



Education and Training Committee

Inquiry into the extent, benefits and potential of music education in Victorian schools

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Committee membership

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Deputy Chair from 27 June 2013

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Mr Nazih Elasmr MLC

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Member from 3 September 2013

Mr Brad Battin MP
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Functions of the Committee

The functions of the Education and Training Committee are set out in section 9 of the *Parliamentary Committees Act 2003* (Vic). That section states:

The functions of the Education and Training Committee are, if so required or permitted under this Act, to inquire into, consider and report to the Parliament on any proposal, matter or thing concerned with education or training.

Terms of reference

The following reference was made by the Legislative Assembly on 23 October 2012:

That, under section 33 of the *Parliamentary Committees Act 2003*, an inquiry into the extent, benefits and potential of music education in Victorian schools be referred to the Education and Training Committee for consideration and report no later than 30 September 2013, including:

Evidence supporting music education in schools

- (1) benefits to society and to individual students wanting to pursue music as a career;
- (2) general benefits to students as a result of music education;
- (3) benefits to student academic performance as a result of music education;

Current provision of music education in Victoria

- (4) music education provided through specific funding for music education;
- (5) music education provided through non-specific funding, for example, general Student Resource Package funding;
- (6) music education provided through parent contribution;
- (7) the extent and quality of music education provision in Victorian schools;

Future optimum provision of music education in Victorian schools

- (8) optimum governance and oversight arrangements;
- (9) optimum use of targeted funding;
- (10) optimum balance of central mandates and supports; and
- (11) optimum balance of music specific funding, non-music specific funding and parent contribution.

The reporting date was extended to 13 November 2013 by resolution of the Legislative Assembly on 17 September 2013.

Chair's foreword

As a society, we value music for the richness and joy that it brings into our lives. Music plays an especially valuable role in the lives of children: young children learn and play through music and older children use music to carve out their identity and express feelings and emotions.

School provides the opportunity for young people to receive a formal music education and participate in co-curricular activities such as music lessons, choirs and ensembles. A quality music education at school provides the basis for Victorians to make, play or appreciate music throughout life.

This report on the Education and Training Committee's Inquiry into the Extent, Benefits and Potential of Music Education in Victorian Schools represents the considered synthesis of the Inquiry's rich harvest of information and opinion. It thus provides an in-depth analysis of the current state of school music education in Victoria. The evidence presented to this Inquiry shows there is room to improve music education within Victorian government schools. The Committee heard that while some government primary schools offer high quality music education programs, there is significant variation in the quality of music programs across the state.

Whilst the Committee found that the quality of music education is generally higher within the secondary school sector, there are a number of further opportunities to strengthen the provision with respect to classroom and instrumental music.

The seventeen (17) recommendations in this report provide a framework for ensuring that all Victorian students have the opportunity to experience a meaningful music education whilst at school. Key recommendations include, a state-wide music education policy, a promotion plan to increase awareness about the benefits of music education amongst school leaders and teachers and increased training and support for teachers, particularly music teaching at the primary school level.

On behalf of the members of the Education and Training Committee, I thank the many individuals and organisations—students, parents, teachers, school leaders, instrumental music teachers, arts organisations and others—for their participation and contribution to this Inquiry. In particular, the Committee appreciates the hospitality of the schools who hosted the Committee's visits. Visiting these schools enabled the Committee to witness the passion and talent that the students at these schools have for music education.

I assumed the role of Chair of the Education and Training Committee in late June 2013. By this time the Inquiry and its reporting were highly advanced. The previous Chair and his Committee had already called for submissions, presided over nine days of public hearings in Melbourne and two days of regional hearings in Mildura, visited four schools and held seven stakeholder forums. The report was largely formulated by the previous Committee, and so I would like to recognise the excellent contributions made by the former Committee members, Mr David Southwick MP (Chair), Ms Gayle Tierney MP (Deputy Chair) and Ms Elizabeth Miller MP, and the continuing Committee members, Mr Peter Crisp MP and Mr Nazih Elasmr MLC. These members were responsible for carrying out the extensive research and consultation process and I commend them on their excellent work which laid the foundation for this report.

I would like to sincerely thank the new Committee members, Mr Colin Brooks MP (Deputy Chair), Ms Amanda Millar MLC and also Mr Brad Battin MP, who was a member of the Committee from August to September 2013, for quickly familiarising themselves with the subject matter of this Inquiry and their work in producing this report,

The members of the Committee's Secretariat, Ms Kerryn Riseley, (now the immediate past Executive Officer), Ms Anita Madden and Ms Stephanie Dodds have undertaken this project with dedication and genuine interest in the task. Each member has worked hard to produce this splendid outcome. I wish to thank the team for their professionalism and their conscientious approach to this project. In particular, I acknowledge the contribution of Ms Madden, the Committee's Research Officer, who has worked assiduously to produce a high quality report, of which all Committee members can be proud. As I assumed the role of Chair at a time when the report was quite advanced, I particularly appreciated the support the staff provided to me during this period of transition and familiarisation.

The Committee has a new Executive Officer since 14th October, Mr Michael Baker who has quickly assumed responsibility for the finalisation and production of this report. I thank him for his efforts.

There is much focus in educational circles on the need to lift student numeracy and literacy levels. Whilst this is important, it would be unfortunate if we became so narrowly focused on these outcomes that we sidelined the role of music in our schools. Indeed, this report demonstrates that music and the Arts can play an important role in engaging students at school, as well as lifting student performance and overall wellbeing.

Clearly music education should be an integral part of every child's education wherever and whenever possible. As a society we will be all the richer for cultivating a love and understanding of music within the next generation. It is with this in mind, that I commend the Committee's final report to the Victorian Parliament.

A handwritten signature in blue ink, reading 'Jan Kronberg'. The signature is fluid and cursive, with a large, sweeping initial 'J'.

Jan Kronberg MLC
Chair

Executive summary

Music is an integral part of the society we live in, providing a vehicle through which humans can communicate, express emotions and increase their sense of self and cultural identity. Music education ensures that music can flourish within our society by providing widespread appreciation and understanding of music, as well as training our future musicians.

This report highlights the importance of music education in our schools. It demonstrates that music is a uniquely important art form and that music education has wide-ranging benefits for students, schools and the wider community.

The Committee's Inquiry focused on the music education offered from Foundation to Year 12 in Victorian government schools. The two broad categories of music education discussed in detail in the report are classroom music education and co-curricular music programs.

In framing its response to this Inquiry, the Committee was guided by the belief that music education should be an essential element of every child's education. In practice, this means that all primary school students should receive a meaningful music education and secondary school students should have the opportunity to participate in music education if they choose.

The work of the Committee provides a valuable opportunity to realise the full potential of music education within our schools. The implementation of the recommendations in this report will ensure that all Victorian school students have the chance to share in the challenge and joy of making and learning about music.

The value and benefits of music education

The research and stakeholder evidence about the value and benefits of music education provides a compelling case in favour of ensuring that every student has access to a meaningful music education.

Many stakeholders in the Inquiry felt that music should be taught in schools because of its intrinsic value. The Committee heard that music is an art form that can communicate the depth of human emotions and transform the way in which we experience the world. Learning music at school provides children with the foundation to play and enjoy music in their adult life.

In addition to its intrinsic value, music and music education have many additional benefits for Victorian students, schools and the wider community. These additional benefits serve to strengthen the case for ensuring that all students receive a quality school music education. For example, the Committee's investigations demonstrate that:

- music education can enhance student engagement and wellbeing; personal and social development; and possibly contribute to learning in other subjects areas
- music education can benefit schools by increasing their status in the community and by encouraging a cohesive school community

- music has economic, cultural and social benefits for the wider community including, providing a pathway to employment in a range of occupations; increasing cultural vibrancy; and contributing to greater cross-cultural understanding and appreciation.

The adequacy of current music education provision in Victoria

A key focus of the Inquiry was on the quality and accessibility of school music education in Victoria.

Under the current curriculum framework, all schools are expected to deliver music education from Foundation to Year 4. From Years 5 to 10, schools are expected to deliver the Arts, but there is no requirement that this include music.

Schools can also choose to provide co-curricular music activities such as instrumental music lessons, ensembles and choirs. These activities operate outside of the core curriculum and are optional for students.

Within the primary school sector, the Committee found that the quality of classroom music programs vary significantly across the state, with some schools offering specialist music classes, while others offer only token musical experiences. Primary schools regularly offer co-curricular music activities for students. However, instrumental music lessons are often only provided to students on a user-pays basis.

The quality of classroom music programs at the secondary school level is generally stronger. However, the evidence indicates that not all students have the opportunity to participate in a sequential music education from Years 7 to 12. Most government secondary schools in Victoria offer optional instrumental music programs to students on a subsidised basis.

The available evidence also suggests that not all students have equitable access to music education in Victoria. The Committee found that rural and regional students and students from low socioeconomic backgrounds find it more difficult to access a strong music education. However, the Committee was encouraged to find that there are a number of organisations working to improve access to music education for these students.

The Committee identified that there are a number of student cohorts that may particularly benefit from learning music. These cohorts are Indigenous students, gifted and talented students and students with disabilities. The Committee concludes that there are varying levels of music education provision for these students and that there is potential to enhance these provisions in Victoria.

The Committee's task of assessing the adequacy of music education provision in Victoria was hindered by the lack of data collected by the Department of Education and Early Childhood Development (DEECD). In response, the Committee recommends that data on music education provision be regularly collected to enable the Victorian Government to evaluate the impact of the measures put in place as a result of this report.

Providing a strong foundation for school music education in Victoria

The Committee considers that music education in Victoria needs to be underpinned by strong support and guidance from the Victorian Government and school leaders.

At present, there is no policy guidance on the provision of music education in Victoria. The Committee believes there would be benefit in the Victorian Government developing a music education strategy to guide the delivery of school music education. This strategy would provide a basis for the Victorian Government to implement the recommendations in this report and ensure there is a coordinated approach to improving school music education.

The Committee also identified that many school leaders and teachers in government schools do not fully appreciate the benefits of music education. This is in contrast with the independent school sector, which generally accords a high status to music education. To address this issue, the Committee recommends that the Victorian Government develops a promotion plan to communicate the benefits of music education to school leaders and teachers.

The Committee has also made a number of key recommendations aimed at providing a strong foundation for school music education in Victoria. These recommendations include ensuring schools have adequate facilities and equipment to deliver music education and supporting a network of lighthouse secondary schools across the state that are able to deliver strong classroom and instrumental music programs from Years 7 to 12.

Improving the provision of classroom music education

The evidence to the Inquiry suggested that a strong focus needs to be placed on improving classroom music education in primary schools. While some primary schools deliver a high quality music education, the quality of programs is highly variable across the state.

The Committee concludes that a greater focus on teacher education and training is needed to address the capacity of primary schools to deliver a quality music education in primary schools. Key recommendations with respect to this are highlighted in the next section.

More broadly, stakeholders in the Inquiry identified the role of music in the curriculum as influencing the availability of music education in schools. Music is currently one of six subjects within the Arts domain of the AusVELS and stakeholders noted that this grouping has placed pressure on the delivery of music education in schools, particularly at the primary school level.

The Committee found that the current curriculum can provide a sound basis for a meaningful music education, but that many schools lack the capacity to fully realise this potential. In response, the Committee recommends developing a guide to support schools to deliver a sequential and in-depth music education from Foundation to Year 10.

Supporting Victorian teachers to deliver classroom music education

Teachers play a fundamental role in ensuring that all students receive a quality school music education. Many of the recommendations in this report are designed to encourage and support Victorian teachers to deliver a meaningful music education.

The quality of music education within Victorian government primary schools varies significantly from school to school. A key reason for this variability is that schools differ in their approach to music education, with some schools using specialist music teachers or external organisations to deliver music lessons, whereas other schools rely on primary classroom teachers to teach music as part of the curriculum. At the secondary level, music is generally taught by a specialist.

The Committee considers the question of who should be responsible for teaching music within primary schools in detail in the report and concludes that there is a role for both specialist music teachers and primary classroom teachers to deliver music education.

The Committee supports the use of specialist music teachers in schools but believes that it should be a matter for individual schools to decide whether they employ a music specialist. However, the Committee considers that promoting the benefits of music education to school leaders will encourage more schools to employ a specialist music teacher.

The Committee found that many primary classroom teachers lack the skills and confidence to deliver quality music education because they have had limited opportunity to study music in their initial teacher training.

The Committee makes a number of recommendations which aim to equip primary classroom teachers with the skills and confidence to integrate music education into the curriculum, including using the voice and other instruments. Major recommendations in this regard include providing more options for pre-service teachers to study music education while at university, as well as in their early years of teaching and providing increased access to professional learning and support for all primary classroom teachers.

This report also identifies that primary classroom teachers and specialist music teachers in rural and regional areas face greater difficulties accessing musical professional learning activities. The Committee recommends that the Victorian Government takes steps to support the provision of increased music professional learning opportunities for these teachers and, in particular, notes the potential of technology to increase the accessibility of professional learning activities.

Curriculum resources also play an important role in supporting teachers to deliver a quality music education. The Committee identified that new resources are being developed by the Victorian Curriculum and Assessment Authority to help schools integrate the Arts into the curriculum and there is potential to highlight this work in the proposed music education guide for schools.

Strengthening instrumental music in schools

Having the opportunity to learn and play an instrument is an important part of a holistic music education.

The Committee found that there is further scope to incorporate the voice and other instruments such as recorders and ukuleles into the primary school curriculum so that all primary school students have the opportunity to experience instrumental music.

There is a strong focus on instrumental music at the secondary school level in Victoria. The most popular instruments studied by Victorian senior secondary students are the voice, guitar, piano, violin and drums.¹ The Victorian Government provides funding to most government secondary schools for teaching instruments through the Instrumental Music Program. The Committee firmly believes that the Victorian Government should continue to support this popular and successful program into the future.

The Committee identified that secondary schools without an instrumental music program can find it difficult to establish a program from scratch. The Committee recommends that these schools be given additional support to help grow an instrumental music program to ensure equality of access for all secondary school students.

Currently, the DEECD regions are responsible for allocating Instrumental Music Program funding to government secondary schools. While this approach is generally working well, the Committee identified that there is inconsistency in how this funding is allocated by the regions. To remedy this, the Committee recommends developing a set of consistent criteria for DEECD regions to use.

Supporting instrumental music teachers to deliver instrumental music programs

There are many instrumental music teachers working in schools across Victoria and they play a valuable role in the education system. Their job often involves working across multiple schools and working additional hours to ensure that students have the opportunity to participate in instrumental music lessons, ensembles and performances.

Many instrumental music teachers are dissatisfied with recent changes to how their positions are classified in schools by the Victorian Institute of Teaching. In response, the Committee recommends that further work be done to encourage instrumental music teachers to obtain a teaching qualification where this is needed and also to provide additional guidance to schools about how instrumental music teachers should be classified.

Some schools use a clustering arrangement to employ instrumental music teachers, which is known as a base school model. The Committee found that the base school model needs to be reviewed to ensure that base schools are not disadvantaged when a teacher is found to be in excess of a non-base school's requirements.

¹ Letter from Chief Executive Officer, Victorian Curriculum and Assessment Authority, to Chair, Victorian Parliament Education and Training Committee, 27 August 2013, 7.

List of key findings

Chapter 1: Introduction

1. Music is widely considered to be an essential part of every child's learning.
2. The evidence to this Inquiry shows there is a strong desire in the community to see music education play a more central role in Victorian schools.
3. Despite several comprehensive reports on music education at both the state and national level, there have been few substantive improvements to the quality and provision of school music education in Victoria over the past two decades.

Chapter 2: The value and benefits of music education

4. Music has an integral role in children's lives. Research has found that Australian children highly value their participation in the Arts.
5. Music is an essential element of a child's education because of its intrinsic value and role in developing the whole child.
6. In addition to the intrinsic value of learning about music, music education can have other benefits for students, including enhanced student engagement and wellbeing; increased personal and social development; and possibly contributing to learning in other subject areas.
7. Music education can benefit schools by increasing their status in the community and by promoting a cohesive school community.
8. Music has economic, cultural and social benefits for the wider community. These benefits include providing employment in a range of occupations; enhancing cultural vibrancy; and contributing to greater cross-cultural understanding and appreciation.

Chapter 3: An overview of school music education in Victoria

9. AusVELS provides a framework for the delivery of classroom music education from Foundation to Year 10.
10. Senior secondary students can choose to study music as part of their VCE or through the VET in Schools program.
11. Victorian schools have significant autonomy to determine how they achieve the expectations set out in the AusVELS and therefore there is variation between schools about how music programs are offered.
12. The limited data on the provision of music education in schools makes it difficult to determine the scope of music education in Victoria. Anecdotal evidence suggests that many government primary schools in Victoria do not offer a specialist music program. The evidence indicates that there are more opportunities for Victorian students to study music at government secondary schools.

13. Both primary and secondary schools regularly offer co-curricular instrumental music activities for students such as music lessons, ensembles, bands and choirs.
14. The Victorian Government provides funding through the Strategic Partnerships Program for not-for-profit organisations to deliver learning programs to students and professional learning for teachers in relation to music.
15. Victoria's independent and Catholic schools also provide music education, but the Committee received limited evidence about music education in these sectors.

Chapter 4: The future direction of school music education in Victoria

16. A quality music education involves sequential and in-depth learning, delivered by skilled and confident teachers.
17. The evidence to this Inquiry suggests that there is significant variation in the quality of music programs between schools and that many Victorian primary school students miss out on a quality classroom music education.
18. The quality of teaching of classroom and instrumental music programs at the secondary school level is generally stronger than in primary schools. However, not all students have the opportunity to study a sequential music education from Years 7 to 12.
19. The availability of facilities and equipment to support a quality music education varies between schools.
20. Students in rural and regional Victoria and students from financially disadvantaged backgrounds face greater challenges in accessing a quality music education. However, there are some excellent organisations working to improve access to music education for these students.
21. Indigenous students, gifted and talented students and students with disabilities have unique learning needs with respect to music education. There are varying levels of music education provision for these students and there is the potential to enhance these provisions in Victoria.
22. The Victorian Government needs to develop a music education strategy to ensure that all Victorian students can have the opportunity to experience a quality school music education program.
23. The value of music education is not well understood by all schools. The Victorian Government needs to better promote the benefits of music education to all school leaders and teachers.
24. The grouping of music in the Arts domain and the crowded curriculum have led to some schools placing less priority on the delivery of music education.
25. The current curriculum can provide a sound basis for a sequential and in-depth music education, however schools and teachers require greater support to realise this potential.
26. Families and the wider community play a critical role in supporting the music education of young people.

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27. The available research and evidence suggests that many government primary schools in Victoria do not employ a specialist music teacher.
28. Budget constraints are one of the reasons that more primary schools do not employ a specialist music teacher. In addition, primary schools in rural and regional areas sometimes struggle to recruit specialist music teachers.
29. There was strong support among contributors to this Inquiry for music being taught by a specialist teacher at the primary level.
30. There are opportunities to encourage and support primary classroom teachers with an interest or background in music to become specialist music teachers.
31. Primary classroom teachers also have an important role in delivering music education. At the moment lack of skills and confidence are major barriers to classroom teachers teaching music as part of the curriculum.
32. The evidence suggests that the current primary pre-service teacher training courses do not adequately equip teachers to deliver music education in their classrooms. There is potential to provide more opportunity to study music education as part of pre-service teacher training.
33. There are a range of quality professional learning offerings in music currently available for generalist and specialist teachers at both the primary and secondary levels.
34. There are opportunities to improve teacher professional learning and support with respect to music education by better coordinating available opportunities, encouraging schools to work together to share teaching and curriculum resources, increasing access to external specialist support and providing targeted professional learning opportunities to graduate primary school teachers.
35. Teachers in rural and regional areas can find it difficult to access professional learning activities. More needs to be done to make music professional learning opportunities more accessible to these teachers, including the increased use of technology.
36. There are a range of curriculum resources currently available to support teachers at both primary and secondary schools to deliver music education. New resources are being developed to support the rollout of the Arts domain of the Australian Curriculum.

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38. Most government secondary schools in Victoria offer optional instrumental music programs and receive specific funding from the Victorian Government to support these programs.

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41. Secondary schools without an instrumental music program can find it difficult to grow a program from scratch under the current system of allocating funding and require greater support.
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Glossary

ACMF	Australian Children’s Music Foundation, a national organisation that provides free weekly music tuition to students in selected schools and juvenile justice centres across Australia.
aMuse	Association of Music Educators, a professional association of music educators.
Arts domain	A learning area within AusVELS which is comprised of music, art, dance, drama, media and visual communication.
AusVELS	The Foundation to Year 10 curriculum in Victoria. The AusVELS is overseen by the Victorian Curriculum and Assessment Authority.
Base school model	A system used to employ instrumental music teachers in clusters of government secondary schools. Under the model, an instrumental music teacher is employed by one school, the base school, which is responsible for providing administrative support to the teacher. The teacher spends an agreed amount of time working at schools within the cluster.
DEECD	Department of Education and Early Childhood Development.
IMT	Instrumental music teacher.
Instrumental Music Program	A program by which the Victorian Government makes specific funding available to government secondary schools for teaching instruments.
NAPLAN	National Assessment Program–Literacy and Numeracy. NAPLAN assesses all students in Years 3, 5, 7 and 9 using national tests in literacy and numeracy.
MSO	Melbourne Symphony Orchestra.
SES	Socioeconomic status.
SRP	Student Resource Package, a school’s annual operating budget. It comprises three funding components: student-based funding, school-based funding and funding for targeted initiatives.
Strategic Partnerships Program	A Victorian Government program which provides funding to organisations to deliver learning programs to students and professional learning for teachers.
VAEAI	Victorian Aboriginal Education Association Incorporated, an organisation that represents Victoria’s Indigenous community in relation to education.
VCAA	Victorian Curriculum Assessment Authority, a statutory body which administers Victoria’s curriculum frameworks.

VCASS	Victorian College of the Arts Secondary School, a coeducational specialist government school catering for students in Years 7 to 12 with abilities in dance or music.
VCE	Victorian Certificate of Education, the senior secondary school certificate offered at most Victorian schools and undertaken by the majority of senior secondary students.
VET	Vocational education and training, education and training which has a focus on developing practical work skills.
VIT	Victorian Institute of Teaching, a statutory authority responsible for the regulation of the teaching profession in Victoria.
VMTA	Victorian Music Teachers' Association, the professional association for studio music teachers in Victoria.

Chapter 1: Introduction

Key findings

1. Music is widely considered to be an essential part of every child's learning.
2. The evidence to this Inquiry shows there is a strong desire in the community to see music education play a more central role in Victorian schools.
3. Despite several comprehensive reports on music education at both the state and national level, there have been few substantive improvements to the quality and provision of school music education in Victoria over the past two decades.

Introduction

On 23 October 2012 the Victorian Parliament's Legislative Assembly gave the Education and Training Committee terms of reference to conduct an inquiry into music education. The terms of reference ask the Committee to consider the extent, benefits and potential of music education in Victorian schools.

Music plays a central role in our culture and way of life. It enriches our lives, provides a sense of personal and cultural identity and communicates ideas and emotions in a way that words cannot.

A quality school music education lays the foundation for lifelong participation in music, whether it be making or appreciating music. Music education also helps build and strengthen many of the skills that students increasingly need to prosper in the 21st century workforce, including the ability to create, innovate and collaborate.

The Victorian Government has set an ambitious target to lift the educational performance of Victoria's students to the level of the top performing countries in the next decade. The evidence in this report about the benefits of music education makes a strong case that music, and the Arts more broadly, can make a valuable contribution to achieving this target.

The strong level of interest in this Inquiry indicates a widespread desire in the community to see music education play a more central role in Victorian schools. Unfortunately, the evidence to the Inquiry suggests that there is much work to be done to realise this goal.

During the course of this Inquiry, the Committee heard about many Victorian schools that provide exceptional musical experiences. However, not all schools are operating at this level and many Victorian students in the public education system are missing out on a meaningful music education, particularly during the primary school years. A range of factors are contributing to this problem, including the capacity and confidence of teachers to deliver music education, the place of music in the curriculum and the status of music in schools.

The recommendations in this report endeavour to ensure that every Victorian student receives a sequential and in-depth music education. The Committee's recommendations aim to improve the capacity of primary schools to deliver a quality music education and further strengthen the classroom and instrumental music programs offered by secondary schools.

The Committee's recommendations provide a framework for improving the overall state of music education in Victorian schools. The end result being music is genuinely valued in schools throughout the state.

1.1 The scope of this Inquiry

This section briefly outlines the terms of reference for the Inquiry and explains how the Committee defined the scope of the Inquiry.

1.1.1 Terms of reference

The terms of reference for this Inquiry require the Committee to consider the extent, benefits and potential of music education in Victorian schools and ask the Committee to give particular consideration to:

- the benefits to students and the broader society of school music education
- the extent and quality of music education in Victorian schools
- how music education is provided through the various funding sources in Victorian schools
- the optimum funding and governance arrangements for music education in Victorian schools.

1.1.2 What did the Committee examine?

Music education is the field of study associated with the teaching and learning of music. It enables students to explore, perform, create and study music from different genres, styles and cultures.¹

Music education can occur in many settings, including schools, the community and within the home. This Inquiry is specifically concerned with the music education delivered in Victorian schools from Foundation to Year 12.

Music education is offered across all three school sectors: government, Catholic and independent. The Committee has considered these three sectors in the report when looking at the benefits of music education and identifying examples of effective school music programs.

However, the focus of the report is on the provision of music education within the Victorian government school sector. This is because the vast majority of evidence the Committee received related to the government sector and the state government has limited responsibility for the music education offered within the Catholic and independent school sectors.

There are two broad categories of music education offered in Victorian schools and the report encompasses both forms. The first category is music education which is delivered as part of the core school curriculum. This is commonly referred to as classroom music education in the report.

The second category of music education is co-curricular music education which operates outside the required curriculum and commonly consists of optional activities such as instrumental music lessons, school performances, ensembles and choirs.

¹ Victorian Curriculum and Assessment Authority, *Music: Victorian Certificate of Education study design* (2010), 7. Available at <<http://www.vcaa.vic.edu.au/Documents/vce/music/musicSD2011-2015.pdf>> viewed 22 August 2013.

The term instrumental music is widely referred to in this report. Instrumental music refers to music that is performed by an instrument, including the voice.

1.2 An overview of school music education

The Victorian curriculum, the AusVELS, provides a framework for the delivery of classroom music education from Foundation to Year 10. Music is one of six subjects within the Arts domain of the AusVELS, along with art, dance, drama, media and visual communication.

Currently, schools are required to deliver experiences in music from Foundation to Year 4. However, the AusVELS does not mandate the amount of time that schools should allocate to music and there is currently no requirement for schools to deliver experiences in music after Year 4.

Schools have a high degree of autonomy in how they deliver classroom music education under the AusVELS. Accordingly, there is significant variation between schools in terms of the music education programs they provide, particularly at the primary school level.

This autonomy under the AusVELS means that schools can choose to focus on particular aspects in the curriculum as a way of differentiating themselves from other local schools. For instance, some schools may place a greater priority on music, while others may have a strong focus on another curriculum area, for example science.

Senior secondary students can choose to study music as part of the Victorian Certificate of Education (VCE) or through the Vocational Education and Training (VET) in Schools program. There were approximately 4,700 enrolments in VCE or VET music-related subjects in government schools in 2012.²

Each individual school determines what co-curricular music activities it offers to students. These activities operate outside the AusVELS, but serve to provide students with the opportunity to make music and build on musical skills learnt in the classroom.

Government primary schools do not receive specific funding from the Victorian Government to deliver instrumental music programs. As a result these are commonly offered by primary schools on a user-pays basis.

Government secondary schools receive funding from the Victorian Government to support their instrumental music programs. This enables them to offer instrumental music programs at a heavily subsidised rate or at no cost to students.

Chapter three of the report contains a detailed overview of how school music education is delivered in Victoria.

1.3 The context of this Inquiry

This section explores the context within which this Inquiry takes place.

² Letter from Chief Executive Officer, Victorian Curriculum and Assessment Authority, to Chair, Victorian Parliament Education and Training Committee, 27 August 2013, 2-6.

1.3.1 Music: An essential part of every child's education

In recent years there has been advocacy at both the state and national level drawing attention to the poor state of music education and calling on all schools to offer a meaningful music education. This has been led by stakeholders such as the School Music Action Group, a Victorian advocacy group for school music education, and the Music Council of Australia, the national peak music organisation for Australia.

The strong push to improve music education in schools has been driven by the belief that music education is an essential part of every student's education. Mr Richard Gill, a renowned conductor and the Artistic Director of the Sydney Symphony Orchestra's education program, has been an outspoken advocate on why music needs to be taught in schools. He sums up the importance of teaching music as follows:

We teach music because it is unique and good. We teach music so that children can make their own music. We teach music because it acts in a unique way on the heart, mind, soul and spirit of the child, stimulating thought and imagination in very special ways.³

There is evidence that the broader Australian community shares the belief that music is an important part of a child's education. Household surveys conducted by the Australian Music Association, the industry body for the music products sector, found that 87% of respondents agreed with the statement that music education should be mandatory in Australian schools.⁴ The strong response to the current Inquiry from parents and teachers also attested to the fact that music education is highly valued in the community.

The intrinsic value of music is widely accepted and there is also growing recognition of the additional benefits associated with music education. Australian and international research suggests that music education can have a host of academic, social and emotional flow-on benefits for children.

In particular, a landmark 2012 Australian study by Professor Brian Caldwell, Managing Director and Principal Consultant at Educational Transformations, a Melbourne-based educational consultancy, and Dr Tanya Vaughan, former Senior Consulting Researcher at Educational Transformations, makes a strong case for music and, more broadly, the Arts to be made a priority within schools. This research found that engagement in the Arts, including music, resulted in higher academic grades, literacy results and attendance for primary school students.⁵

Chapter two of this report contains a detailed discussion about the value of music education and its benefits for students, schools and the wider community.

1.3.2 Challenges schools face in delivering music education

The evidence to the current Inquiry suggests that Victorian government schools face a number of challenges with respect to delivering both classroom music education and instrumental music programs. These challenges are briefly discussed in this section and are explored in detail in the report.

³ Richard Gill, 'Music holds key to providing a quality education system', *Sydney Morning Herald*, 12 August 2013. Available at <<http://www.smh.com.au/national/education/music-holds-key-to-providing-a-quality-education-system-20130811-2rpym.html>> viewed 12 August 2013.

⁴ Australian Music Association, *Submission 140*, 6.

⁵ Brian Caldwell and Tanya Vaughan, *Transforming education through the arts* (2012) Routledge, 87.

Challenges delivering classroom music education

It was difficult for the Committee to get an accurate picture of the scope and quality of classroom music education programs operating in Victorian government schools. This is because the Department of Education and Early Childhood Development does not collect data about the number of schools delivering music education from Foundation to Year 10 and the Committee's research indicates that there has not been any comprehensive evaluation of the classroom music programs operating within Victorian primary and secondary schools.

However, the available evidence suggests that many government primary schools do not deliver a sequential and in-depth classroom music education. For example, a 2012 master's thesis by Ms Jennifer Heinrich investigating the provision of music education in regional Victorian primary schools found that a large percentage of these schools do not offer a specialist classroom music program. Ms Heinrich also concluded that many of the classroom music programs that do exist are neither sequential nor taught by qualified staff.⁶

A number of factors were identified as contributing to the ability of schools to offer a meaningful classroom music education in primary schools. However, the main factor was the capacity of primary school teachers to deliver a sequential and in-depth music education.

The evidence painted a more positive picture about the provision and quality of secondary classroom music programs. However, the Committee found evidence that some secondary schools do not offer a sequential music education and that music is under pressure in an increasingly crowded secondary school curriculum.

Chapter four of the report provides an overview of the quality of classroom music education, while chapter five discusses the capacity of primary school teachers to deliver music education.

Challenges delivering instrumental music programs

There is limited information available about the number of primary schools that offer instrumental music programs as part of the co-curriculum. As discussed in section 1.2, it is common for primary schools to offer instrumental music lessons on a user-pays basis and a number of stakeholders raised concerns that the cost of these programs may act as a barrier to participation for students.

The vast majority of government secondary schools receive funding from the Victorian Government to support the delivery of their instrumental music programs. However, the evidence to the Inquiry suggests that schools are increasingly needing to supplement the Instrumental Music Program funding they receive from the Victorian Government with parent contributions and/or funding from the school's global budget.

In addition, the evidence indicates that secondary schools without an instrumental music program find it difficult to grow a program from scratch under the current system of allocating funding and require greater support.

⁶ Jennifer Heinrich, *The provision of classroom music programs to regional Victorian primary schools: A mixed methods study*, thesis for Master of Education, La Trobe University (2012), 13.

The quality of school instrumental music programs is briefly discussed in chapter four of the report and the challenges associated with delivering instrumental music programs are discussed in more detail in chapter six.

1.3.3 The policy context

There are no overarching policies on school music education at either the state or national level. However, there are broader educational reforms being implemented by the Victorian and Australian Governments that will influence the delivery of music education going into the future.

At the state level, the Victorian Government's policy for school education reform, *Towards Victoria as a Learning Community*, contains changes to Victoria's school system aimed at lifting the educational performance of Victoria's students into the global top tier of jurisdictions in the next ten years. Key aspects of the policy include:

- providing schools with greater autonomy to make locally-based decisions
- ensuring there are effective accountability and support mechanisms in place in schools
- building professional teaching practices within schools.⁷

The Victorian Government's focus on greater school autonomy was a relevant consideration for the Committee in shaping findings and recommendations relating to music's role in the curriculum and the role of specialist music teachers in primary schools.

At the national level, all Australian Governments have committed to the development of the Australian Curriculum, with the aim of improving the quality, consistency and transparency of Australia's education system.⁸

Music is part of the Arts domain of the new Australian Curriculum. The current curriculum for the Arts proposes that students have the opportunity to experience arts education across all year levels, and that music be compulsory from Foundation to Year 6. It is expected that the Arts domain of the new Australian Curriculum will be implemented in Victoria in 2014. However, at the time of writing this report, the final version of *The Australian Curriculum: The Arts* had not been published.

The Australian Curriculum has been under development for many years and has been developed in consultation with the Victorian Government. Accordingly, in making recommendations about music's role in the curriculum, the Committee was careful to ensure consistency with the approach set out in the Australian Curriculum.

The Committee notes that the federal election in September 2013 led to a change in government. The Coalition's Policy for Schools: Students First provided that the Coalition would continue to work on the implementation of the Australian Curriculum,

⁷ Department of Education and Early Childhood Development (Victoria), *Towards Victoria as a learning community* (2012), 6-7. Available at

<<http://www.education.vic.gov.au/Documents/about/department/learningcommunity.pdf>> viewed 9 July 2013.

⁸ Assessment and Reporting Authority Australian Curriculum, *The shape of the Australian Curriculum* (2012), 4-5. Available at <http://www.acara.edu.au/verve/_resources/The_Shape_of_the_Australian_Curriculum_V3.pdf> viewed 2 February 2013.

including the Arts.⁹ However, this policy does not specify whether changes will be made to the proposed curriculum for the Arts domain.

1.3.4 What other work has been done in this area?

The quality and provision of music education, and more broadly education in the Arts, has been identified as an issue in several state and national reports.

In 1995 the Senate Environment, Recreation, Communication and the Arts References Committee delivered the report, *Arts education*. Although covering the broader field of the Arts, the report discusses a number of similar issues to the present Inquiry, including the issue of teacher training and professional learning and the priority given to the Arts in the school curriculum.¹⁰

In 2004 the Australian Government commissioned Murdoch University to conduct a review into school music education. The *National review of school music education* was completed in 2005 and identified many challenges and opportunities for school music education across Australia. The review made a strong case for the importance of music in Australian schools. It recommended placing a priority on improving and sustaining the quality and status of music education in schools and providing sufficient funding to support effective music education.¹¹

A workshop was subsequently held to consider the findings from the *National review of school music education* within the Victorian context. Over 100 delegates attended the workshop and this resulted in the formation of the School Music Action Group, which then prepared a comprehensive report from the workshop. The *Victorian music workshop report* recommended a range of actions to improve music education in Victorian schools, with a particular focus on primary music education, pre-service teacher training and raising the status of music.¹²

Despite this work, anecdotal evidence from stakeholders participating in the Committee's Inquiry suggests that there have been few substantive improvements to the provision and quality of school music education in Victoria.¹³ This was the cause of some frustration on the part of these stakeholders, particularly as it was felt that the same challenges had been identified in successive reports.

1.4 The Inquiry process

The Committee called for public submissions to this Inquiry in December 2012. Advertisements appeared in *The Age*, *The Herald Sun* and *The Weekly Times*.

⁹ Liberal Party of Australia and National Party of Australia, *The Coalition's policy for schools: Students first* (2013), 15. Available at <<http://lpaweb-static.s3.amazonaws.com/13-08-29%20The%20Coalition%27s%20Policy%20for%20Schools%20-%20policy%20document.pdf>> viewed 17 September 2013.

¹⁰ Recreation Senate Environment, Communications and the Arts References Committee (Australia), *Arts education* (1995).

¹¹ Robin Pascoe, Sam Leong et al, *National review of school music education: Augmenting the diminished*, report for Department of Education, Science and Training (Australia) (2005), xv.

¹² School Music Action Group, *Victorian music workshop report* (2007), 8-9.

¹³ Kodály Music Education Institute of Australia, *Submission 91*, 12; Ms Cheryl Morrow, *Submission 130*, 4; Ms Marianne Barrow, *Submission 156*, 3; Associate Professor Jane Southcott, Faculty of Education, Monash University, *Submission 170*, 1-2; Emeritus Professor Martin Comte, *Submission 183*, 1; Ms Leanne Johnson, *Submission 69*, 1.

The former Chair of the Committee wrote directly to approximately 200 key stakeholders inviting submissions to the Inquiry. These stakeholders included government agencies, schools, education organisations and arts organisations.

The Committee received 244 submissions. A list of stakeholders who made a submission is at appendix A.

The Committee held nine days of public hearings, commencing in March 2013 and concluding in June 2013. As part of this process, the Committee ran two forums in conjunction with partner organisations: a forum for primary school principals in conjunction with the Victorian Principals Association and a forum for secondary school students in partnership with the Victorian Student Representative Council. The Committee was also privileged to receive oral evidence from visiting British music education expert, Mr David Price. This evidence was further expanded upon when the current Chair of the Committee met with Mr Price in London in July 2013.

The Committee visited three schools as part of the public hearing process: Red Cliffs Secondary College, Meadows Primary School and Blackburn High School. At each school the Committee toured the facilities and conducted public hearings with members of the school community. In addition, the Committee conducted a site visit at McKinnon Secondary College.

To further inform its understanding of music education in a rural and regional context, the Committee held two days of public hearings in Mildura. In addition, in a first for Victorian parliamentary committees, the Committee used information technology to conduct public hearings, holding online forums with staff and students from schools participating in the South Gippsland Cluster Music Program.

Appendix B lists the participants who gave evidence to the Committee at the public hearings. The Committee has identified all school students who gave oral evidence to the Committee by first name only. In addition, where the Committee has relied upon the highly personal evidence of students and parents, this evidence has been de-identified in this report,

The Committee's secretariat conducted a literature review on music education and this research is reflected throughout this report, as well as in the bibliography.

1.5 Outline of this report

This report is divided into six chapters:

- This chapter, chapter one, provides an overview of the Inquiry, including its scope, context and conduct.
- Chapter two discusses the benefits of music education for students, schools and the broader community.
- Chapter three provides an overview of music education in Victoria. It considers the curriculum and funding frameworks, delivery approaches, as well as the key programs and provisions for school music education.
- Chapter four considers whether the current provision of music education is meeting the needs of Victorian students and lays the foundation for an enhanced system of school music education.

- Chapter five focuses on teachers and the education, training and support they need to deliver quality classroom music education in Victorian schools.
- Chapter six looks at instrumental music programs within primary and secondary schools and at issues concerning the instrumental music teacher workforce.

Chapter 2: The value and benefits of music education

Key findings

4. Music has an integral role in children's lives. Research has found that Australian children highly value their participation in the Arts.
5. Music is an essential element of a child's education because of its intrinsic value and role in developing the whole child.
6. In addition to the intrinsic value of learning about music, music education can have other benefits for students, including enhanced student engagement and wellbeing; increased personal and social development; and possibly contributing to learning in other subject areas.
7. Music education can benefit schools by increasing their status in the community and by promoting a cohesive school community.
8. Music has economic, cultural and social benefits for the wider community. These benefits include providing employment in a range of occupations; enhancing cultural vibrancy; and contributing to greater cross-cultural understanding and appreciation.

The value and benefits of music education

Music is an intrinsically valuable art form and it also has important benefits for students, schools and the broader community. This chapter examines the value that education and involvement in music provides to children and also identifies the broader benefits of music education.

2.1 The value of music education

This section looks at the key reasons why music is an important part of every child's education. It explores both the role that music plays in children's lives and the intrinsic value of music.

2.1.1 The role of music in children's lives

Music plays a meaningful part in children's lives. Anyone who has spent time with young children can attest to the fact that they enjoy and respond to music from an early age. Young children also learn and play by making, singing, moving and listening to music.¹⁴

For most children, exposure to music begins at an early age. However, it is often not until children reach school that they have the opportunity to formally learn about music.

Music retains its importance for children as they grow older. It is a key way in which young people express themselves and forge their own identity. For example, Australian teenagers between the ages of 15 to 17 spend an average of an hour each day listening to music or the radio.¹⁵

Research exploring the meaning, value and participation of Australian children in the Arts found that children value their participation in the Arts. For instance, research indicates that Australian students perceive the Arts to have important meaning in their lives as a means of expressing and communicating thoughts and feelings.¹⁶

¹⁴ Patricia Campbell, *Songs in their heads: Music and its meaning in children's lives* (1998) Oxford University Press, 187-189.

¹⁵ Australian Communications and Media Authority, *Trends in media use by children and young people: Insights from the Kaiser Family Foundation's Generation M2 2009 (USA), and results from the ACMA's Media and communications in Australian families 2007* (2010), 24. Available at <http://www.acma.gov.au/webwr/_assets/main/lib310665/trends_in_media_use_by_children_and_young_people.pdf> viewed 6 September 2013.

¹⁶ Australia Council for the Arts, *Education and the Arts research overview: A summary report prepared for the Australia Council for the Arts*, report prepared by Mary Ann Hunter (2005), 13. Available at

Evidence received by the Committee suggests that learning music during childhood provides the foundation for lifelong participation in music. Parents Victoria, an organisation that represents the interests of parents of students in Victorian government schools, noted:

An appreciation of music developed in childhood has lifelong benefits. Music is part of our celebrations, valued in times of stress or loneliness, an aid to relaxation and also in exercise.¹⁷

2.1.2 The intrinsic value of music education

Many stakeholders who participated in this Inquiry emphasised that music should be taught in schools because of its intrinsic value as an art form. The Committee heard that music is an important way of understanding our own humanity and a unique way of communicating and expressing ourselves.

For example, Ms Sharon Meehan, Vice President of Melbourne Youth Music, which delivers a range of ensemble-based music programs to young people throughout Victoria, stated, 'We teach music to students because of its intrinsic value and its immeasurable capacity and potency to act on the heart, mind, spirit and soul of humanity.'¹⁸

Similarly, the Australian College of Educators, the national professional association for the education profession, submitted, 'Music is intrinsically valuable as a unique form of human expression and experience and deserves its place in the curriculum for its own sake.'¹⁹

Several stakeholders also stressed the important role that music education plays in helping to educate the whole child. For instance, Ms Jacoba Thomas, an Instrumental Music Teacher, submitted:

All human beings have some degree of musical capability in the same way that they have some degree of mathematical, linguistic, emotional and social capability. If we do not teach ALL our children music, then we are not teaching the whole person.²⁰

The work of Professor Howard Gardner, Hobbs Professor of Cognition and Education at the Harvard Graduate School of Education and, in particular, his Multiple Intelligence Theory was often cited in support of this point.²¹

<www.australiacouncil.gov.au/__data/assets/pdf_file/0018/34083/EdArts_Research_Overview.pdf> viewed 5 September 2013.

¹⁷ Parents Victoria, *Submission 165*, 2.. See also Ms Vivienne Tate, *Submission 135*, 2.

¹⁸ Ms Sharon Meehan, Vice President, Melbourne Youth Music, *Transcript of evidence*, Melbourne, 15 April 2013, 3. See also Mr Mark Dipnall, *Submission 6*, 1; Mr Mark Dipnall, *Submission 6*, 1; Wangaratta West Primary School, *Submission 21*, 4; Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 3; Ms Cheryl Morrow, *Submission 130*, 3. Mr Adrian Lyons, *Submission 70*, 1; Educational Transformations, *Submission 99*, 1-2; Ms Robin Wright, *Submission 147*, 1; Mr Greig Douglas, *Submission 169*, 1; Professor Tony Gould, Sir Zelman Cowen School of Music, Monash University, *Transcript of evidence*, Melbourne, 9 April 2013, 7; Mr Gareth Husband, *Submission 216*, 1.

¹⁹ Australian College of Educators, *Submission 226*, 4. See also Emeritus Professor Martin Comte, *Submission 183*, 4.

²⁰ Ms Jacoba (Josie) Thomas, *Submission 132*, 4. See also Ms Joanne Dodds, *Submission 158*, 1; Mr Gianni Marinucci, *Submission 10*, 1. Ms Nicola Woolford, *Submission 43*, 1; Ms Belinda Watson, *Submission 166*, 1; Ms Sally Connell, *Submission 194*, 1; Ms Penelope Croucamp, *Submission 224*, 1.

²¹ Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 2; Nossal High School, *Submission 106*, 8; Victorian Music Teachers' Association, *Submission 114*, 3; Ms Rachel Snedden and Ms Fiona Walters, *Submission 126*, 2-3; Ms Jacoba (Josie) Thomas, *Submission 132*,

The Multiple Intelligence Theory contends that all humans have eight unique forms of intelligence: musical; linguistic; logical-mathematical; spatial; bodily-kinesthetic; interpersonal; intrapersonal; and naturalist.²² Musical intelligence is characterised as ‘An ability to produce, remember, and make meaning of different patterns of sound.’²³ Professor Gardner contends that all these intelligences should be recognised and nurtured.²⁴

2.2 The benefits of music education for students

The Committee received an overwhelming amount of evidence from stakeholders about the benefits of music education for students. This section provides an overview of that stakeholder evidence, as well as the research on the benefits of music education. In particular, this section focuses on the benefits of music education on student engagement and wellbeing; personal and social development; and learning in other areas of study.

This section also considers the benefits of music education for students with additional educational needs, namely Indigenous students, gifted and talented students and students with a disability.

2.2.1 The impact of music education on student engagement and wellbeing

Student engagement and wellbeing are crucial elements in effective learning. Engagement refers to ‘the extent to which students identify with and value schooling outcomes, and participate in academic and non-academic school activities.’²⁵ Student wellbeing covers psychological and behavioural indicators such as resilience, attitudes and coping skills.²⁶

A recent Australian study conducted by Professor Brian Caldwell, Managing Director and Principal Consultant at Educational Transformations, a Melbourne-based educational consultancy, and Dr Tanya Vaughan, former Senior Consulting Researcher at Educational Transformations, makes a strong case for the ability of music and arts education to engage students in school and enhance their wellbeing.

The 2011 research was commissioned by The Song Room, a national not-for-profit organisation which delivers music and arts programs to schools in areas of low socioeconomic status (SES). It compared the performance of students in socially disadvantaged primary schools that offered The Song Room’s musical program to

4; Ms Vivienne Tate, *Submission 135*, 2; Ms Marianne Barrow, *Submission 156*, 1-2; Ms Amy Wert, Director Music, Glen Waverly Secondary College, *Submission 174*, 2; Monbulk Primary School, *Submission 188*, 6; Name withheld, *Submission 11*, 1.

²² Robert Sternberg and Scott Barry Kaufman, *The Cambridge handbook of intelligence* (2011) Cambridge University Press, 488.

²³ Sternberg and Kaufman, *The Cambridge handbook of intelligence* (2011) Cambridge University Press.

²⁴ Howard Gardner, *Multiple intelligences: New horizons in theory and practice* (2006) Basic Books, 24.

²⁵ Jon Douglas Willms, *Student engagement at school: A sense of belonging and participation: Results from PISA 2000*, report for Organisation for Economic Co-operation and Development (2003), 8. Available at <<http://www.oecd.org/education/school/programme-for-international-student-assessment-pisa/33689437.pdf>> viewed 26 August 2013.

²⁶ Brian Caldwell and Tanya Vaughan, *Transforming education through the arts* (2012) Routledge, 89.

analogous schools that did not offer the program.²⁷ The findings were published in the book, *Transforming education through the Arts*.

The research identified a number of notable benefits for those students participating in The Song Room program, including:

- There was 65% less absenteeism on the days that The Song Room program was delivered.²⁸
- Students achieved higher grades across the subjects of English, mathematics, science and technology and human society.²⁹
- Students' reading scores in the National Assessment Program—Literacy and Numeracy (NAPLAN) increased by at least a year.³⁰

The study notes that the obvious explanation for the higher academic achievement and NAPLAN scores was the fact that more students came to school on days The Song Room was delivered.³¹ Clearly, students need to be at school in order to learn and this research suggests that music programs can provide students with the incentive to go to school.

Professor Caldwell of Educational Transformations told the Committee that, while there are other activities, like sport, that can also enhance student engagement in school, he believes that the evidence with respect to music is compelling:

So there are many different activities that can increase the engagement of students. But the evidence about music education, I must say, as an independent researcher, when I have seen the evidence I just have to say it is very hard to argue against it.³²

Professor Caldwell and Dr Vaughan also identified that students participating in The Song Room's program had higher overall social and emotional wellbeing and resilience.³³ In particular, the research found differences in the areas of behaviour, social skills, self-esteem, confidence, worry, depression, self-expression and teacher-student relationships.³⁴

Further evidence in support of the ability of music and the Arts to engage students in school is found in a 2011 evaluation published by Arts Victoria on the impact of arts partnerships in Victorian schools. The evaluation found greater levels of student engagement as a result of these partnerships. It is important to note that the partnerships evaluated included programs across the Arts, namely dance, drama, media, music, visual art and/or a combination of these disciplines.

The evaluation found improvements in a range of areas related to student engagement, including:

²⁷ Caldwell and Vaughan, *Transforming education through the arts* (2012) Routledge, 60.

²⁸ Caldwell and Vaughan, *Transforming education through the arts* (2012) Routledge, 84.

²⁹ Caldwell and Vaughan, *Transforming education through the arts* (2012) Routledge, 85.

³⁰ Caldwell and Vaughan, *Transforming education through the arts* (2012) Routledge, 86.

³¹ Caldwell and Vaughan, *Transforming education through the arts* (2012) Routledge, 87.

³² Professor Brian Caldwell, Managing Director and Principal Consultant, Educational Transformations, *Transcript of evidence*, Melbourne, 27 March 2013, 5.

³³ Caldwell and Vaughan, *Transforming education through the arts* (2012) Routledge, 103.

³⁴ Caldwell and Vaughan, *Transforming education through the arts* (2012) Routledge, 103.

- improved student behaviour
- increased student participation
- increased student pride in their school work
- improved attention span, persistence and ability to rise to a challenge
- increased involvement of families and the wider community in students' schooling.³⁵

Both Australian and international studies have also found that music and arts programs can contribute to student social and emotional wellbeing.³⁶

Consistent with this research, the evidence from stakeholders in this Inquiry emphasised that music enhances student social and emotional wellbeing.³⁷ A number of students and parents told the Committee that music was an important outlet for students to express their emotions and cope with the stress they might be experiencing at school (see figure one).

Figure 1: Stakeholder views about the impact of school music education on student wellbeing

Year 11 student	Year 11 student	Parents
'I have suffered from depression and anxiety. I feel that music really got me through a lot of it because it gave me a healthier outlet to what I was feeling. So it is an outlet for me; it lets me express myself ... which is something really important.'	'Music has benefited me a lot recently because the school I go to is very academically focused, so it sometimes gets very stressful, and you are focusing a lot on just getting your work done. In that sense, music has always been like a form for me to vent—you know, go and do something other than work. It is also something that I choose to express myself with.'	'Talking from personal experience, for our children the music programs have allowed them to express their creativity and to develop what they do in a friendly environment ... It provides an important counterpoint to the intensity of some of the science/maths subjects. They return to the classroom fresh and inspired to achieve.'

³⁵ Wesley Imms, Neryl Jeanneret and Jennifer Stevens-Ballenger, *Partnerships between schools and the professional arts sector: Education of impact on student outcomes*, report for Arts Victoria (2011), 6.

³⁶ Eugenia Costa-Giomi, 'Effects of three years of piano instruction on children's academic achievement, social performance and self-esteem' (2004) 32(2) *Psychology of music* 139, 139; Edward Fiske, *Champions of change: The impact of the Arts on learning* (1999) Arts Education Partnership (USA) and President's Committee on the Arts and the Humanities (USA), 69; Australia Council for the Arts, *Education and the Arts research overview: A summary report prepared for the Australia Council for the Arts*, Hunter (2005), 12. Available at <www.australiacouncil.gov.au/_data/assets/pdf_file/0018/34083/EdArts_Research_Overview.pdf> viewed 5 September 2013.

³⁷ Ms Tricia Sargent, *Submission 16*, 1; Ms Nicola Vague, *Submission 17*, 1; Ms Jenny Skinner, Ms Irina Grigoryan et al, *Submission 19*, 1; Ms Nicola Woolford, *Submission 43*, 1; Ms Selene Messinis, *Submission 84*, 1; Mr Steve Nicel, *Submission 88*, 1; Ms Karen Fudge, *Submission 94*, 1; Mr Grant Murphy, *Submission 100*, 1; Mr Bob Wijnschenk, *Submission 115*, 2; Mrs Jenean Chandler, *Submission 120*, 2; Ms Jane Geddes, *Submission 163*, 3; Ms Kate Holmes, *Submission 230*, 1; Ms Moira and Mr Colin Wilkins, *Submission 238*, 1.

2.2.2 The impact of music education on personal and social development

Qualitative research looking into the impact of music and arts education on personal and social development has found that music education has a positive impact on students' personal and social development. For example, the Australia Council commissioned research into the impacts of arts participation on student learning and development and published the findings in a 2005 report, *Education and the Arts research overview*. The report identified a number of personal and social benefits for students through arts participation, including greater self-confidence, enhanced cooperation and collaboration and positive behavioural changes.³⁸

The Committee also received a submission from Professor Jan Carter, Senior Adviser to the Sir Andrew and Lady Fairley Foundation, a philanthropic foundation established to benefit the people and communities of the Greater Shepparton area. The Foundation supports the Heinze Primary School Music Program in Shepparton. An evaluation of the program by La Trobe University in 2013 noted that parents of participating students observed a number of improved personal and social outcomes for their children, including 'more self esteem, persistence and patience, [and a] willingness to 'have a go at something new''.³⁹

A large number of stakeholders in this Inquiry also identified that music education helps students to develop many essential life skills, such as self-discipline, team work, cooperation, confidence and commitment.⁴⁰

A selection of stakeholder views highlighting this contribution is set out in figure two.

2.2.3 The impact of music education on learning in other subject areas

One issue that researchers have given significant attention to is whether music is actually responsible for enhancing abilities in other areas of study. The effect that learning in music might have on other domains (for example verbal ability or maths) is a process known as transfer. There are two types of transfer:

- near transfer, which occurs when the training domain is closely related to the outcomes

³⁸ Australia Council for the Arts, *Education and the Arts research overview: A summary report prepared for the Australia Council for the Arts*, Hunter (2005), 24. Available at <www.australiacouncil.gov.au/__data/assets/pdf_file/0018/34083/EdArts_Research_Overview.pdf> viewed 5 September 2013. See also John Harland, Kay Kinder et al, *Arts education in secondary schools: Effects and effectiveness* (2000) National Foundation for Educational Research, 565-566.

³⁹ Professor Jan Carter, Senior Adviser, Sir Andrew and Lady Fairley Foundation, *Submission 237*, 17.

⁴⁰ Ms Jenny Skinner, Ms Irina Grigoryan et al, *Submission 19*, 1; Ms Kimb Heycox, *Submission 24*, 1; Victorian Jazz Archive, *Submission 34*, 1; Mr Neil Lemmon, *Submission 38*, 1; Ms Amanda Henry, *Submission 63*, 1; Ms Evonne Neal, *Submission 71*, 3; Ms Tracey Boekel, *Submission 98*, 1; Ms Kim Ball, *Submission 112*, 1; Mr Matthew Smith, *Submission 128*, 1; Ms Jane Geddes, *Submission 163*, 3; Victorian Student Representative Council, *Submission 173*, 2; J. Carr, *Submission 206*, 1; Ms Sarah Jane Chapman, *Submission 219*, 1; Ms Cheryl Browne, Parent, Red Cliffs Secondary College, *Transcript of evidence*, Red Cliffs, 2 May 2013, 2; Mr Gerrard Collins, Parent, Red Cliffs Secondary College, *Transcript of evidence*, Red Cliffs, 2 May 2013, 2; Ms Patricia Hill, Parent, Red Cliffs Secondary College, *Transcript of evidence*, Red Cliffs, 2 May 2013, 2; Ms Dianne Muller, *Submission 40*, 1; Mr Greg Cameron, *Submission 41*, 1; Mrs Gillian Lamb, *Submission 46*, 1; Mr Colin Hughes, *Submission 50*, 1.

- far transfer, which occurs when the training domain is distantly related to the outcomes.⁴¹

Figure 2: Stakeholder views on the impact of music education on personal and social development

Year 8 student	Year 11 student	Parents
<p>'[Y]ou also have to use a lot of teamwork and cooperation skills because by yourself you might be a really good player but in order to make the band sound good, you need to understand each other and you need to sort out problems together.'</p>	<p>'[I]t has actually made me a better learner ... When you are playing something completely new and you do not get it, you get really frustrated ... I break it down and I feel that if I can overcome this crazy section in a song, then I can overcome something else just by breaking down and taking some time to think about the things that I am doing.'</p>	<p>'We have observed considerable benefits to our children of the school music program. Access to the school music program has developed and enhanced our children's creativity, self expression, self discipline and teamwork ... We have found that the music program has built confidence in our children, both through their sense of achievement and through the opportunities for public performance.'</p>
<p>Mr Gary McDonald, Instrumental Music Teacher</p>	<p>Ms Suzi Reid, Instrumental Music Teacher</p>	<p>Ms Sally Connell, Instrumental and Classroom Music Teacher</p>
<ul style="list-style-type: none"> • 'Students learn that effort, practice and patience are important and do pay off. They learn that you can't just get what you want straight away, you have to work for it, (Music teaches work ethic.) • Students learn that their element / role is part of something more important, and that they can't go off and do it all by themselves, and that many times they will need other peoples help to get the end result.'⁴² 	<p>'Music has proven to have significant benefits to students. Some of these benefits include ...</p> <ul style="list-style-type: none"> • Sense of belonging to ensembles, particularly important in the teenage years • Commitment to self and to performance groups • Encouraging reliability and consistency • And it is FUN!⁴³ 	<p>'The discipline they learn from being involved as part of ensembles and individually is unprecedented.</p> <p>They learn responsibility, time management, self awareness as well as awareness of others. They learn this by having to remember to bring their instrument and music to rehearsal, practise their part, listen to the teacher and the other members of the ensemble and to work together as well as an enjoyment of music.'⁴⁴</p>

There is evidence supporting near transfer from music to closely related outcomes like enhanced fine motor skills and the ability to recognise pitch.⁴⁵

There are also a range of studies that have found positive relationships between study in music and outcomes that are distantly related such as spatial skills,⁴⁶ verbal skills,⁴⁷

⁴¹ Marie Forgeard, Ellen Winner et al, 'Practicing a music instrument in childhood is associated with enhanced verbal ability and nonverbal reasoning' (2008) 10(3) *Plos One* 1, 1.

⁴² Mr Gary McDonald, *Submission 5*, 3.

⁴³ Ms Suzi Reid, *Submission 155*, 1.

⁴⁴ Ms Sally Connell, *Submission 194*, 1.

⁴⁵ Forgeard, Winner et al, 'Practicing a music instrument in childhood is associated with enhanced verbal ability and nonverbal reasoning' (2008) 10(3) *Plos One* 1, 1.

⁴⁶ Lois Hetland, 'Learning to make music enhances spatial reasoning' (2000) 34(3/4) *Journal of Aesthetic Education* 179, 226; Katie Douglas and David Bilkey, 'Amusia is associated with deficits in spatial processing' (2007) 10(7) *Nature Neuroscience* 915, 915.

mathematical skills,⁴⁸ reading achievement,⁴⁹ overall academic achievement⁵⁰ and IQ.⁵¹

Professor Caldwell of Educational Transformations emphasised that the body of evidence showing these positive associations is very strong with respect to music education:

there is incontrovertible national and international evidence of the benefits of participation in arts education, including music education—indeed, it may well be more powerful for music education than in any other field in the Arts—not only from the intrinsic merits of participation in arts education but also the benefits it brings more widely to learning and personal and social wellbeing.⁵²

As illustrated in figure three, a number of students, parents and teachers also felt that music education provides learning benefits in other subject areas.⁵³

Figure 3: Stakeholder views about the academic benefits of music education

Former student	Parent	Mr Michael Redman, Instrumental Music Teacher
'I think it's pretty well researched the benefits of music kind of affect other areas of your mental learning as well. Like, for example when we're learning rhythms and stuff we're doing some form of mathematics.'	'It is with great pride each year that I look at our highest achieving students ... to note how many have participated in the learning of music at some point in their time at school. My eldest daughter has just completed year 12, and has now been accepted into RMIT Psychology. I believe music played a huge role in her achievements.'	'In general students who learn an instrument do achieve better academic results and are good public speakers. In one school I teach at for the past decade the elected school captains (both male and female) have been instrumental students.' ⁵⁴

However, researchers have also noted that trying to demonstrate that learning in one area is responsible for enhancements in more distantly related outcomes is a difficult task. A 2008 American study on instrumental music training and its associated benefits explained:

⁴⁷ Forgeard, Winner et al, 'Practicing a music instrument in childhood is associated with enhanced verbal ability and nonverbal reasoning' (2008) 10(3) *Plos One* 1, 1.

⁴⁸ Kathryn Vaughn, 'Music and mathematics: Modest support for the oft-claimed relationship' (2000) 34(3/4) *Journal of Aesthetic Education* 149, 163; Fiske, *Champions of change: The impact of the Arts on learning* (1999) Arts Education Partnership (USA) and President's Committee on the Arts and the Humanities (USA), 2.

⁴⁹ Ron Butzlaff, 'Can music be used to teach reading?' (2000) 34(3/4) *Journal of Aesthetic Education* 167, 174.

⁵⁰ Fiske, *Champions of change: The impact of the Arts on learning* (1999) Arts Education Partnership (USA) and President's Committee on the Arts and the Humanities (USA), 2; E. Glenn Schellenberg, 'Long-term positive associations between music lessons and IQ' (2006) 98(2) *Journal of Educational Psychology* 547, 457.

⁵¹ Schellenberg, 'Long-term positive associations between music lessons and IQ' (2006) 98(2) *Journal of Educational Psychology* 547, 457.

⁵² Professor Brian Caldwell, Managing Director and Principal Consultant, Educational Transformations, *Transcript of evidence*, Melbourne, 27 March 2013, 2.

⁵³ Ms Jenny Skinner, Ms Irina Grigoryan et al, *Submission 19*, 1; Ms Erica Sykes, *Submission 31*, 1; Mr Paul Dunn, *Submission 57*, 1; Ms Delia Campbell, *Submission 108*, 2; Mrs Joanne Marchese, *Submission 208*, 1; Ms Moira and Mr Colin Wilkins, *Submission 238*, 1; Ms Heather Penna, Specialist Maths Teacher, Red Cliffs Secondary College, *Transcript of evidence*, Red Cliffs, 2 May 2013, 6-7; Mr Richard McKellar, *Submission 14*, 1; Ms Elissa Nichol, *Submission 190*, 1.

⁵⁴ Mr Michael Redman, *Submission 9*, 1.

it is notoriously difficult to demonstrate far transfer, where the resemblance between training and transfer domains is much less obvious (e.g., learning to read musical rhythm notation and understanding fractions).⁵⁵

The available literature suggests that more research needs to be done before it is possible to conclude that music is directly responsible for many of the improvements in these more distantly related areas (causative), rather than being indirectly related (correlational).⁵⁶

Dr Margaret Osborne, Music Psychology Researcher at The University of Melbourne, provided the following assessment of the available evidence on the associated benefits of music education:

It is a very divided literature in terms of whether music makes you smarter or not. Certainly we know that the skills and abilities most related to music in terms of auditory ability—the ability to hear, the ability to detect sounds and understand speech—are enhanced by learning music. Whether it enhances literacy and numeracy is probably a bit of a stretch, but it also depends on how the program is delivered and how long it is delivered for.⁵⁷

2.2.4 The benefits of music education for students with additional learning needs

During the course of the Inquiry, the Committee identified a number of student cohorts that may particularly benefit from learning music. This section discusses the benefits of music education for Indigenous students, gifted and talented students and students with disabilities.

Indigenous students

There are approximately 9,000 Indigenous students attending school in Victoria.⁵⁸ Department of Education and Early Childhood Development data from 2008 showed that the vast majority of Indigenous students attended government schools and that

⁵⁵ Forgeard, Winner et al, 'Practicing a music instrument in childhood is associated with enhanced verbal ability and nonverbal reasoning' (2008) 10(3) *Plos One* 1, 1. See also Ellen Winner and Monica Cooper, 'Mute those claims: No evidence (yet) for a causal link between arts study and academic achievement' (2000) 34(3/4) *Journal of Aesthetic Education* 11, 67.

⁵⁶ Larry Scripp, 'An overview of research on music and learning' in Richard J. Deasy (ed) *Critical links: Learning in the Arts and student academic and social development* (2002) Arts Education Partnership. Available at <<http://www.gpo.gov/fdsys/pkg/ERIC-ED466413/pdf/ERIC-ED466413.pdf>> viewed 5 September 2013; Forgeard, Winner et al, 'Practicing a music instrument in childhood is associated with enhanced verbal ability and nonverbal reasoning' (2008) 10(3) *Plos One* 1, 2; Winner and Cooper, 'Mute those claims: No evidence (yet) for a causal link between arts study and academic achievement' (2000) 34(3/4) *Journal of Aesthetic Education* 11, 65; Jennifer Heinrich, *The provision of classroom music programs to regional Victorian primary schools: A mixed methods study*, thesis for Master of Education, La Trobe University (2012), 26; Arts Ed Search, *Can music be used to teach reading?*, <<http://www.artsedsearch.org/summaries/can-music-be-used-to-teach-reading?>> viewed 6 September 2013.

⁵⁷ Dr Margaret Osborne, Music Psychology Researcher, The University of Melbourne, *Transcript of evidence*, Broadmeadows, 6 May 2013, 2.

⁵⁸ Australian Bureau of Statistics, *2001.0 – 2011 Census of Population and Housing: Basic Community Profile: Type of educational institution attending (full/part-time student status by age) by sex Aboriginal and Torres Strait Islander Peoples (Indigenous)* (2011). Available under Aboriginal and Torres Strait Islander Peoples (Indigenous) profile at <http://www.censusdata.abs.gov.au/census_services/getproduct/census/2011/communityprofile/2?opendocument&navpos=230> viewed 28 August 2013.

two-thirds of Victorian government schools had at least one Indigenous student enrolled.⁵⁹

The Committee heard that both traditional and contemporary music is a fundamental part of Indigenous culture. Professor Mark Rose, Vice President of the Victorian Aboriginal Education Association Incorporated (VAEAI), an organisation that represents Victoria's Indigenous community in relation to education, explained:

We understand from history that through successive regimes that our people in this state have been forced to migrate to other parts of the country, and the only thing that held our people together, apart from family et cetera, was music ... As we know, contemporary music reinforces identity, promotes cohesion and also promotes a positive perspective of Aboriginal and Torres Strait Islander culture, so the traditional and the contemporary are very important.⁶⁰

Members of Victoria's Indigenous community emphasised the importance of ensuring that Indigenous music is present in schools and the broader community. For example, VAEAI submitted that connecting Indigenous students to their culture in the school environment is critically important for ensuring their engagement at school. VAEAI also noted that this is 'directly and positively correlated to their success in, and completion of, their schooling'.⁶¹

Similarly, Ms Rose Gilby, Chairperson of the Mildura Local Aboriginal Education Consultative Group, which provides advice on education and training at a local level to VAEAI, noted that it is vital that Indigenous students experience their culture as part of their schooling:

It is hard for us to tell our children at home that these things are important when there are no markers within their day-to-day travels, so when they go to school if we are talking about culture and there is no culture in school, then what ... we are saying is very incongruent to what our kids are experiencing on a day-to-day basis.⁶²

Ms Jessie Lloyd, Chief Executive Officer and Artistic Director of Songlines Music Aboriginal Corporation, a Victoria-wide organisation that supports Indigenous youth to develop their music skills, emphasised that Indigenous music programs help to build community pride:

I honestly believe that what we are doing is building cultural pride, community pride. Every time a blackfella is walking down the street and sees a poster of an Aboriginal event, that just goes, 'Yes, I am going to go somewhere, that's my mob'. They go there, they will see family and they will see their artists, and it is something that is ownership. This might be hitting spots that have not been experienced very often over one person's whole life. The more events that we do, the more artists that we put out, the more kids that we get involved through the whole community, it totally ripples through, and I deadset believe it.⁶³

⁵⁹ Department of Education and Early Childhood Development (Victoria), *Wannik: Learning together—Journey to our future* (2008), 8. Available at <<https://www.eduweb.vic.gov.au/edulibrary/public/govrel/Policy/wannik.pdf>> viewed 28 August 2013.

⁶⁰ Professor Mark Rose, Vice President, Victorian Aboriginal Education Association Incorporated, *Transcript of evidence*, Melbourne, 9 April 2013, 3.

⁶¹ Victorian Aboriginal Education Association Incorporated, *Submission 141*, 2.

⁶² Ms Rose Gilby, Chairperson, Mildura Local Aboriginal Education Consultative Group, *Transcript of evidence*, Mildura, 2 May 2013, 2-3.

⁶³ Ms Jessie Lloyd, Chief Executive Officer and Artistic Director, Songlines Aboriginal Music Corporation, *Transcript of evidence*, Melbourne, 9 April 2013, 7.

Research has also shown that arts programs designed for Indigenous students can lead to improved student outcomes. An evaluation of arts programs designed by The Song Room found there was a 5.7% increase in the number of Indigenous students with full school attendance and the gap between Indigenous and non-Indigenous students in NAPLAN literacy results closed significantly.⁶⁴

Gifted and talented students

Music education is important for musically gifted students and also gifted and talented students more generally. The benefits of music education for both groups of students are discussed in this section.

The Committee delivered a report into the education of gifted and talented students in Victoria in June 2012. That report adopted a model which defines giftedness as a natural ability in one or more areas and talent as an outstanding performance in an area or areas.⁶⁵ This model, which was developed by a leading gifted education expert, Professor François Gagné, provides that gifts are transformed into talents through a complex developmental process.⁶⁶

Consistent with this model of giftedness, the Committee heard that it is important to nurture musically gifted students from a young age to enable them to realise their full musical potential. For example, Ms Catherine Lyons, a Specialist Music Teacher, noted that universal music education in schools is needed to ensure that 'the gifted and talented musicians will be discovered, directed towards the best pathways to develop their talent and move into the ranks of the elite performers, and contribute to the global stage'.⁶⁷

The Victorian College of the Arts Secondary School (VCASS), a specialist government secondary school for students in Years 7 to 12 with outstanding talents in dance or music, explained that there is a need to educate and train children who show promise in music education from an early age:

The need for early training, in particular the primary development of the physical and intellectual disciplines required of dancers and musicians, is recognised by many to be greater than for some other forms of artistic endeavour.⁶⁸

Similarly, Mr Chris Earl, an Instrumental Music Teacher, noted that music education needs to be put in place in the early learning years to nurture a student's talent:

Ideally, I would suggest the introduction to music and rhythm should occur at kindergarten level and progress throughout primary level so that a reasonable level of sophistication exists by secondary level and certainly there is no reason to think the attributes of a gifted, talented or advanced musician will only emerge at tertiary level.⁶⁹

⁶⁴ Tanya Vaughan, *Transforming Indigenous education through the Arts*, report for The Song Room (2011), 1-2.

⁶⁵ Victorian Parliament Education and Training Committee, *Inquiry into education of gifted and talented students* (2011), 3.

⁶⁶ François Gagné, 'Transforming gifted into talents: The DMGT as a development theory' in Nicholas Colangelo and Gary Davis (ed) *Handbook of gifted education* (3rd edition, 2003) Pearson Education.

⁶⁷ Ms Catherine Lyons, *Submission 30*, 2.

⁶⁸ Victorian College of the Arts Secondary School, *Submission 107*, 2.

⁶⁹ Mr Chris Earl, *Submission 7*, 8.

In its report on gifted and talented students the Committee also identified that music education has the potential to challenge and stimulate students who are gifted in non-musical areas.⁷⁰ The anecdotal evidence to the Committee in relation to the current Inquiry was also consistent with these report findings.

For example, Ms Cheryl Morrow, an Instrumental Music Teacher and Instrumental Music Coordinator, observed, 'I have come into contact with many high achieving students who have found new challenges and developed increased social connectedness by being involved in instrumental music.'⁷¹

Similarly, Nossal High School, a selective entry secondary school in Berwick, submitted that many of its students have strong musical backgrounds and the school has structured its program to make music a part of the fabric of the school:

while musical ability is not part of the selection process, typically for gifted students, many are also significantly talented or experienced musicians ... Nossal recognised the importance of music as an integral part of the school program and has structured whole year level music programs, optional instrumental and classroom music programs and recreational music opportunities into the fabric of the school.⁷²

Students with a disability

There are more than 100,000 students in Victorian schools who have a disability that may affect their learning ability.⁷³ There are a wide range of disabilities amongst this cohort, including students who are deaf, students who have a learning disability which affects their ability to process information or students with a disability that affects their behaviour.⁷⁴

Music education or music therapy has been associated with a number of benefits for students with disabilities. For example, research suggests that music therapy may help severely disabled students to develop communication skills and may facilitate self-expression amongst students with emotional, learning and behavioural disorders.⁷⁵

Consistent with this research, a number of stakeholders told the Committee that music education can have an enormously positive impact on students with a disability. For example, Ms Fiona Gray, the Music Coordinator at Mildura Specialist School, explained that music provides a form of communication and helps to develop cognitive skills and capacities:

⁷⁰ Victorian Parliament Education and Training Committee, *Inquiry into education of gifted and talented students* (2011), 120.

⁷¹ Ms Cheryl Morrow, *Submission 130*, 6. See also Melbourne Youth Music, *Submission 87*, 3. S39:1

⁷² Nossal High School, *Submission 106*, 3.

⁷³ Victorian Equal Opportunity and Human Rights Commission, *Held back: The experiences of students with disabilities in Victorian schools* (2012), 2. Available at <http://www.humanrightscommission.vic.gov.au/media/k2/attachments/1404-VEOHRC_HeldBack_-_StudentwithDisabilityReportW3.pdf> viewed 5 September 2013.

⁷⁴ Victorian Equal Opportunity and Human Rights Commission, *Held back: The experiences of students with disabilities in Victorian schools* (2012), 2. Available at <http://www.humanrightscommission.vic.gov.au/media/k2/attachments/1404-VEOHRC_HeldBack_-_StudentwithDisabilityReportW3.pdf> viewed 5 September 2013.

⁷⁵ Jennifer Stephenson, 'Music therapy and the education of students with severe disabilities' (2006) 41(3) *Education and Training in Developmental Disabilities* 290, 296-297; Louise Montello and Edgar Coons, 'Effects of active versus passive group music therapy on preadolescents with emotional, learning and behavioural disorders' (1999) 35(1) *Journal of Music Therapy* 49, 49.

It can be a language for those students who cannot speak or communicate. They can express themselves through music and movement. They will let you know what kind of music they like in the way they respond to it. As well as responding, it helps with their fine motor and gross motor skills; it helps with cognitive development.⁷⁶

Similarly, Ms Helen Efron, the Music Therapist at Bayside Special Developmental School, told the Committee, 'Music in Special Developmental Schools is vital because of the role music can play in accessing the emotions, providing stimulation and as a nonverbal form of communication.'⁷⁷

A number of parents and music teachers participating in the Inquiry also informed the Committee that they had observed the benefits of music for children with disabilities. For example, Dr John Bowditch, President of the Mildura Eisteddfod Society, told the Committee that music education had lessened the impact of his son's learning disabilities:

The occupational therapist we use is a woman based in Adelaide. She is convinced that he would be much worse with his disability than he is if I had not pushed music with him as a younger person. To me music is really important for this kid, particularly for his memory.⁷⁸

Another parent submitted that music had played an important role in her children's academic success, 'I am the mother of three children with an Autism Spectrum Disorder. Music is [pivotal] to their successful academic outcomes.'⁷⁹

Case study one illustrates how music education benefited one of the students at Mildura Specialist School.

2.3 The benefits of music education for schools

Evidence to the Inquiry suggests that music programs can benefit schools through increasing the school's profile amongst potential students and the broader community and also creating a strong sense of school spirit and cohesion.

The Committee heard anecdotal evidence that having a strong music program can help schools to attract prospective students. For example, Mr Corey Barbary, Specialist Music Teacher at Mildura South Primary School, told the Committee, 'I know for a fact that parents are definitely sending their kids to Mildura South because of our music program, because that is the thing that is different as far as other schools go.'⁸⁰

⁷⁶ Ms Fiona Gray, Music Coordinator, Mildura Specialist School, *Transcript of evidence*, Mildura, 1 May 2013, 3. See also Mr Nick Lester, *Submission 39*, 1.

⁷⁷ Ms Helen Efron, *Submission 191*, 1. See also Mr Michael Pepprell, *Submission 197*, 1; Ms Joanne Dema, *Submission 193*, 2; Ms Catherine Lyons, *Submission 30*, 3; Ms Mary Jo Capps, Chief Executive Officer, Musica Viva Australia, *Transcript of evidence*, Melbourne, 15 April 2013, 2; Ms Carissa Foley, *Submission 82*, 1; Ms Megan Papworth and Mr Martin West, McKinnon Secondary College, *Submission 111*, 2.

⁷⁸ Dr John Bowditch, President, Mildura Eisteddfod Society, *Transcript of evidence*, Mildura, 2 May 2013, 3. See also Ms Cheryl Morrow, *Submission 130*, 7.

⁷⁹ Ms Anna Chompff, *Submission 153*, 1.

⁸⁰ Mr Corey Barbary, Specialist Music Teacher, Mildura South Primary School, *Transcript of evidence*, Mildura, 2 May 2013, 7. See also Ms Helen Fraser and Mr Justin Lamond, *Submission 164*, 1.

Case study 1: The impact of music education on a student at Mildura Specialist School⁸¹

'We have one particular student who has multiple disabilities [at Mildura Specialist School]. He is also blind. When I first started to teach him he was completely non-communicative, but he listened to the plastic toys that play nursery rhymes.

I started to sing nursery rhymes to him. From there we then went to me playing the piano to him. He then started to play along with me and can now play pretty much any nursery rhyme or tune.

He can find the notes and play himself, even to the point that I played one particular nursery rhyme, Row, Row, Row Your Boat, which is a very simple tune, and I found that—because I normally sing in a very simple key for him to be able to find the notes—when I pitched up a semitone he actually worked out the notes in the next key.

We went through all the keys and I worked out that he was able to play in any key without being able to talk, without being able to see. At this point he really was not capable of doing an awful lot himself, but it was something that we did not even realise he could do.'

Similarly, Mr Alistair Davey, an Instrumental and Classroom Music Teacher at Cobram Secondary College, submitted, 'The music programme on offer at our school is widely regarded as one of the main selling points for why parents should choose to send their children here.'⁸²

The Committee also heard that a number of students choose to travel long distances to attend schools that have a strong focus on music education. For example, Ms Sophia Zhou-Ambatsidis, a former student at Mentone Girls' Secondary College and Glen Waverley Secondary College, told the Committee, 'I elected to travel each day to a high school so far away because there was a good music and academic program in place.'⁸³

There is evidence that a strong arts program can also enhance a school's profile in the community. A global research project on the impact of the Arts in education found that a positive benefit of arts education is improved community perceptions of schools.⁸⁴

A number of participants in the Inquiry identified that music education programs have a positive impact on the culture and cohesiveness of a school. For example, Mrs Kartiwi Wong, a parent, submitted:

There are many benefits from music to our school community with the development of confidence, cohesion, team work and an improved learning environment being just a few examples.⁸⁵

⁸¹ Ms Fiona Gray, Music Coordinator, Mildura Specialist School, *Transcript of evidence*, Mildura, 1 May 2013, 3.

⁸² Mr Alistair Davey, *Submission 93*, 1. See also Balwyn High School, *Submission 205*, 4; Ms Catherine Falconer and Mr David Amor, *Submission 52*, 1; Mrs Nellie and Mr David Harbourd, *Submission 54*, 1.

⁸³ Ms Sophia Zhou-Ambatsidis, *Submission 178*, 1. See also Blackburn High School Friends of Music Committee, *Submission 101*, 3; Mrs Elizabeth and Mr Peter DeMaria, *Submission 109*, 1; Ms Nicole Harris, *Submission 118*, 1; Mr Angelo Iacono, *Submission 78*, 1.

⁸⁴ Anne Bamford, *The wow factor: Global research compendium on the impact of the arts in education* (2nd edition, 2009) Waxmann Verlag, 144.

Similarly, Ms Kerry van beuge, whose daughter attends Canterbury Girls' Secondary College, submitted:

The music program at this school ensures that all students feel like they are linked to the school and the other school students. The school music program is the glue that keeps this school together and ensures that all students feel accepted and are [a part] of the whole.⁸⁶

Mr Henrik Beasy, a former student at Blackburn High School, explained that music programs build this cohesiveness because they bring together students across multiple year levels:

I think the biggest thing I noticed that was in the music department here was the cross age mentoring and nurturing and that culture between the students ... the fact that you can have Year 12s and Year 7s mixing so comfortably, and the Year 12s nurturing those youngsters from the moment they arrive I found quite amazing.⁸⁷

Case study two on Melbourne High School further illustrates how music programs can have a broad-ranging impact on a school's culture.

2.4 The benefits of music for the wider community

This section explores the economic, cultural and social contribution that music makes to Victoria.

2.4.1 The economic contribution of music

The music industry makes an important economic contribution to Victoria and music education also has the potential to contribute more broadly to the economy through fostering creativity and innovation.

The economic contribution of the music industry

A 2011 report by Deloitte Access Economics looked at the economic, cultural and social contribution of venue-based live music to Victoria. The report found that the live music sector generates approximately half a billion dollars in income for live music venues and performers each year and directly contributes to the employment of approximately 14,900 people.⁸⁸

⁸⁵ Mrs Kartiwi Wong, *Submission 221*, 1. See also Mr Peter Harrison, *Submission 222*, 1; Ms Ann Price, *Submission 12*, 1; Mrs Anastasia Seviloglou, *Submission 26*, 1; Ms Angela Cartledge, *Submission 44*, 1; Music Council of Australia, *Submission 67*, 2; Ms Kimb Heycox, *Submission 24*, 1; Name withheld, *Submission 65*, 2; Mr Alistair Gunn, *Submission 102*, 2.; Ms Catherine Falconer and Mr David Amor, *Submission 52*, 1.

⁸⁶ Mrs Kerry van beuge, *Submission 220*, 1.

⁸⁷ Mr Henrik Beasy, Former student, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 3. See also Ms Amanda Henry, *Submission 63*, 1.

⁸⁸ Deloitte Access Economics, *The economic, social and cultural contribution of venue-based live music in Victoria*, report for Arts Victoria (2011), 24.

Case study 2: The impact of singing and music at Melbourne High School

Melbourne High School, a selective entry state school for boys in Years 9 to 12, has a strong school tradition of singing and music. Each week students undertake at least one session of choral singing and voice tuition. Students perform at least once per term, as well as studying classroom music up until Year 10.⁸⁹

The school's Principal, Mr Jeremy Ludowke, explained to the Committee that music and singing are a defining part of the school:

One is an anecdote which is in the school's centenary history ... It said:

My experience of Melbourne High School students is that as soon as you gather three of them together they will break into song.

That shows how much they identify singing as something that is absolutely core to their experience at the school, and they carry that through life with them. I myself am on record as saying that if the spirit of the school has a voice, the voice is through song.⁹⁰

Dr Anne Lierse, who made a submission on behalf of teachers from the Melbourne High School Music Department, also singled out the singing program as being at the core of the school's approach to music education:

Melbourne High School has one of the largest and most challenging music programs in the state ... However, its particular strength is its inclusive whole school singing program that has been passionately supported by the school administration and school community for over 100 years.⁹¹

In 2012 SGS Economics and Planning undertook an evaluation of the music industry's economic contribution to the City of Melbourne. It found that the music industry is made up of many different segments which all contribute value to the economy (see figure four). Importantly, SGS Economics and Planning identified music education as being the start of that chain.

A number of stakeholders participating in the Inquiry also highlighted the economic contribution of music. For example, Associate Professor Neryl Jeanneret, Assistant Dean, Research Training, and Head of Music Education, Melbourne Graduate School of Education at The University of Melbourne, submitted, 'From an economic perspective, music is a multinational industry that makes a significant contribution to the Australian and international economy'.⁹²

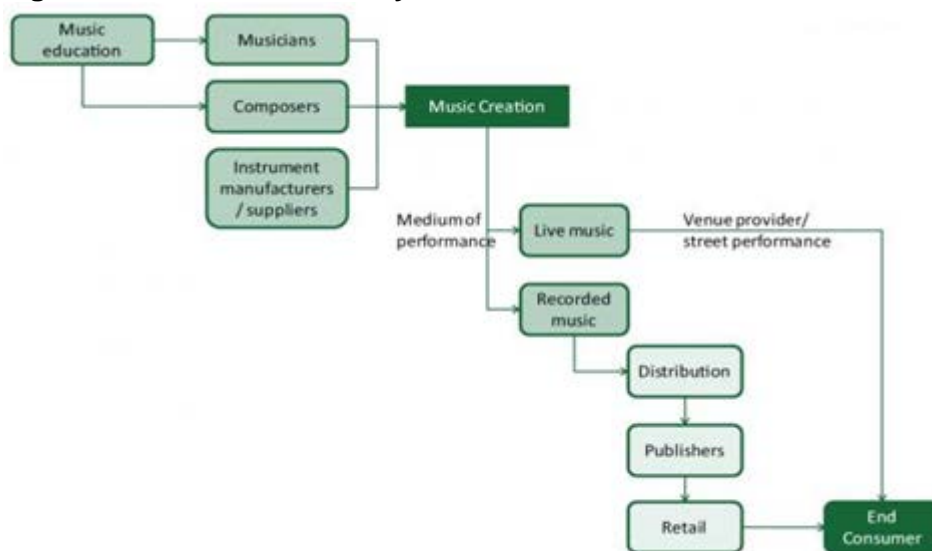
⁸⁹ Melbourne High School, *Submission 95*, 2.

⁹⁰ Mr Jeremy Ludowke, Principal, Melbourne High School, *Transcript of evidence*, Melbourne, 15 April 2013, 5.

⁹¹ Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 7.

⁹² Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Submission 196*, 3. See also Musical Futures Australia, *Submission 231*, 13; Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 2; Mr Mark Dipnall, *Submission 6*, 2; Music Victoria Education Advisory Group, *Submission 177*, 1; Musica Viva Australia, *Submission 179*, 3; Box Hill Institute of TAFE, *Submission 145*, 4.

Figure 4: The music industry value chain⁹³



Much of this economic contribution comes from employment. The Music Council of Australia, the peak national organisation for the music sector, noted that the music industry offers more than 150 different careers, with examples including performance, composition, teaching, production and instrument making and repairing.⁹⁴ It submitted that being educated in music is either essential or a strong advantage for most of these roles.⁹⁵

Similarly, the Friends of Music Committee at Blackburn High School submitted that a good music education paves the way for students with musical talent to pursue a career in music.⁹⁶

A number of students who participated in the Inquiry expressed a desire to pursue a career in music. For example, Jake, a Year 11 student at Leongatha Secondary College, told the Committee he intends to study music at university when he completes school.⁹⁷ Chelsea, a Year 12 student at Hoppers Crossing Secondary College, expressed an interest in pursuing careers in either sound engineering or music education.⁹⁸ The Committee also spoke with three former students of Blackburn

⁹³ SGS Economics and Planning, *The music industry's economic contribution to City of Melbourne*, <<http://www.sgsep.com.au/music-industry039s-economic-contribution-city-melbourne>> viewed 29 August 2013.

⁹⁴ Music Council of Australia, *Submission 67*, 3; Music Council of Australia, *Careers in music*, <www.mca.org.au/music-in-australia/careers-in-music> viewed 5 September 2013.

⁹⁵ Music Council of Australia, *Submission 67*, 3.. See also Mr Mark Mannock, *Submission 116*, 3; Box Hill Institute of TAFE, *Submission 145*, 4.

⁹⁶ Friends of Music Committee, *Submission 101*, 1.

⁹⁷ Jake, Leongatha Secondary College, *Transcript of evidence*, Melbourne, 16 May 2013, 7. See also Luke, Year 12 student, Balwyn High School, *Transcript of evidence*, Melbourne, 6 May 2013, 10; Grace, Year 9 student, Koonung Secondary College, *Transcript of evidence*, Melbourne, 6 May 2013, 10; Marlee-Alice, Year 11 student, Princes Hill Secondary College and Member, Victorian Student Representative Council Executive, *Transcript of evidence*, Melbourne, 6 May 2013, 10; Joel, Year 12 student, Balwyn High School, *Transcript of evidence*, Melbourne, 6 May 2013, 10; Jess, Year 10 student, Red Cliffs Secondary College, *Transcript of evidence*, Red Cliffs, 2 May 2013, 5; Shane, Year 11 student, Mirboo North Secondary College, *Transcript of evidence*, Melbourne, 16 May 2013, 7; Leuca, Year 8 student, South Gippsland Secondary College, *Transcript of evidence*, Melbourne, 16 May 2013, 7.;

⁹⁸ Chelsea, Year 12 student, Hoppers Crossing Secondary College, *Transcript of evidence*, Melbourne, 6 May 2013, 10.

High School who have all gone on to either study music or work in the music industry.⁹⁹

Music's contribution to the broader economy

The Committee also heard that music education can equip students with the skills to contribute to society in many other ways. A number of stakeholders identified that modern economies are increasingly dependent on innovation and creativity to prosper and that music education can help to cultivate these skills. For example, Mr Patrick Burns, the Music Director for the Victorian Youth Symphony Orchestra, submitted:

Across so many industries in today's society, employers are looking for their employees to constantly think "outside of the box", to be creative and to provide different insights into new ways to solve problems ... It is through a music education that we can create the conditions where creativity can be nurtured and grow.¹⁰⁰

This point was also made by the Senate Environment, Recreation, Communications and the Arts References Committee in its report on Arts Education:

A prime merit of arts education should be that nurturing innovative thinking in a context where it is explicitly approved may give people the confidence to carry the same habits into other area of education and other areas of life.¹⁰¹

In conducting this Inquiry the Committee found evidence that top employers are seeking out the types of skills associated with music education in their potential employees. The Sir Zelman Cowen School of Music at Monash University told the Committee that a global consulting firm had sought to interview selected students from the School for traineeships because it believed that music students had the types of skill-sets and insights that were important for the firm.¹⁰²

2.4.2 The social and cultural contribution of music

Research demonstrates that, as a society, Australians greatly value their participation in music, both as audience members and through creating music. In 2010 the Australia Council for the Arts carried out research on participation in the Arts over the course of one year which found:

- nearly all Australians intentionally listened to recorded music
- over 50% of Australians attended live music performances

⁹⁹ Mr Ross Irwin, Former student, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 6; Mr Henrik Beasy, Former student, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 7; Ms Bethany Nette, Former student, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 7.

¹⁰⁰ Mr Patrick Burns, *Submission 186*, 1-2. See also Ms Gayle Gardner, *Submission 18*, 1; Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 2; Ms Nicola Vague, *Submission 17*, 1; Mr Ashley Cross, Lecturer in Music, Contemporary Music Performance, Faculty of VCA and Melbourne Conservatorium of Music, University of Melbourne, *Submission 80*, 3; Mr Steve Nicel, *Submission 88*, 1; Mr David Newcombe, *Submission 92*, 1; Ms Sarah Jane Chapman, *Submission 219*, 1.;

¹⁰¹ Recreation Senate Environment, Communications and the Arts References Committee (Australia), *Arts education* (1995), 15.

¹⁰² Monash University Sir Zelman Cowen School of Music, *Submission 235*, 2.

- approximately 15% of Australians took part in making music.¹⁰³

Music is particularly valued in Melbourne, which is recognised as a city with a strong cultural focus. The Deloitte Access Economics study into the economic, social and cultural contribution of live music to Victoria noted that the sector acts as a drawcard for people to live in or visit Melbourne.¹⁰⁴

Melbourne Youth Music explained that exposing young people to music education will help sustain Melbourne's strong music reputation, 'Melbourne is justifiably proud of its reputation as one of the world's great cultural cities ... Crucial to sustaining this is the engagement of current and future generations of young people.'¹⁰⁵

Music has a central role in many community events in Victoria and the Committee heard that current and former music students often contribute to these events through performance. For example, Ms Tessa Ramanlal, a former student at McKinnon Secondary College, explained:

when schools are musically active, the benefits to society are apparent in the local community ... I was regularly performing at local aged care homes, churches, carols by candle-lights and festivals.¹⁰⁶

Similarly, Frankston High School noted that many of its students remain passionate about music once they finish school and continue to contribute to community through music in a voluntary capacity.¹⁰⁷

Victoria is home to many culturally and linguistically diverse communities and several participants to the Inquiry highlighted that music plays an important part in fostering social inclusion and cross-cultural understanding. For example, Ms Julia Nicholas, who made a detailed submission about the benefits of music education, submitted:

The Arts in education promotes intercultural communication and social inclusion through symbolic and expressive language in an increasingly diverse and contemporary culture.¹⁰⁸

Parents Victoria submitted, 'Music is a means of transmitting cultural heritage and embracing cultural diversity.'¹⁰⁹

¹⁰³ Australian Council for the Arts, *More than bums on seats: Australian participation in the Arts* (2010), A. Available at <http://www.australiacouncil.gov.au/__data/assets/pdf_file/0003/71256/Australian_Participation_in_the_Arts_summary.pdf> viewed 29 August 2013.

¹⁰⁴ Deloitte Access Economics, *The economic, social and cultural contribution of venue-based live music in Victoria*, report for Victoria (2011), 27.

¹⁰⁵ Melbourne Youth Music, *Submission 87*, 1. See also Ms Sophia Zhou-Ambatsidis, *Submission 178*, 2.

¹⁰⁶ Ms Tessa Ramanlal, *Submission 233*, 2. See also Miss Joelene Circosta, Music Teacher, St Joseph's College, *Transcript of evidence*, Mildura, 1 May 2013, 5; Ms Claudia Barker, Director of Music, Kooweerup Secondary College, *Submission 202*, 1; Mr Ray Knight, *Submission 20*, 1; Ms Sue Cook, *Submission 127*, 2; Ms Helen Malitz, *Submission 42*, 1; Ms Helen Malitz, *Submission 42*, 1; Ms Cheryl Morrow, *Submission 130*, 5; Ms Michelle Cleland, *Submission 189*, 1; Ms Evonne Neal, *Submission 71*, 5; Ms Evonne Neal, *Submission 71*, 4-5; Mr Chris Earl, *Submission 7*, 1; Mr Phil Brown, Executive Officer, Country Education Project, *Transcript of evidence*, Melbourne, 15 April 2013, 6; Mr John Smith, *Submission 55*, 1; Ms Brenda Matthews, *Submission 117*, 2.

¹⁰⁷ Frankston High School, *Submission 159*, 1. See also Ms Michelle Cleland, *Submission 189*, 1; Ms Megan Waugh, Ms Tracy Gunn and Mr Dmitry Serebrianiuk, *Submission 227*, 3; Mr Carl Williams, *Submission 143*, 3.

¹⁰⁸ Ms Julia Nicholas, *Submission 1*, 2. See also Mr Mark Dipnall, *Submission 6*, 2; Mr Gareth Husband, *Submission 216*, 1.

¹⁰⁹ Parents Victoria, *Submission 165*, 2.

2.5 The value and benefits of music education— The Committee’s view

The evidence considered by the Committee during the course of this Inquiry makes it clear that music education is central to our humanity, enriches the lives of children and provides a unique form of communication and expression. It is because of these intrinsic benefits that the Committee considers that music education should be an essential part of every Victorian student’s education.

In addition, as the discussion in this chapter demonstrates, learning about and participating in music can also have many associated benefits for students, including improved student engagement and wellbeing; increased personal and social development; and potentially enhanced learning in other subject areas.

Music also has broader benefits for schools and our community, including making students feel more connected to their school and making our community a culturally rich and diverse place in which to live.

Having identified the value and benefits of music education in this chapter, in the remainder of the report the Committee examines the current state of music education in Victorian schools and identifies how we can build a stronger system of school music education for the future. The recommendations made in the subsequent chapters aim to ensure that all Victorian students can experience and benefit from a meaningful music education.

Chapter 3: An overview of school music education in Victoria

Key findings

9. AusVELS provides a framework for the delivery of classroom music education from Foundation to Year 10.
10. Senior secondary students can choose to study music as part of their VCE or through the VET in Schools program.
11. Victorian schools have significant autonomy to determine how they achieve the expectations set out in the AusVELS and therefore there is variation between schools about how music programs are offered.
12. The limited data on the provision of music education in schools makes it difficult to determine the scope of music education in Victoria. Anecdotal evidence suggests that many government primary schools in Victoria do not offer a specialist music program. The evidence indicates that there are more opportunities for Victorian students to study music at government secondary schools.
13. Both primary and secondary schools regularly offer co-curricular instrumental music activities for students such as music lessons, ensembles, bands and choirs.
14. The Victorian Government provides funding through the Strategic Partnerships Program for not-for-profit organisations to deliver learning programs to students and professional learning for teachers in relation to music.
15. Victoria's independent and Catholic schools also provide music education, but the Committee received limited evidence about music education in these sectors.

An overview of school music education in Victoria

This chapter provides an overview of how music education is currently provided in Victorian schools. It sets out the curriculum and funding frameworks, delivery approaches, as well as the key programs and provisions. While the focus of this report is on government schools, this chapter also provides a snapshot of music education in independent and Catholic schools.

3.1 The curriculum framework for school music education

The curriculum framework for music education in Victoria is provided by the AusVELS from Foundation to Year 10 and, at the senior levels, by Victoria's two senior secondary certificates: the Victorian Certificate of Education (VCE) and the Victorian Certificate of Applied Learning (VCAL).

3.1.1 Music in the curriculum from Foundation to Year 10

The AusVELS provides the basis for the delivery of classroom music education from Foundation to Year 10. The AusVELS is overseen by the Victorian Curriculum and Assessment Authority (VCAA), an independent statutory body.

The AusVELS was introduced in Victorian schools in 2013. It has been designed to incorporate the new Australian Curriculum as it is progressively developed, placing it in a Victorian context. Under the AusVELS, students are expected to develop knowledge and understanding in a range of disciplines, including the Arts, English, humanities, mathematics, science and other languages.

Music is grouped within the Arts domain of the AusVELS, along with art, dance, drama, media and visual communication. Schools are required to offer opportunities for learning in the Arts from Foundation to Year 10, however the range of arts disciplines that schools are required to offer varies across the year levels.

Figure five sets out what schools are expected to deliver from Foundation to Year 10 with respect to the Arts domain under the AusVELS.

Figure 5: Learning in the Arts under the AusVELS¹¹⁰

Foundation to Year 4	Students are expected to experience learning in the performing arts (dance, drama and music) and visual arts (art and media).
Years 5 to 8	Students are expected to experience learning in at least two arts disciplines at each of these year levels.
Years 9 to 10	Students should have the opportunity to specialise in the Arts disciplines they have undertaken in Years 5 to 8.

The AusVELS provides that all students should experience music from Foundation to Year 4. From Years 5 to 10 schools are still expected to deliver the Arts, but there is no requirement that this include music. It is up to individual schools to determine which arts disciplines are offered in Years 5 to 10: schools may choose to offer all six arts disciplines or they may only offer the minimum requirements.¹¹¹

The Australian Curriculum is being progressively developed at the national level by the Australian Curriculum, Assessment and Reporting Authority and is being implemented by the states and territories in stages. To date, the Australian Curriculum for English, mathematics, history and science have been implemented in the AusVELS.

The Australian Curriculum: The Arts has been endorsed by all Australian Education Ministers and is expected to be implemented in Victoria from 2014.¹¹² It includes five arts subjects, namely dance, drama, media arts, music and visual arts. At the time of writing the report, the final version of *The Australian Curriculum: The Arts* had not been published.

The Committee heard that *The Australian Curriculum: The Arts* is largely consistent with the current curriculum in Victoria. Dr David Howes, General Manager of Curriculum at VCAA, stated that 'Victorian teachers will notice almost no difference; the national curriculum is very similar to the approach that is taken in the Victorian curriculum.'¹¹³

The new Australian Curriculum entitles all Australian students to learn in, through and about all five arts subjects throughout primary school.¹¹⁴ As noted above, learning in all of the Arts subjects is currently only required up until Year 4 in Victoria and it will be a matter for the Victorian Government to determine whether this change is reflected in the AusVELS.

¹¹⁰ Victorian Curriculum and Assessment Authority, *The AusVELS Curriculum* (2013), 2; Assessment and Reporting Authority Australian Curriculum, *Curriculum: Learning areas/subjects: The Arts*, <<http://www.acara.edu.au/arts.html>> viewed 1 October 2013.

¹¹¹ Dr David Howes, General Manager, Curriculum, Victorian Curriculum and Assessment Authority, *Transcript of evidence*, Melbourne, 27 March 2013.

¹¹² Minister for Education and Minister for Workplace Relations (Australia), *Ministers agree to deliver national arts and geography curriculum* (Media release, 30 July 2013).

¹¹³ Dr David Howes, General Manager, Curriculum, Victorian Curriculum and Assessment Authority, *Transcript of evidence*, Melbourne, 27 March 2013, 6.

¹¹⁴ Minister for Education and Minister for Workplace Relations (Australia), *Ministers agree to deliver national arts and geography curriculum* (Media release, 30 July 2013).

3.1.2 Music in the senior secondary curriculum

Senior secondary students can choose to study music as part of their senior certificates. Music is offered as a VCE study and through the Vocational Education and Training (VET) in Schools program.

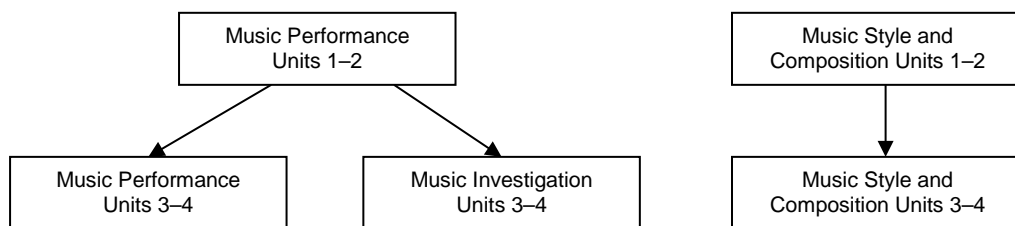
Music in the VCE

VCE Music offers students the opportunity to perform, create and study music in greater depth and provides a strong grounding for further study in music. There are a range of studies available as part of VCE Music namely:

- Music Performance Units 1–4
- Music Investigation Units 3–4
- Music Style and Composition Units 1–4.

Figure six below outlines the relationship between the VCE Music units of study. Students may enrol in all units or select a combination of units that caters to their interests.

Figure 6: Overview of VCE Music¹¹⁵



Music and the VET in Schools program

The VET in Schools program offers students the opportunity to gain music industry orientated skills and can provide a pathway into employment in a variety of roles within the music industry.

Students interested in studying music as part of the VET in Schools program can undertake a qualification drawn from the VCE VET Music program or enrol in a music-related VET qualification outside of this program.

The VCE VET Music program consists of the following qualifications:

- Certificate II in Music
- Certificate III in Music
- Certificate III in Technical Production.

¹¹⁵ Victorian Curriculum and Assessment Authority, *Study summary, Music 2011–2015* (2011), 1. Available at <<http://www.vcaa.vic.edu.au/Pages/vce/studies/music/musicindex.aspx>> viewed 7 August 2013.

VCAA has specifically designed VCE VET programs to fit within the subject structure of a VCE study. Accordingly, students who successfully study a VCE VET music program can gain credit towards their VCE.¹¹⁶

There are a number of other music-related VET qualifications available to senior secondary students. For example, students may wish to articulate onto a higher level qualification while still at school such as the Certificate IV in Music. Students who complete these qualifications may also be eligible for credit towards their VCE.¹¹⁷

3.2 The funding framework for school music education

This section provides an overview of how music is funded in government schools in Victoria.

3.2.1 The funding context

The funding for Victorian government schools is largely provided by the Victorian Government through the Student Resource Package (SRP). The SRP is essentially a school's annual operating budget and it comprises three funding components:

- Student-based funding, which makes up approximately 90% of the total SRP provided to schools and is designed to cover core teaching and learning, leadership, teaching support, professional development, relief teaching, payroll tax and superannuation costs for the school¹¹⁸
- school-based funding, which provides for school infrastructure and programs specific to individual schools¹¹⁹
- funding for targeted initiatives, which are programs with specific targeting criteria and/or defined life spans.¹²⁰

Government schools can also request payments from parents in certain circumstances. There are three categories of payments that school councils can request from parents:

- payments for essential education items, which are items essential to support instruction in the standard curriculum program, for example textbooks and stationery

¹¹⁶ Victorian Curriculum and Assessment Authority Joint submission of Department of Education and Early Childhood Development, Arts Victoria and the Catholic Education Commission Victoria, *Submission 232*.

¹¹⁷ Joint submission of Department of Education and Early Childhood Development, *Submission 232*, 14.

¹¹⁸ Department of Education and Early Childhood Development (Victoria), *Student based funding*, <<http://www.education.vic.gov.au/school/principals/finance/pages/srpguidestudentbased.aspx>> viewed 5 July 2013.

¹¹⁹ Department of Education and Early Childhood Development (Victoria), *School specific programs*, <<http://www.education.vic.gov.au/school/principals/finance/pages/srpguidespecific.aspx>> viewed 5 July 2013.

¹²⁰ Department of Education and Early Childhood Development (Victoria), *Targeted initiatives*, <<http://www.education.vic.gov.au/school/principals/finance/Pages/srpguidetargeted.aspx>> viewed 5 July 2013.

- payments for optional extras, which are activities that are offered to students in addition to the standard curriculum program, for example instrumental music programs
- voluntary financial contributions, which is a donation requested by schools, for example for new equipment.¹²¹

3.2.2 Funding for music in the curriculum

Government primary and secondary schools fund music delivered as part of the curriculum out of the student-based funding component of the SRP. This is the component of a school's budget that is designed to cover the standard curriculum program in schools.

The level of student-based funding that a school receives depends on a number of factors, including the levels of schooling of the students and the family and community characteristics of the students.¹²²

Victorian schools have significant autonomy to make decisions about how to use the student-based funding from the SRP to support the delivery of school programs, including music programs.¹²³

3.2.3 Funding for instrumental music programs

There are different funding arrangements for primary and secondary schools in relation to instrumental music.

Primary schools are not specifically funded through the SRP to offer instrumental music lessons. Most of the primary schools which participated in the Inquiry offer these lessons as an optional extra for students which is paid for by parents. For example, Mr Ian Sloane, Principal of Mitcham Primary School, told the Committee:

My school also has instrumental music available on a parent-pays basis: guitar, clarinet, saxophone, trumpet, percussion, violin, piano ... Those programs are available before, during and after school depending on what parents choose, and they meet the cost directly with the provider of the services.¹²⁴

At the secondary level, the Victorian Government makes funding available to secondary schools for teaching instruments through the Instrumental Music Program, which is a school-based funding initiative. Many schools also supplement this government funding with parent contributions and/or funding from the school's global budget. Chapter six of the report discusses the funding of instrumental music programs in government secondary schools in detail.

¹²¹ Department of Education and Early Childhood Development (Victoria), *School policy & advisory guide: Parent payments*, <www.education.vic.gov.au/school/principals/spag/management/pages/parentpayments.aspx> viewed 5 July 2013.

¹²² Joint submission of Department of Education and Early Childhood Development, *Submission 232*, 16.

¹²³ Joint submission of Department of Education and Early Childhood Development, *Submission 232*, 16.

¹²⁴ Mr Ian Sloane, Principal, Mitcham Primary School, *Transcript of evidence*, Melbourne, 6 May 2013, 3.

3.3 Current music education programs and provisions

This section provides a broad overview of how music is delivered in Victorian schools.

3.3.1 The scope of music education in Victoria

This section examines the extent to which music education programs are available in Victorian government schools and identifies the need for better data on music offerings in schools.

Data on music education provision

There is very limited data on music education provision which makes it difficult for the Committee to determine the scope of provision of music education in Victoria. The Department of Education and Early Childhood Development (DEECD) informed the Committee that it does not collect data on the provision of music education in Foundation to Year 10 due to the complexity of capturing the different ways in which schools deliver curricular music.¹²⁵

Several stakeholders highlighted the challenges raised by the lack of data. For example, the School Music Action Group, a Victorian advocacy group for school music education, submitted:

One of the problems facing music educators in their advocating for improved provision and implementation of music in Victorian Government schools has been the lack of data to verify the situation that they encounter on a day-to-day basis.¹²⁶

In the absence of comprehensive data, the Committee has drawn upon the available data at the senior secondary level, relevant research and stakeholder evidence to provide the overview of music education provision in this chapter.

In particular, the 2012 master's thesis of Ms Jennifer Heinrich is commonly referred to in this chapter and throughout this report. This was the only recent research on the provision of classroom music education in Victorian schools available to the Committee.

The Committee believes there would be benefit in collecting data on music education provision at both the primary and secondary levels to ensure that policy makers can accurately gauge how many schools are providing music education and how they deliver it. This data could then be used to evaluate the impact of the measures put in place by the Victorian Government following on from this report.

Accordingly, the Committee recommends that DEECD collects annual data about the number of schools teaching music, the year levels it is taught at and the approach used by schools to deliver music education.

¹²⁵ Ms Cathy Beesey, Director, Learning and Teaching Branch, Department of Education and Early Childhood Development, *Transcript of evidence*, Melbourne, 27 March 2013, 2.

¹²⁶ School Music Action Group, *Submission 195*, 20. See also Associate Professor Robin Stevens, Member, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 3; Australian Music Association, *Submission 140*, 4; Victorian Branch Australian Education Union, *Submission 234*, 3; Music Victoria Education Advisory Group, *Submission 177*, 3.

Recommendation 1: Collecting data on music education provision

That the Department of Education and Early Childhood Development collects annual data about music education provision within Victorian government schools, both primary and secondary.

The scope of music education in primary schools

As discussed earlier in this chapter, under the AusVELS there is an expectation that all government school students in Victoria will experience music from Foundation to Year 4. Ms Cathy Beesey, Director, Learning and Teaching Branch at DEECD, noted the Department assumes that schools will offer music as part of the Arts in accordance with the AusVELS.¹²⁷

The Committee is not aware of any research that has comprehensively mapped whether Victorian primary schools are meeting the expectations set out in the AusVELS. However, recent research did consider how many regional primary schools offer specialist classroom music programs, which is one of the approaches that primary schools can use to deliver music under the AusVELS.

Ms Jennifer Heinrich conducted this research for her master's thesis and surveyed all 847 government, Catholic and independent primary schools in regional Victoria. There were 300 responses to the survey.¹²⁸

Thirty eight percent of the responding principals indicated that they did not operate a specialist classroom music program, while 62% stated that they did.¹²⁹ Ms Heinrich found that the figure for specialist music classes within the government and Catholic school sectors was close to this overall average of 62%, whereas the independent school sector had a much higher level of specialist music classes, namely 84%.¹³⁰

It is important to note that Ms Heinrich's research did not measure the extent to which music education was delivered under the AusVELS using other teaching approaches. However, the study noted that some of the additional ways in which schools were offering music programs included delivering music within the generalist classroom and using The Song Room, a not-for-profit organisation that delivers music education programs in financially disadvantaged schools.¹³¹

The majority of primary schools that participated in this Inquiry offer optional co-curricular music activities to students. Examples of the types of activities offered include instrumental music lessons, choirs, percussion groups, ukulele bands, brass bands, string groups and recorder groups.¹³² This is consistent with Ms Heinrich's research which found that many schools in regional Victoria run co-curricular music

¹²⁷ Ms Cathy Beesey, Director, Learning and Teaching Branch, Department of Education and Early Childhood Development, *Transcript of evidence*, Melbourne, 27 March 2013, 2.

¹²⁸ Jennifer Heinrich, *The provision of classroom music programs to regional Victorian primary schools: A mixed methods study*, thesis for Master of Education, La Trobe University (2012), 138.

¹²⁹ Heinrich, *The provision of classroom music programs to regional Victorian primary schools: A mixed methods study*, thesis for Master of Education, La Trobe University (2012), 108.

¹³⁰ Ms Jennifer Heinrich, *Submission 137*, 5.

¹³¹ Heinrich, *The provision of classroom music programs to regional Victorian primary schools: A mixed methods study*, thesis for Master of Education, La Trobe University (2012), 133.

¹³² Wangaratta West Primary School, *Submission 21*, 1; Tate St. Primary School, *Submission 45*, 1; Mr Corey Barbary, Specialist Music Teacher, Mildura South Primary School, *Transcript of evidence*, Mildura, 2 May 2013, 2; Meadows Primary School, *Submission 139*, 3.

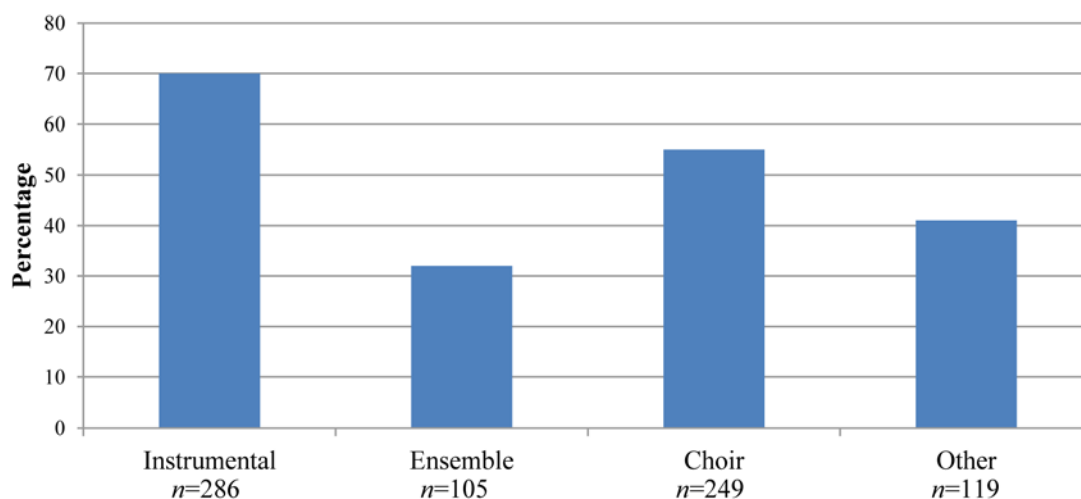
programs, with instrumental music, ensembles and choirs being the most common forms of co-curricular music activities (see figure seven).

The scope of music education in secondary schools

There is no requirement for secondary schools to deliver music in Years 7 to 10 under the AusVELS. Rather, it is up to individual schools to determine which arts disciplines are offered to students.

Anecdotal evidence to the Inquiry suggests that many secondary schools deliver music as a subject in the early years of secondary school. For example, the Victorian Association of State Secondary Principals, the professional association for Victorian government secondary school leaders, submitted, 'It is common for music to be a part of junior and middle school programs, although the delivery of the program will vary from school to school.'¹³³ This anecdotal evidence is supported by a 1997 report by Dr Anne Lierse, written as part of the requirements for the degree of Doctor of Education, which found that 89% of government secondary schools in Victoria were offering a classroom music subject.¹³⁴

Figure 7: Co-curricular music activities offered in Victorian regional primary schools¹³⁵



The length of time students study music in the early secondary years appears to vary, with some schools delivering the subject for a single semester, while other schools deliver it over two consecutive years in Years 7 and 8.¹³⁶

¹³³ Victorian Association of State Secondary Principals, *Submission 8*, 2. See also Blackburn High School, *Submission 3*, 1; Woodleigh School, *Submission 22*, 1; Dr Mary Cannon, Principal, Canterbury Girls' Secondary College, *Submission 29*, 2; Bentleigh Secondary College, *Submission 58*, 3; Ballarat High School, *Submission 85*, 2; Geelong High School, *Submission 119*, 1; Mr Rob Newton, Principal, The University High School, *Submission 146*, 3; Frankston High School, *Submission 159*, 4; Ms Amy Wert, Director Music, Glen Waverly Secondary College, *Submission 174*, 6; Braybrook College, *Submission 180*, 3; Balwyn High School, *Submission 205*, 1.

¹³⁴ Anne Lierse, 'Executive summary of report on research findings', *Music programs in Victorian government secondary schools 1995 & 1996*, thesis for Doctor of Education, Monash University (1997), 6.

¹³⁵ Heinrich, *The provision of classroom music programs to regional Victorian primary schools: A mixed methods study*, thesis for Master of Education, La Trobe University (2012), 122.

¹³⁶ See for example Blackburn High School, *Submission 3*, 1; Bentleigh Secondary College, *Submission 58*, 3.

Most of the secondary schools participating in this Inquiry mandate the study of music in Year 7 and/or 8. However, Dr Lierse, who spoke to the Committee in her capacity as Chair of the School Music Action Group, indicated that it is becoming more common for music to be offered as an elective in the early secondary years:

Anecdotal evidence shows that an increasing number of schools are placing music and the arts within a package of elective subjects which also include food technology subjects, sport, photography and perhaps the arts as well. If there are not 15 students or more who elect to do those subjects—we are talking about years 7 and 8 here—then the school cannot run the subject.¹³⁷

Although music appears to be offered in the early secondary years by most schools, Dr Lierse's research in 1997 found that a relatively small number of schools were offering a comprehensive music program through to VCE.¹³⁸

Most Victorian government secondary schools receive funding from the Victorian Government under the Instrumental Music Program, which demonstrates that most schools are offering some form of instrumental music program. This is discussed in more detail in chapter six.

The Committee was able to gain a clearer picture about the provision of music education in the senior secondary years based on data collected by VCAA. The government school sector is the largest provider of VCE Music, making up approximately 51% of providers. Independent schools and Catholic schools make up 28% and 21% of VCE providers respectively.¹³⁹

Figure eight below shows the number of government school providers and student enrolments in VCE Music for 2012. The total enrolments in VCE Music have remained relatively stable over the past five years.¹⁴⁰

Figure 8: Provider and enrolment data for VCE Music in the government school sector (2012)¹⁴¹

VCE study	Number of school providers	Number of student enrolments
VCE Music Performance Unit 1	157	1,517
VCE Music Performance Unit 3	148	1,013
VCE Music Investigation Unit 3	37	197
VCE Music Style and Composition Unit 1	8	150
VCE Music Style and Composition Unit 3	8	167

¹³⁷ Dr Anne Lierse, Chair, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 6. See also S64:3

¹³⁸ Lierse, 'Executive summary of report on research findings', *Music programs in Victorian government secondary schools 1995 & 1996*, thesis for Doctor of Education, Monash University (1997), 21.

¹³⁹ Victorian Curriculum and Assessment Authority, *Extent and provision of VCE music 2008-2012*, supplementary evidence received 27 March 2013, 3.

¹⁴⁰ Victorian Curriculum and Assessment Authority, *Extent and provision of VCE music 2008-2012*, supplementary evidence received 27 March 2013, 6.

¹⁴¹ Letter from Chief Executive Officer, Victorian Curriculum and Assessment Authority, to Chair, Victorian Parliament Education and Training Committee, 27 August 2013, 2-4.

A fewer number of schools offer VCE VET Music qualifications. Figure nine shows the number of government school providers and student enrolments in each VCE VET Music qualification for 2012.

Figure 9: Provider and enrolment data for VCE VET Music qualifications in the government school sector (2012)¹⁴²

VCE VET Music qualification	Number of school providers	Number of student enrolments
Certificate II in Music	36	352
Certificate III in Music	83	609
Certificate III in Technical Production	117	714

3.3.2 An overview of the delivery of school music education

Victorian schools have significant autonomy to determine how they achieve the standards and expectations set out in the AusVELS.¹⁴³ As a result, there is considerable variation between schools in terms of how music education programs are offered.

DEECD informed the Committee that schools may provide music education using four general approaches:

- offering stand-alone music classes that are scheduled into the school timetable
- providing music programs in the classroom, integrated into other learning areas
- offering specialist opportunities such as attending musical performances or holding a musical production
- forming partnerships with external organisations to deliver music education programs, resources and opportunities.¹⁴⁴

The responsibility for teaching music varies within the primary school sector. Primary schooling is generally delivered by a classroom teacher who is trained as a generalist and is expected to teach across all the subject areas competently, including music. However, some primary schools choose to employ a specialist music or arts teacher or partner with external organisations to deliver music education.

Secondary school teachers commonly specialise in a specific subject area and secondary students move regularly between different classes.¹⁴⁵ Accordingly, music

¹⁴² Letter from Chief Executive Officer, Victorian Curriculum and Assessment Authority, to Chair, Victorian Parliament Education and Training Committee, 27 August 2013, 5-6.

¹⁴³ Department of Education and Early Childhood Development (Victoria), *Towards Victoria as a learning community* (2012), 13-14. Available at <<http://www.education.vic.gov.au/Documents/about/department/learningcommunity.pdf>> viewed 9 July 2013.

¹⁴⁴ Joint submission of Department of Education and Early Childhood Development, *Submission 232*, 21.

education is normally delivered by a specialist music teacher as a discrete subject in secondary schools.

There are a range of approaches used to help deliver music education in Victorian schools. Three approaches that featured prominently in this Inquiry, the Kodály, Orff-Schulwerk and Musical Futures are described in figure ten. Victorian schools are also increasingly utilising technology to enhance the provision of music education (see figure 11).

Figure 10: Key approaches to teaching music used in Victorian schools

Kodály

The Kodály method was inspired by the philosophies of Hungarian composer, Zoltan Kodály. It has a strong focus on singing. Ms Susan Searle, a member of the Kodály Music Education Institute of Australia, explained the method is 'basically using voice to teach children to sing in tune beautifully, to read and write music and to develop their inner musicians'.¹⁴⁶

A number of schools and teachers participating in the Inquiry have incorporated the Kodály method into their music education programs. For example, Meadows Primary School introduced a Kodály program for its early primary students to provide them with the musical foundations for learning an instrument in later years as part of the Pizzicato Effect program, a music program run by the Melbourne Symphony Orchestra that provides instrumental music tuition to participating students at no cost to the parents (see case study three).

Ms Danielle Arcaro, Lead Teaching Artist for the Pizzicato Effect, told the Committee that the Kodály program had benefitted the students enormously:

Compared to the group we started last year, this group has a common language. They know what I am asking them, and they know how to do it. They are certainly not afraid of singing and making noise and participating in music making.¹⁴⁷

Orff-Schulwerk

The Orff-Schulwerk approach was developed by the German composer, Carl Orff. It is concerned with developing the musical potential of the child through music and movement. It involves singing, body percussion, playing a variety of instruments, movement, dancing and speech activities to encourage active music making.¹⁴⁸

A number of the teachers and schools participating in the Inquiry noted that they use the Orff-Schulwerk approach in teaching music.¹⁴⁹

¹⁴⁵ Australian Bureau of Statistics, *1301.0 – Year Book Australia, 2012: Education and training: Primary and secondary education*, <<http://www.abs.gov.au/ausstats/abs@.nsf/Lookup/by%20Subject/1301.0~2012~Main%20Features~Primary%20and%20secondary%20education~105>> viewed 9 July 2013.

¹⁴⁶ Ms Susan Searle, Member, Kodály Music Education Institute of Australia and Head of Junior School Music, Scotch College, *Transcript of evidence*, Melbourne, 16 May 2013, 2.

¹⁴⁷ Ms Danielle Arcaro, Lead Teaching Artist on Pizzicato Effect Program, Melbourne Symphony Orchestra, *Transcript of evidence*, Broadmeadows, 6 May 2013, 9.

¹⁴⁸ Australian National Council of Orff Schulwerk Inc, *About Orff*, <http://www.ancos.org.au/main/index.php?option=com_content&task=view&id=13&Itemid=4> viewed 26 June 2013.

¹⁴⁹ Ms Megan Papworth and Mr Martin West, McKinnon Secondary College, *Submission 111*, 5; Wangaratta West Primary School, *Submission 21*, 1; Ms Catherine Lyons, *Submission 30*, 9.

Musical Futures

Musical Futures was developed in the United Kingdom and has been delivered in Victoria since 2010. Musical Futures is an approach to teaching music that is currently delivered to students from Years 5 to 10.

It provides students with the opportunity to make music that is relevant to them using non-formal approaches in the classroom. Rather than seeing instrumental music lessons as a co-curricular activity, Musical Futures aims to integrate learning an instrument into classroom music lessons.¹⁵⁰

Case study four describes the Musical Futures approach in action at two Victorian schools.

Both primary and secondary schools regularly offer co-curricular instrumental music activities for students. Examples of these types of activities include instrumental music lessons, ensembles, bands and choirs. These programs operate outside the AusVELS, but serve to provide students with the opportunity to make music and build on the music skills learnt in the classroom.

The Committee observed that some primary schools have formed strong partnerships with external organisations to offer instrumental music lessons. For example, students at Tate St Primary School in Geelong loan brass instruments and receive brass lessons from the Salvation Army. The Committee also saw firsthand the strong partnership between the Melbourne Symphony Orchestra and Meadows Primary School in Broadmeadows which involves teaching students string instruments through the Pizzicato Effect program. This partnership is described in case study three.

Figure 11: Harnessing technology to enhance music education

Technology is being used extensively in Victorian government schools to enhance the delivery of music education. There are many web-based applications and software programs available to support student learning in music. DEECD provides all teachers with access to two pieces of software: GarageBand, which is a digital recording studio where students can learn to play an instrument, write music and record, and Audacity, an open-source, cross-platform software for recording and editing sounds.¹⁵¹

Stakeholders noted that the use of technology is an essential feature of today's classroom and reflects how young people and the music industry operate today. Mr Luke Peak, the Music and Year 8 Coordinator at Chaffey Secondary College, explained:

¹⁵⁰ Musical Futures Australia, *Submission 231*, 3, 10.

¹⁵¹ Ms Katherine Parker, Manager, Curriculum Learning Areas Unit, Curriculum Implementation and Partnerships Branch, Department of Education and Early Childhood Development, *Transcript of evidence*, Melbourne, 27 March 2013, 5-6.

The 21st century music classroom is a lot different to the music classroom of even 5 or 10 years ago. The whole music industry has changed, and I think that the music education has to reflect that ... Music notation software, composing music, using software, recording music and doing sound production is all very relevant to young people ... The more that we offer, the more engaged the students are.¹⁵²

A number of organisations that support the delivery of music education in schools are also integrating music technology into their programs.

For example, the Arts Centre Melbourne has a Digital Learning Hub which offers a range of music technology programs for schools covering music composition, music production and sound design.¹⁵³ Mr David Rogers, Team Leader, Digital Learning at the Arts Centre Melbourne, told the Committee that technology provides an accessible means of creating music:

It helps kids to get over that first step and that barrier of creating music. You do not need to learn your scales straightaway, you do not need to learn finger positions straightaway; you can get straight into creating music.¹⁵⁴

Many primary schools and secondary schools provided information to the Committee about how they deliver music education. The Committee has set out a snapshot of selected programs within the primary sector (figure 12) and the secondary sector (figure 13), to illustrate the range of approaches to music education delivery in government schools.

Figure 12: Selected Victorian primary school music programs

<p>Mildura Primary School¹⁵⁵</p>	<p>All students participate in a 60 minute performing arts class each week which incorporates dance, drama and music. This class is taught by a specialist teacher. Year 5 and 6 students have the opportunity to learn guitar as part of the school's elective program.</p> <p>The school's performing arts teacher supports classroom teachers to try to incorporate music into their lessons.</p> <p>The school has a number of choirs.</p> <p>Students regularly perform at community events, and participate in the local eisteddfod</p>
<p>Mildura South Primary School¹⁵⁶</p>	<p>All students participate in a 40 minute performing arts lesson each week. This incorporates both drama and music and is taught by a specialist teacher.</p> <p>All Year 3 and 4 students access a recorder program.</p> <p>Lessons in a range of instruments including guitar, piano flute and violin are offered on a private basis.</p> <p>The school has a recorder group and an orchestra.</p> <p>Students perform regularly at community events, as well as participating in the local eisteddfod.</p>

¹⁵² Mr Luke Peak, Music and Year 8 Coordinator, Chaffey Secondary College, *Transcript of evidence*, Mildura, 1 May 2013, 9.

¹⁵³ Mr Tim Brinkman, Executive, Performing Arts, Arts Centre Melbourne, *Transcript of evidence*, Melbourne, 15 April 2013, 2.

¹⁵⁴ Mr David Rogers, Team Leader, Digital Learning, Arts Centre Melbourne, *Transcript of evidence*, Melbourne, 15 April 2013, 5.

¹⁵⁵ Ms Ingrid Seiffert, Performing Arts Teacher, Mildura Primary School, *Transcript of evidence*, Mildura, 1 May 2013, 4-5.

¹⁵⁶ Mr Corey Barbary, Specialist Music Teacher, Mildura South Primary School, *Transcript of evidence*, Mildura, 2 May 2013, 1-2.

<p>Mont Albert Primary School¹⁵⁷</p>	<p>The school provides a sequential music program for all students, taught by specialist teachers. Instrumental lessons are available on a private basis. The school has an orchestra, a choir, drum groups, as well as recorder and wind ensembles. Students from the school enter eisteddfods and do community performances. The school has an annual performance by Oz Opera, the touring arm of Opera Australia.</p>
<p>Tate St Primary School, Geelong¹⁵⁸</p>	<p>All students participate in a 60 minute music class each week, taught by a specialist music teacher. The Song Room provides a music teacher to work with classroom teachers, with a curriculum based on rhythm and singing activities. Students can access individual or small group tuition on brass band instruments. The school has a choir, a marimba band, a ukulele band and a brass band. Students perform at a range of community events. The school participates in the Melbourne Symphony Orchestra's City Beats program, which provides students with new opportunities to create and respond to music.</p>
<p>Tempy Primary School¹⁵⁹</p>	<p>The school's music education revolves around an end of year production that involves all students in singing, drama and dance. Students with instrumental skills have the opportunity to play their instrument as part of the production. The school does not offer instrumental music tuition, however, many students participate in private lessons outside of school.</p>
<p>Wangaratta West Primary School¹⁶⁰</p>	<p>All students participate in a 60 minute music lesson each week. Music is taught by a specialist teacher using a range of teaching approaches including Kodály and Orff-Schulwerk. Classroom teachers are involved in professional development sessions in music several times a year. The school has choirs, a percussion group and an African drumming program. Piano and violin classes are available on a private basis. Students frequently perform at community events. The Oz Opera has performed at the school for the past six years.</p>

Figure 13: Selected Victorian secondary school music programs

<p>Ballarat High School¹⁶¹</p>	<p>All Year 7 students study music for two fifty minute periods each week. All Year 8 students study music for three sixty minute classes per week for one semester. Music is offered as an elective in Years 9 and 10. The school offers VCE Music Performance, as well as VET music. The school has a large instrumental music program, with a number of different instruments offered. The school has bands, orchestras and ensembles. The students perform regularly and participate in competitions and festivals. In 2012 the school worked with Musica Viva and three other schools on a videoconferencing project.</p>
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¹⁵⁷ Ms Ghillie Thompson, Music Teacher, Mont Albert Primary School, *Transcript of evidence*, Melbourne, 6 May 2013, 4, 17.

¹⁵⁸ Tate St. Primary School, *Submission 45*, 1; Melbourne Symphony Orchestra, *City beats*, <<http://www.mso.com.au/education/community-outreach/city-beats/>> viewed 6 August 2013.

¹⁵⁹ Ouyen P-12 College Manangatang P-12 College, Tyrrell College and Tempy Primary School, *Submission 244*, 2-3.

¹⁶⁰ Wangaratta West Primary School, *Submission 21*, 1-3.

¹⁶¹ Ballarat High School, *Submission 85*, 2-3, 5; Ballarat High School, *Curriculum*, <<http://www.ballaraths.vic.edu.au/teaching-and-learning/learning-design>> viewed 30 July 2013.

<p>Bentleigh Secondary College¹⁶²</p>	<p>All Year 7 students study music for two 48 minute periods for one semester. In Years 8 to 10 music is offered as an elective. This elective involves three periods a week in Year 8 and 9 and four periods a week in Year 10. The school offers VCE Music Performance. The school provides tuition in a number of instruments. The school also has a range of concert bands, jazz bands, rock bands, choirs and small ensembles. Students regularly perform at festivals and competitions. Each year the school's drama and music departments collaboratively present musical productions.</p>
<p>Blackburn High School¹⁶³</p>	<p>All Year 7 and 8 students study music for one 70 minute period each week. In Years 9 and 10 music is offered as an elective subject for one semester. At the VCE level the school offers both Music Performance and Music Style and Composition. The school provides tuition in a wide range of instruments. The school also has a range of ensembles, bands, orchestras and choirs which participate in community performances, as well as in competitions.</p>
<p>Frankston High School¹⁶⁴</p>	<p>All Year 7 students study music for three 50 minute lessons a week for one semester. In Years 9 and 10 there are three music electives, which run for four 50 minute periods each week for one semester. The school offers VCE Music Performance. The school provides tuition in a large range of instruments. The school has concert bands, stage bands, choirs and a percussion ensemble. The school holds three concerts a year and students also participate in a range of community performances and competitions.</p>
<p>Geelong High School¹⁶⁵</p>	<p>All Year 7 and 8 students undertake an intensive music course consisting of five periods a week for five weeks. There are two elective music subjects, offered in Years 9 and 10, consisting of five periods a week for one semester. The school offers VCE Music Performance. The school has a strong instrumental music program. Students can participate in bands, choirs and various small ensembles. There are many performance and competition opportunities for the students.</p>
<p>Merbein P-10 College¹⁶⁶</p>	<p>Music is offered as an elective in the secondary years. In Years 7 and 8 students undertaking the elective study music for two hours a week. Students choosing the music elective in Years 9 and 10 study music for three and a half hours a week. The school also has an instrumental music program. The school has a number of student bands. The students perform regularly at community events and participate in competitions and the local eisteddfod.</p>

¹⁶² Bentleigh Secondary College, *Submission 58*, 1-3.

¹⁶³ Mr Stephen Hardie, Director of Music, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 2; Allegra, Year 8 student, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 4; Susannah, Year 8 student, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 4-5; Guy, Year 8 student, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 5; Bridie, Year 8 student, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013.

¹⁶⁴ Frankston High School, *Submission 159*, 1, 3-5.

¹⁶⁵ Geelong High School, *Submission 119*, 1-2, 4.

¹⁶⁶ Mr Graeme Cupper, Principal, Merbein P-10 College, *Transcript of evidence*, Mildura, 1 May 2013, 2; Mr Ben Browne, Music Coordinator, Merbein P-10 College, *Transcript of evidence*, Mildura 1 May 2013, 4.

Case study 3: Music at Meadows Primary School¹⁶⁷

Meadows Primary School in Broadmeadows was established in 2008 as a result of a merger between Campmeadows and Meadowbank Primary Schools. The school has 295 students from a very diverse range of cultural backgrounds. A high proportion of the parent population is unemployed.

Prior to 2009 the only music education offered at the school was through external programs including The Song Room and Musica Viva. No students were receiving music tuition outside school.

In 2009 the school formed a partnership with the Melbourne Symphony Orchestra (MSO) to run the Pizzicato Effect, an instrumental program based on the philosophy of the El Sistema program in Venezuela.

The program initially ran as a pilot and, over the five years it has been operating, has been fine-tuned and extended, as well as supplemented by a classroom music program.

Now Meadows Primary School has a comprehensive music program, with all students in the school receiving between 50 and 170 minutes of musical experience each week.

All Foundation and Year 1 and 2 students study music under the Kodály method, learning about singing, rhythm and pitch. From Year 3 students enter the Pizzicato Effect, with teachers from the MSO providing instrumental tuition (violin, viola or cello) at no cost to parents. After participating in the Pizzicato Effect for a year, students can elect to continue to learn an instrument from the MSO teachers in Years 4 to 6 at no cost. All students continue to study classroom music in Years 3 to 6.

Students learning instruments at the school also participate in a range of ensemble groups run by MSO staff.

The MSO informed the Committee that the program has significant benefits for both the students and the wider community:

The impact of the program within the school and the Broadmeadows community has been hugely positive. The children have developed a strong relationship with their MSO mentors and a love of music, and their classroom teachers have reported improved focus, self-confidence, gross and fine motor skills and behaviour.¹⁶⁸

Parents of students at the school told the Committee that learning an instrument has had many positive impacts on their children. For instance, Mr Les Devine spoke with great pride about his son's achievements:

¹⁶⁷ Melbourne Symphony Orchestra, *Submission 104*, 1-3; Meadows Primary School, *Submission 139*, 1-3; Ms Helen Hatzikalas, Curriculum Leader, Coordinator Pizzicato Effect Program, Meadows Primary School, *Transcript of evidence*, Broadmeadows, 6 May 2013, 7-9.

¹⁶⁸ Melbourne Symphony Orchestra, *Submission 104*, 2.

We have had some concerts and all that, and we have seen the children play. I look at Shane, and I say, 'No, that couldn't be Shane', but he is up there. He has found some knowledge in music, and I never thought he would even have the music or the skills to play. He is just excellent, as are all the kids.¹⁶⁹

Dr Margaret Osborne from The University of Melbourne, who is researching the impact of the program, told the Committee that students at the school consistently nominate music as their favourite subject. She stated:

They want to learn music. They really want to learn a musical instrument. It is not the teacher telling them, not the parents. They love music and they really want to be in the group. So it is all self-determined, which is marvellous intrinsic motivation.¹⁷⁰

The Committee also heard that the program has had a positive impact on student learning, behaviour and engagement.

3.3.3 Key music programs and provisions

In addition to the general music education provisions available in schools throughout the state, there are a number of specific music programs and provisions in the government school sector.

Victorian College of the Arts Secondary School

Victoria has one specialist arts school, the Victorian College of the Arts Secondary School, that provides specialist programs for students in Years 7 to 12 with outstanding talents in dance or music.

The school's mission is to identify children with exceptional potential and provide them with quality specialist training that gives them the opportunity to proceed towards careers in their art form.¹⁷¹ Entry to the school is by way of a competitive audition each year and the school currently has 100 places designated for music students.¹⁷²

School specialisation

In 2012 the Victorian Government provided 25 government primary and secondary schools with one-off grants of \$100,000 to specialise in a field of their choice. Three of the selected schools chose to specialise in music: Monbulk Primary School, Ballarat High School and Wangaratta West Primary. A further two schools chose to specialise in the Arts, namely Bendigo Senior Secondary College and South Oakleigh Secondary College.¹⁷³

Following the success of the initial program, the Victorian Government provided a further 25 schools with grants of \$50,000 in 2012.¹⁷⁴ One recipient, Merbein P-10

¹⁶⁹ Mr Les Devine, Parent, Meadows Primary School, *Transcript of evidence*, Broadmeadows, 6 May 2013, 3.

¹⁷⁰ Dr Margaret Osborne, Music Psychology Researcher, The University of Melbourne, *Transcript of evidence*, Broadmeadows, 6 May 2013, 3.

¹⁷¹ Victorian College of the Arts Secondary School, *Submission 107*, 2.

¹⁷² Victorian College of the Arts Secondary School, *Submission 107*, 2.

¹⁷³ Joint submission of Department of Education and Early Childhood Development, *Submission 232*, 18-19.

¹⁷⁴ Letter from Minister for Education (Victoria), to Chair, Victorian Parliament Education and Training Committee, 19 September 2013, 5.

College, is specialising in music, while Geelong High School, Ferntree Gully North Primary, Kilberry Valley Primary School and Hallam Senior Secondary College are specialising in the Arts.¹⁷⁵

The Committee also received submissions from a number of government secondary schools that have chosen to place a strong emphasis on music education, including Blackburn High School, The University High School, Melbourne High School, Canterbury Girls' Secondary College, Balwyn High School, McKinnon Secondary College and Frankston High School. While these schools do not receive specific funding to specialise in music, they have elected to prioritise music education.

Strategic Partnerships Program

The Strategic Partnerships Program is a Victorian Government program which provides funding to not-for-profit organisations to deliver learning programs to students and professional learning for teachers.

There are currently eight organisations that are funded under the Program which have a focus on music education (see figure 14). These organisations will receive a combined total of \$1,431,462 in funding in 2012–14.¹⁷⁶

DEECD advised the Committee that in the period 2012–14 an estimated 1,200 teachers will participate in initiatives provided under the Strategic Partnerships Program, with approximately 93,240 students participating each year.¹⁷⁷

Each participating organisation is responsible for marketing its programs to schools and teachers. In general these programs are advertised by circulars to all schools and, in the case of some providers, through the registration of programs with the Victorian Registration and Quality Authority, a statutory authority which regulates education and training in Victoria.

The music education programs offered by the participating organisations vary in their approaches. Some organisations work in Victorian schools to deliver music programs, some provide professional learning to teachers and others offer live performances to students.

Mr Hannes Berger, Programming Manager, Access and Community at the Arts Centre Melbourne, Australia's largest performing arts centre, explained to the Committee that the Strategic Partnerships Program benefits both the students and teachers: 'Student engagement is stronger and therefore there is more potential for better learning outcomes. More particularly there are opportunities for building teacher capacity as well.'¹⁷⁸

¹⁷⁵ Joint submission of Department of Education and Early Childhood Development, *Submission 232*, 18-19.

¹⁷⁶ Letter from Minister for Education (Victoria), to Chair, Victorian Parliament Education and Training Committee, 19 September 2013, 1-2.

¹⁷⁷ Letter from Minister for Education (Victoria), to Chair, Victorian Parliament Education and Training Committee, 19 September 2013, 1-2.

¹⁷⁸ Mr Hannes Berger, Programming Manager, Access and Community, Arts Centre Melbourne, *Transcript of evidence*, Melbourne, 15 April 2013, 4.

Figure 14: Music education activities funded by DEECD through the Strategic Partnerships Program in 2012–14¹⁷⁹

Arts Victoria

Arts Victoria's Artists in Schools program supports artists to work with primary and secondary students and teachers on a collaborative creative project for approximately 20 days. Three of the 18 schools funded in 2013 will focus on music.

Melbourne Youth Music

Melbourne Youth Music runs an extensive Saturday morning and camp-based instrumental program for students of all abilities in Years 1 through 12. Over 250 students participate in the Saturday morning program each year. Students' achievements are showcased at an annual gala public performance.

The Song Room

The Song Room provides the Blended Learning Project, a whole school project aimed at schools in low socioeconomic areas. The project improves connectedness and access to specialist music education across a hub of schools and communities using both classroom-based and online approaches.

Musica Viva

Musica Viva provides schools with teacher professional learning, as well as whole school learning opportunities. The Live Performance Plus Program involves teaching, professional learning, resource materials and live concerts by professional musicians.

Regional Arts Victoria

Regional Arts Victoria provides both incursion and excursion activities in a range of curriculum areas, including music. The programs can be tailored to meet local needs.

The Arts Centre Melbourne

The Arts Centre Melbourne provides music education as part of a variety of performing arts and new media programs for both teachers and students. The Arts Centre's Digital Learning Hub delivers customised programs in music, sound and media technologies.

Association of Music Educators (aMuse)

AMuse provides teacher professional learning programs in relation to the music curriculum and using learning technologies in music. Funded activities include tailored professional learning programs for both classroom and specialist teachers, and a two-day state-wide teachers' conference.

Soundhouse Music Alliance

Soundhouse Music Alliance provides learning activities for students and teachers that focus on the use of technology. DEECD funding supports four professional learning sessions each year:

- developing Web 2.0 skills through digital resources
- evaluation and measurement
- program design with an emphasis on online delivery.

¹⁷⁹ Joint submission of Department of Education and Early Childhood Development, *Submission 232*, 17-18.

3.4 Music education in independent and Catholic schools

As noted in chapter one, the focus of the Inquiry was on the provision of music education within Victorian government schools. However, this section provides a brief overview of the approach to music education by the independent and Catholic sectors based on the evidence received by the Committee.

The Committee received submissions from two independent schools, namely Woodleigh School, which has campuses in Frankston South and Langwarrin South, and Christ Church Grammar School in South Yarra. The Committee also spoke with representatives of Trinity Lutheran College in Mildura and teachers working within the independent sector. The information provided by these schools indicates that they offer a strong sequential music education program to students:

- All students at Christ Church Grammar School engage in a classroom music program for one hour per week from Foundation to Year 6, learn a stringed instrument in Years 2 and 3 and participate in a choir from Years 2 to 5.¹⁸⁰
- All students at Woodleigh School participate in a classroom music program from early childhood education to Year 8 and a classroom instrumental music program in Years 5 to 8.¹⁸¹
- At Trinity Lutheran College, all students participate in a classroom music program from Foundation to Year 8.¹⁸²

Independent schools in Victoria are implementing the Australian Curriculum, although they retain a higher degree of curriculum autonomy than government and Catholic schools as they are not required to implement the AusVELS.¹⁸³

A number of stakeholders noted that music has a strong place in the independent school sector. For example, the School Music Action Group submitted:

Classroom music generally forms part of the core curriculum offered in independent schools from P to Year 12 where classroom music is sequential, developmental and continuous from P to Year 9 and is most usually taught by specialist music teachers.¹⁸⁴

In terms of music education in the Catholic school sector, the Catholic Education Commission Victoria made a joint submission with DEECD, VCAA and Arts Victoria. The Committee also received a submission from the Victorian Catholic Schools Parent Body, which represents parents of students in Victorian Catholic Schools, and spoke with representatives from St Joseph's College in Mildura.

¹⁸⁰ Ms Mandy Stefanakis, Director of Music, Christ Church Grammar School, *Submission 204*, 1-2.

¹⁸¹ Woodleigh School, *Submission 22*, 1.

¹⁸² Ms Tracy Schache, Music Teacher and Performing Arts Coordinator, Trinity Lutheran College, *Transcript of evidence*, Mildura, 1 May 2013, 2.

¹⁸³ Independent Schools Victoria, *Curriculum*, <<http://www.is.vic.edu.au/independent/curriculum/>> viewed 26 June 2013.

¹⁸⁴ School Music Action Group, *Submission 195*, 16. See also Melbourne Symphony Orchestra, *Submission 104*, 2.

The Victorian Catholic school sector uses the AusVELS to plan and design the curriculum. The Victorian Catholic Schools Parent Body noted that the provision of music education varies from school to school.¹⁸⁵

In both the Catholic and independent sectors, individual schools usually provide instrumental music tuition on a user-pays basis. Schools typically also offer ensemble programs as a co-curricular activity.

Case study 4: Musical Futures in action at Trafalgar Primary School and Doveton College¹⁸⁶

'I was at one of the first primary schools to trial the model [Trafalgar Primary School]. Just as background, it is a rural, middle class town, very sport oriented rather than arts oriented. We had a private instrumental music program running where it was user pays, but we let the children do that within class. Within 18 months of us doing that program we had 270 of the 330 children at the school participating in part of Musical Futures, but also participating in private lessons. So we actually increased our private tuition to those students. In terms of engaging students in music, it was very significant in that school.

At the present time—I am at a Doveton [College]—we have been operating now for 12 months. We have had Musical Futures running for almost that time. This year we have brought on our secondary cohort, so we have got Years 7, 8 and 9 coming in from closing schools. An example, with our elective program at Year 9, we have things running like robotics, plastics, woodwork and art, and the children chose Musical Futures. So within that short period of time, for those students there is an engagement element to the music program that is significant within our community ...

The [Musical Futures] philosophy is around playing together. It uses quite contemporary music ideas. It is about performance and playing together. It was originally designed for students in the middle years, and I was very lucky to be involved. My school took it down to Years 5 and 6, and it was so successful that it is now being implemented back into the United Kingdom and four other countries. It is truly seen as a middle years program. At Doveton we are running it from Year 4 through to Year 9.

Through that association we have made some partnerships, and we have a partnership of a kind with Roland. They provide us with cheaper instruments, and there is a champion school model that is being implemented in Australia. We will become a champion school. Basically that just means you are a centre. We run the professional development from our centre, but also provide support through our staff. We have signed on to do that, so we share that across. It uses technologies such as YouTube. There is a site called NUMU, which is a secured site, so students can create music. They can upload that music and then students from across the world can comment on it. So it is not just what is happening in your own classroom; it is quite a global thing.

¹⁸⁵ Victorian Catholic Schools Parent Body, *Submission 168*, 3.

¹⁸⁶ Ms Vicki Miles, Associate Principal, Doveton College, *Transcript of evidence*, Melbourne, 6 May 2013, 2, 7, 9; Ms Vicki Miles, Associate Principal, Doveton College, *Transcript of evidence*, Melbourne, 6 May 2013, 15.

There is quite a network now of Musical Futures teachers, who work to support one another through media like Twitter and Facebook. There is Ning, which my teacher at Trafalgar began, and which has quite a large following. Teachers are starting to share through the same sort of media that students are, which is really nice ...

The program offers equity to the students. All students can participate, which I think is a little bit different from some programs. Financial costs and rural disadvantage are quite significant in terms of getting music teachers, but for me it also is a cross disciplinary program. Musical Futures is not only about students learning music, but is also about students learning social capabilities, working in teams together, learning about learning, learning about how they can access and learn about music for themselves. They do that within the school and out of school, and I see that as different to what they have had before ...

I had a young girl who said to me, 'I'm not normally good with other people. I'm not a team player, but in music I have to be because it is not about me, it's about the music'. It really stuck with me. There was a group of young boys who I caught really struggling to get through a piece they wanted to play. I caught a little fellow saying, 'Come on guys, if we keep doing this we'll get there, we just have to keep going.'

Chapter 4: The future direction of school music education in Victoria

Key findings

16. A quality music education involves sequential and in-depth learning, delivered by skilled and confident teachers.
17. The evidence to this Inquiry suggests that there is significant variation in the quality of music programs between schools and that many Victorian primary school students miss out on a quality classroom music education.
18. The quality of teaching of classroom and instrumental music programs at the secondary school level is generally stronger than in primary schools. However, not all students have the opportunity to study a sequential music education from Years 7 to 12.
19. The availability of facilities and equipment to support a quality music education varies between schools.
20. Students in rural and regional Victoria and students from financially disadvantaged backgrounds face greater challenges in accessing a quality music education. However, there are some excellent organisations working to improve access to music education for these students.
21. Indigenous students, gifted and talented students and students with disabilities have unique learning needs with respect to music education. There are varying levels of music education provision for these students and there is the potential to enhance these provisions in Victoria.
22. The Victorian Government needs to develop a music education strategy to ensure that all Victorian students can have the opportunity to experience a quality school music education program.
23. The value of music education is not well understood by all schools. The Victorian Government needs to better promote the benefits of music education to all school leaders and teachers.
24. The grouping of music in the Arts domain and the crowded curriculum have led to some schools placing less priority on the delivery of music education.
25. The current curriculum can provide a sound basis for a sequential and in-depth music education, however schools and teachers require greater support to realise this potential.
26. Families and the wider community play a critical role in supporting the music education of young people.

The future direction of school music education in Victoria

This chapter explores the future direction of music education in Victorian schools. It begins by considering whether school music education is currently meeting the needs of all Victorian students. It then goes on to explore the need for a clear strategy to underpin school music education in Victoria and discusses a number of the key areas that will play an important role in enhancing school music education in this state.

4.1 Is the current provision of music education meeting the needs of Victorian students?

This section considers whether the current provision of music education is meeting the needs of students in government schools. It focuses on the quality and accessibility of existing programs, as well as considering whether current provisions are adequately catering for student cohorts with special needs. This discussion provides the platform for more detailed consideration of how music education can be enhanced in the remainder of this report.

4.1.1 The quality of music education in Victorian schools

This section examines the quality of music education in Victorian government schools.

What constitutes a quality music education?

It is difficult to assess the quality of music education in Victorian government schools because there has not been any comprehensive evaluation of the music programs operating within schools.

Many stakeholders characterised a quality music education as being one that is 'continuous, sequential and developmental'.¹⁸⁷ This stems from the *National review of school music education* which was carried out by Murdoch University on behalf of the

¹⁸⁷ Ms Sarina Iacono, *Submission 171*, 3; Ms Natalya Vagner, *Submission 27*, 1; Ms Jennifer O'Brien, *Submission 72*, 1; Ms Charlotte Drinnan, *Submission 86*, 1; Ms Deborah Smith, *Submission 89*, 1; Associate Professor Robin Stevens, Principal Fellow, Melbourne Conservatorium of Music, University of Melbourne, *Submission 90*, 4; Kodály Music Education Institute of Australia, *Submission 91*, 4; Victorian Catholic Schools Parent Body, *Submission 168*, 5; Mrs Beverley McAlister, *Submission 160*, 4; Mr Carl Williams, *Submission 143*, 1; Australian Music Association, *Submission 140*, 5.

Australian Government in 2005. The review recommended that all Australian students should have access to this type of music education program.¹⁸⁸

Stakeholders participating in this Inquiry noted that a meaningful and sustained music education is required so that students are able to build their skills and knowledge over time and, if they wish, have the opportunity to successfully study music as part of their Victorian Certificate of Education (VCE). For example, Mrs Emily Bibby, an Instrumental Music Teacher, noted:

If students have not participated in a classroom setting in Foundation to Year 10 that mirrors what is expected of them in VCE, then they find VCE and the demands of Music Performance Units 1 to 4 very, very hard.¹⁸⁹

The Committee notes that the current AusVELS curriculum uses similar language, stating that essential learning in the Arts should be sequential and in-depth.¹⁹⁰

Stakeholders also identified that a high level music education relies on the quality of teaching within schools. Some stakeholders felt that only a specialist music teacher could deliver quality music education. For example, Ms Rachel Snedden and Ms Fiona Walters, who are both Instrumental Music Teachers, submitted:

The looked-for benefits of music education can only be achieved through continuous, sequential and developmental programs provided by professional specialist music educators.¹⁹¹

In contrast, Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education at The University of Melbourne, expressed the view that a properly trained classroom teacher has the capacity to deliver a strong music education.¹⁹² The issues of who should teach music, and the training required to do so, are discussed in detail in chapter five of the report.

The current quality of classroom music education

Many stakeholders participating in this Inquiry highlighted that there is significant variation in the quality of the classroom music education programs offered in Victorian government schools: some schools provide exceptional music education, while other schools offer hardly any music education at all. For example, the Arts Centre Melbourne, Australia's largest performing arts centre, submitted:

Our experience with over 500 Victorian schools p.a. from all DEECD regions indicated there is a highly disparate range of music programs available within government schools ...

¹⁸⁸ Robin Pascoe, Sam Leong et al, *National review of school music education: Augmenting the diminished*, report for Department of Education, Science and Training (Australia) (2005), xx.

¹⁸⁹ Mrs Emily Bibby, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 10. See also Victorian College of the Arts Secondary School, *Submission 107*, 2; Mr David Browne, Principal, Red Cliffs Secondary College, *Transcript of evidence*, Red Cliffs, 2 May 2013, 6; Mr Carl Williams, *Submission 143*, 4; Ms Jo Galloway, District Instrumental Music Teacher, *Transcript of evidence*, Mildura, 2 May 2013, 4.

¹⁹⁰ Victorian Curriculum and Assessment Authority, *The AusVELS Curriculum* (2013), 4.

¹⁹¹ Ms Rachel Snedden and Ms Fiona Walters, *Submission 126*, 4. See also Kodály Music Education Institute of Australia, *Submission 91*, 8; Ms Deborah Smith, *Submission 89*, 3.

¹⁹² Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 4.

Victorian schools vary significantly one to another, from no music program whatsoever to a full, diverse instrumental or choral program.¹⁹³

Evidence received by the Committee suggests that many Victorian students in the government school system do not receive a continuous, sequential and developmental music education throughout their schooling.¹⁹⁴

Mr Ian Harvey told the Committee that in his former role as Executive Officer of the Australian Music Association, the industry body for the music products sector, he estimated that as few as 23% of Australian students were receiving a music education which could be characterised as continuous, sequential and developmental. This estimate was made in 2009 based on data that was made available from a 2003 national report into school music education.¹⁹⁵

Stakeholders singled out primary schools as being the area in need of the most attention with respect to the quality of music education. For example, Musical Futures Australia, which supports the Musical Futures approach in Victorian schools, stated, 'Quality is highly variable and especially variable in primary schools.'¹⁹⁶

Similarly, the Australian College of Educators, the national professional association for the education profession, submitted:

While it cannot be said that all Victorian secondary schools offer high quality music classes and vocal and instrumental tuition, in general the critical deficiencies in music education lie more in primary schools.¹⁹⁷

The evidence suggests that a key reason for this difference in quality between the primary and secondary sectors lies in the fact that music at the secondary school level is generally taught by specialist music teachers, while this is less common at the primary school level.

Research conducted by Ms Jennifer Heinrich as part of her 2012 master's thesis found that 38% of surveyed Victorian regional primary schools are not delivering a specialist classroom music program and 'much of what is being taught is neither sequential nor taught by qualified staff'.¹⁹⁸ The issue of specialist music teachers within primary schools is discussed in detail in chapter five of the report.

¹⁹³ Arts Centre Melbourne, *Submission 199*, 2.

¹⁹⁴ Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 7; Kodály Music Education Institute of Australia, *Submission 91*, 7; Australian Music Association, *Submission 140*, 5; Monbulk Primary School, *Submission 188*, 9; School Music Action Group, *Submission 195*, 16; Music Council of Australia, *Submission 67*, 4; Victorian College of the Arts Secondary School, *Submission 107*, 4; Australian Music Examinations Board, *Submission 182*, 1; Associate Professor Jane Southcott, Faculty of Education, Monash University, *Submission 170*, 3.

¹⁹⁵ Email from Director, Musical Futures Australia, to Executive Officer, Victorian Parliament Education and Training Committee, 19 August 2013. Ian Harvey, *Percentage of public school students receiving a sequential, continuous, developmental music education in school* (2009). Available at <<http://www.mca.org.au/images/pdf/MCAresearch/mcaRESEARCH%20competent%20music%20ed.pdf>> viewed 2 September 2013.

¹⁹⁶ See Musical Futures Australia, *Submission 231*, 9. See also Mr Patrick Burns, *Submission 186*, 4; Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 7; Melbourne Symphony Orchestra, *Submission 104*, 2-3; Melbourne High School, *Submission 95*, 1; Music Council of Australia, *Submission 67*, 4; Dr Helen Farrell, Research Fellow, Music, Mind and Wellbeing/National Music Therapy Research Unit, University of Melbourne, *Submission 192*, 9.

¹⁹⁷ Australian College of Educators, *Submission 226*, 5.

¹⁹⁸ Jennifer Heinrich, *The provision of classroom music programs to regional Victorian primary schools: A mixed methods study*, thesis for Master of Education, La Trobe University (2012), 13, 108.

The Committee heard that some primary schools simply rely on providing one-off musical activities or token music experiences to students rather than delivering a sequential and in-depth music education. For example, the Melbourne Symphony Orchestra (MSO) explained that sometimes its concerts represent the entire music program within a primary school:

for many of these children, their preparation around this concert (supported by MSO musicians, teacher PDs and classroom resources) and the excursion itself is the sole exposure to music education in the teaching year. One concert experience cannot and should not be deemed sufficient to replace regular music tuition in the classroom ...¹⁹⁹

Evidence to the Inquiry by students about the music education they received in primary school supports the claim that there is significant variability in quality between schools. While some students who spoke to the Committee recalled receiving a good music education as part of their primary schooling, others commented that they received only a basic music education or none at all. Some of these students' experiences are highlighted in figure 15.

Figure 15: Secondary school students' experiences of primary school music education

Year 8 student	Year 8 student	Year 10 student
'In primary school we had no music program. There was nothing at all to do at our primary school. They did not even run anything at lunchtime. We just had art, computers and sport and nothing to do with music.'	'At my old primary school we had a very good music program. The kids were from prep to Year 4 and were encouraged to do violin and then at five and six being in an ensemble was compulsory, so it was amazingly good for the music program ...'	'My primary school actually didn't offer anything. We had one music teacher that covered every single instrument and they were also extremely expensive. Music lessons were extremely hard to afford so not many people could actually learn an instrument until secondary school.'
Year 11 student	Year 12 student	Year 12 student
'At my primary school there was actually quite a good chance to be involved in music. It may not have been very high standard, but you had the opportunity to learn trumpet, guitar, violin and flute, I believe, and there was like a small string quartet sort of thing here. And then you had the typical music class, but it wasn't just recorder. You got to use like different instruments. So, that really was good.'	'[At my primary school] we had a choir and the classroom music, but that dwindled because our teacher left when I was in Year 2. Another one came in a year later but only stayed for a couple of years.'	'Music—there was none to speak of at my primary school. In terms of instrumental teaching, that was very lacking. My brother still goes to the same primary school, and they've now got guitar lessons, so they're stepping in a good direction in terms of offering lessons, but while I was there, there was no music education at all.'

Although the quality of teaching was not generally at issue within the secondary school sector, the School Music Action Group, a Victorian advocacy group for school music

¹⁹⁹ Melbourne Symphony Orchestra, *Submission 104*, 2-3. See also Mr Chris Earl, *Submission 7*, 5; Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 6; Kodály Music Education Institute of Australia, *Submission 91*, 8; School Music Action Group, *Submission 195*, 17.

education, did raise concerns about the ability of students to access a sequential music program from Years 7 to 12. In particular, it noted that secondary schools are increasingly providing less opportunity to study music in the early years of secondary school:

many schools now offer music for one term or semester over a given period of one, two or three years in order to provide their students with experiences in all of the five disciplines which now constitute The Arts Learning Area. This results in a music program that lacks the essential sequential, developmental and continuous requirements for an effective music education.²⁰⁰

As outlined in chapter three, research conducted by Dr Anne Lierse in 1997 as part of the requirements for the degree of Doctor of Education found that a relatively small number of secondary schools were offering a comprehensive music program from Year 7 through to VCE.²⁰¹

The current quality of instrumental music programs

The evidence was generally positive about the quality of the instrumental music programs operating within Victorian government schools. The Victorian College of the Arts Secondary School (VCASS), a specialist government school focusing on dance and music, noted that instrumental music programs are generally delivered at a much higher level than classroom programs.²⁰²

Many of the secondary school students who participated in the Inquiry spoke enthusiastically about their experience taking part in their school's instrumental music program (figure 16).

While the Committee received mostly positive evidence about the quality of instrumental music programs, concerns were raised about the standard of instruction provided by some instrumental music teachers, particularly those working in primary schools. The School Music Action Group submitted:

there is an issue with the professional status of some of the instrumental teachers employed in government primary schools, many of whom have low-level instrumental skills and no teacher training.²⁰³

The Committee discusses the issues surrounding the skills and qualifications of the instrumental music teacher workforce in detail in chapter six.

The Committee also notes that the quality of the instrumental music program offered by secondary schools is affected by the level of government funding that schools receive and the capacity of individual schools to supplement this funding. This issue is also discussed in chapter six.

²⁰⁰ School Music Action Group, *Submission 195*, 17.

²⁰¹ Anne Lierse, 'Executive summary of report on research findings', *Music programs in Victorian government secondary schools 1995 & 1996*, thesis for Doctor of Education, Monash University (1997), 21; School Music Action Group, *Submission 195*, 23.

²⁰² Victorian College of the Arts Secondary School, *Submission 107*, 4.

²⁰³ School Music Action Group, *Submission 195*, 13. See also Ms Sara Beale, Music Teacher, Wonthaggi Secondary College, *Transcript of evidence*, Melbourne, 16 May 2013, 7; Ms Anna Robinson, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 9; Kodály Music Education Institute of Australia, *Submission 91*, 6.

The availability of music facilities and equipment to support quality music education

The availability of adequate music facilities and equipment was identified by a number of Inquiry participants as a factor which impacts on the ability of schools to deliver a quality music education program.

The Committee received submissions from many schools that have excellent music facilities.²⁰⁴ However, numerous music teachers and instrumental music teachers identified that their school lacked adequate music facilities and this constrained the type of program their schools were able to offer.²⁰⁵

Figure 16: Secondary school students' experiences of instrumental music programs

Year 8 student	Year 10 student	Year 11 student
'I play tenor saxophone. I have been learning since last year, so the start of Year 7. It has allowed me to be able to do the band, which I had never been able to experience before. I love it, it is really fun and I hope to continue.'	'For me the best thing about being at VCASS is the people around you—the teachers. Some of the instrumental teachers and ensemble tutors are fantastic, and other kids are also very interested in what you are doing.'	'I didn't know any instruments and the school had the open night [in Year 7], and I went around with my family as well, tried out all the instruments, and I found that the clarinet suited me best, and then actually later on in Year 9, I decided that I actually wanted to learn saxophone as well and so I started playing that. I'm still playing both the clarinet and saxophone.'
Year 11 student	Year 11 student	Former student
'In Year 7 when I went to Ringwood I decided to learn the trumpet and I have been playing that ever since. It is probably the most enjoyable thing I do. Through the school we get to travel to a lot of places ... This weekend we performed on a national level at Mount Gambier's Generations in Jazz. It is great fun.'	'I play the clarinet and the saxophone. I have been playing the clarinet since Year 7 and have just recently picked up the sax. It has been a great experience. I have been able to play in the band. With performance I have been able to build up my confidence a lot, and I made lots of great friends as well along the way.'	'From the band program to the individual program to individual lessons, there's top-quality teachers here, there's a top-quality instrumental program. I really felt that there was an excellence here that even after leaving school I haven't seen in some ways in other environments that I've been in. I have to say, you know, it was a bit of a disappointment getting out there into the wider world after being here.'

²⁰⁴ Geelong High School, *Submission 119*, 6; Blackburn High School, *Submission 3*, 2; Bentleigh Secondary College, *Submission 58*, 2; Ms Catherine Lyons, *Submission 30*, 5; Ballarat High School, *Submission 85*, 5.

²⁰⁵ Ms Ghillie Thompson, Music Teacher, Mont Albert Primary School, *Transcript of evidence*, Melbourne, 6 May 2013, 5; Mr Matt Poynter, Mr Phil Binotto et al, *Submission 56*, 1; Ms Amy Wert, Director Music, Glen Waverly Secondary College, *Submission 174*, 11; Ms Marianne Barrow, *Submission 156*, 5; Ms Ingrid Seiffert, Performing Arts Teacher, Mildura Primary School, *Transcript of evidence*, Mildura, 1 May 2013, 6; Mr Rick Williams, Music Coordinator, Mildura Senior College, *Transcript of evidence*, Mildura, 1 May 2013, 7. Ms Charlotte Drinnan, *Submission 86*, 2.

Most of these stakeholders raised the need for more purpose-built rooms. For example, Ms Charlotte Drinnan, a Music Teacher in northern Victoria, explained that a lack of rooms made delivering music difficult:

we seriously lack facilities. Our music 'block' is a Jennings home built 25 years ago and which has not been refurbished since. We cram the bands into 1 room and use the other room for classroom. We have 9 year 7 classes every year plus the other year levels and we are expected, and have to, teach a quality program with these facilities ... It is extremely difficult to maintain a successful and vibrant music program without adequate facilities.²⁰⁶

Performance spaces were also identified as aiding music education. Ms Joanne Dema, an Instrumental Music Teacher, was concerned by the lack of performance spaces at the school she teaches in:

We have a terrible Gym to perform in which is acoustically a nightmare, poor lighting. Students need a theatre to perform in. Students and staff need a proper rehearsal space. We always have to "borrow" spaces from other departments such as Drama and PE We don't have [our] own space.²⁰⁷

Several stakeholders identified the need for more musical equipment in their schools and also funding to maintain current equipment.²⁰⁸ The Committee heard that access to the right technology or instruments can be costly for schools. For example, Mr Mark Hynes, a Music Teacher in the Melbourne suburb of Dallas, noted there is technology available to enable students to practise instruments in the same space without sound issues but that this would require extra funding for the school.²⁰⁹

Similarly, Nossal High School, a selective entry school which opened in Berwick in 2010, submitted that there was limited funding available to purchase all of the necessary instruments and equipment to fit out a brand new music department.²¹⁰

Mr Hynes submitted that schools would benefit from periodic injections of funding to allow them to maintain or replace instruments and equipment, or add new instruments to their program.²¹¹

The quality of music education in Victorian schools—The Committee's view

The Committee believes that a quality music education should involve sequential and in-depth learning and be taught by a skilled and confident teacher. The evidence gathered by the Committee suggests that many Victorian students are missing out on

²⁰⁶ Ms Charlotte Drinnan, *Submission 86*, 2. See also Ms Ghillie Thompson, Music Teacher, Mont Albert Primary School, *Transcript of evidence*, Melbourne, 6 May 2013, 5; Mr Matt Poynter, Mr Phil Binotto et al, *Submission 56*, 1; Ms Megan Papworth and Mr Martin West, McKinnon Secondary College, *Submission 111*, 6; Ms Marianne Barrow, *Submission 156*, 5; Ms Ingrid Seiffert, Performing Arts Teacher, Mildura Primary School, *Transcript of evidence*, Mildura, 1 May 2013, 6; Mr Rick Williams, Music Coordinator, Mildura Senior College, *Transcript of evidence*, Mildura, 1 May 2013, 7; Ms Amy Wert, Director Music, Glen Waverly Secondary College, *Submission 174*, 11; Ms Sue Cook, *Submission 127*, 4.

²⁰⁷ Ms Joanne Dema, *Submission 193*, 5..

²⁰⁸ Mr Mark Hynes, *Submission 138*, 5-6; Mr Barry Roberts, *Submission 79*, 2; Mr Rick Williams, Music Coordinator, Mildura Senior College, *Transcript of evidence*, Mildura, 1 May 2013, 7; Mr Aleksander Pusz, District Instrumental Music Teacher, *Transcript of evidence*, Mildura, 2 May 2013, 7; Balwyn High School, *Submission 205*, 4; Ms Wendy Harvey, *Submission 175*, 7.

²⁰⁹ Mr Mark Hynes, *Submission 138*, 5-6.

²¹⁰ Nossal High School, *Submission 106*, 11.

²¹¹ Mr Mark Hynes, *Submission 138*, 5.

this type of music education as part of their primary schooling. While some individual primary schools and provisions are of a high standard, it is clear that the quality of classroom music education is highly variable across the state.

The Committee believes that primary school is a crucial stage for laying the foundations for music education. The evidence to this Inquiry shows that a key priority for the future needs to be on ensuring that primary school aged students have access to a sequential and in-depth classroom music education from Foundation to Year 6.

This priority is reflected in many of the recommendations in the report, including the proposed Victorian Government strategy for music education discussed in section 4.2.1 and the recommendations aimed at building the capacity of primary school teachers to deliver a meaningful music education in chapter five.

The evidence suggests that classroom and instrumental music education programs offered at the secondary school level are generally well taught. However, the Committee identified that not all students in secondary schools have access to a sequential music program from Years 7 to 12.

The Committee believes it is important for students to experience the Arts during their early secondary years. This helps them to identify which subjects they have an affinity with and would like to study in future years.

In reality, not all schools will be able to offer all of the Arts sequentially from Years 7 to 12, particularly smaller secondary schools in rural and regional Victoria. However, the Committee considers that it is important that there is a network of schools across Victoria that can offer the full spectrum of classroom and instrumental music programs for interested students. As discussed in chapter three and also in section 4.1.3, a number of these schools already exist in Victoria, mostly in metropolitan Melbourne and larger regional centres.

The Committee believes it would be beneficial to build on this existing network and grow the number of schools in rural and regional Victoria that are able to deliver a sequential and in-depth music program. This would result in a network of 'lighthouse' secondary schools across the state for music education.

The Committee stresses that these lighthouse schools should not detract from the quality of classroom and instrumental music education available more broadly in the government secondary school sector. The Committee believes that all secondary schools should be aiming to offer music education in the early secondary years and also an instrumental music program. The Committee's lighthouse school approach simply recognises that only some schools will have the capacity and willingness to offer music as a sequential subject from Year 7 to 12 and a comprehensive instrumental music program.

Finally, the Committee notes that not all government schools currently have access to appropriate music facilities and equipment and this impacts on their ability to offer a quality music education. The Committee recommends that the Victorian Government ensures that all schools have adequate facilities and equipment to deliver a music education program.

The Committee considers it is unrealistic to expect that every school will have large performing spaces or state-of-the-art music technology. However, the network of lighthouse schools provides an opportunity to share facilities and equipment with neighbouring schools and students.

Recommendation 2: Building a network of lighthouse secondary schools with a strong focus on music education

That the Victorian Government builds upon existing secondary schools with strong music programs to create a network of lighthouse secondary schools across the state which are able to deliver sequential and in-depth classroom and instrumental music programs.

Recommendation 3: Ensuring schools have adequate music facilities and equipment

That the Victorian Government ensures that government schools have adequate music facilities and equipment to support music education.

4.1.2 Do all Victorian students currently have equitable access to music education?

As noted earlier in this chapter, there is great diversity in music education between schools. The evidence suggests that not all Victorian students have equitable access to music education and highlighted two groups in particular as potentially missing out on music education: rural and regional students and students from low socioeconomic backgrounds.

Rural and regional students

The Committee found evidence of some very strong music programs in rural and regional schools. For instance, the Committee visited Red Cliffs Secondary College, where it observed a comprehensive and well-structured music program. The Committee also received submissions from a number of schools and teachers in rural and regional Victoria highlighting quality programs, including:

- Tate St. Primary School in Geelong employs a specialist music teacher who delivers one hour of music education each week to students. The school also offers a choir, a marimba band, a ukulele band and a brass band.²¹²
- Wangaratta West Primary School employs a specialist music teacher who delivers one hour of music education each week to all students. The school also offers numerous co-curricular music activities.²¹³
- Ballarat High School offers classroom music as subject from Year 7 to 10 and students have the option of studying music as a VCE study or as a vocational education and training subject. The school also offers a strong instrumental music program.²¹⁴
- Kooweerup Secondary College offers music as a subject to students in either Year 7 or 8 and then as an optional subject in later years.²¹⁵ The College has a

²¹² Tate St. Primary School, *Submission 45*, 1.

²¹³ Wangaratta West Primary School, *Submission 21*, 1-2.

²¹⁴ Ballarat High School, *Submission 85*, 2-3.

²¹⁵ Kooweerup Secondary College, *Year 7 and 8 students*, <<http://www.kwrsc.vic.edu.au/learning/vce/>> viewed 16 August 2013.

strong ensemble program and the College Senior Band toured internationally in 2012.²¹⁶

The Country Education Project, an organisation that supports the provision of education within Victorian rural communities, highlighted that regional schools are also working together in their local area to improve music education.²¹⁷ For example, the Committee spoke with the South Gippsland Cluster Music Program during the course of the Inquiry. The Cluster consists of five secondary schools in South Gippsland. The Cluster employs instrumental music teachers to work across the participating schools and also provides music events and camps to students.²¹⁸ The Cluster is also working with a number of primary schools to improve the transition between music education in primary schools and secondary schools in the region.²¹⁹

Several Victorian music and arts organisations also deliver music education programs to schools or students in regional and rural Victoria. Examples include:

- Melbourne Youth Music offers the Invergowrie Foundation Scholarship Program to support the participation of girls and young women from outer-metropolitan and regional Victoria in its music programs.²²⁰
- The MSO presents educational concerts in regional cities as part of its regional touring program.²²¹
- Arts Centre Melbourne offers the ArtsConnect9 initiative, which provides regional students in Year 9 with access to a range of performances and programs at Arts Centre Melbourne and other leading Victorian cultural institutions.²²²

There is no data to compare how regional Victorian schools fare in comparison to metropolitan schools. However, anecdotal evidence suggests that some regional schools find it more difficult to attract specialist music teachers because of their geographic location. For example, Werrimull P–12 School submitted that it had faced challenges with respect to offering a stand-alone classroom music program due to staffing limitations and the fact that the school's isolation makes it difficult to share the resources of a specialist teacher with another school.²²³

²¹⁶ Ms Claudia Barker, Director of Music, Kooweerup Secondary College, *Submission 202*, 1.

²¹⁷ Country Education Project, *Submission 241*, 5.

²¹⁸ Ms Cheryl Glowrey, Principal, South Gippsland Secondary College, *Transcript of evidence*, Melbourne, 16 May 2013, 3-4.

²¹⁹ Ms Colleen Smith, Business Manager, South Gippsland Secondary College, *Transcript of evidence*, Melbourne, 16 May 2013, 7.

²²⁰ Mr Chris Clark, General Manager, Melbourne Youth Music, *Transcript of evidence*, Melbourne, 15 April 2013, 4.

²²¹ Melbourne Symphony Orchestra, *School program: Regional schools*, <www.mso.com.au/education/schools/schools-program/regional/> viewed 17 July 2013.

²²² Victorian Curriculum and Assessment Authority Joint submission of Department of Education and Early Childhood Development, Arts Victoria and the Catholic Education Commission Victoria, *Submission 232*, 20.

²²³ Acting Principal Mr Jamie Russell, Werrimull P–12 School, *Submission 243*, 1. See also Mr John Menhennett, Music Teacher, St Joseph's College, *Transcript of evidence*, Mildura, 1 May 2013, 4.

The Country Education Project noted that staff retention and recruitment in specialist areas is a broader challenge for rural and regional schools, and is not an issue confined to music education.²²⁴

Access to instrumental music teachers was also highlighted as an issue for rural and regional students. For example, Ms Anna van Veldhuisen, a former VCASS student, explained that she was taught percussion by a brass teacher because there were no percussion teachers in Horsham where she grew up.²²⁵

The issue of attracting and retaining specialist music teachers in rural and regional areas is discussed in chapter five of this report.

Several stakeholders noted that there are more limited opportunities for students to attend live performances in rural and regional Victoria.²²⁶ Ms Sara Beale, Music Teacher at Wonthaggi Secondary College, told the Committee that having access to quality music performances is important to get students enthused about music.²²⁷

The Committee observed that rural and regional communities also have their strengths with respect to music education. For example, the Committee found that Mildura has a highly supportive network of community music organisations, schools and instrumental music instructors which serve to benefit local students. Kayla, a Year 8 student at Red Cliffs Secondary College, observed:

I think you find, once you are in the music program in Mildura, that you know everyone who plays the same instrument as you. You find that when you go to competitions and eisteddfods and things, you all come back together again.²²⁸

Students from low socioeconomic backgrounds

Access to school music education was raised as an equity issue for students from backgrounds of low socioeconomic status (SES). The Sir Zelman Cowen School of Music at Monash University submitted, 'It is our belief a basic training and understanding [in] music is imperative in any student's education—not just for the people who can afford it.'²²⁹

Stakeholders highlighted that while some parents can afford to send their children to private music lessons or independent schools with strong music programs, government schools remain the main source of music education for students from low SES backgrounds. For example, Ms Dianne Muller, a parent of a student at Canterbury Girls' Secondary College, submitted:

²²⁴ Country Education Project, *Submission 241*, 4. See also Mr Graeme Cupper, Principal, Merbein P-10 College, *Transcript of evidence*, Mildura, 1 May 2013, 5.

²²⁵ Ms Anna van Veldhuisen, Alumna and current staff member, Victorian College of the Arts Secondary School, *Transcript of evidence*, Melbourne, 15 April 2013, 4.

²²⁶ Ms Sara Beale, Music Teacher, Wonthaggi Secondary College, *Transcript of evidence*, Melbourne, 16 May 2013, 6. See also Mr Chris Earl, *Submission 7*, 4.

²²⁷ Ms Sara Beale, Music Teacher, Wonthaggi Secondary College, *Transcript of evidence*, Melbourne, 16 May 2013, 6.

²²⁸ Kayla, Year 8 student, Red Cliffs Secondary College, *Transcript of evidence*, Red Cliffs, 2 May 2013, 8.

²²⁹ Monash University Sir Zelman Cowen School of Music, *Submission 235*, 2. See also Musical Futures Australia, *Submission 231*, 7.

I strongly believe if Music Education isn't provided through Schools then many, many children will never experience the benefit even a brief encounter with musical training and performance brings.²³⁰

The anecdotal evidence of The Song Room, which has worked extensively to deliver music and arts programs in low SES primary schools in Victoria, suggests that many low SES primary schools do not have specialist music teachers. The Song Room's Chief Executive Officer, Ms Caroline Aebersold, stated, 'It is very rare that we would approach a region or a cluster of schools in a particularly marginalised community that has specialist teachers in music or any art form.'²³¹

The Committee heard that primary schools in financially disadvantaged areas often choose to prioritise their resources towards literacy and numeracy programs, rather than offering stand-alone music classes. Ms Aebersold explained:

One is around the challenges of a more disadvantaged region's school having a specialist teacher in music or the arts, and that is a greater challenge for schools in disadvantaged areas because they are struggling with such fundamental issues around literacy and school engagement, and the resources they have would often be put elsewhere.²³²

The cost of instrumental music programs was identified as a barrier to participation for students from financially disadvantaged backgrounds. The cost of participation in instrumental music programs is also discussed more generally in chapter six of this report.

Stakeholders noted that children at primary schools from low SES backgrounds cannot afford to participate in user-pays instrumental music lessons. For example, Ms Ingrid Seiffert, Performing Arts Teacher at Mildura Primary School, told the Committee, 'Ninety to 95 per cent of our kids are on government assistance, EMA [Education Maintenance Allowance]. That kind of puts us outside trying to offer paid music programs, or instrumental.'²³³

It was also highlighted that some parents struggle to pay the voluntary parent levy for instrumental music programs in government secondary schools. For instance, Ms Colleen Smith, Business Manager at South Gippsland Secondary College, noted that increases in the voluntary student levy had meant, 'some families just can't afford to be in the program'.²³⁴

²³⁰ Ms Dianne Muller, *Submission 40*, 1. See also Australian Children's Music Foundation, *Submission 142*, 2; Mrs Emily Bibby, *Submission 15*, 1; Ms Maryan and Mr Mark Overton, *Submission 96*, 1; Music Council of Australia, *Submission 67*, 5; Mr Gianni Marinucci, *Submission 10*, 1; Melbourne Symphony Orchestra, *Submission 104*, 2; Australian Music Association, *Submission 140*, 4; Mr Sean Smith, *Submission 129*, 1.

²³¹ Ms Caroline Aebersold, Chief Executive Officer, The Song Room, *Transcript of evidence*, Melbourne, 27 March 2013, 4.

²³² Ms Caroline Aebersold, Chief Executive Officer, The Song Room, *Transcript of evidence*, Melbourne, 27 March 2013, 4. See also Ms Gabrielle Leigh, President, Victorian Principals Association, *Transcript of evidence*, Melbourne, 6 May 2013, 10-11.

²³³ Ms Ingrid Seiffert, Performing Arts Teacher, Mildura Primary School, *Transcript of evidence*, Mildura, 1 May 2013, 4-5. See also Ms Vicki Miles, Associate Principal, Doveton College, *Transcript of evidence*, Melbourne, 6 May 2013, 6; Ms Michelle Cleland, *Submission 189*, 4.

²³⁴ Ms Colleen Smith, Business Manager, South Gippsland Secondary College, *Transcript of evidence*, Melbourne, 16 May 2013, 6. See also Mr Frank Sal, President, Victorian Association of State Secondary Principals, *Transcript of evidence*, Melbourne, 6 May 2013, 4; Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 7; Victorian Branch Australian Education Union, *Submission 234*, 2; Ms Michelle Cleland, *Submission 189*, 6; Ms Tracey Boekel, *Submission 98*, 1;

The Song Room has worked with approximately 600 disadvantaged schools and educational settings in Victoria.²³⁵ Ms Aebersold told the Committee that The Song Room exists to ensure that students facing educational disadvantage have access to specialist teaching in the Arts and music and to try and close the educational gap between disadvantaged students and the general student population.²³⁶ An example of a program provided by The Song Room is set out in case study eight in chapter six.

The Australian Children's Music Foundation (ACMF) also delivers music education in disadvantaged schools throughout Australia. ACMF provides free weekly music tuition and music instruments to students in disadvantaged schools. ACMF currently delivers its program to eight schools in Victoria.²³⁷ ACMF submitted that it exists to ensure that students from low SES backgrounds have the opportunity to participate in music given the decline in specialist music teaching in government schools.²³⁸ Case study five describes one of ACMF's programs.

In addition, the Committee heard that a number of music organisations support students from low SES backgrounds to access their programs, for example:

- Musica Viva in Schools has set up a philanthropic arm, Equal Music, which raises funds to subsidise the participation of financially disadvantaged schools in the Musica Viva in Schools program.²³⁹
- The MSO sponsors a number of financially disadvantaged schools to attend the Orchestra's concerts and receive teacher professional development and classroom resources.²⁴⁰ It is also working with Meadows Primary School to offer free instrumental music lessons to students as part of the Pizzicato Effect program (see case study three in chapter three).
- Melbourne Youth Music runs a number of scholarship programs in conjunction with philanthropic organisations to support students to participate in its programs. For example, the Newsboys Foundation scholarships provide part or full fee assistance for students who are from families experiencing financial hardship.²⁴¹

Do all Victorian students currently have access to music education?—The Committee's view

The Committee notes that the evidence indicates students in rural and regional Victoria and students from financially disadvantaged backgrounds can face some greater challenges in accessing a quality music education.

However, the Committee was pleased to find that there are some excellent examples of organisations and initiatives in Victoria that are working to improve access to music

Marlee-Alice, Year 11 student, Princes Hill Secondary College and Member, Victorian Student Representative Council Executive, *Transcript of evidence*, Melbourne, 6 May 2013, 14.

²³⁵ Ms Caroline Aebersold, Chief Executive Officer, The Song Room, *Transcript of evidence*, Melbourne, 27 March 2013, 2.

²³⁶ Ms Caroline Aebersold, Chief Executive Officer, The Song Room, *Transcript of evidence*, Melbourne, 27 March 2013, 2.

²³⁷ Australian Children's Music Foundation, *Submission 142*, 4.

²³⁸ Australian Children's Music Foundation, *Submission 142*, 1-2.

²³⁹ Musica Viva Australia, *Submission 179*, 8.

²⁴⁰ Melbourne Symphony Orchestra, *Submission 104*, 2-3.

²⁴¹ Melbourne Youth Music, *Newsboys Foundation membership support*, <<http://www.mym.org.au/newsboys/>> viewed 17 July 2013.

education for these students. The Committee encourages the Victorian Government to continue to support these organisations and initiatives into the future.

The Committee also believes that many of the recommendations in this report will improve access to music education for these student cohorts. For example, the Committee highlights that the recommendations in chapter five of the report aim to increase the capacity of primary classroom teachers to deliver a meaningful music education and a number of these recommendations specifically target teachers in rural and regional areas.

Case study 5: The Australian Children's Music Foundation program at Strathewen Primary School²⁴²

The Australian Children's Music Foundation ran programs in a number of schools affected by the Black Saturday bushfires, including at Strathewen Primary School.

The school's Principal highlighted the benefits of the program for the school community:

Our school community is a very involved and committed one. They truly value the rich curriculum, the arts and the special opportunities our children have been given through the ACMF.

The program this year has really enriched our school curriculum and provided a real highlight for our students. Many of our families continue to deal with significant post trauma issues and music and performance are of great benefit. Students who struggle with anger issues, concentration, learning problems, confidence issues etc, all smile and enjoy Sue's sessions. It's OK for them to role play funny things, dance, sing, come up with funny lyrics and so on.²⁴³

4.1.3 Are the music education needs of students with special needs being met?

As noted in chapter two, there are a number of student cohorts that may particularly benefit from learning music. This section considers whether the current music education system is meeting the needs of Victoria's Indigenous students, gifted and talented students and students with disabilities.

Indigenous students

The Committee received evidence about a number of organisations that support Indigenous music education in Victoria, including:

- Songlines Aboriginal Music Corporation, a Victoria-wide organisation that supports Indigenous youth to develop their music skills, provides music and dance workshops, performance opportunities and individual support and

²⁴² Australian Children's Music Foundation, *Submission 142*, 6. See also Mr Peter Hadfield, Chief Operations Officer, Australian Children's Music Foundation, *Transcript of evidence*, Melbourne, 9 April 2013, 3.

²⁴³ Australian Children's Music Foundation, *Submission 142*, 6.

mentoring to Indigenous students through both in-school and out-of-school programs.²⁴⁴

- The Victorian Aboriginal Education Association Incorporated (VAEAI), an organisation that represents Victoria's Indigenous community in relation to education, has developed the Koorie Languages in Schools program which incorporates music as a tool in teaching Koorie languages to students.²⁴⁵ This program is currently being piloted in two Victorian schools.²⁴⁶
- The Koorie Heritage Trust, a community Aboriginal organisation with a focus on art and culture, has produced the Indigenous Perspectives 'Tuckerbag', which provides a list of resources to assist schools to incorporate Indigenous perspectives into the curriculum. Several of these resources are designed to help schools incorporate Aboriginal music education into their curriculum.²⁴⁷

However, members of the Indigenous community who participated in this Inquiry expressed the view that the music education needs of Victoria's Indigenous students are not currently being met. VAEAI expressed concern about the lack of music education programs catering for Indigenous students in Victoria. It submitted, 'At present, there is a clear lack of provision of music programs in Victoria that cater for Koorie students' particular learning and cultural needs.'²⁴⁸ VAEAI also drew attention to the fact that the website of the Department of Education and Early Childhood Development (DEECD) lacks any information about the available music programs for Indigenous students.²⁴⁹

Ms Rose Gilby, Chairperson of the Local Aboriginal Education Consultative Group in Mildura, which provides advice on education and training at a local level to VAEAI, noted that while the musical needs of Indigenous students are being met by some schools in the Mildura region, there is a need for more 'meaningful programs and a meaningful workforce'.²⁵⁰

Finding time within the school day was identified as one of the challenges of delivering music programs in schools. Ms Jessie Lloyd, Chief Executive Officer and Artistic Director at Songlines, noted that Songlines prefers to work with children in out of school hours due to the competition from other educational programs and the impact that being out of class has on the students:

I felt we were becoming quite competitive with the other incursions the schools were being offered. It was just another thing that was taking them out of the class doing their maths and English.²⁵¹

The submission by VAEAI noted that the new Australian Curriculum requires a cross-curriculum focus on Aboriginal and Torres Strait Islander histories and cultures,

²⁴⁴ Songlines Music Aboriginal Corporation, *Songlines youth programs*, <<http://www.songlines.net.au/what-we-do/index.cfm?loadref=38>> viewed 24 June 2013.

²⁴⁵ Victorian Aboriginal Education Association Incorporated, *Submission 141*, 3.

²⁴⁶ Victorian Aboriginal Education Association Incorporated, *Koorie languages in schools*, <vaeai.org.au/news-and-events/fx-articles.cfm?loadref=53&id=11> viewed 2 July 2013.

²⁴⁷ Victorian Aboriginal Education Association Incorporated, *Submission 141*, 5.

²⁴⁸ Victorian Aboriginal Education Association Incorporated, *Submission 141*, 4.

²⁴⁹ Victorian Aboriginal Education Association Incorporated, *Submission 141*, 4.

²⁵⁰ Ms Rose Gilby, Chairperson, Mildura Local Aboriginal Education Consultative Group, *Transcript of evidence*, Mildura, 2 May 2013, 3.

²⁵¹ Ms Jessie Lloyd, Chief Executive Officer and Artistic Director, Songlines Aboriginal Music Corporation, *Transcript of evidence*, Melbourne, 9 April 2013, 3.

which VAEAI considers provides an opportunity to include more 'Koorie-focused music education' in schools.²⁵²

VAEAI recognised that a greater inclusion of Indigenous music in schools would also benefit non-Indigenous Victorian students by helping them to learn about Aboriginal history, culture and language.²⁵³ Professor Mark Rose, Vice President of VAEAI, reiterated the importance of all students learning about Indigenous culture in his evidence to the Committee:

That culture is important for the whole nation; it is a critical ingredient to progress towards national maturity ... the teaching of Aboriginal and Torres Strait Islander kids is important, but spreading that culture across to every other kid is also crucial.²⁵⁴

Gifted and talented students

The Committee delivered a report into the education of gifted and talented students in Victoria in June 2012. That report highlighted the importance of ensuring that all gifted and talented students are catered for in the education system, including those students with gifts and talents in music.²⁵⁵

Victoria has one specialist music school, VCASS, which is located at Southbank. The Committee heard that VCASS provides a supportive environment for developing students' music talents. Robert, a Year 10 student at VCASS, told the Committee, 'For me, the access to staff and access to other kids who are interested has benefited me the most.'²⁵⁶

As discussed earlier in this chapter, there are a number of Victorian government schools that offer strong music programs in metropolitan Melbourne and several larger regional centres. The Committee heard that these programs often attract gifted students who are interested in pursuing their music studies. For example, the Friends of Music Committee at Blackburn High School submitted, 'Students travel large distances to Blackburn High School in order to participate in the school music program.'²⁵⁷

Out of school programs also play an important role in extending the experiences of gifted and talented musicians. Melbourne Youth Music is the largest of these programs and offers over 1000 Victorian students the opportunity to participate in ensemble programs each year.²⁵⁸

Melbourne Youth Music supports musicians of all abilities, including talented students, from the ages of seven to 25. Mr Chris Clark, General Manager of Melbourne Youth Music, told the Committee that Melbourne Youth Music's programs stretch students at the elite level by offering them the teaching expertise of some of the best music educators across the state and also giving students the opportunity to participate in a

²⁵² Victorian Aboriginal Education Association Incorporated, *Submission 141*, 7.

²⁵³ Victorian Aboriginal Education Association Incorporated, *Submission 141*, 3.

²⁵⁴ Professor Mark Rose, Vice President, Victorian Aboriginal Education Association Incorporated, *Transcript of evidence*, Melbourne, 9 April 2013, 2.

²⁵⁵ Victorian Parliament Education and Training Committee, *Inquiry into education of gifted and talented students* (2011), xxiii.

²⁵⁶ Robert, Year 10 student, Victorian College of the Arts Secondary School, *Transcript of evidence*, Melbourne, 15 April 2013, 8.

²⁵⁷ Blackburn High School Friends of Music Committee, *Submission 101*, 4.

²⁵⁸ Melbourne Youth Music, *Submission 87*, 1.

full orchestra or concert band with like-minded students.²⁵⁹ The Committee was told that students travel from across Victoria to access the program.²⁶⁰

There was a general feeling amongst stakeholders in this Inquiry that there are adequate provisions for musically gifted and talented students in Victoria, with the caveat that rural and regional students face greater challenges in accessing these opportunities.

The Australian Music Association noted, 'Generally speaking students who are gifted in music do have access to programs that will continue to develop their skills to a high level.'²⁶¹

Mr Clark expressed the view that musically gifted students are being identified relatively easily in schools and that teachers are referring these students on to Melbourne Youth Music to access further development opportunities.²⁶²

VCASS submitted that currently between 20 and 30 gifted music students miss out on a place in the school each year and the school has asked DEECD to increase the number of students it can accept into its music program as a result.²⁶³

The Committee heard that rural and regional students face the obvious challenge of needing to move to Melbourne if they wish to attend VCASS. Ms Mary Jo Kelly, Assistant Head of Music at VCASS, told the Committee that the earliest the school usually allows students to live away from home to attend the school is in Year 10 and this transition can be difficult for students.²⁶⁴

Mr Chris Earl, an Instrumental Music Teacher from regional Victoria, noted that there needs to be a more supportive framework for gifted and talented young musicians in rural and regional Victoria. He suggested establishing a program which brings together like-minded primary school aged students to act as a bridging measure until students are old enough to travel regularly to Melbourne to participate in programs like Melbourne Youth Music. He also noted the potential to expose regional students to leading performers and educators using the internet.²⁶⁵

Students with disabilities

Students with disabilities may attend a general school or one of the state's 78 specialist schools. The music education program available to students is determined by their individual school.

The Committee received submissions from the Principal and Music Therapist at Bayside Special Developmental School and held a public hearing with the Principal and Music Coordinator at Mildura Specialist School. The evidence from these

²⁵⁹ Mr Chris Clark, General Manager, Melbourne Youth Music, *Transcript of evidence*, Melbourne, 15 April 2013, 2,5.

²⁶⁰ Melbourne Youth Music, *Submission 87*, 6-7; Mr Chris Clark, General Manager, Melbourne Youth Music, *Transcript of evidence*, Melbourne, 15 April 2013, 4.

²⁶¹ Association of Music Educators (Victoria), *Submission 110*, 6.

²⁶² Mr Chris Clark, General Manager, Melbourne Youth Music, *Transcript of evidence*, Melbourne, 15 April 2013, 6.

²⁶³ Victorian College of the Arts Secondary School, *Submission 107*, 2.

²⁶⁴ Ms Mary Jo Kelly, Assistant Head of Music, Victorian College of the Arts Secondary School, *Transcript of evidence*, Melbourne, 15 April 2013, 6.

²⁶⁵ Mr Chris Earl, *Submission 7*, 3.

stakeholders indicates that music is an important part of the educational philosophy at these two schools.²⁶⁶

The Committee did not receive evidence about any specific music education programs for students with disabilities. However, music organisations that work with Victorian schools have also worked with specialist schools. For example, Musica Viva Australia has provided a musician-in-residence to work with students at the Furlong Park School for Deaf Children for the past three years (see case study six).²⁶⁷

The Committee received limited evidence on whether current music education provisions are meeting the needs of students with disabilities. Both the Bayside Special Development School and the Mildura Specialist School noted that their music programs were constrained by only having access to a specialist music therapist or teacher on a part-time basis.²⁶⁸

Are the needs of students with special needs being met?—The Committee's view

Victoria's Indigenous students, gifted and talented students and students with disabilities have unique needs with respect to music education. The Committee notes that the evidence indicates there are varying levels of provision for each of these cohorts.

There are clearly some excellent organisations working with Indigenous students and musically gifted and talented students and the Committee encourages the Victorian Government to continue to support their work. The Committee believes that there are some promising opportunities which could further enhance the music education available to these cohorts, namely:

- the introduction of the new Australian Curriculum provides a strong basis for integrating Indigenous culture and perspectives into music education
- the Committee's recommendation to broaden the number of lighthouse secondary schools across Victoria would also help to meet the needs of musically gifted and talented students in rural and regional areas.

The Committee received insufficient evidence to conclude whether the musical needs of students with a disability are adequately being met within the government school system. As discussed in chapter two, music education has many benefits for children with a disability and the Committee believes that the Victorian Government should ensure that all specialist schools are able to deliver a strong music education.

²⁶⁶ Mr Michael Pepprell, *Submission 197*, 1; Ms Helen Efron, *Submission 191*, 1; Ms Margaret Curran, Principal, Mildura Specialist School, *Transcript of evidence*, Mildura, 1 May 2013, 2.

²⁶⁷ Musica Viva Australia, *Submission 179*, 4.

²⁶⁸ Mr Michael Pepprell, *Submission 197*, 5; Ms Margaret Curran, Principal, Mildura Specialist School, *Transcript of evidence*, Mildura, 1 May 2013, 5.

4.2 Strengthening school music education in Victoria

During the course of the Inquiry, the Committee identified a number of factors which it believes impact upon the ability of schools to deliver a strong music education. The Committee considers these factors in detail in the remainder of this chapter and the report, namely:

- the policy direction for music education provided by the Victorian Government (section 4.2.1)
- the status of music in schools (section 4.2.2)
- the role of music in the curriculum (section 4.2.3)
- the support for music education provided by parents and the broader community (section 4.2.4)
- the education, training and support available for teachers (chapter five)
- the delivery of instrumental music programs and the strength of the instrumental music teacher workforce (chapter six).

4.2.1 A vision for school music education in Victoria

There is currently no policy guidance on the provision of music education in Victoria.

Several stakeholders expressed the view that there would be benefit in putting in place an overarching policy or advisory group to guide the Victorian Government's approach to music education. For example, Musical Futures Australia suggested that DEECD should develop a 'policy position that supports the development of music programs for all children'.²⁶⁹ The School Music Action Group recommended that DEECD should establish and support a Music Education Advisory Group made up of music education experts to oversee music education in Victorian schools and advise the government.²⁷⁰

Several stakeholders highlighted that the *National review of school music education*, which was funded by the Australian Government in 2005, provides a strong basis for the future direction of music education at both the state and national level. For example, the Australian Music Association submitted:

The Australian Government, th[r]ough the National Review of School Music Education, has at its disposal a very well crafted document to take music education forward. Many of these recommendations can be applied and is still relevant to Victorian schools.²⁷¹

These stakeholders also emphasised that many of the recommendations in the *National review of school music education* have not yet been implemented.²⁷²

²⁶⁹ Musical Futures Australia, *Submission 231*, 25. See also School Music Action Group, *Submission 195*, 31; Australian Music Association, *Submission 140*, 32.

²⁷⁰ School Music Action Group, *Submission 195*, 35.

²⁷¹ Australian Music Association, *Submission 140*, 6.

A number of Inquiry participants recommended that the Committee look at the experiences of the United Kingdom and the steps it has taken to improve music education.²⁷³ In November 2011 the United Kingdom Government released an overarching plan, *The importance of music: A national plan for music education*, which sets out a comprehensive plan for ensuring that a quality music education is available to all school students in England.²⁷⁴ An overview of the key elements of this plan is set out in figure 17.

Case study 6: Musica Viva Australia's program at the Furlong Park School for Deaf Children²⁷⁵

Musica Viva Australia has worked with the Furlong Park School for Deaf Children for three years. It provides a musician in residence to the school, who delivers music classes to the students on a weekly basis.

These music classes are specifically tailored to the needs of the students and the program has been so successful that the private philanthropic trust funding the program has decided to extend the program for a further two years.

Ms Karen Kyriakou, the musician in residence at the school, explained in Musica Viva's submission to the Inquiry, that she had exposed the students to a wide range of musical activities during her time at the school:

All students have explored dancing and rhythm, soundscapes, signing songs, body percussion, instrumental technique and ensemble playing. Half of the students this year participated in a recorder choir.²⁷⁶

Ms Mary Jo Capps, Chief Executive Office of Musica Viva Australia, highlighted the benefits of the program for the students:

this was a way that made them interact, helped them listen to one another and brought forth confidence in these children who previously had not been confident students at all. The school was delighted, and the teachers and parents absolutely so moved to see their children succeeding far beyond their expectations.²⁷⁷

The evidence gathered by the Committee suggests that many Victorian students are missing out on a sequential and in-depth classroom music education, particularly at the primary school level. Students from rural and regional Victoria and students from

²⁷² Kodály Music Education Institute of Australia, *Submission 91*, 12; Ms Cheryl Morrow, *Submission 130*, 4; Ms Marianne Barrow, *Submission 156*, 3; Associate Professor Jane Southcott, Faculty of Education, Monash University, *Submission 170*, 1-2; Emeritus Professor Martin Comte, *Submission 183*, 1; Ms Leanne Johnson, *Submission 69*, 1.

²⁷³ Ms Catherine Lyons, *Submission 30*, 11; Kodály Music Education Institute of Australia, *Submission 91*, 15; Mr Nick Beach, *Submission 136*, 4.

²⁷⁴ Department for Education (United Kingdom) and Department for Culture, Media and Sport (United Kingdom), *The importance of music: A national plan for music education* (2011). Available at <https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/180973/DFE-00086-2011.pdf> viewed 8 August 2013.

²⁷⁵ Musica Viva Australia, *Submission 179*, 4; Ms Mary Jo Capps, Chief Executive Officer, Musica Viva Australia, *Transcript of evidence*, Melbourne, 15 April 2013, 2.

²⁷⁶ Musica Viva Australia, *Submission 179*, 4.

²⁷⁷ Ms Mary Jo Capps, Chief Executive Officer, Musica Viva Australia, *Transcript of evidence*, Melbourne, 15 April 2013, 2.

low SES backgrounds are particularly at risk of not receiving a meaningful music education.

Given the significant benefits that music education has to offer and the challenges currently faced by schools in delivering music education, the Committee recommends that the Victorian Government develops a strategy for music education in Victorian government schools.

The Committee considers that this strategy should be founded on the fundamental principle that all Victorian students should have the opportunity to experience a sequential and in-depth music education at school. In practice this means that all primary school students should receive a meaningful music education and all secondary school students should have the opportunity to participate in classroom music and instrumental music programs if they so choose.

Figure 17: The policy approach to music education in England²⁷⁸

The National Plan for Music Education sets out a long term vision for music education in England from 2012 to 2020. The Plan is founded on the principle that children from all backgrounds and all parts of the country should have the opportunity to learn an instrument, sing and make music with others. The Plan covers music both in school and out of school and in formal and informal settings.

Under the Plan, all schools are expected to provide high quality music education, although teachers and schools retain autonomy about how they teach music.

Regional music hubs have been established to enhance music education through collaboration and cooperation with schools and external partners. The hubs have a mandated role to:

- ensure that every child aged 5 to 18 years has the opportunity to learn a musical instrument
- provide opportunities for students to play in ensembles and to perform from an early age
- ensure that clear progression routes are available and affordable to all students
- ensure that every student sings regularly and has the opportunity to participate in choirs and vocal ensembles.

Additional measures have been put in place to ensure that children from disadvantaged backgrounds also have access to music education.

The Plan has a strong focus on workforce development, providing professional learning opportunities for teachers, including those based outside of schools.

²⁷⁸ Department for Education (United Kingdom) and Department for Culture, *The importance of music: A national plan for music education* (2011). Available at <https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/180973/DFE-00086-2011.pdf> viewed 8 August 2013.

Up-skilling the primary teaching workforce to ensure that these teachers have the confidence and capacity to teach music is a particular priority.

The implementation of the Plan has been supported through additional funding. Monitoring and reporting mechanisms have been put in place to ensure that the vision set out in the Plan is achieved.

In developing this strategy, the Committee considers that the Victorian Government should draw on the knowledge of relevant stakeholders, such as music organisations, students, teachers, schools, and also previous reports into school music education, such as the 2005 *National review of school music education*.

The Committee's recommendations in this report also provide a strong foundation for the directions to be set out in the strategy. In particular, the strategy should include measures to improve classroom music (see chapter five), enhance teacher professional learning and training (see chapter five) and support extra-curricular music programs (see chapter six).

In the next part of this chapter the Committee recommends a promotion plan to communicate the benefits of music education to school leaders and teachers, and a guide to support schools to deliver quality music education. These two initiatives will play an important role in supporting the practical implementation of the strategy in Victoria.

Recommendation 4: Developing a new Victorian strategy for school music education

That the Victorian Government, in consultation with music organisations, students, teachers, schools and other relevant stakeholders, develops and implements a strategy on school music education in Victoria.

4.2.2 The status of music education in schools

In chapter two the Committee outlined the many benefits of music education. The Committee observed that those schools currently delivering high quality music education have a strong appreciation of these benefits from the leadership level through to the students and parents.

A number of stakeholders told the Committee that having this support in place is a key factor in the success of many music education programs. For example, Mr Corey Barbary, the Specialist Music Teacher at Mildura South Primary School, explained that he believes the support of the school leadership over time had been a key factor in his school developing a strong music program.²⁷⁹

²⁷⁹ Mr Corey Barbary, Specialist Music Teacher, Mildura South Primary School, *Transcript of evidence*, Mildura, 2 May 2013, 4. See also Melbourne Youth Music, *Submission 87*, 4; Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 6; Mrs Beverley McAlister, *Submission 160*, 3; Ballarat High School, *Submission 85*, 4; Mr Bob Wijnschenk, *Submission 115*, 4; Mr Norman Cottrell, *Submission 181*, 3.

The Committee was told that music is thriving within the independent school sector because these schools place a high value on music. The Australian Music Association submitted:

One obvious example is the status afforded to music within the promotional [material] developed by Australian private and independent schools. A brief survey conducted by the Australian Music Association during February 2005 of private school websites showed that 78% of these schools featured musical images on their home pages.²⁸⁰

Mr Adam Yee, who has taught in both the government and independent sector, told the Committee that in independent schools, both school leaders and the school community value music, which gives music high status in the sector:

To say that it is just money is one part of the equation ... It is also a commitment from principals and a commitment from the school culture to music. It has become a part of the culture of the way independent schools advertise themselves to proclaim that they have a large music program. It has become a sort of form of social badging.²⁸¹

It was noted by stakeholders that many principals and teachers in government schools do not fully appreciate the benefits of music education. For example, Wangaratta West Primary School submitted:

The extent of music education in Victorian schools has to do with perception of value and the understanding of the importance of music education in a child's formative years. Without the recognition of the intrinsic good that music brings to education schools are not likely to place significant value on its inclusion in their curriculum.²⁸²

Similarly, VCASS contended, 'It is vital we assist in the development of the understanding of school leadership teams about the value of music education to the outcomes they deliver for students.'²⁸³

The Committee believes that the benefits of music education are not fully appreciated by all schools in the government sector. Without school leaders and teachers having an appreciation of the value of music education, schools are likely to be reluctant to devote the necessary time and resources towards strengthening their music program.

To remedy this, the Committee believes that the Victorian Government should promote the benefits of music education to schools to raise the status of music education. Accordingly, the Committee recommends that the Victorian Government develops a promotion plan to promote the importance and benefits of a sequential and in-depth music education to school leaders and teachers. This plan should be linked to the strategy the Committee recommended in recommendation four.

²⁸⁰ Australian Music Association, *Submission 140*, 19.

²⁸¹ Mr Adam Yee, Vice President, Association of Directors of Music in Independent Schools and Director of Music, The King David School, *Transcript of evidence*, Melbourne, 15 April 2013, 5.

²⁸² Wangaratta West Primary School, *Submission 21*, 4. See also Kodály Music Education Institute of Australia, *Submission 91*, 18; Australian Music Association, *Submission 140*, 24; Mr Matt Poynter, Mr Phil Binotto et al, *Submission 56*, 1.

²⁸³ Victorian College of the Arts Secondary School, *Submission 107*, 4.

Recommendation 5: Developing a promotion plan for music education

That the Victorian Government develops a promotion plan to communicate the importance and benefits of a sequential and in-depth music education to school leaders and teachers.

4.2.3 The role of music in the curriculum

This section explores the challenges involved in delivering music within the current curriculum framework and also considers stakeholder views about the place of music in the curriculum.

Music as part of the Arts domain

Music is represented within the Victorian curriculum as one of six subjects in the Arts domain. The other five subject areas are art, dance, drama, media and visual communication.

Currently schools are required to deliver experiences in music as part of the Arts from Foundation to Year 4. However, the AusVELS does not mandate the amount of time that schools should allocate to music and there is no requirement for schools to deliver experiences in music after Year 4.

The grouping of music in the Arts has been an issue of contention within music education circles for some years. Back in 2005, the *National review of school music education* highlighted that this grouping had contributed to a drift away from music education.²⁸⁴

Stakeholders felt that this grouping has led to schools devoting less time to music in the curriculum. The School Music Action Group explained:

The key objection is that the subject areas are simply too different to be combined under one discipline and that this has led to a watering down of subject content and insufficient time to teach music.²⁸⁵

Ms Jemima Bunn, a parent and Instrumental Music Teacher, also noted that the Arts domain fails to recognise the 'unique qualities, knowledge, skills, language and intelligences' of the separate Arts disciplines.²⁸⁶

A consequence of grouping music within the Arts domain is that teachers are required to provide a rating for students in the Arts in school reports, rather than in each subject area.²⁸⁷ Many stakeholders felt that the subject areas which make up the Arts, particularly the visual and performing arts, were too different to be combined for the purpose of reporting. For example, the School Music Action Group submitted:

²⁸⁴ Pascoe, Leong et al, *National review of school music education: Augmenting the diminished*, report for Department of Education (2005), 106-7.

²⁸⁵ School Music Action Group, *Submission 195*, 32. See also Ms Jacoba (Josie) Thomas, *Submission 132*, 11; Ms Rosemary Sutton, *Submission 148*, 1; Mr Malcolm Pryor, *Submission 161*, 1.

²⁸⁶ Ms Jemima Bunn, *Submission 124*, 1.

²⁸⁷ Department of Education and Early Childhood Development (Victoria), *Sample primary report card* (2013). Available at <<http://www.education.vic.gov.au/Documents/school/teachers/support/samplerreportprimarytmp.pdf>> viewed 20 August 2013.

A strong concern has been expressed about reporting within the Arts KLA [key learning area], when student performances in individual subjects are invalidly combined into a single arts result without any other differentiation.²⁸⁸

Ms Heinrich's research surveyed teachers about their perceptions of music's placement within the Arts domain. Forty five per cent of participating music teachers believed music education was negatively affected by its placement with the other subject areas within the Arts domain, while 21% of music teachers supported music being grouped into the Arts domain.²⁸⁹

However, not all stakeholders believed that the grouping of music in the Arts had negative consequences. Dr David Howes, General Manager of Curriculum at the Victorian Curriculum and Assessment Authority, the independent body responsible for overseeing the Victorian curriculum, spoke positively about the potential benefits of grouping music in the Arts domain. He explained there is significant scope to integrate the teaching of the various art forms:

One of the advantages that the ... AusVELS provides ... is that under a more rigid curriculum approach which separated out the Arts disciplines they would then be treated in schools as separate disciplines. One of the advantages that we want to provide schools with ... is to say, 'How can you combine or integrate the teaching of music with the teaching of dance and drama?' in particular, because while they are obviously separate disciplines, the potential for the combination of them is huge.²⁹⁰

Participants in the Inquiry suggested various options for how music could be better positioned in the Victorian curriculum.

Music as a stand-alone curriculum area

Many stakeholders felt that music should be a separate curriculum area in its own right. For example, Ms Jacoba Thomas, an Instrumental Music Teacher, submitted that music should not be 'muddled up with vastly different arts subjects'.²⁹¹

Ms Heinrich submitted that the Arts domain could be split into two separate curriculum areas of visual arts and the performing arts to overcome the problems associated with assessment and reporting.²⁹²

The School Music Action Group submitted that, in the absence of making music a stand-alone curriculum area, there should at least be priority given to the visual arts and music within the Arts domain.²⁹³

²⁸⁸ School Music Action Group, *Submission 195*, 32. See also Ms Jennifer Heinrich, *Submission 137*, 8; Ms Jemima Bunn, *Submission 124*, 1; Ms Catherine Lyons, *Submission 30*, 11; Ms Joanne Dema, *Submission 193*, 4.

²⁸⁹ Heinrich, *The provision of classroom music programs to regional Victorian primary schools: A mixed methods study*, thesis for Master of Education, La Trobe University (2012), 98.

²⁹⁰ Dr David Howes, General Manager, Curriculum, Victorian Curriculum and Assessment Authority, *Transcript of evidence*, Melbourne, 27 March 2013, 8.

²⁹¹ Ms Jacoba (Josie) Thomas, *Submission 132*, 13. See also Ms Judith Thomas, *Submission 133*, 1; Ms Barbara Byrt, *Submission 103*, 14; Victorian Catholic Schools Parent Body, *Submission 168*, 4; Ms Anna Robinson, *Submission 36*, 5; Ms Megan Papworth and Mr Martin West, McKinnon Secondary College, *Submission 111*, 6; Ms Catherine Lyons, *Submission 30*, 12; School Music Action Group, *Submission 195*, 32; Ms Rosemary Sutton, *Submission 148*, 1.

²⁹² Ms Jennifer Heinrich, *Submission 137*, 8.

Some stakeholders expressed the view that all the Arts are important and should not be competing with each other for priority within the curriculum.²⁹⁴ For example, Mr Hannes Berger, Programming Manager, Access and Community at the Arts Centre Melbourne, told the Committee:

I absolutely understand and appreciate the challenges and the difficulties in trying to incorporate all of the Arts especially into a small school, but I would advocate for at some level trying to approach all of the Arts, especially at a junior level.²⁹⁵

Mandating music education within the curriculum

A number of participants in the Inquiry believed that music should be mandated within the curriculum. Many of these stakeholders wanted to see a curriculum requirement for music to be offered on a sequential and continuous basis in the primary years and some or all of the secondary years.²⁹⁶

A survey undertaken by the Australian Music Association found that 87% of surveyed Australian households agreed that music education should be mandated by government to ensure every child has an opportunity to learn music in school.²⁹⁷

Several stakeholders highlighted that music is mandatory in the early secondary years in New South Wales.²⁹⁸ The curriculum in that state requires music to be taught to all secondary students as a coherent course of study for 100 hours and this is usually delivered in Years 7 and/or 8.²⁹⁹

A number of Inquiry participants noted that mandating music in the curriculum would not automatically improve the delivery of music education. Musical Futures Australia explained that schools need to have the capacity to implement the curriculum expectations:

we reiterate that there is nothing fundamentally wrong with the Victorian Music curriculum and [in] fact has much to be admired. The ability of the system to deliver against that is the issue.³⁰⁰

²⁹³ School Music Action Group, *Submission 195*, 32. See also Professor David Forrest, Professor of Music Education, RMIT University, *Transcript of evidence*, Melbourne, 15 April 2013, 3.

²⁹⁴ Monbulk Primary School, *Submission 188*, 3; Dr Dawn Joseph, Senior Lecturer, School of Education, Deakin University, *Transcript of evidence*, Melbourne, 9 April 2013, 4; Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 3.

²⁹⁵ Mr Hannes Berger, Programming Manager, Access and Community, Arts Centre Melbourne, *Transcript of evidence*, Melbourne, 15 April 2013, 6. See also Ms Pam Fox, Arts Domain Leader, St Joseph's College, *Transcript of evidence*, Mildura, 1 May 2013, 7.

²⁹⁶ Mr Rob Newton, Principal, The University High School, *Submission 146*, 5; Ms Catherine Lyons, *Submission 30*, 12; Ms Charlotte Drinnan, *Submission 86*, 2. Ms Megan Waugh, Ms Tracy Gunn and Mr Dmitry Serebrianiuk, *Submission 227*, 10; Dr John Bowditch, President, Mildura Eisteddfod Society, *Transcript of evidence*, Mildura, 2 May 2013, 5; Ms Joanne Dema, *Submission 193*, 5.

²⁹⁷ Australian Music Association, *Submission 140*, 6.

²⁹⁸ Ms Leanne Johnson, *Submission 69*, 1; Kodály Music Education Institute of Australia, *Submission 91*, 8; Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Submission 196*, 7.

²⁹⁹ Board of Studies (New South Wales), *Years 7–10 syllabus course descriptions*, (2012), 28. Available at <http://www.boardofstudies.nsw.edu.au/syllabus_sc/pdf_doc/7-10-course-descriptions.pdf> viewed 17 July 2013.

³⁰⁰ Musical Futures Australia, *Submission 231*, 24. See also Ms Jennifer Heinrich, *Submission 137*, 3; Australian Music Association, *Submission 140*, 17.

Some schools and teachers raised concerns about mandating any more subjects within the curriculum given the current pressures on curriculum crowding. This issue is discussed below.

Making time for music education in the crowded curriculum

There was a feeling amongst many stakeholders that music education is being sidelined in schools due to the increasingly crowded school curriculum. For example, Mr Carl Williams, the Instrumental Music Coordinator for the former DEECD Eastern Metropolitan Region, submitted:

Because of the pressures of the general curriculum, many schools have cut classroom music time to the point where students in some schools are asked to consider VCE Music with as little as two years of classroom music studies.³⁰¹

Stakeholders indicated that they would like to see more time allocated to music in the curriculum, particularly at the primary school level. However, there were differing views about how much time this should involve. For example, Associate Professor Jane Southcott, Senior Lecturer, Faculty of Education at Monash University, stated she would ideally like to see primary schools spending two hours per week, while Associate Professor Jeanneret of The University of Melbourne believed that one hour of music a week was the absolute minimum that primary schools should provide.³⁰²

A number of stakeholders queried how schools could find time to deliver more music in the curriculum in light of the increasing expectations on schools.

Ms Yvonne Madden, Principal of Irymple Primary School, explained that the current mandating of curriculum areas such as literacy, numeracy, physical education and languages other than English (LOTE) means there is little time left for subjects such as music:

what do I take out to provide a full music program when I have only got so many hours and if we are to follow the directions that we have got very strongly ... to do two hours of literacy and an hour and a half of maths every day ... compulsory sport ... and what do I give up next year, when in 2014 it is compulsory to do LOTE?³⁰³

Similarly, Ms Jo McQuinn, Principal of Nichols Point Primary School, noted that there is simply not enough teaching time in the day to cover what is currently expected of schools:

All of a sudden primary schools now have the new AusVELS, including history and science which have become really big pressures. There are still only five hours of teaching time in a school day; I do not know who adds up the numbers, but clearly ... They do not add up.³⁰⁴

³⁰¹ Mr Carl Williams, *Submission 143*, 4.

³⁰² Associate Professor Jane Southcott, Senior Lecturer, Faculty of Education, Monash University, *Transcript of evidence*, Melbourne, 15 April 2013, 5; Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 3. See also Mrs Nellie and Mr David Harbour, *Submission 54*, 1; Ms Monique Boggia, *Submission 73*, 1; Mr Neil Kennedy, *Submission 74*, 1; Ms Melinda Ceresoli, *Submission 75*, 1; Mr Craig Schneider, *Submission 76*, 1; Mr George Papanicolaou, *Submission 77*, 1.

³⁰³ Ms Yvonne Madden, Principal, Irymple Primary School, *Transcript of evidence*, Mildura, 1 May 2013, 8.

³⁰⁴ Ms Jo McQuinn, Principal, Nichols Point Primary School, *Transcript of evidence*, Mildura, 1 May 2013, 8.

The National Assessment Program—Literacy and Numeracy (NAPLAN) was identified as an additional pressure on the time available for music. NAPLAN assesses all students in Years 3, 5, 7 and 9 using national tests in literacy and numeracy.³⁰⁵

Critics of NAPLAN argued that it causes teachers to focus too much on preparing students for the NAPLAN assessment, thereby sidelining other important areas such as the Arts. For example, the Victorian Principals Association, the professional association for Victorian primary school leaders, submitted that ‘The focus on narrow high-stakes testing in literacy and numeracy can be directly attributed to this diminution of music programs in schools.’³⁰⁶

The issue of curriculum crowding is not only confined to primary schools: the Australian College of Educators noted that it is becoming more common for secondary schools to allocate less time to music due to the number of subjects and expectations that they try to accommodate.³⁰⁷

The School Music Action Group pointed out that independent schools and some government schools successfully manage to offer music as a subject and deliver the remainder of the curriculum within the available time.³⁰⁸ Dr Anne Lierse, Chair of the School Music Action Group, explained, ‘Our argument is that a crowded curriculum does not have to stop music and the Arts—particularly music—being a core subject.’³⁰⁹

The role of music in the curriculum—The Committee’s view

The evidence to the Inquiry clearly indicates that stakeholders believe that music needs a more prominent place in the Victorian curriculum. Three related proposals were made to achieve this, including having music as a stand-alone curriculum area, mandating its delivery and increasing the time allocated to it within the curriculum.

The Committee is mindful that this Inquiry is taking place at the time that Victoria is implementing the new national curriculum. *The Australian Curriculum: The Arts*, which sets out the expectations for delivering the Arts domain of the Australian Curriculum, has been developed in consultation with stakeholders over a significant period of time and will be implemented in Victoria in 2014. Music remains grouped within the Arts in the Australian Curriculum and the Committee notes it would be inconsistent with this approach to recommend that music be made a discrete curriculum area in Victoria.

The Committee believes that it is appropriate for music to be taught throughout primary school and welcomes the fact that *The Australian Curriculum: The Arts* sets this expectation. Again, given the national approach to curriculum, the Committee believes it would be inconsistent to recommend that music be made a compulsory subject beyond primary school.

³⁰⁵ Australian Curriculum, Assessment and Reporting Authority, *NAPLAN*, <<http://www.nap.edu.au/naplan/naplan.html>> viewed 8 February 2013.

³⁰⁶ Victorian Principals Association, *Submission 236*, 1. See also Australian Education Union, *Submission 234*, 2; Ms Jennifer Heinrich, *Submission 137*, 4; Melbourne Symphony Orchestra, *Submission 104*, 3; Associate Professor Robin Stevens, Principal Fellow, Melbourne Conservatorium of Music, University of Melbourne, *Submission 90*, 3; School Music Action Group, *Submission 195*, 37-40.

³⁰⁷ Australian College of Educators, *Submission 226*, 5. See also Victorian Association of State Secondary Principals, *Submission 8*, 2.

³⁰⁸ Dr Anne Lierse, Chair, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 8; Professor Gary McPherson, Member, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 9.

³⁰⁹ Dr Anne Lierse, Chair, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 8.

The Committee considers that the current curriculum can provide a sound basis for a meaningful music education within schools. This is evidenced by the fact that those schools which choose to prioritise music are able to deliver strong music programs within the current curriculum framework. However, many schools are currently lacking the capacity to deliver this type of music education.

The Committee believes that it would assist schools and teachers to have more guidance about how to structure a sequential and in-depth music education. Accordingly, the Committee recommends that the Victorian Government develops a guide to support schools to deliver a sequential and in-depth music education from Foundation to Year 10. This guide will offer invaluable practical support for schools to assist in the implementation of the new Victorian strategy for music education recommended in recommendation four.

The Committee notes that the *National review of school music education* developed Guidelines for Effective Music Education which provide a valuable resource on which to base this guide. The Guidelines for Effective Music Education consist of two parts, namely:

- guidelines for student learning which provide detailed standards for student learning in music education from early childhood to Year 12
- guidelines which set out what teachers, schools and the broader community need to do to enable and support these learning outcomes.³¹⁰

The Committee considers that the guide developed by the Victorian Government should contain suggested time allocations for music education at each year level. However, the Committee does not believe it would be in the best interests of schools or students to mandate these time allocations. The Committee notes that balancing the competing demands and priorities of different subjects is a difficult task and that each school is best placed to determine the appropriate balance.

As discussed above, this music education guide will play an important role in supporting the practical implementation of the music education strategy in Victoria.

Recommendation 6: Developing a music education guide for schools

That the Victorian Government develops a guide to support schools to deliver a sequential and in-depth music education from Foundation to Year 10.

4.2.4 Family and community support for music education

Families and the wider community play a critical role in supporting the musical education of young people.

Many families support music education in schools by conducting fundraising or volunteering their time. The Committee received information about numerous

³¹⁰ Pascoe, Leong et al, *National review of school music education: Augumenting the diminished*, report for Department of Education (2005), xiii-xiv.

examples of parents helping with music productions, transporting students to musical events and helping the school to raise funds to support the music program.³¹¹

Several stakeholders also noted that parents play a key role in encouraging their children to learn an instrument. For example, Ms Danielle Arcaro, Lead Teaching Artist on the Pizzicato Effect Program at the MSO, explained that the support of parents is particularly crucial for young children:

children of this age are not able to self-regulate and create a practice routine and do all of that stuff. They are just too little, and they need parents to set them up with habits and with a space and also to just value it and say, 'This is a good thing to do'.³¹²

Musical opportunities within the community provide the chance for young musicians to see high quality music performances and to perform publicly. For example, it is common for local regions to run eisteddfods and these competitive festivals for music and drama give students a goal to aspire to and provide valuable feedback on their performance. Dr John Bowditch, President of the Mildura Eisteddfod Society, noted that for many children in the Mildura community, the local eisteddfod is the first opportunity they get to perform publicly.³¹³

Mrs Beverley McAlister, who is heavily involved in the Dandenong Ranges Music Council, a community organisation which has been funding, facilitating and teaching community music for over thirty years, told the Committee that community music organisations can also facilitate musical opportunities for schools and students that may not otherwise be possible. She explained that the Dandenong Ranges Music Council 'can hire a big venue and have six schools in it, so it's economically viable for them'.³¹⁴

There is a long history of amateur community bands in Victoria and these provide an accessible option for young people to learn an instrument outside school. The Committee spoke with representatives from the Mildura District Brass Band and the Mildura District Orchestra who explained that they actively try to recruit young people and that they are able to teach the students and lend them a brass instrument at no cost.³¹⁵

The Committee heard that young people are also actively involved in facilitating community music events in Victoria. FReeZA, which is described in figure 18, is a good example of a program providing young people with opportunities to organise and participate in community music experiences.

The Committee considers that there is a strong level of support for music education provided by parents and the broader community in Victoria. The Committee acknowledges that much of this support is provided on a volunteer basis and that without this support, many music education opportunities would not be available for young people in this state.

³¹¹ Ms Tracy Dangerfield, *Submission 81*, 1; Ms Anna Robinson, *Submission 36*, 3; Mrs Elizabeth DeMaria, Parent, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 5; Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 5.

³¹² Ms Danielle Arcaro, Lead Teaching Artist on Pizzicato Effect Program, Melbourne Symphony Orchestra, *Transcript of evidence*, Broadmeadows, 6 May 2013, 5. See also Name withheld, *Submission 83*, 2.

³¹³ Dr John Bowditch, President, Mildura Eisteddfod Society, *Transcript of evidence*, Mildura, 2 May 2013, 2-3.

³¹⁴ Mrs Beverley McAlister, *Transcript of evidence*, Melbourne, 16 May 2013, 5.

³¹⁵ Mr Bill Warren, Member, Mildura District Brass Band and Mildura District Orchestra, *Transcript of evidence*, Mildura, 2 May 2013, 5.

Figure 18: FReeZA³¹⁶

FReeZA is a Victorian Government initiative that provides opportunities for young people to enjoy live music and other cultural events that are drug, alcohol and smoke-free.

FReeZA has established 80 committees of young people across the state and these committees are responsible for organising, managing and promoting the events in their region. Last year, 155 of the events were live music events. Mr Shane Wickens, Artistic Director at FReeZA, told the Committee that FReeZA provides students with an interest in pursuing a career in music with a valuable experience:

Young people that have an interest in music and have music education really want to further their experience with their volunteer portfolio, and FReeZA is a perfect fit for that to help supplement their studies.³¹⁷

³¹⁶ Mr Shane Wickens, Artistic Director, FReeZA, *Transcript of evidence*, Melbourne, 16 May 2013, 2-3.

³¹⁷ Mr Shane Wickens, Artistic Director, FReeZA, *Transcript of evidence*, Melbourne, 16 May 2013, 3.

Chapter 5: Supporting Victorian teachers to deliver music education

Key findings

27. The available research and evidence suggests that many government primary schools in Victoria do not employ a specialist music teacher.
28. Budget constraints are one of the reasons that more primary schools do not employ a specialist music teacher. In addition, primary schools in rural and regional areas sometimes struggle to recruit specialist music teachers.
29. There was strong support among contributors to this Inquiry for music being taught by a specialist teacher at the primary level.
30. There are opportunities to encourage and support primary classroom teachers with an interest or background in music to become specialist music teachers.
31. Primary classroom teachers also have an important role in delivering music education. At the moment lack of skills and confidence are major barriers to classroom teachers teaching music as part of the curriculum.
32. The evidence suggests that the current primary pre-service teacher training courses do not adequately equip teachers to deliver music education in their classrooms. There is potential to provide more opportunity to study music education as part of pre-service teacher training.
33. There are a range of quality professional learning offerings in music currently available for generalist and specialist teachers at both the primary and secondary levels.
34. There are opportunities to improve teacher professional learning and support with respect to music education by better coordinating available opportunities, encouraging schools to work together to share teaching and curriculum resources, increasing access to external specialist support and providing targeted professional learning opportunities to graduate primary school teachers.
35. Teachers in rural and regional areas can find it difficult to access professional learning activities. More needs to be done to make music professional learning opportunities more accessible to these teachers, including the increased use of technology.
36. There are a range of curriculum resources currently available to support teachers at both primary and secondary schools to deliver music education. New resources are being developed to support the rollout of the Arts domain of the Australian Curriculum.

Supporting Victorian teachers to deliver music education

This chapter focuses on teachers and the education, training and support they need to deliver quality classroom music education in Victorian schools. This chapter begins by discussing specialist music teachers in primary schools. It then considers how well current pre-service courses equip primary classroom teachers to incorporate music into their classes. Finally, this chapter looks at the professional learning opportunities and curriculum resources available to Victorian teachers at both the primary and secondary levels.

5.1 Specialist music teachers in primary schools

A strong theme in the evidence to this Inquiry was the need to increase the number of specialist music teachers working in government primary schools. As noted in chapter three, music at the secondary school level is generally taught by specialist teachers and therefore the focus in this section is on the availability of specialist music teachers in primary schools.

5.1.1 Requirements to be a specialist music teacher

The Victorian Institute of Teaching (VIT), which is responsible for the regulation of the teaching profession in Victoria, has developed Specialist Area Guidelines which outline the minimum level of study within a specific discipline needed to teach in specialist areas in Victorian schools. There is no requirement for schools to insist that teachers comply with the VIT Guidelines in order to teach in particular areas.³¹⁸

The VIT Guidelines provide that the teachers wishing to specialise in music must hold one of the following:

- a major study in music which includes Practical Music
- a major study in music together with Australian Music Examinations Board (AMEB) Grade 6 or Year 12 Practical Music

³¹⁸ Victorian Institute of Teaching, *Specialist area guidelines* (2008), 1. Available at <http://www.vit.vic.edu.au/SiteCollectionDocuments/PDF/1672_Specialist-Area-Guidelines-Nov08.pdf> viewed 22 July 2013.

- a major study in music which includes Practical Music specialising in one or more musical instruments.³¹⁹

Those wishing to become a specialist music teacher in the primary sector can undertake the following courses at Victorian universities:

- **Monash University:** Bachelor of Music and Bachelor of Education (P–10)
- **The University of Melbourne:** Bachelor of Music and Master of Teaching (Primary)
- **Victoria University:** Bachelor of Education (P–12) or Bachelor of Education (Early childhood/primary) and undertaking music as a specialisation within these degrees.³²⁰
- **Deakin University:** Bachelor of Primary (Middle years) and undertaking a music specialisation within the degree.³²¹

5.1.2 How many music specialists are teaching in Victorian primary schools?

The Department of Education and Early Childhood Development (DEECD) does not collect data on the number of specialist music teachers employed within Victorian government primary schools. However, the available research suggests that a significant number of primary schools do not employ a specialist music teacher.

Recent research conducted by Ms Jennifer Heinrich as part of her Master of Education provides a good indication of the number of regional Victorian primary schools that employ teachers in the music specialist role. Ms Heinrich found that 62% of primary schools that responded to her survey offer a specialist classroom music program. Ms Heinrich confirmed that it can be assumed that a teacher in a specialist role delivers these programs.³²²

Ms Heinrich's thesis was unable to conclusively say what percentage of the teachers employed in the specialist role had VIT-approved specialist music qualifications. However, her survey showed that often the teachers carrying out the specialist music teacher role in rural and regional schools do not have a specific music qualification.³²³

There is no data available on the number of Victorian government primary schools within the metropolitan region that employ specialist music teachers. However, the anecdotal evidence of stakeholders in this Inquiry suggests that, like their rural and regional counterparts, many metropolitan primary schools do not employ a specialist music teacher.

³¹⁹ Victorian Institute of Teaching, *Specialist area guidelines* (2008), 4. Available at <http://www.vit.vic.edu.au/SiteCollectionDocuments/PDF/1672_Specialist-Area-Guidelines-Nov08.pdf> viewed 22 July 2013.

³²⁰ Email from Coordinator, Graduate Diploma in Secondary Education, College of Education, Victoria University, to Research Officer, Victorian Parliament Education and Training Committee, 16 August 2013.

³²¹ Deakin University School of Education, *Submission 184*, 3.

³²² Email from Jennifer Heinrich, to Research Officer, Victorian Parliament Education and Training Committee, 9 September 2013.

³²³ Jennifer Heinrich, *The provision of classroom music programs to regional Victorian primary schools: A mixed methods study*, thesis for Master of Education, La Trobe University (2012), 95.

Ms Alison Hill, Director of External Relations at The Song Room, a not-for-profit organisation that delivers music education programs in financially disadvantaged schools, estimated there are 390 disadvantaged Victorian primary schools that do not have specialist music and arts teachers.

The School Music Action Group, a Victorian advocacy group for school music education, submitted, 'the situation in Victorian government primary schools is that the appointment of a music specialist classroom teacher is far from being the norm'.³²⁴

Similarly, Musical Futures Australia, which supports the Musical Futures approach in Victorian schools, submitted that relatively few schools in the primary sector have access to specialist music teachers.³²⁵

The Committee also heard that some schools employ a performing arts teacher who teaches across the range of arts disciplines. Some of these teachers have qualifications in music, while others have an interest in the area. For instance, Ms Ingrid Seiffert, Performing Arts Teacher at Mildura Primary School, informed the Committee that her weekly lessons for all students cover dance and drama, as well as music. She commented that while she does not have qualifications in music, 'I can pick a tune ... I can read music. I know what all the terms mean simply because of my love of music. I have picked this up over time'.³²⁶

5.1.3 Why don't more primary schools employ a specialist music teacher?

As noted in chapter three, primary schools have the autonomy to decide whether to employ a specialist music teacher. This raises the question of why many government primary schools do not employ a specialist music teacher.

The Committee heard that a school's available budget is a key factor that influences a primary school's decision to engage a specialist music teacher.

Ms Heinrich's research found that 65% of surveyed primary principals identified budget constraints as one of the reasons their schools were not offering stand-alone music education programs.³²⁷

Several participants in the Inquiry also raised this issue. Mr Glenn Butler, Principal of Ormond Primary School, told the Committee that his school was unable to employ a specialist music teacher due to budget limitations:

The families of the children who are involved in it obviously consider music to be very important, but within the constraints of the global budget at Ormond Primary School we are not in a position to employ a full-time music teacher or even a part-time music teacher.³²⁸

³²⁴ School Music Action Group, *Submission 195*, 16.

³²⁵ Musical Futures Australia, *Submission 231*, 21. See also Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 7; Ms Alison Hill, Director of External Relations, The Song Room, *Transcript of evidence*, Melbourne, 27 March 2013, 4; Melbourne Symphony Orchestra, *Submission 104*, 2.

³²⁶ Ms Ingrid Seiffert, Performing Arts Teacher, Mildura Primary School, *Transcript of evidence*, Mildura, 1 May 2013, 6, 4.

³²⁷ Heinrich, *The provision of classroom music programs to regional Victorian primary schools: A mixed methods study*, thesis for Master of Education, La Trobe University (2012), 114.

³²⁸ Mr Glenn Butler, Principal, Ormond Primary School, *Transcript of evidence*, Melbourne, 6 May 2013, 3.

The Committee was told that the size of a primary school and its corresponding budget influences whether a primary school is able to employ a specialist music teacher. The evidence suggests that smaller schools are able to employ fewer specialist teachers. The School Music Action Group explained:

in medium and small primary schools, Principals report that the size of the global budget makes it difficult for the school to afford more than one or two specialist teachers, and choices must be made between appointing a visual arts, P.E or music specialist teacher and all too often the priority is given to the subject for which a teacher can be most easily found in the locality.³²⁹

Similarly, Mr Jack Fisher, Principal of Oakleigh Primary School, told the Committee there are many competing priorities for school budgets:

We continually have a tension of where our meagre extra funding should go. Should it go into support for children with poor English? Should it go into the traditional special needs, children struggling with literacy and numeracy, or should we try to keep our class sizes small? These are the continual tensions that we have.³³⁰

The evidence to the Inquiry also suggests that the availability of specialist music teachers is an additional factor which impacts on the ability of rural and regional primary schools to employ a specialist music teacher.

Ms Heinrich's research found that 47% of regional primary school principals who reported that their school does not offer specialist classroom music programs identified the lack of availability of qualified staff as one of the reasons for not offering a music program.³³¹

Ms Heinrich noted that tertiary institutions in regional Victoria no longer offer teaching students the opportunity to specialise in music which could be a factor in why some rural and regional primary schools struggle to find a specialist music teacher.³³² Later in this chapter the Committee makes several recommendations aimed at improving access to music teaching expertise in rural and regional primary schools.

5.1.4 Should primary school music be taught by a specialist music teacher?

The majority of the evidence to the Inquiry weighed in favour of music being taught by a specialist music teacher at the primary level. For example, the Music Council of Australia, the peak national organisation for the music sector, submitted, 'the optimum scheme will see every child taught by a specialist music teacher'.³³³

³²⁹ School Music Action Group, *Submission 195*, 16.

³³⁰ Mr Jack Fisher, Principal, Oakleigh Primary School, *Transcript of evidence*, Melbourne, 6 May 2013, 4. See also Ms Gabrielle Leigh, President, Victorian Principals Association, *Transcript of evidence*, Melbourne, 6 May 2013, 2; Mr Ian Sloane, Principal, Mitcham Primary School, *Transcript of evidence*, Melbourne, 6 May 2013, 3; Ms Yvonne Madden, Principal, Irymple Primary School, *Transcript of evidence*, Mildura, 1 May 2013, 8.

³³¹ Heinrich, *The provision of classroom music programs to regional Victorian primary schools: A mixed methods study*, thesis for Master of Education, La Trobe University (2012), 114.

³³² Ms Jennifer Heinrich, *Submission 137*, 4-5.

³³³ Music Council of Australia, *Submission 67*, 6. See also Ms Jemima Bunn, *Submission 124*, 4; Ms Rachel Snedden and Ms Fiona Walters, *Submission 126*, 4; Ms Erin Reilly, *Submission 240*, 2; Ms Jacoba (Josie) Thomas, *Submission 132*, 8; Dr Dawn Joseph, Senior Lecturer, School of Education, Deakin University,

Some stakeholders felt that only a specialist music teacher can provide students with the full range of benefits that music education can offer. For example, Ms Heinrich explained:

you do not get those kinds of benefits from generalist teachers teaching music programs; you get those kinds of benefits to brain development, coordination and self-esteem from specialist music teachers who are implementing continuous, sequential and developmental music programs.³³⁴

Similarly, the Melbourne Symphony Orchestra submitted:

music teaching is a highly specialized skill, comparable to teaching a language. Without a well-developed knowledge and understanding of music language, it is impossible to teach it in a meaningful way.³³⁵

Some stakeholders felt that specialist music teachers were needed because classroom teachers lack the skills and confidence to deliver a quality music education. For example, Musical Futures Australia submitted 'many teachers have too little skill and vastly too little confidence to deliver effective music programs'.³³⁶ The School Music Action Group made a similar point:

classroom music ... is generally the responsibility of generalist class teachers who may or may not have sufficient competence and/or confidence to implement a music program and generally results in a non-sequential and irregular music tuition across the primary school years ...³³⁷

Queensland was identified as being a model jurisdiction for music education because specialist music teachers are routinely employed in government primary schools.³³⁸ The Committee received a submission from the Hon. John-Paul Langbroek MP, the Queensland Minister for Education, Training and Employment, which noted that Queensland has more than 550 primary music specialists who deliver music education programs to the majority of that state's government primary schools.³³⁹

However, not all stakeholders believed that music should be the sole domain of specialist music teachers. For example, Associate Professor Jan Kane, National Director of Professional and Community Experience in the Australian Catholic University's Faculty of Education, told the Committee she believes there is a role for

Transcript of evidence, Melbourne, 9 April 2013, 3; Mr Gary McDonald, *Submission 5*, 6; Mr Patrick Burns, *Submission 186*, 5; Mrs Nellie and Mr David Harboud, *Submission 54*, 1; Ms Monique Boggia, *Submission 73*, 1; Mr Neil Kennedy, *Submission 74*, 1; Ms Melinda Ceresoli, *Submission 75*, 1; Mr Craig Schneider, *Submission 76*, 1; Mr George Papanicolaou, *Submission 77*, 1; Ms Barbara Byrt, *Submission 103*, 13.

³³⁴ Ms Jennifer Heinrich, Member, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 5.

³³⁵ Melbourne Symphony Orchestra, *Submission 104*, 2.

³³⁶ Musical Futures Australia, *Submission 231*, 10. See also Kodály Music Education Institute of Australia, *Submission 91*, 8; Associate Professor Jane Southcott, Senior Lecturer, Faculty of Education, Monash University, *Transcript of evidence*, Melbourne, 15 April 2013, 4; School Music Action Group, *Submission 195*, 28; Dr Dawn Joseph, Senior Lecturer, School of Education, Deakin University, *Transcript of evidence*, Melbourne, 9 April 2013, 3; Lois Hetland, 'Learning to make music enhances spatial reasoning' (2000) 34(3/4) *Journal of Aesthetic Education* 179, 8.

³³⁷ School Music Action Group, *Submission 195*, 16. See also Associate Professor Jane Southcott, Senior Lecturer, Faculty of Education, Monash University, *Transcript of evidence*, Melbourne, 15 April 2013, 4.

³³⁸ School Music Action Group, *Submission 195*, 16; Mr Peter Hadfield, Chief Operations Officer, Australian Children's Music Foundation, *Transcript of evidence*, Melbourne, 9 April 2013, 7; Mr Patrick Burns, *Submission 186*, 5.

³³⁹ Hon. John-Paul Langbroek MP, Minister for Education, Training and Employment, Queensland Government, *Submission 203*, 1.

primary classroom teachers to deliver music education, with some support from specialist music teachers:

I think it should be taught by the generalist classroom teacher, but I think it should be a type of hybrid model where we have the opportunity for some specialist teachers to be brought in, particularly in the upper primary. I think that would be very valuable, but I think that the classroom teacher has the opportunity in teaching music to be able to integrate it throughout their curriculum.³⁴⁰

Similarly, Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, the Melbourne Graduate School of Education at The University of Melbourne, explained that she is a strong advocate for classroom teachers delivering music education.³⁴¹

Other stakeholders were more pragmatic in their approach to this issue and acknowledged that there are not enough specialist music teachers available for every Victorian primary school. For example, Mrs Jenny Grenfell, Lecturer at the School of Education at Deakin University, stated:

in the ideal situation we would have specialists in every field. But the reality of the situation is that the majority of classroom teachers would be the people who would be engaged in teaching music in the classroom.³⁴²

Similarly, Ms Caroline Aebersold, Chief Executive Officer of The Song Room, acknowledged the difficulty of having specialist music teachers in all schools:

If we could have specialist teachers in every school, that would be fantastic. There are some significant barriers to being able to realise that in terms of the availability of specialist teachers, the diversity of the curriculum and the decisions that principals need to make around specialisation in their schools.³⁴³

The Committee believes that specialist music teachers do have an important role to play in providing music education and considers that the Victorian Government should encourage their use by government primary schools.

The Committee is mindful that schools already have the freedom to employ a specialist music teacher under their budget allocation via the School Resource Package. Although financial constraints impact on this decision, the Committee believes that schools should maintain the autonomy to choose which specialist teachers they employ according to their school's unique needs.

In chapter four the Committee recommended that DEECD develop a promotion plan to promote the benefits of sequential music education to school leaders and teachers. The Committee believes that this plan should also advise schools of the benefits of

³⁴⁰ Associate Professor Jan Kane, National Director of Professional and Community Experience, Faculty of Education, Australian Catholic University, *Transcript of evidence*, Melbourne, 24 June 2013, 2. See also Professor David Forrest, Professor of Music Education, RMIT University, *Transcript of evidence*, Melbourne, 15 April 2013, 2.

³⁴¹ Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 2.

³⁴² Mrs Jenny Grenfell, Lecturer, School of Education, Deakin University, *Transcript of evidence*, Melbourne, 9 April 2013, 4.

³⁴³ Ms Caroline Aebersold, Chief Executive Officer, The Song Room, *Transcript of evidence*, Melbourne, 27 March 2013, 7. See also Associate Professor Robin Stevens, Principal Fellow, Melbourne Conservatorium of Music, University of Melbourne, *Submission 90*, 4.

employing a specialist music teacher and encourage schools to consider employing a music specialist. It is clear that schools are highly focused on improving student literacy and numeracy, and providing positive messaging from DEECD about how this can be achieved through music should lead to more schools prioritising the employment of a specialist music teacher.

The Committee acknowledges that there will always be some government primary schools which are unable to employ a specialist music teacher due to factors such as geographic location or budget limitations. For this reason, the Committee believes it is vital that there is a strong emphasis on ensuring better support for schools and primary classroom teachers to deliver music education even if a specialist music teacher is not available. The discussion in the remainder of this chapter focuses on achieving this aim.

5.1.5 Should primary classroom teachers be encouraged to take on the music specialist role?

There is no requirement for schools to insist that teachers comply with the VIT Guidelines in order to teach in specialist areas. In reality, schools may ask a classroom teacher to take on the role of a specialist music teacher for some or all of their time.

Some stakeholders advocated using primary classroom teachers in the music specialist role as a means of increasing the number of music specialists working within primary schools. Associate Professor Jeanneret of The University of Melbourne told the Committee that she had observed experienced classroom teachers successfully taking on the role of a music specialist:

What was most outstanding was that those people—who had been teaching in a school and who were quite experienced teachers in the primary area and had an interest or background in music and were then invited to take on a specialist role—were really effective because they knew the school, they knew the kids and they knew the primary classroom.³⁴⁴

Associate Professor Jeanneret recommended developing an intensive graduate certificate in music education for experienced primary classroom teachers to up-skill themselves in music education.³⁴⁵

Associate Professor Robin Stevens, Principal Fellow at the Melbourne Conservatorium of Music at The University of Melbourne, put forward a proposal for using classroom teachers in the absence of specialist teachers. He suggested that schools should appoint a member of staff who is musically competent to the position of Music Coordinator and that person should then be responsible for developing an appropriate music curriculum for their school and providing professional learning to other teachers at the school to assist them to implement the program.³⁴⁶

However, some stakeholders raised concerns about the impact of putting a classroom teacher in the specialist role without appropriate training and support. The Victorian

³⁴⁴ Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 4.

³⁴⁵ Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 2-3.

³⁴⁶ Associate Professor Robin Stevens, Principal Fellow, Melbourne Conservatorium of Music, University of Melbourne, *Submission 90*, 4.

Principals Association, the professional association for Victorian primary school leaders, flagged concerns about this practice which currently occurs in some Victorian primary schools:

Some issues regularly voiced by specialist music teachers, include concerns that teachers in smaller schools where funding is limited, are taken out of generalist teaching roles and placed into the specialist music teacher role without any formal training. They feel that this is detrimental as it is exposing students to low quality music education.³⁴⁷

Meadows Primary School in Broadmeadows also warned that using classroom teachers as music specialists impacts on the quality of music education unless these teachers are provided with adequate professional learning.³⁴⁸

The Committee considers that there is merit in encouraging and supporting primary classroom teachers with an interest or background in music to develop the necessary skills and knowledge to become effective specialist music teachers. However, the Committee agrees that it is important that these teachers have the right training and support to carry out this role.

The Committee recommends that the Victorian Government works with universities to develop an appropriate postgraduate music education course for primary classroom teachers to achieve this. The Committee suggests that the Victorian Government considers offering incentives or additional support to attract existing teachers into this course. The Committee believes it is important that this course is designed to be accessible for teachers in rural and regional Victoria.

Recommendation 7: Developing further education opportunities for primary classroom teachers to specialise in music education

That the Victorian Government works with universities to develop a postgraduate course for in-service primary classroom teachers to specialise in music education.

5.2 Pre-service teacher training for primary classroom teachers

A key theme in the Inquiry was that many primary classroom teachers do not currently possess the skills and confidence to deliver a quality music education program as part of the curriculum. This section considers how well current pre-service teacher training equips classroom teachers to teach music and identifies opportunities to enhance pre-service teacher training.

5.2.1 Current pre-service teacher training

Under new national accreditation standards for pre-service teacher training, students seeking to train as a primary classroom teacher must complete either an accredited four year teaching qualification or a two year graduate entry teaching qualification to become a primary classroom teacher.³⁴⁹ These new standards are currently being

³⁴⁷ Victorian Principals Association, *Submission 236*, 5.

³⁴⁸ Meadows Primary School, *Submission 139*, 3.

³⁴⁹ Australian Institute for Teaching and School Leadership, *Accreditation of initial teacher education programs in Australia: Standards and procedures* (2011), 12. Available at

phased in and Victorian universities are able to offer one-year graduate entry teaching qualifications until 2016.³⁵⁰

For pre-service teacher training programs to be accredited, providers need to demonstrate that their graduates meet the Graduate Teacher Standards in the National Professional Standards for Teachers.³⁵¹ These standards do not specify musical competency for generalist primary teachers. Rather, as is the case for most subject areas of the curriculum, there is a general expectation that teachers need to ‘know the content and how to teach it’.³⁵²

A 2009 study on music education within pre-service teacher training courses for primary classroom teachers across Australia found that, on average, approximately 17 hours of study was devoted to music within the degree program. The study found this represented an average of 1.51% of the total credit points within primary teacher training programs.³⁵³

The Committee was interested to know how many hours of music education are currently being offered in Victorian pre-service courses for students training to become primary classroom teachers.

Figure 19 sets out the information that the Committee received, which demonstrates that there is significant variation in the hours devoted to music education within different pre-service teacher training courses in Victoria. This figure does not include pre-service teacher training courses which meet the VIT requirements for becoming a specialist music teacher which are set out in section 5.1.1.

Figure 19: Hours of music education within pre-service teacher training courses for primary classroom teachers at selected Victorian universities

Institution	Course	Number of hours of music study
Deakin University ³⁵⁴	Master of Teaching	9 hours
	Graduate Diploma of Teacher (Primary)	24 hours
	Bachelor of Education (Primary)	12 hours
	Bachelor of Early Childhood Education	36 hours

<http://www.aitsl.edu.au/verve/_resources/Accreditation_of_initial_teacher_education.pdf> viewed 17 September 2013.

³⁵⁰ Victorian Institute of Teaching, *Approved teacher education programs*

<<http://www.vit.vic.edu.au/finditfast/Teacher-education-programs/Pages/Approvedteachereducationprograms.aspx>> viewed 17 September 2013.

³⁵¹ Australian Institute for Teaching and School Leadership, *Accreditation of initial teacher education programs in Australia: Standards and procedures* (2011), 4. Available at

<http://www.aitsl.edu.au/verve/_resources/Accreditation_of_initial_teacher_education.pdf> viewed 17 September 2013.

³⁵² Australian Institute for Teaching and School Leadership, *Australian professional standards for teachers: Professional knowledge*,

<<http://www.teacherstandards.aitsl.edu.au/DomainOfTeaching/ProfessionalKnowledge/Standards/2>> viewed 22 July 2013.

³⁵³ Rachel Hocking, *National Audit of music discipline and music education mandatory content within pre-service generalist primary teacher education courses: A report*, report for Music Council of Australia (2009), 5.

³⁵⁴ School of Education, *Submission 184*, 4-5.

RMIT University ³⁵⁵	Bachelor of Education (Primary)	30 hours
The University of Melbourne ³⁵⁶	Master of Teaching (Primary)	12 hours

5.2.2 How well does the current pre-service training prepare teachers to teach music?

Many stakeholders felt it is unrealistic to expect primary classroom teachers to be able to deliver a meaningful music education to students based on the current levels of pre-service training. For example, Musica Viva Australia, which, through the Musica Viva in Schools program, is the largest provider of specialised music education nationally, submitted, ‘With only a maximum of 17 hours music education in their four year university course, they are flailing—understandably.’³⁵⁷

Similarly, the School Music Action Group expressed the view that pre-service training does not equip classroom teachers with the skills nor the confidence to deliver the music curriculum in schools:

The reality is that with most courses of primary teacher education providing minimal training in music, primary teacher education graduates over past decades, graduating teachers have been ill-equipped both in competence and confidence to implement a sequential, developmental and continuous music education for primary schools students.³⁵⁸

Stakeholders noted that the problem is compounded for those pre-service teachers who do not have a background in music. For example, Associate Professor Stevens of The University of Melbourne explained, ‘the problem with the generation of students coming through at the moment is that they have no background in music, so you have really got to start from scratch with them.’³⁵⁹

Research suggests that classroom teachers themselves do not find that the current training provides them with a sound basis for teaching music. A 2007 study conducted by the Australian Primary Principals Association, the national professional association for primary school principals, found that only 13% of teachers reported that they had the expertise to teach the Arts (including music, drama, dance and the visual arts).³⁶⁰

Stakeholders in this Inquiry identified teacher confidence as a key barrier to classroom teachers delivering music education in primary schools. Associate Professor Kane of the Australian Catholic University contended that universities need to place more focus on building the confidence of pre-service classroom teachers about their own musical abilities:

³⁵⁵ RMIT University School of Education, *Submission 122*, 1.

³⁵⁶ Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 2.

³⁵⁷ Musica Viva Australia, *Submission 179*, 8.

³⁵⁸ School Music Action Group, *Submission 195*, 16-17. See also Musical Futures Australia, *Submission 231*, 7; The Song Room, *Submission 187*, 14; Australian Music Association, *Submission 140*, 20; Music Council of Australia, *Submission 67*, 6; Emeritus Professor Martin Comte, *Submission 183*, 5.

³⁵⁹ Associate Professor Robin Stevens, Member, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 14. See also Ms Jennifer Heinrich, *Submission 137*, 4; Australian Music Association, *Submission 140*, 20.

³⁶⁰ Max Angus, Harriet Olney and John Ainley, *In the balance: The future of Australia’s primary schools*, report for Australian Primary Principals Association (2007), 52.

I think one of the things we need to work on is developing in our students a sense of self-efficacy—their belief in their own musical abilities. In my research and the work I have been doing with students I have found that one of the biggest barriers to effective teaching of music in classrooms by generalist primary teachers is their own lack of belief in themselves or their own perception that they have poor musical abilities.³⁶¹

Some Victorian pre-service teacher training providers devote significantly more time to music than others. However, providers conceded that this time is still insufficient. For example, Professor David Forrest, Professor of Music Education at RMIT University, told the Committee that, although RMIT University offers 30 hours of music education to its primary teaching students, he did not believe this was enough time to cover the breadth of material that needs to be taught.³⁶²

Similarly, the Australian Catholic University, which offers two music education units in its primary teaching course, submitted:

Although the two units of study in music education appear to be more hours than [that] offered by many other universities, there is still much that is not covered in this time; some students feel under-prepared or lack confidence to teach music.³⁶³

Comparisons were also made to the level of music education provided to pre-service teachers in educationally high performing countries. The Music Council of Australia noted that Australian pre-service primary classroom teachers receive significantly less training in music education than their colleagues in Finland (270 hours) and South Korea (160 hours).³⁶⁴

The Committee notes that teacher training courses are structured differently in these countries. For example, in Finland all primary school teachers are required to hold a master's degree, and it can take between five and seven years for students to complete both a bachelor's degree and a master's degree.³⁶⁵

5.2.3 Improving pre-service teacher training

The majority of participants in the Inquiry were of the view that pre-service teachers need more music education if they are to be expected to deliver music in the primary classroom. This section explores how pre-service teacher training could be improved in respect to music.

A minimum level of music study for pre-service teachers?

Several Inquiry participants called for a significant increase in the number of hours devoted to music within pre-service teacher education courses. For example, Dr Peter de Vries, Senior Lecturer in the Faculty of Education at Monash University, stated:

³⁶¹ Associate Professor Jan Kane, National Director of Professional and Community Experience, Faculty of Education, Australian Catholic University, *Transcript of evidence*, Melbourne, 24 June 2013, 2. See also Wangaratta West Primary School, *Submission 21*, 4.

³⁶² Professor David Forrest, Professor of Music Education, RMIT University, *Transcript of evidence*, Melbourne, 15 April 2013, 3.

³⁶³ Australian Catholic University Faculty of Education, *Submission 4*, 1. See also Dr Peter de Vries, Senior Lecturer, Faculty of Education, Monash University, *Transcript of evidence*, Melbourne, 15 April 2013, 4.

³⁶⁴ Music Council of Australia, *Submission 67*, 4.

³⁶⁵ Pasi Sahlberg, *Finnish lessons: What can the world learn from educational change in Finland?* (2011) Teachers College Press, 78-79.

I think there needs to be a very strong recommendation to deans of education that music be reinstated to where it was 10 years ago in terms of generalist primary training. There needs to be more hours devoted to music education.³⁶⁶

Many Inquiry participants expressed the view that the amount of music education within pre-service teacher training would not increase unless minimum levels were mandated in teacher education courses and/or the teacher professional standards. For example, the Music Council of Australia submitted:

The Music Council strongly recommends that the state accreditation authority requires that university courses that provide qualifying degrees for primary school teachers should be obliged to demonstrate that graduates will be capable of delivering the approved curriculum, whether it is the national Australian Curriculum or a state curriculum, in the classroom.³⁶⁷

Similarly, Professor Forrest of RMIT noted that universities will not allocate more time for music education unless they are required to by the VIT.³⁶⁸

However, some contributors acknowledged the challenges associated with mandating more music education within pre-service teaching courses. The Australian Catholic University explained that, like schools, universities struggle with a crowded curriculum:

Due to the crowded pre-service teacher education curriculum, there are insufficient hours available to allocate to helping students develop appropriate competency and confidence.³⁶⁹

The Committee wrote to the VIT requesting its views on whether a minimum requirement for music education could be introduced into pre-service primary teacher education courses in Victoria. The VIT stated that there is no capacity to introduce a minimum music education requirement into primary teacher education programs without departing from the nationally consistent standards for teacher education.³⁷⁰

The Committee acknowledges that many Victorian universities are doing their best to provide primary teaching students with a grounding in music education. However, the Committee believes that there is simply insufficient time devoted to music in the current courses which results in many graduates lacking the skills and confidence to deliver quality music education in the classroom.

The Committee considers that the recent move to national professional standards for teachers and teacher training presents a significant challenge to mandating music content in Victorian teacher training courses. The Committee also recognises that

³⁶⁶ Dr Peter de Vries, Senior Lecturer, Faculty of Education, Monash University, *Transcript of evidence*, Melbourne, 15 April 2013, 4. See also Ms Catherine Lyons, *Submission 30*, 12; Associate Professor Robin Stevens, Principal Fellow, Melbourne Conservatorium of Music, University of Melbourne, *Submission 90*, 4-5; Ms Sarah Brooke, *Submission 242*, 3; Music Council of Australia, *Submission 67*, 8-9.

³⁶⁷ Music Council of Australia, *Submission 67*, 9. See also Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 4; Associate Professor Robin Stevens, Principal Fellow, Melbourne Conservatorium of Music, University of Melbourne, *Submission 90*, 4-5; Ms Sarah Brooke, *Submission 242*, 3.

³⁶⁸ Professor David Forrest, Professor of Music Education, RMIT University, *Transcript of evidence*, Melbourne, 15 April 2013, 3.

³⁶⁹ Faculty of Education, *Submission 4*, 1. See also Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 4; Mr Carl Stevens, President, Victorian Branch, Australian College of Educators, *Transcript of evidence*, Melbourne, 27 March 2013, 3.

³⁷⁰ Letter from Chief Executive Officer, Victorian Institute of Teaching, to Chair, Victorian Parliament Education and Training Committee, 22 August 2013, 8.

there are only a limited number of contact hours within pre-service training courses and universities are struggling with a crowded curriculum. For these reasons, the Committee has decided not to recommend mandating the level of music study delivered within pre-service teacher training courses.

Given the time constraints within current pre-service teacher training courses, the Committee considers there is merit in targeting newly graduated teachers with professional learning opportunities in music. This issue is discussed later in this chapter.

Additional opportunities for pre-service teachers to study music?

Some stakeholders recommended offering further opportunities for interested primary teaching students to enhance their skills and confidence in music during the course of their pre-service education.

Professor Kane of the Australian Catholic University told the Committee that she often comes across teaching students who are looking for further opportunities to improve their musical skills:

I think it is interesting that we often have students coming into teacher education programs who have a musical background. It may be in instrument playing, it may be in voice. Students who come in with that background and those skills and expertise will often say to me things like, 'How do I become a specialist music teacher in a school?'.³⁷¹

Musical Futures Australia suggested that students could be offered 12 months of music training alongside their teacher training. It argued that there would need to be incentives to attract students into such a course, such as subsidising the training or having the additional skills recognised by the VIT.³⁷²

The Committee believes that there is potential to offer an optional music education course which could be undertaken by students during their pre-service teacher training. This course is likely to appeal to those teaching students who have an interest in or an ability to play some music and are looking to boost their skills and confidence.

Accordingly, the Committee recommends that the Victorian Government works with universities to develop an appropriate course for pre-service primary classroom teachers. The Committee believes that measures should be put in place to attract students into this course.

Recommendation 8: Developing an optional course in music education for pre-service primary classroom teachers

That the Victorian Government works with universities to develop an optional music education course for pre-service primary classroom teachers and puts in place measures to attract students into the course.

³⁷¹ Associate Professor Jan Kane, National Director of Professional and Community Experience, Faculty of Education, Australian Catholic University, *Transcript of evidence*, Melbourne, 24 June 2013, 3.

³⁷² Musical Futures Australia, *Submission 231*, 27-28.

5.3 Teacher professional learning and support

The Committee heard that professional learning and teacher support have an important role to play in ensuring that in-service teachers are able to deliver quality music education. This section explores current teacher professional learning and support offerings in music for primary classroom teachers, as well as for specialist music teachers in primary and secondary schools. It also identifies the potential to enhance the existing professional learning and support opportunities.

5.3.1 What professional learning and support opportunities are currently available?

There are a range of professional learning and support opportunities available to assist teachers to deliver music education in Victoria.

DEECD does not directly deliver professional learning to teachers, but supports the provision of professional learning through the Strategic Partnerships Program, which was discussed in chapter three.

The Association of Music Educators (aMuse), a professional association of music educators, is the key provider of professional learning for Victorian teachers. It is funded through the Strategic Partnerships Program to manage and implement music-related professional learning. Approximately 2000 Victorian teachers access these programs each year. The Singing Classroom, which is described in case study seven, is an example of a recent professional learning program for primary classroom teachers developed by aMuse.³⁷³

Mr Kevin Kelley, Executive Officer of aMuse, told the Committee that aMuse has also established a mentoring program for VCE music teachers designed to address issues of professional isolation and to help new VCE teachers learn from more experienced teachers.³⁷⁴

A range of other organisations provide music-related professional learning for teachers in Victoria, including organisations funded by DEECD through the Strategic Partnerships Program, the organisations representing the Kodály and Musical Futures approaches and a number of universities.

Figure 20 provides an overview of the types of the professional learning and support opportunities available in Victoria.

³⁷³ Association of Music Educators (Victoria), *Submission 110*, 2.

³⁷⁴ Mr Kevin Kelley, Executive Officer, Association of Music Educators (Victoria), *Transcript of evidence*, Melbourne, 27 March 2013, 5.

Figure 20: Examples of professional learning and support available to assist music education

Kodály Music Education Institute of Australia ³⁷⁵	Musical Futures Australia ³⁷⁶
<p>The Kodály Music Education Institute of Australia offers the Australian Kodály Certificate for teachers interested in learning the Kodály approach to music education. The full certificate requires 180 hours of training. The course is broken down into shorter (30 hour) components which can be undertaken by teachers who do not wish to complete the whole certificate.</p> <p>The Institute also runs conferences and one-off workshops.</p>	<p>Teachers at schools participating in the Musical Futures program are provided with a two day introductory professional learning program, curriculum resources and peer support.</p> <p>Musical Futures also has a champion school model, where schools are selected to lead, train and demonstrate the approach to other schools in the region.</p>
The Song Room ³⁷⁷	Musica Viva in Schools ³⁷⁸
<p>The Song Room's programs have a strong emphasis on developing the capacity of generalist classroom teachers through mentoring, professional learning and the provision of resources.</p>	<p>Musica Viva in Schools offers accredited professional learning courses for primary school teachers which are linked to the live music performance that it provides in schools. Teachers who participate are provided with a term's worth of teaching materials which is linked to the curriculum.</p> <p>Musica Viva is currently trialing the provision of professional learning at regional centres through interactive video hubs.</p>

5.3.2 Improving teacher professional learning and support

The evidence was generally positive about the quality of current music-related professional learning and support opportunities for Victorian teachers. For example, the School Music Action Group praised the professional learning activities provided by aMuse to Victorian teachers.³⁷⁹ Similarly, Dr Anne Lierse, who made a submission on behalf of teachers from the music Department at Melbourne High School, submitted:

³⁷⁵ Mr Mark O'Leary, Victorian Branch President, Kodály Music Education Institute of Australia, *Transcript of evidence*, Melbourne, 16 May 2013, 3-4.

³⁷⁶ Mr Ken Owen, Director, Musical Futures Australia, *Transcript of evidence*, Melbourne, 28 May 2013, 6-7.

³⁷⁷ The Song Room, *Submission 187*, 3; Ms Caroline Aebersold, Chief Executive Officer, The Song Room, *Transcript of evidence*, Melbourne, 27 March 2013, 2, 5, 6.

³⁷⁸ Musica Viva Australia, *Submission 179*, 8-9; Ms Mary Jo Capps, Chief Executive Officer, Musica Viva Australia, *Transcript of evidence*, Melbourne, 15 April 2013, 4-5.

³⁷⁹ School Music Action Group, *Submission 195*, 29. See also Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 4; Ms Heather McLaughlin, *Submission 185*, 1.

AMUSE ... is doing a commendable job in running professional development, conferences, and providing a Web-site where [teachers] can interact and seek help from one another.³⁸⁰

Case study 7: The Singing Classroom³⁸¹

The Singing Classroom project aims to encourage primary classroom teachers to sing more regularly with their students. AMuse developed the project to help address concerns that primary teachers lack the confidence to sing with their classes.

The Singing Classroom was run as a trial in 2012, with 69 workshops delivered throughout Victoria, reaching 630 in-service teachers and 375 pre-service teachers. The workshops were offered in a number of different formats, including workshops for whole schools and workshops with school networks. Schools were charged a small fee to participate.

Workshop participants developed skills in teaching songs, chants, action songs and rounds and learnt about the value of incorporating music into their daily teaching practices. Mr Kevin Kelley, aMuse's Executive Officer, emphasised 'Everything in these workshops is of a practical nature. So they are feeling confident about their voices.'³⁸²

Each workshop participant received a resource book and an audio CD and was provided with information about how to access other relevant resources.

Feedback collected by aMuse shows that participation in the workshops increased teachers' confidence in their ability to lead singing activities in the classroom. For instance, Ms Georgina Wills, a teacher at Wangaratta West Primary School commented:

Many of the class teachers at the school were apprehensive about the workshop and their ability to sing. After the workshop there was growing enthusiasm for singing and teachers began having a go at some of the activities in their classes the very next day.³⁸³

Following the success of the trial, aMuse is running The Singing Classroom again in 2013. Mr Kelley told the Committee that aMuse hopes to build on the success of the program and expand its scope:

³⁸⁰ Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department, *Submission 23*, 8.

³⁸¹ Association of Music Educators (Victoria), *Submission 110*, 2-4; Mr Kevin Kelley, Executive Officer, Association of Music Educators (Victoria), *Transcript of evidence*, Melbourne, 27 March 2013, 3-7; Association of Music Educators (Victoria), *The singing classroom report 2012*, supplementary evidence received 27 March 2013.

³⁸² Mr Kevin Kelley, Executive Officer, Association of Music Educators (Victoria), *Transcript of evidence*, Melbourne, 27 March 2013, 7.

³⁸³ As quoted in Association of Music Educators (Victoria), *Submission 110*, 3.

At this stage we can go out to schools and teach a teacher how to teach a song, and that is a real basic level of pedagogy ... We want to develop a little bit further so that it may eventually develop into quite complex pedagogy so that a full music curriculum can be delivered.³⁸⁴

However, participants in this Inquiry suggested there were opportunities to improve the professional learning opportunities provided to both classroom teachers and specialist music teachers and, in particular, the support available to teachers to deliver music education.

A more coordinated approach to professional learning

Stakeholders suggested that professional learning in music should be better coordinated and planned in Victoria. For example, aMuse told the Committee that the delivery of teacher professional learning could be more strategic and coordinated across the organisations committed to delivering music-related professional learning in Victoria.³⁸⁵

This point was also raised by Associate Professor Jeanneret of The University of Melbourne who noted that, while the available professional learning activities are generally very good, they are 'a bit ad hoc, and I do not think there is a sense of what happens across a whole year'.³⁸⁶ She suggested that there be greater promotion of the available professional learning opportunities.

aMuse recommended establishing a body to oversee and coordinate existing bodies and programs:

A solution to this disparate offering of professional learning programs would be the establishment of a 'mega-association' ... that all associations would join that could provide the necessary administration and management to coordinate programs that address the needs of all areas of music education without competing with one another.³⁸⁷

The Committee acknowledges that there could be greater strategic planning and oversight to ensure that the available activities meet the needs of both primary classroom teachers and specialist music teachers.

The Committee notes that many of the organisations that deliver professional learning receive funding under the Strategic Partnerships Program. Accordingly, the Committee encourages the Victorian Government to consider whether it could play a role in ensuring the more strategic planning of professional learning opportunities and greater coordination between providers when it comes to professional learning in music.

³⁸⁴ Mr Kevin Kelley, Executive Officer, Association of Music Educators (Victoria), *Transcript of evidence*, Melbourne, 27 March 2013, 3.

³⁸⁵ Mr Kevin Kelley, Executive Officer, Association of Music Educators (Victoria), *Transcript of evidence*, Melbourne, 27 March 2013, 3; Association of Music Educators (Victoria), *Submission 110*, 4.

³⁸⁶ Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 4.

³⁸⁷ Association of Music Educators (Victoria), *Submission 110*, 4.

Increasing access to external specialist support for primary classroom teachers

A number of Inquiry participants suggested introducing specialist teachers or providers to offer professional learning and support across a region, cluster of schools or the entire state.

Ms Ghillie Thompson, Music Teacher at Mont Albert Primary School, recommended having teams of specialist music teachers visiting schools in a region to provide support and professional learning to classroom teachers. She explained that she had been involved in the pilot of a similar program in the late 1980s whereby she and other specialist music teachers travelled to schools in their local region and jointly ran music classes with classroom teachers.³⁸⁸

Mr Ian Sloane, Principal at Mitcham Primary School, told the Committee that his school participated in this pilot program. He was positive about the program's impact: 'it was a funded program and it worked. It was a very good program for many teachers who did not have any musical background'.³⁸⁹

Mr Phil Brown, Executive Officer of the Country Education Project, an organisation that supports the provision of education within Victorian rural communities, advocated the use of shared specialists in rural and regional areas:

If we can put a staff member with expertise in that area across a group 16 schools, who facilitate the learning process but then also give you access to areas or organisations of expertise, then I think that is the model that we need to look at.³⁹⁰

Melbourne High School noted that Victoria previously had a central music education branch and music education consultants in the regions which provided curriculum resources, professional learning and support to classroom teachers.³⁹¹ Ms Heinrich also advocated for a return to this model.³⁹²

As outlined in chapter three, Victorian schools sometimes partner with external organisations to deliver music education. The Committee found that these external organisations can provide strong specialist support to schools. For example, the Committee saw firsthand the partnership between Meadows Primary and the Melbourne Symphony Orchestra as part of the Pizzicato Effect program which gives all students in Year 3 and above the opportunity to learn a string instrument (see case study three in chapter three).

Mr David Price, a visiting British education expert who pioneered the establishment of the Musical Futures approach to music education in the United Kingdom, explained that his experience had showed that external programs need to have a focus on up-skilling the teachers if they are to have a lasting impact in schools.³⁹³

³⁸⁸ Ms Ghillie Thompson, Music Teacher, Mont Albert Primary School, *Transcript of evidence*, Melbourne, 6 May 2013, 5. See also Ms Jennifer Heinrich, *Submission 137*, 9; Mr Don Scott, *Submission 201*, 2.

³⁸⁹ Mr Ian Sloane, Principal, Mitcham Primary School, *Transcript of evidence*, Melbourne, 6 May 2013, 5.

³⁹⁰ Mr Phil Brown, Executive Officer, Country Education Project, *Transcript of evidence*, Melbourne, 15 April 2013, 4.

³⁹¹ Melbourne High School, *Submission 95*, 2.

³⁹² Ms Jennifer Heinrich, *Submission 137*, 9.

³⁹³ Mr David Price, *Transcript of evidence*, Melbourne, 28 May 2013, 5.

The Committee notes that a number of the organisations currently working with Victorian schools have a strong focus on teacher professional learning. Ms Aebersold told the Committee that The Song Room provides professional learning and support to teachers to ensure the continued viability of music and arts education in the schools it works with:

Another model of sustainability is looking at building the skills, confidence and capacity of the generalist teachers, that is, through informal mentoring, formal mentoring, professional development and providing those curriculum-aligned resources that are delivered at a level so that generalist teachers feel confident to utilise them.³⁹⁴

Similarly, Musical Futures Australia relies on teachers in schools to deliver its approach to music education and accordingly focuses its resources on training teachers in this approach and keeping them engaged.³⁹⁵

A number of stakeholders cautioned against schools relying exclusively on external organisations to deliver music education. For example, Associate Professor Jeanneret noted that, while these programs are important and can have a positive impact on teachers and the schools, they are not an ongoing and sustainable answer to providing music education.³⁹⁶

Similarly, Professor Forrest of RMIT noted that external organisations should be used to enrich current programs, rather than replace them, stating 'I think anything that can add to or enhance education is phenomenal ... What I would not like to see is that it becomes the replacement for music in schools.'³⁹⁷

The Committee considers that there are benefits in bringing specialist music teachers or external organisations into primary schools to deliver professional learning, mentoring and support to existing classroom teachers. Accordingly, the Committee recommends that the Victorian Government develops a network of music educators that provide this support to government primary schools. The Committee believes that both specialist music teachers and/or external organisations could be used to deliver these services.

The Committee also believes that there is greater potential to share specialist music teachers and resources between local clusters of schools. This shared specialist model is particularly relevant in rural and regional Victoria where access to specialist music teachers can be limited. However, the Committee sees no reason why this cluster approach could not be encouraged and supported across all Victorian primary schools to increase access to specialist music teachers and resources.

Recommendation 9: Delivering ongoing support and professional learning to primary classroom teachers

That the Victorian Government develops a support network of music educators that delivers in-school professional learning and support to primary classroom teachers.

³⁹⁴ Ms Caroline Aebersold, Chief Executive Officer, The Song Room, *Transcript of evidence*, Melbourne, 27 March 2013, 5.

³⁹⁵ Musical Futures Australia, *Submission 231*, 3.

³⁹⁶ Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 5. See also Mr Ian Harvey, Director, Musical Futures Australia, *Transcript of evidence*, Melbourne, 9 April 2013, 3.

³⁹⁷ Professor David Forrest, Professor of Music Education, RMIT University, *Transcript of evidence*, Melbourne, 15 April 2013, 4.

Recommendation 10: Sharing teaching and curriculum resources in primary schools

That the Victorian Government supports primary schools to work in clusters to share teaching and curriculum resources with respect to music education.

Increasing professional learning opportunities for primary classroom teachers

The evidence to the Inquiry emphasised the key role of professional learning in lifting the quality of music education delivered by current primary classroom teachers.³⁹⁸ Many stakeholders highlighted the importance of providing professional learning to primary classroom teachers to help build their musical skills and confidence.

In particular, several stakeholders argued, that additional funding is needed to provide this targeted professional learning. For example, aMuse called for the government to better resource professional learning opportunities for primary school teachers.³⁹⁹ The School Music Action Group also recommended that the Victorian Government better resource the activities of professional learning providers so they can continue to deliver a wide range of professional learning activities and extend their services to regional Victoria.⁴⁰⁰

A number of Inquiry participants noted the low level of music education within pre-service teaching courses and argued there is potential to use professional learning to improve the skills and confidence of newly graduated primary classroom teachers.

Mr Justin Mullaly, Deputy President of the Victorian Branch of the Australian Education Union, expressed the view that there is a tendency to overemphasise what needs to be learnt during pre-service teacher education, without looking at the opportunities available to teachers once they are in schools.⁴⁰¹

The Australian Catholic University submitted that the crowding of the university curriculum means that many teachers will need to attend in-service professional development programs in order to learn more about incorporating music into their class programs effectively.⁴⁰²

Mr Carl Stevens, President of the Victorian Branch of the Australian College of Educators, the Victorian arm of the national professional association for the education profession, suggested looking at alternative training pathways such as offering a

³⁹⁸ Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 2; Dr David Howes, General Manager, Curriculum, Victorian Curriculum and Assessment Authority, *Transcript of evidence*, Melbourne, 27 March 2013, 6; Ms Caroline Aebersold, Chief Executive Officer, The Song Room, *Transcript of evidence*, Melbourne, 27 March 2013, 3; Ms Sarah Brooke, *Submission 242*, 4. Mr Justin Mullaly, Deputy President, Australian Education Union, Victorian Branch, *Transcript of evidence*, Melbourne, 9 April 2013, 4; Musical Futures Australia, *Submission 231*, 29; Association of Music Educators (Victoria), *Submission 110*, 4.

³⁹⁹ Mr Kevin Kelley, Executive Officer, Association of Music Educators (Victoria), *Transcript of evidence*, Melbourne, 27 March 2013, 3.

⁴⁰⁰ School Music Action Group, *Submission 195*, 33.

⁴⁰¹ Mr Justin Mullaly, Deputy President, Australian Education Union, Victorian Branch, *Transcript of evidence*, Melbourne, 9 April 2013, 4. See also Ms Danielle Arcaro, Lead Teaching Artist on Pizzicato Effect Program, Melbourne Symphony Orchestra, *Transcript of evidence*, Broadmeadows, 6 May 2013, 10.

⁴⁰² Faculty of Education, *Submission 4*, 1.

graduate diploma in music or the arts to enable teaching graduates or existing teachers to strengthen their skills in music.⁴⁰³

Emeritus Professor Martin Comte, a member of the Australian College of Educators, told the Committee that, in a previous role at a university, he had designed a graduate diploma which was offered to Victorian primary classroom teachers to help improve their skills in music. He noted that the graduate diploma was no longer offered, but that a similar course could be effective at addressing the skills deficit of teachers:

we have primary school teachers who will never be music specialists, dance specialists or visual arts specialists, but maybe in a two-year part-time course or one-year full-time course we can give them enough skills in music, dance, drama and visual art that they can conduct a generalist-type program, a sequential program, at any grade level, P-6, in the primary schools.⁴⁰⁴

Finally, it was noted that many teachers in both metropolitan and rural and regional areas can find it difficult to get time release to attend professional learning activities. Mr Kelley of aMuse explained that, while there is a lot of professional learning available for teachers, schools are not always willing to release teachers to attend or to pay for the professional learning due to budget constraints.⁴⁰⁵

The Committee agrees that professional learning is an essential component of addressing the gaps in the current provision and quality of music education within primary schools. The Committee believes that recommendation nine will help to achieve this aim. This recommendation would see increased professional learning provided by a support network of music educators to primary classroom teachers across Victoria.

The Committee also considers that there is merit in targeting graduate primary teachers with professional learning opportunities in music. As new teachers, they are likely to be receptive to learning new skills and would be able to immediately implement their learning in the classroom. Accordingly, the Committee recommends that the Victorian Government supports the provision of targeted professional learning for graduate teachers in music education and supports teachers to attend.

⁴⁰³ Mr Carl Stevens, President, Victorian Branch, Australian College of Educators, *Transcript of evidence*, Melbourne, 27 March 2013, 3-4.

⁴⁰⁴ Emeritus Professor Martin Comte, Member, Australian College of Educators, *Transcript of evidence*, Melbourne, 27 March 2013, 5.

⁴⁰⁵ Mr Kevin Kelley, Executive Officer, Association of Music Educators (Victoria), *Transcript of evidence*, Melbourne, 27 March 2013, 4. See also Mr Ken Owen, Director, Musical Futures Australia, *Transcript of evidence*, Melbourne, 28 May 2013, 8.

Recommendation 11: Targeting music professional learning opportunities to graduate primary classroom teachers

That the Victorian Government supports the provision of targeted music professional learning opportunities for graduate primary classroom teachers and supports them to attend.

Improving access to professional learning and support for teachers in rural and regional Victoria

A number of stakeholders highlighted the lack of music professional learning opportunities in rural and regional Victoria. The Committee was told that professional learning activities usually take place in Melbourne or regional centres and that the costs and time associated with travelling to these can be prohibitive for some teachers.

Sixty per cent of the teachers participating in Ms Heinrich's survey indicated that they do not have access to enough professional learning opportunities. Many survey participants indicated they would like Orff-Schulwerk or Kodály teacher education to be made available in regional areas.⁴⁰⁶

Ms Seiffert of Mildura Primary School told the Committee that in the past she had paid for her own airfares and accommodation to attend a music-related professional learning opportunity in Melbourne.⁴⁰⁷

Similarly, Ms Tracy Schache, Music Teacher and Performing Arts Coordinator at Trinity Lutheran College in Mildura, explained 'access to professional development is always a challenge. It is either going to Melbourne or Adelaide, and that can be a little tricky and expensive.'⁴⁰⁸

Ms Heinrich submitted that it is particularly important that teachers in rural and regional Victoria who take on the role of the specialist music teacher can access professional learning opportunities.⁴⁰⁹

Specialist music teachers in rural and regional and regional communities may also face professional isolation. For example, Wangaratta West Primary School's submission noted that it can be difficult for music teachers to make professional connections in the country. The submission highlighted that it is important for music specialists to be able to share ideas and discuss any issues they are facing.⁴¹⁰

The Committee heard that technology has the potential to make professional learning opportunities more available to teachers in non-metropolitan areas. For example,

⁴⁰⁶ Ms Jennifer Heinrich, *Submission 137*, 6-7.

⁴⁰⁷ Ms Ingrid Seiffert, Performing Arts Teacher, Mildura Primary School, *Transcript of evidence*, Mildura, 1 May 2013, 9. See also Musica Viva Australia, *Submission 179*, 8; Wangaratta West Primary School, *Submission 21*, 3; Mr Glen Barrow, Performing Arts Coordinator, Robinvale P-12 College, *Transcript of evidence*, Mildura, 1 May 2013, 6.

⁴⁰⁸ Ms Tracy Schache, Music Teacher and Performing Arts Coordinator, Trinity Lutheran College, *Transcript of evidence*, Mildura, 1 May 2013, 5.

⁴⁰⁹ Ms Jennifer Heinrich, *Submission 137*, 6-7.

⁴¹⁰ Wangaratta West Primary School, *Submission 21*, 3. See also Mr Kevin Kelley, Executive Officer, Association of Music Educators (Victoria), *Transcript of evidence*, Melbourne, 27 March 2013, 5.

Musica Viva told the Committee that it is trialling offering professional learning through interactive video hubs.⁴¹¹

Similarly, Mr Kelley informed the Committee that aMuse is trialling the online delivery of professional learning to teachers using the Polycom system, a videoconferencing tool available in many government schools.⁴¹² He noted that, although there are still some practical issues to iron out, the technology means that, 'Teachers can come together collectively in a room like this and participate in a professional learning program without having to leave their own schools.'⁴¹³

Mr Glen Barrow, Performing Arts Coordinator at Robinvale P–12 College, also suggested having specialist music teachers come to rural and regional areas to deliver professional learning to reduce the amount that rural and regional teachers have to travel.⁴¹⁴

The Committee recognises that primary classroom teachers and specialist music teachers in rural and regional areas face additional barriers in accessing professional learning and notes that technology offers significant promise in improving this situation. The Committee recommends that the Victorian Government supports increased professional learning opportunities for primary classroom teachers and specialist music teachers in primary and secondary schools in rural and regional Victoria and provides support for teachers to attend.

The Committee notes that its recommendation to share teaching and curriculum resources in Victorian primary schools will also help to aid informal professional learning and increase peer support for teachers in rural and regional areas.

Recommendation 12: Increasing music professional learning opportunities in rural and regional Victoria

That the Victorian Government supports the provision of increased music professional learning opportunities for primary classroom teachers and specialist music teachers in rural and regional Victoria and supports teachers to attend.

5.4 Curriculum resources

There are a range of curriculum resources available to support primary classroom teachers and specialist music teachers in primary and secondary schools to deliver music education in Victoria.

DEECD provides curriculum support to teachers using the online FUSE Portal. The Portal currently has over 1500 music-related educational resources for teachers.⁴¹⁵

⁴¹¹ Musica Viva Australia, *Submission 179*, 9.

⁴¹² Mr Kevin Kelley, Executive Officer, Association of Music Educators (Victoria), *Transcript of evidence*, Melbourne, 27 March 2013, 4.

⁴¹³ Mr Kevin Kelley, Executive Officer, Association of Music Educators (Victoria), *Transcript of evidence*, Melbourne, 27 March 2013, 5.

⁴¹⁴ Mr Glen Barrow, Performing Arts Coordinator, Robinvale P–12 College, *Transcript of evidence*, Mildura, 1 May 2013, 6.

⁴¹⁵ Victorian Curriculum and Assessment Authority Joint submission of Department of Education and Early Childhood Development, Arts Victoria and the Catholic Education Commission Victoria, *Submission 232*, 22.

A number of organisations who participated in the Inquiry offer music-related curriculum resources to teachers or are in the process of developing new curriculum resources. Examples of these resources include:

- The Australian Catholic University is establishing an online learning community that provides video and curriculum resources for supporting teaching and learning music.⁴¹⁶
- Musica Viva Australia offers digital resources that are aligned with the state curricula. These resources contain lessons which develop skills in listening, singing, playing, moving and composition.⁴¹⁷
- The Song Room has been commissioned by the Australian Government to provide online arts resources for *The Australian Curriculum: The Arts*. The Song Room is partnering with a wide range of arts organisations, including aMuse, to provide digital resources for the music subject within the Australian Curriculum.⁴¹⁸

The Committee received limited evidence about whether the current curriculum resources are meeting the needs of Victorian teachers. However, some stakeholders noted that the introduction of the *Australian Curriculum: The Arts* will need to be accompanied by adequate resources for teachers. For example, the Australian College of Educators submitted:

The level of guidance apparent in the draft Australian curriculum in the Arts is inadequate to assist schools design detailed music courses for all year levels. Supplementary advice and resources will be needed, including clear criteria for quality music programs and clear minimum requirements to support continuous, sequential and developmental music courses.⁴¹⁹

Ms Vicki Miles, Associate Principal at Doveton College, felt that some primary schools may not be offering music education because there is not enough guidance in the current curriculum about how primary classroom teachers can integrate music into the broader curriculum. In particular, she noted there would be benefit in providing teachers with resources which show how music can be used to teach skills and behaviours like creativity and teamwork which are central to the new Australian Curriculum.⁴²⁰

The Victorian Curriculum and Assessment Authority (VCAA), a statutory body which administers Victoria's curriculum frameworks, told the Committee that it has identified the need to provide better advice to schools on how they can implement the curriculum. Dr David Howes, General Manager of Curriculum at VCAA, stated that his organisation plans to develop models that illustrate different approaches to integrating the Arts into the curriculum:

It is on our work plan this year to provide much stronger exemplars, which will not be imposed on schools but which schools will be able to access, that will give a level of support

⁴¹⁶ Faculty of Education, *Submission 4*, 2.

⁴¹⁷ Musica Viva Australia, *Live performance plus*, <<http://www.musicaviva.com.au/education/programs/liveperformanceplus>> viewed 27 July 2013.

⁴¹⁸ The Song Room, *Submission 187*, 3.

⁴¹⁹ Australian College of Educators, *Submission 226*, 8. See also Ms Joanne Dema, *Submission 193*, 6.

⁴²⁰ Ms Vicki Miles, Associate Principal, Doveton College, *Transcript of evidence*, Melbourne, 6 May 2013, 8.

for integrating aspects of the Arts as well as the rest of the curriculum in a structured and intentional rather than an ad hoc way.⁴²¹

The Committee is satisfied that there is work underway to develop new curriculum resources for schools to help them implement the Arts domain within the Australian Curriculum. The Committee also believes that VCAA's planned work to showcase how schools can integrate the Arts into the curriculum will help support schools to build stronger music education programs. The Committee notes that VCAA's work could be incorporated in the music education guide for schools, which the Committee recommended be developed by the Victorian Government in chapter four (recommendation six).

⁴²¹ Dr David Howes, General Manager, Curriculum, Victorian Curriculum and Assessment Authority, *Transcript of evidence*, Melbourne, 27 March 2013, 9.

Chapter 6: Strengthening instrumental music in Victorian schools

Key findings

37. Some government primary schools in Victoria offer instrumental music tuition, often on a user-pays basis. There is scope for instrumental music to be incorporated more widely into primary school classroom programs.
38. Most government secondary schools in Victoria offer optional instrumental music programs and receive specific funding from the Victorian Government to support these programs.
39. Many secondary schools report that they increasingly need to supplement the Instrumental Music Program funding they receive from the Victorian Government with parent contributions and/or funding from the school's global budget.
40. Some secondary schools have built strong instrumental music programs and receive a greater proportion of the Instrumental Music Program funding under the current system of funding allocation.
41. Secondary schools without an instrumental music program can find it difficult to grow a program from scratch under the current system of allocating funding and require greater support.
42. There is a need to ensure greater consistency and accountability between the Department of Education and Early Childhood Development regions with respect to allocating Instrumental Music Program funding.
43. Many stakeholders are concerned about the impact of changes to how instrumental music teachers' positions are classified in schools. More work needs to be done to encourage instrumental music teachers to obtain teaching qualifications where necessary and to provide schools with guidance about the operation of the Permission to Teach Policy 2011.
44. Consideration should be given to developing professional standards for the instrumental music teacher workforce to help maintain excellence within the profession and ensure these teachers obtain appropriate recognition in schools.
45. Some regions encourage clusters of secondary schools to employ instrumental music teachers in order to better utilise the funding from the Instrumental Music Program. However, this model needs to be reviewed to ensure that base schools are not disadvantaged when a teacher is found to be in excess of a non-base school's requirements.

Strengthening instrumental music in Victorian schools

This chapter explores strategies for strengthening instrumental music programs in Victorian schools. It considers instrumental music in both primary and secondary schools and examines issues related to the instrumental music teaching workforce.

6.1 Instrumental music in primary schools

Some Victorian primary schools currently offer students the opportunity to learn an instrument. However, as primary schools do not currently receive any specific government funding for co-curricular instrumental music programs, these programs are mostly offered as an optional extra that is paid for by parents.

Some stakeholders expressed concern about the user-pays approach to instrumental music in primary schools. For example, Mr Jack Fisher, Principal of Oakleigh Primary School, stated he was concerned that children whose parents cannot afford to pay for instrumental music lessons in primary schools miss out on this opportunity.⁴²²

Similarly, Ms Geraldine Brooks and Mr Simon Fowler, the parents of three primary school-aged children, noted that the costs of providing instrumental music on a user-pays basis had become too great for them to continue:

We have to pay around \$500 per child each year for them to be involved in a simple band program at school and around \$300 each term for each child to be able to access instrumental music classes outside of school. That is around \$5000 every year to pay for music education that should be provided by the school.⁴²³

The Committee notes that instrumental music does not need to be confined to the co-curriculum in primary schools. The AusVELS states that students should experience creating and making music and this provides ample opportunity for schools to incorporate instruments into classroom music programs.⁴²⁴

Mr David Price, a visiting British education expert, explained the importance of incorporating instrumental music into the core curriculum, stating ‘if you believe in

⁴²² Mr Jack Fisher, Principal, Oakleigh Primary School, *Transcript of evidence*, Melbourne, 6 May 2013, 4. See also Ms Catherine Falconer and Mr David Amor, *Submission 52*, 1.

⁴²³ Ms Geraldine Brooks and Mr Simon Fowler, *Submission 151*, 1.

⁴²⁴ Victorian Curriculum and Assessment Authority, *The AusVELS Curriculum* (2013), 3.

universality and every kid having the opportunity to experience music, then the curriculum is the one place where you are going to get almost all of the kids.⁴²⁵

There are many ways for primary schools to incorporate instrumental music into the curriculum. For example, at Mildura South Primary School, all students have the opportunity to learn recorder. The school's Specialist Music Teacher, Mr Corey Barbary, told the Committee:

I take the kids for the last half of Year 3 and the first half of Year 4, and we run this recorder program, teaching them how to read the stave, how to use the instrument and get a good tone instead of just squeaking and annoying their parents.⁴²⁶

Similarly, at Mildura Primary School, students in Years 5 and 6 have the opportunity to learn guitar as part of an elective program.⁴²⁷

Several stakeholders emphasised that singing is an excellent foundation for introducing instrumental music in primary schools. For example, Dr Julie Haskell, President of the Victorian Music Teachers' Association (VMTA), the professional association for studio music teachers in Victoria, stated, 'My personal opinion is that first of all the greatest instrumental study for students, young ones, is singing. I do not think there is enough of that happening in primary school.'⁴²⁸

Dr Louise Jenkins, Lecturer in the Faculty of Education at Monash University, is also a proponent of singing:

Singing can be done at any time ... It is incredibly accessible, it is very cheap, and for a lot of schools that is particularly important. They do not want something that is going to be very expensive in terms of having to buy a whole range of instruments.⁴²⁹

The Association of Music Educators (aMuse), a professional association of music educators, has been encouraging primary classroom teachers to sing regularly with their students through its professional learning program, the Singing Classroom (see case study seven in chapter five).

The Committee also learnt that some primary schools are partnering with external organisations to deliver an affordable instrumental music program. For instance, the Musical Futures approach, which is supported in Victorian schools by Musical Futures Australia, provides a cost effective model for how primary schools can incorporate instrumental music into the classroom in the upper years (see case study four in chapter three). Similarly, the Committee received evidence of external providers offering instrumental music classes in disadvantaged schools at no cost to parents.

⁴²⁵ Mr David Price, *Transcript of evidence*, Melbourne, 28 May 2013, 4.

⁴²⁶ Mr Corey Barbary, Specialist Music Teacher, Mildura South Primary School, *Transcript of evidence*, Mildura, 2 May 2013, 2.

⁴²⁷ Ms Ingrid Seiffert, Performing Arts Teacher, Mildura Primary School, *Transcript of evidence*, Mildura, 1 May 2013, 4.

⁴²⁸ Dr Julie Haskell, President, Victorian Music Teachers' Association, *Transcript of evidence*, Melbourne, 27 March 2013, 6. See also Ms Gayle Gardner, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 14; Ms Natalya Vagner, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 15; Professor David Forrest, Professor of Music Education, RMIT University, *Transcript of evidence*, Melbourne, 15 April 2013, 4; Mr Corey Barbary, Specialist Music Teacher, Mildura South Primary School, *Transcript of evidence*, Mildura, 2 May 2013, 6; Ms Catherine Cabena, *Submission 68*, 1; Mr Robert Burke, Head of School, Sir Zelman Cowen School of Music, Monash University, *Transcript of evidence*, Melbourne, 9 April 2013, 2.

⁴²⁹ Dr Louise Jenkins, Lecturer, Faculty of Education, Monash University, *Transcript of evidence*, Melbourne, 9 April 2013, 8. See also Ms Deborah Smith, *Submission 89*, 1.

The Melbourne Symphony Orchestra's program at Meadows Primary School (see case study three in chapter three), The Song Room's Harmony in Strings Project at Sacred Heart Primary School in Fitzroy (see case study eight) and the Australian Children's Music Foundation's programs (see case study five in chapter four) are examples of these partnerships.

Some stakeholders advocated for the Victorian Government to support instrumental music in primary schools. For example, Ms Frances Gall, an Instrumental Music Teacher, submitted, 'I am frustrated by the fact that instrumental music education is not supported at all in primary schools in Victoria ... Starting at a young age is the best time to learn music.'⁴³⁰

In contrast, the School Music Action Group, a Victorian advocacy group for school music education, submitted it is important that the funding for instrumental music currently received by secondary schools is not diluted by spreading it beyond the secondary sector.⁴³¹

The Committee notes that the Instrumental Music Program which operates in secondary schools is a resource intensive activity. The Committee believes that it would not be the best use of available resources to subsidise an equivalent program in primary schools. Rather, the Committee considers that it would be more beneficial to focus available resources on building the capacity of Victorian primary schools to deliver a continuous, sequential and developmental music education.

The Committee believes that instrumental music should be incorporated into classroom music programs in primary schools. Instruments such as recorders and ukuleles offer cost effective options for schools.

In particular, the Committee considers that singing should be strongly encouraged in primary schools. Singing has the benefit of being accessible for teachers and students and providing a strong musical grounding for students.

The recommendations in chapter five of this report are aimed at improving the musical skills and confidence of classroom music teachers and will help ensure that more instrumental music, including singing, is incorporated into primary classrooms.

The Committee also considers that there are many opportunities for partnerships between schools and external organisations to provide instrumental music in primary schools. The Committee highlights the work of Musical Futures Australia, the Melbourne Symphony Orchestra, The Song Room and the Australian Children's Music Foundation in this regard.

6.2 Instrumental music in secondary schools

The Victorian Government's support for instrumental music programs in government secondary schools means that most secondary schools are able to offer an instrumental music program to students as part of the co-curriculum on a subsidised basis.

⁴³⁰ Ms Frances Gall, *Submission 113*, 1. See also Mr Lee Trigg, *Submission 33*, 3; Ms Geraldine Brooks and Mr Simon Fowler, *Submission 151*, 1; Ms Elissa Nichol, *Submission 190*, 2.

⁴³¹ School Music Action Group, *Submission 195*, 25.

The main source of funding for teaching instruments in government secondary schools comes from the Victorian Government through the Instrumental Music Program.

Schools also have the option of supplementing this government funding with parent contributions and/or funding from the school's budget, the Student Resource Package.

This section examines the funding for instrumental music in government secondary schools, with a particular focus on the Instrumental Music Program funding, parent contributions and governance and accountability requirements.

Case study 8: The Song Room's Harmony in Strings Project⁴³²

The Song Room is a not-for-profit organisation that delivers music education programs in financially disadvantaged schools. The Song Room is currently running the Harmony in Strings Project at Sacred Heart Primary School, a Catholic school in Fitzroy which has a high proportion of students from non-English speaking backgrounds.

Students in Years 4, 5 and 6 have the opportunity to learn violin and cello and to participate in an orchestra.

Ms Alison Hill, Director of External Relations at The Song Room told the Committee:

One of the interesting developments at the beginning of the Harmony in Strings program, which in that school was putting stringed instruments in the hands of largely Sudanese or Vietnamese students, was that the first lesson was not 'instruments up'. It began with percussion, so the children were learning to feel confident handling the instrument, from body percussion to instrument percussion. Now it is 'instruments up' and they play, but we took them on a journey to get there so that they felt comfortable with it and did not feel too pressured by it, and they were engaged and enjoyed it.⁴³³

The program is being evaluated, with the evaluation to consider the impact of learning an instrument in primary school on students' take-up of instrumental music in secondary school.

Quotes from students included in The Song Room's submission, highlighted that students get a lot out of the program:

'It really changed my life because now I know how to play the violin and now I can read music notes.'

'I have been having a lot of fun and I am proud of myself more often.'

'The school has changed into a friendly and respectful way, people have seen other people's talents and now know how to use them.'

⁴³² The Song Room, *Submission 187*, 10-11; Ms Caroline Aebersold, Chief Executive Officer, The Song Room, *Transcript of evidence*, Melbourne, 27 March 2013, 6; Ms Alison Hill, Director of External Relations, The Song Room, *Transcript of evidence*, Melbourne, 27 March 2013, 7.

⁴³³ Ms Alison Hill, Director of External Relations, The Song Room, *Transcript of evidence*, Melbourne, 27 March 2013, 7.

6.2.1 Current funding under the Instrumental Music Program

The Victorian Government makes specific funding available to secondary schools for teaching instruments through the Instrumental Music Program. In 2012 the Victorian Government provided approximately \$27 million to government secondary schools throughout the state under this program.

DEECD informed the Committee that the funding for the Instrumental Music Program in 2014 will be indexed to recognise the teacher salary increases in the 2013 Victorian Government Schools Agreement.⁴³⁴

Funding allocations under the Instrumental Music Program are made at a regional level, with each of the four Department of Education and Early Childhood Development (DEECD) regional offices determining which schools receive the funding and how much each of these schools receive. There is significant variation in Instrumental Music Program funding between schools: In 2012 it ranged from \$3,903 to \$640,133.⁴³⁵

The vast majority of Victorian government secondary schools receive some funding under the Instrumental Music Program (see figure 21).

Figure 21: Victorian government secondary schools receiving Instrumental Music Program funding (2012)⁴³⁶

School category	Number of schools	Percentage of total government school type
Secondary schools	233	95%
Primary to secondary schools	48	80%
Specialist schools catering for students with special needs	3	4%

6.2.2 Is the Instrumental Music Program funding adequate?

This section considers whether funding currently provided by the Victorian Government to government secondary schools under the Instrumental Music Program is meeting the needs of schools. It also examines the role of parent contributions towards the cost of studying instrumental music.

⁴³⁴ Letter from Minister for Education (Victoria), to Chair, Victorian Parliament Education and Training Committee, 19 September 2013, 3.

⁴³⁵ Victorian Curriculum and Assessment Authority Joint submission of Department of Education and Early Childhood Development, Arts Victoria and the Catholic Education Commission Victoria, *Submission 232*, 16.

⁴³⁶ Joint submission of Department of Education and Early Childhood Development, *Submission 232*, 16.

Schools currently funded under the Instrumental Music Program

A strong theme in the evidence was that the funding provided by the Victorian Government under the Instrumental Music Program is not meeting the needs of many Victorian government secondary schools providing instrumental music programs. For example, Balwyn High School submitted, 'Current funding for our music program falls well short of our needs.'⁴³⁷

Participants in the Inquiry told the Committee that the level of government funding provided under the Instrumental Music Program has remained static for some years, while the demand for funding has increased due to new schools participating in the program and the growth of existing programs. For instance, Frankston High School submitted:

It needs to be noted that Government funding of Instrumental Music Education has not changed significantly in 15 years. This is most disappointing since the population in Southern Region has increased markedly. Consequently, the distribution of funds is thinning across schools ...⁴³⁸

Similarly, the Victorian Association of State Secondary Principals, the professional association for Victorian government secondary school leaders, highlighted that the Instrumental Music Program funding within a DEECD region is not tied to the number of students learning instruments, which means if the number of students increase in a region, the funding is spread more thinly between schools.⁴³⁹

A number of contributors to the Inquiry noted that schools have increasingly needed to supplement the funding they receive under the Instrumental Music Program in response to the current funding levels.⁴⁴⁰

For example, the Committee was told that schools in the former DEECD Southern Metropolitan Region have been encouraged to supplement the Instrumental Music Program funding at a ratio of 1:2. This means that for every 0.2 equivalent full time (EFT) position allocated to a school by the region, the school is expected to fund 0.1 EFT.⁴⁴¹

⁴³⁷ Balwyn High School, *Submission 205*, 6. See also Ms Jemima Bunn, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 3; Ms Joanne Dema, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 5; Ms Amy Wert, Director Music, Glen Waverly Secondary College, *Submission 174*, 5; Mr David Browne, Principal, Red Cliffs Secondary College, *Transcript of evidence*, Red Cliffs, 2 May 2013, 6; Mr Harry Arvanitis, *Submission 157*, 4; Frankston High School, *Submission 159*, 7; Mr Carl Williams, *Submission 143*, 2; Macleod College, *Submission 144*, 6; Ms Megan Papworth and Mr Martin West, McKinnon Secondary College, *Submission 111*, 4; Bentleigh Secondary College, *Submission 58*, 3.

⁴³⁸ Frankston High School, *Submission 159*, 7. See also School Music Action Group, *Submission 195*, 18; Mr Peter Sharp, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 3; Mr Don Scott, *Submission 201*, 4.

⁴³⁹ Victorian Association of State Secondary Principals, *Submission 8*, 2.

⁴⁴⁰ Dr Sandra Woodman, Principal, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 4; Balwyn High School, *Submission 205*, 7; School Music Action Group, *Submission 195*, 18; Ms Yolande van Oosten, *Submission 97*, 4; Ms Jemima Bunn, *Submission 124*, 2-3; Ms Megan Papworth and Mr Martin West, McKinnon Secondary College, *Submission 111*, 4; Bentleigh Secondary College, *Submission 58*, 3.

⁴⁴¹ Ms Megan Waugh, Ms Tracy Gunn and Mr Dmitry Serebrianik, *Submission 227*, 6.

Schools can choose to supplement Instrumental Music Program funding by directing funding received under the school's general funding allocation, the Student Resource Package, to instrumental music or by requesting a payment from parents.

Blackburn High School provided the Committee with its music budget for 2013 which shows that the school is heavily supplementing the funding it receives from the Victorian Government through parent levies (figure 22).

Another school, Braybrook College, informed the Committee that it supplements funding received under the Instrumental Music Program with general funding from its Student Resource Package. This enables the school to provide instrumental music lessons at no cost to students in Years 9 to 12.⁴⁴²

Figure 22: Music budget at Blackburn High School (2013)⁴⁴³

Funding sources	\$371,219	Instrumental Music Program funding
	\$270,000	Parent levies
	<hr/>	
	\$641,219	Total
Total program cost	\$706,083	
Budget deficit	\$64,864	

A number of Inquiry participants observed that the funding pressures on schools have also led some schools to increase the size of instrumental music classes, which in turn has an impact on the quality of the teaching. For example, Mr Harry Arvanitis, an Instrumental Music Teacher, submitted:

The effects of this are that the Instrumental Music teachers are forced to teach students in large groups. This is not ideal in the middle years. It impacts severely on the learning outcomes of senior students, particularly those that participate in the VCE Music Solo Performance subject.⁴⁴⁴

Similarly, Ms Vivienne Tate, an Instrumental Music Teacher, submitted that schools are under pressure to stretch their budgets as far as possible, which has meant a reduction in the quality and range of programs offered.⁴⁴⁵

There was a strong call for the current levels of funding provided to secondary schools under the Instrumental Music Program to be increased. For example, Balwyn High School submitted:

The single most effective impact the Education & Training Committee could have as a result of this inquiry is to advise that funding for Victorian Music Education programs is significantly increased.⁴⁴⁶

⁴⁴² Braybrook College, *Submission 180*, 3.

⁴⁴³ Blackburn High School, *Music budget at Blackburn High School*, supplementary evidence received 16 May 2013.

⁴⁴⁴ Mr Harry Arvanitis, *Submission 157*, 4.

⁴⁴⁵ Ms Vivienne Tate, *Submission 135*, 1. See also Mr Peter Sharp, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 3.

⁴⁴⁶ Balwyn High School, *Submission 205*, 7. See also Ms Sue Cook, *Submission 127*, 4; Mr Michael Conan-Davies, *Submission 207*, 1; School Music Action Group, *Submission 195*, 19; Mr Peter Sharp, *Submission*

The Victorian Association of State Secondary Principals suggested that the total amount of funding provided under the Instrumental Music Program should be automatically indexed to allow for salary increases for instrumental music teachers and increases in the number of students.⁴⁴⁷

Other stakeholders simply advocated for the current funding levels to be maintained. For example, Mr Robert Scoberg, a parent, submitted:

It is thus vital for many students and families that at the very least there is no reduction in the level of funding provided by Government as this would result in students dropping out of the music programme.⁴⁴⁸

Mr Jeremy Ludowkye, Principal of Melbourne High School, held a contrasting view to most stakeholders. He submitted that schools should be required to match the Instrumental Music Program funding they receive from the Victorian Government from the school's budget and/or parent contributions:

There is a strong case to be made that secondary schools seeking to specialise in music education and wishing to access ... funding should demonstrate that they have made a matched commitment from local funds.⁴⁴⁹

The Committee believes that the Victorian Government's funding of the Instrumental Music Program plays a vital role in ensuring that students in government secondary schools have the opportunity to learn an instrument.

The Committee considers there needs to be an appropriate balance between the funding that the Victorian Government provides under the Instrumental Music Program and the funding that schools contribute from other sources. The Committee believes there would be benefit in annually reviewing the funding levels under the Instrumental Music Program with reference to the numbers of schools and students participating in the program to ensure that the funding fairly reflects the demand from schools.

Equity of Instrumental Music Program funding between schools

As noted above, secondary schools receive differing amounts of government funding under the Instrumental Music Program. A number of schools receive sizeable amounts of funding due to the size and strength of their music programs.

Many stakeholders were concerned that the funding from the Instrumental Music Program may be reduced or more widely distributed amongst all government secondary schools. A significant number of submissions raising these concerns were from parents from Canterbury Girls' Secondary College and Blackburn High School.⁴⁵⁰

172, 8; Ms Vivienne Tate, *Submission 135*, 2; Mr Gianni Marinucci, *Submission 10*, 1; Mr Ray Knight, *Submission 20*, 1; Ms Tracy Dangerfield, *Submission 81*, 1; Mr Rob Newton, Principal, The University High School, *Submission 146*, 4; Ms Gayle Gardner, *Submission 18*, 3; Ms Helen Malitz, *Submission 42*, 1.

⁴⁴⁷ Victorian Association of State Secondary Principals, *Submission 8*, 4.

⁴⁴⁸ Mr Robert Scoberg, *Submission 154*, 1. See Ms Debbie van Sebille, *Submission 62*, 1; Ms Angela Cartledge, *Submission 44*, 1; Ms Tina Isaakidis, *Submission 200*, 1; Dr Christina Murray, *Submission 210*, 1; Ms Miriam Pekolj, *Submission 229*, 1; Mr Sean Smith, *Submission 129*, 1; Ms Beatrice and Mr Thomas Haselroither, *Submission 149*, 2.

⁴⁴⁹ Melbourne High School, *Submission 95*, 3.

⁴⁵⁰ Name withheld, *Submission 11*, 1; Ms Sheena Campbell, *Submission 13*, 1; Mrs Diane Berzins, *Submission 25*, 1; Mrs Anastasia Seviloglou, *Submission 26*, 1; Mrs Sandra Liew, *Submission 28*, 1; Mr Richard Muldeary, *Submission 32*, 1; Ms Christine Lee, *Submission 37*, 1; Ms Angela Cartledge, *Submission 44*, 1;

A number of schools and other stakeholders noted that the current system supports some government secondary schools to provide a specialist music program. For example, Blackburn High School submitted:

We acknowledge we receive the lion's share of the funding but contend we offer a specialist program ... as such we draw students from all across the eastern, northern and southern suburbs to access our program ... we are able to employ specialist music teachers for each individual instrumental and offer a full symphony orchestra, a rare event in any school.⁴⁵¹

The Friends of Music Committee at Blackburn High School submitted that equally distributing funding amongst all schools in the system would result in average music programs across the board:

Distribution of the available specific funding equally between all state schools might seem attractive as being the fairest option. This would also not be a good outcome. The level of excellence in music achieved by schools such as Blackburn High would then not be achieved in the state education system, and no students in this system would have these opportunities.⁴⁵²

Similarly, the submission from Macleod College noted that spreading the instrumental music funding across as many schools as possible would result in mediocre programs.⁴⁵³

Ms Joanne Dema, Head of Music at Norwood Secondary College in Ringwood, warned against cutting funding to schools with strong instrumental music programs:

I would not like to see a system where every school gets equal access to music education IF that meant taking staff and resources from the few "shining lights" we have for music in the State system such as Blackburn HS, Balwyn HS, Eltham High. We need to have schools that have excellence in ensembles and teaching who we can look towards.⁴⁵⁴

The Committee notes that it did not receive any submissions suggesting that instrumental music funding should be shared equally between schools. However, Musical Futures Australia did raise concerns about the equity of the approach to funding instrumental music as part of the co-curriculum:

Mrs Lucianne Roney, *Submission 47*, 1; Mr Paul Miller, *Submission 49*, 1. Ms Clare and Mr Martin Jones, *Submission 51*, 1; Ms Debbie van Seville, *Submission 62*, 1; Ms Anne Macindoe, *Submission 198*, 1; Ms Tina Isaakidis, *Submission 200*, 1. Mr Michael Conan-Davies, *Submission 207*, 1. Mrs Julie Clark, *Submission 209*, 1. Dr Christina Murray, *Submission 210*, 1; Mr Angus Henderson, *Submission 212*, 1; Mr Jonathan Parker, *Submission 213*, 1. Ms Annie Campbell, *Submission 214*, 1; Mrs Julie Conan-Davies, *Submission 217*, 1; Mrs Mariani Hartanto, *Submission 218*, 1; Mrs Kerry van beuge, *Submission 220*, 1; Mr Peter Harrison, *Submission 222*, 1; Mr John Avramidis, *Submission 223*, 1; Mrs Mary Eager, *Submission 225*, 1; Ms Joanne Curwen, *Submission 48*, 1; Ms Michelle Hughes, *Submission 66*, 1; Mr Angelo Iacono, *Submission 78*, 1; Mrs Elizabeth and Mr Peter DeMaria, *Submission 109*, 1; Ms Nicole Harris, *Submission 118*, 1; Mr Max Garrard, *Submission 150*, 1; Ms Helen Fraser and Mr Justin Lamond, *Submission 164*, 2; Ms Karen Pope, *Submission 215*, 1.

⁴⁵¹ Blackburn High School, *Submission 3*, 3. See also Macleod College, *Submission 144*, 6; Ms Lingyun Li, *Submission 59*, 1; Ms Helen Fraser and Mr Justin Lamond, *Submission 164*, 2.

⁴⁵² Blackburn High School Friends of Music Committee, *Submission 101*, 4. See also Blackburn High School, *Submission 3*, 3; Mr Carl Williams, *Submission 143*, 2; Mr Frank Sal, President, Victorian Association of State Secondary Principals, *Transcript of evidence*, Melbourne, 6 May 2013, 5; Mr Stephen Hardie, Director of Music, Blackburn High School, *Submission 152*, 2.

⁴⁵³ Macleod College, *Submission 144*, 6.

⁴⁵⁴ Ms Joanne Dema, *Submission 193*, 5.. See also Mr Ashley Cross, Lecturer in Music, Contemporary Music Performance, Faculty of VCA and Melbourne Conservatorium of Music, University of Melbourne, *Submission 80*, 2.

Much of the Victorian Government's specific funding for music education finds its way to the instrumental music teachers who deliver lessons to a small a relatively small number of students across the state.⁴⁵⁵

Musical Futures Australia proposed that a more equitable model would be to utilise instrumental music teachers in classroom music programs so that all students can experience instrumental music in schools.⁴⁵⁶

The Committee notes that on the whole stakeholders appear happy with how funds are currently being allocated by the regions to schools.

The Committee recommended in chapter four that the Victorian Government support a network of lighthouse schools across the state to offer strong curricular and instrumental music programs. The Committee believes that the current funding model supports existing lighthouse schools to offer unique instrumental music opportunities that would otherwise be unavailable within the public education system. The system used to allocate funding under the Instrumental Music Program is discussed further in section 6.2.3.

Supporting schools to establish an instrumental music program

There was concern amongst a number of stakeholders that the current Instrumental Music Program funding levels make it difficult for schools to establish an instrumental music program or grow one from a low base. For example, Nossal High School, a selective entry school that opened in Berwick in 2010, submitted, 'The current regional music funding model ... does not allow for growth, either in individual schools, nor in the number of actual schools being funded'.⁴⁵⁷

Nossal High School explained that, being a new school, it was offered only a small amount of Instrumental Music Program funding from the DEECD region and that it has relied on establishing a private tuition program as a means of offering instrumental music.⁴⁵⁸

Mr Frank Sal, President of the Victorian Association of State Secondary Principals, also suggested that DEECD should ensure that regions have the capacity to support a couple of additional schools to develop an instrumental music program each year.⁴⁵⁹

The Committee notes that government secondary schools without an established instrumental music program may find it difficult to grow a program from scratch under the current funding levels. The Committee believes it is important schools that show a commitment to building an instrumental music program can access funds to do this.

⁴⁵⁵ Musical Futures Australia, *Submission 231*, 17. See also Mr Nick Beach, *Submission 136*, 2.

⁴⁵⁶ Mr Ian Harvey, Director, Musical Futures Australia, *Transcript of evidence*, Melbourne, 9 April 2013, 5. See also Mr Nick Beach, *Submission 136*, 1.

⁴⁵⁷ Nossal High School, *Submission 106*, 5. See also Mr Frank Sal, President, Victorian Association of State Secondary Principals, *Transcript of evidence*, Melbourne, 6 May 2013, 2; Ms Megan Waugh, Ms Tracy Gunn and Mr Dmitry Serebrianiuk, *Submission 227*, 9; Ms Sue Cook, *Submission 127*, 5.

⁴⁵⁸ Nossal High School, *Submission 106*, 11.

⁴⁵⁹ Mr Frank Sal, President, Victorian Association of State Secondary Principals, *Transcript of evidence*, Melbourne, 6 May 2013, 5.

Recommendation 13: Supporting schools to establish an instrumental music program

That the Victorian Government establishes a start-up grants program to support secondary schools without an instrumental music program to start a program.

Parent contributions to instrumental music

As noted earlier in this chapter, many schools supplement the funding they receive from DEECD with parent contributions. These contributions are usually collected through a voluntary levy, which entitles the students to receive instrumental music lessons and/or participate in the schools ensemble program. Nearly all of the government secondary schools participating in the Inquiry sought some form of parent contribution.⁴⁶⁰ The cost of the levy is set by the school council and the evidence suggests that these vary from as low as \$20 per year to as high as \$1,000 per year.⁴⁶¹

Many stakeholders felt that it was important to have some level of parent contribution towards instrumental music programs because this leads to the program being more highly valued by parents. For example, Mr Aleksander Pusz, a District Instrumental Music Teacher in Mildura, stated 'it would be a mistake to therefore find ... some way of making it free for everyone. If people do not value it then they do not put the effort in, and the effort is a huge part of it.'⁴⁶²

Similarly, Mr Mark Dipnall, Vice President of VMTA, told the Committee:

When it is totally free it is my experience that there is no commitment to the program, but when there is some monetary value attached there is a lot more commitment and respect for the subject.⁴⁶³

While stakeholders felt that it was appropriate to have some level of parent contribution, many felt that the level should not be so high as to create a barrier to participation.

There was acknowledgement that this level will differ depending on the socioeconomic circumstances of the student base, with some school populations having greater capacity to pay.

⁴⁶⁰ Mr Jeremy Ludowyke, Principal, Melbourne High School, *Transcript of evidence*, Melbourne, 15 April 2013, 2; Mr Mark Dipnall, *Submission 6*, 3; Dr Mary Cannon, Principal, Canterbury Girls' Secondary College, *Submission 29*, 2; Ballarat High School, *Submission 85*, 2; Miss Eve Macleod, *Submission 105*, 3; Geelong High School, *Submission 119*, 4; Ms Sue Cook, *Submission 127*, 4; Mr Rob Newton, Principal, The University High School, *Submission 146*, 3; Mr Harry Arvanitis, *Submission 157*, 4; Ms Michelle Cleland, *Submission 189*, 6; Ms Joanne Dema, *Submission 193*, 2.

⁴⁶¹ Mr Luke Peak, Music and Year 8 Coordinator, Chaffey Secondary College, *Transcript of evidence*, Mildura, 1 May 2013, 3; Ms Carolyn Nette, Parent, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 3; Mr Tim Dalton, Assistant Principal, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 3.

⁴⁶² Mr Aleksander Pusz, District Instrumental Music Teacher, *Transcript of evidence*, Mildura, 2 May 2013, 11. See also Ms Wendy Harvey, *Submission 175*, 11; Ms Megan Waugh, Ms Tracy Gunn and Mr Dmitry Serebrianik, *Submission 227*, 10; Mr Peter Sharp, *Submission 172*, 8; Dr Julie Haskell, President, Victorian Music Teachers' Association, *Transcript of evidence*, Melbourne, 27 March 2013, 7; Friends of Music Committee, *Submission 101*, 3; Mr Carl Williams, *Submission 143*, 3.

⁴⁶³ Mr Mark Dipnall, Vice President, Victorian Music Teachers' Association, *Transcript of evidence*, Melbourne, 27 March 2013, 7.

For example, Mr Sal of the Victorian Association of State Secondary Principals noted that there needs to be a discussion about the capacity of parents to pay in individual government schools. Similarly, Mr Carl Stevens, President of the Victorian Branch of the Australian College of Educators, the Victorian arm of the national professional association for the education profession, told the Committee that some schools will have more capacity than others to seek parent contributions.⁴⁶⁴

The evidence suggests that there is a relationship between the level of parent contribution and the levels of student participation. For example, the submission from the Instrumental Music Coordinators for the former Southern Metropolitan Region noted that schools which have increased the costs to parents have found that the number of students who can access tuition is reduced.⁴⁶⁵

Similarly, Ms Megan Papworth and Mr Martin West who teach at McKinnon Secondary College submitted that recent increases in the parent levies for instrumental music at their school have had a noticeable effect on the number of students participating in the instrumental music program.⁴⁶⁶

The Committee heard that it is not just financially disadvantaged parents who are currently struggling with the affordability of some instrumental music programs.⁴⁶⁷ It was emphasised that the levy is just one of many costs associated with having a child who studies an instrument, with additional costs including buying or hiring an instrument and paying for expenses such as music camps or music examinations.⁴⁶⁸

For example, one parent submission explained that it costs around \$3000 per year for their child to fully participate in the music education program at his secondary school and noted that this is not affordable for a family on an average income.⁴⁶⁹

Similarly, Mr Carl Williams, the Instrumental Music Coordinator for the former DEECD Eastern Metropolitan Region (EMR), submitted, 'some schools in EMR are currently in a position where they are effectively charging external private tuition rates to maintain their programs. Parents then additionally need to acquire instruments by hiring or buying.'⁴⁷⁰

There was concern that if the current trend of schools increasing the level of parent contribution continues, this will impact upon both the quality of instrumental music programs and its accessibility for students.⁴⁷¹

The Committee believes that it is appropriate for there to be some level of parent contribution for instrumental music programs. However, the Committee is mindful that this contribution should not be at a level which acts as a barrier to participation for

⁴⁶⁴ Mr Carl Stevens, President, Victorian Branch, Australian College of Educators, *Transcript of evidence*, Melbourne, 27 March 2013, 6.

⁴⁶⁵ Ms Megan Waugh, Ms Tracy Gunn and Mr Dmitry Serebrianik, *Submission 227*, 9. See also Ms Colleen Smith, Business Manager, South Gippsland Secondary College, *Transcript of evidence*, Melbourne, 16 May 2013, 6; Ms Karen and Mr Robert Coller, *Submission 176*, 1; Ms Vivienne Tate, *Submission 135*, 1.

⁴⁶⁶ Ms Megan Papworth and Mr Martin West, McKinnon Secondary College, *Submission 111*, 4.

⁴⁶⁷ Mr Mark Hynes, *Submission 138*, 3; Ms Maryan and Mr Mark Overton, *Submission 96*, 1; Ms Carolyn Nette, Parent, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 3.

⁴⁶⁸ Ms Maryan and Mr Mark Overton, *Submission 96*, 1; Ms Wendy Harvey, *Submission 175*, 7; Friends of Music Committee, *Submission 101*, 3.

⁴⁶⁹ Ms Maryan and Mr Mark Overton, *Submission 96*, 1.

⁴⁷⁰ Mr Carl Williams, *Submission 143*, 3.

⁴⁷¹ Friends of Music Committee, *Submission 101*, 4; Ms Amy Wert, Director Music, Glen Waverly Secondary College, *Submission 174*, 5; Victorian Branch Australian Education Union, *Submission 234*, 5.

students. The Committee believes that school councils are best placed to make the decision about what is an appropriate contribution, taking into account the economic circumstances of the parent population.

6.2.3 Governance and accountability for Instrumental Music Program funding

Instrumental Music Program funding is allocated to schools on an annual basis by DEECD regions. A restructure effective from 1 January 2013 reduced the number of DEECD regions from nine to four. While the evidence gathered in this Inquiry related to the former DEECD regional structure, the Committee understands that the system of allocating funding for instrumental music funding will continue to operate as it did previously.

Each new region has an instrumental music coordinator responsible for the Instrumental Music Program and allocating the program funds to schools in their region.⁴⁷² Each region also has annual school reporting processes which inform future funding allocations.⁴⁷³

DEECD advised that the new regions are likely to use the previous regions' processes for allocating funding in 2014. Examples of the type of factors taken into consideration by a number of former DEECD regions when allocating Instrumental Music Program funding are set out in figure 23.

The majority of Inquiry participants supported the current regional approach to allocating instrumental music funding to schools and were positive about the role played by regional instrumental music coordinators. For example, Mr Peter Sharp, an Instrumental Music Teacher, told the Committee he believed that the regional coordinator in the Southern Metropolitan Region had done an excellent job understanding what is happening in schools and allocating the funding accordingly.⁴⁷⁴

The submission from the Instrumental Music Coordinators for the former Southern Metropolitan Region noted that the current regional model for allocating funds provides a good level of accountability and regional instrumental music coordinators can assess a school's situation and ensure that funding is used in the most effective way.⁴⁷⁵

⁴⁷² Letter from Minister for Education (Victoria), to Chair, Victorian Parliament Education and Training Committee, 19 September 2013, 3.

⁴⁷³ Letter from Minister for Education (Victoria), to Chair, Victorian Parliament Education and Training Committee, 19 September 2013, 3.

⁴⁷⁴ Mr Peter Sharp, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 3. See also Ms Gayle Gardner, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 4; Mr Lee Trigg, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 4; Ms Sue Cook, *Submission 127*, 6; School Music Action Group, *Submission 195*, 25; Frankston High School, *Submission 159*, 6; Ms Marianne Barrow, *Submission 156*, 7; Ms Sally Newstead, *Submission 134*, 4.

⁴⁷⁵ Ms Megan Waugh, Ms Tracy Gunn and Mr Dmitry Serebrianiuk, *Submission 227*, 10.

Figure 23: Examples of factors taken into consideration by former DEECD regions in allocating Instrumental Music Program funding

Former Southern Metropolitan Region ⁴⁷⁶	Former Eastern Metropolitan Region ⁴⁷⁷	Former Western Metropolitan Region ⁴⁷⁸
Schools seeking funding were required to make a submission providing a broad range of information, including music student numbers, ensemble participation rates, socioeconomic status, costs to parents and the school's equipment and infrastructure.	Schools seeking funding were required to provide the following information: <ul style="list-style-type: none"> • the number of instrumental music students • the instrument type of each student • the year level of each student • the proportion of students studying VCE Music. 	Schools seeking funding were required to respond to an annual survey which collected a broad range of information, including data on instrumental music teachers, student numbers, ensembles, performances and VCE numbers.

Some of the evidence received by the Committee was critical of the lack of consistency between the DEECD regions with respect to the governance and accountability requirements. For instance, Mr Williams, the Instrumental Music Coordinator for the former Eastern Metropolitan Region, submitted:

Currently there is no continuity between the Regions around the administration and allocation of instrumental music funding. I believe a 28 million dollar program should have more accountability and consistency. Regional arrangements vary from a team of coordinators undertaking transparent and equitable auditing processes, to no coordination at all.⁴⁷⁹

Similarly, Dr Mary Cannon, Principal of Canterbury Girls' Secondary College, submitted, 'There seems to be differences between the way in which funds are allocated across regions and the lack of consistency is an issue.'⁴⁸⁰

Mr Ludowyke of Melbourne High School suggested moving towards a central allocation model for instrumental music funding, questioning the need to retain the regional model 'given the inconsistencies and lack of transparency or accountability for IMT allocation that has occurred across regions'.⁴⁸¹

The Committee is of the view that the regional approach to allocating Instrumental Music Program funding is working well and should be retained. This model means regionally-based instrumental music coordinators can have a better understanding of the local circumstances of schools and how they are using their instrumental music funding. However, the Committee considers that the current inconsistency between how regions allocate Instrumental Music Program funding is undesirable and leads to disparity between DEECD regions.

⁴⁷⁶ Ms Megan Waugh, Ms Tracy Gunn and Mr Dmitry Serebrianik, *Submission 227*, 5.

⁴⁷⁷ Department of Education and Early Childhood Development (Victoria), *Eastern Metropolitan Region instrumental music teacher induction guide*, report prepared by Yolande van Oosten (2009), 5. Available at <<http://www.education.vic.gov.au/Documents/about/departments/structure/eastern/imtinductionguide09.pdf>> viewed 30 July 2013.

⁴⁷⁸ Ms Sarina Iacono, *Submission 171*, 1.

⁴⁷⁹ Mr Carl Williams, *Submission 143*, 5.

⁴⁸⁰ Dr Mary Cannon, Principal, Canterbury Girls' Secondary College, *Submission 29*, 2.

⁴⁸¹ Melbourne High School, *Submission 95*, 3.

The Committee recommends that the Victorian Government develops a set of criteria for DEECD regions to use to assess the allocation of Instrumental Music Program funding. The Committee notes that some of the previous DEECD regions had excellent systems in place which could be very useful in informing the development of new state-wide criteria for funding allocation.

Recommendation 14: Developing criteria to allocate Instrumental Music Program funding

That the Victorian Government develops a set of criteria for Department of Education and Early Childhood Development regions to use when allocating Instrumental Music Program funding.

6.3 The instrumental music teaching workforce

This section explores issues related to the instrumental music teaching workforce, namely the recognition of instrumental music teachers, whether there needs to be professional standards for these teachers and, finally, the management of the instrumental music teaching workforce.

6.3.1 The recognition of instrumental music teachers under the Permission to Teach Policy 2011

The revision of the Permission to Teach Policy in 2011 by the Victorian Institute of Teaching (VIT) has led to changes in how the instrumental music teacher workforce is classified in schools. The VIT is the statutory body responsible for the regulation of the teaching profession in Victoria.

The Committee understands that prior to the introduction of the revised policy in 2011, instrumental music teachers employed by secondary schools commonly sought registration with the VIT.⁴⁸² Many instrumental music teachers traditionally applied for a category of VIT registration known as ‘permission to teach’ because they did not hold a formal teaching qualification. This registration category conferred the professional status and professional obligations of a registered teacher on instrumental music teachers.⁴⁸³

The Permission to Teach Policy 2011 provides that permission to teach is only required for positions which involve the duties of a teacher in a school.⁴⁸⁴ Instrumental music teachers who deliver co-curricular programs that are not part of the required

⁴⁸² Letter from Secretary Sue Arney, Association of Music Educators, to Chair, Victorian Institute of Teaching, 3 June 2011. Available at <<http://www.victorianmusicteachersassociation.org.au/LinkClick.aspx?fileticket=cS54ACM335Y%3d&tabid>> viewed 23 September 2013.

⁴⁸³ Victorian Institute of Teaching, *Permission to teach policy 2011* (2010), paragraph 3.6.4. Available at <http://www.vit.vic.edu.au/SiteCollectionDocuments/PDF/PTT%20Policy%202011/PTT_Policy_2011.pdf> viewed 29 July 2013.

⁴⁸⁴ Victorian Institute of Teaching, *Permission to teach policy 2011* (2010), 1. Available at <http://www.vit.vic.edu.au/SiteCollectionDocuments/PDF/PTT%20Policy%202011/PTT_Policy_2011.pdf> viewed 29 July 2013.

school curriculum are not considered to be undertaking the duties of a teacher and can be employed by schools as an instructor without permission to teach.⁴⁸⁵

Concerns about the Permission to Teach Policy 2011

Many instrumental music teachers expressed dissatisfaction with the Permission to Teach Policy 2011. Stakeholders were concerned about the impact of the policy on the value schools give to instrumental music teaching roles and also the impact of the policy on those instrumental music teachers currently responsible for teaching the curriculum. These two issues are explored separately below.

Valuing the role of instrumental music teachers

Instrumental music teachers play an important role in schools. Mr Dipnall of VMTA, explained the broad contribution made by instrumental music teachers in schools in his evidence to the Committee:

VMTA teachers are specialist teachers imparting specialist knowledge embracing instrumental and multi instrumental instruction, performance practice and appreciation, classroom curricula, research, musicology, special needs, ensemble direction, community involvement, career choices, adjudication, assessment, IT application, professional development, teacher mentoring and school music direction in policy and administration.⁴⁸⁶

Some stakeholders felt that the change in how instrumental music teachers are classified in schools due to the Permission to Teach Policy 2011 devalues their role. For example, Mr Don Scott, an Instrumental Music Teacher, told the Committee, 'People are supposedly now considered to be instructors, or something less than teachers, which is a real insult to people who have often been doing it for 40 years'.⁴⁸⁷

Similarly, Ms Yolande van Oosten, an Instrumental Music Coordinator and Teacher, submitted that the change reflects a lack of understanding about the role of instrumental music teachers in schools:

their job has been downgraded to the equivalent in the VIT's words of a sports coach ... There is a huge lack of respect and understanding at a departmental level of what music education involves.⁴⁸⁸

Mr Ludowyke of Melbourne High School believes that the current system disregards the contribution which instrumental music teachers make in schools:

I think we have treated them with disrespect in the way in which they are recognised for registration purposes. I see some terrible practices now in a number of schools where they are effectively working on scales, because they are permitted to be, as instructors or as program aides which deny their professional training and quality. That really troubles me in

⁴⁸⁵ Victorian Institute of Teaching, *Key changes to the Permission to teach policy*, <<http://www.vit.vic.edu.au/registration/categories-of-registration/Permission%20to%20teach/Pages/KeychangestothePermissiontoTeachpolicy.aspx#>> viewed 29 July 2013.

⁴⁸⁶ Mark Dipnall, Vice President, Victorian Music Teachers' Association, *Opening statement*, supplementary evidence received 27 March 2013.

⁴⁸⁷ Mr Don Scott, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 6. See also Ms Marianne Barrow, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 6; Mr Colin Simpson, Principal, Victorian College of the Arts Secondary School, *Transcript of evidence*, Melbourne, 15 April 2013, 7; Ms Beatrice and Mr Thomas Haselroither, *Submission 149*, 4.

⁴⁸⁸ Ms Yolande van Oosten, *Submission 97*, 4.

terms of the treatment of an important branch of the teaching service which I think we completely disregard in terms of what they have to offer and the professionalism with which they deserve to be treated.⁴⁸⁹

Dr Haskell of VMTA told the Committee that classifying instrumental music teachers as instructors also meant that schools could remunerate instrumental music teachers less than what they had been previously paid:

One aspect is that the schools often now consider that instrumental teachers, if they do not have to be registered with VIT, are not even teachers, so they can pay instrumental teachers even less.⁴⁹⁰

Likewise, Associate Professor Robin Stevens, Principal Fellow at the Melbourne Conservatorium of Music at The University of Melbourne, who gave evidence on behalf of the School Music Action Group, told the Committee that the levels of remuneration instrumental music teachers receive as instructors will lead to instrumental music teachers leaving the profession.⁴⁹¹

The impact on instrumental music teachers teaching the curriculum

As noted above, under the Permission to Teach Policy 2011 instrumental music teachers are not required to obtain permission to teach, unless they are undertaking the duties of a teacher.

Some instrumental music teachers hold positions which can be classified as the work of a school teacher because they are delivering an education program which forms part of the required school curriculum. Mr Kevin Kelley, Executive Officer of aMuse, explained that this predominantly becomes an issue when instrumental music teachers work with VCE students:

The issue is that although instrumental teaching is considered co-curricular for the greatest part, there is a point along the continuum where the instrumental music teacher starts delivering curriculum ...There is a point where instrumental teachers are actually delivering that curriculum, and certainly once they are taking and instructing VCE students they definitely are delivering the set curriculum of VCE.⁴⁹²

In such instances, the Permission to Teach Policy 2011 provides that schools must first seek to employ a qualified and registered teacher for the teaching position. Where no qualified and suitable registered teacher is available, principals may seek to employ an unqualified person for that position, who would then need to apply for permission to teach from the VIT.⁴⁹³

⁴⁸⁹ Mr Jeremy Ludowyke, Principal, Melbourne High School, *Transcript of evidence*, Melbourne, 15 April 2013, 7.

⁴⁹⁰ Dr Julie Haskell, President, Victorian Music Teachers' Association, *Transcript of evidence*, Melbourne, 27 March 2013, 5. See also Mr Michael Jongebloed, Member, Government Relations Sub-committee, Australian Music Association, *Transcript of evidence*, Melbourne, 9 April 2013, 5.

⁴⁹¹ Associate Professor Robin Stevens, Member, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 11.

⁴⁹² Mr Kevin Kelley, Executive Officer, Association of Music Educators (Victoria), *Transcript of evidence*, Melbourne, 27 March 2013, 5.

⁴⁹³ Victorian Institute of Teaching, *Key changes to the Permission to teach policy*, <<http://www.vit.vic.edu.au/registration/categories-of-registration/Permission%20to%20teach/Pages/KeychangestothePermissiontoTeachpolicy.aspx#>> viewed 29 July 2013.

The Committee heard that instrumental music teachers who hold positions classified as the work of a school teacher face challenges in maintaining those positions if they do not have a teaching qualification. For example, Dr Haskell of VMTA, who also teaches at the Victorian College of the Arts Secondary School, told the Committee that despite having a PhD in music, experience lecturing in universities and an international performance career she had difficulty obtaining permission to teach under the 2011 policy because she does not hold a teaching qualification.⁴⁹⁴

Similarly, Mr Marcus Hennig, the District Instrumental Music Coordinator for the Mildura area, told the Committee:

I just bring it to your attention that we do have a pretty good instrumental program in our schools here, but currently every single person on that program is on permission to teach and is going to struggle to get on the payroll next year ... It is not just about our jobs, it is also about the fact that we are going to struggle to find people to come in and fill these roles that are suitable.⁴⁹⁵

Addressing concerns about the Permission to Teach Policy 2011

This section explores potential options for addressing the issues raised with the Permission to Teach Policy 2011 with respect to instrumental music teachers.

Should the Permission to Teach Policy 2011 be changed to better recognise instrumental music teachers?

Some stakeholders suggested that the VIT should create a separate category of registration for instrumental music teachers. For example Dr Sandra Woodman, Principal of Blackburn High School, stated 'I actually think they need their own category of instrumental music teachers that have specific roles and requirements that fulfil that particular task.'⁴⁹⁶

Similarly, Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education at the Melbourne Graduate School of Education at The University of Melbourne, submitted:

If there was another category that was not about having full VIT registration but was something else that said that they are not going to be put into a classroom, necessarily—they ostensibly could be put in front of a VCE class—that might be a way to go and you could reduce the sort of training they might need to go into it.⁴⁹⁷

The Committee asked the VIT whether it had considered developing a new registration category for instrumental music teachers.

⁴⁹⁴ Dr Julie Haskell, President, Victorian Music Teachers' Association, *Transcript of evidence*, Melbourne, 27 March 2013, 6. See also Mr Lee Trigg, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 8; Mr Marcus Hennig, District Instrumental Music Coordinator *Transcript of evidence*, Mildura, 2 May 2013, 5.

⁴⁹⁵ Mr Marcus Hennig, District Instrumental Music Coordinator *Transcript of evidence*, Mildura, 2 May 2013, 11. See also School Music Action Group, *Submission 195*, 25.

⁴⁹⁶ Dr Sandra Woodman, Principal, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 5. See also Ms Natalya Vagner, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 8.

⁴⁹⁷ Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 7.

The VIT did not comment specifically on whether it would be appropriate to introduce a new category of registration for instrumental music teachers. However, the VIT stated that the critical question was whether the program being delivered by an instrumental music teacher is part of the required curriculum or part of the co-curriculum.⁴⁹⁸ The VIT emphasised that the standards in place for Victorian teachers are nationally consistent and have been developed with the view to improving the quality of teaching and improving student outcomes.⁴⁹⁹ The VIT noted that permission to teach is a temporary form of registration for persons intending to qualify as a registered teacher.⁵⁰⁰

Mr Colin Simpson, Principal of the Victorian College of the Arts Secondary School, told the Committee that he believes that the permission to teach policy is too restrictive and that schools should have the responsibility for determining whether a person is adequately qualified for a position:

I have the view that permission to teach should be generated through the school; the school should justify why they are hiring that person. They should create the framework for hiring that person.⁵⁰¹

Similarly, Mr Sal from the Victorian Association of State Secondary Principals was of the view that schools should be able to choose who they believe is best suited to a role:

I think most schools are in a fairly good position to be able to say, 'Look, we've interviewed this bod, we know what their skills are, we have seen them work with kids and the like, they have gone through their police checks and whatever checks they need to go through, and we believe they can do the job'. Whether they need to get some paraprofessional-type VIT registration is fine, but I think it needs to be made much easier than it is now for schools to be able to use those people.⁵⁰²

The Committee considers that the nationally consistent approach to the registration of teachers makes it unlikely that any change will be made to how instrumental music teachers are recognised under the Permission to Teach Policy 2011. For this reason, the Committee has decided not to recommend any changes to the current policy.

However, the Committee does believe that more needs to be done to manage the impact of the policy on instrumental music teachers and ensure that they receive appropriate recognition for their roles. The discussion in the next two sections explores the need to support instrumental music teachers who teach the curriculum to gain a teaching qualification and provide better information to schools and teachers on the impact of the policy respectively.

⁴⁹⁸ Letter from Chief Executive Officer, Victorian Institute of Teaching, to Chair, Victorian Parliament Education and Training Committee, 22 August 2013, 5.

⁴⁹⁹ Letter from Chief Executive Officer, Victorian Institute of Teaching, to Chair, Victorian Parliament Education and Training Committee, 22 August 2013, 8.

⁵⁰⁰ Letter from Chief Executive Officer, Victorian Institute of Teaching, to Chair, Victorian Parliament Education and Training Committee, 22 August 2013, 5.

⁵⁰¹ Mr Colin Simpson, Principal, Victorian College of the Arts Secondary School, *Transcript of evidence*, Melbourne, 15 April 2013, 7.

⁵⁰² Mr Frank Sal, President, Victorian Association of State Secondary Principals, *Transcript of evidence*, Melbourne, 6 May 2013, 3-4.

Should instrumental music teachers teaching the music curriculum be required to hold a teaching qualification?

The VIT's Permission to Teach Policy 2011 is based on the principle that persons undertaking the duties of a teacher should hold formal teaching qualifications. However, there were contrasting views amongst stakeholders about whether a teaching qualification was the most appropriate qualification for instrumental music teachers that are involved in delivering the music curriculum to students.

For example, Dr Haskell of VMTA believed that her role as an instrumental music teacher working with VCE music students is different to that of a classroom teacher. She stated 'I am not doing classroom. I am working within my skills of teaching piano accompanying chamber music, and there are a lot of instrumental teachers like that who have this problem.'⁵⁰³

Similarly, Associate Professor Stevens of the School Music Action Group expressed the view that most instrumental music teachers do not need to hold an education qualification as their work predominantly focuses on teaching instruments on a one-to-one or small group basis and they do not need the skills to handle a classroom of students.⁵⁰⁴

In contrast, a number of stakeholders supported the VIT's position that persons undertaking the duties of a teacher should hold formal teaching qualifications. For example, Mr Justin Mullaly, Deputy President of the Victorian Branch of the Australian Education Union, stated that, although many instrumental music teachers are highly experienced, there is a need to ensure that persons occupying a teaching position have a teaching qualification as a matter of quality assurance.⁵⁰⁵

Similarly, Associate Professor Neryl Jeanneret of The University of Melbourne commented:

If instrumental music teachers are going to have VIT registration, the bottom line is that that assumes you have classroom music skills and you could end up in a classroom, and they should have those skills.⁵⁰⁶

A number of participants in the Inquiry understood the rationale for the VIT's policy, but felt that more work needs to be done around managing the impact of the policy on instrumental music teachers who are delivering the music curriculum.

For example, Ms Gayle Gardner, an Instrumental Music Teacher, told the Committee that she believes there are benefits to having a teaching qualification but instrumental music teachers need to be given the opportunity to upgrade their qualifications:

⁵⁰³ Dr Julie Haskell, President, Victorian Music Teachers' Association, *Transcript of evidence*, Melbourne, 27 March 2013, 6. See also School Music Action Group, *Submission 195*, 25.

⁵⁰⁴ Associate Professor Robin Stevens, Member, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 11.

⁵⁰⁵ Mr Justin Mullaly, Deputy President, Australian Education Union, Victorian Branch, *Transcript of evidence*, Melbourne, 9 April 2013, 4.

⁵⁰⁶ Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education, *Transcript of evidence*, Melbourne, 15 April 2013, 6-7. See also Associate Professor Jane Southcott, Senior Lecturer, Faculty of Education, Monash University, *Transcript of evidence*, Melbourne, 15 April 2013, 6; Ms Amy Wert, Director Music, Glen Waverly Secondary College, *Submission 174*, 12; Australian Music Association, *Submission 140*, 24.

The big difference I notice is that when you have a qualification as a classroom teacher you have a whole-school perspective on how the whole school runs and how a classroom runs ... Even though a lot of these instrumental teachers are fantastic at what they do as teachers in their area, it would be good to have a course that could upgrade them ...⁵⁰⁷

Similarly, Mr Sharp, who is also an Instrumental Music Teacher, explained to the Committee that he understands why the VIT is trying to ensure that every person who is classed as a teacher has an education qualification, but observed that there are a lack of relevant teaching qualifications available with an instrumental music focus.⁵⁰⁸

A number of participants in the Inquiry made suggestions about how instrumental music teachers could be better supported to gain a teaching qualification.

The Australian Education Union submitted that the Victorian Government needs to make it easier for instrumental music teachers to access teacher qualifications through incentives and recognition of existing skills:

The Government should address this shortage by making teacher qualifications for instructors easier to access. Public supplements for course fees are likely to encourage many instructors to gain a teaching qualification. There may also be some scope to investigate the use of Recognition of Prior Learning in expediting an instructor's progress through teacher education courses.⁵⁰⁹

Other stakeholders recommended providing a fast-tracked teaching qualification for instrumental music teachers. For example, Mr Lee Trigg, an Instrumental Music Teacher, stated, 'If there was some course that was short, succinct, to the point and gave them a qualification that they could slide in, it would benefit millions of students.'⁵¹⁰

Two stakeholders wanted to see the introduction of a teaching qualification that offers an instrumental music method.⁵¹¹ The Committee understands that currently such a learning opportunity is not offered by any Victorian university.

Mr Kelley of aMuse told the Committee that the VIT should be working with Victorian universities to establish suitable teacher training courses for instrumental music teachers.⁵¹²

The Committee notes that The University of Melbourne has recently introduced a Master of Music (Performance Teaching) which is specifically designed for those

⁵⁰⁷ Ms Gayle Gardner, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 9.

⁵⁰⁸ Mr Peter Sharp, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 7. See also Mrs Emily Bibby, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 7; Ms Jane Geddes, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 7; Mr Lee Trigg, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 8; Mr Michael Jongebloed, Member, Government Relations Sub-committee, Australian Music Association, *Transcript of evidence*, Melbourne, 9 April 2013, 5; Ms Frances Gall, *Submission 113*, 1.

⁵⁰⁹ Australian Education Union, *Submission 234*, 4. See also Ms Jane Geddes, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 7. Mr Mark Mannock, *Submission 116*, 6; Mr Chris Earl, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 8; Mr Don Scott, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 9.

⁵¹⁰ Mr Lee Trigg, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 8. See also Mr Chris Earl, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 8.

⁵¹¹ Ms Wendy Harvey, *Submission 175*, 6; Mr Rob Newton, Principal, The University High School, *Submission 146*, 5.

⁵¹² Mr Kevin Kelley, Executive Officer, Association of Music Educators (Victoria), *Transcript of evidence*, Melbourne, 27 March 2013, 4.

wishing to become specialist instrumental and vocal teachers. The course can be completed in eighteen months on a full time basis and it will enable students to obtain credit for prior learning with Graduate Diploma in Education providers, subject to the discretion of the relevant educational provider.⁵¹³

The Committee accepts the position of the VIT that it is important that all persons, including instrumental music teachers, who are undertaking the duties of a teacher hold a teaching qualification. However, the Committee notes that it is important that there is a teaching qualification available to instrumental music teachers that is relevant to their field of work and recognises their prior experience in schools.

Accordingly, the Committee recommends that the Victorian Government works with interested universities to develop an appropriate teaching qualification for instrumental music teachers. The Committee considers the course should be tailored to the needs of instrumental music teachers, namely delivered in a flexible manner to allow them to continue working, recognising relevant prior learning and having an instrumental music method.

The Committee notes that this requirement to undertake a teaching qualification only applies to a smaller cohort of instrumental music teachers, namely those that are delivering music as part of the school curriculum. A related issue is whether there should be professional standards in place for all instrumental music teachers working in schools. This issue is discussed in section 6.3.2.

Recommendation 15: Developing an appropriate teaching qualification for instrumental music teachers

That the Victorian Government works with universities to develop an appropriate teaching qualification for instrumental music teachers.

Providing advice to schools on the Permission to Teach Policy 2011

During the course of the Inquiry the Committee observed that there is a level of confusion amongst stakeholders about how the Permission to Teach Policy 2011 applies to instrumental music teachers. This was also reflected in stakeholder comments. For example, Mr Williams of the School Music Action Group commented that the VIT policy has created confusion in the instrumental music workforce and that the advice provided by VIT to date has not been adequate.⁵¹⁴

Ms Bunn, an Instrumental Music Teacher, expressed the view that the current policy is ambiguous and provides principals with discretion as to whether or not a position is deemed to be curricular or co-curricular. She submitted:

The wording of the Changes is ambiguous in the way they can be interpreted. If a Principal decides that instrumental music will be defined as not a real subject, school budgets can save money ... Many instrumental music teachers work in multiple schools; some often

⁵¹³ Melbourne Conservatorium of Music, *Master of Music (Performance Teaching)*, <<http://conservatorium.unimelb.edu.au/grad/mmusperfteach>> viewed 29 July 2013.

⁵¹⁴ Mr Carl Williams, Member, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 11. See also Mr David Browne, Principal, Red Cliffs Secondary College, *Transcript of evidence*, Red Cliffs, 2 May 2013, 6.

teach classroom and instrumental music, two very different teaching methods. At some schools they are told they do have to be registered, at others they are told they do not.⁵¹⁵

The Committee believes that schools need to be provided with further guidance about the circumstances in which an instrumental music teacher will be deemed to be delivering the curriculum under the Permission to Teach Policy 2011. Therefore, the Committee recommends that the VIT develops a guide about how the Permission to Teach Policy 2011 applies to instrumental music teachers.

Recommendation 16: Providing guidance on the operation of the Permission to Teach Policy 2011

That the Victorian Institute of Teaching develops a guide for schools about how the Permission to Teach Policy 2011 applies to instrumental music teachers.

6.3.2 Professional standards for instrumental music teachers

This section examines whether professional standards should apply to instrumental music teachers and if so, what they should entail.

What professional standards currently apply to instrumental music teachers?

Instrumental music teachers delivering the co-curriculum are not subject to any specific professional standards. To be employed by schools they only require a working with children check and are required to be under the direct supervision of a registered teacher.⁵¹⁶ Schools may also conduct any additional assessments they deem necessary, for example reference checks.⁵¹⁷

The Committee notes that VMTA, the professional association for studio music teachers in Victoria, has set standards for the registration of its members. It requires fully accredited members to have completed an approved course of music study and have taught music for at least three years. VMTA also offers professional learning for its members.⁵¹⁸ However, membership of VMTA is not compulsory for instrumental music teachers working in schools.

Issues arising from the lack of professional standards for instrumental music teachers

A number of stakeholders were concerned that instrumental music teachers who are delivering the co-curricular program are not subject to the same professional standards and obligations as teachers. For example, Ms Jemima Bunn, an

⁵¹⁵ Ms Jemima Bunn, *Submission 124*, 4.

⁵¹⁶ Letter from Chief Executive Officer, Victorian Institute of Teaching, to Chair, Victorian Parliament Education and Training Committee, 22 August 2013, 5.

⁵¹⁷ Department of Education and Early Childhood Development (Victoria), *Human resources: Suitability for employment* (2012), 4. Available at <www.education.vic.gov.au/hrweb/Documents/Suitability_for_employment.pdf> viewed 29 July 2013.

⁵¹⁸ Victorian Music Teachers' Association, *Types of membership*, <<http://www.victorianmusicteachersassociation.org.au/Membership/TypesofMembership/tabid/69/Default.aspx>> viewed 22 August 2013.

Instrumental Music Teacher, explained that instrumental music teachers are not covered by the mandatory reporting requirements and requirements to undertake professional learning if they are not classified as teachers.⁵¹⁹

Mr Williams, in his personal submission to the Inquiry, expressed the view that changes to the permission to teach policy by VIT had made it too easy for schools to employ instrumental music teachers with no qualifications. He submitted:

We should be trying to improve the qualifications and quality of teaching staff, not make it easier for schools to save a little bit of money by employing people with nothing more than a Working with Children check to teach our students.⁵²⁰

In addition, in chapter four the Committee highlighted stakeholders' concerns with the quality of some instrumental music teachers or organisations working within schools, particularly at the primary level. For example, Ms Emily Bibby, an Instrumental Music Teacher, told the Committee she is worried about unqualified singing teachers working in the profession and that there needs to be some form of accreditation or training to address this:

without a formal assessment and training procedure for singing teachers what sometimes happens is that people who really should not be teaching singing end up teaching singing. I do not know whether it is as significant an issue for other instrumental groups as it is for singing, but it is a particularly significant issue for singing teachers that there are people without any professional qualifications in singing.⁵²¹

The Australian Music Association, the industry body for the music products sector, felt that some instrumental music teachers in schools may lack the training and knowledge to understand and respond to student needs and make links to what students learn as part of their classroom music education.⁵²²

To address these issues several stakeholders suggested that there should be some form of professional standards or accreditation required for instrumental music teachers working in schools. For example, Ms Bunn stated, 'I am supportive of having qualified teachers teach our students and support the development of professional standards'.⁵²³

⁵¹⁹ Ms Jemima Bunn, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 7-8. See also Mr Michael Jongebloed, Member, Government Relations Sub-committee, Australian Music Association, *Transcript of evidence*, Melbourne, 9 April 2013, 5; Dr Julie Haskell, President, Victorian Music Teachers' Association, *Transcript of evidence*, Melbourne, 27 March 2013, 8; Mr Carl Williams, Member, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 12.

⁵²⁰ Mr Carl Williams, *Submission 143*, 4; Department of Education and Early Childhood Development (Victoria), *Human resources: Suitability for employment* (2012). Available at <www.education.vic.gov.au/hrweb/Documents/Suitability_for_employment.pdf> viewed 29 July 2013.

⁵²¹ Mrs Emily Bibby, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 7. See also Ms Anna Robinson, *Submission 36*, 6.

⁵²² Australian Music Association, *Submission 140*, 24.

⁵²³ Ms Jemima Bunn, *Submission 124*, 4. See also Ms Anna Robinson, Instrumental Music Teacher, *Transcript of evidence*, Melbourne, 9 April 2013, 8. Mr Michael Jongebloed, Member, Government Relations Sub-committee, Australian Music Association, *Transcript of evidence*, Melbourne, 9 April 2013, 5; Ms Amy Wert, Director Music, Glen Waverly Secondary College, *Submission 174*, 12.

What professional standards should apply to instrumental music teachers?

The Committee notes that professional standards in the education profession are usually comprised of a number of elements, such as professional obligations, minimum entry level qualifications and continuing professional learning requirements.

As discussed above, a number of stakeholders believed that instrumental music teachers should be subject to the same types of professional obligations as teachers with respect to professional learning and working with children.

There was less agreement about whether there should be a minimum qualification requirement for instrumental music teachers and what it should be.

Mr Peter Garnick, a Board Member of Melbourne Youth Music, which delivers a range of ensemble-based music programs to young people throughout Victoria, questioned whether there is any need to change the current system, stating, 'what is broken about the current set-up and that sort of ecosystem for professional musicians who pass on their skills that a qualification would improve or enhance'.⁵²⁴

Similarly, Ms Sharon Meehan, Vice President of Melbourne Youth Music and Head of Music at Caulfield Grammar School, told the Committee that her school employs a number of highly experienced musicians who do not hold formal qualifications. She believes there is a risk that these types of teachers will leave schools if a minimum qualification level is introduced:

I know I would lose them all if it were mandated for them to go back to university. I do not know how many of them would do that, because we are so privileged to have fantastic instrumental staff working in our state and in our schools. They bring so many more rich experiences from their backgrounds.⁵²⁵

However, several stakeholders were in favour of a minimum qualification level. The following suggestions were made about what the minimum qualification level could be:

- Ms Rosemary Sutton, a private Instrumental Music Teacher, opined that there should be a prescribed a minimum standard of musicianship for instrumental music teachers, such as the Australian Music Examinations Board (AMEB) Grade 8 standard.⁵²⁶
- Ms Marianne Barrow, the Assistant Director of Music at Glen Waverley Secondary College, submitted that all instrumental music teachers, not just those deemed to be delivering the curriculum as discussed in section 6.3.1, should hold a teaching qualification.⁵²⁷

⁵²⁴ Mr Peter Garnick, Board Member, Melbourne Youth Music, *Transcript of evidence*, Melbourne, 15 April 2013, 6.

⁵²⁵ Ms Sharon Meehan, Vice President, Melbourne Youth Music, *Transcript of evidence*, Melbourne, 15 April 2013, 6.

⁵²⁶ Ms Rosemary Sutton, *Submission 148*, 2.

⁵²⁷ Ms Marianne Barrow, *Submission 156*, 7. See also Mr Michael Jongebloed, Member, Government Relations Sub-committee, Australian Music Association, *Transcript of evidence*, Melbourne, 9 April 2013, 5.

- Ms Michelle Cleland, an Instrumental Music Teacher, submitted it should be mandatory for music graduates to have undertaken a term learning how to teach instrumental music.⁵²⁸
- Mr Sharp proposed in his personal submission to the Inquiry that instrumental music teachers should have a degree in their specialist instrument.⁵²⁹

Mr Williams submitted that there should be greater insistence on quality music teaching in schools, but noted that any qualification requirement needs to recognise the existing instrumental music teachers who have significant experience:

My belief is that we should be insisting on quality music teaching in our schools by requiring qualifications, but the definition of 'qualified' needs to be broadened to include more of the experienced performers and educators who don't currently meet the narrow definitions of a teaching qualification.⁵³⁰

Associate Professor Stevens of the School Music Action Group suggested that a central service should be responsible for employing instrumental music teachers in schools and ensuring that they are adequately recognised for their experience.⁵³¹ This type of centralised instrumental music service was also suggested by a number of stakeholders in response to concerns about the current model for employing instrumental music teachers in schools and is discussed further in section 6.3.3.

Professional standards for instrumental music teachers—The Committee's view

The Committee believes instrumental music teachers make a significant contribution to the education of Victorian students and that it is important that, as a profession, they are adequately recognised for their work.

The Committee considers that there would be benefit in developing professional standards for the instrumental music teaching profession to help maintain excellence within the profession and ensure that they obtain proper recognition within schools.

However, the Committee notes that professional standards are a matter for the instrumental music teacher profession to determine. Accordingly, the Committee encourages the professional associations that cover instrumental music teachers in Victoria to consider whether there would be benefit in developing professional standards for instrumental music teachers working in Victorian schools.

6.3.3 The management of the instrumental music teaching workforce in secondary schools

This section considers how government secondary schools currently manage the employment of the instrumental music teacher workforce. This is not an issue in primary schools because most instrumental music teachers working in primary schools are not employed by the school, but rather are paid directly by the parents.

⁵²⁸ Ms Michelle Cleland, *Submission 189*, 5.

⁵²⁹ Mr Peter Sharp, *Submission 172*, 8.

⁵³⁰ Mr Carl Williams, *Submission 143*, 5.

⁵³¹ Associate Professor Robin Stevens, Member, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 11. See also Dr Amanda Watson, *Submission 64*, 3.

The base school model for employing instrumental music teachers

Up until 2006, instrumental music teachers working within Victorian secondary schools were employed and allocated by the DEECD regions, and could be moved from school to school at the end of the year based on the needs across the region.⁵³²

However, this system was replaced by a decentralised approach, whereby each school is responsible for employing instrumental music teachers. Some regions have encouraged schools to cluster together to employ instrumental music teachers as a way of better utilising funding from the Instrumental Music Program.⁵³³ This approach is known as the base school model.

Under this model, instrumental music teachers for the cluster are employed by one school, the base school. The base school is then responsible for a number of administrative aspects of their employment, such as leave, WorkCover and career progression.⁵³⁴ The instrumental music teachers employed by the base school then spend an agreed amount of time working at the schools within the cluster.

One of the advantages of the base school model is that it allows schools to choose instrumental music teachers who they believe are the best fit for their school and region. For example, Mr Hennig, the District Instrumental Coordinator for the Mildura area, spoke positively about the team of instrumental music teachers working across the secondary schools in Mildura:

From a Year 10 perspective and a coordinator's perspective, we do not want a continual revolving door of people coming up and teaching for one year, developing relationships and then going. We like the fact that we have a team that is committed to staying here.⁵³⁵

However, a number of stakeholders pointed out that the base school model is problematic for the base school if an instrumental music teacher is found to be in excess of requirements at a non-base school. This is because the base school is ultimately responsible for employing the instrumental music teacher for the fraction of time that the instrumental music teacher previously taught at the non-base school.

The Australian Education Union submitted that the base school model leads to budgeting problems for the base school in these circumstances:

It is common for teachers and instructors to work across multiple locations with their position at each location subject directly to the number of students they teach. When student enrolments fall at one of these locations, an additional budget burden is placed on the base school responsible for administering matters surrounding the IMTs employment, including

⁵³² Department of Education and Early Childhood Development (Victoria), *Eastern Metropolitan Region instrumental music teacher induction guide*, Oosten (2009), 5. Available at <<http://www.education.vic.gov.au/Documents/about/department/structure/eastern/imtinductionguide09.pdf>> viewed 30 July 2013; Letter from Minister for Education (Victoria), to Chair, Victorian Parliament Education and Training Committee, 19 September 2013, 3.

⁵³³ Letter from Minister for Education (Victoria), to Chair, Victorian Parliament Education and Training Committee, 19 September 2013, 4.

⁵³⁴ Letter from Minister for Education (Victoria), to Chair, Victorian Parliament Education and Training Committee, 19 September 2013, 4.

⁵³⁵ Mr Marcus Hennig, District Instrumental Music Coordinator *Transcript of evidence*, Mildura, 2 May 2013, 9.

those in relation to the Department's Management of Excess Teaching Service requirements.⁵³⁶

Ms Cleland, an Instrumental Music Teacher, explained that she had personally experienced the problems associated with the base school model:

Last year I was employed in 3 different schools as an instrumental teacher. One school lost funding for the program and I was therefore made in excess to requirements. Therefore ... I was automatically returned back to my base school ... they have to employ me/find alternative work at the school even though they have no allocated funding for me as a teacher from the department of education. This impacts upon their overall budget and cuts may have been needed in other areas in order for the school to pay my wages.⁵³⁷

DEECD noted that there are alternative ways for handling the situation of an instrumental music teacher found to be in excess of requirements. For example, the teacher could be moved to another school in the cluster for the excess time fraction or be encouraged to apply for a vacancy in another school or cluster.⁵³⁸

DEECD does have a policy for dealing with the situation where a school has a greater number of employees than is necessary.⁵³⁹ However, stakeholders noted that this policy was not designed to apply to the unique situation of instrumental music teachers who work across multiple schools. For example, Mr Williams of the School Music Action Group explained:

The excess process, when a school cannot afford to employ a teacher, was designed for one teacher in one school environment. We as instrumental teachers teach across a variety of schools ...⁵⁴⁰

Similarly, Dr Woodman of Blackburn High School told the Committee the base school model makes it difficult to re-allocate teachers to match schools' needs. She noted that the process available to schools for dealing with excess staff is more applicable to general teaching staff than instrumental music teachers.⁵⁴¹

Dr Cannon of Canterbury Girls' Secondary College noted that there is no document which clearly outlines how to respond to this situation and highlighted that the responsibilities of base schools and the rights of instrumental music teachers are not well understood.⁵⁴²

The Committee raised these concerns with representatives from DEECD. Ms Katherine Parker, Manager, Curriculum Learning Areas Unit, Curriculum Implementation and Partnerships Branch at DEECD, told the Committee that the

⁵³⁶ Australian Education Union, *Submission 234*, 4. See also Dr Mary Cannon, Principal, Canterbury Girls' Secondary College, *Submission 29*, 3.

⁵³⁷ Ms Michelle Cleland, *Submission 189*, 5.

⁵³⁸ Letter from Minister for Education (Victoria), to Chair, Victorian Parliament Education and Training Committee, 19 September 2013, 4.

⁵³⁹ Department of Education and Early Childhood Development (Victoria), *Human resources: Management of excess teaching service* (2012). Available at <http://www.education.vic.gov.au/hrweb/Documents/Management_of_excess_school_staff.pdf> viewed 6 August 2013.

⁵⁴⁰ Mr Carl Williams, Member, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 12. See also Dr Mary Cannon, Principal, Canterbury Girls' Secondary College, *Submission 29*, 3.

⁵⁴¹ Dr Sandra Woodman, Principal, Blackburn High School, *Transcript of evidence*, Blackburn, 16 May 2013, 4-5.

⁵⁴² Dr Mary Cannon, Principal, Canterbury Girls' Secondary College, *Submission 29*, 3.

Department considers it is a matter for individual schools whether or not they enter into a base school arrangement.⁵⁴³

Some stakeholders suggested that moving back to the centralised employment of instrumental music teachers would overcome the difficulties associated with the base school model.⁵⁴⁴ Ms Cleland explained the previous regional coordination model avoided the issue of having teachers in excess of school requirements because regional music coordinators could simply re-allocate an instrumental music teacher to another school within the region if they were no longer needed at a school.⁵⁴⁵

Stakeholders noted that both South Australia and Western Australia have a centralised approach to the employment of instrumental music teachers which could provide a model for Victoria.⁵⁴⁶ Figure 24 describes the Western Australia model for employing instrumental music teachers.

Mr Sal of the Victorian Association of State Secondary Principals recommended that DEECD take on the responsibility for allocating teachers found to be in excess of a school's requirements as opposed to the base school.⁵⁴⁷

The Committee considers that the base school model does have advantages for secondary schools in that it allows them to employ instrumental music teachers that meet their needs. However, the Committee acknowledges that the current system can be burdensome for the base school when a teacher becomes excess to the requirements of a non-base school.

The Committee does not consider that it has received sufficient evidence in the current Inquiry about how to address these challenges. Therefore, the Committee recommends that the Victorian Government reviews the current base school model and puts in place measures to assist base schools to manage excess instrumental music teacher staffing.

Recommendation 17: Reviewing the base school model for employing instrumental music teachers

That the Victorian Government reviews the base school model for employing instrumental music teachers and puts in place measures to assist base schools to better manage the employment of instrumental music teachers across multiple schools.

⁵⁴³ Ms Katherine Parker, Manager, Curriculum Learning Areas Unit, Curriculum Implementation and Partnerships Branch, Department of Education and Early Childhood Development, *Transcript of evidence*, Melbourne, 27 March 2013, 5.

⁵⁴⁴ Associate Professor Robin Stevens, Principal Fellow, Melbourne Conservatorium of Music, University of Melbourne, *Submission 90*, 7.

⁵⁴⁵ Ms Michelle Cleland, *Submission 189*, 5-6.

⁵⁴⁶ Mr Jeremy de Korte, *Submission 121*, 9.

⁵⁴⁷ Mr Frank Sal, President, Victorian Association of State Secondary Principals, *Transcript of evidence*, Melbourne, 6 May 2013, 6.

Figure 24: Western Australia's School of Instrumental Music⁵⁴⁸

The School of Instrumental Music services over 400 primary and secondary schools in Western Australia. The school is operated by the state Department of Education and provides the following services to schools, school clusters and districts:

- consultancy in planning and developing school music programs
- instrumental instruction and ensemble direction
- instrumental staffing allocation and management
- an instrument loan, maintenance and repair service
- a resource centre which includes an extensive collection of music and music education resources
- enrichment activities for students.

In Western Australia instrumental music teachers are centrally employed by the Department of Education, with the School of Instrumental Music administering their day-to-day operation. The school works collaboratively with the principals of the schools where the instrumental music teachers teach.

Western Australian students generally commence studying instrumental music at primary school. The centralised model means that students can usually continue to study with the same instrumental music teacher when they move to secondary school.

The casual employment of instrumental music teachers

DEECD has an articulated commitment for the standard mode of employment in schools to be ongoing employment.⁵⁴⁹ However, DEECD informed the Committee that the decision to offer an ongoing position is the responsibility of the school principal and that he or she will take into consideration the school's needs, direction and global budget.⁵⁵⁰

The Committee was told that the casual employment of instrumental music teachers is an issue in secondary schools. For example, Mr Williams of the School Music Action Group told the Committee that many instrumental teachers are employed on a casual basis:

we still have a significant problem where a significant number of instrumental teachers are being employed casually, being paid by cheque, having to fill out timesheets, not getting holiday pay and not getting sick leave, and all that makes it harder to retain quality staff.⁵⁵¹

⁵⁴⁸ School of Instrumental Music, *How are instrumental music services delivered?*, <<http://www.sim.iinet.net.au/delivery.html>> viewed 9 August 2013.

⁵⁴⁹ Department of Education and Early Childhood Development (Victoria), *Human resources: Recruitment in schools* (2013), 2. Available at <http://www.education.vic.gov.au/hrweb/Documents/Schools_recruitment.pdf> viewed 29 July 2013.

⁵⁵⁰ Letter from Minister for Education (Victoria), to Chair, Victorian Parliament Education and Training Committee, 19 September 2013, 5.

⁵⁵¹ Mr Carl Williams, Member, School Music Action Group, *Transcript of evidence*, Melbourne, 27 March 2013, 12.

Similarly, Mr Sal of the Victorian Association of State Secondary Principals commented that 'a lot of the instrumental music teachers are in casual-type employment, which does not help in terms of their long-term future'.⁵⁵²

Two instrumental music teachers also raised concerns about the employment conditions of casual instrumental music teachers. For example, Ms van Oosten submitted:

many IMT's [instrumental music teachers] are paid casually, on local payroll in schools despite having working in these schools for year after year. They are entitled to be on central payroll and receive benefits (including sick leave, pay increments, long service leave) however they are either not aware of their rights or they are threatened that they will lose their job as the school 'can't afford' to pay them properly.⁵⁵³

The Committee supports DEECD's commitment to providing ongoing employment for instrumental music teachers in secondary schools. The Committee notes that this policy is important for providing employment security for this important sector of the school workforce. The Committee encourages DEECD to promote this policy to schools to ensure that it is complied with.

⁵⁵² Mr Frank Sal, President, Victorian Association of State Secondary Principals, *Transcript of evidence*, Melbourne, 6 May 2013, 5.

⁵⁵³ Ms Yolande van Oosten, *Submission 97*, 4.

Conclusion

In this report the Committee sets out a vision for ensuring that all Victorian students have the opportunity to experience a sequential and in-depth music education at school. This vision is grounded in the Committee's belief that music is a unique and intrinsically important art form. It is also supported by the evidence that music education has wide-ranging benefits for students, schools and the wider community.

The recommendations in this report aim to ensure that all Victorian students can fully experience the positive impact of music education. In particular, the implementation of the Committee's recommendations will ensure:

- There is a strong policy foundation in place to guide the future delivery of school music education in Victoria.
- School leaders and teachers value the role and benefits of music education.
- Victorian primary schools are supported to deliver a sequential and in-depth music education.
- Primary classroom teachers have access to the professional learning and support they need to integrate music education into the curriculum, including using the voice and other instruments.
- There is a network of government secondary schools across the state delivering a sequential and in-depth classroom and instrumental music education.
- Victorian government secondary schools are supported to deliver quality instrumental music programs.
- There is transparency and consistency in how government funding for instrumental music programs is allocated across the state.
- Instrumental music teachers are appropriately recognised for their work and there are professional standards in place for the profession.
- Victorian government schools have adequate music facilities and equipment.

The Committee urges the Victorian Government to work with school leaders, teachers, parents and other key stakeholders to address the issues raised in this report so that all Victorian students can share the joy and value of learning about music.

Adopted by the Education and Training Committee

Parliament House, East Melbourne

24 October 2013

Appendix A: List of submissions

	Individual or organisation	Date received
1	Ms Julia Nicholas	4 December 2012
2	Confidential submission	20 December 2012
3	Blackburn High School	2 January 2013
4	Faculty of Education, Australian Catholic University	10 January 2013
5	Mr Gary McDonald	26 January 2013
6	Mr Mark Dipnall	27 January 2013
7	Mr Chris Earl	28 January 2013
8	Victorian Association of State Secondary Principals	29 January 2013
9	Mr Michael Redman	29 January 2013
10	Mr Gianni Marinucci	30 January 2013
11	Name withheld	30 January 2013
12	Ms Ann Price	31 January 2013
13	Ms Sheena Campbell	31 January 2013
14	Mr Richard McKellar	31 January 2013
15	Mrs Emily Bibby	31 January 2013
16	Ms Tricia Sargant	31 January 2013
17	Ms Nicola Vague	31 January 2013
18	Ms Gayle Gardner	31 January 2013
18A	Ms Gayle Gardner	14 February 2013
19	Ms Jenny Skinner, Ms Irina Grigoryan, Ms Gayle Gardner, Ms Karen Haranis, Mr Steve Colebrook, Mr Tim Fisher and Mr Mark Daniell	31 January 2013
20	Mr Ray Knight	1 February 2013
21	Wangaratta West Primary School	1 February 2013
22	Woodleigh School	1 February 2013

23	Dr Anne Lierse on behalf of teachers from the Melbourne High School Music Department	1 February 2013
24	Ms Kimb Heycox	2 February 2013
25	Mrs Diane Berzins	2 February 2013
26	Mrs Anastasia Seviloglou	2 February 2013
27	Ms Natalya Vagner	2 February 2013
28	Mrs Sandra Liew	5 February 2013
29	Dr Mary Cannon, Principal, Canterbury Girls' Secondary College	5 February 2013
30	Ms Catherine Lyons	5 February 2013
31	Ms Erica Sykes	5 February 2013
32	Mr Richard Muldeary	5 February 2013
33	Mr Lee Trigg	5 February 2013
34	Victorian Jazz Archive	6 February 2013
35	Name withheld	6 February 2013
36	Ms Anna Robinson	6 February 2013
37	Ms Christine Lee	7 February 2013
38	Mr Neil Lemmon	7 February 2013
39	Mr Nick Lester	7 February 2013
40	Ms Dianne Muller	7 February 2013
41	Mr Greg Cameron	7 February 2013
42	Ms Helen Malitz	7 February 2013
43	Ms Nicola Woolford	8 February 2013
44	Ms Angela Cartledge	8 February 2013
45	Tate St. Primary School	8 February 2013
46	Mrs Gillian Lamb	8 February 2013
47	Mrs Lucianne Roney	8 February 2013
48	Ms Joanne Curwen	9 February 2013
49	Mr Paul Miller	10 February 2013

50	Mr Colin Hughes	10 February 2013
51	Ms Clare and Mr Martin Jones	10 February 2013
52	Ms Catherine Falconer and Mr David Amor	10 February 2013
53	Ms Katherine McKay	11 February 2013
54	Mrs Nellie and Mr David Harbourd	11 February 2013
55	Mr John Smith	11 February 2013
56	Mr Matt Poynter, Mr Phil Binotto, Mr Steve Haggard and Ms Merran Wickham	11 February 2013
57	Mr Paul Dunn	11 February 2013
58	Bentleigh Secondary College	11 February 2013
59	Ms Lingyun Li	11 February 2013
60	Ms Amanda Dugdale	11 February 2013
61	Mr Noel Matthews	11 February 2013
62	Ms Debbie van Sebille	12 February 2013
63	Ms Amanda Henry	12 February 2013
64	Dr Amanda Watson	12 February 2013
65	Name withheld	12 February 2013
66	Ms Michelle Hughes	12 February 2013
67	Music Council of Australia	12 February 2013
68	Ms Catherine Cabena	12 February 2013
69	Ms Leanne Johnson	12 February 2013
70	Mr Adrian Lyons	12 February 2013
71	Ms Evonne Neal	12 February 2013
72	Ms Jennifer O'Brien	12 February 2013
73	Ms Monique Boggia	12 February 2013
74	Mr Neil Kennedy	12 February 2013
75	Ms Melinda Ceresoli	12 February 2013
76	Mr Craig Schneider	12 February 2013

77	Mr George Papanicolaou	12 February 2013
78	Mr Angelo Iacono	13 February 2013
79	Mr Barry Roberts	13 February 2013
80	Mr Ashley Cross, Lecturer in Music, Contemporary Music Performance, Faculty of VCA and Melbourne Conservatorium of Music, University of Melbourne	13 February 2013
81	Ms Tracy Dangerfield	13 February 2013
82	Ms Carissa Foley	13 February 2013
83	Name withheld	13 February 2013
84	Ms Selene Messinis	13 February 2013
85	Ballarat High School	13 February 2013
86	Ms Charlotte Drinnan	13 February 2013
87	Melbourne Youth Music	13 February 2013
88	Mr Steve Nicel	13 February 2013
89	Ms Deborah Smith	13 February 2013
90	Associate Professor Robin Stevens, Principal Fellow, Melbourne Conservatorium of Music, University of Melbourne	13 February 2013
91	Kodály Music Education Institute of Australia	14 February 2013
92	Mr David Newcombe	14 February 2013
93	Mr Alistair Davey	14 February 2013
94	Ms Karen Fudge	14 February 2013
95	Melbourne High School	14 February 2013
96	Ms Maryan and Mr Mark Overton	14 February 2013
97	Ms Yolande van Oosten	14 February 2013
98	Ms Tracey Boekel	14 February 2013
99	Educational Transformations	14 February 2013
100	Mr Grant Murphy	14 February 2013
101	Friends of Music Committee, Blackburn High School	14 February 2013
102	Mr Alistair Gunn	14 February 2013

103	Ms Barbara Byrt	14 February 2013
104	Melbourne Symphony Orchestra	14 February 2013
105	Miss Eve Macleod	14 February 2013
106	Nossal High School	14 February 2013
107	Victorian College of the Arts Secondary School	14 February 2013
108	Ms Delia Campbell	14 February 2013
109	Mrs Elizabeth and Mr Peter DeMaria	14 February 2013
110	Association of Music Educators (Victoria)	14 February 2013
111	Ms Megan Papworth and Mr Martin West, McKinnon Secondary College	14 February 2013
112	Ms Kim Ball	14 February 2013
113	Ms Frances Gall	14 February 2013
114	Victorian Music Teachers' Association	14 February 2013
115	Mr Bob Wijnschenk	14 February 2013
116	Mr Mark Mannock	14 February 2013
117	Ms Brenda Matthews	14 February 2013
118	Ms Nicole Harris	14 February 2013
119	Geelong High School	14 February 2013
120	Mrs Jenean Chandler	14 February 2013
121	Mr Jeremy de Korte	14 February 2013
122	School of Education, RMIT University	14 February 2013
123	Professor David Forrest, Professor of Music Education, RMIT University	14 February 2013
124	Ms Jemima Bunn	14 February 2013
125	Mr William Trott	14 February 2013
126	Ms Rachel Snedden and Ms Fiona Walters	14 February 2013
127	Ms Sue Cook	15 February 2013
128	Mr Matthew Smith	15 February 2013
129	Mr Sean Smith	15 February 2013

130	Ms Cheryl Morrow	15 February 2013
131	Ms Lyndal McLean	15 February 2013
132	Ms Jacoba (Josie) Thomas	15 February 2013
133	Ms Judith Thomas	15 February 2013
134	Ms Sally Newstead	15 February 2013
135	Ms Vivienne Tate	15 February 2013
136	Mr Nick Beach	15 February 2013
137	Ms Jennifer Heinrich	15 February 2013
137A	Ms Jennifer Heinrich	18 February 2013
138	Mr Mark Hynes	15 February 2013
139	Meadows Primary School	15 February 2013
140	Australian Music Association	15 February 2013
141	Victorian Aboriginal Education Association Incorporated	15 February 2013
142	Australian Children's Music Foundation	15 February 2013
143	Mr Carl Williams	15 February 2013
144	Macleod College	15 February 2013
145	Box Hill Institute of TAFE	15 February 2013
146	Mr Rob Newton, Principal, The University High School	15 February 2013
147	Ms Robin Wright	15 February 2013
148	Ms Rosemary Sutton	15 February 2013
149	Ms Beatrice and Mr Thomas Haselroither	15 February 2013
150	Mr Max Garrard	15 February 2013
151	Ms Geraldine Brooks and Mr Simon Fowler	15 February 2013
152	Mr Stephen Hardie, Director of Music, Blackburn High School	15 February 2013
153	Ms Anna Chomppf	15 February 2013
154	Mr Robert Scoberg	15 February 2013
155	Ms Suzi Reid	15 February 2013

156	Ms Marianne Barrow	15 February 2013
157	Mr Harry Arvanitis	15 February 2013
158	Ms Joanne Dodds	15 February 2013
159	Frankston High School	15 February 2013
160	Mrs Beverley McAlister	15 February 2013
161	Mr Malcolm Pryor	15 February 2013
162	Bendigo Instrumental Music Program	15 February 2013
163	Ms Jane Geddes	15 February 2013
164	Ms Helen Fraser and Mr Justin Lamond	15 February 2013
165	Parents Victoria	15 February 2013
166	Ms Belinda Watson	15 February 2013
167	Ms Kate McAlister	15 February 2013
168	Victorian Catholic Schools Parent Body	15 February 2013
169	Mr Greig Douglas	15 February 2013
170	Associate Professor Jane Southcott, Faculty of Education, Monash University	15 February 2013
171	Ms Sarina Iacono	15 February 2013
172	Mr Peter Sharp	15 February 2013
173	Victorian Student Representative Council	15 February 2013
174	Ms Amy Wert, Director Music, Glen Waverly Secondary College	15 February 2013
175	Ms Wendy Harvey	15 February 2013
176	Ms Karen and Mr Robert Coller	15 February 2013
177	Education Advisory Group, Music Victoria	15 February 2013
178	Ms Sophia Zhou-Ambatsidis	15 February 2013
179	Musica Viva Australia	15 February 2013
180	Braybrook College	15 February 2013
181	Mr Norman Cottrell	15 February 2013
182	Australian Music Examinations Board	15 February 2013

183	Emeritus Professor Martin Comte	15 February 2013
184	School of Education, Deakin University	15 February 2013
185	Ms Heather McLaughlin	15 February 2013
186	Mr Patrick Burns	15 February 2013
187	The Song Room	15 February 2013
188	Monbulk Primary School	15 February 2013
189	Ms Michelle Cleland	15 February 2013
190	Ms Elissa Nichol	15 February 2013
191	Ms Helen Efron	15 February 2013
192	Dr Helen Farrell, Research Fellow, Music, Mind and Wellbeing/National Music Therapy Research Unit, University of Melbourne	15 February 2013
193	Ms Joanne Dema	15 February 2013
194	Ms Sally Connell	17 February 2013
195	School Music Action Group	17 February 2013
196	Associate Professor Neryl Jeanneret, Assistant Dean, Research Training and Head of Music Education, Melbourne Graduate School of Education	18 February 2013
197	Mr Michael Pepprell	18 February 2013
198	Ms Anne Macindoe	18 February 2013
199	Arts Centre Melbourne	18 February 2013
200	Ms Tina Isaakidis	18 February 2013
201	Mr Don Scott	18 February 2013
202	Ms Claudia Barker, Director of Music, Kooweerup Secondary College	18 February 2013
203	Hon. John-Paul Langbroek MP, Minister for Education, Training and Employment, Queensland Government	18 February 2013
204	Ms Mandy Stefanakis, Director of Music, Christ Church Grammar School	18 February 2013
205	Balwyn High School	18 February 2013
206	J. Carr	18 February 2013

207	Mr Michael Conan-Davies	20 February 2013
208	Mrs Joanne Marchese	20 February 2013
209	Mrs Julie Clark	20 February 2013
210	Dr Christina Murray	20 February 2013
211	Confidential submission	20 February 2013
212	Mr Angus Henderson	20 February 2013
213	Mr Jonathan Parker	20 February 2013
214	Ms Annie Campbell	20 February 2013
215	Ms Karen Pope	20 February 2013
216	Mr Gareth Husband	20 February 2013
217	Mrs Julie Conan-Davies	20 February 2013
218	Mrs Mariani Hartanto	20 February 2013
219	Ms Sarah Jane Chapman	20 February 2013
220	Mrs Kerry van beuge	20 February 2013
221	Mrs Katiwi Wong	20 February 2013
222	Mr Peter Harrison	20 February 2013
223	Mr John Avramidis	20 February 2013
224	Ms Penelope Croucamp	20 February 2013
225	Mrs Mary Eager	20 February 2013
226	Australian College of Educators	20 February 2013
227	Ms Megan Waugh, Ms Tracy Gunn and Mr Dmitry Serebrianik	20 February 2013
228	Ms Beverley Gaynor Omsky	20 February 2013
229	Ms Miriam Pekolj	22 February 2013
230	Ms Kate Holmes	22 February 2013
231	Musical Futures Australia	22 February 2013
232	Joint submission of Department of Education and Early Childhood Development, Victorian Curriculum and Assessment Authority, Arts Victoria and the Catholic Education Commission Victoria	22 February 2013

233	Ms Tessa Ramanlal	25 February 2013
234	Australian Education Union, Victorian Branch	29 February 2013
235	Sir Zelman Cowen School of Music, Monash University	29 February 2013
236	Victorian Principals Association	1 March 2013
237	Professor Jan Carter, Senior Adviser, Sir Andrew and Lady Fairley Foundation	6 March 2013
238	Ms Moira and Mr Colin Wilkins	6 March 2013
239	Hon. Peter Garrett MP, Minister for School Education, Early Childhood and Youth, Australian Government	12 March 2013
240	Ms Erin Reilly	22 March 2013
241	Country Education Project	9 April 2013
242	Ms Sarah Brooke	17 April 2013
243	Mr Jamie Russell, Acting Principal, Werrimull P–12 School	19 April 2013
244	Manangatang P–12 College, Ouyen P–12 College, Tyrrell College and Tempy Primary School	14 May 2013

Appendix B: List of witnesses

Melbourne, 27 March 2013

Name	Position	Organisation
Ms Cathy Beesey	Director, Learning and Teaching Branch	Department of Education and Early Childhood Development
Ms Katherine Parker	Manager, Curriculum Learning Areas Unit, Curriculum Implementation and Partnerships Branch	Department of Education and Early Childhood Development
Dr David Howes	General Manager, Curriculum	Victorian Curriculum and Assessment Authority
Ms Helen Champion	Curriculum Manager, Performing Arts	Victorian Curriculum and Assessment Authority
Mr Kevin Kelley	Executive Officer	Association of Music Educators (Victoria)
Ms Mandy Stefanakis	Member	Association of Music Educators (Victoria)
	Director of Music	Christ Church Grammar School
Ms Caroline Aebersold	Chief Executive Officer	The Song Room
Ms Alison Hill	Director of External Relations	The Song Room
Professor Brian Caldwell	Managing Director and Principal Consultant	Educational Transformations
Dr Tanya Vaughan	Former Senior Consulting Researcher	Educational Transformations
Dr Richard Letts	Executive Director	Music Council of Australia

Ms Mandy Stefanakis	Member Director of Music	Music Council of Australia Christ Church Grammar School
Emeritus Professor Martin Comte	Member	Australian College of Educators
Mr Carl Stevens	President, Victorian Branch	Australian College of Educators
Dr Julie Haskell	President	Victorian Music Teachers' Association
Mr Mark Dipnall	Vice President	Victorian Music Teachers' Association
Dr Anne Lierse	Chair	School Music Action Group
Associate Professor Robin Stevens	Member	School Music Action Group
Professor Gary McPherson	Member	School Music Action Group
Mr Carl Williams	Member	School Music Action Group
Ms Jennifer Heinrich	Member	School Music Action Group

Melbourne, 9 April 2013

Name	Position	Organisation
Mr Ian Harvey	Director	Musical Futures Australia
Mr Ken Owen	Director	Musical Futures Australia
Ms Vicki Miles	Associate Principal	Doveton College
Mr Richard Snape	Vice President and Chair, Government Relations Sub-committee	Australian Music Association
Mr Michael Jongebloed	Member, Government Relations Sub-committee	Australian Music Association
Mr Jason Aldworth	Director	The Civic Group

Mr Chris Earl	Instrumental Music Teacher	
Ms Gayle Gardner	Instrumental Music Teacher	
Ms Natalya Vagner	Instrumental Music Teacher	
Mr Lee Trigg	Instrumental Music Teacher	
Ms Anna Robinson	Instrumental Music Teacher	
Ms Jemima Bunn	Instrumental Music Teacher	
Ms Marianne Barrow	Instrumental Music Teacher	
Mrs Emily Bibby	Instrumental Music Teacher	
Mr Peter Sharp	Instrumental Music Teacher	
Ms Joanne Dema	Instrumental Music Teacher	
Mr Don Scott	Instrumental Music Teacher	
Ms Jane Geddes	Instrumental Music Teacher	
Professor Mark Rose	Vice President	Victorian Aboriginal Education Association Incorporated
Ms Jessie Lloyd	Chief Executive Officer and Artistic Director	Songlines Aboriginal Music Corporation
Dr Dawn Joseph	Senior Lecturer	School of Education, Deakin University
Mrs Fiona Phillips	Associate Lecturer	School of Education, Deakin University
Mrs Jenny Grenfell	Lecturer	School of Education, Deakin University
Mr Justin Mullaly	Deputy President	Australian Education Union, Victorian Branch

Mr Robert Burke Head of School Sir Zelman Cowen School of Music, Monash University

Professor Tony Gould Sir Zelman Cowen School of Music, Monash University

Melbourne, 15 April 2013

Name	Position	Organisation
Professor David Forrest	Professor of Music Education	RMIT University
Mr Chris Clark	General Manager	Melbourne Youth Music
Mr Peter Garnick	Board Member	Melbourne Youth Music
Ms Sharon Meehan	Vice President	Melbourne Youth Music
Ms Mary Jo Capps	Chief Executive Officer	Musica Viva Australia
Ms Helenka King	Victorian State Manager	Musica Viva Australia
Mr Phil Brown	Executive Officer	Country Education Project
Mr Adam Yee	Vice President	Association of Directors of Music in Independent Schools
	Director of Music	The King David School
Ms Trish Hurley	Community and Government Strategic Partnerships	Australian Children's Music Foundation
Mr Peter Hadfield	Chief Operations Officer	Australian Children's Music Foundation
Associate Professor Neryl Jeanneret	Assistant Dean, Research Training and Head of Music Education	Melbourne Graduate School of Education
Associate Professor Jane Southcott	Senior Lecturer	Faculty of Education, Monash University
Dr Peter de Vries	Senior Lecturer	Faculty of Education, Monash University
Dr Louise Jenkins	Lecturer	Faculty of Education, Monash University

Dr Renee Crawford	Lecturer	Faculty of Education, Monash University
Mr Tim Brinkman	Executive, Performing Arts	Arts Centre Melbourne
Mr Hannes Berger	Programming Manager, Access and Community	Arts Centre Melbourne
Mr David Rogers	Team Leader, Digital Learning	Arts Centre Melbourne
Mr Colin Simpson	Principal	Victorian College of the Arts Secondary School
Mr Michael Sargeant	Head of Music	Victorian College of the Arts Secondary School
Ms Mary Jo Kelly	Assistant Head of Music	Victorian College of the Arts Secondary School
Ms Anna van Veldhuisen	Alumna and current staff member	Victorian College of the Arts Secondary School
Robert	Year 10 student	Victorian College of the Arts Secondary School
Mr Jeremy Ludowyke	Principal	Melbourne High School

Mildura, 1 May 2013

Name	Position	Organisation
Ms Ingrid Seiffert	Performing Arts Teacher	Mildura Primary School
Ms Yvonne Madden	Principal	Irymple Primary School
Ms Jo McQuinn	Principal	Nichols Point Primary School
Ms Trudie Clark	Performing Arts Teacher	Ranfurly Primary School
Mr Glen Barrow	Performing Arts Coordinator	Robinvale P–12 College
Mr Graeme Cupper	Principal	Merbein P–10 College
Mr Ben Browne	Music Coordinator	Merbein P–10 College
Mr Rick Williams	Music Coordinator	Mildura Senior College

Mr Leigh Penna	Music Coordinator	Irymple Secondary College
Mr Luke Peak	Music and Year 8 Coordinator	Chaffey Secondary College
Mr Andrew Leske	Principal	Trinity Lutheran College
Ms Tracy Schache	Music Teacher and Performing Arts Coordinator	Trinity Lutheran College
Ms Pam Fox	Arts Domain Leader	St Joseph's College
Mr John Menhennett	Music Teacher	St Joseph's College
Miss Joelene Circosta	Music Teacher	St Joseph's College
Ms Margaret Curran	Principal	Mildura Specialist School
Ms Fiona Gray	Music Coordinator	Mildura Specialist School

Mildura, 2 May 2013

Name	Position	Organisation
Mr Corey Barbary	Specialist Music Teacher	Mildura South Primary School
Ms Rose Gilby	Chairperson	Mildura Local Aboriginal Education Consultative Group
Mr Tony Robbins	Band President	Mildura District Brass Band and Mildura District Orchestra
Mr Leigh Penna	Member	Mildura District Brass Band and Mildura District Orchestra
Mr Bill Warren	Member	Mildura District Brass Band and Mildura District Orchestra
Dr John Bowditch	President	Mildura Eisteddfod Society
Ms Jo Galloway	District Instrumental Music Teacher	
Mr Aleksander Pusz	District Instrumental Music Teacher	

Ms Alison MacGregor	Instrumental Music Teacher	Trinity Lutheran College St Joseph's College
Ms Alison McGann	Instrumental Music Teacher	Mildura South Primary School
Ms Meg Sullivan	Instrumental Music Teacher	Sacred Heart Primary School
Mr Marcus Hennig	District Instrumental Music Coordinator	
Ms Annette Smith	District Instrumental Music Teacher	

Red Cliffs Secondary College, Red Cliffs, 2 May 2013

Name	Position	Organisation
Jess	Year 10 student	Red Cliffs Secondary College
Nic	Year 12 student	Red Cliffs Secondary College
Bec	Year 11 student	Red Cliffs Secondary College
Kayla	Year 8 student	Red Cliffs Secondary College
Anna	Year 10 student	Red Cliffs Secondary College
Michael	Year 10 student	Red Cliffs Secondary College
Jorin	Year 9 student	Red Cliffs Secondary College
Lyndon	Year 12 student	Red Cliffs Secondary College
David	Year 7 student	Red Cliffs Secondary College
Mr David Browne	Principal	Red Cliffs Secondary College
Mr Donald Mayne	Music Coordinator	Red Cliffs Secondary College

Ms Kylie Morrish	Classroom Music Teacher	Red Cliffs Secondary College
Ms Heather Penna	Specialist Maths Teacher	Red Cliffs Secondary College
Ms Annette Smith	District Instrumental Music Teacher	Red Cliffs Secondary College
Mr Aleksander Pusz	District Instrumental Music Teacher	Red Cliffs Secondary College
Mr Rex Peirce	District Instrumental Music Teacher	Red Cliffs Secondary College
Mr Adrian Adams	Parent	Red Cliffs Secondary College
Ms Cheryl Browne	Parent	Red Cliffs Secondary College
Mr Gerrard Collins	Parent	Red Cliffs Secondary College
Ms Patricia Hill	Parent	Red Cliffs Secondary College

Melbourne, 6 May 2013

Name	Position	Organisation
Ms Gabrielle Leigh	President	Victorian Principals Association
Mr Ian Sloane	Principal	Mitcham Primary School
Mr Glenn Butler	Principal	Ormond Primary School
Ms Vicki Miles	Associate Principal	Doveton College
Mr Jack Fisher	Principal	Oakleigh Primary School
Ms Ghillie Thompson	Music Teacher	Mont Albert Primary School
Marlee-Alice	Year 11 student	Princes Hill Secondary College
	Member	Victorian Student Representative Council Executive
Nico	Year 11 student	Princes Hill Secondary College

Ivy	Year 11 student	Princes Hill Secondary College
Michael	Year 11 student	Narre Warren South P–12 College
Chris	Year 11 student	Ringwood Secondary College
Liam	Year 11 student	Ringwood Secondary College
Luke	Year 12 student	Balwyn High School
Joel	Year 12 student	Balwyn High School
Chelsea	Year 12 student	Hoppers Crossing Secondary College
Anthony	Year 11 student	Hoppers Crossing Secondary College
Subi	Year 11 student	Nossal High School
Flora	Year 12 student	Nossal High School
Grace	Year 9 student	Koonung Secondary College
Mr Frank Sal	President	Victorian Association of State Secondary Principals

Meadows Primary School, Broadmeadows, 6 May 2013

Name	Position	Organisation
Ms Sindi Barnes	Parent	Meadows Primary School
Mr Les Devine	Parent	Meadows Primary School
Mr Cameron Mowat	Director of Development	Melbourne Symphony Orchestra
Ms Bronwyn Lobb	Education Manager	Melbourne Symphony Orchestra
Ms Danielle Arcaro	Lead Teaching Artist on Pizzicato Effect Program	Melbourne Symphony Orchestra
Ms Helen Hatzikalas	Curriculum Leader, Coordinator Pizzicato Effect Program	Meadows Primary School

Ms Margie Lamperd	Parent	Blackburn High School
Mr Angelo Iacono	Parent	Blackburn High School
Ms Linda Todd	Parent	Blackburn High School
Mr Phillip Sametz	Parent	Blackburn High School
Mrs Elizabeth DeMaria	Parent	Blackburn High School
Ms Heather Pennings	Parent	Blackburn High School
Ms Jo Dema	Parent	Blackburn High School

Melbourne, 16 May 2013

Name	Position	Organisation
Leuca	Year 8 student	South Gippsland Secondary College
Tyler	Year 8 student	South Gippsland Secondary College
Ryan	Year 11 student	Mirboo North Secondary College
Shane	Year 11 student	Mirboo North Secondary College
Rona	Year 7 student	Mirboo North Secondary College
Jett	Year 10 student	Wonthaggi Secondary College
Brittney	Year 10 student	Wonthaggi Secondary College
Bec	Year 11 student	Leongatha Secondary College
Jake		Leongatha Secondary College
Sarah		Leongatha Secondary College
Maddie	Year 12 student	Korumburra Secondary College
Cindy	Year 12 student	Korumburra Secondary College

Nick	Year 9 student	Korumburra Secondary College
Eleanor	Year 9 student	Korumburra Secondary College
Mr Syd Jackson	South Gippsland School Music Program Coordinator	South Gippsland Secondary College
Ms Cheryl Glowrey	Principal	South Gippsland Secondary College
Ms Colleen Smith	Business Manager	South Gippsland Secondary College
Ms Karen Layon	Principal	Mirboo North Secondary College
Ms Rebecca Woodall	Music Teacher	Mirboo North Secondary College
Mr Gary Dennis	Principal	Wonthaggi Secondary College
Ms Sara Beale	Music Teacher	Wonthaggi Secondary College
Mr John Albiston	Principal	Frankston High School
Mr Peter Sharp	Director of Instrumental Music	Frankston High School
Ms Sally Bredin	Director of Music	Frankston High School
Mrs Beverley McAlister		
Mr Peter Chellew	Executive Officer	FReeZA
Mr Shane Wickens	Artistic Director	FReeZA
Mr Mark O'Leary	Victorian Branch President	Kodály Music Education Institute of Australia
Ms Susan Searle	Member	Kodály Music Education Institute of Australia
	Head of Junior School Music	Scotch College

Melbourne, 28 May 2013

Name	Position	Organisation
Mr David Price		
Mr Ken Owen	Director	Musical Futures Australia

Melbourne, 24 June 2013

Name	Position	Organisation
Associate Professor Jan Kane	National Director of Professional and Community Experience	Faculty of Education, Australian Catholic University

Appendix C: List of meetings and site visits

Organisation	Event	Date
Melbourne High School	Choral Competition	21 March 2013
Red Cliffs Secondary College	Site visit	2 May 2013
Meadows Primary School	Site visit	6 May 2013
Blackburn High School	Site visit	16 May 2013
McKinnon Secondary College	Site visit	4 June 2013

Appendix D: Government schools that received funding under the Instrumental Music Program in 2012

School Name	School Type	Campus Type	Region Name
Croydon Community School	Secondary	Community	Eastern Metropolitan
Kensington Community High School	Secondary	Community	Western Metropolitan
Lynall Hall Community School	Secondary	Community	Northern Metropolitan
Sydney Road Community School	Secondary	Community	Northern Metropolitan
Ballarat Specialist School	Special	Day Spec	Grampians
Emerson School	Special	Day Spec	Southern Metropolitan
Bright P-12 College	Pri/Sec	PRI/SEC	Hume
Lake Bolac College	Pri/Sec	PRI/SEC	Grampians
Murtoa College	Pri/Sec	PRI/SEC	Grampians
Pyramid Hill College	Pri/Sec	PRI/SEC	Loddon Mallee
Lorne - Aireys Inlet P-12 College	Pri/Sec	PRI/SEC	Barwon South Western
Mallacoota P-12 College	Pri/Sec	PRI/SEC	Gippsland
Derrinallum P-12 College	Pri/Sec	PRI/SEC	Barwon South Western
Mortlake P-12 College	Pri/Sec	PRI/SEC	Barwon South Western
Tyrrell College	Pri/Sec	PRI/SEC	Loddon Mallee
Edenhope College	Pri/Sec	PRI/SEC	Grampians
Murrayville Community College	Pri/Sec	PRI/SEC	Loddon Mallee
Hawkesdale P12 College	Pri/Sec	PRI/SEC	Barwon South Western
Carwatha College P-12	Pri/Sec	PRI/SEC	Southern Metropolitan
Carranballac P-9 College	Pri/Sec	PRI/SEC	Western Metropolitan

Apollo Bay P-12 College	Pri/Sec	PRI/SEC	Barwon South Western
Collingwood College	Pri/Sec	PRI/SEC	Northern Metropolitan
East Loddon P-12 College	Pri/Sec	PRI/SEC	Loddon Mallee
Goroke P-12 College	Pri/Sec	PRI/SEC	Grampians
Lavers Hill P-12 College	Pri/Sec	PRI/SEC	Barwon South Western
Manangatang P-12 College	Pri/Sec	PRI/SEC	Loddon Mallee
Terang College	Pri/Sec	PRI/SEC	Barwon South Western
Rushworth P-12 College	Pri/Sec	PRI/SEC	Loddon Mallee
Macleod College	Pri/Sec	PRI/SEC	Northern Metropolitan
Sherbrooke Community School	Pri/Sec	PRI/SEC	Eastern Metropolitan
Werrimull P-12 School	Pri/Sec	PRI/SEC	Loddon Mallee
Camperdown College	Pri/Sec	PRI/SEC	Barwon South Western
Timboon P-12 School	Pri/Sec	PRI/SEC	Barwon South Western
Wedderburn College	Pri/Sec	PRI/SEC	Loddon Mallee
Box Hill Senior Secondary College	Pri/Sec	PRI/SEC	Eastern Metropolitan
The Grange P-12 College	Pri/Sec	PRI/SEC	Western Metropolitan
Baimbridge College	Pri/Sec	PRI/SEC	Barwon South Western
Charlton College	Pri/Sec	PRI/SEC	Loddon Mallee
Wycheproof P-12 College	Pri/Sec	PRI/SEC	Loddon Mallee
Birchip P-12 School	Pri/Sec	PRI/SEC	Grampians
Nhill College	Pri/Sec	PRI/SEC	Grampians
Narre Warren South P-12 College	Pri/Sec	PRI/SEC	Southern Metropolitan
Kaniva College	Pri/Sec	PRI/SEC	Grampians
Corryong College	Pri/Sec	PRI/SEC	Hume
Maryborough Education Centre	Pri/Sec	PRI/SEC	Loddon Mallee

The Lakes South Morang P-9 School	Pri/Sec	PRI/SEC	Northern Metropolitan
Mount Ridley P-12 College	Pri/Sec	PRI/SEC	Northern Metropolitan
Altona P-9 College	Pri/Sec	PRI/SEC	Western Metropolitan
Laverton P-12 College	Pri/Sec	PRI/SEC	Western Metropolitan
Balmoral K-12 Community College	Pri/Sec	PRI/SEC	Grampians
Myrtleford P-12 College	Pri/Sec	PRI/SEC	Hume
Boort District P-12 School	Pri/Sec	PRI/SEC	Loddon Mallee
Charles La Trobe P-12 College	Pri/Sec	PRI/SEC	Northern Metropolitan
Brookside P-9 College (interim name)	Pri/Sec	PRI/SEC	Western Metropolitan
Avondale Primary School	Primary	Primary	Western Metropolitan
Boronia K-12 College (interim name)	Pri/Sec	Primary	Eastern Metropolitan
Mount Erin Secondary College	Secondary	Secondary	Southern Metropolitan
Cobden Technical School	Secondary	Secondary	Barwon South Western
Lyndhurst Secondary College	Secondary	Secondary	Southern Metropolitan
Daylesford Secondary College	Secondary	Secondary	Grampians
Dromana Secondary College	Secondary	Secondary	Southern Metropolitan
Grovedale College	Secondary	Secondary	Barwon South Western
Lilydale Heights College	Secondary	Secondary	Eastern Metropolitan
Staughton College	Secondary	Secondary	Western Metropolitan
Bentleigh Secondary College	Secondary	Secondary	Southern Metropolitan
Mount Clear College	Secondary	Secondary	Grampians
Rosehill Secondary College	Secondary	Secondary	Western Metropolitan
Northern College of the Arts and Technology	Secondary	Secondary	Northern Metropolitan
Mc Guire College	Secondary	Secondary	Hume

Swinburne Senior Secondary College	Secondary	Secondary	Eastern Metropolitan
Brauer Secondary College	Secondary	Secondary	Barwon South Western
Galvin Park Secondary College	Secondary	Secondary	Western Metropolitan
Whittlesea Secondary College	Secondary	Secondary	Northern Metropolitan
Alexandra Secondary College	Secondary	Secondary	Hume
Ballarat High School	Secondary	Secondary	Grampians
Balwyn High School	Secondary	Secondary	Eastern Metropolitan
Bayswater Secondary College	Secondary	Secondary	Eastern Metropolitan
Beaufort Secondary College	Secondary	Secondary	Grampians
Beechworth Secondary College	Secondary	Secondary	Hume
Belmont High School	Secondary	Secondary	Barwon South Western
Berwick Secondary College	Secondary	Secondary	Southern Metropolitan
Blackburn High School	Secondary	Secondary	Eastern Metropolitan
Box Hill High School	Secondary	Secondary	Eastern Metropolitan
Braybrook College	Secondary	Secondary	Western Metropolitan
Brentwood Secondary College	Secondary	Secondary	Eastern Metropolitan
Brighton Secondary College	Secondary	Secondary	Southern Metropolitan
Broadford Secondary College	Secondary	Secondary	Hume
Buckley Park College	Secondary	Secondary	Western Metropolitan
Camberwell High School	Secondary	Secondary	Eastern Metropolitan
Canterbury Girls Secondary College	Secondary	Secondary	Eastern Metropolitan
Casterton Secondary College	Secondary	Secondary	Barwon South Western
Cheltenham Secondary College	Secondary	Secondary	Southern Metropolitan
Cobram Secondary College	Secondary	Secondary	Hume

Cohuna Secondary College	Secondary	Secondary	Loddon Mallee
Cranbourne Secondary College	Secondary	Secondary	Southern Metropolitan
Mount Alexander 7-12 College	Secondary	Secondary	Western Metropolitan
Dimboola Memorial Secondary College	Secondary	Secondary	Grampians
East Doncaster Secondary College	Secondary	Secondary	Eastern Metropolitan
Donald High School	Secondary	Secondary	Grampians
Doncaster Secondary College	Secondary	Secondary	Eastern Metropolitan
Drouin Secondary College	Secondary	Secondary	Gippsland
Eaglehawk Secondary College	Secondary	Secondary	Loddon Mallee
Eltham High School	Secondary	Secondary	Northern Metropolitan
Elwood College	Secondary	Secondary	Southern Metropolitan
Epping Secondary College	Secondary	Secondary	Northern Metropolitan
Euroa Secondary College	Secondary	Secondary	Hume
Fairhills High School	Secondary	Secondary	Eastern Metropolitan
Gilmore College For Girls	Secondary	Secondary	Western Metropolitan
South Gippsland Secondary College	Secondary	Secondary	Gippsland
Frankston High School	Secondary	Secondary	Southern Metropolitan
Geelong High School	Secondary	Secondary	Barwon South Western
North Geelong Secondary College	Secondary	Secondary	Barwon South Western
Gisborne Secondary College	Secondary	Secondary	Loddon Mallee
Gladstone Park Secondary College	Secondary	Secondary	Northern Metropolitan
Bundoora Secondary College	Secondary	Secondary	Northern Metropolitan
Western Port Secondary College	Secondary	Secondary	Southern Metropolitan

Healesville High School	Secondary	Secondary	Eastern Metropolitan
Heywood District Secondary College	Secondary	Secondary	Barwon South Western
Highvale Secondary College	Secondary	Secondary	Eastern Metropolitan
Hawthorn Secondary College	Secondary	Secondary	Eastern Metropolitan
Kerang Technical High School	Secondary	Secondary	Loddon Mallee
Kew High School	Secondary	Secondary	Eastern Metropolitan
Koonung Secondary College	Secondary	Secondary	Eastern Metropolitan
Koo Wee Rup Secondary College	Secondary	Secondary	Southern Metropolitan
Kyabram P-12 College	Pri/Sec	Secondary	Loddon Mallee
Kyneton Secondary College	Secondary	Secondary	Loddon Mallee
Lalor Secondary College	Secondary	Secondary	Northern Metropolitan
Lalor North Secondary College	Secondary	Secondary	Northern Metropolitan
Lilydale High School	Secondary	Secondary	Eastern Metropolitan
Lyndale Secondary College	Secondary	Secondary	Southern Metropolitan
Maffra Secondary College	Secondary	Secondary	Gippsland
Mansfield Secondary College	Secondary	Secondary	Hume
Maribyrnong Secondary College	Secondary	Secondary	Western Metropolitan
Matthew Flinders Girls Secondary College	Secondary	Secondary	Barwon South Western
Melbourne High School	Secondary	Secondary	Southern Metropolitan
Melton Secondary College	Secondary	Secondary	Western Metropolitan
Mentone Girls Secondary College	Secondary	Secondary	Southern Metropolitan
Mildura Senior College	Secondary	Secondary	Loddon Mallee
Monbulk College	Secondary	Secondary	Eastern Metropolitan
Montmorency Secondary College	Secondary	Secondary	Northern Metropolitan

Mooroolbark College	Secondary	Secondary	Eastern Metropolitan
Mooroopna Secondary College	Secondary	Secondary	Hume
Mordialloc College	Secondary	Secondary	Southern Metropolitan
Mount Beauty Secondary College	Secondary	Secondary	Hume
Mount Eliza Secondary College	Secondary	Secondary	Southern Metropolitan
Mount Waverley Secondary College	Secondary	Secondary	Eastern Metropolitan
Mckinnon Secondary College	Secondary	Secondary	Southern Metropolitan
MacRobertson Girls High School	Secondary	Secondary	Southern Metropolitan
Nathalia Secondary College	Secondary	Secondary	Hume
Neerim District Secondary College	Secondary	Secondary	Gippsland
Newcomb Secondary College	Secondary	Secondary	Barwon South Western
Northcote High School	Secondary	Secondary	Northern Metropolitan
Norwood Secondary College	Secondary	Secondary	Eastern Metropolitan
Numurkah Secondary College	Secondary	Secondary	Hume
Oberon High School	Secondary	Secondary	Barwon South Western
Orbost Secondary College	Secondary	Secondary	Gippsland
Ouyen P-12 College	Pri/Sec	Secondary	Loddon Mallee
Pakenham Secondary College	Secondary	Secondary	Southern Metropolitan
Parkdale Secondary College	Secondary	Secondary	Southern Metropolitan
Parkwood Secondary College	Secondary	Secondary	Eastern Metropolitan
Pascoe Vale Girls Secondary College	Secondary	Secondary	Northern Metropolitan
Preston Girls Secondary College	Secondary	Secondary	Northern Metropolitan

Princes Hill Secondary College	Secondary	Secondary	Northern Metropolitan
Bellarine Secondary College	Secondary	Secondary	Barwon South Western
Rainbow Secondary College	Secondary	Secondary	Grampians
Ringwood Secondary College	Secondary	Secondary	Eastern Metropolitan
Rochester Secondary College	Secondary	Secondary	Loddon Mallee
Rosebud Secondary College	Secondary	Secondary	Southern Metropolitan
Rutherglen High School	Secondary	Secondary	Hume
Scoresby Secondary College	Secondary	Secondary	Eastern Metropolitan
Shepparton High School	Secondary	Secondary	Hume
St Albans Secondary College	Secondary	Secondary	Western Metropolitan
St Arnaud Secondary College	Secondary	Secondary	Grampians
Strathmore Secondary College	Secondary	Secondary	Western Metropolitan
Sunbury College	Secondary	Secondary	Northern Metropolitan
Tallangatta Secondary College	Secondary	Secondary	Hume
Thomastown Secondary College	Secondary	Secondary	Northern Metropolitan
Trafalgar High School	Secondary	Secondary	Gippsland
University High School	Secondary	Secondary	Western Metropolitan
Roxburgh College	Secondary	Secondary	Northern Metropolitan
Upper Yarra Secondary College	Secondary	Secondary	Eastern Metropolitan
Upwey High School	Secondary	Secondary	Eastern Metropolitan
Vermont Secondary College	Secondary	Secondary	Eastern Metropolitan
Kambrya College	Secondary	Secondary	Southern Metropolitan
Wanganui Park Secondary College	Secondary	Secondary	Hume
Carrum Downs Secondary College	Secondary	Secondary	Southern Metropolitan

Wangaratta High School	Secondary	Secondary	Hume
Wantirna College	Secondary	Secondary	Eastern Metropolitan
Warracknabeal Secondary College	Secondary	Secondary	Grampians
Warrandyte High School	Secondary	Secondary	Eastern Metropolitan
Wellington Secondary College	Secondary	Secondary	Eastern Metropolitan
Werribee Secondary College	Secondary	Secondary	Western Metropolitan
Bairnsdale Secondary College	Secondary	Secondary	Gippsland
Westall Secondary College	Secondary	Secondary	Southern Metropolitan
Whealers Hill Secondary College	Secondary	Secondary	Eastern Metropolitan
Williamstown High School	Secondary	Secondary	Western Metropolitan
Wodonga Senior Secondary College	Secondary	Secondary	Hume
Yarram Secondary College	Secondary	Secondary	Gippsland
Yea High School	Secondary	Secondary	Hume
Glen Eira College	Secondary	Secondary	Southern Metropolitan
Craigieburn Secondary College	Secondary	Secondary	Northern Metropolitan
Emerald Secondary College	Secondary	Secondary	Eastern Metropolitan
Reservoir High School	Secondary	Secondary	Northern Metropolitan
Hampton Park Secondary College	Secondary	Secondary	Southern Metropolitan
Hoppers Crossing Secondary College	Secondary	Secondary	Western Metropolitan
Keilor Downs Secondary College	Secondary	Secondary	Western Metropolitan
Kurnai College	Secondary	Secondary	Gippsland
Kurunjang Secondary College	Secondary	Secondary	Western Metropolitan

Lakes Entrance Secondary College	Secondary	Secondary	Gippsland
Elisabeth Murdoch College	Secondary	Secondary	Southern Metropolitan
Sunbury Downs Secondary College	Secondary	Secondary	Northern Metropolitan
Forest Hill College	Secondary	Secondary	Eastern Metropolitan
Patterson River Secondary College	Secondary	Secondary	Southern Metropolitan
St Helena Secondary College	Secondary	Secondary	Northern Metropolitan
Stawell Secondary College	Secondary	Secondary	Grampians
Rowville Secondary College	Secondary	Secondary	Eastern Metropolitan
Sandringham College	Secondary	Secondary	Southern Metropolitan
Fitzroy High School	Secondary	Secondary	Northern Metropolitan
Ashwood Secondary College	Secondary	Secondary	Eastern Metropolitan
Mullauna Secondary College	Secondary	Secondary	Eastern Metropolitan
Diamond Valley College	Secondary	Secondary	Northern Metropolitan
Greensborough Secondary College	Secondary	Secondary	Northern Metropolitan
Ararat Community College Secondary	Secondary	Secondary	Grampians
Mill Park Secondary College	Secondary	Secondary	Northern Metropolitan
Bacchus Marsh College	Secondary	Secondary	Grampians
Taylors Lakes Secondary College	Secondary	Secondary	Western Metropolitan
Sunshine College	Secondary	Secondary	Western Metropolitan
Wallan Secondary College	Secondary	Secondary	Hume
Thornbury High School	Secondary	Secondary	Northern Metropolitan
Portland Secondary College	Secondary	Secondary	Barwon South Western
Copperfield College	Secondary	Secondary	Western Metropolitan
Bayside P-12 College	Pri/Sec	Secondary	Western Metropolitan

South Oakleigh Secondary College	Secondary	Secondary	Eastern Metropolitan
Swan Hill College	Secondary	Secondary	Loddon Mallee
Traralgon College	Secondary	Secondary	Gippsland
Mornington Secondary College	Secondary	Secondary	Southern Metropolitan
Essendon East Keilor District College	Secondary	Secondary	Western Metropolitan
Brunswick Secondary College	Secondary	Secondary	Northern Metropolitan
Glen Waverley Secondary College	Secondary	Secondary	Eastern Metropolitan
Monterey Secondary College	Secondary	Secondary	Southern Metropolitan
Benalla College	Secondary	Secondary	Hume
Warrnambool College	Secondary	Secondary	Barwon South Western
Viewbank College	Secondary	Secondary	Northern Metropolitan
Noble Park Secondary College	Secondary	Secondary	Southern Metropolitan
Yarra Hills Secondary College	Secondary	Secondary	Eastern Metropolitan
Heathmont College	Secondary	Secondary	Eastern Metropolitan
Horsham College	Secondary	Secondary	Grampians
Melbourne Girls College	Secondary	Secondary	Northern Metropolitan
Western Heights Secondary College	Secondary	Secondary	Barwon South Western
Lowanna College	Secondary	Secondary	Gippsland
Templestowe College	Secondary	Secondary	Eastern Metropolitan
Castlemaine Secondary College	Secondary	Secondary	Loddon Mallee
Warragul Regional College	Secondary	Secondary	Gippsland
Ballarat Secondary College	Secondary	Secondary	Grampians
Sale College	Secondary	Secondary	Gippsland

McClelland Secondary College	Secondary	Secondary	Southern Metropolitan
Footscray City College	Secondary	Secondary	Western Metropolitan
Lara Secondary College	Secondary	Secondary	Barwon South Western
Coburg Senior High School	Secondary	Secondary	Northern Metropolitan
Wodonga Middle Years College	Pri/Sec	Secondary	Hume
Echuca College	Secondary	Secondary	Loddon Mallee
John Monash Science School	Secondary	Secondary	Eastern Metropolitan
Dandenong High School	Secondary	Secondary	Southern Metropolitan
Hume Central Secondary College	Secondary	Secondary	Northern Metropolitan
Colac Secondary College	Secondary	Secondary	Barwon South Western
Nossal High School	Secondary	Secondary	Southern Metropolitan
Suzanne Cory High School	Secondary	Secondary	Western Metropolitan
Keysborough Secondary College	Secondary	Secondary	Southern Metropolitan
Gleneagles Secondary College	Secondary	Secondary	Southern Metropolitan
Fountain Gate Secondary College	Secondary	Secondary	Southern Metropolitan
Endeavour Hills Secondary College	Secondary	Secondary	Southern Metropolitan
Alkira Secondary College	Secondary	Secondary	Southern Metropolitan
Somerville Secondary College	Secondary	Secondary	Southern Metropolitan
Yarrawonga College P-12	Pri/Sec	Secondary	Hume
Seymour College	Pri/Sec	Secondary	Hume
Robinvale P-12 College	Pri/Sec	Secondary	Loddon Mallee
Victoria University Secondary College	Secondary	Secondary	Western Metropolitan
Swifts Creek School (Interim name)	Pri/Sec	Secondary	Gippsland

Glenroy Secondary College	Secondary	Secondary	Northern Metropolitan
John Fawkner Secondary College	Secondary	Secondary	Northern Metropolitan
William Ruthven Secondary College	Secondary	Secondary	Northern Metropolitan
Phoenix P-12 Community College	Pri/Sec	Secondary	Grampians
Northern Bay P-12 College	Pri/Sec	Secondary	Barwon South Western
Hopetoun P-12 College	Pri/Sec	Secondary	Grampians
Croydon Maroondah College (interim name)	Secondary	Secondary	Eastern Metropolitan
Port Phillip Specialist School	Special	Spec Dev	Southern Metropolitan

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