taken for the SACE in year 12, 4 have to be PES or PAS subjects for a student to be eligible for university entrance.

one unit of music at this level. The music curriculum at year 11 is set and assessed by the school⁷.

6.6 Tasmania

Courses which are approved by the Tasmanian Secondary Assessment Board (TASSAB) are used for a variety of purposes and by a variety of students. The length of these courses is discussed in question 7.

Table 6.9

Numbers of students gaining Tasmanian Certificate of Education (TCE) awards in music by course and year level, 1998-2001

Year 10 S, A and B syllabuses					Year 11/12 B and C syllabuses			
	2001	2000	1999	1998	2001	2000	1999	1998
Year 10	857	979	1227	1147	2	2	0	0
Year 11	170	169	351	261	488	454	489	498
Year 12	118	113	280	253	347	289	332	316
Year 13	13	17	15	20	55	69	43	36
TOTALS	1158	1278	1873	1681	892	814	864	850

At year 12 in 2001, this represents 465 students out of approximately 6500 (i.e. 5411 government + 800 Catholic + unknown independent sector [conservative estimate of about 300]—see Table 5.11—that is, 7% of total students studied music at this level in 2001. (This calculation is in fact incorrect as the total number of students at year 12 level in 2002 is being applied to the number of students taking TCE Music in 2001. For accurate calculation with the total number of students at year 12 level in 2001, see Table 6.24.)

In 1991, The Report to Parliament on the Schools Board of Tasmania (the predecessor of The Tasmanian Secondary Assessment Board) showed that 540 students received an award in music syllabuses. Totals of awards for music in Years 11 and 12 for the years 1987 to 1991 are shown below in Table 6.10.

Table 6.10

Numbers of students gaining Higher School Certificate (HSC) awards in music in 1987-1991

Year	1987	1988	1989	1990	1991
Total number of awards	148	329	382	391	540

Note that Table 6.10 includes the numbers for Years 11 and 12 only.

Since the National Curriculum was introduced in 1995, the number of offerings in Music and The Arts (of which Music is one of five strands) has dramatically increased. At year 12 level, courses include Music, Contemporary Music and Audio Design as well as short courses in ensemble performance, solo performance, and musicianship.

⁷ SSABSA has curriculum statements for stages 1 and 2 of SACE. The music curriculum statement was evaluated last year and is currently being redeveloped and rewritten.

6.7 Victoria

The following tables represent the situation in Victoria regarding the number of students undertaking end-of-secondary-school subjects over a period of about twenty-three years from 1979 to 2001.

Table 6.11

Number of Candidates presented for HSC Music Subjects 1979-1980

	1979	1980
Music (History and Literature)	281	266
Music (Practical)	594	586
Music (Theoretical)	115	110
Total	990	962

Source: VCAA

Table 6.12

Number of Candidates presented for HSC/VCE Music Subjects 1981-1989

Year	1981	1983	1984	1985	1986	1987	1988	1989
Music A	536	131	137	188	181	184	200	191
Music B	283	82	72	75	87	100	82	83
Total	819	213	209	263	268	284	282	274

Source: VCAA

Table 6.13

Number of Candidates presented for VCE Music Subjects (Victoria), 1991-2001

	1991	1992	1993	1994	1995	1996	1997	1998	2000	2001
Music* U1	569	572	456	381	312	349	390	361	320	196
Music* U2	525	287	392	365	263	279	262	277	231	183
Music* U3	-	359	264	261	255	227	237	235	216	209
Music* U4	-	336	242	246	243	216	227	220	214	208
** Music Craft U1	1,267	1,994	2,255	1,992	2,017	2,122	2,181	na	2,389	2,411
** Music Craft U2	1,241	1,944	2,081	1,798	1,854	1,935	1,987	na	2,293	2,237
** Music Craft U3 (GP)		260	326	349	360	436	539	550	765	637
** Music Craft U4 (GP)		235	289	326	333	405	512	524	718	607
** Music Craft U3 (SP)		941	1,041	1,039	1,014	1,002	1,023	1,042	1,193	1,241
** Music Craft U4 (SP)		918	1,011	1,004	1,007	981	1,000	1,019	1,163	1,218
Total	3,602	7,846	8,357	7,761	7,658	7,952	8,358	4,228	9,502	9,147

Source: VCAA

- Music became Music History and Styles in 1995.
- ** Music Craft became <Music Performance in 1995.

Table 6.14
VCE and VET Music Enrolment, Victoria, 1996-2001

	1996	1997	1998	1999	2000	2001
Music History and Styles Unit 1				110	86	32
Music History and Styles Unit 2				40	60	28
Music History and Styles Unit 3	19	27	42	26	27	29
Music History and Styles Unit 4	18	27	42	25	27	29
Music Performance Unit 1				562	480	459
Music Performance Unit 2				540	463	335
Music Performance Unit 3 (GP)	77	84	96	92	128	111
Music Performance Unit 4 (GP)	74	83	94	89	127	110
Music Performance Unit 3 (SP)	153	210	208	252	300	277
Music Performance Unit 4 (SP)	150	208	207	251	293	278
Total	491	639	689	1987	1991	1688
VET Music Industry Skills A1					92	100
VET Music Industry Skills A2					65	56
VET Music Industry Skills B1					10	6
VET Music Industry Skills B2					10	2
VET Music Industry Skills B3						9
VET Music Industry Skills B4						9
VET Music Industry Skills C1					25	38
VET Music Industry Skills C2					24	35
VET Music Industry Skills C3					9	29
VET Music Industry Skills C4					9	29
Total					244	313

Note that the totals above are the number of subject enrolments, not a 'head count'.

Table 6.15
VET Enrolments by Certificate (excluding Adult Sector), 1998

Certificate Name	Catholic	Government	Independent	Total
Certificate II in Music Industry Skills	37	236	79	352

Source: The 1998 VET in Schools Destination Report

6.8 Western Australia

In 1966 the WA Government set up a committee investigating the provision of music education in the state. Members of this committee included Frank Callaway and Edgar Nottage (Superintendent of Music at the time).

The University of Western Australia which controlled Public Examinations Board introduced Music as a Leaving Subject in the middle 1960s with an external examination—both written/aural and performance examinations at the end of Year 12. Up until the mid-1960s, the AMEB system of examinations was the only method of studying music at the Leaving Level (now called the TEE). In the mid-1980s, the AMEB route was closed by the universities, thereafter only recognising Tertiary

Entrance Examination (TEE) Music to count in TEE aggregates. Currently two music courses are offered to students in Years 11 and 12: TEE Music and Music in Society (non-TEE). Music in Society was introduced as a subject in 1993 and was first offered as a Year 12 subject in 1994.

Table 6.16

Numbers of schools offering Year 11 & 12 Music and numbers of students enrolled in Western Australia, 2001

	TEE Music	Music in Society (non-TEE)
Number of schools offering the subject	79	63
Number of Year 11 students	586	434
Number of Year 12 students	408	326

Table 6.17

Number of students studying TEE Music in Years 11 and 12 in Western Australia, 1990-2002

Year	Year 11	Year 12
1990	356	307
1991	382	328
1992	461	429
1993	396	417
1994	422	353
1995	409	361
1996	437	341
1997	403	353
1998	422	353
1999	409	361
2000	437	341
2001	403	353
2002	352	478

Table 6.18

Number of students studying Music in Society in Years 11 and 12 in Western Australia, 1990-2002

Year	Year 11	Year 12
1993	93	n/a
1994	105	34
1995	104	92
1996	167	118
1997	263	115
1998	311	211
1999	377	240
2000	497	307
2001	462	368
2002	586	408

6.9 Summary of State Findings and Indication of State and/or National Trends

6.9.1 State Findings

In order to provide a basis for comparison between states and identification of national trends in relation to the numbers of students undertaking one or more Music subjects as part of their end-of-secondary-education assessment, the following tables and the discussion of them has been confined to statistics for end-of-Year 12 enrolments only in Music subjects rather than those for Year 11 or for combined Year 11 and Year 12. (It should be noted that in some states—Victoria for example, end-of-secondary-education assessment incorporates assessment undertaken in both Years 11 and 12.)

Also, given the need to ensure as much consistency in any comparison between states, the total of discrete enrolments in *all* available music subjects taken at the end-of-year 12 has been used for the ‘number of students’. Bearing in mind that some candidates may take two or more Music subjects at the end-of-year-12, the percentage figures calculated will represent a slightly inflated percentage of the total number of students enrolled for end-of-year-12 examinations. However, there will at least be consistency when making comparisons and identifying national trends.

Australian Capital Territory

As indicated in Table 6.19, there has been a small decline in the participation rate for Year 12 students in music subjects at the end-of-secondary-school assessment from 1991 to 2001 in the ACT.

Table 6.19

Students completing a music course towards Year 12 Certificate, ACT, 1991 and 2001

Year	Students Completing A Music Course	Students Completing Year 12 Certificate	Percentage
2001	271	3930	6.89 %
1991	350	4171	8.39 %

New South Wales

Although there have been some changes, there has been a reasonable increase in the percentage of students taking Music subjects at the end their Year 12 in New South Wales over the past two decades—from 3.97% in 1980 to 7.11% in 2001.

Table 6.20
Year 12 Music Examinations, New South Wales, 1992-2001

Year	Board of Studies Courses				AMEB ♦ Courses		Total no of music candidates	Total no of HSC candidates in each year	% of music to total candidature
	Musi c 1*	Music 2**	Music Extension ***	Total BOS	2 Unit	3 Unit			
2001	3604	541	319	4464			4464	62, 751	7.11 %
2000	3606	357	221	4184			4184	62, 883	6.65 %
1999	3413	358	274	4045			4045	65, 909	6.13 %
1998	3106	349	247	3702	134	73	3909	65, 311	5.98 %
1997	2597	371	247	3215	99	58	3372	63, 116	5.34 %
1996	2396	403	259	3058	104	71	3233	61, 638	5.24 %
1995	2338	430	286	3054	100	72	3226	60, 181	5.36 %
1994	2457	384	376	3217	103	49	3369	60, 013	5.61 %
1993	2445	466	386	3297	74	55	3426	61, 359	5.58 %
1992	2352	457	397	3206	74	35	3315	60, 481	5.48 %
1991	2070	489	411	2970	89	48	3107	57, 113	5.44 %
1990	1976	517	379	2872	78	44	2994	54, 338	5.51 %
1989	2171	549	399	3119	105	40	3264	54, 347	6.00 %
1988	2226	552	312	3090	95	78	3263	50, 655	6.44 %
1987	1851	533	263	2647	91	52	2790	44, 075	6.33 %
1986	1622	543	259	2424	70	16	2510	40, 724	6.16 %
1985	1323	478	238	2039	63	24	2126	37, 547	5.66 %
1984	1330	461	220	2011	63	39	2113	37, 208	5.67 %
1983	1033	438	137	1608	87	37	1732	34, 283	5.05 %
1981	626	429	136	1191	98	64	1353	30, 283	4.46 %
1980	449	497	153	1099	144	56	1299	32, 689	3.97 %

Northern Territory

The table below indicates a reasonably significant increase in the percentage of Year 12 students taking Music at the end of their secondary schooling in Northern Territory.

Table 6.21
Year 12 Music Examinations, Northern Territory, 1994-2002

Year	NTCE Music Students (Yr 12)	VET Music Students	Total Music Students	Total Year 12 Students	Percentage of Total Students
2002	64	52	116	n/a	
2001	57	53	110	1245	8.84 %
2000	66	n/a	66	1187	5.56 %
1999	45		45	n/a	
1998	31		31	1081	2.87 %
1997	30		30	n/a	
1996	24		24	n/a	
1995	37		37	1095	3.38 %
1994	42		42	n/a	

Queensland

Despite some fluctuations in the pattern, there has been a slight increase in the percentage of students taking Music subjects at the end their Year 12 in Queensland.

Table 6.22
Year 12 Music Examinations, Queensland, 1992-2001

Year	Board Subject - Music (students)	Board Subject – Music Extension (students)	Board Registered Subjects (students)	Total Number of Music Enrolments	Total Number Year 12 Students	Percentage enrolled for Music Subjects
2001	1852	388	211	2451	38440	6.38 %
2000	1893	376	215	2484	38728	6.41 %
1999	1925	263	183	2371	37032	6.40 %
1998	1790	186	230	2206	37776	5.84 %
1997	1450	120	114	1684	36131	4.66 %
1996	1486	60	131	1677	34893	4.80 %
1995	0	0	80	80	34458	0.23 %
1994	1454	53	92	1599	25978	6.15 %
1993	1545	0	110	1655	27335	6.05 %
1992	1619	0	96	1715	28574	5.66 %

South Australia

As shown in Table 6.23, there has been a reasonable increase in the participation rate for Year 12 students in music subjects at the end-of-secondary-school assessment from 1992 to 2001 in the ACT. The State Investigator suggested that there had been 24% increase in the number of candidates undertaking Music at Year 12; while this may be true in terms of the net increase in the number of candidates enrolling for Music, the increase appears to be closer to 66% in relation to the total Year 12 enrolments for the respective years.

Table 6.23
Students completing a music course towards Year 12 Certificate, South Australia, 1992 and 2001

Year	Students undertaking Music at Year 12	Students enrolled at Year 12 level	Percentage of students undertaking Music
2001	790	13352	5.91 %
1992	637	17895	3.56 %

Tasmania

Table 6.24 below shows an increase in the number of students at Year 12 in Tasmania taking Tasmanian Certificate of Education Music subjects over the period 1898 and 2001, although there some variation in the percentages for the years 1998, 2000 and 2001.

Table 6.24

Students undertaking TCE Music at Year 12 Level, Tasmania, 1989 and 1998-2001

Year	TCE Music at Year 12	Total Year 12 Enrolment	Percentage taking TCE Music at Year 12
2001*	465	4929	9.43 %
2000*	402	4691	8.56 %
1999*	612	n/a	
1998*	569	4488	12.68 %
1989**	382	7631**	5.00 %

* Year 12 only

** Combined Years 11 and 12

Victoria

The following table (adapted from Tables 6.11 to 6.13 above) indicates the generally increasing percentage of students undertaking Music subjects in Year 12 for the period 1986 to 2001. Please note that the table only includes Year 12 enrolments and represents enrolments in subjects rather than the number of music candidates. Also, note that for the period 1979-1980, there were three music subjects at Year 12; for 1981-1989 there were two music subjects; and for the period from 1992—despite the fact that there were four units taken across Years 11 and 12 for each of two Music ‘Study Designs’, only the figures for Unit 4 (taken in the second half of Year 12) have been included. Notional percentages could only be calculated for the years when ABS estimates of the total number of students undertaking Year 12 were available.

Table 6.25

Students undertaking Year 12 Music Subjects, Victoria, 1979-2001

Year	Music 1	Music 2	Music 3	Total Music at Year 12	Total Enrolment at Year 12	Percentage of Enrolments in Music at Year 12
2001	208	607	1218	2033	48304	4.20 %
2000	214	718	1163	2095	46503	4.50 %
1998	220	524	1019	1763	45364	3.89 %
1997	227	512	1000	1739		
1996	216	405	981	1602		
1995	243	333	1007	1583	45488	3.48 %
1994	246	326	1004	1576		
1993	242	289	1011	1542		
1992	336	235	918	1489	52051	2.86 %
1989	191	83		274	44223	0.62 %
1988	200	82		282		
1987	184	100		284		
1986	181	87		268	33374	0.80 %
1985	188	75		263		
1984	137	72		209		
1983	131	82		213		
1981	536	283		819		

1980	266	586	110	962		
1979	281	594	115	990		

Western Australia

As indicated in the table below, there has been a modest increase in the number of students undertaking Music subjects at Year 12 in Western Australian over the period 1992 (2.48%) to 2001 (3.69%).

Table 6.26

Number of students studying Music and Music in Society in Year 12 in Western Australia, 1990-2002

Year	Students enrolled in Year 12 TEE Music	Students enrolled in Year 12 Music in Society	Total of students undertaking Music Subjects in Year 12	Total of students enrolled in Year 12	Percentage of Students undertaking Music in Year 12
1990	307	n/a	307		
1991	328	n/a	328		
1992	429	n/a	429	17263	2.48 %
1993	417	n/a	417		
1994	353	34	387		
1995	361	92	453	17073	2.65 %
1996	341	118	459		
1997	353	115	468		
1998	353	211	564	18263	3.08 %
1999	361	240	601		
2000	341	307	648	19818	3.27 %
2001	353	368	721	19545	3.69 %
2002	478	408	886		

6.9.2 Indications of State and/or National Trends

The number of students undertaking Music subjects at Year 12 level is one of the key indicators of the extent of music teaching in Australian secondary schools. Despite some gaps in the statistical data and some anomalies (such as in Queensland in 1995 and the large percentage in Tasmania in 1998), the following table indicates either a fairly consistent or slight increase in the percentage of the Year 12 student population who undertake music subjects.

Table 6.27

Percentage of students studying Music subjects at Year 12 in Australian States and Territories, 1988-2001

Year:	1988	1991	1992	1995	1998	2000	2001
ACT		6.89%					6.89%
NSW	6.44%	5.44%	5.48%	5.36%	5.98%	6.65%	7.11%
NT				3.38%	2.87%	5.56%	8.84%
QLD			5.66%	0.23%	5.84%	6.41%	6.38%

SA			3.56%				5.91%
TAS					12.58%	8.56%	9.43%
VIC			2.86%	3.48%	3.89%	4.50%	4.20%
WA			2.48%	2.65%	3.08%	3.27%	3.69%

QUESTION 7

IN EACH SYSTEM, WHAT IS THE NUMBER OF HOURS OF MUSIC INSTRUCTION OFFERED IN EACH YEAR LEVEL?

7.1 Australian Capital Territory

For the purposes of this research, music instruction is defined as the following:

- Classroom work (which may a performance component)
- Instrumental Music Program (IMP) School Band Classes (government primary schools only)
- On-line (i.e. time-tabled elective units) ensemble classes (e.g. concert bands, orchestras, choirs, rock bands)
- Extra-curricular ensemble classes
- Paid Tutor Schemes (PTS)

Music is but one strand of the Arts Key Learning Area (KLA), and has no prescribed time component. The amount of music taught in a particular school may therefore be none, although it is generally accepted that all students up to and including year 7 receive some music instruction in school.

The Arts Curriculum Framework (ACF) divides the teaching of its KLAs into three common strand organisers:

- Creating, Making and Presenting
- Arts Criticism and Aesthetics
- Past and Present Contexts

The ACF describes the stages of learning as follows:

- Early years of schooling
- Lower primary years
- Upper primary years
- High school years
- Post-compulsory years

The curriculum descriptions of the stages ‘High school years’ and ‘Post-compulsory years’ appear to be very much oriented towards elective music, and emphasise the importance of performance ensemble work as an extension of classroom work.

Only two government high schools (Lyneham and Calwell) currently have instrumental ensembles ‘on-line’ (i.e. as time-tabled elective units).

The School of Music, National Institute of the Arts, Australian National University, is contracted to provide specialist music education in selected ACT government schools. Currently this is fully implemented only at the Ainslie (Primary) School. Under this scheme, all students receive 2 classes per week of classroom music instruction, ranging from 30-minute classes for Kindergarten to 60 minutes for years

4-6. In addition each student participates in at least one choir, each choir in sessions of up to 60 minutes depending on age.

A small number of schools pay for the services of private music education companies or organizations to provide classroom and ensemble music classes.

7.2 New South Wales

The *NSW K-6 Syllabus in Creative Arts* (2000) provides that there will be sequential learning in music and the *Education Reform Act* (1990) requires that primary schools provide all students with knowledge, understanding and experiences in music in each year of primary school. No mandatory hours of instruction are indicated in this syllabus. The syllabuses for Stage 4 and 5 *Music Years 7-10* (1994, being revised in 2002) and *Music 1 Stage 6 Syllabus: Preliminary and HSC Courses* (1999a) and *Music 2 and Music Extension Stage 6 syllabus: Preliminary and HSC Courses* (1999b) provide information on the indicative hours of study recommended for each stage. There is anecdotal information that Government, Independent and Catholic schools may increase numbers of hours music instruction according to available staffing and school needs. Table 7. 1 provides details of hours of instruction by grade.

Table 7.1

Numbers of hours of music instruction by year in New South Wales

School Grade and Stage	Numbers of mandatory hours
Primary (Stages 1-3) (K-6)	Nothing indicated in the syllabus. The <i>Education Reform Act</i> (1990) requires instruction in music in each year of the primary school .
Secondary Stage 4 (Mandatory Course) Year 7 Year 8	In practice the Mandatory Course is taught in yr 7 and yr 8 - 100 indicative hours are required to meet BOS requirements for award of a SC.
Stage 5 (Additional Course) Year 9 Year 10	This course can be implemented as 100, 200 or 300 indicative hours,
Stage 6 (Music 1) Year 11 (Preliminary) Year 12 (HSC Course)	Preliminary and HSC Course - 120 indicative hours in each year. A total of 240 indicative hours.
Stage 6 (Music 2) Year 11 (Preliminary) Year 12 (HSC Course)	Preliminary and HSC Course - 120 indicative hours in each year. A total of 240 indicative hours.
Stage 6 (Music Extension) HSC Course	HSC Course only - 60 indicative hours.

7.3 Northern Territory

There is a danger, when figures are called ‘average’, of deducing that an average situation *does* prevail across schools in the Northern Territory. The actual situation is that while some schools (eg those with a music specialist) do devote a consistent weekly allocation to music education, in schools without a music teacher there may be no instruction at all for weeks at a time. Without a separation of these two categories, a

statement of ‘average weekly’ hours necessarily spreads the statistic across all schools, conferring the credit of regular music teaching on schools where none occurs. The following figures reflect this division, but within the divisions the figures are still average.

Table 7.2

Primary schools with a music specialist—Average hours per week—in the Northern Territory Government School System

	‘Core’ / class music	Co-curricular music	Extra curricular
Years T - 3	1hr 15 mins	40 mins—usually junior choir, some-times in lunch hour, but often in class time	Nil
Years 4-5	50 mins	1hr 45 mins—usually 45 mins middle primary choir, 30mins instrumental lesson within the timetable, and 30mins junior band.	On a needs basis, usually related to events (eisteddfod, School concert etc.)
Years 6-7	50 mins, but sometimes discontinued.	1hr 45 mins # 45 mins choir—often the BEAT* choir, 30mins instrumental lesson within the timetable, and 30mins band.	On a needs basis, usually related to events (eisteddfod, School concert etc.)

Most choral and instrumental instruction in this column is by visiting teachers from the NT Music School (free of charge).

*The BEAT is the NT’s version of a combined schools choral festival or ‘Schools Spectacular’

Table 7.3

High schools with a music specialist—Average hours per week—Average hours per week—in the Northern Territory Government School System

	Mandatory/ ‘Core’ Music	Elective Music	Co curricular	Extra-curricular
Yrs 8-10	Nil	3.5 hrs pw only for 1 or 2 semesters	30 mins instrumental lesson for selecting students	1 hr – band, but not in all high schools.
Yrs 11-12	Nil	4.5 hrs pw all year - stage 1 & 2 courses	1hr - instrumental lesson and ensemble activity	0.5 hr rehearsal for recital or performance

Table 7.4

Primary schools without music specialist—Average hours per week—in the Northern Territory Government School System

	'Core' / class music	Co-curricular music	Extra curricular
Years T - 3	30 mins in most schools	Nil	Nil
Years 4-5	40 mins in some schools, eg those in the Music Viva in schools program.	30 mins instrumental lesson for selecting students	By need, usually related to events (eisteddfod, School concert etc.)
Years 6-7	Nil	1hr 15 mins # 45 m choir—often the BEAT* choir, 30mins instrumental lesson for selecting students	By need, usually related to events (eisteddfod, School concert etc.)

Most choral and instrumental instruction in this column is by visiting teachers from the NT Music School (free of charge).

*The BEAT. is the NT's version of a combined schools choral festival or 'Schools Spectacular'.

Table 7.5

High schools without music specialist—Average hours per week—in the Northern Territory Government School System

	Mandatory/ 'Core' Music	Elective music	Co curricular	Extra-curricular
Yrs 8-10	Nil	Nil	30 mins instrumental lesson for selecting students	Nil
Yrs 11-12	Nil	Nil	Nil	Nil

Answers are mostly the same for Catholic and independent schools—that is, the number of hours per week of music instruction is affected by whether or not a school has a resident music specialist more than whether the school is in the government or non-government school system. One difference might be a slightly greater amount of time given to 'co-curricular' music instruction—i.e. related to liturgical practices—in Catholic schools. In general, the interpretation of curriculum requirements in non-government schools and regard for desirable programs is closer to that of government schools in the NT than they are in southern states.

7.4 Queensland

The study of music as an element of the primary syllabus has been a requirement since the beginning of the last century. For this reason, the teaching of music was a compulsory element of primary teacher training until the early 1980s. It was required that all primary students receive one- to one-and-a-half-hour lessons per week in

music. This was most likely to occur successfully in larger primary schools where there were permanent music teachers appointed to the one school.

In most primary schools students receive half an hour per week of class-based instruction from a music specialist. There is an expectation that classroom teachers extend or add to this instruction for an unspecified amount of time per week. In 1980, while all primary students completed the required hour of music instruction, only 40% of students received either one or two half-hour sessions from a music specialist. By 1990, this had increased to almost 75% and, at the last count, in 2001, was true for approximately 87% of students.

Amongst undergraduate general primary teachers, 'music' is one of the most feared subjects and one they are prepared for in a fairly minimal way as music is no longer a requisite in pre-service training. Increasingly in schools, music is now a part of time release and the class teacher seldom participates in 'follow-ups' on specialist classes as was the case during the primary pilot program.

Queensland has a large number of small schools, many of which are located at a considerable distance from larger centres. The provision of music lessons to students in these schools is provided through the use of itinerant music specialists or through distance education. Depending on the distances involved, lessons may be provided on a fortnightly or even monthly basis with supplementation from the class teacher in the other weeks. All specialist teachers have increased non-contact time to allow consultation with classroom teachers on the music lessons to be taken by those teachers. Students who elect to undertake instrumental instruction in primary schools received a half-hour small-group lesson and participate in a one-hour ensemble rehearsal per week.

In secondary schools, instrumental instruction continues as per primary schools in a voluntary withdrawal form as a normal program basis; students receive a fifty minute small group lesson and participate in a one hour ensemble rehearsal per week. Lessons are normally timetabled on a rotation pattern. This is intended to minimise loss of class time in any one particular subject. Primary schools may prefer to work on a fixed schedule. While ensemble rehearsals are considered as part of the normal school day, they are usually scheduled in the time available before or after school.

Classroom music instruction varies between year levels. In year 8 students typically have one semester of classroom music instruction with about four (4) contact hours per week (a total of 80 hours for the year). While this may be typical, the amount of music education can vary widely from no access to music instruction to double this amount of class room time (one year of study) and there can often be additional ensemble activities in, for example, choirs, concert bands or rock bands.

In years 9 and 10 music is an elective subject. Student numbers can vary greatly but are typically small. At this level classroom music is typically for one semester, with about four (4) contact hours per week (a total of 80 hours).

In years 11 and 12 students doing Board of Studies music subject (official curriculum) receive 55 hours of instruction per semester, normally divided evenly per week. This amounts to a total of 110 hours per year.

7.5 South Australia

There are no available data on these questions, so our sources were experienced teachers who were well acquainted with each of the systems. While Arts Education is mandatory, the inclusion of music as a component of The Arts is a matter for decision-making at the individual school level.

Primary Schools: Where classroom music instruction is provided, one lesson per week appears to be the general consensus regarding R to 7 classes across all systems, except in the case of wealthier private schools (estimated at 10% of independent schools⁸) which may have as many as 3 per week. Instrumental music lessons are half an hour in duration generally. Choir rehearsals are generally one hour in length; in the public system they are held during class time and within Independent schools they take place out-of-school hours.

Secondary Schools: Jenny Rosevear and Barbara Sedgeley have provided estimates of class time spent in music instruction.

Year 8: Music is generally compulsory for all school categories. In government schools, the compulsory component may take the form of five 40 minute lessons per week for a term. In other schools, it may be an all-year activity, but with fewer lessons during the week. The Special Interest Music Schools offer two and a half 45 minute sessions for General Music, five lessons for Elective Music and 10 lessons for Special Interest Music students⁹. In Independent and Catholic schools, a general music course would be given to all students in year 8 for an estimated 90-120 minutes of music per week throughout the year.

Year 9: For all school categories, most students start to specialise during this year. An estimated 30 to 40% of the student population would continue with classroom music at this level. Time spent in classroom music would be between 160 to 220 minutes a week. Special Interest Music students undertake ten 40 minute lessons a week.

Year 10: For all school categories, music is elective at this level. Barbara Sedgeley estimated that 25 to 30% of the student population in independent schools would continue with music. Lessons would vary from 160 to 220 minutes of music per week. Time allocated is in keeping with other subjects in the student timetable. Special Interest Music students have 10 lessons a week.

Years 11-12: Time allocated for music is consistent with other subjects taken.

7.6 Tasmania

⁸ Estimate is from Barbara Sedgeley.

⁹ Neville Hannaford, Brighton Secondary School, provided lesson details for the Special Interest Music Centres in Adelaide.

Regarding years Prep to 6, teachers surveyed indicate students receive between 30 to 60 minutes of music instruction per week excluding any ensemble participation.

In years 7 and 8 it appears that there is more variation in the amount of instruction per week. A small survey conducted in 2000 by the author in five high schools around Tasmania showed a variation from 3 hours to 5 hours per week for The Arts. Music is one of three or four strands offered in the Arts at this level therefore an estimate of the time allocated to music study at this level is 1 – 2 hours per week.

From years 9 to 12 when students study a course approved by TASSAB, there is a minimum requirement for each course. Courses with a prefix S or A are 25 hours minimum. A 'B' course is a minimum of 100 hours, and 'C' courses are a minimum of 150 hours. At high school this equates to approximately 2 1/2 hours of instruction per week and at senior secondary college level this equates to approximately 3 1/2 hours of instruction per week.

7.7 Victoria

Government schools

This section begins with an account of the situation as reported in 1989.

‘At junior secondary level where there is a classroom music teacher, music is usually compulsory at year 7 level and often at year 8. Time allocation at both levels varies from school to school with a few concentrating the program into four weeks of the school year, some providing one 50 minute lesson per week for one semester and others either one, two or three periods per week throughout the whole school year.

From year 9, most schools with a classroom music program offer a music elective which is generally multi-faceted in focus. Some schools, however, operate a vertically structured elective program for students in years 8–10 or 9–10. In such cases, students are able to elect a range of specific music modules at any time during these years A few schools allocate class time to ensemble activities from year 7. These are usually taken by instrumental teachers and are additional to the scheduled classroom music programs.

At years 11 and 12 some schools offer courses which prepare students for Music A and/or Music B. Where numbers of year 11 and 12 music students within a school are small, the Correspondence School provides the opportunity for them to study both the Music B core study and an option within both Music A and Music B. Classroom music teachers sometimes are available to supervise these students as part of their class allocation’ (Ray 1989, p.28)

The position in 2002 is outlined below.

The CSF is a framework, not a detailed syllabus or blueprint for the development and delivery of specific programs, teaching methods to be used,

allocation of time to particular learning areas, or materials and methods of assessment. These details, along with decisions about staffing, equipment and other resources, and all other aspects of actual programs, are determined by the individual school in the light of that school community's need, priorities and resources. (CSF 2000, p.3)

As there are no known statistical data available on the time provision allocated to classroom music from years 7–10 since 1989 (see Ray, pp. 26–27), it is not possible to provide a comparative Table which could show the effect of cuts to the provision since the implementation of *Schools of the Future*. The fact that nearly 50% of schools reported cuts to the time allocated to music classes over the last two or three years would indicate that there has indeed been a reduction (Lierse, 1999b).

Note that for the Victorian Certificate of Education, a minimum of two units each of 50 hours of classroom instruction need to be taught for each of the VCE Music Study Designs.

Independent schools

A questionnaire distributed to a small sample of Directors of Music in Independent schools indicated typically from one hour for P–6 to 1 1/2 hours Yrs 7–9, from 1 to 3 hours for year 10, and from 3 to 4 1/2 hours for years 11 and 12.

Table 7.6

Average time allocated per week to The Arts in Victorian Catholic schools by Year Levels 7-10. 1996-1998

Year	Year 7		Year 8		Year 9		Year 10	
	Mins/Week	%	Mins/Week	%	Mins/Week	%	Mins/Week	%
1996	199	12.80	194	12.50	166	10.60	145	9.40
1997	190	12.60	179	11.80	160	10.60	142	9.50
1998	190	12.55	177	11.74	161	10.67	146	9.73

Source: Catholic Schools Victoria, CEO

Table 7.7

Average time allocated per week to Music in Victorian Catholic schools by Year Levels 7-10. 1996-1998

Year	Year 7		Year 8		Year 9		Year 10	
	Mins/Week	%	Mins/Week	%	Mins/Week	%	Mins/Week	%
1999	59	3.9	50	3.3	27	1.8	22	1.5
2000	54	3.6	50	3.4	28	1.9	21	1.4
2001	55	3.7	51	3.4	28	1.9	22	1.5

Source: Catholic Schools Victoria, CEO

7.8 Western Australia

As stated in the answers to questions 4 and 5, the situation in Western Australia in years other than 11 and 12 is that there is no mandatory curriculum allocation for music and there is a wide range of delivery models. The system is decentralized and consequently school principals make individual school decisions about the provision of the music curriculum. Students in primary schools and lower secondary schools need only study one of The Arts (music, dance, visual arts, drama, media). Therefore, there is no requirement for schools to report on this to a central office.

An example of a Lower School Music Course for a Secondary Special Placement Program school is as follows.

In lower school, the three main areas studied are:

- Musicianship - this includes theory and the development of aural and keyboard skills.
- Literature and Concert Practice - the study of the history of music, solo performance, and the development of critical listening skills.
- Instrumental lessons and participation in vocal and instrumental ensembles.

Year 8

- Special Music Scholarship Students - 3 periods per week
- Special Music Option - 3 periods per week
- After satisfactory results in Year 8, Special Music Option students can elect to do the same classroom music component as Special Music Scholarship students in Year 9 and 10.

Year 9

- Special Music Scholarship Students - 4 periods per week
- Special Music Option - 2 periods per week (a shorter course of Musicianship and Music Literature)

Year 10

- Special Music Scholarship - 4 periods per week
- Special Music Option - 2 periods per week (a shorter course of Musicianship and Music Literature)

Senior Music courses

In the 2002/3 Music Syllabus Manual, it is recommended that TEE Year 11 music have 120 hours of instruction; Music in Society have 120 hours; TEE year 12 Music have 110 hours and Year 12 Music In Society have 120 hours of instruction.

7.9 Summary of State Findings and Indication of State and/or National Trends

7.9.1 State Findings / National Situation

The following table indicates the situation in each state in relation to the number of hours of classroom music instruction (mandated or average estimates) in government schools according to year levels. It also allows for comparisons to be made between states.

Table 7.8
Hours allocated for Music Instruction in Government Schools in Australian States and Territories according to Year Levels, 2002

Level	Primary	Years 7/8	Years 9/10	Years 11/12
State				
ACT	No prescribed time requirement	Elective Music	Elective Music	Elective Music
NSW	Although no prescribed time requirement, 1990 legislation mandates music instruction in each year of primary school.	Mandated course in yrs 7/8 requires 100 indicative hrs for School Cert.	Elective Music as 100/200/300 indicative hrs.	Prelim and HSC Music courses require 120 indicative hours each.
NT	Av. weekly 1.25 hrs or 50 min lessons p.w. for core music with additional co- and extra-curricular music if specialist; less if no specialist	Year 8—No core Music, but 3.5 hrs p.w. if Elective Music plus additional time for co- and extra-curricular music.	No core Music, but 3.5 hrs p.w. if Elective Music plus additional time for co- and extra-curricular music.	No core Music, but 3.5 hrs p.w. if Elective Music plus additional time for co- and extra-curricular music.
QLD	Recommended 1.5 hrs p.w. but c.87% of students receive 0.5 hrs p.w.	In Yr 8 students typically receive 4 hrs p.w. for one semester.	Music Elective—typically 4 hrs p.w. for one semester.	Music subjects require 55 hrs for each semester / 100 hrs for the year.
SA	Av. of one lesson p.w.	In Yr 8 students receive 5 x 40 min lessons in Music for one term of the school year.	Elective Music between 160 and 220 mins per week.	SSABSA Music allocation consistent with other subjects at this level.
TAS	Av. of 30 to 60 mins p.w.	Estimated 1 to 2 hrs p.w. when offered	TASSAB Music courses offered; A course = 25 hrs, B courses = 100 hrs, C courses = 150 hrs.	TASSAB Music courses offered; A course = 25 hrs, B courses = 100 hrs, C courses = 150 hrs.
VIC	No mandated hours of music instruction—will depend on staffing.	No mandated hours of music instruction—will depend on staffing.	No mandated hours of music instruction—will depend on staffing.	VCE Music units (2 required in Yr 12 for each subject) each requires 50 hrs of classroom instruction
WA	No prescribed time requirement.	No prescribed time requirement.	No prescribed time requirement.	Prescribed time requirement as for other subjects taken for TEE or non-TEE music subjects.

The situation in independent and Catholic schools is impossible to ascertain due to lack of data.

QUESTION 8

OF THOSE HOURS, HOW MANY ARE DEVOTED TO CORE (MANDATORY, WHERE IT EXISTS) CURRICULUM AND HOW MANY TO MUSIC ELECTIVES?

8.1 Australian Capital Territory

There is no core music curriculum separate from the Arts Curriculum Framework, nor any mandatory music teaching requirement. As with the all stands of the ACF, there are three content areas: Creating, Making and Presenting, Arts Criticism and Aesthetics, and Past and Present Contexts. Consequently data is not centrally collected. In any case, the amount of elective music activities in ACT schools varies so widely as to make any quantitative summary impossible.

Additional curricular support

The School of Music operates the MuST program, a scholarship program for students at Government high schools. The program includes approximately 80 students. Each student travels to the School of Music once a week and receives 2 hours per week of classroom instruction and optional 1 hour per week of instrumental or voice tuition in groups of four students.

The School of Music also operates a similar program that exists for students in years 11 and 12 that is known as the Pre-Tertiary or Type 2 program. It is a full-fee paying course. Each student travels to the School of Music once a week and receives 2 hours per week of classroom instruction and 1 hour per week of instrumental or voice tuition. There is some optional extra ensemble instruction available.

8.2 New South Wales

In NSW primary schools, music activity includes performance, listening and organising sound. The *Education Reform Act* (1990) requires instruction in music in each year of primary school. In primary schools, no mandatory numbers of hours are specified in *NSW K-6 Syllabus in Creative Arts* (2000). There is no way of knowing how much time is devoted to either mandatory or optional music making in schools.

In NSW secondary schools 'mandatory' is a term applied in NSW to Stage 4 *Music Years 7-10* (Board of Studies, 1994, being revised in 2002). This syllabus explains there are 100 indicative hours for stage 4 (in practice years 7 and year 8). All music study in secondary schools other than the 'mandatory' course is elective. The Additional Course (Stage 5) from the same syllabus *Music Years 7-10* (Board of Studies, 1994) can be 100, 200, or 300 indicative hours (in practice years 9 and 10). *Music 1 Stage 6 Syllabus: Preliminary and HSC Courses* (Board of Studies, 1999a) and *Music 2 Stage 6 Syllabus: Preliminary and HSC Courses* (Board of Studies, 1999b) require 120 indicative hours per year (years 11 and 12). From the latter syllabus, *Music Extension* requires 60 indicative hours in the HSC year. In schools where music is not offered beyond the mandatory course, students have the option to

access the Open Training and Education Network (OTEN-DE) for music instruction in Stage 5 and Stage 6 courses.

Additional curricular support

There are opportunities for teachers and students in NSW to complement music curricular programs in schools with other learning opportunities which directly support music syllabuses. These enrichment programs are intended to be implemented in addition to school music curricula, although such programs sometimes are used in schools as a substitute for classroom music teaching. When these support programs are used in schools in addition to curricular programs, hours of instruction in music increase. A variety of agencies such as academic institutions, radio stations and commercial providers support schools with music programs. They are the Conservatorium Access Centre (Sydney Conservatorium of Music), radio station 2MBS FM, the Sydney Symphony Orchestra education program, Music Viva in Schools and the Australian Music Centre. Each of these agencies is discussed in more detail below.

The Conservatorium Access Centre (Sydney Conservatorium of Music) offers a variety of programs which support music in the curriculum. The 'Youth Access Program' provides enrichment activities in instrumental, solo, and chamber ensemble performance for students from ages 5 to 21. Although wide-ranging, this one semester program specifically targets students in HSC courses - *Music 1*, *Music 2* and *Music Extension*. In 2002, 280 students participated in this program. In addition, the Conservatorium Access Centre offers 'Music Link' and 'Video Link' workshops to country and regional teachers and students. 'Music Link' and 'Video Link' focus on curriculum areas of performance, composition, musicology and aural skills. A third Conservatorium Access Centre program occurs during summer and winter vacation periods. During these periods, intensive performance workshops are conducted in flute, saxophone, clarinet, brass and piano by Sydney Conservatorium of Music teachers. Over 1000 students participate in the vacation programs each year.

Music education programs are provided by radio station 2MBS-FM (102.5MHz). Material relating to the syllabus for junior and senior secondary music classes is broadcast weekly in a one hour program. A half-hour music magazine on current issues, samples of resources and interviews for classes K-6 is presented each month.

The Sydney Symphony Orchestra (SSO) provides education resources for teachers and performances for students at both primary and secondary levels. Primary concerts are subdivided into occasions for years K-2, years 3-4 and years 5-6. Secondary concerts are subdivided into year 7-8, and music elective students. Students are also offered the opportunity to attend dress rehearsals of concerts in the main concert program. *Meet the Music* (an orchestral concert series held in the concert hall of the Sydney Opera House) includes, in each program, an Australian work which meets syllabus requirements for NSW students. There are concerts in regional centres for access by country students. The SSO also conducts a 'Player-Link' program for support of instrumental students in regional secondary schools.

Music Viva in Schools offers live performances in diverse musical styles and genres in primary and secondary schools. The program also provides comprehensive

teaching resources, books, recordings, and professional development courses for teachers. In 2002, approximately 1500 concerts will be presented in 600 schools throughout NSW (expected participation in excess of 200,000 students). A special secondary school program is available within the Sydney metropolitan area. This program consists of performances and workshops that are supported by resource material designed specifically to complement the music syllabuses for years 7-12.

The Australian Music Centre (AMC), which is funded federally, is a valuable resource for NSW music teachers and music students. NSW junior and senior secondary music syllabuses require students to study Australian music. In year 12, *Music 2* candidates are required to present a recent Australian piece for performance and to study music written in the last 25 years (Australian focus) in musicology. An outcome of these mandatory requirements is a need to access suitable materials for use in performance and musicology areas of the curriculum. In an academic year, the AMC hosts between 40 to 50 visits from schools. Each school party consists of 20 to 30 students and one or two music teachers, and is for the purpose of acquiring resources for school music purposes. From the 1980s to the present, the study of recent Australian music has been a major and significant change in music education in NSW. Since the early 1990s, the AMC has produced teaching kits designed for both junior and senior secondary school use on a variety of Australian topics, including popular, contemporary aboriginal, and art music.

8.3 Northern Territory

The following tables which were included in the previous chapter also include information about the number of hours devoted to core curricular music studies, co-curricular studies/experiences and extra-curricular music activities.

Table 8.1

*Northern Territory Government System: Primary schools with a music specialist—
Average hours per week*

	'Core' / class music	Co-curricular music	Extra curricular
Years T - 3	1hr 15 mins	40 mins—usually junior choir, sometimes in lunch hour, but often in class time	Nil
Years 4-5	50 mins	1hr 45 mins—usually 45 mins middle primary choir, 30mins instrumental lesson within the timetable, and 30mins junior band.	On a needs basis, usually related to events (eisteddfod, School concert etc.)
Years 6-7	50 mins, but sometimes discontinued.	1hr 45 mins # 45 mins choir—often the BEAT* choir, 30mins instrumental lesson within the timetable, and 30mins band.	On a needs basis, usually related to events (eisteddfod, School concert etc.)

Most choral and instrumental instruction in this column is by visiting teachers from the NT Music School (free of charge).

*The BEAT is the NT's version of a combined schools choral festival or 'Schools Spectacular'

Table 8.2

*Northern Territory Government System: High schools with a music specialist—
Average hours per week*

	Mandatory/ 'Core' Music	Elective Music	Co curricular	Extra-curricular
Yrs 8-10	Nil	3.5 hrs pw only for 1 or 2 semesters	30 mins instrumental lesson for selecting students	1 hr – band, but not in all high schools.
Yrs 11-12	Nil	4.5 hrs pw all year - stage 1 & 2 courses	1hr - instrumental lesson and ensemble activity	0.5 hr rehearsal for recital or performance

Table 8.3

*Northern Territory Government System: Primary schools without music specialist—
Average hours per week*

	'Core' / class music	Co-curricular music	Extra curricular
Years T - 3	30 mins in most schools	Nil	Nil
Years 4-5	40 mins in some schools, eg those in the Music Viva in schools program.	30 mins instrumental lesson for selecting students	By need, usually related to events (eisteddfod, School concert etc.)
Years 6-7	Nil	1hr 15 mins # 45 m choir—often the BEAT* choir, 30mins instrumental lesson for selecting students	By need, usually related to events (eisteddfod, School concert etc.)

Most choral and instrumental instruction in this column is by visiting teachers from the NT Music School (free of charge).

*The BEAT. is the NT's version of a combined schools choral festival or 'Schools Spectacular'.

Table 8.4
*Northern Territory Government System: High schools without music specialist—
 Average hours per week*

	Mandatory/ 'Core' Music	Elective music	Co curricular	Extra- curricular
Yrs 8-10	Nil	Nil	30 mins instrumental lesson for selecting students	Nil
Yrs 11-12	Nil	Nil	Nil	Nil

8.4 Queensland

While classroom music education in primary schools is mandatory (about 40 hours per year), instrumental music is widely available but not compulsory. The new Arts Syllabi being introduced in stages between 2002 and 2005 suggest two-and-a-half hours per week to study five (5) Art Forms (including Music). The 2001 policy document—the Years 1 to 10 Curriculum Framework—requires the school to provide each student with the opportunity to achieve the required core outcomes in each of the five arts strands. These opportunities may be integrated with other learning areas. In this climate of school choice, some schools are allocating additional time to music teaching.

In Year 8, Music is still part of the core curriculum. The time allocated may vary depending on the length of class periods and may consist of one or two lessons. However, there is no guarantee that music will be offered as it competes for time with the other visual and performing arts. In practice music offerings in year 8 are common but offerings in later years are widely variable depending mainly on the quality and enthusiasm of the music staff and ethos of each school. For most secondary schools, music is an elective subject from Year 9 to Year 12. Again, the time allocated may vary depending on the length of school periods. For Years 9 and 10, a total of 180 hours of study over two years is required for a major study and 90 hours for a minor study. For Years 11 and 12, a minimum of 55 hours per semester is required for a semester unit to be recorded in the results on the Senior Certificate.

8.5 South Australia

Again, answers to the present question were included in the previous chapter. Nevertheless, this material is replicated here to provide information on the number of hours devoted to core curricular music studies, co-curricular studies/experiences and extra-curricular music activities.

Primary Schools: Where classroom music instruction is provided, one lesson per week appears to be the general consensus regarding R to 7 classes across all systems,

except in the case of wealthier private schools (estimated at 10%¹⁰) which may have as many as 3 per week. Instrumental music lessons are half an hour in duration generally. Choir rehearsals are generally one hour in length; in the public system they are held during class time and within Independent schools they take place out-of-school hours.

Secondary Schools: Jenny Rosevear and Barbara Sedgeley have provided estimates of class time spent in music instruction.

Year 8: Music is generally compulsory for all school categories. In government schools, the compulsory component may take the form of five 40 minute lessons per week for a term. In other schools, it may be an all-year activity, but with fewer lessons during the week. The Special Interest Music Schools offer two and a half 45 minute sessions for General Music, five lessons for Elective Music and 10 lessons for Special Interest Music students¹¹. In Independent and Catholic schools, a general music course would be given to all students in year 8 for an estimated 90-120 minutes of music per week throughout the year.

Year 9: For all school categories, most students start to specialise during this year. An estimated 30 to 40% of the student population would continue with classroom music at this level. Time spent in classroom music would be between 160 to 220 minutes a week. Special Interest Music students undertake ten 40 minute lessons a week.

Year 10: For all school categories, music is elective at this level. Barbara Sedgeley estimated that 25 to 30% of the student population in independent schools would continue with music. Lessons would vary from 160 to 220 minutes of music per week. Time allocated is in keeping with other subjects in the student timetable. Special Interest Music students have 10 lessons a week.

Years 11-12: Time allocated for music is consistent with other subjects taken.

8.6 Tasmania

The indication of hours of instruction at primary school in question 7 is a minimum involvement. Many students at primary level also participate in choirs and instrumental ensembles—e.g. recorder, guitar, percussion etc. Sometimes these activities occur in lunchtimes, but most often these groups rehearse in class time. Thus it can be seen that elective participation is often timetabled at this level and core curriculum and electives have little meaning.

At secondary level, electives usually constitute some form of ensemble work such as choir or bands. These could be considered extra-curricular activities rather than electives and will be discussed in the next question.

¹⁰ Estimate is from Barbara Sedgeley.

¹¹ Neville Hannaford, Brighton Secondary School, provided lesson details for the Special Interest Music Centres in Adelaide.

8.7 Victoria

Government Schools

It is difficult to ascertain how many hours are devoted to core curricular music studies, co-curricular studies/experiences and extra-curricular music activities, as Music is has been located within The Art's KLA block and is not treated as separate 'subject'. The CSF brings together Music, Visual Arts, Dance, Drama, Media, and Graphic Communication under one Arts 'umbrella'.

Independent schools

Core curriculum in music ranges from nil to 1.5 hours, with music electives ranging from 1.5 hours to 4 hours of instruction per week.

8.8 Western Australia

As stated in the previous questions (4, 5 and 7), there is no mandatory curriculum allocation for music in Western Australia in years other than 11 and 12, and there is a wide range of delivery models. The system is decentralized and consequently school principals make individual school decisions about the provision of the music curriculum. Students in primary schools and lower secondary schools need only study one of The Arts (music, dance, visual arts, drama, media). Therefore, there is no requirement for schools to report on this to a central office.

Supplementary Enrichment Activities offered by Professional Music Organisations

There are three main professional organisations in Western Australia who have dedicated music education programs that are offered to music teachers in schools (primary and secondary, government and non-government) to aid the enrichment of their programs.

Musica Viva in Schools offers a diverse range of concerts (supported by teacher resource notes and recordings) to schools state-wide. In 2001, approximately 31,075 students attended 188 concerts given in 168 schools. A total of 225 teachers attended 17 professional development courses which complement the schools' concerts.

During 2001, the West Australian Symphony Orchestra's Youth Education and Development Program organised pre-primary and primary schools' concerts presented by EChO (Educational Chamber Orchestra) and primary and secondary schools' concerts were presented by the whole orchestra. In previous years, the program has also supported teachers' work in teaching the TEE Set Works—this was reintroduced in 2001.

Also during 2001, the West Australian Opera Company's education program was revitalised with the appointment of a part-time Education and Artform Officer. Efforts were made to attract secondary school students into main house season performances through discounted student tickets as well as supporting one of the

productions by a ‘miniature highlights’ version of one of the main house productions. Resource notes were produced as an aid for teachers.

The Australian Opera Studio (opened in 2002) provided training support to young singers attempting to bridge the gap between tertiary studies and joining a professional opera company. In their inaugural the Studio toured Perth metropolitan primary schools with a children’s opera (‘The Dryblower’) especially commissioned from Perth composer, Iain Grandage.

8.9 Summary of State Findings and Indication of State and/or National Trends

The following table indicates the situation in each state in relation to the number of hours of classroom music instruction (mandated or average estimates) and elective music studies in government schools. The table also allows for comparisons to be made between states.

Table 8.8
Hours allocated for Music Instruction in Government Schools in Australian States and Territories, 2002

Level	Primary	Years 7/8	Years 9/10	Years 11/12
State				
ACT	No prescribed time requirement	Elective Music	Elective Music	Elective Music
NSW	Although no prescribed time requirement, 1990 legislation mandates music instruction in each years of primary school.	Mandated course in yrs 7/8 requires 100 indicative hrs for School Cert.	Elective Music as 100/200/300 indicative hrs.	Prelim and HSC Music courses require 120 indicative hours each.
NT	Av. weekly 1.25 hrs or 50 min lessons p.w. for core music with additional co- and extra-curricular music if specialist; less if no specialist	Year 8—No core Music, but 3.5 hrs p.w. if Elective Music plus additional time for co- and extra-curricular music.	No core Music, but 3.5 hrs p.w. if Elective Music plus additional time for co- and extra-curricular music.	No core Music, but 3.5 hrs p.w. if Elective Music plus additional time for co- and extra-curricular music.
QLD	Recommended 1.5 hrs p.w. but c.87% of students receive 0.5 hrs p.w.	In Yr 8 students typically receive 4 hrs p.w. for one semester.	Music Elective—typically 4 hrs p.w. for one semester.	SSABSA Music subjects require 55 hrs p.w. for each semester.
SA	Av. of one lesson p.w.	In Yr 8 students receive 5 x 40 min lessons in Music for one term of the school year.	Elective Music between 160 and 220 mins per week.	Music allocation consistent with other subjects at this level.
TAS	Av. of 30 to 60 mins p.w.	Estimated 1 to 2 hrs p.w. when offered	TASSAB Music courses offered; A course = 25 hrs, B courses = 100 hrs, C courses = 150 hrs.	TASSAB Music courses offered; A course = 25 hrs, B courses = 100 hrs, C courses = 150 hrs.
VIC	No mandated hours of music instruction—will	No mandated hours of music instruction—will	No mandated hours of music instruction—	VCE Music units (2 required in Yr 12 for

	depend on staffing.	depend on staffing.	will depend on staffing.	each subject) each requires 50 hrs of classroom instruction
WA	No prescribed time requirement.	No prescribed time requirement.	No prescribed time requirement.	Prescribed time requirement as for other subjects taken for TEE or non-TEE music subjects.

The situation in independent and Catholic schools is impossible to ascertain due to lack of data.

QUESTION 9

IN EACH SYSTEM, HOW MANY HOURS OF INSTRUCTION/PARTICIPATION ARE DEVOTED TO EXTRA-CURRICULAR MUSIC ACTIVITIES?

9.1 Australian Capital Territory

There is no mandated requirement for extra-curricular music activities in ACT schools, and consequently no reporting of this data. In any case, the amount of extra-curricular music activities in ACT schools varies so widely as to make any quantitative summary impossible.

The format of the Instrumental Music Program (IMP) in Government primary schools is designed to encourage the formation of an extra-curricular School Band. In schools participating in the IMP, 'the school-based teacher is expected to hold at least one additional rehearsal per week without the presence of IMP staff'. This indicates that the 40 schools currently participating in the IMP should have at least 45 minutes of extra-curricular band work for the 44 students in the program.

The IMP also operates four 'system' bands to provide further extension to students. They are:

- two ACT Primary Concert Bands. Members are selected by audition from students in IMP Year 6 Band Classes.
- the ACT Junior Concert Band. Members are selected by audition from students in Years 7-8 who have been members of IMP Band Classes.
- the ACT Senior Concert Band. Members are selected by audition from any student who is in Years 9-12 in a Government secondary school or college.

These bands are administered and directed by the IMP. They represent the Education Department and the ACT at various functions, although the bands are run voluntarily and after-hours by IMP staff. Each year all three bands undertake a tour. Each of the Primary Concert Bands undertakes a day-tour of schools in the ACT and surrounding districts of NSW, performing at 3 different venues during the day. The Junior Concert Band undertakes a major week-long performance excursion each year and has travelled to most country areas of NSW and some parts of Victoria and to Perth. The Senior Concert Band also undertakes an annual tour that usually is within NSW. It has also toured to Adelaide, Brisbane, the USA (1990), a Cultural Exchange Tour to Taiwan (1994), assisted in the celebrations for the birthday of the King of Tonga in 1997, and represented the ACT Department in Nara, Japan, in 1998. A tour to the UK and France took place in 2000.

9.2 New South Wales

It is not possible to accurately estimate the numbers of hours devoted to extra-curricular activities in schools. There are no standard requirements for extra-curricular activity. Consequently, there is no central reporting of extra-curricular

activity in schools. In response to this question, the types of extra-curricular activities which are conducted in schools will be described. An estimate of numbers of hours which a range of schools might devote to these activities is presented where possible. An overview of the situation in schools is the only possibility in this report.

Information concerning primary school ensembles is not so readily available. There are large events that take place to showcase the talents of primary school children and also a number of primary schools with instrumental ensemble and choral programs.

There are different types of extra-curricular music in NSW secondary schools. Ensembles in which groups of students regularly participate comprise a major part of extra-curricular teaching. Instrumental ensembles vary from symphony orchestras, wind ensembles, and brass bands catering for large numbers of students, to string groups, jazz bands, rock groups and chamber ensembles with fewer students. Vocal ensembles vary from large SATB choirs to small vocal groups. The repertoire explores different composers and styles. Each school has its own flavour. Extra-curricular music of this type, in both primary and secondary schools, is dependent on a number of variables such as availability of appropriate teachers and tutors, student availability, rehearsal facilities, time, resources and funding.

A second type of extra-curricular activity in many secondary schools is related to annual or regularly scheduled events. Some of these include school musicals, school concerts, special school and local events, festivals and religious ceremonies.

A third type of extra-curricular activity in schools in all three systems is one-to-one tuition by a peripatetic teacher in an instrument or voice. Schools can provide hundreds of lessons each week to students through these one-to-one extra-curricular programs. This type of music teaching is common in many Independent schools and also available in some Catholic and government schools.

Hours of instruction/participation in extra-curricular activities can vary. There may be as little as two hours per week in a secondary school, where one teacher promotes one ensemble. However, in another school, where extra-curricular music activity include instrumental ensembles, vocal groups, annual musicals, concerts and individual lessons, there may be many hundreds of hours devoted to extra-curricular participation on a weekly basis, or throughout a school term. This may involve a combination of peripatetic instrumental teachers, teachers employed to train performing ensembles, and curriculum teachers who take extra-curricular activities in addition to classroom teaching.

A number of people from different systems have been asked to comment on extra-curricular activity in schools, and their voices appear below:

In instrumental programs, it takes about three to four years to build an ensemble of high quality. To encourage beginners and challenge the experienced it is important to provide a repertoire which spans a range of difficulty. Performing opportunities are essential to provide motivation. (Dietz, 2002)

Performing ensembles are a high priority in Independent schools where there often exists the annual music festival as an opportunity for the range of school ensembles to demonstrate their ability. Some Independent schools offer their students the chance to tour internationally. (Chapman, 2002)

Schools run large programs, the instrumental work often taken by people who come into the schools to do that the choir often taken by school music teachers. (Mackenzie, 2002)

NSW DET offers extension programs at district and state-wide level. At district level a school teacher or a visiting instrumental teacher may run the weekly rehearsals of about two hours duration. The state-wide ensembles are run by the Performing Arts Unit (PAU) and range from ensembles for specific events, such as the Schools Spectacular and the Olympics program, to ensembles which have regular weekly rehearsals and regular concerts and tours. The Sing program is co-ordinated from the PAU but also has its own life within districts. Rehearsals are district based and there is professional development for conductors organised by the PAU. There are opportunities for massed performances. Districts in the country also run their own performances. (Montague, 2002)

For the Jubilee 2000—a special event for the Catholic school system—there were massed ensembles from schools for the first time. The event took place at the then-named Stadium Australia prior to the Olympic Games in 2000. The combined choir drew on the three Sydney regions with over 3000 students from primary and secondary schools (1000 from each region). Each school was allocated a specific number of students to be part of the choir. Most of the schools in the region have a regular choir of between 30-50 students. Initial rehearsals were on a school and a regional basis. The combined choir came together for the first time some days before the event at Stadium Australia. The combined band was made up of over 350 students, drawn from secondary schools. Identification of students was made via the music/band teacher. The dance and movement sequences were organised along similar lines involving 4000 students from both primary and secondary schools. It is anticipated that, as a result of this event, more collaboration between the regions of the Catholic school system will take place.

The DET offers significant and special opportunities to government school students in music performance. Through the Performing Arts Unit (PAU), a varied range of choral, instrumental, and stage presentations are conducted to nurture and develop the musical talents of many thousands of students in government schools. Specialist co-ordinators and conductors are seconded from schools to the PAU to administer and direct these events. Eight hundred secondary students and 1600 primary students will participate in choral programs at the Opera House during 2002. Two instrumental concerts at the Opera House similarly offer primary recorder players and primary and secondary instrumentalists with performance opportunities. A training program for young singers is conducted within school districts throughout the state. This program, entitled 'Sing NSW' provides a common repertoire to all choirs which can combine to form massed choirs for special events and festivals. Teachers gain experience and training in instrumental and choral conducting through PAU programs. Students attending government schools can also participate in music

camps, a symphony orchestra, wind ensembles, stage bands, jazz ensemble, and a marching band. Overseas, interstate, and in-state touring is a feature of the ensembles program. The Performing Arts Unit exists to showcase the talents of children in DET schools across the state. There are large numbers of children auditioning to participate in choral and instrumental performing opportunities (Foster, 2002).

9.3 Northern Territory

The range of extra-curricular activities in music that are commonly available in Northern Territory Schools is outlined in the following table.

Table 9.1
Northern Territory Government System: Primary schools with a music specialist—Average hours per week

	'Core' / class music	Co-curricular music	Extra curricular
Years T - 3	1hr 15 mins	40 mins—usually junior choir, sometimes in lunch hour, but often in class time	Nil
Years 4-5	50 mins	1hr 45 mins—usually 45 mins middle primary choir, 30mins instrumental lesson within the timetable, and 30mins junior band.	On a needs basis, usually related to events (eisteddfod, School concert etc.)
Years 6-7	50 mins, but sometimes discontinued.	1hr 45 mins # 45 mins choir—often the BEAT* choir, 30mins instrumental lesson within the timetable, and 30mins band.	On a needs basis, usually related to events (eisteddfod, School concert etc.)

Most choral and instrumental instruction in this column is by visiting teachers from the NT Music School (free of charge).

*The BEAT is the NT's version of a combined schools choral festival or 'Schools Spectacular'

Table 9.2
Northern Territory Government System: High schools with a music specialist—Average hours per week

	Mandatory/ 'Core' Music	Elective Music	Co curricular	Extra-curricular
Yrs 8-10	0	3.5 hrs pw only for 1 or 2 semesters	30 mins instrumental lesson for selecting students	1 hr – band, but not in all high schools.

Yrs 11-12	0	4.5 hrs pw all year - stage 1 & 2 courses	1hr - instrumental lesson and ensemble activity	0.5 hr rehearsal for recital or performance
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Table 9.3

*Northern Territory Government System: Primary schools without music specialist—
Average hours per week*

	'Core' / class music	Co-curricular music	Extra curricular
Years T - 3	30 mins in most schools	Nil	Nil
Years 4-5	40 mins in some schools, eg those in the Music Viva in schools program.	30 mins instrumental lesson for selecting students	By need, usually related to events (eisteddfod, School concert etc.)
Years 6-7	Nil	1hr 15 mins # 45 m choir—often the BEAT* choir, 30mins instrumental lesson for selecting students	By need, usually related to events (eisteddfod, School concert etc.)

Most choral and instrumental instruction in this column is by visiting teachers from the NT Music School (free of charge).

*The BEAT. is the NT's version of a combined schools choral festival or 'Schools Spectacular'.

Table 9.4

*Northern Territory Government System: High schools without music specialist—
Average hours per week*

	Mandatory/ 'Core' Music	Elective music	Co curricular	Extra- curricular
Yrs 8-10	Nil	Nil	30 mins instru-mental lesson for selecting students	Nil
Yrs 11-12	Nil	Nil	Nil	Nil

Answers are mostly the same for Catholic and independent schools. That is, the number of hours per week of music instruction is affected by whether or not a school has a resident music specialist more than whether the school is in the public or private system.

One difference might be a slightly greater amount of time given to 'co-curricular' music instruction (ie related to liturgical practices) in Catholic schools.

In general, private system schools' interpretation of curriculum requirements and regard for desirable programs is closer to that of government schools in the NT than they are in southern states.

9.4 Queensland

Extra-curricular activities most often include choral and instrumental ensemble rehearsals, either in teacher-directed groups or self-directed bands. Also common are inter-arts activities such as music theatre productions. Primary level students involved in instrumental music spend one hour per week in ensemble rehearsals. Interested secondary school students (equivalent in number to those enrolled in music electives) would typically spend between one and two hours per week in such activities.

Other activities in which schools may participate in include:

- Music Camps in all areas of the State for primary instrumental students, choirs and school musicals, often with guest conductors and tutors to enrich local expertise;
- School Musicals;
- School Orchestras, Bands, Ensembles (Over 1000 is a conservative estimate);
- Choral Groups (the majority of primary schools and a selection of secondary schools);
- Participation in local events, including eisteddfods;
- School Concerts;
- Cadet Unit Band;
- Speech Nights and other official occasions; and
- Parent and Community Functions.

Special programs to foster excellence include MOST and FANFARE.

MOST (Musically Outstanding Students) provides a biennial two-week residential program for 77 students selected by audition from across Queensland. Students are tutored by distinguished professional musicians and led by distinguished conductors in symphony orchestra, symphonic wind ensemble, string orchestra, stage band and choir. The program is provided at no cost to the students.

FANFARE is a biennial festival of state school bands and orchestras held in 12 areas across the State. It culminates in a State FANFARE Festival in which the best performers from each of the 12 areas perform in Brisbane centres and five are selected for a final concert in the Brisbane Concert Hall. The aim of FANFARE is to raise standards by providing an opportunity for external adjudication of all performances and the stimulation of the incentive to achieve excellence.

Choral FANFARE is a biennial festival of state school choirs held in the alternate year to the instrumental FANFARE. It is conducted as far north as Rockhampton and along similar lines to the instrumental FANFARE.

Each of the above programs extends across both primary and secondary schools and aim to stimulate excellence in musical performance.

9.5 South Australia

Generally, choir, bands, orchestras and other musical ensembles are either co-curricular or extra-curricular activities and students can decide if they wish to participate and how many of the offerings to participate in. Almost without exception, schools with music specialists would offer extra-curricular music activities, but there is no data to support the range, length or extent of these activities. Range of instruction time for these activities would vary, depending on the school and the importance of the extra-curricular activity to the profile of the school, particularly in the Independent school system. In some schools owing to bus timetables for example, music may be restricted to lunchtime or before school rehearsals and the only rehearsal time possible would be 45 to 50 minute blocks, once or in some cases, twice a week. If rehearsals take place after school, they could be longer, of one to two hours in duration. Depending on the school, time allowance for taking these out-of-school activities may or may not be considered in the teacher's overall workload.

9.6 Tasmania

At primary school level, most students extra-curricular participation in musical activities happens during class time. However in the government system there are some programs in which children participate which require after school attendance.

In Hobart, the Primary Schools Band Program involves 550 students learning brass and woodwind instruments and 160 students learning string instruments. These students receive small group tuition during class time of 30–60 minutes per week and are required to attend after school rehearsals of 1 hour every second week for brass and woodwind students and 1.5 hours every week for string students.

In the past ten years, the number of students involved in the Primary Band Program has increased by 130. The number of schools involved has increased by 5. In 1991, the number of bands was 3 each in grades 5 and 6 and it is now is 4 in each of grades 5 and 6. The number of students playing string instruments has doubled in the last ten years.

In Launceston, a more recent program is the Esk District Primary School Band Program. This involves 12 schools in the area and approximately 250 students. These students receive tuition from 6 tutors and rehearse in class time for 1.5 hours per week. In the Burnie area, a program called e-musicians involves primary schools students in ensemble experience but no further information was available at this stage. In the Devonport area, the Barrington District Choirs involve both primary and secondary students in rehearsals after school.

In the Independent and Catholic schools sector at the primary level, it is not known if there is any extra-curricular involvement by students in music.

At secondary level, many schools in the Hobart area including government, Independent and Catholic have at least one band and sometimes more. These bands rehearse at lunchtimes and after school for 30–90 minutes and therefore are extra-curricular activities. For special events evening and weekend rehearsals are also scheduled, and public performances are usually held at night or at weekends also.

Unfortunately, declining numbers at some high schools have resulted in numbers too small to have a viable band. Some of these schools have combined to form a district band, which also rehearses after school.

9.7 Victoria

‘Two important trends have recently emerged since the implementation of Schools of the Future. The first is the growing importance placed on music in schools as an extra-curricular activity, particularly at the expense of the classroom music program which puts pressure on the crowded curriculum, and secondly, the growing division between equality of opportunity for students to have access to instrumental tuition largely based on the ability of parents to pay’. (Lierse, 1997)

‘There is also a growing number of schools which are moving the emphasis on music education from the classroom to the extra-curriculum area which does not put pressure on the overcrowded curriculum’ (Lierse, 1997)

A small sample of Music Directors of Independent Schools reported devoting from 4 hours per week up to as much as 120–150 hours per week when preparing for a major performance. It is often the case that students participate in many different ensemble groups and vocal groups.

Music Education Outside School

An investigation into the provision of music education in schools should not overlook the availability of music education experiences outside school. There is Melbourne Youth Music (MYM) which is an Extension Education Service offered by the Education Department. It administers the Saturday Music School which caters for over 450 students aged from 7-23 years in eleven different ensembles. MYM also administers the January Music Camp, a non-residential summer school for instrumentalists and vocalists.

A wide range of music tuition in Victoria is available through privately-run organizations. There is an abundance of classes for pre-school children, many of which are run under the auspices of the Parents for Music organization. Band leagues have been an important provider of music programs. Churches continue to play a major role in providing choral training while community orchestras and instrumental ensembles are thriving. In addition, the Musica Viva schools program, the Melbourne Symphony education program and specific instrument groups such as the Flute Guild, the Recorder Guild, the Australian String Teachers Association and the Rock’n’Roll High School provide alternative means of music education. (McMillan, 1999)

Participation in the Melbourne School Bands Festival has grown considerably since 1988 when 24 bands participated to 2001 when 106 schools participated. As the figures show, currently Junior Concert Band and Intermediate Concert Band are the most popular.

Table 9.5

Melbourne Bands Festival: School Participation, 2002

	Primary	Secondary	Primary Combined	Secondary Combined	Community	Total
Victorian State	5	51	1	3		60
Victorian Private	4	33	0	1		38
VIC State/Private				1		1
Interstate		6				6
Other					1	1
					Total	106

Source: Melbourne Schools Band Festival

Table 9.6
Melbourne Bands Festival: Number of Ensembles Entered, 2002

Victorian Government Schools	152
Victorian Non-government Schools	83
Interstate schools	7
Other schools	5
TOTAL	247

Source: Melbourne Schools Band Festival

Table 9.7
Melbourne Bands Festival: Number of Ensembles Entered in each Category—Victorian Government Schools, 2002

	Primary	Secondary	Primary Combined	Secondary Combined	Total
Training Concert Band	2	14	1	0	17
Novice Concert Band	2	13	1	1	17
Junior Concert Band	3	26	1	1	31
Intermediate Concert Band	0	31	0	1	32
Advanced Concert Band	0	10	0	1	11
Junior Jazz Ensemble	0	11	0	0	11
Intermediate Jazz Ensemble	0	13	0	0	13
Senior Jazz Ensemble	0	6	0	0	6
Beginner String Group	0	3	0	0	3
Junior String Orchestra	0	5	0	0	5
Senior String Orchestra	0	3	0	0	3
Symphony Orchestra	0	2	0	0	2
String Ensemble	0	1	0	0	1
Total	7	138	3	4	152

Source: Melbourne Schools Band Festival

The bulk of entrants come from Government schools in the metropolitan area, although the number of non-government and country schools is increasing.

A sample of organizations that support outside school appears below

- Melbourne Youth Music
- The Dandenong Ranges Music Council
- Victorian Flute Guild
- Recorder Guild
- Clarinet and Saxophone Society

Professional Associations

- Australian Band and Orchestra Directors Association
- Australian Association for Research in Music Education
- Association of Music Educators (aMuse)
- Australian Music Therapy Association
- Australian National Choral Association
- Australian Society for Music Education
- Orff-Schulwerk Association of Victoria
- Suzuki Talent Education Association of Australia
- Parents for Music
- Victorian Music Teachers Association

Music Examination Boards

- Australian Guild of Music and Speech
- Australian Music Examinations Board
- Trinity College of Music London
- Australian and New Zealand Cultural Arts
- AUSMUSIC

9.8 Western Australia

It is difficult to estimate the actual numbers of hours that are devoted to participation in extra-curricular activities as no data is mandated to be collected by a central office. Therefore, rather than reporting on the number of hours, descriptions of the range of activities that are engaged in will be given.

It is not uncommon for each school (both primary and secondary) to offer at least one performing ensemble experience ranging from choirs, concert bands, jazz bands, wind ensembles, rock bands, classical chamber groups to full symphony orchestras. Repertoire is wide-ranging and these ensembles and choirs perform at events both within and outside school occasions.

All three systems (government, Catholic and Independent) offer major festivals for schools to participate in annually. Catholic and independent system schools each have a Performing Arts Festival which is administered through their central offices.

The Department of Education's School of Instrumental Music supports a number of festivals and showcase performance opportunities. Festivals include: Jazz Band Festival, Concert Band Festival, Orchestra Festival, Government Secondary Schools Choral Festival, Ensemble Festival and Classic Guitar Festival.

Frequently non-government schools also participate in some of these festivals. These festivals are run by professional associations in the field, and advertising is done by those associations. They provide a valuable opportunity for both primary and secondary school ensembles to perform for their peers, to receive feedback from expert adjudicators, and to hear ensembles from other schools.

Since 1974, the Shell Company of Australia has sponsored The Shell Concert which showcases outstanding instrumental and choral music from government schools held at the Perth Concert Hall. The concert is held annually and features both primary and secondary music school students.

Another annual concert is the TEE Performing Arts Concert. This is a chance for students from music, drama and dance to showcase the best Year 12 performances from graduation examinations.

9.9 Summary of State Findings and Indication of State and/or National Trends

9.9.1 Indications of State and/or National Trends

Overall, there are little data and certainly no uniform data, about the number of hours devoted to extra-curricular music activities in schools. The best that could be done by most State Investigators was to report on the range of school music extra-curricular activities and where possible to give an estimate of the number of hours.

Australian Capital Territory

The principal form of extra-curricular music in the ACT is the Instrumental Music Program. In primary schools where it operates, school-based teachers are expected to hold one additional 45-minute rehearsal per week for the 44 students involved at each school in addition to the class instruction sessions conducted by IMP staff. In addition there are two ACT Primary Bands, an ACT Junior Concert Band for Year 7 and 8 students, and an ACT Senior Concert Band for Years 9 to 12 students.

New South Wales

Again, only an estimate of the number of hours that schools devote to extra-curricular music activities is possible, and the most reliable information is to simply describe the range of activities undertaken in NSW schools. There are three different types of extra-curricular music activities undertaken in secondary schools: (i) school-based ensembles ranging from symphony orchestras to choral groups; (ii) annual or regularly-scheduled musical events such as annual school concerts or musicals, music performances associated with the religious calendar, etc.; and (iii) one-to-one instrumental / vocal music lessons given by peripatetic instrumental teachers. The amount of time devoted to such extra-curricular music activities varies considerably. Special mention needs to be made of the Performing Arts Unit in the government school system (involving both primary and secondary school students) which

administers and directs a series of musical events—such as ‘Sing NSW’ which provides a common repertoire for school and district choirs.

Northern Territory

Due to the relative smallness of this educational system, the State Investigator was able to provide some reasonably reliable estimates of the breakdown of time allocation in hours per week for core, co-curricula and extra-curricular music activities at the two school levels (primary and secondary), both with a music specialist and without, in the government school system.

Queensland

There is a range of extra-curricular music activities that schools participate in—music camps, school musicals, school ensembles, choral groups, regular (annual) school concerts and other official events. The usual time allocation for such activities is between one and two hours per week. There are also two special programs which promote musical excellence among young people in Queensland. MOST (Musically Outstanding Students) provides a biennial two-week residential program for 77 students from across the state who participate in a variety of musical ensembles. FANFARE is a biennial festival of state school bands and festival that aims to improve standards of performance.

South Australia

There is a variety of extra-curricular musical activities provided in schools which have a specialist music teacher on staff. In public primary schools, choir rehearsals and band rehearsals often take place within the school curriculum time even though they will not generally involve all students or whole classes of students. (There are some extra-curricular ensembles offered to public primary school students through the Instrumental Music Service; these take place after school generally at central locations around Adelaide and are auditioned ensembles, only catering for a small group of students. I did not include these because they are not individually school-based activities).

In Catholic and Independent schools within the primary school system, choir and band tend to be extra-curricular in that they are not scheduled during class time. This varies in time, depending on whether it is at lunch, before school or after school.

In secondary schools (all systems), the amount of time devoted to extra-curricular activities depends again on the school’s hours and when teachers can take it during the day ie whether it’s before school, lunch or after school. If schools have rehearsals before school or at lunchtime, one could anticipate a 30-50 minute rehearsal time. If these activities were held after school, rehearsal time is often longer- an hour to an hour and a half.

Tasmania

The principal extra-curricular activity in Tasmanian schools is the Primary Schools Band Program that involves 550 students learning brass and woodwind instruments and 160 students learning string instruments. Participating students receive small group tuition of between 30 and 60 minutes per week and are required to attend after-school rehearsals of 60 minutes per week every second week and 90 minutes for string students each week. Aside from programs in Catholic and independent schools, the other principal extra-curricular activity in Launceston schools is the Esk District Primary School Band Program that involves 12 schools and approximately 250 students. Students rehearse in class time for 90 minutes per week. There is a primary level ensemble music program in the Burnie area and a primary/secondary choral music program in the Devonport area known as the Barrington District Choirs.

Victoria

There are numerous extra-curricular musical activities in all types of Victorian schools, particularly at the secondary level, but there is no way to estimate the number of hours devoted to extra-curricular musical activities in Victorian schools. Melbourne Youth Music (MYM) an Extension Education Service, is also offered by the Education Department. It administers the Saturday Music School that caters for over 450 students aged from 7-23 years in eleven different ensembles. MYM also administers the January Music Camp, a non-residential summer school for instrumentalists and vocalists. In addition there are several organizations that provide musical activities for young people, including the Melbourne Bands Festival which has grown significantly in terms of the number of participating bands, from 24 in 1998 to 106 in 2001.

Western Australia

As in other states, there are variety of extra-curricular musical activities in Western Australian schools. The Department of Education, through the School of Instrumental Music, supports a number of music festivals and showcase events. There are also two annual concert events which showcase outstanding musical talent—the Shell Concert held in the Perth Concert Hall and the TEE Performing Arts Concert involving music, dance and drama performance by Year 12 students

9.9.2 Indications of State and/or National Trends

Due to the lack of data, it is not possible to give any indication of an average in terms of hours devoted to extra-curricular music activities in schools.

QUESTION 10

COMPARED TO THE PREVIOUS PERIOD, ARE SCHOOL MUSIC PROGRAMS CONSTRAINED OR SUPPORTED BY: A) AVAILABILITY OF TRAINED MUSIC TEACHERS, AND B) ADEQUACY OF MUSIC FACILITIES, EQUIPMENT, TEACHING MATERIALS?

10.1 Australian Capital Territory

The lack of readily available data has made it impossible to make any kind of quantitative comparisons regarding the availability of music teachers and resources in relation to previous years.

Until 1989, the ACT was administered by the Commonwealth Government, after which time it has been governed by the ACT Legislative Assembly. From 1974 until 1989 education was administered by the Commonwealth through its ACT Schools Authority under the *ACT Education Act (1937)* and the *ACT Schools Authority Act (1976)*. In 2000, the then-Minister for Education commissioned a review of legislation, which recommended these acts be repealed and a single new act replace them. This has not yet occurred.

Records from the period prior to self-Government in 1989 have proved very difficult to access in the timeframe for this project. However the change-over to self-Government did not produce any major structural changes at the level of individual schools. The concept of school-based management, where individual school boards are primarily responsible for staffing levels and oversight of curriculum at schools, was well entrenched as far back as the *ACT Education Act (1937)*.

The overall impression gained is that the number of trained teachers and the amount of resources available is struggling to keep up with the growth in population and the popularity of music education with ACT families, especially in government schools.

The ACT has the highest proportion of school children of all Australian states in the ACT learning musical instruments (22%, Cultural Ministers' Council statistics 2001) as well as overall participation by schoolchildren in organized arts and crafts activities equal to that of sport. The main community music organization serving young people, the Canberra Youth Music, has some 400 students in 14 orchestras, choirs and concert bands which represents the highest per capita membership of any such organisation in Australia.

Despite this massive community support, the teaching of music in ACT Government schools appears to be suffering from the lack of central planning and organisation. The major problems fall into two areas: dispute over teaching methods in primary schools, and lack of curriculum focus and resources at the secondary level.

Primary Music Education

Despite the apparent numerical support in the schools themselves, the Instrumental Music Program is not well supported amongst professional instrumental teachers outside the Department of Education, Family and Youth Services, especially staff at the ANU's School of Music.

The type of group instrumental teaching method used in the IMP is used extensively in primary schools the USA and Japan with demonstrable success. However in these places the method it is better resourced, in that it uses specialist teachers with training in the technique of each of the instruments they are expected to teach, and in most cases, daily classes for each student.

Where the great difficulty arises, and where many senior professional instrumental teachers take issue, is that the Instrumental Music Program (a) does not provide an adequate foundation in instrumental technique for many students, and (b) creates a mindset that individual tuition is not necessary. This results in many students either having to go back to the beginning to learn the technical fundamentals when they go to a private teacher after finishing primary school, or giving up in frustration because their progress is slowed by lack of proper playing technique.

Another controversial issue is that primary students taking private instrumental lessons are excluded from participation in the IMP. The IMP's pedagogical foundation is as a group instrumental teaching program, rather than being a 'school band', and that all the students, at least in the early stages, progress at the same rate. According to the IMP's website, schools utilising the IMP are expected to form a separate School Band that includes both IMP and non-IMP students; however this practice does not appear to be widely implanted.

Outside the IMP, there are two choices for ACT primary schools. One is the Ainslie School model, and the other is the completely independent path. The Ainslie School program, which has been run at the school by the Canberra School of Music (SoM) for more than ten years and justifiably lauded and greatly appreciated by the school community. It is fundamentally a choral program. It was originally designed to be a pilot program to be purchased by other schools. That this has not occurred in any other schools after all this time indicates that resourcing is an issue. Staff from the SoM Ainslie School program are, however, currently being offered to provide in-service training to staff in all government primary schools.

Secondary Music Education

Despite the participation in instrumental music in primary schools, it is disturbing to discover that no ACT Government High School has an orchestra, and that only two ACT Government High Schools - Lyneham and Calwell - have on-line instrumental music program (although Campbell is starting in 2003).

While a number of secondary schools have bands, there is patently a lack of curriculum focus. It is important to note that music education has important differences to other arts, and the current Creative Arts Curriculum Framework overall

seems flawed. Activities like the Rock Eisteddfod appear to take up much of the energy of Secondary school performing arts departments. Worthy though it may be, the Rock Eisteddfod is a soft option and without long-term strategic educational aims.

In most other states, the district high schools are all streamed for music. That is, the primary schools all have ensemble music tuition – voice, woodwind, brass and/or strings, and the high school will have choir, band, or orchestra as appropriate to its feeder schools. This is further extended by the Scholarship Music Schools. In the ACT, high schools which have IMP feeder schools are merely ‘encouraged’ to develop ensemble music programs, and former IMP students may find their district high school has no ensemble music program at all.

The current school-based-management regime, by making the structure, or even presence, of a music program solely the choice of the school, makes it almost impossible for a coherent design for music education to be developed and implemented. The former Minister for Education, Mr Stefaniak, admitted last year that ‘it is difficult to calculate the actual expenditure on music education in the Government school system.’

10.2 New South Wales

Since 1993, the reports to the NSW State Parliament by the Department of School Education (DSE), the Department of Education and Training (DET), and the Performance Audit Report entitled Department of Education and Training: The Report under Section 18A of the *Education Reform Act* (1999) provide relevant information in answer to this question.

The DSE Report in 1993 state that Objective 1 is ‘to develop in students the knowledge, skills and attitudes required in the key learning areas to enhance their quality of life and contribution to society’ (p.22). KLA profiles are flagged but there is no mention of the Creative Arts, let alone music, in the Report or in the index. The 1994 Department of School Education Report celebrates the establishment of ‘a major consultancy network based on the eight KLAs’ (p.24) and among the documents produced were the year 7 KLAs. In 1995 there was a change of government in NSW. In 1996, the DSE Report included a section entitled ‘Student achievement in the arts and debating’ (p.36). The Report mentioned the community support of school concerts and musicals, the work of the Performing Arts Unit, the NSW Public Schools Symphony Orchestral International Tour, the Talent Development Project, the Schools Spectacular, the Festival of Instrumental Music and the Choral Concerts of the NSW Public Schools and the NSW Secondary Schools. None of these Reports addresses issues of teaching.

In 1998, another Report, *DET: The Schools Accountability and Improvement Model* made a series of observations pertinent to this question. The Auditor observed that ‘the current system (of staffing) operates on the basis that there is no difference in the effectiveness of teachers. This is at odds with research findings.’ (p.61). The Report also observed that ‘external examinations in primary school currently focus on proficiency in basic literacy and numeracy’ (p.69, footnote 57). It suggested that consideration be given to measuring skills in a broader range of KLAs than literacy

and numeracy, and measuring higher level thinking skills. One further observation concerned the types of indicators (some 19 of them) considered for mandatory reporting in annual school reports. These included student cognitive achievement in external tests (overall and in KLAs), time allocation to KLAs (where possible), and staff qualifications and experience. These three indicators were among a group of eight that were asterisked. The footnote explained that 'the Department currently requests schools to report on those classes of indicators marked with an asterisk if significant to them. Schools write reports in their own way commenting only on what the principal and the evaluation committee consider significant. The definition of 'significant' is 'not consistent between schools' (p.86). The 1998 DET Report includes a featured section on 'Quality Teachers' (pp.92-95). The availability of teachers of specific subjects is not part of the Report. However, the Staff Training and Development section includes a summary of Creative and Performing Arts teacher training, mentioning inter-district arts education programs, conferences, workshops and HSC study days. The Minister's Report (Overview) in 1999 included a section on the Arts (p.6). It mentioned syllabus development (*K-6 Syllabus in Creative Arts*, still in draft at that time; and the *Stage 6, for years 11 and 12, in Music*) and celebrating student achievement in the arts through such programs as the Encore Concert (of HSC music student exemplary performances and compositions).

The DET Report for 1999 moved beyond the celebration of showcase events and discussed the close work of the 26 arts consultants with teachers and students to improve classroom learning (p.47). The Report also highlighted the production of new and innovative teaching resources in music that were distributed to schools. The Department's 15 statewide performing ensembles were celebrated. In 1999, creative and performing arts programs had an international profile as part of the Olympic Arts Festivals. Curriculum support for music in 1999 was designed to foster singing as a focus for learning music in primary schools. 'Sing 2001', an innovative choral music project for students in years 5-12, involved the establishment of district choirs. The Report also continued a focus on 'ensuring quality teacher education' (p.123) leading towards the Ramsey Review.

In considering the Departmental and Ministerial Reports, not only have school music programs in NSW grown and developed but the level of reporting on them has similarly increased. The availability of trained music teachers supports a range of initiatives in high schools. There is also evidence of an underpinning belief that showcase events which feature the talent of high schools students arise from good classroom programs. There is evidence of Departmental support for teachers through the provision of resources and arts consultants. The situation with primary school teachers is less straightforward, but there is evidence that the focus on literacy and numeracy has created some tension with staff developments in music as a component of creative arts. In 1988, Hoermann expressed the view that the problems of classroom primary music education would not change 'as long as the employing authorities fail to indicate to the training institutions the level of music teaching ability required for the primary teacher' (p.316). This remains the case. Graduates from several universities, moving into their first employment in primary schools, report anecdotally that they are asked to teach literacy, numeracy and social skills and nothing else.

Within the last ten years a significant addition to resources in NSW schools has been computer-based technology for music. Professional development, mandatory syllabus statements and the requirements of music education courses for graduate teachers have ensured greater understanding and utilisation of this technology as a tool in music pedagogy.

10.3 Northern Territory

In relation to the issue of school music programs being constrained or supported by the availability of trained music teachers, there is not *much* difference between the availability of qualified music teachers to school music programs now from the situation ten to fifteen years ago in the NT, but from my observations, if there has been a trend, we are slightly less well off.

Not many teachers of music in Northern Territory schools are graduates of and/or trained in the Territory, but this was also the case fifteen years ago. Secondary students who have advanced in music to year 12 level in NT schools tend to be fairly high achievers who seek academic courses in universities in southern states—representing a significant ‘brain drain’—and often do not return. Most of our music teachers have either arrived in the NT with possibly some music skills amongst their other general teaching qualifications, or have been recruited from southern states. In the last two years the number of school principals asking for information and assistance in finding a music teacher for their school has increased. Only last term, one Darwin primary school with a fairly well-established whole-school music program, lost its music specialist to a generalist position, and sought a musician to replace her. By chance an English backpacker arrived in town and gave her credentials to the Department with a view to supply teaching for a term. With sponsorship from the school mentioned, that teacher’s position will be extended to the end of 2002, when her work permit expires. This is a fairly ‘normal’ scenario.

One aspect of the way in which educational trends and ‘reviews’ have affected the delivery of curriculum over the last ten years has been the disappearance of the required minimum time allocation for teaching the arts in primary schools.

The Revised Primary Core Curriculum document reworked in 1987 and current for ten years, stipulated that the Arts should take up a minimum of 2 hours and 30 minutes of teaching time in primary schools. Although this was strictly only a ‘recommended’ minimum, and although music was only one of the arts disciplines, the recommended minimum represented a benchmark of arts teaching desirability—indeed, it represented something of an imperative. Furthermore, teachers who were avowedly reluctant to teach in any of the arts would often try music before any other discipline.

Another trend that has adversely affected the number of teachers teaching music in primary schools over the last few years has been the decline in system-supported subject-orientated professional development courses. Until 1998 a calendar of in-service courses was published annually to which curriculum officers/advisers contributed. Courses in every subject area were listed and teachers subscribed to those which they felt would meet areas of need in their teaching. The Music Adviser

during the late 80s and early 90s ran centrally-based professional development courses every year for generalist classroom teachers which attempted to strengthen teachers' own music knowledge and skills, and their music teaching skills. It could be argued that this kind of in-service training for teachers provided a fairly artificial and short-term injection of music awareness and good intentions, but significant, though patchy, musical activity in schools ensued, and a network of like-minded enthusiasts developed.

Thus, although non-music-specialist teachers were not much more capable of teaching music ten years ago than now and there may not have been more trained music teachers available, more were attempting to 'give it a go'.

A random sample of 15 schools in urban Darwin illustrates this. In a list of schools the presence of either a resident music 'specialist' or a generalist teacher teaching music to several classes is noted in 1996 and 2002. The 'drop-in' music teachers between the two dates can be observed:

Table 10.1
Music Staffing at Fifteen Randomly Selected Darwin Schools

Randomly-selected Darwin Schools	Music Specialist		Musically-capable teacher of some classes	
	1996	2002	1996	2002
Alawa			*	*
Driver	*		*	*
Howard Springs	*			*
Humpty Doo	*	*		
Larrakeyah		*	*	
Leanyer	*	*		
Malak	*		*	
Manunda Tce			*	*
Millner			*	*
Nakara	*	*	*	*
Nightciff	*		*	*
Parap	*	*		
Wagaman		*	*	
Wanguri	*			
Woodroffe			*	

The trends mentioned above were only part a wide-ranging review undertaken by the NT Department of Education in 1998 encapsulated in a report: *Schools—Our Focus: Shaping Territory Education*. The review initiated:

- rationalisation of the school curriculum
- a renewed emphasis on literacy and numeracy
- elimination of all subject area PEOs (Principal Education Officers) except in English and Maths and the disbanding of all SACs and sub-SACs with the intention that all development work associated with curriculum be conducted

on a project basis, related to system-wide priorities (especially in literacy and numeracy) set by the Board of Studies

- espousal of the principles of Outcome-Based Education
- the demise of the Time Allocations policy (of recommended minimums), in favour of a more flexible approach, in accordance with the new emphasis on outcomes and cross-curricular programming
- the introduction of a huge emphasis on computers in education and the decision to invest massive resources in IT.

The current approach to implementing the Arts in primary classes as espoused in the new NT Curriculum Framework is an extension and refinement of the policy articulated in the Arts Learning Area Statement of 1999:

The Arts are taught by generalist teachers at the primary level and it would be unrealistic to suggest that all Arts forms can be taught in the weekly primary program. Therefore a holistic approach to teaching the Arts in primary school that brings together understandings... is recommended. This can be achieved by teaching through a Combined Arts model which facilitates links to be made across all the Arts forms.

Thus the trend towards a decreasing 'availability of trained music teachers' is partly caused by the argument in Education Department documents that they are not actually needed—arts education should be implemented by generalists.

In response to the decline in skilled music educators in the general teaching pool, the Northern Territory Music School has adopted a more pro-active approach to servicing schools' music educational needs.

- The NT Music School has increased the size and strength of its class/curriculum music advisory team which is attempting to provide more intensive in-service training than in the past, and assertively demonstrating new pedagogical approaches which embed musical learning into any area of the curriculum, in accordance with advice in the new Framework document.
- The number of instrumental teachers in the NT Music School who provide music instruction to children in many schools in the NT, has increased in the last five years, especially in regions other than Darwin.

The increased activity and higher profile of the Music School's provision of Music instruction services has tended to 'cushion' the effect of the decline in numbers of trained music teachers in schools, and has actually filled some gaps.

In general music teaching facilities and equipment have improved in NT schools, especially in high schools over the past decade.

Primary Schools

- Most primary schools across the NT have benefitted in the last 12 months from the 'LATIS' scheme ('Learning and Technology In Schools') by which the Education Department has rolled out \$5 million worth of new computers and related hardware.

High Schools

- Buildings—of seventeen urban high schools in the NT (Junior high and/or secondary) over the last fifteen years five have had major structural additions or alterations to provide for bigger music teaching areas, more practice rooms etc.
- Equipment—seven schools have spent several thousands of dollars on instruments, amplifiers etc, (only one school common to both groups).
- Computers—all of the schools have spent thousands of dollars upgrading their computers, setting up computer labs, computer networks, and software.

These developments have established many new learning environments in schools that would support bigger and more adventurous music programs. Computer stations are, of course, ideal for accommodating music learning software through which individuals, small groups, or whole classes can learn. One draw-back is that teachers themselves are not always skilled or knowledgeable enough to exploit the potential of new technologies, or encourage their students to reap the full benefit of this equipment in the field of music instruction.

10.4 Queensland

Regarding the supply of teachers, universities in Queensland appear to be producing enough music teachers to meet the demands of classroom programs at present. In recent years instrumental teachers have been university trained, but many in the system are not, and to meet the demand performers without education degrees are still being employed. Overall, the quality of new teachers is higher than ever and they have a broader range of practical skills and philosophical perspectives. Given an aging teaching population, it is likely that there will be significant demand in the next decade for teachers in Queensland. Current university training programs are yet to account for this, and have their hands tied due to rigid student number allocations from the federal government and within their institutions. A persistent problem reported by tertiary training institutions is the lack of schools able/willing to take student teachers for their school practice requirements. A shortfall in this area of 8% is reported by Queensland University of Technology.

Resources available to support music programs vary widely across the state, although there is a fairly clear divide between government and non-government schools in the capacity to access resources and funds. The government schools tend to operate within more rigid (and often more limited) budgetary structures and have less capacity to raise funds. The scarcity of resources is not new but the allocation processes are shifting. Schools in Queensland, like other states, are shifting to a more autonomous management structure that provides opportunities for reallocation of funds within a school and for grant-based funding direct to programs. This puts greater pressure on the music staff to advocate for resources, but also offers opportunities to the more entrepreneurial music teacher.

10.5 South Australia

As evidenced by data provided by David Hendry, Human Resources Placement Officer with DECS, the availability of trained music teachers is not an issue in South Australia. In fact, the state appears to have a surplus. What is an issue is whether schools wish to employ trained music teachers as part of their staff and their decision will determine whether or not music instruction will exist within the school. Evidence has already been cited that the number of trained music teachers being employed by schools is decreasing. Factors specific to this state, such as the influence of the national curriculum (where music is one of five other arts areas), Partnerships 21, the SACSA framework, lack of music specialists as advisers for the Arts within DECS, the reduction of music as part of tertiary training for generalist teachers, the swing of interest towards literacy, numeracy, mandatory LOTE and Information Technology programs, the diminution of IMS and the growth of and encouragement by DECS towards outsourcing music instruction do not encourage an optimistic view to music education's future in this state.

The last decade has seen reductions in funding to music education within government schools. Prior to 1989, there was a Music Branch funded by the state government through the Education Department consisting of trained, seconded music advisers who assisted and encouraged teachers and promoted music in schools and a resource centre with a librarian who helped meet teachers' needs. The disbanding of the Music Branch saw the end of seconded advisers, the resource centre and the dispersal of all of its material. During the 1990s, the instrumental service was severely reduced. Following expressions of community concern with the cuts to Instrumental Music Service, the government made a commitment to reviewing the provision of music education and a group representing the interests of parents, principals, primary and secondary teachers, private providers, IMS staff and Special Interest Music Centre representatives was convened in 1996 to help develop a strategic plan for music education. Stephen Blight was appointed to finalise the strategic plan and a Forum with representatives from all sectors of music education and industry met regularly over a period of two years. A strategic plan was finally developed in 1999 and priorities were submitted to the Chief Executive. Soon after submission, the Music Forum was informed that there was no money available to implement it. Details of the strategic plan remain confidential.

By contrast, according to Barbara Sedgeley, Independent Schools have improved their facilities in the last decade. Indeed, many independent schools are now building purpose-built music centres and a number have built performance venues. Barbara Sedgeley believes that there has been a greater keenness to focus on music because of its advantages in promoting positive public relations, which in turn assists in ensuring enrolments in Independent Schools. The rise in interest in stage bands and 'baby boomer music' she believes is attributable in part to the taste of the current parent generation who choose the school and pay the fees. While Independent schools are loosely basing their curriculum on the SACSA Framework, their freedom to choose their own curriculum appears to favour music. Enrolments at Independent and Catholic schools have increased at the expense of government schools, with the exception of the Special Interest Music Centres where interest is growing.

10.6 Tasmania

Senior personnel in the government school sector indicate some difficulties in finding suitably qualified teachers for short term replacement of teachers on leave. Anecdotal evidence points to music teachers being expected to produce performances and results as in previous years with a slow but continuous erosion of resources including staff time and funding for other purposes

The Department of Education instituted a series of rolling priorities for 3 years in each of the Key Learning Areas in the late 1990s. This resulted in the employment of an 'Arts' officer in each of the then 7 education districts. Special programs were conducted but there was not an equal participation in all arts area or by students in the district. Project outcomes included production of audio CDs and building of marimbas but few long-term benefits.

Since the introduction of the National Curriculum in 1995, and the subsequent grouping of music, visual art, drama, dance and media into 'The Arts', there are more teachers employed in The Arts but spread over a more wide ranging curriculum. The Senior Curriculum Officer (Arts) estimates that the ratio of teachers to students in music has remained constant since that time.

10.7 Victoria

Anecdotal evidence suggests that there is a shortage of trained music teachers available for schools in all sectors. Similarly, while research by Lierse (1999b) suggested that in the period 1989 to 1995, there was a slight increase in the number of instrumental music teachers in Victoria, now only has this growth now slowed, but also it is inadequate to sustain instrumental music in the state. Lierse observes, in fact, that in her survey of principals and music coordinators who had an instrumental music program running at their school, 'more than 64 per cent of principals responded that they did not have sufficient music teachers to run their program effectively or meet the needs of their students.'

Lierse (1999b) also observed that a relatively large number of schools in rural and regional Victoria are without a music program, and that in many cases, this was because qualified staff were not available. She quotes a variety of explanations from schools, including:

'The school is too small. No trained teacher.'

'Unavailability of qualified, competent staff.'

'Initial inability to obtain a music teacher.'

'Early in 1994 a music teacher was shared with a neighbouring school but on her resignation there was no replacement.'

A small sample of Music Directors of Independent Schools were generally satisfied with the current situation although some felt that they were not keeping up with advances in technology.

10.8 Western Australia

Anecdotal evidence was collected from senior music educators in Perth in order to obtain data for this question. There has been no recent research completed as a guide to the answering of this question. However, feedback supported the view that schools at Early Childhood, Primary and Secondary levels are better served now by the availability of qualified teachers, in terms of both quality and number. There is a current shortage of brass teachers, and of teachers who are prepared to teach in the more remote areas of Western Australia.

Facilities in secondary schools have improved markedly in the non-government sector and in some selected government schools, but overall much remains to be done to provide adequate facilities – both buildings and equipment. Over the last 40 years, facilities have improved greatly, but in the case of the government sector, this has only occurred in selected secondary schools.

In relation to recruitment of teachers and in-service professional development support, anecdotal evidence provided by senior teachers and tertiary music education lecturers highlighted the following issues regarding the changes that have taken place in the recruitment of music teachers for state schools and in-service support given to these teachers. Much of the in-service support available for teachers is now provided by professional organisations, for example, ASME's WA State Chapter, Orff Association, Dalcroze Society, Suzuki Association and others. Other relevant aspects include that:

- appointments to school teaching positions are now commonly made via computer selection (as opposed to personal interview which sought to match, more closely, the particular pedagogical strengths of the music teacher with the job position requirement);
- in the late 1980s Music Branch Consultants in each school district were disbanded: prior to this there had been seven consultants all of whom provided in-service support for music teachers both at primary and secondary levels; and
- currently there are two curriculum officers specifically for The Arts with the WA Department of Education—the 'Senior Curriculum Officer' is based formally with the Head Office of the WA Department of Education, and the 'Curriculum Officer–The Arts' is formally based with the WA Curriculum Council (a separate division within the Department of Education).

10.9 Summary of State Findings and Indication of State and/or National Trends

10.9.1 State Findings

Australian Capital Territory

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in the ACT are:

- Although the ACT has the highest proportion of children learning musical instruments of any Australian state or territory, the human and physical resources (the number of musically-trained teachers and funding for physical infrastructure—presumably specialised music equipment and teaching space) is ‘struggling to keep up with the growth in population and the popularity of music education with ACT families, especially in government schools’.
- In the primary school sector, the principle problems are associated with the teaching of instrumental music. Because of the group instrumental music method adopted for the government schools’ Instrumental Music Program and the lack of adequate support for this method in terms of specific training in instrumental techniques for teachers and daily classes for students, many students are not receiving an adequate foundation in the technique of their instrument. Moreover, primary students who are learning instruments privately outside of the IMP are excluded from participation in school band activities which schools participating in the IMP are meant to from but rarely do.
- Despite the operation of the IMP in many primary schools, at the secondary school level, there are currently no government secondary schools that have established a school orchestra (although some have school bands) and there are only two secondary schools that have ‘online’—this is, timetabled—instrumental music classes. One of the major problems in this regard appears to be the lack of an adequate curriculum focus for instrumental music in government secondary schools and in this respect the current Arts Curriculum Framework ‘seems flawed’.

New South Wales

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in NSW are:

- There has been a commendable growth in school music programs, particularly in secondary schools in NSW, and there appears to be a good supply of specialist music teachers to support a range of music education initiatives in high schools.
- However, the situation in primary schools, where it is still the expectation that generalist primary teachers will provide classroom music instruction, is that ‘employing authorities fail to indicate to the training institutions the level of music teaching ability required for the primary teacher’ (Hoermann 1988). Accordingly there appears to be a mismatch between the expected music teaching competencies of generalist primary teachers and the amount of music curriculum studies that they receive during their pre-service courses. This situation is exacerbated by the current focus on the teaching of basic numeracy and literacy in primary schools, which means that, not only is the principal focus of teachers’ work on numeracy and literacy but, with the expansion of what is considered to constitute Arts Education following the 1995 National Curriculum Statements and Profiles for the Arts, music has

effectively been downgraded as part of the core curriculum in NSW government primary schools.

Northern Territory

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in the Northern Territory are:

- Although there has been a decline in the availability of qualified music teachers in the Northern Territory, there has been relatively little change in the situation over the past fifteen years or so. There appears to be a shortage of qualified music teachers and this is typified by the ‘brain drain’ of more musically-talented secondary school students to other states for tertiary music studies.
- One aspect of major concern is the disappearance of the required minimum time allocation for teaching the arts—and by extension, the teaching of music—in primary schools. The Revised Primary Core Curriculum document of 1987 stipulated that the Arts should take up a recommended minimum of 2.5 hours of teaching time per week in primary schools. In the process of various reviews, this recommended minimum has tended to be left behind.
- There has also been a decline in system-supported subject orientated professional development courses that has had considerable impact on primary music teaching.
- There has also been a decline in the number of trained music teachers in primary schools that has largely resulted from Education Department policy which has effectively suggested that, if arts education curriculum is implemented by generalist teachers, there should be no need for specialist teachers.
- A counter to the trend towards music being taught in primary schools by generalist teachers has been the role of the Northern Territory Schools of Music which has increased the size and strength of its music advisory team. The NT Music School (which is supported by the Education Department) has provided more intensive professional development courses than in the past, has been more assertive in promoting new pedagogical approaches, and has increased its provision of music instruction to children in schools, particularly those in the Darwin area in order to ‘cushion’ the effect of declining numbers of trained music teachers in primary schools.
- A positive aspect of school music education in Northern Territory government schools has been a considerable improvement in music teaching facilities and equipment over the past decade. Primary schools have benefited from the provision of computer equipment and secondary schools—particularly five of the seventeen government high schools in urban areas—have had major structural additions to provide enhanced music facilities and seven schools have had major music equipment purchases. All schools have benefited from computer hardware and software upgrading.

Queensland

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in Queensland are:

- Universities appear to be producing sufficient music education graduates to meet demands for classroom music teachers in Queensland. However, there appears to be a reluctance on the part of schools to accommodate music teacher education students for practical teaching experience and some universities are experiencing shortfalls in the available placements for their students.
- Scarcity of resources remains an issue particularly in Queensland government schools but, with the shift to a more autonomous management system for schools, there is now greater onus on music teachers for gaining the funds necessary for implementation of music programs.

South Australia

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in South Australia are:

- There does not appear to be a problem with the availability of trained music teachers for employment in South Australian schools. Rather, there appears to be a problem in relation to whether or not government schools wish to employ music teachers to teach music to their students. There are several factors which discourage schools from employing specialist music teachers; these include the influence of the 1995 National Curriculum Statement and Profiles on the Arts (which has effectively downgraded the status of music in schools), increased focus on numeracy and literacy, introduction of LOTE and Information Technology programs as mandatory, the diminution of the function and presumably also the funding of Instrumental Music Service and, because there are insufficient *instrumental* teachers provided by DECS, many schools which decide that instrumental teaching is a priority, are employing private instrumental music teachers.
- In contrast to the government school sector, independent schools are able to respond more readily to music education needs both in terms of staffing and of facilities and equipment. Independent schools, while basing their music curricula on the SACSA Framework, have greater autonomy in implementing music curriculum than the government school sector.

Tasmania

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in Tasmania are:

- There appear to be some problems in locating suitably qualified music teachers for short-term replacements.
- Despite the grouping of music with four other arts forms as a result of the 1995 National Curriculum Statement and Profiles on the Arts, there are more teachers employed in Tasmanian schools but they are spread over a more wide-ranging curriculum and there have been Arts Curriculum Officers

appointed to each of the seven education districts in Tasmania. However, it is estimated that there has been no significant change in the teacher: student ratio for music as a result of the 1995 reforms.

Victoria

The principal issue in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in Victoria is:

- There is evidence to suggest that there is currently a shortage of qualified music teachers for schools in all sectors.

Western Australia

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in Western Australia are:

- Schools at all levels and in all sectors are now better served by the availability of qualified music teachers, although there is currently a shortage of brass teachers.
- Facilities for music education in secondary schools have improved markedly in non-government schools and in some government schools but there are still deficiencies in both teaching spaces and equipment.
- In relation to the recruitment of new teachers and the provision of professional development for music teachers, the following have emerged as significant issues:
 - Most of the professional development of music teachers is undertaken by professional associations such as ASME and 'method' associations.
 - Appointment of new teachers is now commonly undertaken by computer-based selection methods that means that particular pedagogical strengths that a music teacher may potentially bring to a position are not considered.
 - There has been a loss in the number of curriculum support staff available for music education. During the 1980s, there were Music Branch consultants in each school district. The present situation is that there are only two curriculum officers for The Arts who may or may not have expertise in music.

10.9.2 Indications of State and/or National Trends

This question has highlighted several important problem areas, not only in relation to issues of the supply of specialist music teachers and the adequacy of music facilities, and equipment, but also in relation to broader policy issues.

One of these issues is a long-standing one—namely the mismatch between the expectation, particularly of government primary schools, that classroom music should be taught by generalist primary school teachers. In reality this does not occur as it should in several states—in New South Wales, to some extent at least in the Northern

Territory and South Australia, and in Victoria. The chief problems associated with this issue are:

- There is a mismatch between the amount—in terms of time allocation and therefore of curriculum content of music curriculum studies undertaken by prospective teachers in their pre-service teacher education courses and the expectations of education authorities and/or the school in relation to classroom music teaching
- There is also a lack of teacher professional development opportunities particularly for primary school music teachers with many states adopting the policy of leaving in-service education to teacher professional associations to provide
- Related in part at least to the lack of teacher professional development is a decline in the availability of curriculum support staff; evidence was presented that Music Branch or similar curriculum support had been dispensed with and, although there have been some appointments of Arts Curriculum Officers (such as in Western Australia), these appointments are often non-music specific.
- While there is a policy in place that classroom music teaching at the primary level should be undertaken by generalist teachers, the argument for the provision of musically-qualified teachers to ensure that music teaching takes place loses creditability.
- The frequently referred to ‘over-crowded curriculum’ at the primary school level which has seen the introduction of new curriculum areas such as mandatory LOTE or Information Technology has resulted in less time being available for class music teaching; in addition, the inclusion of five art forms (or strands) instead of the traditional two (Music and Visual Art) has resulted not only in a further decline in the available time for teaching music but has had repercussions for teacher education where many institutions have felt compelled to introduce a fuller range of arts areas to their arts curriculum studies unit(s).

At the secondary level, schools—both non-government and government—appear to have higher staffing levels and better infrastructure in terms of teaching space and equipment as well as being better funded overall than the primary school sector. With one or two exceptions, the availability of qualified secondary music specialists does not appear to be a significant issue.

In some states, the funding of instrumental teaching still appears to be a problem, particularly at the primary school level.

QUESTION 11

AT TERTIARY LEVEL IN EACH STATE, HOW MANY HOURS OF INSTRUCTION ARE PROVIDED IN MUSIC/MUSIC PEDAGOGY TO STUDENTS OF PRIMARY SCHOOL TEACHING?

11.1 Australian Capital Territory

There is only one accredited primary school teacher-training course in the ACT. This is the Bachelor of Education - Primary Teaching course offered by the University of Canberra. Details of the music component of this course for the years 1981, 1991, and 2001 are indicated in the table below.

Table 11.1

Music Components in the BEd(Prim), University of Canberra

Year	Unit Description	Total Hours
1981	2 units of 4 hours per week, for one semester during 3 rd year <ul style="list-style-type: none">• <i>Creative Arts Curriculum</i>• <i>Music A</i>	104
1991	2 units of 4 hours per week, for one semester during 3 rd year <ul style="list-style-type: none">• <i>Music A</i>• <i>Studies in Music Education</i> 2 elective units of 4 hours per week for one semester, entitled <i>Music and the Microcomputer</i> , were also available.	104
2001	3 rd year students receive instruction in music pedagogy for 1 hour per week for one year, as part of an Arts KLA unit. This is part of a 3 hours per week unit shared with Visual arts; the hour in between the two teaching hours may be used for practice or occasional individual tutorial sessions.	26

Primary teacher education students may currently also take music as a 12 credit-point major in their degree, receiving three hours per week of instruction for six semesters (total 234 hours). At present there are eight primary school education students undertaking music majors, the highest number to date in the course at the University of Canberra. In 2003, the 12 credit-point Music Major component in primary school teacher training is being reduced to an 8 credit-point minor, i.e. three hours per week of instruction for four semesters (total 156 hours).

Recent graduates from this course have suggested that the current curriculum is 'overcrowded'. There are also reports that there are presently no relief music teachers on the DEFYS roster available for substitute teaching in government schools.

11.2 New South Wales

In reports into arts education in Australia since the 1970s (Schools Commission and the Australia Council, 1977; Task Force on Education and the Arts, 1984; Australia Council, 1990; New South Wales Ministry of the Arts 1999; Australia Council, 1991, 2000), problems have been identified which affect primary teachers' effective implementation of Creative Arts programs in schools. These problems include lack of teacher confidence, lack of resources, and lack of training and skills. In each report, one of the one major recommendations to overcome these problems has been to increase the number of teacher education hours for student teachers in the arts. Russell-Bowie (1992, 1993, 2002) compiled research data on the compulsory music education hours in NSW universities in primary teacher award programs, shown in the table below. Any discrepancy with Russell-Bowie's information has been adjusted with further information from universities. It is disturbing that this data confirms that the recommendations of the arts education reports have not been followed.

Table 11.2
Core music education hours in NSW university primary teacher education award programs

Institution	1980	1987	1992	2000	2002
University of Newcastle	130	130	96	40	21
University of Technology Sydney	60	60	66	30	30
Charles Sturt University (Riverina CAE)	64	68	52	48	48
University of New England	52	64	60	39	15
University of Wollongong	111	91	45	15	15
University of Sydney	48	48	36	40	40
Macquarie University	107	60	28	8	8
Australian Catholic University	n/a	108	24	36	36
Charles Sturt University (Mitchell CAE)	n/a	39	24	*	*
University of Western Sydney (Bankstown)	68	60	16	20	9
University of Western Sydney (Penrith)	117	n/a	22	9	9
University of New South Wales	n/a	52	4	n/a	n/a

* = No response

n/a = No longer applicable—UNSW no longer offers primary music education. It is only available within the training of secondary music educators.

While there was a decrease in core music education hours in most universities in recent years, several universities provide elective courses in primary music education or training in primary music education as part of other courses. There are significant numbers of students who pursue elective study in each of the universities named in Table 11.2. At the University of Newcastle for example, students in the primary program are able to study up to 3 electives in music over and above the core requirement. All subjects are worth 10 credit points. The core requirement is a semester of music foundations (3 hours per week) and a semester of 'arts' methods—again 3 hours per week, shared between music and visual arts. In addition, students can choose up to three electives in music. These electives are all one semester, 3 hours per week. It is possible the primary graduates from University of Newcastle could have 50 credit points of their final 270 that are music related. At Macquarie

University, music hours are integrated with the other creative arts, although the hours shown in Table 11.2 are those which are in music. At Macquarie University and the University of Sydney, students can elect further music study in additional courses. Sydney University offers extra accreditation to students who take a music elective in their final year of study. Primary education is included as part of other courses at the Sydney Conservatorium of Music, University of Sydney. At this institution, students have 2 hours per week over one semester.

11.3 Northern Territory

Most teacher training in the Northern Territory occurs at the Northern Territory University, but indigenous students can also gain tertiary qualifications at the Batchelor Institute of Education.

At the NT University, the Bachelor of Education degree comprises 24 units, one of which, the 'Arts in Education' unit, runs over one semester of second year of the course. The unit includes thirty hours of lectures and workshops in arts education—three hours a week—subdivided into 4 hours of Drama, 4 hours of Dance, 12 hours of Visual art, and 10 hours of music. Students may also choose to do two units from Music Faculty courses as electives, spread over three years or undertaken in their third year.

At Batchelor Institute, indigenous teacher trainees can graduate with a 3-year Diploma of Teaching, or a four-year Bachelor of Education degree. There is no specific music education component in the course, but the first three years include an 'Expressive Arts' Course, which is covered in two hours per day over a two-week period. The course includes aspects of story-telling, dance and music, meaning that very little actual music skill development or music pedagogy training occurs. (Source: Harry Brown, Lecturer in Expressive Arts, Batchelor Inst. Pers. Comm, 30 July.).

11.4 Queensland

Music teacher education is provided by a number of Queensland universities. Most students elect a joint degree (music and education) or undertake a post-graduate education qualification after completing a Bachelor of Music degree or equivalent. A smaller number pursue music majors through pre-service undergraduate degrees in education. Primary school teachers are provided with core music instruction, although the amount of this in contact hours is dwindling, often in conjunction with other areas of the arts, because of the opportunity to be a music specialist in Queensland primary schools, most institutions offer a specialist pathway of additional music education instruction.

Table 11.3
Number of students enrolled in music or music education courses in Queensland

Year	Institutions offering music related courses	Number of enrolments for music courses	Number of enrolments for music/education courses
2001/2002	8	267	63
2000/2001	7	324	72
1999/2000	7	282	77
1998/1999	7	272	110
1997/1998	7	236	72
1996/1997	7	247	100
1995/1996	6	281	52
1994/1995	5	240	3
1993/1994	5	264	2
1992/1993	6	300	8

Source: QTAC

The above table does not include students who were permitted by the institution to transfer to a different course internally or those who were offered, for example, a Bachelor of Arts and who subsequently did a music major (Dianne Keene, QTAC).

Table 11.4
Hours of primary teacher music education instruction in Queensland

Institution	Course	Year	Enrollment	Core tuition hours	Specialist tuition
University of Queensland	B.Mus/ B.Ed	2001/2 002		474 hours over 3 years	104 hours over 2 years
QUT	Primary General	2002	300	9 hours per week	
QUT	B.Ed	2002	100	18 hours per week	Optional KLA?
Griffith University	Primary music	2002		3 x 12 hours	4 x 9 hours

11.5 South Australia

University of Adelaide: At the University of Adelaide, which now includes the Elder Conservatorium, there has been no component of primary school music education within any syllabi of the last 10 years; the new Bachelor of Music Education, initiated in 2002, is focussed on secondary school music specialist preparation and does not have a primary school unit.

Flinders University: At Flinders University, degrees are offered in a Bachelor of Education for junior level primary and primary school teachers available at graduate and undergraduate level. One curriculum topic in the course is The Arts for Primary Schools where students choose from Music, Art or Dance. The course totals 20 contact hours. There is one unit of combined arts for junior level primary teachers. The time allocation for this course is 20 hours and there is no music specialist staff to support this course. There is an absence of any music study unit in the Bachelor of Education for upper primary school and lower secondary. The courses at Flinders University have been the same for the last seven years and prior to that the School of

Education's Administration Officer did not know. In previous times, it is believed Flinders University had a large music section, which focussed on developing students as performers rather than preparing teachers for the classroom.

Magill Campus, University of South Australia: The Bachelor of Education for junior level primary and primary is a four year course. In the first year, a core curriculum subject includes 26 hours of Technology and the Arts, the Arts component being Music. The course assumes students who have had no previous knowledge of music and familiarises them with Orff and Kodály methodologies with the first weeks being devoted to a study of music by the components of melody, rhythm and harmony. There are two assignments—one being research into references and resources, and the other being to plan a four-week work unit for a particular year level in music. The BEd course is now under review and a further push towards the lessening of time for Music and the Arts is predicted, probably in the direction of combining all the Arts in a one semester unit. In second year of the Bachelor of Arts degree, it is possible to take music as a General Study subject to audition, but there is no education component to this subject. Ten years ago was similar, with music taken for two hours a week for one semester. Fifteen years ago, in addition to the two hours a week for one semester, there was one lecture per week.

Underdale Campus, University of South Australia: Underdale has a BEd course for junior primary and primary, which is also of four years duration. There are two compulsory units which may deal with music if there is any staff member in the Faculty of Arts for that year who is a music specialist. The unit varies from year to year, depending on the available staff. The first unit is entitled 'Technology and the Arts' and is for 26 hours in duration. There is a unit called 'The Arts' for second year students which is also 26 hours in duration. Ten years ago, Music was compulsory with 26 hours of music and 26 hours of Drama in the first year, and one could choose either Music or Drama for the 26 hours in second year. John Holmes, Head of School of the Arts, predicts that more content will shift to the Arts in general, effectively lessening the time spent on any specific art form.

Elizabeth Silsbury produced an illuminating document detailing the total number of contact hours for tertiary institutions in music across Australian tertiary institutions in 1977 which is summarised below.

Table 11.5
Music/Music Education Contact in Teacher Education Courses in South Australia, 1977

Total Hours	Core music/music ed. (no. of colleges)	Elective music/ music ed. (no. of colleges)
0	7	2
0-40	8	2
40-60	9	0
60-80	16	1
80-100	5	2
100-150	9	2
150-200	1	10
200-300	0	11
300-400	0	18
Over 400	0	7

	55	55
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From the available data, there are currently, therefore, no music subjects being offered beyond second year tertiary level to trainee teachers destined for junior level primary or primary school teaching in South Australia. Training in The Arts appears to be the general direction of courses in future, with music as a component being demoted.

11.6 Tasmania

The University of Tasmania is the only training institution in Tasmania for primary school teaching.

There are two pathways for graduation as a primary school teacher:

1. Bachelor of Education

This course includes 4 years of study for early childhood/primary generalist classroom teacher preparation. Music units in this course include a minimum of 12 hours in year 2 and electives are available in years 3 and 4 of 12 hours each. Currently, two thirds of students complete 24 hours of instruction in music consisting of 12 hours compulsory unit plus one elective of 12 hours, and one third of students complete 36 hours of instruction in music consisting of 12 hours compulsory unit and 2 elective units of 12 hours each.

2. Bachelor of Teaching

This course includes 2 years of study for students with a degree in another area. These students must complete a 12-hour unit in both years in Music for a total of 24 hours. Until recently, a full time year of study involved 36 points with units counting as 3, 6 or 9 points. Currently, units are based on percentages; 100% comprises a full time year with units counting as 12.5% or 25%.

11.7 Victoria

The following data has been provided to the Department of Education, Employment and Training, by the Deans of Education in Victoria, the Dean of Education at Charles Sturt University, and the other Departments at the Universities of Ballarat and RMIT which prepare secondary physical education teachers. Prior to 2000, these data were collated by the Standards Council of the Teaching Profession.

Preparation for Secondary School Teaching in Particular Subject Areas

Universities were asked to provide the number of final year students enrolled in each secondary teaching method (or information about secondary teaching methods taken in previous years by final year students). Most intending secondary teachers prepare to teach two subject areas, so the number of 'subject enrolments' is roughly twice that of the number of students enrolled. Note that Table 11.6 provides a 'head count' rather than EFT enrolments. Table 11.6 provides an indication of the number of graduates likely to be available in 2002 and qualified to teach in various areas (with

the proviso above of attrition during 2001 and ‘leakage’ from teaching career). This figure also provides a comparison with past years.

Table 11.6

Secondary Teaching Methods: Enrolment Comparison, Victoria, 1994-2001

	1994	1996	1997	1998	1999	2000	2001
Music	67	98	55	80	89	120	100

Figures for 1994 and 1997 were provided by R. White (Oct. 1997 compilation)

Figures for 2001, 1999, 1998, and 1996 were collated directly from universities by the DEET/SCTP.

Figures for 2000 were partly collected directly from universities, partly provided by D. Lloyd.

Approx 65 RMIT B.Ed. Students not included in 2001.

11.8 Western Australia

Three tertiary institutions in Western Australia currently offer teacher education degrees which include music/music pedagogy for students intending to become primary school teachers (specialist and/or generalist)—the University of Western Australia, Murdoch University and Edith Cowan University.

The University of Western Australia in collaboration with Murdoch University is currently the only tertiary institutions to offer a combined (BMus/BEd) degree which qualifies graduates to seek employment as both generalist primary teachers and specialist music teachers in primary schools. Music units are studied at the School of Music (UWA) and the education units are taken at Murdoch University’s School of Education. The degree is taken over a minimum of 5 years and a total of 36 points per year are taken in music/music pedagogy. Additional units may be taken for the student to graduate with honours.

Students at the University of Western Australia enrolled in the BMus degree are required to complete a total of 36 points per year (for 4 years) in music/music pedagogy. Graduates are qualified to seek employment as primary music specialists, secondary music teachers and/or as primary/secondary instrumental teachers (employed through the School of Instrumental Music for government schools).

At Edith Cowan University, primary teacher education students all undertake a compulsory 4 hours per semester (15 weeks) unit in music pedagogy. Those who wish (about 10% of the cohort of approximately 400 students [2002 data]) may elect to do one, two or three additional 3 hour semester units. About 10% elect to study two music units (theory, history, performance)—each 3 hours for 1 semester.

11.9 Summary of State Findings and Indication of State and/or National Trends

11.9.1 State Findings

Australian Capital Territory

There is only one primary teacher education course (and no specialist secondary music teacher education course) in the ACT. The primary teacher education course is offered by the University of Canberra and statistics from the last twenty years shown that there has been a decrease in the time allocation for core music education studies within the course from 104 hours in 1981 and 1991 of 104 hour to a mere 26 hours in 2001.

As in other states, the most likely reasons for this are the combination of firstly an increasing crowded primary school curriculum for which primary teacher education must be prepared for teaching, albeit inadequately, and secondly, the increase in what is considered to constitute the Arts in schools with the introduction of the National Curriculum Statements and Profiles for The Arts in 1995—music is now one of five arts strands instead of previously being one of two art forms (Music and Visual Art).

New South Wales

Having the largest population of the Australian states, there are more institutions offering primary teacher education courses in New South Wales than in other states (the number is currently ten). Statistical evidence is that, like the situation in ACT, there has been a significant decrease in the time allocated to core music education courses within primary teacher education courses in these institutions. The average number of course hours allocated to core music curriculum studies across ten institutions offering such courses in New South Wales was 75.7 hours in 1980 compared with 23.1 hours in 2002. The reasons for this decrease are similar to those identified in other states—namely an increasingly crowded primary school curriculum and the expansion of The Arts from Music and Visual Arts to a five arts areas. One more positive aspect commented on in relation to New South Wales is that elective music studies are available at many institutions and that these are undertaken by a significant number of primary teacher education students.

Northern Territory

There are no longitudinal data available for the Northern Territory. The present situation is that there are two institutions offering primary teacher education courses in the Northern Territory. In the primary teacher education course at Northern Territory University, ten out of the thirty hours allocated for the one unit in Arts Education are available for music curriculum studies. At Bachelor College (the indigenous tertiary education institution in the Northern Territory), 28 hours of course time are allocated to a unit of study entitled 'The Expressive Arts' but there is no specific allocation with this unit for music curriculum studies —although music would normally be included.

Queensland

Although no longitudinal data are available for Queensland, the State Investigator made the general comment that the number of hours allocated within primary teacher education courses for music curriculum studies were 'dwindling'. In relation to the

education of specialist secondary music teachers, the number of enrolments in undergraduate music courses (BMus or equivalent courses which provide a discipline base for prospective music teachers) has remained fairly constant with an average of 271.3 enrolments per year for the period 1992/93 to 2001/02. The number of enrolments in music/music education courses (secondary music teacher education courses) have certainly increased significantly from 8 students in 1992/93 to a high point of 110 in 1998/99, with the most recent figure for enrolment in such courses being 63 in 2001/02.

South Australia

The information provided for South Australia was a series of descriptions of current offerings of presumably primary teacher education courses at South Australian universities. From the available data, there are currently no music subjects being offered beyond second year tertiary level to trainee (generalist) teachers destined for junior level primary or primary school teaching in South Australia. Again the inference here was that curriculum studies in The Arts now cater for a much wider range of art forms (in line with the 1995 National Curriculum Statements and Profiles for The Arts) to the detriment of music curriculum studies. Longitudinally, given figures provided for 1977, there has been a sharp decline in the number of hours devoted to music study now (2002) compared to then—the *maximum* time allocated to music in these courses is currently 26 hours (note that this time may only be The Arts in general and not necessarily music). This compares quite unfavourably with the majority of courses available in 1977 that far exceeded that current core or elective time, with *core* music being offered at sixteen tertiary institution courses in the vicinity of 60 to 80 hours. It should also be noted that specialist training for secondary school specialist music teachers is being provided at the University of Adelaide.

Tasmania

Only the current primary teacher education courses and the core music curriculum studies offered by the University of Tasmania were described.

Victoria

From the Principal Researcher's perspective of over twenty-five years teaching at the same institution in Victoria, and also observations of developments in other Victorian institutions offering primary teacher education courses, the time allocation for music curriculum studies has decreased significantly over this time. However, on the issue of the availability of graduating music teachers in Victoria, the State Investigator provided evidence that, despite some fluctuations in the figures, there has been an overall increase in the number of secondary music teacher graduates from Victorian universities from 67 in 1994 to 100 in 2001.

Western Australia

Only the current primary teacher education courses and the core music curriculum studies offered by the three universities in Western Australia were described.

11.9.2 Indications of State and/or National Trends

Despite the limited data available, statistics from the ACT and New South Wales indicate a significant decline in the amount of music curriculum studies in course of generalist primary teacher education. Reasons for this decline have already been outlined— an increasingly crowded primary school curriculum and the expansion of The Arts from Music and Visual Arts to a five arts areas with a consequent decrease in time allocation for music curriculum studies. This situation is likely to be uniform across all primary teacher education courses in Australia. The result is that generalist primary teaching graduates, unless they have undertaken elective music and/or music education units within their courses, are unlikely to be sufficiently competent or confident enough to teach music to their classes.

The situation regarding the preparation of specialist secondary music teachers is somewhat more optimistic. There is evidence from Queensland and Victoria that there has been an overall increase—presumably meeting the demand for secondary specialist music teachers—in the number of secondary music education graduates. The implication here is that, despite the rhetoric included in primary curriculum framework documents in some states that music is an integral part of primary arts education, if music is not being effectively taught at the primary level because of a lack of skills and knowledge among generalist primary teachers and there is not adequate provision for music specialists in primary schools, there may be a shift towards music being taught as a specialism at the secondary school level.

CONCLUSION AND RECOMMENDATIONS

12.1 Introduction

The challenge of this research project has been to work with an incomplete set of statistical data from the various states and territories. As indicated, the lack of uniform policies and practices in relation to the collection of statistical data about music education at the state and territory level has been a major impediment to identifying not only the situation in each state or territory over a reasonable time span but this has also meant that national trends have been difficult, and in most cases impossible, to ascertain. Nevertheless, as indicated in the introductory chapter, one of the positive outcomes of the research has been a reasonably comprehensive mapping of the current situation regarding music education in government schools but to a much lesser extent in the Independent and Catholic school systems with some national trends being able to be identified in relation to certain of the research questions.

12.2 Questions 1 and Question 2

*What are the numbers of primary and secondary schools in each of the three systems (public [i.e. government], Independent and Catholic systems)?
In each of these categories and at each of these levels, what are the total numbers of students?*

The answers to these two questions provided by State Investigators, together with additional statistical information from Australian Bureau of Statistics, formed the basis for calculating teacher: student ratios and for the various percentage calculations used in the analysis of data provided by State Investigators in relation to Questions 3 to 11.

12.3 Question 3

In each of the categories, what are the numbers of specialist music teachers?

The data available from the states and territories for this question was unfortunately quite incomplete with the result that longitudinal data was available for only three states (Queensland, South Australia and Victoria). The situation regarding classroom music in the two states for which data was provided is slightly ambiguous. In Queensland, there has been a significant improvement in the teacher: student ratio in government schools—in 1980 the ratio was one teacher for every 2005 students whereas in 2002, the situation had improved significantly to one teacher for every 670 students. The findings in South Australia on the other hand show a slight deterioration in the teacher: student ratio in government schools from one teacher for every 249 students in 1992 to one teacher for every 327 students in 2002. However given, at

worst, a teacher: student ratio of 1: 327 in South Australia the situation is comparatively better in South Australia than it is in Queensland.

In relation to the instrumental music teacher situation, there are data from each of the three states—Queensland, South Australia and Victoria—that suggest an overall improvement in two states (Queensland and Victoria) and a slight deterioration in South Australia.

Table 12.1

Teacher : Student Ratios in Government Schools in Queensland, South Australia and Victoria to 2002

Year:	1980	1989	1995/96	2002
Queensland	1: 3179			1: 1343
South Australia			1: 1732	1: 1953
Victoria		1: 1972		1: 1687

As the table above so clearly indicates there is very limited data upon which to make any summation of the overall national picture. However, the indications are that, despite the increase in the teacher: student ratio in South Australia, there has been an improvement in the other two states and within a range of about 600 students, data from the three states indicates that there is an average instrumental teacher : student ratio of approximately 1: 1660. In the case of Queensland is noteworthy that the instrumental music teacher: student ratio, like the classroom music teacher: student ratio, has improved markedly (by more than halving in both instances) over the past twenty or so years.

12.4 Question 4

In each of the categories, what are the numbers of students receiving music instruction?

As with the previous question there are insufficient data to identify any national trends. However, it is possible to summarise the situation as follows.

- In the Australian Capital Territory, classroom music is a compulsory subject in Year 7 in most government high schools and it could therefore be assumed that 100% of students in that year received classroom music instruction.
- In New South Wales, it is mandated that all students attending primary schools should receive classroom music instruction and that, in addition, all students during the course of their Lower Secondary School years (most usually in years 7 to 8) should receive 100 indicative hours of music instruction in order to achieve the NSW Board of Studies School Certificate by the end of their Year 10.
- In the Northern Territory, the available data suggest that approximately 25% of all students across all years (primary through to the end of secondary) received music instruction during 2002. From the information in Table 4.12, the overall percentage of students receiving music instruction in those schools designated as primary schools is 53.66%, with the breakdown into categories

being 30.02% of primary students in government schools, 49.55% in Catholic schools and 81.41% in Independent schools.

- In Queensland, the assumption is that *all* primary school students from P to Year 7 in government schools receive music instruction. The situation in Catholic and Independent schools is unclear because no statistical information was available.
- In South Australia, the percentage of students in government schools (accounting for both primary and secondary school enrolments) receiving music instruction during 1995 was 23.97 and during 1996 was 23.25. It is also possible to compare the percentage of secondary students in government schools receiving music instruction: in 1995, there were 19.88% of secondary school students receiving music instruction whereas in 1998, the percentage had fallen to 17.27. These figures represent a slight decline in the percentage of students in South Australian government schools receiving music instruction.
- There were no statistics available for Tasmania although official sources estimate that all students in primary schools should be receiving musical instruction.
- In Victoria, the only statistics available are from the 1988 Ray Review which estimated that approximately 25% of all post-primary school students were receiving music instruction at that time.
- In Western Australia, there were no statistics available on which to form a view on the numbers of students receiving music instruction.

Although the evidence is purely anecdotal, 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, is that the somewhat more relaxed approach taken in the CSF and in its interpretation particularly in primary schools, many students are either (i) receiving 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, more likely, if music is being taught at all, it is likely to be in the form of a pedagogical means for teaching the current extra-musical classroom topic or theme rather than being directed to the teaching of the elements of music *per se*. It is also a fairly common practice for music classes to be taken by volunteer parents with some musical knowledge and skills, or by a local musician or outside music teacher during perhaps a regular fortnightly ‘withdrawal’ time when the classroom teacher is given time for preparation, marking or other non-classroom duties. The fact that only two strands, Visual Arts and ‘Performing Arts’—the latter of which may consist of one or more of the three performing arts (music, dance and/or drama)—are required under the *Curriculum and Standards Framework II—The Arts* for Levels 1 to 3 (Prep to Year 4) means that music is no longer even nominally required to be taught in Victoria government primary schools. Although Music is then included in its own right as one of six arts strands for years 5 to 12, effectively the *CSF II* represents a significant loss of ground for Music at the lower and middle primary school levels in Victoria.

Given that there are currently trials being undertaken of other curriculum models—for example the Queensland *New Basics—Curriculum Organisers* (Education Queensland 2000), the integrity of music as a discrete curriculum area may well be under threat. The Queensland Curriculum Basics for instance has, as its objective,

‘managing the enormous increase in information resulting from globalisation and the rapid rate of change in the economic, social and cultural dimensions of our existence’. This curriculum is being trialled in thirty-eight schools for a four-year period from 2000 and has four areas of development, which are based on four key questions:

5. Life pathways and social futures
Who am I and where am I going?
6. Multiliteracies and communications media
How do I make sense of and communicate with the world?
7. Active citizenship
What are my rights and responsibilities in communities, cultures and economies?
8. Environments and technologies
How do I describe, analyse and shape the world around me?
(Education Queensland 2000)

Although there is presumably the possibility of including some music within this context, its traditional role as a discrete area of the curriculum appears to have been entirely lost. Such a radical approach to curriculum design and development could well be the direction to be taken nationally in the future and may well mean that the number of students receiving formal music instruction may well decrease markedly under any new curriculum regime.

12.5 Question 5

If possible, what is the breakdown of the number of music students by grade (year) level?

In relation to this question there is insufficient data to identify any national trends.

12.6 Question 6

What is the number of students sitting for graduation (end-of-secondary-school) examinations in music subjects?

In many respects, this question elicited the most data of any of the questions posed in this research project. In order to provide a basis for comparison between states and identification of national trends in relation to the numbers of students undertaking one or more Music subjects as part of their end-of-secondary-education assessment, the tables of comparative statistics cited in Section 6.9.1 has been confined to statistics for end-of-Year 12 enrolments only in Music subjects rather than those for Year 11 or for combined Year 11 and Year 12. (It should be noted that in some states—Victoria for example, end-of-secondary-education assessment incorporates assessment undertaken in both Years 11 and 12.)

Also, given the need to ensure as much consistency in any comparison between states, the total of discrete enrolments in *all* available music subjects taken at the

end-of-year 12 has been used for the ‘number of students’. Bearing in mind that some candidates may take two or more Music subjects at the end-of-year-12, the percentage figures calculated will represent a slightly inflated percentage of the total number of students enrolled for end-of-year-12 examinations. However, there will at least be consistency when making comparisons and identifying national trends.

As indicated above, the number of students undertaking Music subjects at Year 12 level may be viewed as one of the key indicators of the extent of music teaching in Australian secondary schools. Despite some gaps in the statistical data and some anomalies (such as in Queensland in 1995 and the large percentage in Tasmania in 1998), the following table (previously included as Table 6.27) indicates either a fairly consistent or slight increase in the percentage of the Year 12 student population who undertake music subjects.

Table 12.3

Percentage of students studying Music subjects at Year 12 in Australian States and Territories, 1988-2001

Year:	1988	1991	1992	1995	1998	2000	2001
ACT		8.39%*					6.89%
NSW	6.40%	5.40%*	5.50%	5.30%	5.90%	6.60%	7.10%
NT				3.38%	2.87%	5.56%	8.84%
QLD			5.66%*	0.23%	5.84%	6.41%	6.38%
SA			3.56%*				5.91%
TAS					12.58%	8.56%	9.43%
VIC			2.86%*	3.48%	3.89%	4.50%	4.20%
WA			2.48%*	2.65%	3.08%	3.27%	3.69%
Av. %		4.73%#					6.55%

the average of 1991/1992 percentages was calculated from the only available statistics from six states / territories (marked with *)—i.e. total of 28.35 ÷ 6 = 4.73

The situation in the Australian Capital Territory and Queensland has remained fairly constant over the past decade or so. Other states/territories, most notably the New South Wales, Northern Territory, South Australia, Victoria and Western Australia have seen modest increases over the decade. The situation in Tasmania has fluctuated over the past five years but overall appears to have the largest proportion of student population undertaking music studies at its end-of-secondary-education examinations followed closely by New South Wales. It is significant that the number of its end-of-secondary-education candidates in music subjects has, despite one or two exceptions, increased annually so that by 2001, the national average number of students taking music at year 12 was 6.55% compared with the comparable percentage from 1991/92 of 4.73.

12.7 Question 7

In each system, what is the number of hours of music instruction offered in each year level?

The following table (previously included as Table 7.8) indicates the situation in each state in relation to the number of hours of classroom music instruction (mandated or average estimates) in government schools according to year levels. It also allows for comparisons to be made between states.

Table 12.4

Hours allocated for Music Instruction in Government Schools in Australian States and Territories according to Year Levels, 2002

Level	Primary	Years 7/8	Years 9/10	Years 11/12
State				
ACT	No prescribed time requirement	Elective Music	Elective Music	Elective Music
NSW	Although no prescribed time requirement, 1990 legislation mandates music instruction in each year of primary school.	Mandated course in yrs 7/8 requires 100 indicative hrs for School Cert.	Elective Music as 100/200/300 indicative hrs.	Prelim and HSC Music courses require 120 indicative hours each.
NT	Av. weekly 1.25 hrs or 50 min lessons p.w. for core music with additional co- and extra-curricular music if specialist; less if no specialist	Year 8—No core Music, but 3.5 hrs p.w. if Elective Music plus additional time for co- and extra-curricular music.	No core Music, but 3.5 hrs p.w. if Elective Music plus additional time for co- and extra-curricular music.	No core Music, but 3.5 hrs p.w. if Elective Music plus additional time for co- and extra-curricular music.
QLD	Recommended 1.5 hrs p.w. but c.87% of students receive 0.5 hrs p.w.	In Yr 8 students typically receive 4 hrs p.w. for one semester.	Music Elective—typically 4 hrs p.w. for one semester.	Music subjects require 55 hrs for each semester / 110 hrs for the whole year.
SA	Av. of one lesson p.w.	In Yr 8 students receive 5 x 40 min lessons in Music for one term of the school year.	Elective Music between 160 and 220 mins per week.	SSABSA Music allocation consistent with other subjects at this level.
TAS	Av. of 30 to 60 mins p.w.	Estimated 1 to 2 hrs p.w. when offered	TASSAB Music courses offered; A course = 25 hrs, B courses = 100 hrs, C courses = 150 hrs.	TASSAB Music courses offered; A course = 25 hrs, B courses = 100 hrs, C courses = 150 hrs.
VIC	No mandated hours of music instruction—will depend on staffing.	No mandated hours of music instruction—will depend on staffing.	No mandated hours of music instruction—will depend on staffing.	VCE Music units (2 required in Yr 12 for each subject) each requires 50 hrs of classroom instruction
WA	No prescribed time requirement.	No prescribed time requirement.	No prescribed time requirement.	Prescribed time requirement as for other subjects taken for TEE or non-TEE music subjects.

The situation in independent and Catholic schools is impossible to ascertain due to lack of data.

As can be seen, the situation varies considerably between states and territories. In some states/territories—the Australian Capital Territory, New South Wales, Victoria and Western Australia, there is no weekly period of time prescribed or mandated for [class / core] music instruction at the primary level in government schools. In other states and territories, there are either recommended or prescribed minima or average of hours to be allocated for music instruction at primary level—in Northern Territory, it is assumed that music will be taught for an average of 1.25 per week, in Queensland for 1.5 hours per week and in Tasmania for between 30 and 60 minutes per week. In South Australia, while it is assumed that primary school students will receive at least one music lesson per week, this is not mandated and indeed some school principals are satisfied to consider choir time as representing classroom music instruction.

At secondary level, the only state to have mandated music studies is New South Wales where students must undertake a music subject with a minimum of 100 indicative hours in year 7, 8, 9 or 10 as part of the requirements for the New South Wales School Certificate. Other states assume that Music will be available as an elective from Years 7 and 8 through to Years 11 and/or 12 when Music may be taken as part of the end-of-secondary-education examinations. A notable feature of the music studies at the secondary level in Australia is the lack of uniformity in the expectations of education authorities regarding core music studies at secondary level where subject specialist (rather than generalist) teachers are by far the norm.

12.8 Question 8

Of those hours, how many are devoted to core (mandatory, where it exists) curriculum and how many to music electives?

Table 12.4 above provides a summary of the situation in each state in regarding the number of hours of classroom music instruction (mandated or average estimates) and elective music studies in government schools. The table also allows for comparisons to be made between states.

Typically, whether music instruction is prescribed or recommended, it is expected that music will be included in the primary school curriculum for a minimum of one 30-minute lesson per week through to lessons totalling 1.5 hours per week. There is also the expectation in most states that music will be taught in Years 7 and/or 8 with the time allocation being from 1 to 2 hours through to 4 hours per week. Aside from the situation in New South Wales where students in their Years 7 to 10 must complete a minimum of 100 indicative hours in music in one of their years to gain the NSW School Certificate, music is an elective subject for study from Year 9 through to Year 12 varying time allocations. Typically the time allocation is between 100 and 120 for each year-long music subject.

The situation in Independent and Catholic schools is impossible to ascertain due to lack of data; however, the situation at Years 11 and 12 where music subjects may be taken for end-of-secondary-education qualification, the same time allocations apply to students across all systems.

12.9 Question 9

In each system, how many hours of instruction/participation are devoted to extra-curricular music activities? (this can only be an estimate)

Overall, there was little statistical data and certainly no uniform data about the number of hours devoted to extra-curricular music activities in schools. The best that could be done by most State Investigators was to report on the range of school music extra-curricular activities and where possible to give an estimate of the number of hours. Depending on the type of school—primary or secondary—and the category of school—government, Independent or Catholic school—the range of activities and the time allocated to extra-curricula music activities varies widely. Where a structured extra-curricular primary school band program is in place—as in Tasmania—there are additional ensemble rehearsal requirements of between 60 and 90 minutes per week to the small group instrumental music lesson of between 30 and 60 minutes per week. Otherwise, extra-curricular music activities vary so much that it is impossible to make any reliable estimate of the number of hours allocated to such activities.

12.10 Question 10

Compared to the previous period, are school music programs constrained or supported by: a) availability of trained music teachers, and b) adequacy of music facilities, equipment, teaching materials?

As indicated previously, this question has highlighted several important problem areas, not only in relation to issues of the supply of specialist music teachers and the adequacy of music facilities, and equipment, but also in relation to broader policy issues.

One of these issues is a long-standing one—namely the unrealistic expectation, particularly of government primary schools, that classroom music will be properly taught by generalist primary school teachers. In reality this does not occur as it should in several states—in New South Wales, to some extent at least in the Northern Territory and South Australia, and in Victoria. The chief problems associated with this issue are:

- There is a mismatch between the extent—in terms of time allocation and therefore of curriculum content—of music curriculum studies undertaken by prospective teachers in their pre-service teacher education courses and the expectations of education authorities and/or the school in relation to classroom music teaching
- There is also a lack of teacher professional development opportunities particularly for primary school music teachers with many states adopting the

policy of leaving in-service education to teacher professional associations to provide

- Related in part at least to the lack of teacher professional development is a decline in the availability of curriculum support staff; evidence was presented that Music Branch or similar curriculum support had been dispensed with and, although there have been some appointments of Arts Curriculum Officers (such as in Western Australia), these appointments are often non-music specific.
- While there is a policy in place that classroom music teaching at the primary level should be undertaken by generalist teachers, the argument for the provision of musically-qualified teachers to ensure that music teaching takes place loses creditability.
- The frequently referred to ‘over-crowded curriculum’ at the primary school level which has seen the introduction of new curriculum areas such as mandatory LOTE or Information Technology has resulted in less time being available for class music teaching; in addition, the inclusion of five art forms (or strands) instead of the traditional two (Music and Visual Art) has resulted not only in a further decline in the available time for teaching music but has had repercussions for teacher education where many institutions have felt compelled to introduce a wider range of arts areas to their arts curriculum studies.

At the secondary level, schools—both non-government and government—appear to have higher staffing levels and better infrastructure in terms of teaching space and equipment as well as being better funded overall than the primary school sector. With one or two exceptions, the availability of qualified secondary music specialists does not appear to be a significant issue.

In some states, the funding of instrumental teaching still appears to be a problem, particularly at the primary school level.

12.11 Question 11

At tertiary level in each state, how many hours of instruction are provided in music/music pedagogy to students of primary school teaching?

Despite the limited data available, statistics from the ACT and New South Wales indicate a significant decline in the amount of music curriculum studies in course of generalist primary teacher education. There is also evidence of a significant decline in South Australia as well. Reasons for this decline have already been outlined—an increasingly crowded primary school curriculum and the expansion of The Arts from Music and Visual Arts to five arts areas with a consequent decrease in time allocation for music curriculum studies. This situation is likely to be fairly uniform across all primary teacher education courses in Australia. The result is that generalist primary teaching graduates, unless they have undertaken elective music and/or music education units within their courses, are unlikely to be sufficiently competent or confident to teach music effectively to their classes.

The situation regarding the preparation of specialist secondary music teachers is somewhat more optimistic. There is evidence from Queensland and Victoria that there has been an overall increase—presumably meeting the demand for secondary specialist music teachers—in the number of secondary music education graduates. The implication here is that, despite the rhetoric included in primary curriculum framework documents in some states that music is an integral part of primary arts education, if music is not being effectively taught at the primary level because of a lack of skills and knowledge among generalist primary teachers and there is not adequate provision for music specialists in primary schools, there may be a shift towards music being taught solely at the secondary school level and becoming merely an extra-curricular offering in primary schools.

From a cognitive-developmental perspective, there is considerable evidence to suggest that music learning should take place from the Early Childhood Education levels if children are to receive an effective education in music. The current situation in Australia from the perspective of generalist primary teacher preparation is that, with such limited time allocations for music curriculum studies being presumably uniform across all Australian primary teacher education courses, there is little chance that primary teachers will be capable of implementing music curriculum in their classrooms.

12.12 Recommendations

Due to the limited nature of the statistical data available from the states and territories, the usefulness of the findings is less than had been hoped. Nevertheless, one of the most important findings to emerge from the research is the fact that there is the lack of uniform policies and practices in relation to the collection of statistical data about music education at the state and territory level. Indeed, aside from statistics collected, end-of-secondary-education assessment authorities (which have a statutory obligation to do so), for whatever reason, state and territory education departments either do not collect or (as has been evident on some occasions) are unwilling to release statistical state on music education. This has made the identification of trends at both state/territory and national levels almost impossible in most instances.

During the mid 1960s, Graham Bartle, then Senior Lecturer in School Music at the University of Melbourne, was commissioned by the Australian Council for Educational Research (with funding from the Calouste Gulbenkian Foundation) to undertake a nation-wide survey of music education that involved approximately 150 schools. The report of this research was subsequently published as *Music in Australian Schools* (ACER, 1968). Bartle's findings at that time were that music in primary schools at the time was patchy, depending on whether the class teacher had any interest or expertise in music, and that even though secondary school music was more accepted it was rarely offered beyond the year 8 level. Major recommendations included details for employing itinerant instrumental teachers in government schools who could help lay the foundation for further development of the subject in secondary schools by beginning instrumental training at the primary school level.

Despite some shortcomings in this research study, it has nevertheless set a useful benchmark in relation to several aspects of music education policy and practice and with a more detailed examination of some of these issues, a replication study could prove most useful as a means of identifying trends in the overall pattern of development in music education in Australian schools.

The key recommendation from the current research is the need for a comprehensive national survey of school music education in Australia. The present research has been undertaken on a very limited budget and the scope of its research questions has necessarily been limited by the available funding. Having identified some of the current issues in music education and also the lack of available data—particularly longitudinal data—from government education authorities as well as the almost total lack of information from the Independent and Catholic school systems, a large-scale and adequately funded research project needs to be undertaken.

Accordingly, there is a need for the Music Council of Australia together with professional associations such as the Australian Society for Music Education and/or the Australian Association for Research in Music Education and with music industry groups such as the Australian Music Association to form a strategic alliance with one or more university partners to prepare an application for an Australian Research Council Linkage Grant. The application should be for sufficient funding to allow for a comprehensive survey of a representative sample of Australian schools of all types—primary, secondary, senior secondary and other ‘mixed-age’ (such as there are in Northern Territory)—and in all categories—government, Independent and Catholic schools. Ideally, the study should also draw on statistics that may also be available from state/territory education departments that may not have been available for the present study. To this end, representation should also be made to national and/or peak bodies such as the Ministerial Council on Education, Employment, Training and Youth Affairs, the Australian College of Educators, National Council of Independent Schools, the National Council of the Australian Council of Deans of Education, and the Australia Council to enlist their cooperation in locating data.

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GUIDELINES FOR STATE INVESTIGATORS

Version 2 (June 26, 2002)

This version of the Guidelines for State Investigators has been amended after feedback from Dick Letts as well as State Investigators (both email responses and phone consultations held June 23 and 24).

As with version 1 of the Guidelines, please let me have any feedback ASAP so that any necessary changes can be made and circulated to all State Investigators.

1. Aims and Objectives of the Project

The project will aim to collect factual information to demonstrate trends in the provision of school music education in Australia with possible use of this information in a national campaign in support of music education in Australian schools.

The principle type of information which will help to answer the questions below will be statistical data, although you should also look for statements by education officials and other anecdotal evidence in official reports, etc. which indicates trends related to the research questions.

You should aim to collect statistical data in relation to the research questions initially at ten year intervals for the last twenty years (e.g. 1980/01, 1990/91 and 2000/01); if this information is not available, you should aim to collect statistical data for as much of the last ten years as possible. The objective will be to ascertain as accurately as possible trends in the provision of school music education in each of the states and territories.

2. Research Questions

As outlined in the project's Scoping Document, you should aim to collect data that addresses the following questions. The questions may need to be modified if they are inappropriate to your state or for other reasons. Please consult with me if you come up against any problems with lack of data or other difficulties. The questions to be addressed are:

- (i) What are the numbers of primary and secondary schools in each of the three systems (public [i.e. government], independent, Catholic)?
- (ii) In each of these categories and at each of these levels, what are the total numbers of students?
- (iii) In each of the categories, what are the numbers of specialist music teachers? It would be worthwhile to ascertain (if possible) the number of specialist primary classroom teachers, the number of specialist secondary school teachers, the number of specialist primary school instrumental teachers, and the number of specialist secondary school instrumental teachers. One the most important and yet uncertain issues in the primary school sector will be the extent to which generalist primary teachers actually implement music programs. Even if you

cannot ascertain the extent of actual teaching here, it would be useful to know if generalist primary teachers in government schools are required—even if only in a nominal sense—to teach classroom music, or if music may be taught to fulfil the requirement to teach an area such as Performing Arts. From the phone consultations, there appears to be a need for more precise definition of ‘specialist’. Most people felt that the definition of a music specialist teacher in the secondary school context was fairly straight forward—a teacher with appropriate specialist academic/teaching qualifications engaged in teaching classroom music and/or instrumental/vocal/choral music. At the primary school level, it is likely that some ‘specialist’ music teachers may in fact have no specialist qualifications, but may simply be designated to undertake the role of music teacher for the school because of their interest in or ‘non-credentialed skills’ in music. In your state reports, please qualify your reporting of the number of specialist music teachers in primary schools to this effect.

- (iv) In each of the categories (public [i.e. government], independent, Catholic) and at each level (primary and secondary), what are the numbers of students receiving music instruction? This may not be easy to establish but information on both classroom music and instrumental music should be aimed for.
- (v) If possible, what is the breakdown of the number of music students by grade (year) level? —Again this information may be difficult to obtain but, depending on differences between states, it could be possible to establish that Music is mandated as a subject of the core curriculum for the years 7 and 8 curriculum and to locate information on the number of students enrolled at these year levels.
- (vi) What is the number of students sitting for examinations or undertaking other forms of assessment in music subjects at the end of their secondary education or at an equivalent level of Vocational Education and Training? This information should be relatively easy to locate. The ‘end-of-secondary school’ assessment authority (Board of Studies, Assessment Board, etc.) should be the best source of information here. You should aim to obtain statistics over as wide a span of years as appropriate and across the range of year 12 (or VET) studies offered; there will often be two or more subjects available at this level—for example, a music performance subject and a music history / styles subject.
- (vii) In each system, what is the (average) number of hours per week of music instruction offered in each year level? In government schools, this will often be mandated if music is part of the core curriculum at any year level and in the case of years 11/12, the number of hours per week/term/semester for subjects taken by students may be stipulated.
- (viii) Of those hours, how many are devoted to core (mandatory, where it exists) curriculum and how many to music electives? This may be difficult to ascertain but please check on the situation in your state. The comment here applies to both questions vii, viii and ix—again from the phone consultations, it appears that in some states there are possibly three types of music education in schools. (1) core curricular music (most usually classroom music is included in normal class times, but in some schools, instrumental music may be part of the core curriculum at some levels), (2) extra-curricular music (most usually instrumental music [including voice/singing] tuition in individual or small group lessons and/or school ensembles [orchestra/band/choir] held outside class time), and (3) co-curricular music (perhaps best illustrated by choral programs in SA, NSW, WA and NT where, particularly in primary sector, schools

commit to a choral program that involves children from a number of year levels in preparing a repertoire of choral pieces for performance at a combined schools choral festival; this sometimes involves teachers being provided with in-service PD to implement the choral program and is sometimes viewed by principals and others as being a substitute for classroom music instruction. Some people felt that the latter scenario was more participatory/experiential than developmental, but was not strictly extra-curricular. Any additional thoughts? Another related form of music education which some people thought best fitted in with the notion of co-curricular music was the type of program offered by Musica Viva where touring groups visited schools with performances and often supplied classroom teachers with program notes and lesson plans for pre- or post-performance teaching.

- (ix) In each system, how many hours of instruction/participation are devoted to extra-curricular music activities? This can only be an estimate but, in the case of perhaps the independent school sector, you may be able to arrive at an estimated average from teacher professional associations such as, in Victoria, the Association of Directors of Music in Independent Schools.
- (x) Compared to the previous period (i.e. a decade ago or a previous government or administration), are school music programs constrained or supported by: a) availability of trained music teachers, and b) adequacy of music facilities, equipment, teaching materials? You may be able to ascertain this from sources such as an annual Ministerial report to State Parliament (often available on State Education Department web sites) or from reports by Education Department KLA Managers, etc.
- (xi) At tertiary level in each state, how many hours of instruction are provided in music/music pedagogy to students of primary school teaching? A source information for this could be your State Council of Deans of Education or possibly Teacher Registration Boards, etc; a comparison of the requirements in each state could be useful in gauging the extent to which likely to be taught in an efficient and effective manner.

3. Potential Sources of Data

The following are recommended as potential sources of relevant data.

- One of the best sources of information is the Internet — i.e. World Wide Web sites. Using the Internet can save you an enormous amount of leg work and enable you to make immediate contact with appropriate people. Aside from undertaking searches using ‘search engines’, an excellent site which has information about and links to a variety of education agencies is the EdNA (Education Network Australia) Online web site at <http://www.edna.edu.au> or, more specifically in relation to school education, try the following web site <http://www.edna.edu.au/go/browse/0:schooled:schoolauth:schlagency#resulttab> This site also includes information about and/or links to a variety of teacher professional organizations which could be of help to you.

- Many of the state Education Departments and end-of secondary school assessment authorities (Boards of Studies, etc.) have relevant statistical information which is available online, often via downloadable pdf files. Before making direct contact with appropriate people in these agencies, it would be well worthwhile checking out their web sites to see what information is available online.
- a) Statistical and other data will sought from the following agencies:
- i. Australian Bureau of Statistics — I am currently following up with the ABS to see if I can get data for each state from each of the last few National Census statistics.
 - ii. State government school education departments After undertaking a web search, make contact with the person with responsibility for The Arts or specifically Music in your State’s Education Department. There have been ministerial reviews into music in schools undertaken in a couple of states at least. It would be well worth checking on this with contacts in your state education department—these may contain some worthwhile statistical details and/or qualitative data.
 - iii. State Catholic Education Offices departments Again, after undertaking a web search, make contact with the person with responsibility for The Arts or specifically Music in your State’s CEO.
 - iv. State Associations of Independent Schools/Association of Heads of Independent Schools of Australia/National Council of Independent Schools — a good initial point of reference would be the EdNA web site
 - v. State associations of school principals — again, the EdNA web site at <http://www.edna.edu.au/go/browse/0:schooled:leadership:princassoc - resulttab> In at least one state, the principals’ association commissioned research into what its membership thought was the most pressing need in primary schools; it turned out to be the need for specialist music teachers. So making contact with principals’ associations could be well worthwhile.
 - vi. State Boards of Studies/Curriculum and Assessment Authorities (i.e. end-of-year 12 examinations bodies) — the first point of call would be the relevant State Boards of Studies / Curriculum and Assessment Authorities web site
 - vii. State music teacher professional associations - ASME Chapters, other state-based school music associations, studio teachers associations, etc. — try <http://www.edna.edu.au/go/browse/3830:3892:4541 - resulttab>
 - viii. External providers of music education services to schools such as Musica Viva, State symphony orchestras, State opera companies, etc.— make contact with the Education Officers of these organizations. Also refer to the comment under 2(viii) above.
 - ix. State Councils of the Australian Council of Deans of Education (I will liaise with the National Council in Canberra but an approach to the President / Chairperson or Secretary of the State Council would be worthwhile). I have enquired about any statistics at the National level.
 - x. The Australia Council (the Music Board and any other relevant Australia Council agencies) (I will look after this)
 - xi. Other state-based sources (please refer to Graham Bartle's *Australian Yearbook of Music and Music Education* for other possible sources; this

is a most useful reference source for local organizations which may be able to assist you with information or possible sources of information).

- xii. Public music examining bodies (such as the AMEB, ANSCA, etc.) as appropriate.
- b) Research studies (theses, etc.), journal articles, conference papers and official reports (these may be located via ACER's Thesis Search, Australian Education Index, BAMER, state education departments, etc.) relevant to the particular state. I will be undertaking searches for each state and emailing you details of any citations that look hopeful. When you get this list, please let me know if you are uncertain about where to locate these references and I will be happy to help with this. There has turned out to be less secondary source material available than I had hoped. Nevertheless, I will forward any citations that I have located to you in the very near future.

4. Working with ASME

I have received a message from Amanda Watson (ASME National Secretary) who has mentioned that the ASME National Council would like you to run your state report past the ASME State Chapter Council before submitting it to me in mid August. This seems a very sensible idea as we want to ensure that the report from each state represents a consensus that as much as possible of the available information relevant to that state has been included and also that it is represented in balanced way. Please call on your ASME colleagues as appropriate -- their role, even if in fairly minor, will help raise the profile of music education in both our own specialist area and the wider teaching profession as well as at the general community level.

5. Accuracy of Data

State Investigators must guarantee the accuracy of data provided to this study, or where there is doubt about the accuracy, must indicate as precisely as possible the nature of the uncertainty.

6. Copyright

State Investigators must inform the Principal Investigator immediately it is known that copyright clearance is required on data to be collected.

7. Schedule of Milestones for State Investigators

Project Milestones	Proposed date
Signing of Letters of Agreement between MCA and State Investigators.	During the week beginning June 3, 2002
Phone consultations between Principal Investigator and State Investigators regarding objectives of the project, areas of investigation, possible sources of data, etc.	During the week beginning June 10, 2002

Teleconference(s) between Principal Investigator and State Investigators to discuss data collection, reporting guidelines, etc.	Early in the week beginning June 14, 2002
State Investigators to collect and collate data and to prepare their State Reports. State Investigators to provide progress reports on a fortnightly basis to the Principal Investigator.	During the eight week period from June 17 to August 9, 2002
Submission of State reports and data by State Investigators.	August 12, 2002
Feedback the Interim Report (prepared by the Principal Investigator) to be provided by State Investigators.	September 20, 2002