

QUESTION 10

COMPARED TO THE PREVIOUS PERIOD, ARE SCHOOL MUSIC PROGRAMS CONSTRAINED OR SUPPORTED BY: A) AVAILABILITY OF TRAINED MUSIC TEACHERS, AND B) ADEQUACY OF MUSIC FACILITIES, EQUIPMENT, TEACHING MATERIALS?

10.1 Australian Capital Territory

The lack of readily available data has made it impossible to make any kind of quantitative comparisons regarding the availability of music teachers and resources in relation to previous years.

Until 1989, the ACT was administered by the Commonwealth Government, after which time it has been governed by the ACT Legislative Assembly. From 1974 until 1989 education was administered by the Commonwealth through its ACT Schools Authority under the *ACT Education Act* (1937) and the *ACT Schools Authority Act* (1976). In 2000, the then-Minister for Education commissioned a review of legislation, which recommended these acts be repealed and a single new act replace them. This has not yet occurred.

Records from the period prior to self-Government in 1989 have proved very difficult to access in the timeframe for this project. However the change-over to self-Government did not produce any major structural changes at the level of individual schools. The concept of school-based management, where individual school boards are primarily responsible for staffing levels and oversight of curriculum at schools, was well entrenched as far back as the *ACT Education Act* (1937).

The overall impression gained is that the number of trained teachers and the amount of resources available is struggling to keep up with the growth in population and the popularity of music education with ACT families, especially in government schools.

The ACT has the highest proportion of school children of all Australian states in the ACT learning musical instruments (22%, Cultural Ministers' Council statistics 2001) as well as overall participation by schoolchildren in organized arts and crafts activities equal to that of sport. The main community music organization serving young people, the Canberra Youth Music, has some 400 students in 14 orchestras, choirs and concert bands which represents the highest per capita membership of any such organisation in Australia.

Despite this massive community support, the teaching of music in ACT Government schools appears to be suffering from the lack of central planning and organisation. The major problems fall into two areas: dispute over teaching methods in primary schools, and lack of curriculum focus and resources at the secondary level.

Primary Music Education

Despite the apparent numerical support in the schools themselves, the Instrumental Music Program is not well supported amongst professional instrumental teachers outside the Department of Education, Family and Youth Services, especially staff at the ANU's School of Music.

The type of group instrumental teaching method used in the IMP is used extensively in primary schools the USA and Japan with demonstrable success. However in these places the method it is better resourced, in that it uses specialist teachers with training in the technique of each of the instruments they are expected to teach, and in most cases, daily classes for each student.

Where the great difficulty arises, and where many senior professional instrumental teachers take issue, is that the Instrumental Music Program (a) does not provide an adequate foundation in instrumental technique for many students, and (b) creates a mindset that individual tuition is not necessary. This results in many students either having to go back to the beginning to learn the technical fundamentals when they go to a private teacher after finishing primary school, or giving up in frustration because their progress is slowed by lack of proper playing technique.

Another controversial issue is that primary students taking private instrumental lessons are excluded from participation in the IMP. The IMP's pedagogical foundation is as a group instrumental teaching program, rather than being a 'school band', and that all the students, at least in the early stages, progress at the same rate. According to the IMP's website, schools utilising the IMP are expected to form a separate School Band that includes both IMP and non-IMP students; however this practice does not appear to be widely implanted.

Outside the IMP, there are two choices for ACT primary schools. One is the Ainslie School model, and the other is the completely independent path. The Ainslie School program, which has been run at the school by the Canberra School of Music (SoM) for more than ten years and justifiably lauded and greatly appreciated by the school community. It is fundamentally a choral program. It was originally designed to be a pilot program to be purchased by other schools. That this has not occurred in any other schools after all this time indicates that resourcing is an issue. Staff from the SoM Ainslie School program are, however, currently being offered to provide in-service training to staff in all government primary schools.

Secondary Music Education

Despite the participation in instrumental music in primary schools, it is disturbing to discover that no ACT Government High School has an orchestra, and that only two ACT Government High Schools - Lyneham and Calwell - have on-line instrumental music program (although Campbell is starting in 2003).

While a number of secondary schools have bands, there is patently a lack of curriculum focus. It is important to note that music education has important differences to other arts, and the current Creative Arts Curriculum Framework overall

seems flawed. Activities like the Rock Eisteddfod appear to take up much of the energy of Secondary school performing arts departments. Worthy though it may be, the Rock Eisteddfod is a soft option and without long-term strategic educational aims.

In most other states, the district high schools are all streamed for music. That is, the primary schools all have ensemble music tuition – voice, woodwind, brass and/or strings, and the high school will have choir, band, or orchestra as appropriate to its feeder schools. This is further extended by the Scholarship Music Schools. In the ACT, high schools which have IMP feeder schools are merely ‘encouraged’ to develop ensemble music programs, and former IMP students may find their district high school has no ensemble music program at all.

The current school-based-management regime, by making the structure, or even presence, of a music program solely the choice of the school, makes it almost impossible for a coherent design for music education to be developed and implemented. The former Minister for Education, Mr Stefaniak, admitted last year that ‘it is difficult to calculate the actual expenditure on music education in the Government school system.’

10.2 New South Wales

Since 1993, the reports to the NSW State Parliament by the Department of School Education (DSE), the Department of Education and Training (DET), and the Performance Audit Report entitled Department of Education and Training: The Report under Section 18A of the *Education Reform Act* (1999) provide relevant information in answer to this question.

The DSE Report in 1993 state that Objective 1 is ‘to develop in students the knowledge, skills and attitudes required in the key learning areas to enhance their quality of life and contribution to society’ (p.22). KLA profiles are flagged but there is no mention of the Creative Arts, let alone music, in the Report or in the index. The 1994 Department of School Education Report celebrates the establishment of ‘a major consultancy network based on the eight KLAs’ (p.24) and among the documents produced were the year 7 KLAs. In 1995 there was a change of government in NSW. In 1996, the DSE Report included a section entitled ‘Student achievement in the arts and debating’ (p.36). The Report mentioned the community support of school concerts and musicals, the work of the Performing Arts Unit, the NSW Public Schools Symphony Orchestral International Tour, the Talent Development Project, the Schools Spectacular, the Festival of Instrumental Music and the Choral Concerts of the NSW Public Schools and the NSW Secondary Schools. None of these Reports addresses issues of teaching.

In 1998, another Report, *DET: The Schools Accountability and Improvement Model* made a series of observations pertinent to this question. The Auditor observed that ‘the current system (of staffing) operates on the basis that there is no difference in the effectiveness of teachers. This is at odds with research findings.’ (p.61). The Report also observed that ‘external examinations in primary school currently focus on proficiency in basic literacy and numeracy’ (p.69, footnote 57). It suggested that consideration be given to measuring skills in a broader range of KLAs than literacy

and numeracy, and measuring higher level thinking skills. One further observation concerned the types of indicators (some 19 of them) considered for mandatory reporting in annual school reports. These included student cognitive achievement in external tests (overall and in KLAs), time allocation to KLAs (where possible), and staff qualifications and experience. These three indicators were among a group of eight that were asterisked. The footnote explained that 'the Department currently requests schools to report on those classes of indicators marked with an asterisk if significant to them. Schools write reports in their own way commenting only on what the principal and the evaluation committee consider significant. The definition of 'significant' is 'not consistent between schools' (p.86). The 1998 DET Report includes a featured section on 'Quality Teachers' (pp.92-95). The availability of teachers of specific subjects is not part of the Report. However, the Staff Training and Development section includes a summary of Creative and Performing Arts teacher training, mentioning inter-district arts education programs, conferences, workshops and HSC study days. The Minister's Report (Overview) in 1999 included a section on the Arts (p.6). It mentioned syllabus development (*K-6 Syllabus in Creative Arts*, still in draft at that time; and the *Stage 6, for years 11 and 12, in Music*) and celebrating student achievement in the arts through such programs as the Encore Concert (of HSC music student exemplary performances and compositions).

The DET Report for 1999 moved beyond the celebration of showcase events and discussed the close work of the 26 arts consultants with teachers and students to improve classroom learning (p.47). The Report also highlighted the production of new and innovative teaching resources in music that were distributed to schools. The Department's 15 statewide performing ensembles were celebrated. In 1999, creative and performing arts programs had an international profile as part of the Olympic Arts Festivals. Curriculum support for music in 1999 was designed to foster singing as a focus for learning music in primary schools. 'Sing 2001', an innovative choral music project for students in years 5-12, involved the establishment of district choirs. The Report also continued a focus on 'ensuring quality teacher education' (p.123) leading towards the Ramsey Review.

In considering the Departmental and Ministerial Reports, not only have school music programs in NSW grown and developed but the level of reporting on them has similarly increased. The availability of trained music teachers supports a range of initiatives in high schools. There is also evidence of an underpinning belief that showcase events which feature the talent of high schools students arise from good classroom programs. There is evidence of Departmental support for teachers through the provision of resources and arts consultants. The situation with primary school teachers is less straightforward, but there is evidence that the focus on literacy and numeracy has created some tension with staff developments in music as a component of creative arts. In 1988, Hoermann expressed the view that the problems of classroom primary music education would not change 'as long as the employing authorities fail to indicate to the training institutions the level of music teaching ability required for the primary teacher' (p.316). This remains the case. Graduates from several universities, moving into their first employment in primary schools, report anecdotally that they are asked to teach literacy, numeracy and social skills and nothing else.

Within the last ten years a significant addition to resources in NSW schools has been computer-based technology for music. Professional development, mandatory syllabus statements and the requirements of music education courses for graduate teachers have ensured greater understanding and utilisation of this technology as a tool in music pedagogy.

10.3 Northern Territory

In relation to the issue of school music programs being constrained or supported by the availability of trained music teachers, there is not *much* difference between the availability of qualified music teachers to school music programs now from the situation ten to fifteen years ago in the NT, but from my observations, if there has been a trend, we are slightly less well off.

Not many teachers of music in Northern Territory schools are graduates of and/or trained in the Territory, but this was also the case fifteen years ago. Secondary students who have advanced in music to year 12 level in NT schools tend to be fairly high achievers who seek academic courses in universities in southern states—representing a significant ‘brain drain’—and often do not return. Most of our music teachers have either arrived in the NT with possibly some music skills amongst their other general teaching qualifications, or have been recruited from southern states. In the last two years the number of school principals asking for information and assistance in finding a music teacher for their school has increased. Only last term, one Darwin primary school with a fairly well-established whole-school music program, lost its music specialist to a generalist position, and sought a musician to replace her. By chance an English backpacker arrived in town and gave her credentials to the Department with a view to supply teaching for a term. With sponsorship from the school mentioned, that teacher’s position will be extended to the end of 2002, when her work permit expires. This is a fairly ‘normal’ scenario.

One aspect of the way in which educational trends and ‘reviews’ have affected the delivery of curriculum over the last ten years has been the disappearance of the required minimum time allocation for teaching the arts in primary schools.

The Revised Primary Core Curriculum document reworked in 1987 and current for ten years, stipulated that the Arts should take up a minimum of 2 hours and 30 minutes of teaching time in primary schools. Although this was strictly only a ‘recommended’ minimum, and although music was only one of the arts disciplines, the recommended minimum represented a benchmark of arts teaching desirability—indeed, it represented something of an imperative. Furthermore, teachers who were avowedly reluctant to teach in any of the arts would often try music before any other discipline.

Another trend that has adversely affected the number of teachers teaching music in primary schools over the last few years has been the decline in system-supported subject-orientated professional development courses. Until 1998 a calendar of in-service courses was published annually to which curriculum officers/advisers contributed. Courses in every subject area were listed and teachers subscribed to those which they felt would meet areas of need in their teaching. The Music Adviser

during the late 80s and early 90s ran centrally-based professional development courses every year for generalist classroom teachers which attempted to strengthen teachers' own music knowledge and skills, and their music teaching skills. It could be argued that this kind of in-service training for teachers provided a fairly artificial and short-term injection of music awareness and good intentions, but significant, though patchy, musical activity in schools ensued, and a network of like-minded enthusiasts developed.

Thus, although non-music-specialist teachers were not much more capable of teaching music ten years ago than now and there may not have been more trained music teachers available, more were attempting to 'give it a go'.

A random sample of 15 schools in urban Darwin illustrates this. In a list of schools the presence of either a resident music 'specialist' or a generalist teacher teaching music to several classes is noted in 1996 and 2002. The 'drop-in' music teachers between the two dates can be observed:

Table 10.1
Music Staffing at Fifteen Randomly Selected Darwin Schools

Randomly-selected Darwin Schools	Music Specialist		Musically-capable teacher of some classes	
	1996	2002	1996	2002
Alawa			*	*
Driver	*		*	*
Howard Springs	*			*
Humpty Doo	*	*		
Larrakeyah		*	*	
Leanyer	*	*		
Malak	*		*	
Manunda Tce			*	*
Millner			*	*
Nakara	*	*	*	*
Nightciff	*		*	*
Parap	*	*		
Wagaman		*	*	
Wanguri	*			
Woodroffe			*	

The trends mentioned above were only part a wide-ranging review undertaken by the NT Department of Education in 1998 encapsulated in a report: *Schools—Our Focus: Shaping Territory Education*. The review initiated:

- rationalisation of the school curriculum
- a renewed emphasis on literacy and numeracy
- elimination of all subject area PEOs (Principal Education Officers) except in English and Maths and the disbanding of all SACs and sub-SACs with the intention that all development work associated with curriculum be conducted

on a project basis, related to system-wide priorities (especially in literacy and numeracy) set by the Board of Studies

- espousal of the principles of Outcome-Based Education
- the demise of the Time Allocations policy (of recommended minimums), in favour of a more flexible approach, in accordance with the new emphasis on outcomes and cross-curricular programming
- the introduction of a huge emphasis on computers in education and the decision to invest massive resources in IT.

The current approach to implementing the Arts in primary classes as espoused in the new NT Curriculum Framework is an extension and refinement of the policy articulated in the Arts Learning Area Statement of 1999:

The Arts are taught by generalist teachers at the primary level and it would be unrealistic to suggest that all Arts forms can be taught in the weekly primary program. Therefore a holistic approach to teaching the Arts in primary school that brings together understandings... is recommended. This can be achieved by teaching through a Combined Arts model which facilitates links to be made across all the Arts forms.

Thus the trend towards a decreasing 'availability of trained music teachers' is partly caused by the argument in Education Department documents that they are not actually needed—arts education should be implemented by generalists.

In response to the decline in skilled music educators in the general teaching pool, the Northern Territory Music School has adopted a more pro-active approach to servicing schools' music educational needs.

- The NT Music School has increased the size and strength of its class/curriculum music advisory team which is attempting to provide more intensive in-service training than in the past, and assertively demonstrating new pedagogical approaches which embed musical learning into any area of the curriculum, in accordance with advice in the new Framework document.
- The number of instrumental teachers in the NT Music School who provide music instruction to children in many schools in the NT, has increased in the last five years, especially in regions other than Darwin.

The increased activity and higher profile of the Music School's provision of Music instruction services has tended to 'cushion' the effect of the decline in numbers of trained music teachers in schools, and has actually filled some gaps.

In general music teaching facilities and equipment have improved in NT schools, especially in high schools over the past decade.

Primary Schools

- Most primary schools across the NT have benefitted in the last 12 months from the 'LATIS' scheme ('Learning and Technology In Schools') by which the Education Department has rolled out \$5 million worth of new computers and related hardware.

High Schools

- Buildings—of seventeen urban high schools in the NT (Junior high and/or secondary) over the last fifteen years five have had major structural additions or alterations to provide for bigger music teaching areas, more practice rooms etc.
- Equipment—seven schools have spent several thousands of dollars on instruments, amplifiers etc, (only one school common to both groups).
- Computers—all of the schools have spent thousands of dollars upgrading their computers, setting up computer labs, computer networks, and software.

These developments have established many new learning environments in schools that would support bigger and more adventurous music programs. Computer stations are, of course, ideal for accommodating music learning software through which individuals, small groups, or whole classes can learn. One draw-back is that teachers themselves are not always skilled or knowledgeable enough to exploit the potential of new technologies, or encourage their students to reap the full benefit of this equipment in the field of music instruction.

10.4 Queensland

Regarding the supply of teachers, universities in Queensland appear to be producing enough music teachers to meet the demands of classroom programs at present. In recent years instrumental teachers have been university trained, but many in the system are not, and to meet the demand performers without education degrees are still being employed. Overall, the quality of new teachers is higher than ever and they have a broader range of practical skills and philosophical perspectives. Given an aging teaching population, it is likely that there will be significant demand in the next decade for teachers in Queensland. Current university training programs are yet to account for this, and have their hands tied due to rigid student number allocations from the federal government and within their institutions. A persistent problem reported by tertiary training institutions is the lack of schools able/willing to take student teachers for their school practice requirements. A shortfall in this area of 8% is reported by Queensland University of Technology.

Resources available to support music programs vary widely across the state, although there is a fairly clear divide between government and non-government schools in the capacity to access resources and funds. The government schools tend to operate within more rigid (and often more limited) budgetary structures and have less capacity to raise funds. The scarcity of resources is not new but the allocation processes are shifting. Schools in Queensland, like other states, are shifting to a more autonomous management structure that provides opportunities for reallocation of funds within a school and for grant-based funding direct to programs. This puts greater pressure on the music staff to advocate for resources, but also offers opportunities to the more entrepreneurial music teacher.

10.5 South Australia

As evidenced by data provided by David Hendry, Human Resources Placement Officer with DECS, the availability of trained music teachers is not an issue in South Australia. In fact, the state appears to have a surplus. What is an issue is whether schools wish to employ trained music teachers as part of their staff and their decision will determine whether or not music instruction will exist within the school. Evidence has already been cited that the number of trained music teachers being employed by schools is decreasing. Factors specific to this state, such as the influence of the national curriculum (where music is one of five other arts areas), Partnerships 21, the SACSA framework, lack of music specialists as advisers for the Arts within DECS, the reduction of music as part of tertiary training for generalist teachers, the swing of interest towards literacy, numeracy, mandatory LOTE and Information Technology programs, the diminution of IMS and the growth of and encouragement by DECS towards outsourcing music instruction do not encourage an optimistic view to music education's future in this state.

The last decade has seen reductions in funding to music education within government schools. Prior to 1989, there was a Music Branch funded by the state government through the Education Department consisting of trained, seconded music advisers who assisted and encouraged teachers and promoted music in schools and a resource centre with a librarian who helped meet teachers' needs. The disbanding of the Music Branch saw the end of seconded advisers, the resource centre and the dispersal of all of its material. During the 1990s, the instrumental service was severely reduced. Following expressions of community concern with the cuts to Instrumental Music Service, the government made a commitment to reviewing the provision of music education and a group representing the interests of parents, principals, primary and secondary teachers, private providers, IMS staff and Special Interest Music Centre representatives was convened in 1996 to help develop a strategic plan for music education. Stephen Blight was appointed to finalise the strategic plan and a Forum with representatives from all sectors of music education and industry met regularly over a period of two years. A strategic plan was finally developed in 1999 and priorities were submitted to the Chief Executive. Soon after submission, the Music Forum was informed that there was no money available to implement it. Details of the strategic plan remain confidential.

By contrast, according to Barbara Sedgeley, Independent Schools have improved their facilities in the last decade. Indeed, many independent schools are now building purpose-built music centres and a number have built performance venues. Barbara Sedgeley believes that there has been a greater keenness to focus on music because of its advantages in promoting positive public relations, which in turn assists in ensuring enrolments in Independent Schools. The rise in interest in stage bands and 'baby boomer music' she believes is attributable in part to the taste of the current parent generation who choose the school and pay the fees. While Independent schools are loosely basing their curriculum on the SACSA Framework, their freedom to choose their own curriculum appears to favour music. Enrolments at Independent and Catholic schools have increased at the expense of government schools, with the exception of the Special Interest Music Centres where interest is growing.

10.6 Tasmania

Senior personnel in the government school sector indicate some difficulties in finding suitably qualified teachers for short term replacement of teachers on leave. Anecdotal evidence points to music teachers being expected to produce performances and results as in previous years with a slow but continuous erosion of resources including staff time and funding for other purposes

The Department of Education instituted a series of rolling priorities for 3 years in each of the Key Learning Areas in the late 1990s. This resulted in the employment of an 'Arts' officer in each of the then 7 education districts. Special programs were conducted but there was not an equal participation in all arts area or by students in the district. Project outcomes included production of audio CDs and building of marimbas but few long-term benefits.

Since the introduction of the National Curriculum in 1995, and the subsequent grouping of music, visual art, drama, dance and media into 'The Arts', there are more teachers employed in The Arts but spread over a more wide ranging curriculum. The Senior Curriculum Officer (Arts) estimates that the ratio of teachers to students in music has remained constant since that time.

10.7 Victoria

Anecdotal evidence suggests that there is a shortage of trained music teachers available for schools in all sectors. Similarly, while research by Lierse (1999b) suggested that in the period 1989 to 1995, there was a slight increase in the number of instrumental music teachers in Victoria, now only has this growth now slowed, but also it is inadequate to sustain instrumental music in the state. Lierse observes, in fact, that in her survey of principals and music coordinators who had an instrumental music program running at their school, 'more than 64 per cent of principals responded that they did not have sufficient music teachers to run their program effectively or meet the needs of their students.'

Lierse (1999b) also observed that a relatively large number of schools in rural and regional Victoria are without a music program, and that in many cases, this was because qualified staff were not available. She quotes a variety of explanations from schools, including:

'The school is too small. No trained teacher.'

'Unavailability of qualified, competent staff.'

'Initial inability to obtain a music teacher.'

'Early in 1994 a music teacher was shared with a neighbouring school but on her resignation there was no replacement.'

A small sample of Music Directors of Independent Schools were generally satisfied with the current situation although some felt that they were not keeping up with advances in technology.

10.8 Western Australia

Anecdotal evidence was collected from senior music educators in Perth in order to obtain data for this question. There has been no recent research completed as a guide to the answering of this question. However, feedback supported the view that schools at Early Childhood, Primary and Secondary levels are better served now by the availability of qualified teachers, in terms of both quality and number. There is a current shortage of brass teachers, and of teachers who are prepared to teach in the more remote areas of Western Australia.

Facilities in secondary schools have improved markedly in the non-government sector and in some selected government schools, but overall much remains to be done to provide adequate facilities – both buildings and equipment. Over the last 40 years, facilities have improved greatly, but in the case of the government sector, this has only occurred in selected secondary schools.

In relation to recruitment of teachers and in-service professional development support, anecdotal evidence provided by senior teachers and tertiary music education lecturers highlighted the following issues regarding the changes that have taken place in the recruitment of music teachers for state schools and in-service support given to these teachers. Much of the in-service support available for teachers is now provided by professional organisations, for example, ASME's WA State Chapter, Orff Association, Dalcroze Society, Suzuki Association and others. Other relevant aspects include that:

- appointments to school teaching positions are now commonly made via computer selection (as opposed to personal interview which sought to match, more closely, the particular pedagogical strengths of the music teacher with the job position requirement);
- in the late 1980s Music Branch Consultants in each school district were disbanded: prior to this there had been seven consultants all of whom provided in-service support for music teachers both at primary and secondary levels; and
- currently there are two curriculum officers specifically for The Arts with the WA Department of Education—the 'Senior Curriculum Officer' is based formally with the Head Office of the WA Department of Education, and the 'Curriculum Officer–The Arts' is formally based with the WA Curriculum Council (a separate division within the Department of Education).

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

10.9.1 State Findings

Australian Capital Territory

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in the ACT are:

- Although the ACT has the highest proportion of children learning musical instruments of any Australian state or territory, the human and physical resources (the number of musically-trained teachers and funding for physical infrastructure—presumably specialised music equipment and teaching space) is ‘struggling to keep up with the growth in population and the popularity of music education with ACT families, especially in government schools’.
- In the primary school sector, the principle problems are associated with the teaching of instrumental music. Because of the group instrumental music method adopted for the government schools’ Instrumental Music Program and the lack of adequate support for this method in terms of specific training in instrumental techniques for teachers and daily classes for students, many students are not receiving an adequate foundation in the technique of their instrument. Moreover, primary students who are learning instruments privately outside of the IMP are excluded from participation in school band activities which schools participating in the IMP are meant to from but rarely do.
- Despite the operation of the IMP in many primary schools, at the secondary school level, there are currently no government secondary schools that have established a school orchestra (although some have school bands) and there are only two secondary schools that have ‘online’—this is, timetabled—instrumental music classes. One of the major problems in this regard appears to be the lack of an adequate curriculum focus for instrumental music in government secondary schools and in this respect the current Arts Curriculum Framework ‘seems flawed’.

New South Wales

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in NSW are:

- There has been a commendable growth in school music programs, particularly in secondary schools in NSW, and there appears to be a good supply of specialist music teachers to support a range of music education initiatives in high schools.
- However, the situation in primary schools, where it is still the expectation that generalist primary teachers will provide classroom music instruction, is that ‘employing authorities fail to indicate to the training institutions the level of music teaching ability required for the primary teacher’ (Hoermann 1988). Accordingly there appears to be a mismatch between the expected music teaching competencies of generalist primary teachers and the amount of music curriculum studies that they receive during their pre-service courses. This situation is exacerbated by the current focus on the teaching of basic numeracy and literacy in primary schools, which means that, not only is the principal focus of teachers’ work on numeracy and literacy but, with the expansion of what is considered to constitute Arts Education following the 1995 National Curriculum Statements and Profiles for the Arts, music has

effectively been downgraded as part of the core curriculum in NSW government primary schools.

Northern Territory

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in the Northern Territory are:

- Although there has been a decline in the availability of qualified music teachers in the Northern Territory, there has been relatively little change in the situation over the past fifteen years or so. There appears to be a shortage of qualified music teachers and this is typified by the ‘brain drain’ of more musically-talented secondary school students to other states for tertiary music studies.
- One aspect of major concern is the disappearance of the required minimum time allocation for teaching the arts—and by extension, the teaching of music—in primary schools. The Revised Primary Core Curriculum document of 1987 stipulated that the Arts should take up a recommended minimum of 2.5 hours of teaching time per week in primary schools. In the process of various reviews, this recommended minimum has tended to be left behind.
- There has also been a decline in system-supported subject orientated professional development courses that has had considerable impact on primary music teaching.
- There has also been a decline in the number of trained music teachers in primary schools that has largely resulted from Education Department policy which has effectively suggested that, if arts education curriculum is implemented by generalist teachers, there should be no need for specialist teachers.
- A counter to the trend towards music being taught in primary schools by generalist teachers has been the role of the Northern Territory Schools of Music which has increased the size and strength of its music advisory team. The NT Music School (which is supported by the Education Department) has provided more intensive professional development courses than in the past, has been more assertive in promoting new pedagogical approaches, and has increased its provision of music instruction to children in schools, particularly those in the Darwin area in order to ‘cushion’ the effect of declining numbers of trained music teachers in primary schools.
- A positive aspect of school music education in Northern Territory government schools has been a considerable improvement in music teaching facilities and equipment over the past decade. Primary schools have benefited from the provision of computer equipment and secondary schools—particularly five of the seventeen government high schools in urban areas—have had major structural additions to provide enhanced music facilities and seven schools have had major music equipment purchases. All schools have benefited from computer hardware and software upgrading.

Queensland

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in Queensland are:

- Universities appear to be producing sufficient music education graduates to meet demands for classroom music teachers in Queensland. However, there appears to be a reluctance on the part of schools to accommodate music teacher education students for practical teaching experience and some universities are experiencing shortfalls in the available placements for their students.
- Scarcity of resources remains an issue particularly in Queensland government schools but, with the shift to a more autonomous management system for schools, there is now greater onus on music teachers for gaining the funds necessary for implementation of music programs.

South Australia

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in South Australia are:

- There does not appear to be a problem with the availability of trained music teachers for employment in South Australian schools. Rather, there appears to be a problem in relation to whether or not government schools wish to employ music teachers to teach music to their students. There are several factors which discourage schools from employing specialist music teachers; these include the influence of the 1995 National Curriculum Statement and Profiles on the Arts (which has effectively downgraded the status of music in schools), increased focus on numeracy and literacy, introduction of LOTE and Information Technology programs as mandatory, the diminution of the function and presumably also the funding of Instrumental Music Service and, because there are insufficient *instrumental* teachers provided by DECS, many schools which decide that instrumental teaching is a priority, are employing private instrumental music teachers.
- In contrast to the government school sector, independent schools are able to respond more readily to music education needs both in terms of staffing and of facilities and equipment. Independent schools, while basing their music curricula on the SACSA Framework, have greater autonomy in implementing music curriculum than the government school sector.

Tasmania

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in Tasmania are:

- There appear to be some problems in locating suitably qualified music teachers for short-term replacements.
- Despite the grouping of music with four other arts forms as a result of the 1995 National Curriculum Statement and Profiles on the Arts, there are more teachers employed in Tasmanian schools but they are spread over a more wide-ranging curriculum and there have been Arts Curriculum Officers

appointed to each of the seven education districts in Tasmania. However, it is estimated that there has been no significant change in the teacher: student ratio for music as a result of the 1995 reforms.

Victoria

The principal issue in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in Victoria is:

- There is evidence to suggest that there is currently a shortage of qualified music teachers for schools in all sectors.

Western Australia

The principal issues in relation to the supply of specialist music teachers and the adequacy of music facilities, equipment etc. that have emerged in Western Australia are:

- Schools at all levels and in all sectors are now better served by the availability of qualified music teachers, although there is currently a shortage of brass teachers.
- Facilities for music education in secondary schools have improved markedly in non-government schools and in some government schools but there are still deficiencies in both teaching spaces and equipment.
- In relation to the recruitment of new teachers and the provision of professional development for music teachers, the following have emerged as significant issues:
 - Most of the professional development of music teachers is undertaken by professional associations such as ASME and ‘method’ associations.
 - Appointment of new teachers is now commonly undertaken by computer-based selection methods that means that particular pedagogical strengths that a music teacher may potentially bring to a position are not considered.
 - There has been a loss in the number of curriculum support staff available for music education. During the 1980s, there were Music Branch consultants in each school district. The present situation is that there are only two curriculum officers for The Arts who may or may not have expertise in music.

10.9.2 Indications of State and/or National Trends

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

One of these issues is a long-standing one—namely the mismatch between the expectation, particularly of government primary schools, that classroom music should be taught by generalist primary school teachers. In reality this does not occur as it should in several states—in New South Wales, to some extent at least in the Northern

Territory and South Australia, and in Victoria. The chief problems associated with this issue are:

- There is a mismatch between the amount—in terms of time allocation and therefore of curriculum content of music curriculum studies undertaken by prospective teachers in their pre-service teacher education courses and the expectations of education authorities and/or the school in relation to classroom music teaching
- There is also a lack of teacher professional development opportunities particularly for primary school music teachers with many states adopting the policy of leaving in-service education to teacher professional associations to provide
- Related in part at least to the lack of teacher professional development is a decline in the availability of curriculum support staff; evidence was presented that Music Branch or similar curriculum support had been dispensed with and, although there have been some appointments of Arts Curriculum Officers (such as in Western Australia), these appointments are often non-music specific.
- While there is a policy in place that classroom music teaching at the primary level should be undertaken by generalist teachers, the argument for the provision of musically-qualified teachers to ensure that music teaching takes place loses creditability.
- The frequently referred to ‘over-crowded curriculum’ at the primary school level which has seen the introduction of new curriculum areas such as mandatory LOTE or Information Technology has resulted in less time being available for class music teaching; in addition, the inclusion of five art forms (or strands) instead of the traditional two (Music and Visual Art) has resulted not only in a further decline in the available time for teaching music but has had repercussions for teacher education where many institutions have felt compelled to introduce a fuller range of arts areas to their arts curriculum studies unit(s).

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

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