

Department of Education and Children's Services

**INSTRUMENTAL MUSIC PROGRAM
EXAMINATION**

Report by Robin Anderson

18 May 2007

Table of Contents

	Page
1. Terms of Reference	1
2. Executive Summary	1
3. Summary of recommendations	2
4. International and Australian Context	4
5. The Instrumental Music Service (IMS) in South Australia	7
6. Examination Process	8
7. Information obtained	8
8. Suggested Models of Delivery of Instrumental Music Programs	15
9. Recommendations	21
Appendices	
A. Chief Executive Circular 06:049 Instrumental Music Program	25
B. Instrumental Music—Recent reviews and developments	26
C. Extract from: Australian Government, Department of Education, Science and Training (2005). <i>National Review of School Music Education</i>. (pp. 47-9)	38
D. Online instrumental music survey	41
E. Instrumental Music Service – Allocations to Schools and numbers of students accessing the program	46
F. Students receiving multiple lessons from the IMS at mid-2006	49
G. Schools not receiving IMS services in 2006, by Index of Educational Disadvantage	50
H. IMS Schools and students by Index of Educational Disadvantage and School Card	52
I. Consultation	
I.1 Submissions received	53
I.2 List of major contributors	53
I.3 List of schools visited	54
I.4 Student interviews	54
J. Examination Panel members	54

1. Terms of Reference

Principals and site leaders were advised by the Chief Executive on 24 November 2006 that the instrumental music program examination would be guided by the following terms of reference: (See Appendix A.)

1. To examine school access to instrumental music
2. To examine the availability of the instrumental music program for disadvantaged students
3. To examine the provision of instrumental music in the early years of schooling
4. To examine the general effectiveness of the current Instrumental Music Service.

2. Executive Summary

This document reports on the examination of the instrumental music program in Department of Education and Children's Services (DECS) schools.

The examination of the instrumental music program took into consideration the following:

- The role of instrumental music in the school curriculum
- Analysis of data on usage of instrumental music programs
- Recent reviews and developments in instrumental music programs in schools
- Stakeholder views.

A number of developments in other countries have identified issues of diversity, access, equity, participation and engagement as central to current discussions about music education. Similar issues were highlighted in the recent Australian *National Review of School Music* and in discussions held with many stakeholders.

Reform that is often Government driven and focused on the findings of this research is guiding many new worldwide initiatives. Many of these initiatives recognise that effective instrumental music tuition needs to complement and respond to the complete music curriculum in schools. Instrumental music study cannot stand in isolation. Best practice is seen when there is an integration of classroom music and instrumental music.

There was extensive community feedback to the examination. In many cases, expectations were that the Instrumental Music Service (IMS) would and should continue to operate as it had in the past, and there was the wish for additional funding to be made available. Any reduction in resources for the program would not be well received. Most parent and student respondents offered positive responses about existing programs but had no experience of new ideas and practice that could be or were being implemented. They were therefore unable to offer suggestions for future directions for the IMS.

While there was a paucity of information gained on early childhood instrumental music programs a music service to this cohort of students was deemed essential for the ongoing health of future music studies and music students.

In discussions with some stakeholder groups it was apparent that there is a need for instrumental music to be open to new ideas and change if it is to make further progress. In South Australia the IMS is developing and trialing different approaches to accommodate the varying learning needs of students. Some of these initiatives based on whole class teaching and ensembles are proving successful.

The matter of IMS management and organisational issues drew some negative responses. For a number of principals and schools the need for greater accountability on the part of some IMS teachers; improved performance management practices; the need for more accurate record keeping—of achievement as well as lesson attendance; transparent teacher allocation policies and a far greater role for local school management with IMS teachers, were seen as essential elements for the effective running of the IMS.

The data on access and disadvantage indicates that many schools cannot access IMS services and many students do not have the opportunity to play a musical instrument. The IMS in recent years has attempted to address these issues. Some headway has been made through a more equitable distribution of resources and the introduction of new and innovative programs, including two that focus on whole class instrumental music teaching. However, this has not always been well received by those IMS teachers who believe their core business is to only teach a musical instrument to a small group. Many of these respondents to the review were very comfortable with existing practices that have been in place for many years.

3. Summary of recommendations

As a result of the examination, changes are recommended in the delivery of instrumental music tuition that will provide schools with greater access to the IMS and more opportunities for disadvantaged students to participate. The recommendations would enable DECS to adopt the Australian Government's *National Review of School Music Education* recommendations regarding every primary school student's participation in instrumental music tuition. The review believes this could be achieved over time and as money becomes available, through the continued use of existing teaching models identified in Section 8 of this report 'Suggested Models of Delivery of Instrumental Music Programs' and/or through the introduction of new initiatives also identified in Section 8 of the report.

The importance of early childhood music programs as a precursor to later music studies is recognised. It is recommended that DECS supports a holistic classroom approach for all students in this area and also takes the opportunity to improve music tuition facilities through participation in the DECS Education Works program. Because of issues such as the age of some IMS teachers, their length of service, lack of current pedagogical skills and long held beliefs about music instrument teaching it will be critical for the long term

sustainability of new initiatives that appropriate professional development programs are instituted.

To improve the accountability of teachers and programs, and for effective performance management to occur, it is recommended that the management of IMS staff becomes the shared responsibility of IMS program management and local schools. To further strengthen IMS management functions, it is recommended that a formal committee, made up of internal and external stakeholders, be established. The task of the committee would be to assist with the development of policy and oversight of the IMS and to provide, in partnership with DECS, ongoing operational and future support.

4. International and Australian Context

Appendix B provides information about recent reviews and developments in the teaching of instrumental music in a number of different countries. The section below is based on that information.

International

In most countries, instrumental music teaching has been individual or small-group tuition in a withdrawal setting.

The British initiatives seek to bridge the divide between 'classroom' and 'instrumental' music. Their research indicates that the best programs integrate these two streams and have instrumental and classroom teachers working in tandem for the benefit of their students. The Australian Government's *National Review of School Music Education* indicates that some of the best programs in Australia share this characteristic.

With proposed initiatives in Germany and existing programs in Venezuela the ensemble experience is integral to their programs. Instrumental learning is not seen as a 'stand alone' option.

Both the German and Venezuelan programs are comprehensive and encompassing in their social scope. They are designed to allow universal participation. Governments fund the programs.

The British government has allocated significant amounts of money to pay for the musical initiatives in that country; initiatives which have deliberately set out not only to redefine the nature of instrumental music services but also to include within their provision those who have traditionally been excluded. The chance to learn to play a musical instrument will be offered to all students. For the British, music is a national priority.

Australia

The Western Australian School of Instrumental Music (SIM) has approximately 110 FTE teachers and works with approximately 12,000 students.

The SIM sits within the 'gifted and talented' area of the Western Australian curriculum. The SIM philosophy states, '...not all students are prepared or able to commit themselves to the specialised study of instrumental music. The program offered through the School of Instrumental Music is aimed at those students who show keen interest and aptitude in music, and who are prepared to make an ongoing commitment to musical activity.' (SIM website) Classroom music is a Western Australian student entitlement; small group instrumental music is for the gifted and talented.

In Western Australia primary school students are generally offered woodwind and brass instruments. Strings are offered to primary schools within a geographic cluster to feed

into secondary schools with a strings program. Classical guitar is also offered at a primary school level and in recent years SIM has looked into offering 'rock based' instruments with electric guitar beginning to be offered.

Until recent years teachers at the SIM were specialist instrumental music teachers. Brass teachers are now expected to teach all brass instruments. Country staff are multi-skilled and multi-skilling has been encouraged in the metropolitan area.

In Tasmania a high percentage of schools include a music specialist as a component of their staffing profile. These teachers work with whole classes in general music programs using a range of activities to develop skills in creating, listening to and performing music. Additionally, it is common for them to offer elective performing groups e.g. bands, choirs, guitar, recorder and percussion.

In urban areas, their work is supported by instrumental teachers who visit the school to supply group tuition in wind, brass, percussion, guitar and orchestral strings. They are funded by schools participating in the program, which operates in primary and secondary schools.

In Queensland more than 400 instrumental music instructors (equivalent to over 300 FTEs) teach in excess of 50,000 students across the state. Students learn band and orchestral instruments in small groups and participate in larger ensembles, such as concert bands and orchestras.

The Queensland Instrumental Music Program is a comprehensive tuition program in which:

- students learn orchestral or band instruments
- educational outcomes are maximised for all students, recognising gender, location, disadvantage, language and cultural background and special needs
- students receive instruction in groups
- students have at least two lessons a week, one an instrumental and one in an ensemble.

The program of instrumental music instruction is organised to operate on a pyramid structure i.e. a secondary school at the peak with the feeder primary schools at the base.

The Instrumental Music Program of the Australian Capital Territory (IMPACT) has 6 FTE itinerant staff, an Executive Teacher and a Principal. It is associated with 40 Departmental primary schools (over 60%) with a potential maximum of 1,760 students.

IMPACT provides instrumental music classes (called Band Classes) to associated schools. Its philosophy is to provide as many students as possible with the skills to enjoy ensemble music. Band classes are for beginning students of woodwind, brass and percussion instruments. Each associated school contributes to the cost of the service which was \$2,400 per class band per annum in 2005. In some schools contributions are sought from parents to cover this payment. There is no Government funded instrumental music in ACT secondary schools.

Appendix C shows details of instrumental music services in different Australian states and territories.

The Australian Government *National Review of school Music Education* (2005) recommended the following strategic directions:

- That every Australian student participates and engages in initial instrumental music programs
- That students with identified interest and talent in instrumental music are provided with sustained instrumental music programs (p.127).

The message is clear from the Australian (and British) review that in order to engage all students, music making must be available with a wide range of instruments. It should include the development of skills in the use of music technology, particularly audio, recording, amplification and digital technologies.

The focus on a narrow range of music styles is not appropriate for all students. Instrumental music tuition must reflect the breadth of music in contemporary society and meet the needs of students.

Disadvantage is a major concern in the provision of instrumental music services in Australia. The type of service delivery that will engage disaffected youth and how it will be paid for, are key issues, as is the type of instrumental music service that will be needed for students in isolated and rural schools.

This examination is timely given follow up to the release of the national review report, such as the National Music Workshop held in August 2006. It is also timely given the changes to the Senior Secondary Assessment Board of SA music subjects; DECS initiatives through the new Education Works Program; DECS priorities in the areas of early childhood, literacy and numeracy and concerns being raised about access to the instrumental music program by disadvantaged students.

5. The Instrumental Music Service (IMS) in South Australia

The Instrumental Music Service is made up of 88.4 (F.T.E.) teaching staff. Under the leadership of the Manager Music Programs, the IMS has two managers and six coordinators in leadership positions. Students learning to play musical instruments are taught:

- face to face in a withdrawal setting e.g. 1 to 1 or in small groups
- in a large group e.g. whole class, ensemble, band
- through Hubs and PODS (Points of Delivery) In both these examples, students from a number of schools attend a host school. Group tuition and ensemble work is taught by an IMS teacher. A Hub involves a number of IMS teachers working at the one host school. In a POD, only one IMS teacher delivers lessons at the school. With a POD there are lower costs than experienced in the larger Hub, less interruptions to classroom time due to less travel time and more ownership of the program by schools. (See Section 8, 'Suggested Models of Delivery of Instrumental Music service' for further information.
- by distance education
- through attendance at camps, workshops and excursions.

Some ensemble and band work is taught outside of traditional school hours.

Instrumental music teachers are peripatetic; they travel to different schools to deliver lessons.

In 2006 a total of 373 schools (out of a possible 557 schools) received IMS services. Students have access to instruction on one instrument only with the IMS. (This does not include Special Interest Music Centre (SIMC) Music 2 students. Currently these students can have IMS instruction in two different instruments.) For secondary students, selection is usually contingent upon students' enrolment in classroom music.

The IMS curriculum is SACSA aligned and SACE compliant. Programs are planned, documented and sequential.

6. Examination Process

An online survey was established to gather information in relation to the terms of reference. Respondents could submit a hard copy version of the survey. (See Appendix D)

- 947 responded to the online survey. Only a few responses were received from schools and parents not receiving IMS instruction. (Appendix I1 shows details about the groups of people who made submissions.)
- 118 written submissions or other responses were received.
- Meetings and interviews were held with 19 stakeholder groups. In a number of instances more than one meeting was held with a group. (See Appendix I.2 for the list of major contributors.)
- IMS staff were interviewed and surveyed as a group, in regional groups and as individuals.
- Interviews were held with over 100 students who were representative of primary, area and secondary schools. (See Appendices I3 and I4.)
- 6 schools in the metropolitan area and country districts were visited.
- An examination panel was established to guide the examination. This panel met on 5 occasions during the period of the review. (See Appendix J for *Examination Panel members*)

7. Information obtained

This section contains a summary of information obtained during the examination, together with some comments by the writer.

7a. School Access

Historical

School access to the IMS is embedded in the historical development of the service. This development has been influenced by a range of stakeholders over many years. In previous years there appears to have been no long term strategy to address and monitor equity issues and develop and maintain a program of access that is equitable, fair and transparent. In the last four years since the appointment of the current Music Programs Manager, access issues have been highlighted and challenged and access for students from low socio-economic communities has improved.

There is currently consideration of schools' Index of Educational Disadvantage (IoED) when allocations are made. However, the historical basis of many past allocations (where demand and interest were the benchmarks for increases or decreases) has meant that there continues to be many schools where the actual allocations do not reflect school size or IoED. In addition there has been excessive use by a number of schools. (See Appendix E for largest users.) There also appears to be evidence of a few students in non-Special

Interest Music Centres (SIMC) having lessons on two instruments or two lessons on the same instrument. (See Appendix F ‘Students receiving multiple lessons’.) Capping of schools’ allocations and advanced warning of decreases staged over a period of years have been implemented in order for the IMS to address some of the inequities that exist.

In 2006:

Total DECS schools receiving IMS services	373
Total DECS schools not receiving IMS services (excluding junior primary)	184
Total DECS junior primary schools (not eligible for IMS services)	<u>48</u>
Total of all DECS schools	605

(See Appendix G for schools not receiving IMS services.)

Private Providers

In the city in particular, where there seems to be an adequate supply, there is considerable use of private providers by all sectors of DECS schools. Whilst there was sometimes an acknowledgement of their good work, there were concerns about quality of instruction, duty of care, methodology, lack of standards and accountability, registration and commitment. Unlike DECS teachers they are not bound by a code of conduct. The legal right of private providers to work in schools was questioned, as was the right of different schools to charge parents varying amounts for private providers. Furthermore, there is evidence that some schools charge parents the same fee, regardless of whether lessons are from private providers or from Instrumental Music Service staff. Some schools may not be enforcing the need for a police check of private providers.

7b. Disadvantaged Students

Appendix H provides statistical data on schools and students receiving IMS services in 2006 – by Index of Educational Disadvantage and School Card holder.

Appendix E shows that schools in different categories of disadvantage receiving IMS services are in approximately the same proportions as all schools in different categories of disadvantage. However a deeper analysis by School Card holder shows that School Card holders are under represented in students receiving IMS services in more disadvantaged schools (particularly in index categories 1, 2 and 3).

7c. Early Years

Very little information was received on early years (R-3) music programs. A number of respondents stated that the provision of instrumental music in the Early Years was not the province of the IMS as IMS policy stated, ‘the minimum year level for beginning all instruments is Year 5, with the exception of strings (violin, viola, cello), where the minimum is Year 3’ (IMS Handbook for Schools, Jan. 2006). As IMS teachers do not teach in Junior Primary Schools this may account for the few submissions received. The limited information about early years music programs—instrumental or otherwise—provided in the survey suggests that these programs in years reception to year 3 are

probably confined to schools where staff members have musical expertise or a particular interest in music.

However a sound music program is seen as a very important foundation for future music studies. It is best served through a holistic classroom approach. The program should be sequential with developmental class-based activities involving singing, moving, creating, listening, playing 'classroom' instruments (un-tuned percussion) and games. The Kodaly method of teaching which utilises these components was used in some schools.

In some early childhood settings children are taught the recorder and in even fewer locations string instruments such as the violin. The recorder is usually taught by the classroom teacher or specialist music teacher in the school. In a number of schools it is taught by private providers as an out of school hour activity.

7d. Effectiveness of the Instrumental Music Service

Support for the IMS and its activities

The majority of written responses and the view of many people interviewed was that the IMS provided a very good service. The musical expertise of its teachers was repeatedly acknowledged as were their instrument teaching and conducting skills. The IMS was believed to be essential to the ongoing delivery of high quality music curriculum and programs in public schools. In specific settings, such as in secondary schools offering instrumental music, it was reported in the examination that the often excellent results in senior years music studies, was not possible without the IMS support. In many cases it was seen to support the delivery of classroom music programs and schools' Arts curriculum.

Country responses

The IMS was seen in country areas as a program that provided the only opportunity for students in small towns to receive specialist music tuition. If deprived of the opportunity to have access to this valuable service, country students' disadvantage would be severely increased. The program was also seen as a means of helping combat the issue of private schools and the pull that they have on (in particular) small schools if they do not provide a variety of extra programs such as instrumental music. A number of country school principals indicated that potential changes to the IMS could add to the ongoing discrimination against small, country, rural and isolated schools. A number of parents and students indicated that they would be devastated if this program failed to operate in the future.

The examiner was told that because of the economic downturn in many rural communities, a reduction in services provided by the IMS would be seen as another 'community asset' being lost. This would not be welcomed. Many in the country would like to see the IMS continue in its present format. This is despite:

- the difficulty of traveling to lessons in larger towns, including the time taken
- loss of class time

- limited access to a wide range of instrument offerings
- a lack of alternate music providers
- difficulty in accessing appropriate technology or a lack of technicians available in schools to support innovative technology delivery.

They would also like to see a more diverse program embarked upon by DECS. The provision of instrumental music is seen by many as a 'country issue', i.e. country communities believe that they are disadvantaged in comparison to metropolitan people.

Value adding

Many views expressed by country respondents were shared by those in the metropolitan area who had access to the IMS. They believed that the IMS provided a 'value added' program that should be available to all primary school students and that additional funding should be made available for this purpose. It was seen as one of the few showcases in the state education system. As with the country, metropolitan responses saw any erosion of the present offerings as a loss, which in some cases may lead to the removal of students to private schools. Schools provided significant support e.g. money, timetables, resources (personnel and physical) and time. Parents and students wanted this to occur and it was supported by Governing Councils.

Hubs and PODS (See Section 8 *Suggested Models of Delivery*)

The use of IMS Hubs—where several IMS teachers provide lessons for surrounding schools—was not seen as a good concept. Here transport, costs, loss of learning time and the oversight of the program were seen as hindering factors. In a number of schools teaching conditions were often inappropriate with unsatisfactory teaching spaces (noise and location) being singled out for the most criticism by school staff, IMS teachers and students. This year, some Points of Delivery (PODS))— where one IMS teacher instructs a few students from local schools—have been set up. This establishment of PODS as a means of replacing some Hubs this year has in its infancy been cautiously welcomed by those schools involved. Ownership of the POD program by schools is a key factor in this approach. Schools involved appear not as concerned if students are missing out on ordinary lessons. There is less travelling time and therefore less time out of the classroom. Instrumental music is seen as assisting with students' success in other areas e.g. self esteem, study skills and building relationships with peers.

Disadvantaged students

Some IMS staff are seen as passionate about programs in schools with students from low socio-economic backgrounds. Others are seen to have a negative approach to this issue. Concerns were raised by some respondents that some IMS teachers had a limited understanding of disadvantage. Evidence for this included:

- stereotyping/marginalisation of students
- a failure to understand family issues which contribute to poor practice patterns
- a failure to understand the link between the content and method in a lesson and feelings of success

- a failure to follow up students to ensure attendance at lessons
- a focus on the complications that are often inherent (transport to lessons, instrument care and transient students).

The failure to deal with these issues by some teachers leads to confrontation with students. Consequentially poor student behaviour management skills are often demonstrated.

Management and organisation

In some cases the management and organisation of the IMS was seen as preventing effective services. Communication was one of the key factors identified. Schools sometimes felt that there was no process for dialogue. Changes in peripatetic IMS personnel: schools not finding out who their staff were; late starts to the year and a lack of continuity of teachers caused concern. When 'poor' and inappropriately placed teachers and teachers who 'do not get it' when facing issues such as equity are added, the credibility of some IMS staff appears to suffer. This loss of credibility for the IMS is exacerbated further when professional or disciplinary issues are not seen to be satisfactorily addressed. Effective performance management, with city based leadership often unable to deal with problems as they arise e.g. particularly in country areas, is seen as a block to effective teaching.

For a number of respondents the allocation of IMS staff to schools was problematic. For many there appeared to be no clear set of criteria to decide which schools received an allocation. It appears to many that it is driven by historical factors rather than the need of school populations. There was disquiet expressed also on student selection at a school level. This process was often seen as too ambiguous. More transparent mechanisms were flagged and some suggested that policies and guidelines in these areas should be further refined and made available to all stakeholders.

Student responses

Student respondents and those interviewed expressed much satisfaction with their music tuition both in small groups and in ensemble and band settings. Many held their IMS teachers in high esteem. They spoke of a high level of enjoyment and personal fulfilment, good learning experiences and challenging work. A number believed that learning a musical instrument was providing them with a pathway to future employment.

The students had little to offer when asked about how the IMS could be improved as most have had no other instrumental music education experience.

Parent issues

Parents see music as valuable and understated. They want to see the IMS program expanded. Access was a very important issue. The cost of private lessons was out of reach for many families. Even if they were affordable, in many country areas there were few private providers available. Parents believe that music has a big impact on the schooling and learning of their children. It helped with development of confidence, focus, concentration, belonging and study habits and skills. Problems with missed lessons in

other subjects, timetabling, transport and communication were concerns expressed. Numerous changes in IMS personnel in recent years, late appointments at the start of the school year and the performance and commitment of a few of the teachers were raised. Better communication between the music teacher and the parents was identified as a concern for some. On the whole though, parents thought that IMS staff are dedicated teachers who would benefit from more resourcing and an expansion of the program.

IMS staff responses

IMS teachers believed that the key elements for their success in schools were: designated and effective music teachers as part of the school staff; music being seen as part of the school curriculum; and a supportive school culture. They saw: the provision of solid classroom music programs in the early years; starting students on instruments in the middle years; and having the same teacher continue to teach them through the secondary school years, as essential. IMS teachers reported that in some schools they worked in isolation and in those circumstances often felt unsupported. A lack of information about students with disabilities and the identification of students who need financial support to learn an instrument were raised as communication problems. There was an acknowledgement by some IMS teachers that the service may need to embrace a greater variety of teaching models to be more effective. The reliance on teaching using a traditional western model needed to be examined and an emphasis on other cultures needed to be investigated.

The IMS staff believe that as a group they present as a professional unit that has much community support. They believe that they reflect the broad spectrum of teachers with some being high achievers and others being of average quality. Many are multi-skilled and believe that with further training and development in areas such as the teaching of disadvantaged students, enhanced learning outcomes can be achieved. Others believe that they should only concentrate on instrumental teaching. Like a number of other respondents they would like to see an expansion of the program and additional resources being made available. Some believe that stability and an assured future for the service would go a long way towards engendering confidence.

This examination of their effectiveness has not been well received by many of them, who see it as a chance for DECS to change work practices that have historically been in place. For some, particularly those who have been with the IMS for many years, there is a strong culture of 'them and us' prevalent, which has cultural and historical connotations going back a long way. This culture has been difficult to change. However, the appointment of the Music Programs Manager in 2003 has seen the first steps being taken to look at IMS service provision from a whole-system perspective and access issues are now being challenged.

School leaders

For some school leaders effective performance management of IMS teachers was identified as a critical issue. One school had a 100% attrition rate in a year with one music teacher. A poor knowledge of the SACSA curriculum and SACE requirements including planning, delivery and assessment and reporting often was seen to contribute to

poor learning outcomes. The valuing of students by attendance, arrival times and practice habits and not learning outcomes is a very limited view, not exhibited or tolerated in any other subject in the education spectrum. Data collection by the IMS occurs without appropriate consultation/notification with the school and is often inaccurate. The use of EDSAS was seen as essential in rectifying this as was the use of electronic rolls being trialed by a number of IMS teachers.

While acknowledging the benefits of instrumental music teaching, a number of leaders see the need for peripatetic instrumental music staff to see the 'big picture'. Music is not the only thing taught in schools. Classroom music and instrumental music are seen as mutually supportive and not as effective if taught in isolation. Many also believed it should be a core subject like literacy and numeracy.

Access

It was the desire of many respondents and those interviewed that DECS embark on a program that would support the provision of instrumental music tuition for all South Australian primary students in all South Australian public schools.

8. Suggested Models of Delivery of Instrumental Music Programs

As stated above, the Australian Government's 2005 *National Review of School Music Education*, recommends moving in the directions of:

1. every student participating in an initial instrumental music program, and
2. students with identified interest and talent in instrumental music being provided with sustained instrumental music programs (p. 127).

These two directions should guide program development by DECS. This section highlights a number of models of teaching instrumental music that can achieve this.

The subsection 'Existing models' includes relevant current projects, which have proved to be successful models. These provide for increased opportunities for schools to access instrumental music and increase the availability of it for disadvantaged students through the use of whole-class instrumental music programs integrated with classroom music. They could provide the basis for future planning and directions.

The subsection 'Proposed new models' includes whole-class approaches based on this successful practice and on a successful program in the United Kingdom.

Existing models

Whole-class models

The following whole-class models of instrumental music teaching are working well and are worth pursuing.

Combined classroom / IMS role in a school

- At Mt. Gambier North P.S. one staff member is 0.5 classroom teacher and 0.5 IMS. Instrumental music is integrated into school and classroom programs (years 3 – 7). Other IMS teachers support the program by providing instrument group tuition to larger groups. Emphasis is on teamwork and participation of all primary school students.
- Other examples of whole-class instruction, where an IMS staff member is also a part-time staff member of a school, can be found in Kangaroo Island schools and at Whyalla schools.

Classroom teacher / IMS Project

- Darlington PS has a whole-class band program in which an IMS teacher works with a classroom teacher. The whole class and their teacher are taught musical instruments. Because of the cooperative nature of lessons and the program, the classroom teacher is able to follow up and reinforce the lessons during the week. Emphasis is on teamwork and maximising access and participation.

The following strategies and models are effective and should be considered in any modifications to the work of the IMS.

Large group instruction

Orchestras / ensembles

Large groups are taught in the Primary School String Orchestra and the Primary School Wind Ensemble. There are also regional ensembles.

Flexible teaching hours

Currently some IMS teaching is done outside of the normal hours of instruction, particularly for ensemble work. This is a useful strategy because it avoids students having to miss classes during the school day.

Short term exposure courses

Semester courses can be used to give students exposure to musical instruments.

Small group instruction

Point of Delivery (POD) Model

As explained above, the POD model appears to be more effective than the Hub model in providing instrumental music instruction for groups of students from surrounding schools. While PODS provide lower costs, less interruptions and stronger presence in schools, their chief disadvantage is that they do not provide for very large ensemble experience

PODS provide small scale flexibility. For example, six schools could have access to strings instruction, with three schools acting as PODS.

Use of the Hub model

In some instances the Hub model may be effective. The current Freemont-Elizabeth City High School Hub includes students from approximately 30 feeder primary schools. This Hub is managed by the Head of Music at Freemont Elizabeth City HS and appears to involve very successful collaboration in the use of resources between the host school and the IMS. Input from the host school in such things as staffing and transport is essential for success.

The chief disadvantage of such Hub arrangements is the limited number of students participating from any one of the feeder schools.

Secondary students

Smaller groups of instruction will continue to be required in years 8-12 to support performance based music units for SACE.

Technology for Distance Education

Currently the IMS uses the following technologies for music instruction of small groups at remote locations:

- DUCT (Diverse Use of Communication Technology) – telephone teaching
- Video Conferencing.

These technologies should be further refined and developed for this purpose.

Other opportunities for access to music making

Students in DECS have access to a number of other music making experiences. These are not necessarily always instrumental. They include:

- Primary Schools Music Festival
- Musica Viva
- IMS Performing Groups (e.g. Local Vocal, Rhythm Section Trio and the Jazz/Rock Combo)

‘Train the trainer’ programs

Early years music education should include: sequential and developmental class-based activities; choral work; un-tuned percussion; games; and, playing the recorder. A train the trainer program could be developed by DECS to provide opportunities for early years staff to learn more about these approaches.

An IMS Coordinator position could be established to organise and lead this training (appointed when existing tenure of IMS Coordinator finishes).

Proposed new models

The following models represent initiatives that have maximum access and participation for students. The models provide for a cooperative approach to instrumental music teaching. Teaching occurs jointly by a specialist IMS teacher and a classroom teacher. Instrumental music is not taught in isolation and additional knowledge and skills are developed by the classroom teacher.

Model 1: Widening Opportunities Program – commencing year 5

This is based on the *Wider Opportunities: A Stimulating Start* program developed by the Manchester Music Service, United Kingdom. It consists of three stages:

Stage 1 Taster Opportunities – commencing year 5

- Whole-class Instrumental Tuition linked to the SACSA Framework.
- A variety of live and hands on musical experiences to stimulate and broaden musical perspectives
- Up to five weeks duration
- Musical skills are developed in 30-minute weekly sessions led by IMS teacher assisted by the classroom teacher.

Stage 2 Foundation Stage – year 5

- Focused musical experiences across a range of instruments to develop disciplined musical knowledge and understanding
- 30-60 minute weekly sessions led by IMS teacher assisted by classroom teacher
- Daily practice activities integrated into classroom program
- One to three terms.

Students make an informed choice to specialise or not at the end of this period.

Stage 3 Specialist Tuition – years 6 and 7

- Small group lessons and larger ensemble experiences to develop competence on a musical instrument and enable ongoing participation in music making
- Tuition with an IMS teacher over a sustained period of time.

Model 2: Primary School Strings Program – commencing year 4

- This model commences in year 4 rather than year 5 because of the belief that strings programs should start earlier.
- This would be taught by an IMS teacher supported by the classroom teacher.
- The whole class and their teacher are taught musical instruments. Because of the cooperative nature of lessons and the program, the classroom teacher is able to follow up and reinforce the lessons during the week. The program can be integrated into the classroom music program.

- Emphasis is on teamwork between the two teachers and maximising access and participation by all students in the class.
- In schools with specialist classroom music teachers (e.g. NIT Music Teacher), that teacher could take the place of the classroom teacher.
- There are many different ways of using allocated IMS time, of say the equivalent of 1 lesson per week per class over a year. An effective method would be to have a class receive a 1 hr whole class music lesson per week (2 lessons of IMS allocation) for two 10 week blocks, in tandem with the class teacher – train the trainer model. Alternatively, lesson blocks could be spread more across the whole year (e.g. every 4 weeks).

Summary
Each class teacher or specialist music teacher works with the IMS teacher with whole classes of students at year levels 4-7.
The IMS allocation required is the equivalent of 1 lesson per week per class in each of years 4-7
Yr. 4: beginner violin/viola/cello
Yr. 5: beginner violin/viola/cello
Yr. 6: continuing violin/viola/cello
Yr. 7: continuing violin/viola/cello

Model 3: Other primary school programs – commencing year 5

These programs would use the same whole-class approach as the above strings program, but use different musical instruments.

- There could be just one instrument type per class or school, leading to a balanced range of instrument skills feeding into the local high school.
- The above strings model could be replicated as a brass, woodwind, rhythm section, vocal or guitar program.
- There could be music making using computer-based music programs.

A move from small group to whole-class instrument instruction requires significant changes in methodology and teaching styles. Such changes and departures from the familiar are likely to be unsettling and painful for some IMS teachers. Any change tends to call into question the worth of ones previous work. However, with an enhanced professional development program focusing on methodology and skills needed for whole classroom approaches and a more transparent performance management process linked to

local school management, the best practice of integrated classroom music and instrumental music could be achieved.

9. Recommendations

Widening Opportunities

(An alternative adapted local name could be used in place of 'Widening Opportunities'.)

Year 5 Students

Recommendation 1

DECS provides the opportunity over time and as funds become available for every Year 5 primary school student to learn a musical instrument through the Widening Opportunities Program.

- A trial of selected schools is undertaken in 2008.
- The roll out to commence with students from Index of Educational Disadvantage Schools 1 and 2.
- Schools are to submit an expression of interest to participate in the program.

Financial modelling is being undertaken by DECS to provide a cost analysis of this program.

Year 6 and 7 Students

Recommendation 2

DECS provides the opportunity over time and as funds become available for Year 6 and 7 students interested in continuing to learn an instrument to do so through the Widening Opportunities Program.

- A trial of selected schools is undertaken in 2009.
- The selection process follows that outlined above.

Year 8 – 12 Students

Recommendation 3

DECS undertakes a further examination into the provision of instrumental music tuition in secondary schools.

- Instrument offerings and delivery models be further explored.
- Possible pathways for SACE 1 and 2 students are recommended and supported.
- DECS assesses the demand for the IMS to provide additional support for schools in SACE Stage 2 Music e.g. offering the Musicianship Unit out of hours.

Early Years

Recommendation 4

DECS supports the delivery of holistic classroom music programs in the early years of schooling sector.

- The program is supported by an IMS Coordinator (Early Childhood)
- A train the trainer model be used for ongoing music professional development of teachers.
- A trial of an early years music program, based on existing best practice, could be implemented.

Professional Development

Programs and Classroom Practice

Recommendation 5

DECS provides professional development to IMS teachers to broaden instrumental music skills and/or class teaching skills necessary for use in collaborative teaching roles in a variety of school sites and settings

- IMS teachers undertake professional development programs in a variety of models of instrumental provision that will suit a range of student cohorts.
- IMS teachers undertake professional development programs to develop and maintain their understanding of music technology and its place in music education in schools.
- IMS teachers undertake professional development in classroom methodology and management.
- Opportunities for shared training and development with classroom music specialists and classroom teachers are planned.

Disadvantage

Recommendation 6

DECS provides professional development to enable IMS teachers to broaden their understanding of disadvantaged students.

- IMS teachers undertake professional development programs that will assist in teaching:
 - Aboriginal learners and Torres Strait Islander learners
 - learners from linguistically and culturally diverse backgrounds
 - learners who have English as their second language
 - learners with disabilities or learning difficulties
 - learners from low socio-economic backgrounds
 - particular groups of girls and boys
 - learners from an isolated or rural background.

Balance of Instruments

Recommendation 7

DECS continues mapping, introducing new programs (e.g. Widening Opportunities Program and/or Primary Schools Strings/Other Programs) and refining existing programs so that the range of primary school programs feed a balance of instrumental music students into local secondary schools.

- Identify secondary schools offering a full range of instruments and those offering a limited choice.
- Allocate musical instrument programs to primary schools (one instrument or multiple instruments) to enable pathways to secondary schools.

Line Management of IMS Staff

Recommendation 8

DECS base all IMS teaching staff in schools.

- Professional development in music and program performance management to remain the province of an IMS leadership team.
- Professional development in classroom pedagogy be the responsibility of the host school principal.
- Host school principals have responsibility for the day to day management of the IMS teachers.
- Performance management becomes a joint responsibility of the host school principal and the IMS leadership team.
- Schools are to submit an expression of interest to host IMS staff.
- Principals of host schools should be at a PC03 level or higher.

IMS Management Functions

Recommendation 9

IMS record keeping is streamlined and brought into line with DECS practice.

- EDSAS be used for all recording and reporting purposes.
- An Administrative Officer is appointed to fulfil this role.
- The Administrative Officer reports to the Manager, Music Programs.

Decision Making

Recommendation 10

A formal committee of stakeholders (internal and external) with expertise in instrumental music is established.

- The committee provides informed oversight concerning the nexus between the delivery of instrumental music services, classroom music and other related programs.

- The committee promotes mutual ownership and a united system, which will support policy, shared problem solving and decision making.

Legal Advice

Recommendation 11

DECS seeks advice from Crown Law about the provision of instrumental music tuition for students by private providers.

- Crown Law to provide advice on:
 - the right of schools to outsource the teaching of instrumental music
 - duty of care requirements for Private Providers
 - Private Providers teaching during the school day
 - the rights of schools to charge varying amounts for services given by private providers
 - registration requirements for private providers teaching in schools.

Long Term Planning

Recommendation 12

DECS develops a plan to increase resources for instrumental music support to schools which responds to the Australian Government's *National Review of School Music Education* recommendations. DECS schedules reporting processes on achievement of outcomes and links achievements to increased funding over a further five year period.

- DECS asserts the value of instrumental music for all South Australian students.
- DECS articulates and implements systemic approaches to strengthen accountability measures and data reporting mechanisms for instrumental music.
- DECS monitors and demonstrates accountability for instrumental music education outcomes for all students.
- DECS, through its Education Works program, investigates and provides suitable teaching facilities to enhance music programs in schools.

APPENDIX A

Chief Executive Circular 06:049

TO: PRINCIPALS AND SITE LEADERS

RE: INSTRUMENTAL MUSIC PROGRAM

I would like to provide further information to school communities about the examination of the instrumental music program in Department of Education and Children's Services (DECS) schools.

DECS regularly reviews its programs to ensure they are effective and meet the needs of children and students. The evaluation of the instrumental music program will be led by Mr Robin Anderson, a former DECS principal, who will be supported by a small team with expertise in program review and evaluation.

The team will be guided by the following terms of reference:

1. To examine school access to instrumental music.
2. To examine the availability of the instrumental music program for disadvantaged students.
3. To examine the provision of instrumental music in the early years of schooling.
4. To examine the general effectiveness of the current Instrumental Music Service.

The evaluation of the instrumental music program will take into consideration the following:

- The role of instrumental music in the school curriculum
- Analysis of data on usage of instrumental music programs
- Findings from recent studies into instrumental music programs in schools
- Stakeholder views.

Interviews will be held with school principals in a range of metropolitan and country schools and student views will be obtained through meetings with members of Student Representative Councils (SRC).

A survey and web link to collect the views of other stakeholders will be issued shortly by Ms Sherry Thompson Executive Director Early Years and Statewide Services.

The survey will be sent to parent, principal and professional associations, universities and the Australian Education Union. Other interested parties will be able to access the survey online and either download and send a hard copy or submit their responses online. **The closing date for responses to the survey will be Wednesday 28 February 2007.** Mr Anderson's team will then provide information to me.

For further information please contact Ms Patricia Winter, Assistant Director, Disability and Statewide Programs by email <winter.trish@saugov.sa.gov.au> or by telephoning 8226 0550.

Chris Robinson
CHIEF EXECUTIVE

APPENDIX B Instrumental Music—Recent reviews and developments

A review of the literature pertaining to music programs, reviews and developments in both Australia and overseas provides an informed context for the review of the South Australian Instrumental Music Programs. The summary highlights salient common features, issues and characteristics.

Two fundamental questions emerge in the literature:

- What do we mean by instrumental teaching?
- Can all have the opportunity?

Answers to these questions go a long way in helping to define the nature of instrumental music services – the place of these services in schools, their place in the school's curriculum and the nature of the professional practice with which these services are delivered.

Reform initiated in Britain in the last decade and the major review of music education in Australia instigated by the Australian Government in 2004 share some common ideological positions. Traditional views of what constitutes instrumental teaching in schools are questioned and some innovative, radical approaches have been implemented in the U.K. and recommended in Australia.

These reforms and recommendations are linked to a desire to increase participation and levels of engagement and provide greater access to instrumental music making for all young people, regardless of socio-economic status or location.

The Australian Review (DEST 2005)

In March 2004 the Australian Government announced a review to investigate the quality and status of Music Education in Australian schools. This review, under the Commonwealth's *Quality Outcomes Program*, was initiated because of the general acceptance that music is an important part of every child's education and a 'general perception that Australian school music education is approaching a state of crisis' (p. viii) (1).

The review reported in 2005 as *School Music Education; augmenting the diminished*. While it revealed some 'fine examples of school music programs', it also identified 'cycles of neglect and inequity' which had a detrimental impact on those in geographically and socially disadvantaged areas. The research revealed 'patchiness in opportunities for participation in music, significant variability in the quality of teaching and teacher education, a need for much greater support for music teachers and unintended detrimental impacts on music education arising from changes in the place of music within the overall curriculum' (p. iii).

The review made many recommendations. Some of those recommendations concerned:

- the role of co-curricular music in schools, both instrumental and vocal music
- the accessibility, equity and sustainability of effective music programs
- the appropriateness of current school music activities to meet student needs
- teaching approaches necessary for school music education in the 21st

- century
- levels of resourcing and provision.

The review found that while vibrant music programs do exist in some Australian schools, many of them – particularly primary schools – ‘struggle to implement and maintain effective music programs’ (p.106). It also found that a significant minority of Australian schools have no music programs (p.106).

The Review reported a decline in music participation over the last two decades. The factors contributing to this decline were identified as:

- The crowded curriculum
- The trend to general ‘arts’ outcomes contributing to a drift away from music education
- Many K-10 classroom teachers citing their lack of training to teach music as a contributing factor in their inability to implement and maintain effective music programs.
- The erosion of system-level support: advisory teacher support is no longer available and in some states syllabus and support documents are written in ways that no longer provide direct guidance to teachers, particularly those who are inexperienced.
- Difficulties in staffing music in schools and associated problems with teacher education
- The funding of music programs. ‘Many students don’t receive a musical education because their parents are not able to or are unwilling to directly fund it themselves and it is not provided as part of the general education entitlement.’
- Geography and the tyranny of distance hinder staffing and teaching music in many rural and remote schools.
- Music is perceived by some as ‘extra-curricular’.
- A focus on a narrow range of genres and styles is not appropriate for all students.(p.107)

The review concluded that ‘a coherent approach to music in schools, built on foundations of diversity, access, equity, participation and engagement, is a necessary reform if music is to thrive.’ (p.107)

Among the sixteen recommendations of the Review, recommendation 8 promoted the following strategic direction:

- That every Australian student participates and engages in initial instrumental music programs
- That students with identified interest and talent in instrumental music are provided with sustained instrumental music programs.

In particular, the Review recommended that State/Territory school systems and sectors:

- Provide instrumental tuition in a range of instruments that reflect the breadth of music in contemporary society and meet the needs of students
- Provide instrument hire schemes
- Provide funding for instrument maintenance and repair services
- Provide appropriate facilities for instrumental tuition
- Integrate instrumental and other class music learning

- Provide professional development for teachers in instrumental music
- Provide performance opportunities for instrumental music students. (Recommendation 8. p. xix)

Similar recommendations were made for the provision of vocal music. Recommendation 9 of the Review articulates a strategic direction which will ensure that:

- Every Australian student participates and engages in initial vocal music programs
- Students with identified interest and talent in vocal music are provided with sustained vocal music programs (p.128).

In its visits to school sites across Australia, the review team found that 'the prevailing characteristic of the successful music programs...was its basis in practical classroom activities which developed the learning of musical knowledge and skills through integrated performance, listening and (to a lesser extent) creative activities'. (p.70)

The review articulated implications for pre-service teacher education. It noted that those who take up the career of music educator are themselves products of the existing system. It observed the need for a broader, more inclusive repertoire, exposure to a broader range of instruments (including keyboard and electronic) and the development of skills in the use of music technology, particularly audio, recording, amplification and digital technologies. These shortcomings were particularly noticeable in site visits to secondary schools.(p.115,116)

In these secondary settings, an operational separation of classroom and instrumental/vocal music was observed to the point where 'there is a lack of communication between these important interlocking aspects of a holistic approach to music education.' (p.115, 116)

The review identifies 'best practice' as the integration of instruments into all music learning.

'...students should bring and use their instruments into class; they should be learning and connecting their concept learning from class music into their instrumental music classes. There needs to be seamless collaboration between all who teach music. While it is often a challenge for instrumental and other music teachers to coordinate and integrate learning, it is in the best interests of students to do so.' (p.125)

The review noted that the practice of introducing instrumental music through the recorder or other inexpensive options is still used although not as widely as it may have been in the past. The review suggests that: 'teachers and curriculum authorities need to review the usefulness of these introductory instrumental programs and, if appropriate, reinstate them into the music for all students.' (p.125)

The review suggests that models of group tuition could be successfully employed to enable more cost-effective delivery of instrumental music services (DEST. 2005. p.126). (See also the Wider Opportunities initiative below.)

In addition, the final Recommendation of the Australian review (R.16, p.140) calls for systems and schools 'to demonstrate quality music programs through appropriate

accountability measures.’

Specifically, for school systems and sectors, it recommends that they:

- Articulate and implement systemic approaches to strengthen the accountability measures and data reporting mechanisms for music education
- Monitor and demonstrate accountability for music education outcomes for all students (p.140).

Initiatives in the United Kingdom

These foregoing themes are echoed in the contemporary publications of program initiatives in the United Kingdom. The last decade has witnessed a concerted effort from government in the U.K. to address the issues of access, participation and engagement of children and young people with the making of music.

The U.K. initiatives required significant financial injections from government. They spring from a people who regard themselves as a ‘musical nation’. For the British, it is an area of human activity and endeavour that is inextricably linked to culture, heritage, tradition and is part of the very essence of how they perceive themselves. It is a tradition which cuts across socio-economic boundaries: from the professional orchestras, cathedral choirs, the colliery brass bands to the £5 billion the wider music industry currently injects into the British economy on an annual basis. The British documents speak about music with a fervour that Australians reserve for sport.

In 1999, the **Youth Music** initiative began as a lottery-funded attempt to provide music-making opportunities for children and young people up to the age of 18. It targeted those who mainly lived in areas of social and economic need and who would otherwise not have the opportunity. It worked alongside the formal educational and community-based music sectors by supporting activities held mainly out of school hours.

Barriers in the U.K.: Social grade and gender

The **Youth Music** survey of musical engagement of young people aged 7-19 in the UK (2006) (6) found that there was a disparity in the levels of engagement across the social grades.

The election pledge - Wider Opportunities

In 2001 the U.K. Government made an election pledge that over time every primary school child who wanted to should have the opportunity to learn a musical instrument.

The *Music Manifesto Report* (2005) (3) quotes the 2002 Hallam and Rogers DfES Research Report (4) which estimated that only 8% of school-age children had regular individual or small-group instrumental or vocal tuition provided by an LEA or independent music service. (DfES 2005. p.13)

To realise the government's election pledge of access to instrumental tuition for every child, LEAs were invited by the DfES in 2002 to participate in pilot programs. The purpose was to demonstrate with a small number of schools how the provision of specialist instrumental music tuition could be expanded to involve higher numbers of children in Key Stage 2 (7-11 year-olds). The policy became known as the ‘Wider Opportunities Pledge’.

Thirteen pilot programs were initiated, six supported by DfES and seven by Youth Music. In addition, OFSTED (Office for Standards in Education) was commissioned to undertake an evaluation of the initiative.

The DfES research report (2002) (4) mapped the extent of the provision of instrumental music throughout England. The Report gave considerable emphasis to the importance and potential 'for classroom and peripatetic music teachers to work more closely together, combining their generic skills and musical skills to the best effect'. 'Music specialists are able to link their teaching to the National Curriculum and can improve their classroom management skills, while classroom teachers can reinforce instrumental tuition during core curriculum time and gain greater confidence in the way they approach the subject. For the pupil there is a greater coherence in their musical education which is enormously beneficial.' (p.21)

In line with the results of this national survey, the Wider Opportunities scheme brought together the two strands of music provision – class music lessons and instrumental teaching by specialist music teachers. Classroom teachers and specialist instrumental teachers worked in partnership to:

- Deliver the musical activities
- Organise and manage classes
- Evaluate pupil progress and motivation
- Devise appropriate programs to develop pupils' musical skills and interests (Youth Music. 2004. p.23)(5)

'Class teachers brought to the partnership skills in classroom management and teaching, whilst the instrumental music teacher and community musician brought a level of specific musical and specialist instrumental expertise. The role of the instrumental music teacher....within the mainstream school day was greatly strengthened by rigorous planning conducted in partnership. Some class teachers built into the school week additional follow-up music sessions for the pupils. This provided an opportunity to help reinforce and consolidate skills learned, as well as to develop new ideas.' (Youth Music. 2004. p.23)

There was clear evidence that classroom teachers developed confidence through participation in the scheme and greater self-assurance in their ability to deliver general musicianship activities linked to the National Curriculum requirements. Furthermore, there was seen to be a more coherent delivery of music education and a positive impact on whole school ethos. (Youth Music. 2004. p.24)

Most Music Services involved in the pilot programs did not charge schools or families in the initial stages. This was usually over a time-frame of one to two years. After that, schools assumed responsibility for meeting the costs, either from their own budgets, by charging families or by a combination of the two. (Youth Music. 2004. p.29)

'Music services, freelance musicians and school staff work together to give many more pupils their first experience of learning a musical instrument, new music experiences and some musical skills, free to families or at a reduced cost. The success of the pilots has encouraged the Government to fund all music services to carry out similar work.' (DfES 2005. p.13)

Training and continuing professional development was seen as an essential feature of the Wider Opportunities Program. Whole class instrumental teaching was a new prospect for many instrumental teachers. Specific programs in classroom dynamics and management were held. Instrumental teachers collaborated with classroom teachers. The more experienced instrumental teachers took on a less experienced colleague as an 'apprentice' in the whole class setting, gradually handing over to the colleague and then moving on to another school to undertake the same process. (Youth Music. 2004. p.33)

Joint planning, shared delivery and inter-professional training were essential features of this program.

Three major models emerged in the program:

1. The class music approach: this focused on the development of general music skills. The approach was non-instrument specific (it did include African drumming and steel pan work among others) and it provided a broad basis upon which the subsequent choice of a musical instrument could be made.
2. The class orchestra approach: which taught a specific instrument or instruments as a group or as a whole class (recorder, violin, cello). Musical activity often included singing and accompaniments provided by the teacher or pre-recorded discs.
3. The school band approach: a small group of beginners received instrumental tuition from a specialist teacher and were gradually assimilated into an ensemble of older more experienced players. (Youth Music. 2004. pp.41,42)

OFSTED Report on Wider Opportunities

The DEST Review (2005. p.22), cites the OFSTED Report (2004) (2) into the quality of the Wider Opportunities pilot programs. This OFSTED evaluation found that:

- the best programs engage students in music-making "throughout the sessions and there are high expectations of all of them"
- the 'highest-quality work' occurs when classroom music programs and specialist programs are 'delivered simultaneously'
- some of the best quality work is found when successful 'partnerships' are formed between 'school-based staff, music service tutors and professional musicians'
- 'high quality whole-class and large group tuition' combined 'the acquisition of technical and musical skills with opportunities to make music successfully in a large ensemble'
- opportunities for vocal work and improvisation are included in the 'most successful' programs, which sometimes encourage students to 'compose and perform their own pieces'
- teachers who teach beginning students in large groups particularly need 'support and training' in the pedagogy of large group teaching, and effective 'whole-class' instrumental tuition requires leadership with 'experience and expertise' to secure and effectively co-ordinate, develop and monitor such a provision
- by providing instrumental tuition for 'whole classes or for large groups', the pilot program witnessed 'much higher numbers of pupils wanting to continue to participate'..... by providing whole classes, year groups or whole key

stages with the 'same opportunities to experience instrumental music-making for the first time' the pilot program avoided the 'usual gender imbalance in favour of girls...'

The *Music Manifesto Report* (DfES.2005.p.14) indicated that the success of the Wider Opportunities pilot programs was dependent on:

- involvement of more musicians and teachers
- more and higher quality training for teachers and musicians
- a ready and wide-ranging supply of well-maintained instruments
- sufficient and renewable music resources including ICT equipment and software
- growing collaboration between the formal and non-formal music education sectors
- a higher level of sustained funding
- the support of parents (particularly in relation to fees, the care of instruments, and the need for home practice on a regular basis).

The Wider Opportunities pilot programs presented a change in the nature of delivery of instrumental music: whole classes or larger groups, the linking of instrumental with classroom music lessons and integrated, collaborative planning between instrumental and classroom teachers.

Innovative delivery of instrumental music services in England

The '**Musical Futures**' project was a £2m, four-year music education action research project in England. The aim was to devise new and imaginative ways of engaging young people, aged 11-19, in music activities. In its 2007 summary of key findings, the project concluded:

'Music Services have traditionally relied upon traded services – essentially the provision of individual or small group tuition – for their livelihoods. With the amendment of the Education Bill (30 October 2006), which now enables larger group teaching, and the success of the Key Stage 2 whole class instrumental learning models, patterns of deployment of instrumental tutors are being transformed.'⁽⁷⁾

The project proposes consideration of a radically innovative approach to instrumental teaching and learning. It suggests a learning process based upon 5 key principles:

1. Learning music that pupils choose, like and identify with
2. Learning by listening to and copying recordings
3. Learning with friends
4. Personal, often haphazard learning without structured guidance
5. Integration of listening, performing, improvising and composing, with one or more (though not all) of these principles present in all stages of the project.

In such a learning context, the music leader (classroom teacher with either instrumental tutor, community musician or sixth-form musician) has a specific role throughout the year:

- Set the task
- Stand back

- Observe, diagnose, guide, suggest
- Model, demonstrate
- Take on pupils' perspectives
- Help pupils achieve the objectives they set for themselves (Youth Music. 2006. pp.8&9) (11)

Musical Futures draws radical conclusions from the results of its action research projects.

'When so many of our participants are enthused by independent peer learning and when there are so many online opportunities for instrumental learning, the old image of Music Services teaching 'three kids in a cupboard' is in terminal decline'. (Musical Futures. 2007. p.23)(7)

The project makes the following claim:

'Our research suggests that young people working in larger groups or being coached (not taught) learn as quickly, if not more quickly, than in previously sacrosanct models.'(p.23)

The project poses the following question:

'Where is the evidence that demonstrates individual tuition equates to accelerated learning?' (p.23)

Other background information from England

Extent of IMS provision in England

There are 150 music services across England (mainly LEA-based but with some independents). Their range of services varies but includes:

- instrumental and vocal tuition
- running ensembles, choirs and bands
- offering curriculum advice and support
- leadership and management roles.

Funding for these services comes in varying degrees from:

- the Government (£59.6 million per year in 2005 with a further £177 between 2005 and 2008 in the 'Music Standards Fund' plus an additional £33million for the Wider Opportunities Program). The Music Standards Fund was introduced by the DfES in 1999 to protect and expand LEA Music Services – improving the quality of their instrumental and vocal provision and providing greater equality of access to tuition and a wider range of musical opportunities for children.
- LEAs
- parents.(DfES, 2005. p.44)

The *Music Manifesto Report* details the following instrumental tuition in secondary schools in England:

- **Most available:** flute, violin, clarinet, western drums, saxophone, trumpet, electric keyboard, electric guitar

- **Least available:** harmonica, sitar, gamelan, tabla, mixer, synthesiser, steel drums
- **What most pupils play:** violin, guitar, flute, clarinet, keyboard, piano, percussion, recorder, voice
- **What girls play:** flute, violin, clarinet, cello, voice
- **What boys play:** guitar, percussion, trumpet (DfES, 2005. p.45).

Education and Inspections Act 2006 (U.K.): charges for music tuition and group size

The **Education and Inspections Act 2006 (U.K.)** (Section 56) allows charges for specialist vocal and instrumental tuition in groups of any size. Previous legislation (1996) did not allow for charges to be made for any tuition in groups of over four pupils.

The new legislation allows charges to be made for pupils receiving vocal or instrumental tuition, individually or in any size group only where a pupil 'after an initial introduction to an instrument or singing, chooses to take their learning further. No charge can be made for the whole class singing or instrumental activity that many schools provide as a taster of learning music.'

'Providing the possibility of tuition in larger groups and allowing charging for vocal tuition will provide greater access for pupils to pursue vocal or instrumental tuition. The change would allow more pupils to be taught and at less cost per head. Larger groups enable the cost per head to reduce.'

'Enabling larger groups to be taught will go some way towards addressing the shortfall in the numbers of specialist music teachers needed to achieve the Government's pledge of instrumental and vocal tuition for any primary school pupil who wants to learn.' (DfES. 2006. pp.146,147)(13).

'This legislation is thought to be largely cost-neutral. It is expected that costs to pupils will reflect the actual costs of providing the tuition. However, a full cost analysis will be carried out as the regulations and accompanying guidance is being drafted.' (p.149)

These regulations are scheduled to be drafted by the Summer Term, 2007 and to come into force in September 2007.

Other international projects

Germany: early years instrumental provision

A German Federal Cultural Foundation joint project with the state of North Rhine-Westphalia is currently being implemented. The venture will provide the opportunity for all primary school children in the Ruhr region (212,000 students) to receive qualified instrumental instruction twice a week over a period of four years (2007 to 2010). Each child will be given, on loan, an instrument of his/her choice for the duration of the project. The Federal Cultural Foundation has allocated €10 million as its contribution over the four years of the project. The state of North Rhine-Westphalia has agreed to continue funding the program beyond 2010. (8)

Children in the first grade will receive joint instruction by both primary school teachers and music school teachers. This will focus on an introduction to rhythm and musical

notation through games, as well as learning about a variety of instruments.

In the second grade, children will be able to choose an instrument and instruction will be given to smaller groups of between 4 to 6 children. Some ensemble work with like instruments will occur.

From the third grade up, the instrumental instruction will be supplemented by ensemble performance in an orchestral situation. All upper-grade children will perform together in a school orchestra once a week.

Venezuela

Founded thirty years ago, the State Foundation for the National System of Youth and Children's Orchestras of Venezuela seeks to improve the lives of low-income children and youth by offering artistic and intellectual opportunities that they would not normally have. This national program involves 250,000 children in both rural and urban areas across each of the country's 24 states. Venezuela has 125 youth orchestras, 57 children's orchestras and 30 adult professional symphony orchestras. There is also an extensive network of *núcleos*, (music schools) throughout the country.

School in Venezuela finishes at 1pm each day and the music schools operate from 2pm to 6pm six days per week. The schools provide intensive large group instruction in the classical genre and children are given ensemble experience from the beginning. Instruments are provided without charge and many children begin their instrumental education before their fifth birthday.

Sir Simon Rattle, the chief conductor of the Berlin Philharmonic, has said: 'There is nothing more important in the world of music than what is happening in Venezuela....if anyone asks me where there is something really important going on for the future of classical music, I say here'. (9)

Scotland

In Scotland, the National Youth Music Strategy 2006-2008 has a focus on participation. 'Access' is described as being the backbone of the strategy.(10) It aims to:

- Support, promote and develop high quality early access music-making experiences for all children...regardless of their ability, location, social or cultural background and whatever their needs and circumstances (including pilot programs for pre-5 children)(11)
- Broaden the range of musical styles and learning contexts available as early access music-making experiences
- Sustain and develop the opportunities afforded by the access to all young people of one year's free music tuition by Year 6 of primary schooling
- Ensure that all young people have access to instruments, facilities and expertise.

Results from this initiative are not yet available for analysis.

Conclusion

What do we mean by instrumental teaching?

Traditionally, the answer to this question has been individual or small-group tuition in the classical genre in a withdrawal setting. While the proposed initiative in Germany maintains this approach from the second grade up, ensemble experience on a weekly basis is integral to the program. Similarly, the hugely successful national program in Venezuela maintains a classical approach but incorporates the ensemble from the very beginning. Instrumental learning is not seen as an isolated, solitary experience.

The British initiatives seek to bridge the divide between 'classroom' and 'instrumental' music. Their research indicates that the best programs integrate these two streams and have instrumental and classroom teachers working alongside each other to the benefit of their students. The Australian Government's research also reveals that the best programs in Australia have this characteristic. This may result in 'whole-class' approaches to instrumental tuition.

The message is clear from the Australian and British reviews that in order to engage young people across the age range, music making must be available with a wide range of instruments (including keyboard and electronic). It should include the development of skills in the use of music technology, particularly audio, recording, amplification and digital technologies.

A focus on a narrow range of genres and styles is not appropriate for all students. Instrumental music tuition must reflect the breadth of music in contemporary society and meet the needs of students.

Can all have the opportunity?

Both the German and Venezuelan programs are broad and encompassing in their social scope. They are designed to allow universal participation. Programs are available to all, irrespective of location and the ability to pay for lessons and instruments. The programs are funded by governments.

Participation in music has declined in Australia over the last two decades. One of the contributory factors identified in the Australian research has been that parents are either unable or unwilling to fund it directly themselves.

The British government has allocated substantial amounts of money to fund the musical initiatives in that country; initiatives which have deliberately set out not only to redefine that nature of instrumental music services but also to include within their provision those who have been traditionally excluded. The government has entered into partnerships with LEAs and parents on these matters. For the British, music is a national priority.

The regulations outlined in the new Education and Inspections Act 2006 indicate ways in which wider access to tuition may be provided in a cost-neutral scenario for government. However, the implications for the access of the most disadvantaged to these programs have yet to be assessed.

Disadvantage is a major concern in the provision of instrumental music services in

Australia. What type of service delivery will truly engage disaffected young people in the far northern suburbs of Adelaide and the south-western suburbs of Sydney? Should these young people be excluded because their parents are unable to pay? What sort of instrumental music service should be provided for children in remote and isolated locations?

The issues of diversity, access, equity, participation and engagement are central.

1. Department of Education Science and Training (2005). *National Review of School Music Education: Augmenting the diminished*. Australian Government, Canberra
2. OFSTED. (2004). *Tuning in: wider opportunities in specialist instrumental tuition for pupils in Key Stage 2: An evaluation of pilot programmes in 12 local education authorities*. London: Office of Standards in Education.
3. DfES. (2005). *Music Manifesto Report No1*. DfES publications, Nottingham
4. Hallam, S. & Rogers, L. (2003). *Survey of Local Education Authorities' Music Services 2002*. DfES Research Report 478.
5. Youth Music. (2004). *Creating chances for making music: the story of the Wider Opportunities Pilot Programme*. Youth Music, London
6. Youth Music. (2006). *Musical engagement of young people aged 7-19 in the UK*. Youth Music, London
7. Musical Futures. (2007). *From vision to practice*. Musical Futures c/- The Paul Hamlyn Foundation, London. (www.musicalfutures.org.uk)
8. German Federal Cultural Foundation. *An instrument for every child*. (www.kulturstiftung-des-bundes.de)
9. Higgins, C. (2006). *Land of hope and glory*. Guardian Weekly, December 8-14, 2006
10. Scottish Arts Council. (2006). *National Youth Music Strategy 2006-2008*. Scottish Arts Council, Edinburgh. (www.scotland.gov.uk/resource/Doc/89659/0021549.pdf)
11. Youth Music. (2006). *Bookstart Scotland and Youth Music UK pilot, November 6, 2006*. (www.youthmusic.org.uk)
12. Musical Futures. (2006). *Personalising Music Learning*. Musical Futures c/- The Paul Hamlyn Foundation, London. (www.musicalfutures.org.uk)
13. DfES. (2006). *Final Regulatory Impact Assessment for the Education and Inspections Act 2006*. (www.dfes.gov.uk/publications/educationsandinspectionsact/docs/FinalRIAforAct.pdf)

Prepared by Bill Nicholls, Disability and Statewide Programs, DECS

24 November 2006

APPENDIX C **Extract from: Australian Government, Department of Education, Science and Training (2005) *National Review of School Music Education*. (pp. 47-9)**

1.1 **Services to support music education in schools**

In the past, sometimes the distant past, State and Territory government education systems had music sections, often with senior management such as a Music Superintendent. These sections included teams of advisory teachers and consultants running professional development, visiting schools and offering a range of support services. They had libraries of materials and wrote syllabus documents. In some cases, these groups included instrumental music services, teams of instrumental and vocal music teachers, instrument hire schemes, and piano tuners. Sometimes, these services were provided at district or regional level. Through submissions and other research the Review found that these services supporting music in schools have contracted, been removed or, in some cases, outsourced. In most cases, innovations in technology such as Internet and other forms of networking have not been developed to replace what has been removed.

In the non-government sector, these sorts of services have not traditionally been provided.

What music services are currently provided?

Advisory services

Successive restructuring within education systems has seen a reduction of music-dedicated, centrally located and district, or regionally based music support services. In overview, Table 1 outlines the current situation.

Table 1: Music advisory services provided by State/Territory Departments of Education and Training (based on information provided by State/Territory contact officers for the Review)

	ACT	NSW	NT	Qld	SA	Tas	Vic	WA
% of Aust govt schools	1.4%	31.7%	2.2%	18.4%	8.5%	3.1%	23.4%	11.3%
Music Policy officer	None	Arts Policy officer	None	2 Arts Senior Education Officers	1 Arts Principal Officer	1 Arts Principal Policy Officer	None	1 Arts Senior Education Officer
Central advisory services	None	1 FTE Music consultant	None	None	None	0.6 FTE informal music education leadership	None (see partnerships)	None
District/regional advisory services	None	Regional arts coordinators in some regions	None	District determined priorities: 7 music specific positions in 34 districts	None in music or the Arts	None in 3 regional branches	None	District determined priorities: no music specific positions identified
Internet support services	None	Through Board of Studies for Years 11 and 12	None	Through the Qld Curriculum Authority	None	None	Yes	None

Relatively little work has been done on providing Internet, mentoring and networking services.

Instrumental and Vocal Music Services

Research undertaken by the Review found that some State and Territory education systems directly provide instrumental and vocal music services to schools (or more accurately to some though not all schools). As Table 2 shows, some States and Territories make significant direct provision through employing instrumental and vocal teachers (here indicated by FTE, Full-Time Equivalent, figures). Similarly, these States and Territories have instrument hire schemes that subsidise in part or whole the cost – or initial cost – of access to an instrument. In other States, individual schools directly source and pay for these services from within school budgets. In other schools, instrumental music is provided on a user-pays system where parents are directly invoiced for music lessons. This again highlights that those who play music are those who can pay for music.

By and large, other systems, sectors and schools do not provide systemic music education services, though many purchase services for students such as instrumental and vocal, generally on a user-pays basis.

Table 2: Instrumental and vocal music education services provided by State/Territory Departments of Education and Training (based on information provided by State/Territory contact officers for the Review)

	ACT	NSW	NT	Qld	SA	Tas	Vic	WA
Instrumental music services	Schools purchase through own resources	Schools purchase through own resources	26 FTE	309 FTE	87.4 FTE	Schools purchase through own resources	Funding to 9 regions provided for instrumental music Schools purchase through own resources	110 FTE approx.
Vocal music services	Schools purchase through own resources	Schools purchase through own resources	No information	No information	Includes approximately 6 FTE for vocal	No information	Schools purchase through own resources	5 FTE approx.

Other support

The Review also found that State and Territory Departments of Education have a range of partnerships with music organisations such as *Musica Viva in Schools* and the Symphony Orchestras who, de facto, become important collaborative providers of music services to schools. See earlier discussion under the section on curriculum. These services are most often provided on a user-pays basis and may not be universally available.

Table 3: Other music education services provided by State/Territory Departments of Education and Training (based on information provided by State/Territory contact officers for the Review)

ACT	Grant to <i>Musica Viva in Schools</i>
NSW	Grant to <i>Musica Viva in Schools</i> ; the Performing Arts Unit provides a range of music opportunities such as School Spectacular, music camps, etc.
NT	Grant to <i>Musica Viva in Schools</i>
Qld	Grant to <i>Musica Viva in Schools</i> ; Young Conservatorium; 0.6 FTE to Queensland Orchestra; Grants and FTE positions to Queensland Arts Council
SA	Grant to <i>Musica Viva in Schools</i> ; support for the Primary Schools Music Festival (singing festival); provision of support for Come Out a biennial youth arts festival,
Tas	Grant to <i>Musica Viva in Schools</i> ; Support for Combined Music concerts; Music scholarships
Vic	Strategic Partnerships Programmes that provide grants to music professional association e.g. aMuse; professional networks with organisations e.g. <i>Musica Viva in Schools</i> , Ranges Community Schools, etc.
WA	Grant to <i>Musica Viva in Schools</i> ; 1.0 FTE Creative Partnerships with Ministry of Culture and Arts; support for Performing Arts Perspectives

In some States and Territories, the Catholic Education sector runs Performing Arts Festivals to support music in schools.

Schools also participate in a range of other music activities in the community, such as eisteddfods and competitions some of which run with support from government agencies.

APPENDIX D Online instrumental music survey

This survey will help to inform an examination of DECS instrumental music programs.

Terms of Reference of the Examination

1. To examine school access to instrumental music.
2. To examine the availability of the instrumental music program for disadvantaged students.
3. To examine the provision of instrumental music in the early years of schooling.
4. To examine the general effectiveness of the current Instrumental Music Service.

Explanation of terms

Disadvantaged students refers to the groups of students listed in the *South Australian Curriculum Standards and Accountability Framework*, General Introduction, p. 19:

- Aboriginal learners and Torres Strait Islander learners
- learners from linguistically and culturally diverse backgrounds
- learners who have English as their second language
- learners with disabilities or learning difficulties
- learners from low socio-economic backgrounds
- particular groups of girls and boys
- learners from an isolated or rural background.

The **early years of schooling** are reception to year 3.

The **Instrumental Music Service** (IMS) refers to services provided by DECS instrumental teachers based in a range of regional centres or in Adelaide at Dover Gardens Primary School or Klemzig Primary School.

Instrumental music refers to either instrumental or vocal music.

At your school, instrumental music may be taught by:

- A visiting Instrumental Music Service teacher, or
- A teacher on the staff of your school, or
- A non-DECS private provider who comes to your school.

Completed surveys are due by 28 February 2007.

Please forward to: Ms Patricia Winter
Assistant Director, Disability and Statewide Programs

Email: winter.trish@saugov.sa.gov.au

Level 5, 31 Flinders Street
Adelaide SA 5000
Courier: R11/46

You may wish to note that the Department of Education and Children's Services (DECS) does not intend to make your response to this survey public. However, DECS may be required to release your response to the survey by the operation of law, judicial or Parliamentary body or government agency. You can request that your response be treated as confidential by writing 'Yes' the box below.

I wish my response to be treated as confidential.

Please answer question 1 and any other questions that are relevant to you.

1. Which one of the following best describes your role or position in relation to school instrumental music programs? (Place an 'x' in the appropriate box.)

- Student
- DECS Instrumental Music Service staff member
- School teacher or coordinator
- School support staff member
- School leadership member
- Parent/caregiver
- Other interested person (Please specify your interest):

2. If you are a student, parent/caregiver, or staff member of a school, give the name of your school or state your school type?

School Name:

(Place an 'x' in the appropriate box.)

- Junior primary
- Primary
- Special
- Area
- High
- R-12
- Other (Please specify):

The Instrumental Music Service

3. How does the work of teachers from the Instrumental Music Service contribute to the Arts teaching program in your classrooms?

4. Detail how the Instrumental Music Service directly supports whole-school music/arts initiatives at your school.

5. What works well with the Instrumental Music Service?

6. What aspects of the Instrumental Music Service could be improved or developed?

7. Are families at your school required to make additional payments to have students take part in lessons from the Instrumental Music Service?
(Place an 'x' in the appropriate box.)

<input type="checkbox"/>	Yes
<input type="checkbox"/>	No

8. Give details of any additional charges made by your school for access to the Instrumental Music Service.

9. Does your school use non-DECS providers to teach instrumental music?
Place an 'x' in the appropriate box.)

<input type="checkbox"/>	Yes
<input type="checkbox"/>	No

For schools which do not access the Instrumental Music Service

10. Comment on why your school does not access the Instrumental Music Service.

--

For all schools with early years or primary enrolment

11. Give details of any instrumental music program at your school that is provided by class teachers or by a specialist music teacher on the staff of your school.

Instrumental music teaching by class teacher or by a specialist music staff member		
Musical instrument/vocal	Year level of students taught	By class teacher or specialist music teacher

For schools which use non-DECS providers of instrumental music instruction

12. Complete the following table:

Instrumental music teaching by non-DECS providers		
Musical instrument	Year level	Number of students taught

13. Give details of the costs to families of instrumental music lessons provided by non-DECS personnel, at your school (e.g. For Instrument hire, supplementary materials and performances.)

For all respondents

14. Add any additional information about instrumental music programs, which you wish to provide.

Please add your email address, in the space below, if you would like the examination team to be able to contact you to seek more information about your comments.

Email address:

Forwarding this survey

Forward the completed survey by email to winter.trish@saugov.sa.gov.au

Alternatively, post to Ms Patricia Winter
 Assistant Director, Disability and Statewide Programs
 Level 5
 31 Flinders Street, Adelaide
 SA 50000
 Courier: R11/46

Completed surveys are due by 28 February 2007.

APPENDIX E Instrumental Music Service – Allocations to Schools and numbers of students accessing the program in 2006.

The tables below give information about schools that are the largest users of IMS teachers.

A comparison of total enrolments with IMS allocations for different schools gives information about the equity of resource use across these schools.

Also, a comparison of the numbers of students in the program with the IMS allocations for different schools gives further information about the use of resources

1. Primary Schools – largest users

Primary school	IED	IMS lesson allocation (FTE)	No of Students in IMS Program	Total school enrolment
Magill	7	0.7	81	576
Highbury	7	0.5	50	549
Marryatville	7	0.4	58	394
Linden Park	7	0.4	66	422
Stradbroke	7	0.4	43	443
East Adelaide	7	0.3	32	344
Rose Park	7	0.3	51	399
Unley	7	0.3	39	439
Grange	6	0.3	47	391
Reidy Park	6	0.3	39	488
McDonald Park	5	0.2	42	322
Norwood	7	0.2	29	255
Burnside	7	0.2	30	682
Highgate	7	0.2	50	442
Blackwood	7	0.2	37	320
Flagstaff Hill	7	0.2	20	275
Glenelg	6	0.2	13	357
Brighton	7	0.2	31	519
Woodville	5	0.2	43	522
Nuriootpa	5	0.2	31	380

The above table shows that the primary schools with the largest IMS allocations are generally schools with high IED—categories 5, 6 and 7. It should be noted that a number (but not all) of these schools are among the larger primary schools in the state.

Secondary schools are listed on the following pages.

2. Secondary Schools – largest users of IMS in 2006

Secondary school	IED	IMS lesson allocation (FTE)	No of Students in IMS Program	Total school enrolment
Brighton SIMC*	7	2.2	285	1224
Marryatville SIMC*	7	2.2	307	1199
Fremont/Elizabeth* SIMC	2	2.1	159	825
Woodville SIMC*	2	1.8	136	770
Aberfoyle Park	7	1.0	79	1227
Port Lincoln	3	1.0	56	682
Salisbury East	5	0.9	157	904
Nuriootpa	6	0.9	118	899
Norwood/Morialta	7	0.8	74	1454
Adelaide	6	0.8	70	1143
Blackwood	7	0.8	43	1018
Charles Campbell	6	0.8	82	1088
Modbury	6	0.8	88	1006
Unley	7	0.8	102	1231
Mount Barker	6	0.7	58	567
Craigmore	4	0.6	95	768
Golden Grove	7	0.6	104	1149
Henley	6	0.6	50	840
Hamilton	4	0.6	48	1008
Mount Gambier	5	0.6	44	958
Seaford	5	0.6	38	863
Seaview	6	0.6	65	962
Victor Harbor	5	0.6	82	703
Mitcham Girls	6	0.5	65	578
Pasadena	5	0.5	50	312
Reynella East	6	0.5	54	938
The Heights R-12**	6	0.5	31	1331
Urrbrae	6	0.5	85	1006
Valley View	5	0.5	52	635
William Light R-12**	5	0.5	45	597
Christies Beach	2	0.4	50	857
Clare	6	0.4	30	403
Findon	3	0.4	50	296
Gawler	4	0.4	79	735

* These schools are Special Interest Music Centres.

** The allocation includes lessons for both primary and secondary students.

Secondary Schools – largest users of IMS in 2006 (continued)

Secondary school	IED	IMS lesson allocation (FTE)	No of Students in IMS Program	Total school enrolment
Grant	5	0.4	45	633
Ocean View P-12**	3	0.4	50	684
Whyalla	4	0.4	52	358
Port Augusta	2	0.4	19	554
Stuart	2	0.4	53	288
Underdale	4	0.4	43	563
Wirreanda	5	0.4	54	855
Gladstone	4	0.3	19	190
Hallett Cove	7	0.3	18	1352
Kapunda	5	0.3	28	360
Lameroo	6	0.3	12	225
Le Fevre	2	0.3	33	663
Loxton	5	0.3	43	564
Morphett Vale	4	0.3	39	477
Naracoorte	5	0.3	18	376
Para Hills	5	0.3	37	510
Parafield Gardens	3	0.3	37	706
Renmark	4	0.3	24	558
Ross Smith	3	0.3	21	493
Smithfield Plains	2	0.3	47	402
Salisbury	2	0.3	21	943
Seaton	4	0.3	33	542
Windsor Gardens	4	0.3	41	467
Millicent	3	0.2	17	369
Kingston Community R-12**	5	0.2	10	421
Glenunga	7	0.2	41	1250
Gepps Cross	2	0.2	33	66

** The allocation includes lessons for both primary and secondary students.

APPENDIX F Students receiving multiple lessons from the IMS at mid-2006

Number of lessons per week	Number of students	Number of School Card holders
2	765	151
3	44	3
4	6	0

The table below shows further detail for the schools in which students have 3 or 4 lessons per week.

Details by schools for 3 or 4 IMS lessons per week

The table mostly lists students having 3 lessons per week. Instances of 4 lessons per week are shown as (4)

School	Numbers of students and year levels	School	Numbers of students and year levels
Marryatville HS (SIMC)	7 year 8 1 year 11	Port Augusta Secondary Schools	1 year 8 1 year 9 2 year 11 1 year 12
Norwood-Morialta HS	1 year 10	Augusta Park PS	1 year 6 1 year 7
Magill PS	1 year 7	Open Access College (Port Augusta)	1 year 5
Marryatville PS	2 year 6	Port Augusta West PS	1 year 7
Rose Park PS	1 year 7	Long Street PS	1 year 7
Highgate PS	1 year 7	Stirling North PS	1 year 6
Fremont-Elizabeth (SIMC)	1 year 8 (4) 1 year 11	Kadina Memorial HS	1 year 9 1 year 10
Brighton Secondary School (SIMC)	1 year 10	Maitland Area School	1 year 7
Brighton PS	1 year 7	Paringa Park PS	1 year 6
Unley HS	1 year 8	Mount Gambier North PS	1 year 7
Port Lincoln High School	1 year 9 1 year 9 (4) 4 year 10 2 year 10 (4) 2 year 11 1 year 12 2 year 12 (4)		
		Total:	50 students

Students having multiple lessons generally have one instrumental lesson and then band/ensemble lesson(s). Students in Special Interest Music Schools (SIMC) are allowed to have lessons for two different musical instruments. There are at least a few cases where students in non-SIMCs have two different instrument lessons or two lessons on the same instrument. This practice appears to be rare, but it is not possible to quantify its extent because of mis-coding of returns by some IMS teachers.

APPENDIX G**Schools not receiving IMS services in 2006, by Index of Educational Disadvantage (IED)**

School Name	IED
Amata Anangu School	1
Broadmeadows Primary School	1
Davoren Park Primary School	1
Elizabeth Downs Primary School	1
Ernabella Anangu School	1
Ferryden Park Primary School	1
Fraser Park Primary School	1
Fregon Anangu School	1
Indulkana Anangu School	1
Kenmore Park Anangu School	1
Koonibba Aboriginal School	1
Lincoln Gardens Primary School	1
Mansfield Park Primary School	1
Mimili Anangu School	1
Murputja Anangu School	1
Oak Valley Aboriginal School	1
Penong Primary School	1
Pipalyatjara Anangu School	1
Point Pearce Aboriginal School	1
Raukkan Aboriginal School	1
Smith Creek Primary School	1
Smithfield Plains Primary School	1
Terowie Rural School	1
Warriappendi School	1
Watarru Anangu School	1
Whyalla Stuart Primary School	1
Willsden Primary School	1
Yalata Anangu School	1
Adelaide Secondary School of English	2
Cambrai Area School	2
Elizabeth Special School	2
Flaxmill Primary School	2
Gilles Plains Primary School	2
Lonsdale Heights Primary School	2
Murray Bridge Special School	2
Nangwarry Primary School	2
Northfield Primary School	2
O'Sullivan Beach Primary School	2
Port Augusta Special School	2
Port Germein Primary School	2
Port Lincoln Special School	2
Swan Reach Area School	2
Tarpeena Primary School	2
Thebarton Senior College	2
Wallaroo Primary School	2
Wasleys Primary School	2
Winkie Primary School	2
Aldinga Primary School	3

Blair Athol Primary School	3
Brahma Lodge Primary School	3
Cadell Primary School	3
Christie Downs Special School	3
Enfield Primary School	3
Evanston Primary School	3
Gepps Cross Senior School	3
Hamley Bridge Primary School	3
Jervois Primary School	3
Kapunda Primary School	3
Keller Road Primary School	3
Koolunga Primary School	3
Lake Wangary Primary School	3
Morphett Vale West Primary School	3
Mount Burr Primary School	3
Owen Primary School	3
Port Elliot Primary School	3
Port Pirie Special School	3
Sedan Primary School	3
The Grove Education Centre	3
Whyalla Special School	3
Allendale East Area School	4
Beachport Primary School	4
Blanchetown Primary School	4
Blyth Primary School	4
Boorowie Primary School	4
Cowell Area School	4
East Murray Area School	4
Elliston Area School	4
Gordon Education Centre	4
Hillcrest Primary School	4
Ingle Farm East Primary School	4
Kalangadoo Primary School	4
Mallala Primary School	4
Marden Senior College	4
Mount Barker South Primary School	4
Mount Pleasant Primary School	4
Noarlunga Primary School	4
Palmer Primary School	4
Para Vista Primary School	4
Pimpala Primary School	4
Port Kenny Primary School	4
Riverland Special School	4
Salisbury Downs Primary School	4
Salt Creek Primary School	4
Tarlee Primary School	4
Two Wells Primary School	4
Yankalilla Area School	4
Yunta Rural School	4

(Continued on next page)

Schools not receiving IMS services in 2006 (continued)

School Name	IED
Angle Vale Primary School	5
Blakeview Primary School	5
Coonalpyn Primary School	5
Dernancourt Primary School	5
Flinders Park Primary School	5
Gawler Primary School	5
Glencoe Central Primary School	5
Hewett Primary School	5
Kangaroo Inn Area School	5
Karoonda Area School	5
Kilparrin Teachingch & Assessment School & Services	5
Kongorong Primary School	5
Lock Area School	5
Macclesfield Primary School	5
Manoora Primary School	5
Melrose Primary School	5
Modbury Special School	5
Morphett Vale East Primary School	5
Nairne Primary School	5
Port Neill Primary School	5
Regency Park School	5
Riverton and District High School	5
Robe Primary School	5
Robertstown Primary School	5
Saddleworth Primary School	5
Salisbury Park Primary School	5
Seaford K-7 Birth -Y7 Campus	5
Settlers Farm Primary School	5
Spalding Primary School	5
Tantanoola Primary School	5
Truro Primary School	5
Ungarra Primary School	5
Wharminda Primary School	5
Ashford Special School	6
Birdwood High School	6
Bute Primary School	6
Callington Primary School	6
Cleve Area School	6
Compton Primary School	6
Fairview Park Primary School	6
Gawler East Primary School	6
Greenock Primary School	6
Greenwith Primary School	6
Hahndorf Primary School	6
Hallett Cove South Primary School	6
Kensington Centre	6
Keyneton Primary School	6
Light Pass Primary School	6

Lyndoch Primary School	6
Mintaro Farrell Flat Primary School	6
Padthaway Primary School	6
Plympton Primary School	6
Redwood Park Primary School	6
Rendelsham Primary School	6
Reynella East Primary School	6
Roseworthy Primary School	6
SA School for Vision Impaired	6
Sheidow Park Primary School	6
Springton Primary School	6
Surrey Downs R-7 School	6
Thorndon Park Primary School	6
Trinity Gardens Primary School	6
Williamstown Primary School	6
Woodcroft Primary School	6
Aberfoyle Park - Heysen PS	7
Aldgate Primary School	7
Australian Science & Mathematics School	7
Basket Range Primary School	7
Braeview Primary School	7
Bridgewater Primary School	7
Echunga Primary School	7
Glenburnie Primary School	7
Goodwood Primary School	7
Hallett Cove East Primary School	7
Karkoo Primary School	7
Littlehampton Primary School	7
Lockleys North Primary School	7
Mawson Lakes School	7
Mil Lel Primary School	7
Moculta Primary School	7
Rosedale Primary School	7
Sandy Creek Primary School	7
Scott Creek Primary School	7
St Leonards Primary School	7
Uraidla Primary School	7
Woodend Primary School	7
Wynn Vale Primary School	7

Total: 184 schools not receiving IMS services

For DECS schools in 2006:

Receiving IMS services
(excluding junior primary) 373

Not receiving IMS services 184

Junior primary schools 48

Total of all DECS schools 605

APPENDIX H IMS Schools and students by Index of Educational Disadvantage (IED) and School Card

Schools receiving IMS services, compared to all schools, by Index of Educational Disadvantage (IED) in 2006

IED	Schools receiving IMS services	%	All schools	%
1	16	4	45	8
2	56	15	75	13
3	46	12	68	12
4	54	15	82	15
5	83	22	116	21
6	56	15	87	16
7	61	16	84	15
Totals	372	100	557	100

Note that the above figures do not include junior primary schools, which are not eligible for IMS services.

All schools with enrolments from 3-12	557
Junior primary schools	<u>48</u>
Total of all DECS schools in 2006	605

Students receiving IMS services compared with all students, by School Card holder (SCH) and Index of Educational Disadvantage (IED) in 2006

IED	IMS students			All students		
	numbers	SCH	%	numbers	SCH	%
1	128	54	42	6286	5193	83
2	1053	384	37	23064	13052	57
3	799	213	27	16453	6883	42
4	1334	339	25	22908	8869	39
5	1656	307	18	31976	8523	27
6	1521	250	16	30858	7121	23
7	2077	242	12	35277	5454	15
Totals:	8568	1789	21	166822	55095	33

Note that student numbers are derived from the DECS Term 3 census for 2006. School Card numbers are from the DECS School Card database, which records all School Card approvals for anytime in 2006. School Card holders who left school during the first half of 2006 would not be recorded in the Term 3 census. This could explain some of the large difference between the % of School Card holders receiving IMS instruction and the % of School Card holders in all students, in categories 1, 2 and 3.

APPENDIX I 1 Submissions received

	<u>Surveys</u>	<u>Other written submissions</u>
Students	196	3
DECS, IMS staff member	31	14
School teacher or coordinator	134	1
School support staff member	16	0
School leadership member	98	30
Parent/caregiver	420	69
Other	<u>52</u>	<u>1</u>
	947	118

Total submissions: 1065

Appendix I 2 List of major contributors

Australian Education Union
 Australian Music Association
 Australian Society for Music Education
 Elder Conservatorium, University of Adelaide
 Executive Director, Early Childhood and Statewide Services
 Friends of Instrumental Music Service
 Instrumental Music Service Coordinators (North and South)
 Instrumental Music Service Manager DECS Music Programs
 Instrumental Music Service Managers (North and South)
 Instrumental Music Service Staff Meeting
 Instrumental Music Service Staff Representative Groups (North and South)
 Musica Con Moto
 Musicorp (private music providers)
 Music. Play for Life
 Numerous Instrumental Music Teachers
 President, SA Small Schools Association
 Principals and Heads of Music, Special Interest Music Centres (SIMC)
 SA Area School Principals Association
 SA Association of School Parents' Clubs Inc.
 SA Association of State School Organisations Inc.
 SA Primary Principals Association
 SA Secondary Principals Association
 Superintendent, Early Childhood

APPENDIX I 3 List of schools visited

Ardtornish Primary School (serviced by Musicorp)
Fremont Elizabeth City High School
Meningie Area School
Mt. Gambier North Primary School
Mulga Street Primary School
Norwood Primary School (Primary School String Orchestra)

APPENDIX I 4 Student interviews

Fremont Elizabeth City High School (High School and local feeder Primary School students)
Meningie Area School
Mt. Gambier North Primary School
Primary School String Orchestra (based at Norwood Primary School)

APPENDIX J Examination Panel members

Mr. Robin Anderson
Former Primary School Principal, DECS
Examination Chairperson

Mr Gino DeGennaro
Deputy Chief Executive, Resources (Project sponsor)

Ms Sherry Thompson
Executive Director, Early Childhood and Statewide Services (Project sponsor)

Ms. Trish Winter
Assistant Director, Disability and Statewide Services
DECS

Ms. Ewa Swiecicka
Director, Prudential Management and Internal Audit
DECS

Mr. John Liddle
Disability and Statewide Services
Executive Officer