

# Primary Teachers Survey – South Australia

ACER

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 **Music Education**  
RIGHT FROM THE START

*Alberts*

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# Acknowledgements

*Music Education: Right from the Start* is a collaborative, national initiative led by Alberts I The Tony Foundation. We are driven by our collective belief in the power of music to change lives. Our initiative aims to provide quality, sequential and ongoing music education to all Australian primary school children, ensuring access and equity. We believe that music education is a fundamental right and should be an integral part of a quality education.

The initiative is a result of consultation with diverse individuals and organisations from the music industry, education, research, and philanthropy sectors. The initiative's foundational research report, *Music Education: A Sound Investment*, identified several barriers to quality music education in Australia. The report was released in October 2020 and authored by Dr Anita Collins, Dr Rachael Dwyer, and Aiden Date.

This report is the next instalment from *Music Education: Right from the Start* and Dr Anita Collins examining the barriers to all Australian primary school

children receiving a quality music education. In 2023 we released our *Fading Notes* report investigating the provision of music education in Initial Teacher Education degrees around Australia. This new survey, conducted by the Australian Council for Educational Research (ACER), complements the previous work with the aim to understand better the experiences of primary teachers on the ground in schools. We were delighted to partner with the South Australian Department for Education on this first iteration in South Australia. It is our intention to build a national picture of music education in schools over time in conjunction with relevant State and Territory education departments.

To accompany the release of these survey results, we have produced a summary report of our observations and the implications of this research which can be found here:

Collins, A. (2024) *Setting the tempo: The inside view of music education from South Australia's primary Teachers*, Music Education: Right from the Start.

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## Contributors

This report was commissioned by *Music Education: Right from the Start*. We thank the project team and Knowledge Base working group for their input into the purpose and design of the survey, and the 180 educators across South Australia who completed it.

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# Acronyms

Acronym	Description
<b>ACER</b>	Australian Council for Educational Research
<b>AMEB</b>	Australian Music Examinations Board
<b>ICSEA</b>	Index of Community Socio-Educational Advantage
<b>ITE</b>	Initial Teacher Education



# Executive summary

Alberts | The Tony Foundation is leading the collaborative national initiative *Music Education: Right from the Start*. The vision of this project is “All Australian primary school children need, and have the right to, a quality, sequential, and ongoing music education” (Alberts, 2022).

Alberts partnered with the South Australian Department for Education and the Day Family Foundation to fund the development of this survey and its delivery in South Australia. The purpose of this research is to design, develop and administer a survey instrument to provide an up-to-date picture of the key characteristics of primary teachers in the delivery of music learning.

The *Best Practice in Music Education* (Collins et al., 2019) identified eight factors that are core components of quality that have been shown to support music development and cognitive enhancement. These findings formed the conceptual model for the survey design so that evidence could be gathered to understand the picture of music learning in primary schools.

The questionnaire was distributed to South Australian Government primary school teachers. The final responder data contained 180 responses, mostly from primary school teachers, the target audience, with the remainder from combined and specialist school teachers, early learning centre educators, or government staff. Respondents come from a range of socio-economic areas, and city, regional and remote locations.

Survey respondents were mostly full-time, female, experienced teachers (more than 10 years), that teach across the primary age range. The survey respondents are either generalist classroom teachers or music specialists and this highly experienced and specialist respondent sample needs to be noted when interpreting the findings. This respondent group also described themselves as musical or ‘know a bit about music and have some skills’ which increases the likelihood that these findings are from people interested in music and music education.

School facilities as reported by the survey respondents varied with most educators teaching music in an available classroom. Almost two-thirds agreed or strongly agreed that the school has most instruments in good working order.

So how did the findings link to best practice as identified in the *Best Practice in Music Education* report. The eight factors identified as core components of quality that have been shown to support music development and cognitive enhancement are evidenced by the survey responses as follows.



## 1. Start early

Four-fifths of respondents said that music is taught to all year levels within their school.



## 2. Recognise that all children are musical

A theme identified in the respondents’ definitions of ‘being musical’ was around **inclusivity** and **collaboration**. The respondents suggested that being musical is an inclusive concept that can be embraced by people of all skills and backgrounds.

When asked about school community members perceptions of the effects of learning music, respondents particularly identified students as having a positive emotional response to music lessons.



## 3. Commit to quality music education

Over half the respondents said that support available for music education was through *budget set aside for musical activities* and the *provision of appropriate musical equipment*.

Just over half of respondents *strongly disagreed* that *they do not see music as a core activity in the national curriculum*.

Respondents were asked how important music is to students’ educational experience. The majority (nearly three-quarters) felt it was *very important* with a further quarter agreeing it was *important*.



Nearly all respondents either *strongly agreed* or *agreed* that music education improves cognitive connectivity and efficiency, improves learning capacity, improves social skills and personal wellbeing, supports reading and numeracy skills, decreases stress and anxiety, improves self-regulation, and increases attention stamina and focus.



#### 4. Learn a complex musical instrument

Instrumental music programmes and choral and vocal music programmes were reported as being provided in most respondent's schools. Two-thirds of respondents said that students are also involved in instrumental tuition or performance in their schools.



#### 5. Learn music (classroom and/or instrument) over a long period of time

Just under two-thirds of respondents said that they teach music to their class on a regular basis.



#### 6. Maintain a high level of engagement (age appropriate level of 30 minutes to 7 hours per week during the academic year)

Over half of respondents said that music education classes were offered *all year, one day a week*, and for *up to one hour*. At least two-thirds of respondents said that music education classes were offered to *all class participants*.



#### 7. Support high levels of teacher expertise

The majority of respondents felt there was not enough time devoted to music in their ITE course to teach up to the year 6 curriculum. More content around *integrating music* and *developing resources* was requested by most respondents.

Almost half said there was *professional learning for teachers* at their school. Most responding teachers accessed professional learning focusing on music during their teaching career. Half of respondents agree or almost one-fifth *strongly agree* that they have access to *high quality music professional learning*.

Three-quarters of respondents would like to receive further *music professional development sessions*.

One third said there was a specialist music teacher in their school.



#### 8. Utilise teaching pedagogy that is active, formal and structured.

In professional development, around two-thirds had covered improvement in my *ability to embed music learning into my everyday teaching practice* or *how to plan sequential music learning experiences for students*, and over half had learnt *how to source high quality music learning resources* or *how to integrate music learning into other subject areas*. Just over half of respondents said they *build on skills and knowledge developed in previous year* when teaching music in their classes.

The majority of respondents said they *integrate music into other curriculum areas*. Slightly fewer said they *link music with other subjects in their teaching*.

Over two-thirds of respondents said that the *assessment of music was part of the formal assessment programme* of their school.

The most commonly used specific approaches to music education were *Orff* and *Kodály*.

As noted previously, the survey sample had both music specialists and self-identified 'musical' respondents, and both these groups were more likely to be positive about music education than their comparison groups. However, nearly all respondents believed there are many benefits of music education, whether or not 'musical' themselves.



# 1

## Introduction





Alberts | The Tony Foundation is leading the collaborative national initiative *Music Education: Right from the Start*. The vision of this project is “All Australian primary school children need, and have the right to, a quality, sequential, and ongoing music education”

(Alberts, 2022). *Music Education: Right from the Start* was launched on 12 September 2022 and received positive media attention from key arts publications (Briggs, 2022; Phillips, 2022; Rob, 2022).

Alberts partnered with the South Australian Department for Education and the Day Family Foundation to fund the development of this survey and its delivery in South Australia.

In 2019, The Tony Foundation commissioned a report led by Dr Anita Collins of a comprehensive review of music education in Australia to (Collins et al., 2019, p.5):

- Understand the current state-of-play
- Gather evidence
- Identify barriers in the current system which prevent it from achieving the desired outcomes.

The *Best Practice in Music Education* (Collins et al., 2019) identified eight factors that are core components of quality that have been shown to support music development and cognitive enhancement.

1. Start early
2. Recognise that all children are musical
3. Commit to quality music education
4. Learn a complex musical instrument
5. Learn music (classroom and/or instrument) over a long period of time
6. Maintain a high level of engagement (age appropriate level of 30 minutes to 7 hours per week during the academic year)
7. Support high levels of teacher expertise
8. Utilise teaching pedagogy that is active, formal and structured.

These findings formed the conceptual model for the survey design so that evidence could be gathered to understand the picture of music learning in primary schools.

## 1.1 Purpose

The purpose of this research is to design, develop and administer a survey instrument to provide an up-to-date picture of the key characteristics of primary teachers in the delivery of music learning. The research canvassed the following key characteristics of those primary teachers surveyed:

1. General information: teaching experience; casual/full-time; generalist classroom teacher or music specialist; school (public/non-govt; urban/rural)
2. Initial training: institution; course; preparation to teach music
3. Professional learning: level of PL annually; specific music learning; level of access (sufficient; wants more...)
4. Music learning delivered: nature; frequency (daily, weekly); duration (hours)
5. Perceived benefits of music
6. Student responsiveness

The survey has been administered initially in South Australia to develop a picture of the delivery of music learning by primary school teachers there. The intent is to continue gathering information using this survey more broadly across Australia so that a robust picture of the national state-of-play can be formed.



# 2

## Survey approach



## 2.1 Survey design

A literature scan (see Appendix 1) reviewed literature that included teacher surveys on non-specialist primary school teacher experiences of teaching music. This provided a measurement framework from which a shortlist of questionnaire items was produced that matched the purpose of the questionnaire. The draft questionnaire was then revised in conjunction with Alberts Tony Foundation and considered the following questionnaire design guidelines (Oppenheim, 2000):

1. Avoid using negations (i.e., “no”, “not”) to reduce cognitive processing
2. Use wordings and terms that are more concrete and less abstract
3. Avoid double-barrelled questions (i.e., those involving more than one concept)
4. Put frequency of behaviour in response options, not in questions
5. Avoid questions that (could) require recollection of details further than a week into the past
6. Consider relevance of “don’t know” and “not applicable” response options
7. Use simple words, avoid acronyms, abbreviations, jargon and technical terms.

Even with those considerations, during the design stage cognitive piloting of the revised questionnaires with teachers from South Australian schools was considered essential (Willis, 2004). The cognitive piloting led to very few amendments, and the process allowed a robust version of the questionnaire to be developed (see Appendix 2).

## 2.2 Survey administration

This survey administration was firstly approved by ACER’s fully NHMRC-registered HREC<sup>1</sup>. Following this approval, research permission was sought from the South Australian Department for Education (the Department) to administer the survey in SA Government primary schools.

There were 781 schools in South Australia in 2023, of these 644 were primary and combined schools (ACARA, 2023). Within this group of schools, 436 are government schools (ACARA, 2023). The aim was to have as many primary school teachers as possible complete the questionnaire with a target number of 200 teachers. The team at ACER worked with the Department to distribute the questionnaire to as many schools as possible.

The original method proposed was that the Department would administer the survey directly to primary school teachers via email and their EdPass Portal, however, due to the ongoing impact of COVID and school workforce shortages continuing to disrupt teaching and learning in schools, this approach was not authorised by the senior team at the Department.

As the ACER team had not applied for research permission to contact schools directly, which in the current circumstances would probably have been refused, a different administration approach had to be taken.

1 Human Research Ethics Committees (HRECs) that are registered with the National Health and Medical Research Council (NHMRC) declare that they meet the requirements of the National Statement on Ethical Conduct in Human Research.



The Music Education Strategy team at the Department invited teachers to complete the questionnaire through their regular newsletter, the ACER team distributed the questionnaire link through social media and networks, and the Alberts | Tony Foundation team also used social media and network channels to promote questionnaire completion. This approach resulted in 397 teachers starting the questionnaire online. The data was then cleaned to remove partial responses without enough information to inform the research, and the removal of any response from outside South Australia, the creep of responses from outside the target region was probably due to social media and network advertising. The final cleaning of the 199 responses remaining involved checking that all the responders were from Government primary schools, or attached to those schools, or early learning centres in South Australia. This then gave a final response sample of 180.

As the approach taken to gathering responses was not a random sample as originally planned, this will have increased the likelihood of a biased sample of respondents towards those teachers with an interest in music and music education. As such, the responses need to be interpreted with this in mind. Further administration of this survey should aim to collect responses from a more representative sample of the general primary school teaching population where possible.



# 3

## Survey findings



The following section outlines the findings from the respondents. This starts with a description of the schools or centres each respondent works at and the demographics of the respondents. Results from each section of the survey are then reported as descriptive analysis and trend data where appropriate.

## 3.1 Respondent characteristics

Respondents to the survey mostly came from primary schools (83%), the target audience, with the remainder from combined and specialist schools, early learning centres (ECE), or government staff. Although schools or ECE are mostly located in major cities there are a spread of respondents from regional and remote areas. Respondents also come from a range of socio-economic areas: 42% low, and 37% mid, see Table 1. This is a good range of respondents in terms of these characteristics.

Table 1: Respondent institution characteristics

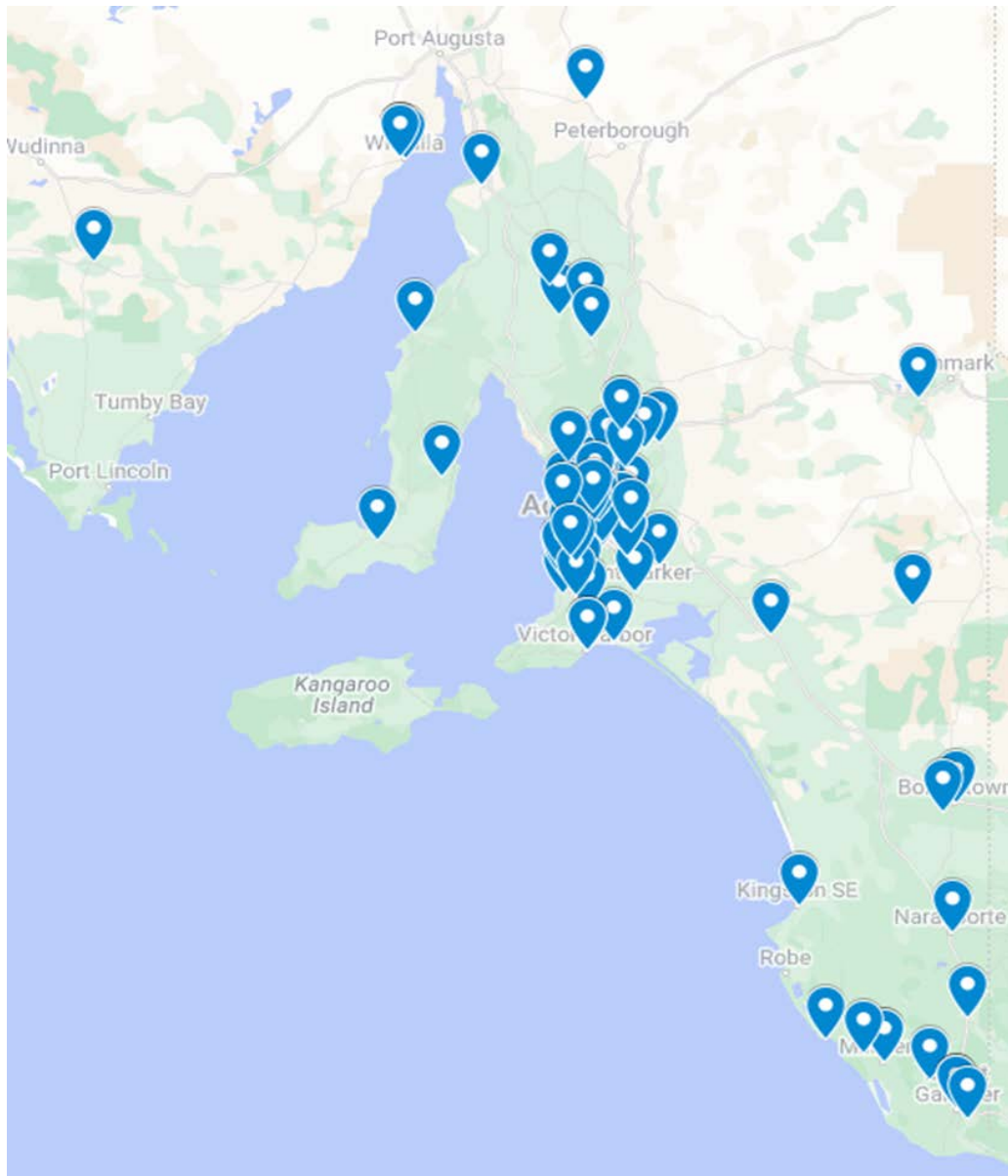
		Number of teacher respondents	Percentage of surveyed universities
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>School type</b>	Primary	150	83%
	Combined	16	9%
	Specialist	1	1%
	Other	13	7%
<b>School location</b>	Major Cities	119	66%
	Inner Regional	23	13%
	Outer Regional	29	16%
	Remote	4	2%
	Unknown	5	3%
<b>ICSEA group*</b>	Low	76	42%
	Mid	67	37%
	High	24	13%
	Unknown	13	7%

\* High Index of Community Socio-Educational Advantage (ICSEA) 1101 or above; Mid 1001 to 1100, Low ICSEA 1000 or below

The variety of location is seen in the regional distribution of respondents, see Figure 1 and Table 2. It is clear that there are clusters of respondents from the main population centres in South Australia, but no respondents from any area north of Port Augusta.



Figure 1: Map of respondent school and centre locations



The respondent locations were grouped into a region variable, see Table 2, to allow for analysis by region for this report. This was of particular interest given the regional focus of various professional learning opportunities, such as the Song Room’s Transformational Learning through Creativity program available to schools in the Mount Gambier region. The few significantly different results by region were confounded by the respondents being music specialists, that is, it is likely the differences were because of the respondent type, not because of the location. The only different result was that respondents from Mount Gambier (none were music specialists) were more likely to have accessed professional learning focusing on music since they began teaching, which again is likely because of the availability of professional learning in that area (e.g. The Song Room).

Table 2: Respondent institution regions

	Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>	<b>180</b>	<b>100%</b>
<b>Region</b>		
Adelaide	26	14%
Adelaide Hills	17	9%
Barossa	6	3%
Dernancourt	8	4%
East SA	6	3%
Eyre & Yorke Peninsulas	10	6%
McLaren Vale	7	4%
Mid North	6	3%
Morphett Vale	11	6%
Mount Barker	6	3%
Mount Gambier	11	6%
Port Adelaide	14	8%
Prospect	8	4%
Salisbury	26	14%
South Western Adelaide	5	3%
Victor Harbor	7	4%
Other	5	3%
Unknown	1	1%

Table 3 shows that the survey respondents were mostly full-time (56%), female (87%), experienced teachers (more than 10 years, 79%), that teach across the primary age range (40%+). The survey respondents are either generalist classroom teachers (58%) or music specialists (49%)<sup>2</sup>, and described themselves as musical (41%) or ‘know a bit about music and have some skills’ (42%). These figures are similar to the South Australian Department for Education workforce characteristics. Almost half (48%) of the workforce are aged forty- five years and over, which aligns with the experience level of the sample with the assumption that most started teaching in their 20s.

This highly experienced (42% more than 20 years teaching experience) and specialist respondent sample (either music specialists or ‘musical’) needs to be noted when interpreting the findings. The respondents are likely to be more interested in music education than a more generalist group.

The variables employment status, whether the respondent was a music specialist, teaching experience, and whether the respondent described themselves as musical are used for further analysis in the following sections. Results are reported only if there was a significant difference between the groups. There were no significant differences by employment status.

<sup>2</sup> Respondents could tick both generalist classroom teacher and music specialist.





Table 3: Respondent characteristics

		Number of teacher respondents	Percentage of teacher respondents	Percentage of SA teaching workforce <sup>3</sup>
<b>Total sample</b>		<b>180</b>	<b>100%</b>	
<b>Gender</b>	Female	156	87%	77%
	Male	19	11%	23%
	Other/Prefer not to say	5	3%	
<b>Employment status</b>	Full-time	100	56%	48%
	Part-time	75	42%	52%
	Casual	4	2%	
<b>Job role*</b>	Generalist classroom teacher	103	58%	76%
	Music specialist	87	49%	
	Learning assistant/integration aide	1	1%	
	No response	1	1%	
<b>Year levels taught*</b>	All year levels	72	40%	
	None	2	1%	
	R/F/K/P	58	32%	
	1	44	25%	
	2	39	22%	
	3	36	20%	
	4	30	17%	
	5	34	19%	
	6	29	16%	
No response	1	1%		
<b>Years teaching experience<sup>4</sup></b>	Less than one year	3	2%	13%
	1 to 5 years	21	11%	
	6 to 10 years	13	7%	-
	11 to 15 years	38	21%	28%
	16 to 20 years	29	16%	
	More than 20 years	75	42%	58%
	No response	1	1%	
<b>I would describe myself as:</b>	Not musical	30	17%	
	Know a bit about music and have some skills	76	42%	
	Musical	73	41%	
	No response	1	1%	

\*Percentages may not sum to 100 as respondents could choose more than one option

<sup>3</sup> Department for Education workforce profile data 2023.

<sup>4</sup> Comparison data for all SA teachers including secondary teachers from the 2022 Australian Teacher Workforce Data initiative.



## 3.2 School facilities

School facilities as reported by the survey respondents varied with most (61%) educators teaching music in an available classroom, see Table 4. Almost two-thirds (64%) *agreed* or *strongly agreed* that the school has most instruments in good working order. Over half the respondents said that support available for music education was through *budget set aside for musical activities* and the provision of *appropriate musical equipment*. Almost half (49%) also said there was *professional (music) learning for teachers*.

Table 4: School facilities

		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>Where is the music programme taught?*</b>	Available classroom	95	61%
	Purpose-built/modified rooms	36	23%
	Purpose-built building	13	8%
	School hall	11	7%
	Outside area	9	6%
	Outside area	0	0%
	Facilities off-campus	28	16%
	Don't know/no response	31	17%
	Other	9	5%
<b>Most of our instruments are in good working order</b>	Strongly disagree	21	12%
	Disagree	93	52%
	Agree	22	12%
	Strongly agree	35	19%
	Don't know/no response	97	60%
<b>What support is available for music education at this school?*</b>	Budget set aside for music activities	97	60%
	Appropriate musical equipment	87	53%
	Professional learning for teachers	79	49%
	Available musical expertise	68	42%
	Curriculum support materials	61	37%
	School community that values music education	61	37%
	Resources, e.g. sheet music	46	28%
	Music specific technologies	22	14%
	Purpose-built music facilities	21	13%
	Sound proofing	10	6%
	No support is available/no response	34	19%
	Other	28	16%

\*Percentages may not sum to 100 as respondents could choose more than one option



As stated before, two-thirds (64%) agreed or strongly agreed that their school had most instruments in good working order. Table 5 shows the number of instruments available to support learning in wind, brass, percussion, string and 'other' categories. Percussion was the most available instrument group with 40% of respondents reporting that 1-10 different instruments are available.

Table 5: What instruments does your school have to support learning? (n=180)

Percentage of teacher respondents	Wind	Brass	Percussion	String	Other classroom instruments
<b>None</b>	26%	51%	7%	29%	17%
<b>1-5 different instruments</b>	34%	17%	24%	38%	29%
<b>6-10 different instruments</b>	4%	2%	16%	2%	9%
<b>11-15 different instruments</b>	4%	0%	12%	1%	3%
<b>16-20 different instruments</b>	1%	1%	7%	1%	0%
<b>More than 20 different instruments</b>	5%	0%	18%	4%	8%
<b>Don't know/no response</b>	27%	29%	17%	26%	34%

### 3.3 Initial teacher education

The majority (75%) of the respondents to the survey completed their initial teacher education at a South Australian institution. The most common institution reported was UniSA (31%), then SA College of Advanced Education (19%), Flinders University (18%), and finally University of Adelaide (7%). Eleven percent studied at other institutions in Australia and 4 percent had studied overseas. Eight percent did not respond. Almost half of the respondents (47%) had completed an undergraduate course and just over half (52%) said that compulsory music education content was taught as a component of a generic arts subject, see Table 6.

Given that 42% of the respondents had been teaching for more than 20 years it should be noted that initial teacher education (ITE) has changed markedly in the last 30-40 years starting with the Dawkins reforms (Dawkins, 1987, 1988) and this will have influenced the choice and type of ITE available at different times.

Over two-fifths of respondents (43%-49%) said that *music fundamentals*, *learning how to teach music*, and *how to integrate music across the curriculum* were taught as content in their ITE courses. Seventeen percent of respondents said that there was no music education content in their ITE course, and 44% said there was between 1 and 9 hours over the whole ITE course. Unsurprisingly after stating such low hours of music content in their ITE courses, 78% of respondents felt there was not enough time devoted to music in their ITE course to teach up to the year 6 curriculum. However, those respondents who said they were musical were slightly more likely to say that there was enough time devoted to music in their ITE course.



Table 6: Initial teacher education music content

		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>What course did you undertake for your ITE education?</b>	Diploma	46	26%
	Undergraduate	84	47%
	Postgraduate	48	27%
	No response	2	1%
<b>Was compulsory music education content taught as:</b>	A discrete subject	38	21%
	A component of a generic arts/creative arts/integrated arts subject	93	52%
	Within an integrated curriculum subject in your ITE	17	9%
	It was not taught	32	18%
<b>What music content was covered in your ITE course?*</b>	Music fundamentals	62	43%
	Learning how to teach music	66	46%
	How to integrate music across the curriculum	70	49%
	No response	36	20%
<b>How many hours throughout your ITE course was devoted to music education?*</b>	None	30	17%
	1-4	35	19%
	5-9	45	25%
	10-19	25	14%
	20-30	12	7%
	31-40	5	3%
	More than 40	22	12%
	No response	6	3%
<b>Do you feel there was enough time devoted to music in your ITE course to teach up to the year 6 curriculum?</b>	Yes	35	19%
	No	141	78%
	No response	4	2%

\*Percentages may not sum to 100 as respondents could choose more than one option

When asked what the most useful aspects of the music education content in their ITE course was, 38% said ‘none’, see Table 7. Thirty-five percent of respondents said that *learning how to teach music* and *listening activities for children* were the most useful aspects of the music education content in their ITE course. More content around *integrating music* and *developing resources* was requested by 78% and 69% of respondents respectively. The majority (88%) of respondents said they *listen to music* for their own pleasure. Respondents were more likely to say they *sang* (48%) or *played an instrument* (48%) alone than *singing with a group or choir* (18%) or *playing with a group or band or orchestra* (13%).



Table 7: Initial teacher education music experience

		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>What were the most useful aspects of the music education content in your ITE course?*</b>	Learning how to teach music	58	35%
	Listening activities for children	58	35%
	Using and developing resources/resource folder	55	33%
	How to teach singing	23	14%
	How to teach using an instrument	19	11%
	How to teach music composition	10	6%
	None	63	38%
	No response	12	7%
<b>What else would you have liked to have addressed in music in your ITE course?*</b>	Integrating music	130	78%
	Developing resources	115	69%
	Putting on a school performance	91	55%
	Music therapy	89	53%
	Learning to read music	71	43%
	Learning to play a musical instrument	69	41%
	No response	13	7%
<b>Do you participate in any musical activities for your own pleasure?*</b>	None	10	6%
	Listen to music	158	88%
	Sing	85	48%
	Play an instrument	85	48%
	Sing with a group or choir	33	18%
	Play with a group or band or orchestra	23	13%
	No response	1	1%

\*Percentages may not sum to 100 as respondents could choose more than one option

When asked if the respondents had completed any other musical training in addition to what was included in their ITE course, 131 (73%) said they had. Twenty-one of the respondents saying yes had studied music at undergraduate or higher levels, 36 had Kodály or Orff certificates, and 27 mentioned other professional development opportunities, including through the Department’s Music Education Strategy and The Song Room. Other responses mentioned various instrument and vocal training through their own schooling and private lessons.

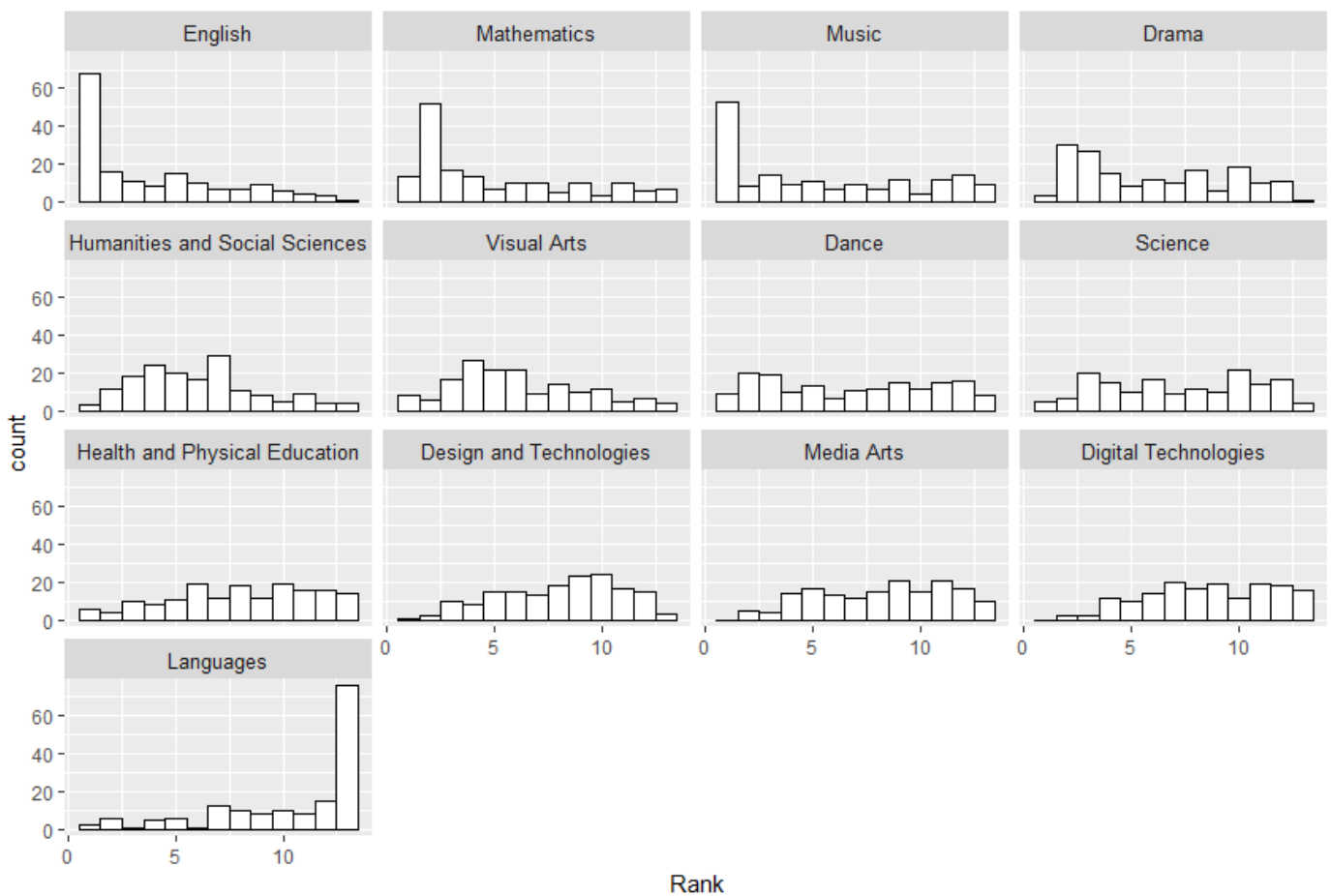


### 3.4

## Music teaching confidence and professional learning

Most responding teachers (65%) are happy to teach all the curriculum subjects, though music specialists or those who said they were musical were less confident than other teachers. When asked to rank a range of Australian Curriculum subjects (ACARA, 2022) according to how confident they feel about teaching them, the respondents ranked English, mathematics and music as their most confident subjects, and languages as their least confident to teach subject. Figure 2 shows the ranking distribution for each of the 13 subjects ordered from most confident to least confident to teach.

Figure 2: Subjects ranked by confidence to teach



Music specialists ranked teaching music more confidently than other teachers. The more experienced the respondent the higher they ranked their confidence to teach English. Those respondents who said they were not musical were far less confident to teach dance, drama, media arts or music.

Most responding teachers (80%) accessed professional learning focusing on music during their teaching career, see Table 8. Of the 144 who had accessed professional learning, 79% had done so to *improve my own music skills*, around two-thirds had covered *improvement in my ability to embed music learning into my everyday teaching practice* (69%) or *how to plan sequential music learning experiences for students* (63%), and over half had learnt *how to source high quality music learning resources* (59%) or *how to integrate music learning into other subject areas* (51%). Those respondents who said they were musical were far more likely to have accessed professional learning focusing on music.



Table 8: Professional learning focusing on music

		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>Have you accessed any professional learning focusing on music since you began teaching?</b>	Yes	144	80%
	No	36	20%
<b>What areas of professional learning did you cover? (n=144)*</b>	Improving my own music skills	114	79%
	Improvement in my ability to embed music learning into my everyday teaching practice	100	69%
	How to plan sequential music learning experiences for students	91	63%
	How to source high quality music learning resources	85	59%
	How to integrate music learning into other subject areas	74	51%
	How to assess music learning	63	44%
	How to differentiate music learning experiences for students with individual learning needs	56	39%
	How to teach creative and critical thinking through music	42	29%
	How to embed music learning into whole school culture	41	29%
	How to build inter-school connections through music education	25	17%
<b>Who provides you with in-school professional learning and support for teaching music?*</b>	Music professional association	70	42%
	Support network of music educators	67	41%
	Professional learning provided by my system/sector	43	26%
	Expert mentor/s	41	25%
	Don't know/Nobody	48	29%
	No response	15	8%
<b>I have access to high quality music professional learning</b>	Strongly disagree	21	12%
	Disagree	35	19%
	Agree	91	51%
	Strongly agree	31	17%
	No response	2	1%
<b>What kind of support in music, if any, would you like to receive?*</b>	I don't need further support	25	15%
	Music PD sessions	129	76%
	In-class support by music specialist	68	40%
	In-class training from tape/video/radio lessons	31	18%
	Personal training at home/own time	24	14%
	Collaboration/peer observation	6	4%
	No response	11	6%

\*Percentages may not sum to 100 as respondents could choose more than one option



Music professional organisations (42%) and a support network of music educators (41%) provided in-school professional learning for teaching music. Respondents agree (51%) or strongly agree (17%) that they *have access to high quality music professional learning*, see Table 8. Respondents who said they were musical were more likely to strongly agree that they have that access compared to those who don't class themselves as musical.

Fifteen percent of the respondents said they did not need further support in music. However, three-quarters of respondents (76%) would like to receive further *music professional development sessions*.

As shown in Table 9, respondents strongly disagreed (61%) that *musical activity does not make teaching more enjoyable*, and also strongly disagreed (58%) that *they do not see music as a core activity in the national curriculum*. Those respondents who said they were musical or were a music specialist were more likely to strongly disagree with both statements compared with other groups.

Table 9: Perceptions about music and teaching

		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>Musical activity does not make teaching more enjoyable</b>	Strongly disagree	110	61%
	Disagree	45	25%
	Agree	9	5%
	Strongly agree	14	8%
	No response	2	1%
<b>I do not see music as a core activity in the national curriculum</b>	Strongly disagree	104	58%
	Disagree	48	27%
	Agree	18	10%
	Strongly agree	5	3%
	No response	5	3%



## 3.5

### Music education in your school

Two-thirds of respondents (67%) said that music education was part of *classroom-based arts experiences and activities (music integrated with arts)* in their school and 63% said that it was provided as *classroom-based music experiences and activities*, see Table 10. *Instrumental music programmes* (59%) and *choral and vocal music programmes* (56%) were also provided in respondent's schools.

Table 10: Music education in your school

		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>In what form(s) is music education provided at your school?*</b>	Classroom-based arts experiences and activities	116	67%
	Classroom-based music experiences and activities	110	63%
	Instrumental music programmes	103	59%
	Choral and vocal music programmes	97	56%
	Classroom-based music/arts across the curriculum experience and activities	39	22%
	External organisation or provider	33	19%
	No response	6	3%

\*Percentages may not sum to 100 as respondents could choose more than one option

Over half of respondents said that music education classes were offered *all year* (56%), *one day a week* (69%), and *up to one hour* (70%), representing 44 schools or ECEs. This is at the minimum end of the recommended range of 30 minutes to 7 hours per week during the academic year. At least 66% of respondents said that music education classes were offered to *all class participants* (73%) and *within-class time* (68%). 82% of respondents said that music is taught to *all year levels* within their school, see Tables 11 and 12 for full details.



Table 11: Frequency and duration of music education in your school

		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>We have music education classes:</b>	All year	101	56%
	Three terms	6	3%
	Two terms	35	19%
	One term	18	10%
	Less than one term	13	7%
	No response	7	4%
<b>Our music education classes are:</b>	Every day	13	7%
	Four days a week	6	3%
	Three days a week	6	3%
	Two days a week	21	12%
	One day a week	125	69%
	No response	9	5%
<b>Our music education classes span the following amount of time per week:</b>	Up to 1 hour	126	70%
	1 to 2 hours	36	20%
	2 to 3 hours	5	3%
	3 to 4 hours	1	1%
	4 to 5 hours	1	1%
	More than 5 hours	1	1%
	No response	10	6%



Table 12: Participants in music education in your school

		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>Music education classes are:*</b>	All class participants	128	73%
	Within-class time	119	68%
	Withdraw selected students from class	62	35%
	Within school break times	19	11%
	Block scheduled	15	9%
	After hours	10	6%
	No response	5	3%
<b>Which year level/s are taught music in your school?*</b>	All year levels	139	82%
	None	2	1%
	Kindergarten/Reception/Prep	0	0%
	Year 1	11	7%
	Year 2	11	7%
	Year 3	15	9%
	Year 4	13	8%
	Year 5	11	7%
	Year 6	9	5%
	Don't know	10	6%
No response	11	6%	

\*Percentages may not sum to 100 as respondents could choose more than one option

Two-thirds of respondents (67%) said that students are also involved in instrumental tuition or performance in their schools, see Table 13.

Table 13: Other music education in your school

		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>How else do students study music in your school?*</b>	Students involved in instrumental tuition or performance	107	67%
	Students involved in vocal tuition or performance	50	31%
	Students electing to study music	36	23%
	Students in a gifted and/or talented programme	2	1%
	Does not apply	43	27%
	No response	20	11%

\*Percentages may not sum to 100 as respondents could choose more than one option



Just over half of respondents said that they taught music in their school (53%). Thirty-five percent said there was a specialist music teacher in their school, see Table 14. Those respondents who said they were musical or were a music specialist were more likely to say that they taught music in their school compared with other groups.

Most respondents (88%) said their school did not collaborate with other nearby schools to provide its music program.

Table 14: Music teacher and collaboration in your school

		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>Who teaches classroom music at your school?*</b>	I teach music at this school	92	53%
	Our school's specialist classroom music teacher	62	35%
	Classroom teachers	42	24%
	Teacher interested in music	27	15%
	Visiting specialist teacher	22	13%
	External organisation/provider	20	11%
	Parents	0	0%
	No response	5	3%
<b>Does your school collaborate with other nearby schools to provide its music program?</b>	Yes	20	11%
	No	159	88%
	No response	1	1%

\*Percentages may not sum to 100 as respondents could choose more than one option

When asked how having a specialist classroom music teacher in their school impacted whether they do or do not teach music, respondents suggested that it means they don't need to teach it in their classrooms as it's already being taught which frees up their time for other curriculum areas. Other respondents added that it also ensures that the curriculum is taught well and that all students access music.

"Yes, generally I know the specialist music teacher provides adequate music and then I try to find time for the other Arts subjects."

"The specialist teacher ensures it gets taught well and in-depth"

"A specialist teacher delivering music education means that every child accesses this part of the curriculum."

Collaboration with other nearby schools was described as either joint choir activities or sharing of instrumental teachers.

"Combined choir rehearsals and concerts"

"We share our instrumental music teacher across 3 local schools."



## 3.6

### Nature of your music teaching

Just under two-thirds of respondents (63%) said that they teach music to their class on a regular basis, see Table 15. Those respondents who said they were musical or were a music specialist were more likely to say that they taught music to their class on a regular basis compared with other groups. Most respondents said they teach *singing* (81%), *listening to music* (78%) and *responding to music through movement/dance* (78%). Similar proportions of respondents said yes (42%) or no (55%) to whether they were *happier using a pre-recorded music lesson than leading a music lesson*. Nearly all respondents (97%) said they *focus on whole class activities*. Sixty-six percent said they *involved students with special needs*, 54% said they *build on skills and knowledge developed in previous year*, and 52% said they *use technologies* in their teaching of music.

Table 15: Your music teaching

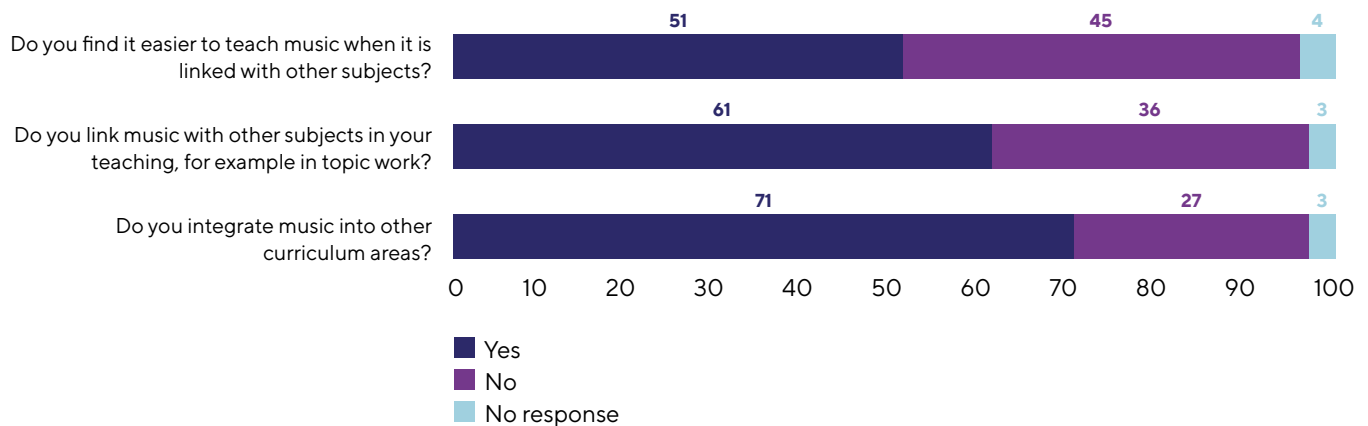
		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>Do you teach music to your class on a regular basis?</b>	Yes	114	63%
	No	62	34%
	No response	4	2%
<b>What kind of music activities do you teach?*</b>	Singing	140	81%
	Listening to music	137	78%
	Responding to music through movement/dance	137	78%
	Playing musical instruments	112	64%
	Composing music	84	48%
	I have not taught music before	16	9%
	No response	6	3%
<b>Are you happier using a pre-recorded music lesson than leading a music lesson?</b>	Yes	75	42%
	No	99	55%
	No response	6	3%
<b>In your teaching of music (whether taught by you or a recorded lesson) do you...?*</b>	Focus on whole class activities	164	97%
	Involve students with special needs	111	66%
	Build on skills and knowledge developed in previous year	91	54%
	Use technologies	87	52%
	Integrate theoretical and practical aspects of music	78	46%
	Focus on instrumental music	27	16%
	Focus on students with interest in music	25	15%
	Focus on students with talent in music	12	7%
	Focus on high achieving students	8	5%
	No response	11	6%

\*Percentages may not sum to 100 as respondents could choose more than one option



The majority of respondents (71%) said they *integrate music into other curriculum areas*, see Figure 3. Slightly fewer (61%) said they *link music with other subjects in their teaching*, and half (51%) said they found it *easier to teach music when it is linked to other subjects*. Those respondents who said they were musical or were a music specialist were more likely to *disagree* that they found it *easier to teach music when it is linked to other subjects* compared with other groups. Whereas more experienced teachers (more than 20 years) were more likely to *agree* that they found it *easier to teach music when it is linked to other subjects*.

Figure 3: Linking and integration of music teaching



When asked what circumstances would allow you to teach more music to your class, most respondents (72%) said *more time*. Over half also mentioned *access to resources* (61%) or *expertise/training* (58%) as other enablers to teach more music, see Table 16.

Over two-thirds of respondents (70%) said that the assessment of music was *part of the formal assessment programme* of their school. Another 22% said that *music was not assessed* at their school. These 36 respondents were asked why music was not assessed and all who replied said that *students do music for pleasure*, see Table 16.

Just over half (57%) of respondents said that they did not use a specific approach to teaching music. For those that did use a specific approach, *Orff* was used by 36% and *Kodály* by 24%. A couple of respondents commented that they use the *Dalcroze* method or the *Charanga* approach.



Table 16: Approach to and assessment of music teaching

		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>What circumstances would allow you to teach more music to your class?*</b>	More time	120	72%
	Access to resources	102	61%
	Expertise/training	96	58%
	Space	54	33%
	No response	14	8%
<b>What form does assessment of music take in your class?*</b>	Part of the formal assessment programme (on a par with all other curriculum areas)	115	70%
	Part of the informal assessment programme	37	22%
	External music body assessment (AMEB)	2	1%
	Other external examination provider	2	1%
	Music is not assessed	36	22%
	No response	15	8%
<b>What is the reason that music is not assessed? (n=36)*</b>	Students do music for pleasure	14	100%
	Music is difficult to assess	1	7%
	No response	22	61%
<b>Do you use a specific approach to teaching music?*</b>	No	98	57%
	Orff	62	36%
	Kodály	41	24%
	Suzuki	0	0%
	No response	8	4%

\*Percentages may not sum to 100 as respondents could choose more than one option



## 3.7

### Perceived benefits of music

Respondents were asked how important music is to students' educational experience, see Table 17. The majority (71%) felt it was *very important* with a further 26% agreeing it was *important*. Unsurprisingly, those respondents who said they were musical or were a music specialist were more likely to *strongly agree* with the importance of music education.

Table 17: Importance of music education

		Number of teacher respondents	Percentage of teacher respondents
<b>Total sample</b>		<b>180</b>	<b>100%</b>
<b>How important is music to students' educational experience?</b>	Not important	3	2%
	A little important	3	2%
	Important	46	26%
	Very important	128	71%

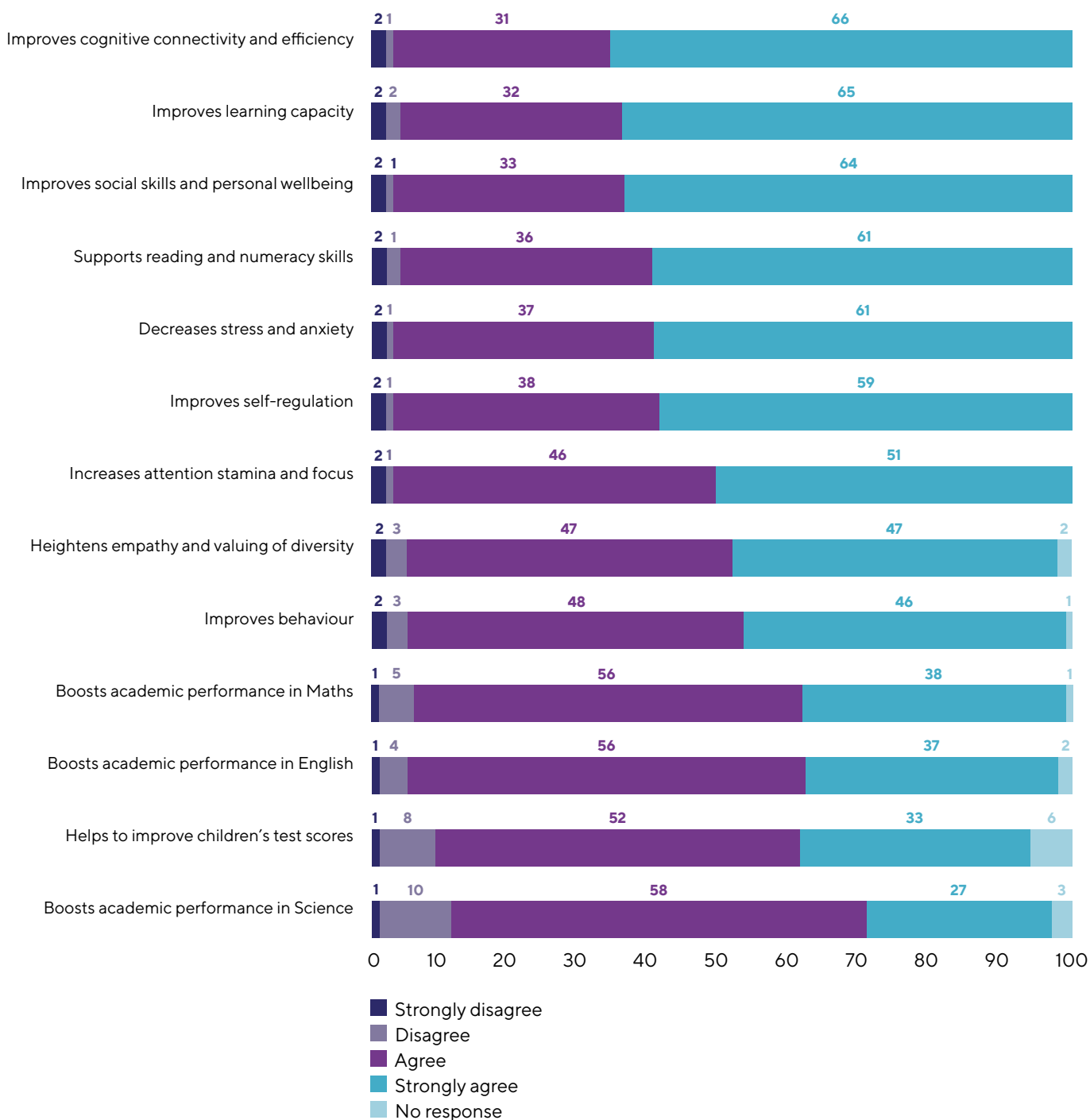
As shown in Figure 4, respondents agreed that there are many benefits of music education. Nearly all respondents (97%) either *strongly agreed* or *agreed* that music education *improves cognitive connectivity and efficiency, improves learning capacity, improves social skills and personal wellbeing, supports reading and numeracy skills, decreases stress and anxiety, improves self-regulation, and increases attention stamina and focus*. All other statements were also strongly supported, with the largest *disagreement* (11%) being the belief that music education *boosts academic performance in science*.





Figure 4: Beliefs of the benefits of music education

I think that music education:



Those respondents who said they were musical were more likely to *strongly agree* with all statements about the benefits of music education than those who said they weren't musical. Respondents who said they were a music specialist were more likely to *strongly agree* with most of the statements about the benefits of music education than other educators, with the exceptions being *improves behaviour* and *increases attention stamina and focus*. There were no differences between educator groups for these two perceived benefits.



## Being musical

The next question asked respondents 'what does *being musical* mean to you?'. Themes were inducted via direct reading of all responses and all related to the significance of music in people's lives.

Many respondents discussed 'being musical' as the **appreciation** and **enjoyment** of music in its various forms. That it is about engaging with music on a personal level.

"Appreciating and understanding many aspects of music and being able to participate actively in responding to music."

"Being musical means being engaged with music in your everyday life."

"Ability to participate in and appreciate all forms of music."

"Being musical means appreciating all types of music, playing it or listening to it. People can be musical in many different ways."

Respondents also talked about participation, engagement in and the creative processes of **making music** as 'being musical'. Being musical was often described as the active participation in musical activities, such as singing, playing instruments, or dancing, and seen as a means of self-expression and creativity.

"Being involved in music – listening, actively responding, and creating."

"Being musical is the means of having fun in singing, tapping, or using a musical percussion instrument to keep a beat or rhythm."

"Being musical means you can participate in and enjoy musical activities in a meaningful way by singing, dancing/movement, or playing a musical instrument."

"Being creative in voice and playing of instruments."

Given the respondent group are all educators it is not surprising that another theme related to the enhancement of the **educational experience**. Music was viewed as a valuable tool for learning and education, and one that could be integrated into various aspects of learning and development. Music was seen as something that could bring lifelong benefits, from enhancing well-being and social interactions to contributing to personal growth and development.

"Applying music to the many elements of learning."

"Having the privilege of teaching a life long skill and appreciation of a universal language."

"Being able to approach life and learning with a more positive and lateral attitude. It allows us to listen to our internal rhythms and have the ability to connect with people where language can fail and allows for a creative outlet."

"Music is viewed as a valuable tool for learning and education."

"It is the essence of humanity."



The final theme identified in the respondents' definitions of 'being musical' was around **inclusivity** and **collaboration**. The respondents suggested that being musical is an inclusive concept that can be embraced by people of all skills and backgrounds. Respondents suggested that being musical is not limited to playing specific instruments or genres, but that it can foster empathy and collaboration, as it involves listening, responding, and working with others.

"Being musical means understanding the elements of music and having the confidence to express yourself through various music genres."

"Being human. All humans can be musical but society has ideas that only the best people can count as musical."

"Being musical is not limited to playing specific instruments or genres. It encompasses a wide range of musical interests and activities."

"Music can foster empathy and collaboration, as it involves listening, responding, and working with others in musical contexts."

"Using your body, including the voice or instruments, to make meaning of the world, connect with others, and express thoughts and emotions in a way that nothing else does."

These themes highlight the diverse ways in which the respondents value music. Music is seen as important in various aspects of life, from personal expression and creativity to education and collaboration.

## The Victorian Inquiry findings

In 2013 the findings from the *Inquiry into the extent, benefits and potential of music education in Victorian schools* were released<sup>5</sup>. Figure 5 shows the respondents' perceptions of the extent to which their experiences support these findings.

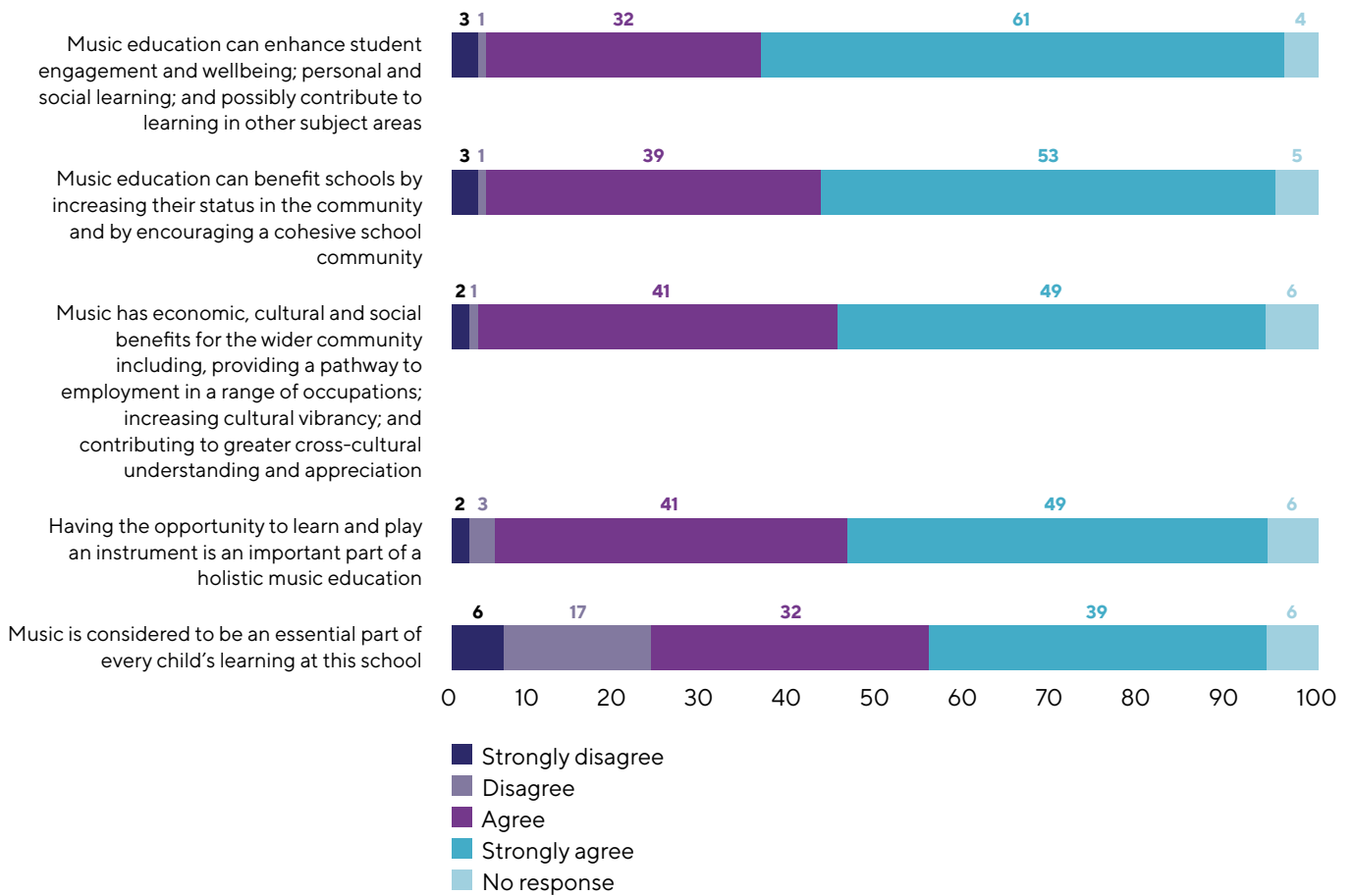
Overall, the respondents agreed that their experiences supported all the findings, with *strong agreement* ranging from 49% to 61%. The finding where respondents' experience was less positive was *music is considered to be an essential part of every child's learning at this school*, where 23% of respondents *disagreed*.

5 Inquiry into the extent, benefits and potential of music education in Victorian schools  
<https://www.parliament.vic.gov.au/get-involved/inquiries/inquiry-into-the-extent-benefits-and-potential-of-music-education-in-victorian-schools/reports>



Figure 5: To what extent does your experience support these findings from the Victorian Inquiry

**Findings from the Victorian inquiry:**



Again, respondents who said they were musical or were a music specialist were more likely to *strongly agree* with the Inquiry findings, with the exception of *music is considered to be an essential part of every child's learning at this school*, where there were no differences between groups.

**School community members perceptions of learning music**

Respondents were asked *What do you think are your school community members' perceptions of the effects of learning music?* This question item contained four sub-categories for responses, providing scope to comment on the perceptions of students, parents, teachers, and principals.

Themes were inducted via direct reading of all responses, and responses were subsequently coded according to the thematic codes in Table 18. Responses were multi-coded if two or more themes were present within one response. Hence the total number of themes is greater than the raw response count. Theme totals per code indicate the most common perceptions received via the survey.



Table 18: Respondent beliefs of school community members' perceptions of learning music – counts of theme within responses

Theme	Code	Number			
		Students	Parents	Teachers	Principals
<b>Positive emotional response to music lessons (fun, enjoyable, 'love music', 'favourite subject')</b>	PER	76	33	8	9
<b>Negative emotional response. Don't care for music, don't like lessons.</b>	NER	2	0	1	0
<b>Music is valued/supported; benefits are seen</b>	VAL*	29	55	65	65
<b>Music is valued from a marketing/advertising perspective</b>	VAL - MAR	0	0	0	12
<b>Music is valued but only in the context that it's NIT time/break time, and/or outsourced to someone else</b>	VAL - N	0	0	13	2
<b>Music is not valued</b>	NVL*	7	13	18	10
<b>Low understanding of benefits of music; benefits not (currently) seen</b>	LUB	15	12	3	7
<b>Music is difficult or challenging (cognitive, behaviour, capacity, experience)</b>	DIF	3	0	14	2
<b>Music is difficult to implement/access due to cost</b>	DIF\$	1	5	2	1
<b>Music is difficult to implement because of the time involved</b>	DIF^	0	1	15	10
<b>Don't know/unsure, unclear response, 'not applicable'</b>	DK	10	18	9	16
<b>Theme total</b>		<b>143</b>	<b>137</b>	<b>148</b>	<b>134</b>
<b>Raw response count</b>		121	116	115	111

\*Including mixed responses, e.g., "some parents value music but some don't"

In Table 18, the strongest positive results are highlighted in dark green, with the second-strongest positive results highlighted in light green. From the totals shown in this table, it is clear that responses were overwhelmingly positive, with respondents indicating that students, parents, teachers, and principals strongly valued and supported music education, and identified positive emotional responses to lessons held in their school.



Students were particularly identified as having a positive emotional response to music lessons, while parents, teachers, and principals were identified as valuing music education. Examples of these comments include:

- *The students think music lessons are fun and engaging*
- *Children love singing new songs and movement games and dance that go with the songs*
- *I think they see the benefits of what we are doing, and the children are going home and talking about their learning and sharing the new songs we have been learning. This has been evident in our parent/teacher interviews where families are commenting about their child's learning in music and how they are enjoying it*
- *Parents think it is a great 'add on.' Some parents are grateful to have an arts focus in an otherwise sporty school.*
- *It develops the brain, thinking, creativity, resilience (teacher perception)*
- *...it allows for other connections to be made and helps develop a better understanding of the child as a whole (teacher perception)*
- *It is very rewarding to see the participation level increase from the start of the year until now. The children are very confident in their ability and are happy to have a go (principal perception)*
- *Our principal is aware of the benefits and is encouraging*

In Table 18, the strongest negative results are highlighted in red, with the second-strongest negative results highlighted in orange. Even though responses to this survey question were overwhelmingly positive, it is useful to note the 5-12% of responses that described negative responses or difficulties in their school communities. Examples of these comments include:

- *They think it's fun and enjoy it mostly but probably don't understand how far reaching the effects of learning Music are (student perception)*
- *I don't think our parent cohort places much importance on music*
- *It's difficult to teach. It isn't as important as English and maths (teacher perception)*
- *Many see it as a way to put on a good show for the community to boost school perception. Music of education is becoming about marketing school and creating that which pleases parents, whether based in sound practice or not (principal perception)*



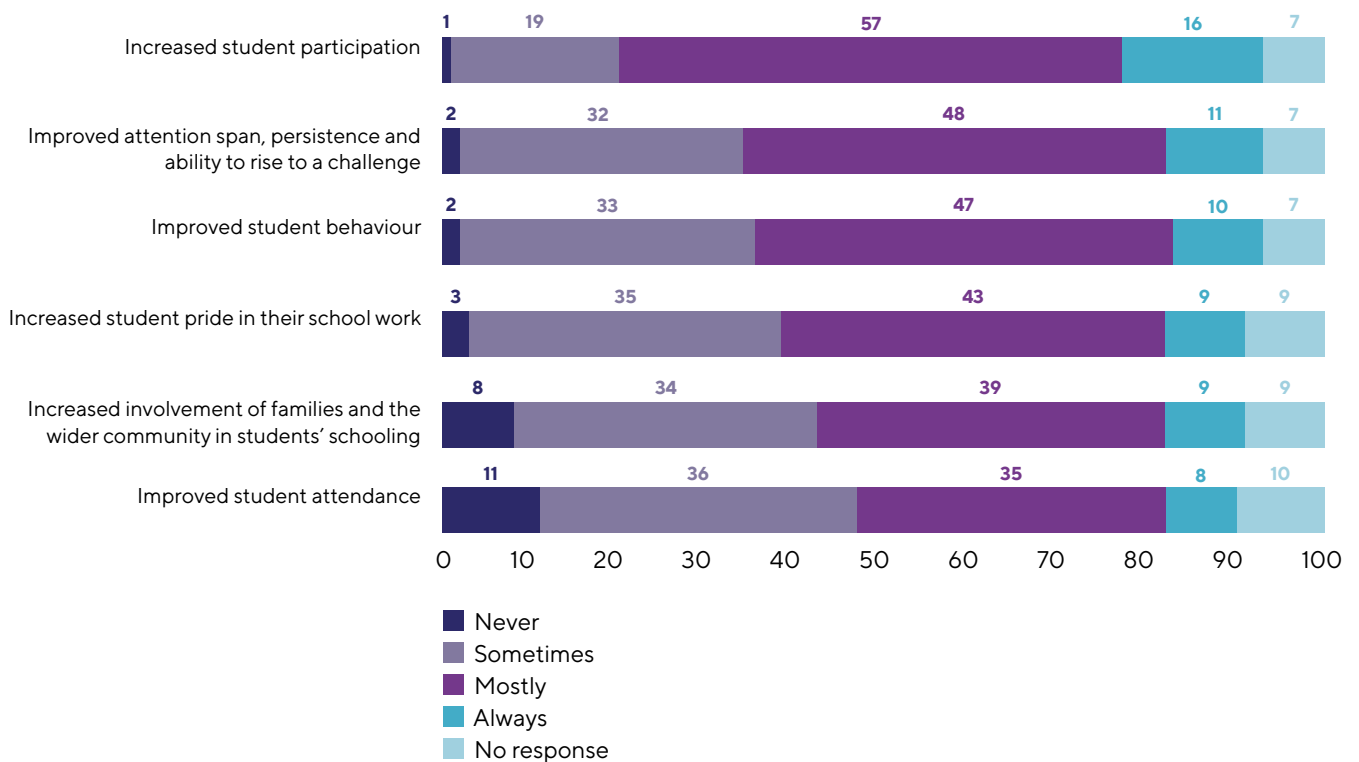
### 3.8 Student responsiveness

The final section of the survey asked respondents about student responsiveness to music education. Respondents were asked to how much they observed music education leading to a set of student outcomes. Figures 6, 7 and 8 illustrate the findings.

Figure 6 shows that respondents generally agreed that music education led to *increased student participation* 'mostly' or 'always' (73%). Music education leading to *improved attention span, persistence and ability to rise to a challenge* (67%), *improved student behaviour* (57%), and *increased student pride in their school work* (52%) were observed 'mostly' or 'always' by over half of respondents. Slightly less often observed by respondents was *improved student attendance* with 43% saying 'mostly' or 'always'. However, respondents who were a music specialist were more likely to say that they had 'always' observed *improved student attendance*.

Figure 6: Student responsiveness: engagement in school and schooling

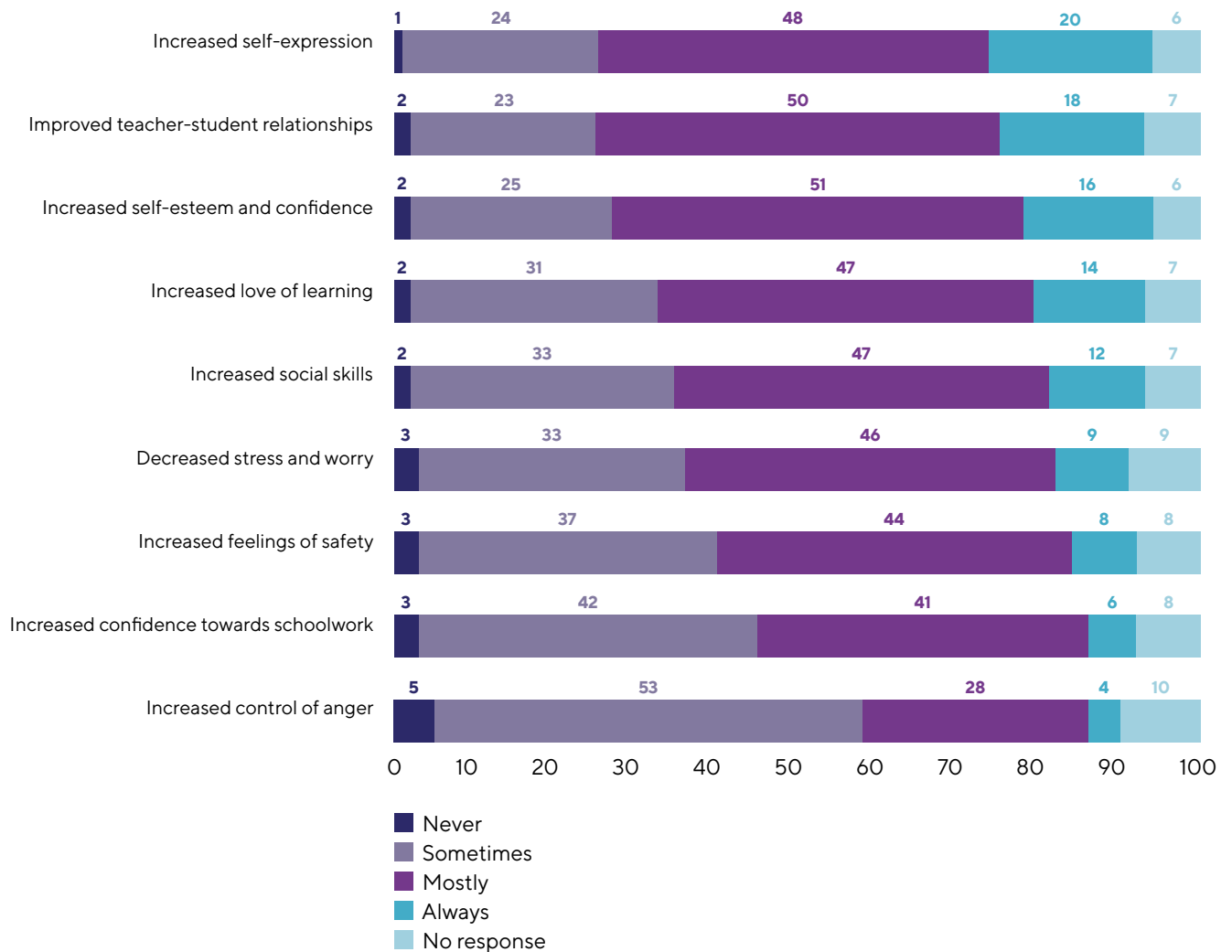
#### I have observed music education leading to:



As seen in Figure 7, approximately two-thirds of respondents agreed that music education leads to *increased self-expression* 'mostly' or 'always' (68%), *improved teacher-student relationships* (68%) and, *increased self-esteem and confidence* (67%). Only a third of respondents observed music education leading to *increased control of anger* with 33% saying 'mostly' or 'always'. Respondents who said they were musical were more likely to agree 'mostly' or 'always' that music education leads to *increased self-esteem and confidence, improved teacher-student relationships, and increased self-expression* compared to non-musical respondents.

Figure 7: Student responsiveness: social-emotional skills

**I have observed music education leading to:**



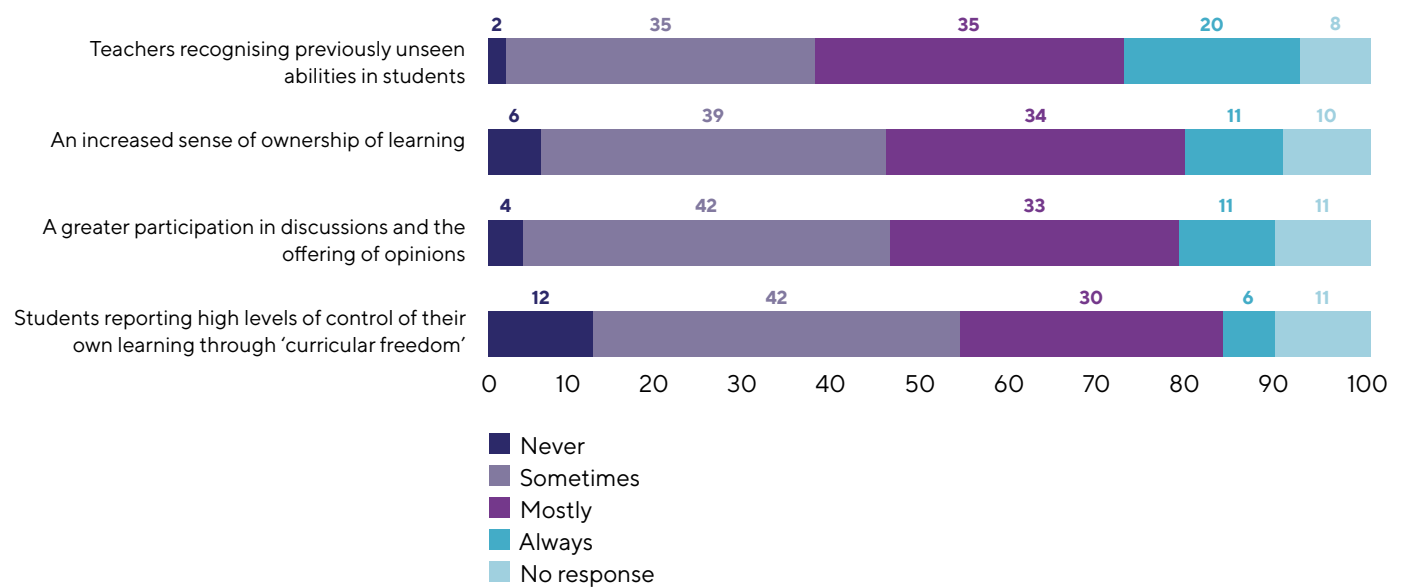


Finally, respondents were less sure of observing music education leading to increased student agency, as seen in Figure 8. Just over half of respondents agreed that music education leads to *teachers recognising previously unseen abilities in students* 'mostly' or 'always' (55%). Between 36% and 45% of respondents 'mostly' or 'always' observed music education leading to *an increased sense of ownership of learning* (45%), *a greater participation in discussions and the offering of opinions* (44%) and, *students reporting high levels of control of their own learning through 'curricular freedom'* (36%).

The more experienced the respondent the more likely they were to say that they observed music education leading to *an increased sense of ownership of learning*.

Figure 8: Student responsiveness: student agency

**I have observed music education leading to:**



# 4

## Discussion



The questionnaire was distributed to South Australian Government primary school teachers. The final responder data contained 180 responses, mostly from primary school teachers, the target audience, with the remainder from combined and specialist school teachers, early learning centre educators, or government staff. Respondents come from a range of socio-economic areas, and city, regional and remote locations. Respondents represented 115 schools and early learning centres in South Australia.

Survey respondents were mostly full-time, female, experienced teachers (more than 10 years), that teach across the primary age range. The survey respondents are either generalist classroom teachers or music specialists and this highly experienced and specialist respondent sample needs to be noted when interpreting the findings as may represent different views to a less specialised and less experienced cohort. This respondent group also described themselves as musical or 'know a bit about music and have some skills'.

School facilities as reported by the survey respondents varied with most educators teaching music in an available classroom. Almost two-thirds agreed or strongly agreed that the school has most instruments in good working order.

So how did the findings link to best practice as identified in the *Music Education: A Sound Investment* (Collins et al., 2019) report. The eight factors identified as core components of 'a quality music education' that have been shown to support music development and cognitive enhancement are evidenced by the survey responses as follows.



## 1. Start early

Four-fifths of respondents said that music is taught to all year levels within their school.

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## 2. Recognise that all children are musical

A theme identified in the respondents' definitions of 'being musical' was around **inclusivity** and **collaboration**. The respondents suggested that being musical is an inclusive concept that can be embraced by people of all skills and backgrounds.

"Being human. All humans can be musical but society has ideas that only the best people can count as musical."

When asked about school community members perceptions of the effects of learning music, respondents particularly identified students as having a positive emotional response to music lessons.

"I think they see the benefits of what we are doing, and the children are going home and talking about their learning and sharing the new songs we have been learning. This has been evident in our parent/teacher interviews where families are commenting about their child's learning in music and how they are enjoying it"

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### 3. Commit to quality music education

Over half the respondents said that support available for music education was through *budget set aside for musical activities* and the *provision of appropriate musical equipment*.

Just over half of respondents *strongly disagreed* that they *do not see music as a core activity in the national curriculum*.

Respondents were asked how important music is to students' educational experience. The majority (nearly three-quarters) felt it was *very important* with a further quarter agreeing it was *important*.

Nearly all respondents either *strongly agreed* or *agreed* that music education improves *cognitive connectivity and efficiency, improves learning capacity, improves social skills and personal wellbeing, supports reading and numeracy skills, decreases stress and anxiety, improves self-regulation, and increases attention stamina and focus*.

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### 4. Learn a complex musical instrument

Instrumental music programmes and choral and vocal music programmes were reported as being provided in most respondent's schools. Two-thirds of respondents said that students are also involved in instrumental tuition or performance in their schools.

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### 5. Learn music (classroom and/or instrument) over a long period of time

Just under two-thirds of respondents said that they teach music to their class on a regular basis.

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### 6. Maintain a high level of engagement (age appropriate level of 30 minutes to 7 hours per week during the academic year)

Over half of respondents said that music education classes were offered *all year, one day a week*, and for *up to one hour*. At least two-thirds of respondents said that music education classes were offered to all class participants.

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### 7. Support high levels of teacher expertise

The majority of respondents felt there was not enough time devoted to music in their ITE course to teach up to the year 6 curriculum. More content around *integrating music* and *developing resources* was requested by most respondents.

Almost half said there was *professional learning for teachers* at their school. Most responding teachers accessed professional learning focusing on music during their teaching career. Half of respondents *agree* or almost one-fifth *strongly agree* that they *have access to high quality music professional learning*.

Three-quarters of respondents would like to receive further *music professional development sessions*.

One third said there was a specialist music teacher in their school.

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## 8. Utilise teaching pedagogy that is active, formal and structured.

In professional development, around two-thirds had covered improvement in *my ability to embed music learning into my everyday teaching practice* or *how to plan sequential music learning experiences for students*, and over half had learnt *how to source high quality music learning resources* or *how to integrate music learning into other subject areas*. Just over half of respondents said they *build on skills and knowledge developed in previous year* when teaching music in their classes.

The majority of respondents said they *integrate music into other curriculum areas*. Slightly fewer said they *link music with other subjects in their teaching*.

Over two-thirds of respondents said that the *assessment of music was part of the formal assessment programme* of their school.

The most commonly used specific approaches to music education were *Orff* (36%) and *Kodály* (24%).

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As noted previously, the survey sample had both music specialists and self-identified 'musical' respondents, and both these groups were more likely to be positive about music education than their comparison groups.



# 5

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# Appendix 1

Teacher questionnaire literature scan





# Definitions

## Definitions from Alberts (2022).

**Generalist classroom teacher:** a classroom teacher who has not undertaken additional units in music education as part of their studies.

**Generalist teacher with a music specialisation:** a generalist classroom teacher who has undertaken 2-4 additional units in music education as part of their studies.

**High-quality music education:** the features of high-quality music education are:

- the learning is sequential and continuous, building in complexity over time, and offering opportunities for ongoing practice of skills
- the learning is facilitated by an appropriately qualified music teacher.

**Music education:** a broad range of activities that may include learning to play an instrument or sing, performing individually and in groups, clapping and moving, learning to read musical notation, composing music, listening and analysing music.

**Specialist music teacher:** a teacher who has completed substantial tertiary study in music (e.g. a bachelor's degree), and education units that are music specific.

# Literature scan

Research librarians undertook a series of searches to source literature that included teacher surveys on non-specialist primary school teacher experiences of teaching music.

The table below presents an overview of the searches.

*Searches undertaken to inform questionnaire development*

Search	Search concepts	Database
1	Non specialist teachers primary AND (survey or questionnaire)	ERIC, Australian Education Index, Education Source Complete (via Ebsco)
2	Non special* teach* primary AND (survey or questionnaire)	ERIC, Australian Education Index, Education Source Complete (via Ebsco)
3	Non specialist teachers primary AND (survey or questionnaire) AND music	ERIC, Australian Education Index, Education Source Complete (via Ebsco)
4	Out-of-field AND primary teach*	ERIC, Australian Education Index, Education Source Complete (via Ebsco)

1. General information: teaching experience; casual/full-time; generalist classroom teacher or music specialist; school (public/non-govt; urban/rural)
2. Initial training: institution; course; preparation to teach music.
3. Professional learning: level of PL annually; specific music learning; level of access (sufficient; wants more...)
4. Music learning delivered: nature; frequency (daily, weekly); duration (hours)
5. Perceived benefits of music
6. Student responsiveness



# Teacher background and ITE

## Teaching experience

### Current workload

- Full-time/part-time/casual

### Job specifications/role

- Generalist classroom teacher or music specialist

### School demographics

- To be captured by the school name in the drop down menu

### ITE Institution/s

### Course/s

- Undergraduate
- Postgraduate

## Preparation to teach music in initial teacher education

Question	Responses	Source
<b>Where did you gain the relevant skills and knowledge to teach classroom music?</b>	<ul style="list-style-type: none"> <li>• In initial general teacher education programme</li> <li>• In initial music-specific teacher education programme</li> <li>• Training as a musician/instrumentalist/vocalist</li> <li>• Involvement in a choir, band, ensemble, musical, etc</li> <li>• Attending concerts or other music events</li> <li>• Personal interest</li> <li>• Other (please specify)</li> </ul>	Pascoe et al., 2005, p. 277
<b>Did your initial teacher training include any music education?</b>	Yes/No If you have ticked 'yes'* please specify	De Vries, 2011, p. 4; Watt, 2000, p. 213
<b>What music content was covered in your ITE course?</b>	<ul style="list-style-type: none"> <li>• Music fundamentals</li> <li>• Learning how to teach music</li> <li>• How to integrate music across the curriculum</li> </ul>	De Vries, 2011, p. 4
<b>How many hours throughout your ITE course was devoted to music education? Do you feel there was enough time devoted to music in your ITE course</b>	<ul style="list-style-type: none"> <li>• 2-4</li> <li>• 5-9</li> <li>• 10-19</li> <li>• 20-30</li> <li>• 31-40</li> </ul>	De Vries, 2011, p. 4
<b>Was compulsory music education content taught as a discrete subject, or as a component of a generic arts / integrated arts subject, or within an integrated curriculum subject in your ITE course?</b>		Hocking, 2009, p. 121



<b>What were the most useful aspects of the music education content in your ITE course?</b>	<ul style="list-style-type: none"> <li>• Using and developing resources/resource folder</li> <li>• Learning how to teach music</li> <li>• Listening activities for children</li> <li>• How to teach music composition</li> </ul>	De Vries, 2011, p. 4
<b>Did you have the opportunity to take any elective subjects in music in your teacher training?</b>	<ul style="list-style-type: none"> <li>• Yes/No</li> <li>• If yes, what did these subjects cover</li> </ul>	Victorian Parliament, 2013, p. xxvi
<b>What else would you have liked to have addressed in music in your ITE course?</b>	<ul style="list-style-type: none"> <li>• Developing resources</li> <li>• Integrating music</li> <li>• Music therapy</li> <li>• Putting on a school performance</li> <li>• Learning to play a musical instrument</li> <li>• Learning to read music</li> </ul>	De Vries, 2011, p. 4
<b>The quality of (PE) teaching I received was excellent NB Not sure if this was as experienced themselves in primary school or in initial teacher education)</b>	<ul style="list-style-type: none"> <li>• Five item Likert</li> <li>• Quality of teaching</li> <li>• Frequency of lessons</li> <li>• Variety and number of activities offered</li> <li>• Skills focus of the program</li> </ul>	Morgan & Bourke, 2008, p. 8
<b>(PE) was enjoyable in primary school/Initial Teacher Education</b>	<ul style="list-style-type: none"> <li>• Level of activity</li> <li>• Perceived competence in skill performance and success</li> <li>• Perceptions of enjoyment</li> </ul>	Morgan & Bourke, 2008, p. 8
<b>I found most activities I participated in difficult to perform (secondary school PE)</b>		Morgan & Bourke, 2008, p. 8
<b>What is the proportion, expressed as a percentage, of content in compulsory music education studies that incorporates student engagement with the following areas of musical experience:</b>	<ul style="list-style-type: none"> <li>• Singing</li> <li>• Listening</li> <li>• Moving</li> <li>• Playing Orff-type instruments</li> <li>• Playing recorder</li> <li>• Creating</li> <li>• Other</li> </ul>	Hocking, 2009, p. 122
<b>What is the proportion, expressed as a percentage, of content in compulsory music education studies that incorporates student engagement with the following pedagogical approaches:</b>	<ul style="list-style-type: none"> <li>• Kodály approach</li> <li>• Orff approach</li> <li>• Dalcroze approach</li> <li>• Eclectic (K/O/D) approach</li> <li>• Creative music approach (e.g. Paynter/Self/Schafer/Dennis approach that includes, for example, graphic notation)</li> <li>• Technology-based approach</li> <li>• Other</li> </ul>	Hocking, 2009, p. 122
<b>What is the proportion, expressed as a percentage, of content in compulsory music education studies that incorporates student engagement with the following musical styles/genres:</b>	<ul style="list-style-type: none"> <li>• Western art (so-called "Classical") music</li> <li>• Avant-garde music</li> <li>• Contemporary popular (Western) music</li> <li>• Indigenous Australian music</li> <li>• Other non-western music</li> <li>• Other</li> </ul>	Hocking, 2009, p. 122



## Non-institutional experience (e.g. experience in playing an instrument)

Question	Responses	Source
<b>Have you any other musical training?</b>	<ul style="list-style-type: none"> <li>• Yes/No</li> <li>• If you have ticked 'yes'* please specify</li> </ul>	Watt, 2000, p. 213
<b>Do you have any musical qualification(s)? (for example, Year 12 or equivalent, academic qualifications, AMEB, Associated Board, Trinity College practical or theory exams)</b>	<ul style="list-style-type: none"> <li>• Yes/No</li> <li>• If you have ticked 'yes', please specify</li> </ul>	Watt, 2000, p. 213
<b>Do you participate in any musical activities for your own pleasure? Please tick as appropriate</b>	<ul style="list-style-type: none"> <li>• None</li> <li>• Listen to music (any style e.g. classics, jazz, pop)</li> <li>• Sing</li> <li>• Sing with a group or choir</li> <li>• Play an instrument (to any standard)</li> <li>• Play with a group or band or orchestra</li> <li>• Other</li> </ul>	Ibbotsen & See, 2021, p. 19; Watt, 2000, p. 213
<b>Do you feel able to promote music as an enjoyable subject?</b>	<ul style="list-style-type: none"> <li>• Yes/No</li> </ul>	Watt, 2000, p. 213
<b>Indicate your current involvement</b>	<ul style="list-style-type: none"> <li>• Perceived ability</li> <li>• Interest in (sport)</li> <li>• Interest and participation at school</li> </ul>	Morgan & Bourke, 2008, p. 9
<b>Do your current/prior musical experiences impact on your ability to teach music?</b>	<ul style="list-style-type: none"> <li>• Yes/No</li> <li>• If so, how?</li> </ul>	de Vries, 2011, p. 4
<b>I can play a musical instrument well</b>		Russell-Bowie et al., 2001, p.

## Professional learning

See *Common measures of teacher attitudes, school culture, and professional learning*.

Source: *Song Room TLC Progress Report*.

### Amount of professional learning annually

Question	Responses	Source
<b>Primary classroom teachers and specialist music teachers in rural and regional areas face greater difficulties accessing musical professional learning activities</b>	<ul style="list-style-type: none"> <li>• Yes/No</li> </ul>	Victorian Parliament, 2013, p. xix
<b>Graduate primary classroom teachers receive/received targeted music professional learning opportunities</b>	<ul style="list-style-type: none"> <li>• Yes/No</li> </ul>	Victorian Parliament, 2013, p. xxvi



## Confidence of teacher to teach music and PL received/wanted (combined)

Question	Responses	Source
<b>Do you view yourself as being musical</b>	Yes/No	de Vries, 2011, p. 4
<b>Musicality</b>	<ul style="list-style-type: none"> <li>• 5-point Likert-type scales from strongly agree to strongly disagree</li> <li>• I enjoy listening to music</li> <li>• I often sing to myself</li> <li>• I have a good sense of rhythm</li> <li>• I am confident to perform music in front of other people</li> </ul>	Ibbotson & See, 2021, p.
<b>Are you happy to teach all the Curriculum subjects?</b> <b>Please rate the following subjects according to how confident you feel about teaching them. Put '1' by the subject you feel most confident about, through to '10' by the subject you feel least confident about.</b>	<ul style="list-style-type: none"> <li>• List of key learning areas</li> </ul>	Watt, 2000, p. 213
<b>Do you rely on following instructions provided by a scheme or text in order to teach music?</b>	<ul style="list-style-type: none"> <li>• Yes/No</li> </ul>	Watt, 2000, p. 215
<b>Do you think your teaching of music has improved since you began teaching? If so, can you specify why?</b>	<ul style="list-style-type: none"> <li>• Improvement of your general teaching skills through experience</li> <li>• Increase in your understanding of music</li> <li>• Improvement in your own musical skills</li> <li>• Familiarity with books/schemes</li> <li>• INSET</li> <li>• Other</li> </ul>	Watt, 2000, p. 215
<b>Do you think that you are meeting Australian Curriculum requirements for music?</b>	<ul style="list-style-type: none"> <li>• Yes/No</li> </ul>	Watt, 2000, p. 215
<b>Do you feel more confident:</b>	<ul style="list-style-type: none"> <li>• Leading activities such as singing and clapping games, or</li> <li>• Teaching music more formally</li> </ul>	Watt, 2000, p. 216



Question	Responses	Source
<b>Areas of PD related to Music/Arts (from Song Room TLC)</b>	<ul style="list-style-type: none"> <li>• How to plan sequential Arts Learning experiences for students</li> <li>• Improvement in my ability to embed Arts Learning into my everyday teaching practice</li> <li>• How to integrate Arts Learning into other subject areas</li> <li>• How to differentiate Arts Learning experiences for students with individual learning needs</li> <li>• How to teach creative and critical thinking through the Arts</li> <li>• How to assess Arts Learning</li> <li>• How to source high quality Arts Learning resources</li> <li>• How to embed Arts Learning into whole school culture</li> <li>• How to build inter-school connections through the Arts</li> <li>• Level of access as perceived by the teacher</li> </ul>	Song Room TLC Progress
<b>Have you accessed any professional development focusing on music since you began teaching?</b>		de Vries, 2011, p. 5
<b>Which areas of PD related to Music/Arts would you like to access?</b>	<ul style="list-style-type: none"> <li>• How to plan sequential Arts Learning experiences for students</li> <li>• Improvement in my ability to embed Arts Learning into my everyday teaching practice</li> <li>• How to integrate Arts Learning into other subject areas</li> <li>• How to differentiate Arts Learning experiences for students with individual learning needs</li> <li>• How to teach creative and critical thinking through the Arts</li> <li>• How to assess Arts Learning</li> <li>• How to source high quality Arts Learning resources</li> <li>• How to embed Arts Learning into whole school culture</li> <li>• How to build inter-school connections through the Arts</li> </ul>	Song Room TLC Progress
<b>Level of access to Music/Arts PD as perceived by the teacher</b>		Song Room TLC Progress
<b>Teacher attitude to teaching music</b>	<ul style="list-style-type: none"> <li>• Musical activity does not make teaching more enjoyable</li> <li>• I do not see music as a core activity in the national curriculum</li> <li>• I think that music helps to improve children's scores in tests</li> </ul>	Ibbotsen & See, 2021, p. 12
<b>Who provides you with in-school professional learning and support?</b>	<ul style="list-style-type: none"> <li>• Professional development is accessible</li> <li>• Professional development is of adequate quality</li> <li>• Professional development is relevant to your needs</li> </ul>	Pascoe et al., 2005, p. 278
<b>Who provides you with in-school professional learning and support?</b>	<ul style="list-style-type: none"> <li>• Support network of music educators</li> <li>• Music professional association</li> <li>• Other</li> </ul>	Victorian Parliament, 2013, p. xxvi



# Music learning delivered in the classroom

How is music education organised at the school level?

Question	Responses	Source
<b>In what form(s) is music education provided at your school? (please tick each category relevant to your school)</b>	<ul style="list-style-type: none"> <li>Classroom-based music experiences and activities</li> <li>Classroom-based arts experiences and activities (music integrated with dance, drama, media and/or visual arts)</li> <li>Classroom -based music/arts across the curriculum experience and activities (music integrated with other learning areas)</li> <li>Instrumental music programmes</li> <li>Choral and vocal music programmes</li> <li>External organisation or provider</li> <li>Other (please specify)</li> </ul>	Pascoe et al., 2005, p. 277
<b>To whom is music education provided at your school? (Please tick boxes applicable)</b>	<ul style="list-style-type: none"> <li>All students</li> <li>All students in particular years (indicate year levels)</li> <li>Students electing to study music</li> <li>Students in a gifted and/or talented programme</li> <li>Students involved in instrumental tuition or performance</li> <li>Students involved in vocal tuition or performance</li> <li>Other (please specify)</li> </ul>	Pascoe et al., 2005, p. 277
<b>Who teaches classroom music at your school?</b>	<ul style="list-style-type: none"> <li>School music specialist teacher</li> <li>Visiting specialist teacher</li> <li>Teacher interested in music</li> <li>Classroom teachers</li> <li>Parent(s)</li> <li>External organisation/provider</li> <li>Other (please specify)</li> </ul>	Pascoe et al., 2005, p. 277
<b>Does your school have specialist classroom music teacher/s?</b>	<ul style="list-style-type: none"> <li>Yes/No</li> <li>If yes, how does this impact on whether you do or do not teach music?</li> </ul>	de Vries, 2011, p. 4
<b>Does your school collaborate with other nearby schools to provide its music program?</b>	<ul style="list-style-type: none"> <li>Yes/No</li> <li>If yes, how does this work?</li> </ul>	Victorian Parliament, 2013, p. xxvi
<b>Does your school have instrumental teacher/s?</b>	<ul style="list-style-type: none"> <li>Yes/No</li> <li>If yes, do they have teaching qualification?</li> <li>How are they funded?</li> <li>How is their time distributed?</li> <li>Do they work in other schools?</li> <li>How are they supported?</li> </ul>	Victorian Parliament, 2013, p. xxi



<p><b>If there is NO music programme at your school, is this due to:</b></p>	<ul style="list-style-type: none"> <li>• Lack of time in the teaching timetable</li> <li>• Availability of teacher(s) able to teach music</li> <li>• No suitable teaching space</li> <li>• Insufficient music equipment</li> <li>• No appropriate curriculum support materials</li> <li>• Music not a school priority</li> <li>• Lack of parental support</li> <li>• New school</li> <li>• Other (please specify)</li> </ul>	<p>Pascoe et al., 2005, p. 279</p>
<p><b>Under what conditions would the school offer a music programme?</b></p>	<ul style="list-style-type: none"> <li>• Suitably qualified teachers within the school</li> <li>• Suitably qualified teachers brought into the school to supplement school staff</li> <li>• Suitable external providers</li> <li>• Other (please specify)</li> </ul>	<p>Pascoe et al., 2005, p. 278</p>

## Timetabling

- Integrated and/or standalone
- Frequency (daily, weekly)
- Duration
  - per week (hours/minutes)
  - block scheduled , e.g. music camp, musical
- Formal class time
- Within school break times
- After hours (before or after school)

## Nature of music learning in primary classrooms

*Questions related to the nature of teachers music practice in the primary classroom*

Question	Responses	Source
<p><b>I have a strong understanding of how to teach music to my class</b></p>		<p>Ibbotsen &amp; See, 2021, p. 9</p>
<p><b>Do you teach music to your class on a regular basis?</b></p>		<p>de Vries, 2011, p. 4</p>
<p><b>What kind of music activities do you teach?</b></p>	<ul style="list-style-type: none"> <li>• Singing</li> <li>• Listening to music</li> <li>• Responding to music through movement/dance</li> <li>• Playing musical instruments</li> <li>• Composing music</li> </ul>	<p>de Vries, 2011, p. 4</p>
<p><b>My normal teaching practice does not incorporate singing with my class.</b> <b>Do you sing songs with your class?</b></p>	<ul style="list-style-type: none"> <li>• Yes, every day</li> <li>• Yes, several times a week</li> <li>• Yes, once a week</li> <li>• Rarely</li> <li>• Neve</li> </ul>	<p>Ibbotsen &amp; See, 2021, p. 9; Watt, 2000, p. 216</p>
<p><b>I am happier using a pre-recorded music lesson than leading a music lesson myself</b></p>		<p>Ibbotsen &amp; See, 2021, p. 9;</p>





<b>In your teaching of music do you...?</b>	(tick all that apply) <ul style="list-style-type: none"> <li>• Focus on whole class activities</li> <li>• Focus on students with talent in music</li> <li>• Focus on students with interest in music</li> <li>• Focus on high achieving students</li> <li>• Focus on instrumental music</li> <li>• Integrate theoretical and practical aspects of music</li> <li>• Use technologies</li> <li>• Build on skills and knowledge developed in previous year</li> <li>• Involve students with special needs</li> <li>• Other (please specify)</li> </ul>	Pascoe et al., 2005, p. 278
<b>Do you teach one area of music more often than others</b>	<ul style="list-style-type: none"> <li>• Singing</li> <li>• Listening</li> <li>• Rhythm</li> <li>• Exploration of instruments</li> <li>• Composition</li> </ul>	Watt, 2000, p. 216
<b>Do you integrate music into other curriculum areas?</b> <b>Do you link music with other subjects in your teaching, for example in topic work?</b>	<ul style="list-style-type: none"> <li>• Yes/No</li> </ul>	de Vries, 2011, p. 4; Watt, 2000, p. 216
<b>Do you find it easier to teach music when it is linked with other subjects?</b>	<ul style="list-style-type: none"> <li>• Yes/No</li> </ul>	Watt, 2000, p. 216
<b>What circumstances would allow you to teach more music to your class?</b>	<ul style="list-style-type: none"> <li>• More time</li> <li>• Expertise/training</li> <li>• Access to resources</li> <li>• Space</li> </ul>	de Vries, 2011, p. 4;
<b>Is it practical as a teacher to be knowledgeable in all subject areas?</b>		Watt, 2000, p. 233
<b>Do primary school students benefit from having their own teacher for all subject areas?</b>		Watt, 2000, p. 233
<b>Is it useful for the class teacher to be able to link subjects with other areas?</b>		Watt, 2000, p. 233
<b>Would it be helpful to have some specialist teaching in certain areas? If so, which areas?</b>		Watt, 2000, p. 233
<b>What do you think might be the advantages and disadvantages of specialist teaching in primary schools?</b>	<ul style="list-style-type: none"> <li>• Specialist knowledge</li> <li>• Elitism</li> <li>• Cross curricular issues</li> <li>• Teaching skills more important than subject knowledge</li> </ul>	Watt, 2000, p. 234



<b>What form does assessment of music take in your class?</b>	<ul style="list-style-type: none"> <li>Part of the formal assessment programme (on a par with all other curriculum areas)</li> <li>Part of the informal assessment programme (e.g. as part of public appreciation of school)</li> <li>External music body assessment</li> <li>AMEB (Australian Music Examinations Board)</li> <li>Other external examination provider (Please specify)</li> <li>Other (please specify)</li> </ul>	Pascoe et al., 2005, p. 278
<b>What is the reason that music is not assessed?</b>	<ul style="list-style-type: none"> <li>Students do music for pleasure</li> <li>Music is difficult to assess</li> <li>Other (please specify)</li> </ul>	Pascoe et al., 2005, p. 278
<b>Do you use a specific approach to teaching music?</b>	<ul style="list-style-type: none"> <li>Kodály</li> <li>Orff</li> <li>Suzuki</li> <li>Other (please specify)</li> <li>No</li> </ul>	Pascoe et al., 2005, p. 278

- Any formal program names [supply list, e.g. Song Room, Kodaly, Orff etc]
- All classes/selected classes/students

## Collaboration and support

- Number of teachers involved
- Specialist teacher use – class teacher in attendance, or RFF time, mentoring

Question	Responses	Source
<b>If you teach music to your class, do you use or receive any of the following? Please tick any which apply</b>	<ul style="list-style-type: none"> <li>Text books and teacher guides</li> <li>School scheme of work</li> <li>Your own knowledge and ideas</li> <li>A published music scheme</li> <li>Support in your classroom from a music specialist</li> <li>PD in music</li> <li>None of the above</li> </ul>	Watt, 2000, p. 214
<b>If you do use or receive any of the forms of support listed, do these enable you to teach music independently?</b>	<ul style="list-style-type: none"> <li>Yes/No</li> </ul>	Watt, 2000, p. 214
<b>What kind of support in music, if any, would you like to receive?</b>	<ul style="list-style-type: none"> <li>Music PD sessions</li> <li>In-class training from tape/video/radio lessons</li> <li>In-class support by music specialist</li> <li>Personal training at home/own time</li> <li>Other</li> </ul>	Watt, 2000, p. 215



Questions relating to resources for teaching music

Question	Responses	Source
<b>What music education resources do you use?</b>	<ul style="list-style-type: none"> <li>• CDs (or other sound recordings)</li> <li>• University materials/notes</li> <li>• Musical instruments</li> <li>• Books</li> <li>• Music kits</li> </ul>	de Vries, 2011, p. 4
<b>If you teach music to your class, do you use or receive any of the following? Please tick any which apply</b>	<ul style="list-style-type: none"> <li>• Text books and teacher guides</li> <li>• School scheme of work</li> <li>• Your own knowledge and ideas</li> <li>• A published music scheme</li> <li>• Support in your classroom from a music specialist</li> <li>• PD in music</li> <li>• None of the above</li> </ul>	Watt, 2000, p. 214
<b>In what facilities is the music programme taught?</b>	<ul style="list-style-type: none"> <li>• Purpose-built building</li> <li>• Purpose-built rooms</li> <li>• School hall</li> <li>• Available classroom</li> <li>• Outside area</li> <li>• Facilities off-campus</li> <li>• Other (Please specify)</li> </ul>	Pascoe et al., 2005, p. 278
<b>What support is available for music education at this school?</b>	<ul style="list-style-type: none"> <li>• Budget set aside for music activities</li> <li>• Purpose-built music facilities</li> <li>• Music specific technologies</li> <li>• Curriculum support materials</li> <li>• Professional development for teachers</li> <li>• School community values music education</li> <li>• Available musical expertise</li> <li>• Appropriate musical equipment</li> <li>• Other (please specify)</li> </ul>	Pascoe et al., 2005, p. 278

- Music facilities
  - Classroom space
  - Dedicated spaces
  - Instruments
    - Quantity
    - Quality
  - Sound proofing
  - Technology for music
  - Resources, e.g. music



# Perceived benefits of music

How important is music (or the Arts more broadly) to students’ educational experience? (Song Room TLC evaluation).

Level of agreement with the following perceived benefits of music (Alberts, 2022).

- Improves cognitive connectivity and efficiency
- Improves learning capacity
- Improves social skills and personal wellbeing
- Decreases stress and anxiety
- Heightened empathy and valuing of diversity
- Supports reading and numeracy skills
- Improves self-regulation
  - Music can be a useful behavioural tool in the classroom (Ibbotsen & See, 2021, p. 9)
- Increased attention stamina and focus
- Boosts academic performance in English, Maths and Science.
  - I think that music helps to improve children’s scores in KS1 tests (Ibbotsen & See, 2001, p. 12)

Question	Responses	Source
<b>What does ‘being musical’ mean to you?</b>	Open	De Vries, 2011, p. 9
<b>To what extent does your experience support these findings of the Victorian Inquiry</b>	<ul style="list-style-type: none"> <li>• Music education can enhance student engagement and wellbeing; personal and social development; and possibly contribute to learning in other subject areas</li> <li>• Music education can benefit schools by increasing their status in the community and by encouraging a cohesive school community</li> <li>• 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.</li> <li>• Having the opportunity to learn and play an instrument is an important part of a holistic music education.</li> <li>• Music is considered to be an essential part of every child’s learning at this school</li> </ul>	Victorian Parliament, 2013, p. xvi
<b>What are stakeholder (students, parents, teachers, and principals) perceptions of the effects of the TSR program?</b>		Vaughan et al., 2013, p. 14



# Student responsiveness

Question	Responses	Source
<b>Data from schools</b>	<ul style="list-style-type: none"> <li>• Gender</li> <li>• Grade level</li> <li>• Attendance</li> <li>• Detentions</li> <li>• Suspensions</li> <li>• Grades</li> <li>• NAPLAN results</li> </ul>	Vaughan et al., 2012, p. 13
<b>ACER Social-Emotional Wellbeing survey questions</b>	<ul style="list-style-type: none"> <li>• Lack of control in anger</li> <li>• Stress and worry</li> <li>• Feelings of safety</li> <li>• Self-esteem and confidence</li> <li>• Love of learning</li> <li>• Teacher-student relationships</li> <li>• Confidence towards schoolwork</li> <li>• Social skills</li> <li>• Increased self-expression</li> </ul>	Social & Emotional Wellbeing survey in Vaughan et al., 2013, p. 22
<b>Evidence of...</b>	<ul style="list-style-type: none"> <li>• Improved student behaviour</li> <li>• Increased student participation</li> <li>• Increased student pride in their school work</li> <li>• Improved attention span, persistence and ability to rise to a challenge</li> <li>• Increased involvement of families and the wider community in students' schooling</li> </ul>	Vaughan et al., 2012, p. 13
<b>Evidence of...</b>	<ul style="list-style-type: none"> <li>• Students reporting high levels of control of their own learning through 'curricular freedom';</li> <li>• Increased sense of ownership of learning;</li> <li>• Greater participation in discussions and the offering of opinions</li> <li>• Teachers recognising previously unseen abilities in students</li> </ul>	

- Student engagement
  - *Song Room TLC survey*
    - Behaviour level
    - Particular cohorts, e.g. students with additional needs
  - Data sources
- Student attendance
  - Data sources



# Appendix 2

Teacher questionnaire



# Music Education Primary Teachers Survey

We would like to find out about your experience of the delivery of music learning.

The results of this survey will help the Department for Education to understand what supports schools need and to improve music education.

This survey asks about your thoughts and feelings about the delivery of music learning, the perceived benefits of this for students and students' responsiveness.

This survey is anonymous and will not identify you or your school. Your answers will be kept safe by our team at the Australian Council for Educational Research please see our Privacy Policy <https://www.acer.org/privacy> for more information about this. Only you will know what answers you gave.

- If you don't want to participate in the survey, please close the browser window.
- If you don't want to answer a question, you can skip it and go to the next question.
- You can stop the survey at any time.

The survey should take about 45 minutes to complete. Please click 'Submit' when you are finished.



About you	Responses	Source
1. <b>*Please enter and select your school: &lt;mandatory&gt;</b>	<Text delimited> (All schools listed)	
2. <b>What is your gender?</b>	<input type="radio"/> Female <input type="radio"/> Male <input type="radio"/> Transgender <input type="radio"/> Non-binary <input type="radio"/> Other <input type="radio"/> Prefer not to say	
3. <b>What is your current employment status?</b>	<input type="radio"/> Full-time <input type="radio"/> Part-time <input type="radio"/> Casual	
4. <b>What is your current job specification/ role?</b> <b>Check all that apply</b>	<input type="radio"/> Generalist classroom teacher <input type="radio"/> Music specialist <input type="radio"/> Learning assistant/integration aide	
5. <b>What year level/s do you currently teach?</b> <b>Check all that apply</b>	<input type="radio"/> All year levels <exclusive> <input type="radio"/> None <exclusive> <input type="radio"/> R/F/K/P <input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <input type="radio"/> 6	
6. <b>How many years of teaching experience do you have?</b>	<input type="radio"/> Less than one year <input type="radio"/> 1 to 2 years <input type="radio"/> 3 to 5 years <input type="radio"/> 6 to 10 years <input type="radio"/> 11 to 15 years <input type="radio"/> 16 to 20 years <input type="radio"/> More than 20 years	
7. <b>I would describe myself as:</b>	<input type="radio"/> Not musical <input type="radio"/> Know a bit about music and have some skills <input type="radio"/> Musical	(de Vries, 2011, p. 4)





School facilities	Responses	Source
<b>8. Where is the music programme taught for my school?</b> <b>Check all that apply</b>	<input type="radio"/> Purpose-built building <input type="radio"/> Purpose-built/modified rooms <input type="radio"/> School hall <input type="radio"/> Available classroom <input type="radio"/> Outside area <input type="radio"/> Facilities off-campus <input type="radio"/> Don't know <exclusive> <input type="radio"/> Other (Please specify)	(Pascoe et al., 2005, p. 278)
<b>9. What instruments does your school have to support learning?</b> <b>Choose one answer in each row</b> <b>a. Wind instruments</b> <b>b. Brass instruments</b> <b>c. Percussion instruments</b> <b>d. String instruments</b> <b>e. Other classroom instruments we have</b>	<input type="radio"/> None <input type="radio"/> 1-5 different instruments <input type="radio"/> 6-10 different instruments <input type="radio"/> 11-15 different instruments <input type="radio"/> 16-20 different instruments <input type="radio"/> More than 20 different instruments <input type="radio"/> Don't know	New
<b>10. Most of our instruments are in good working order:</b>	<input type="radio"/> Strongly disagree <input type="radio"/> Disagree <input type="radio"/> Agree <input type="radio"/> Strongly agree <input type="radio"/> Don't know	
<b>11. What support is available for music education at this school?</b> <b>Check all that apply</b>	<input type="radio"/> Budget set aside for music activities <input type="radio"/> Purpose-built music facilities <input type="radio"/> Sound proofing <input type="radio"/> Resources, e.g. sheet music <input type="radio"/> Music specific technologies <input type="radio"/> Curriculum support materials <input type="radio"/> Professional learning for teachers <input type="radio"/> School community that values music education <input type="radio"/> Available musical expertise <input type="radio"/> Appropriate musical equipment <input type="radio"/> No support is available <exclusive> <input type="radio"/> Other (Please specify):	(Pascoe et al., 2005, p. 278)



Initial teacher education	Responses	Source
12. Please enter and select your Initial Teacher Education (ITE) institution: If your institution is not listed, please enter it in the box.	<Text delimited> (All ITE institutions listed)	
13. What course did you undertake for your ITE education?	<input type="radio"/> Diploma <input type="radio"/> Undergraduate <input type="radio"/> Postgraduate	
14. Was compulsory music education content taught as:	<input type="radio"/> A discrete subject <input type="radio"/> A component of a generic arts/creative arts/ integrated arts subject <input type="radio"/> Or within an integrated curriculum subject in your ITE course. <input type="radio"/> It was not taught	Adapted from Hocking, 2009, p. 121
15. What is your current job specification/ role? Check all that apply	<input type="radio"/> Music fundamentals <input type="radio"/> Learning how to teach music <input type="radio"/> How to integrate music across the curriculum	De Vries, 2011, p. 4
16. How many hours throughout your ITE course was devoted to music education?	<input type="radio"/> None <input type="radio"/> 1-4 <input type="radio"/> 5-9 <input type="radio"/> 10-19 <input type="radio"/> 20-30 <input type="radio"/> 31-40 <input type="radio"/> More than 40	De Vries, 2011, p. 4
17. Do you feel there was enough time devoted to music in your ITE course to teach up to the year 6 curriculum?	<input type="radio"/> Yes <input type="radio"/> No	
18. What were the most useful aspects of the music education content in your ITE course? Check all that apply	<input type="radio"/> Using and developing resources/ resource folder <input type="radio"/> Learning how to teach music <input type="radio"/> Listening activities for children <input type="radio"/> How to teach music composition <input type="radio"/> How to teach singing <input type="radio"/> How to teach using an instrument <input type="radio"/> None <exclusive>	De Vries, 2011, p. 4
19. What else would you have liked to have addressed in music in your ITE course? Check all that apply	<input type="radio"/> Developing resources <input type="radio"/> Integrating music <input type="radio"/> Music therapy <input type="radio"/> Putting on a school performance <input type="radio"/> Learning to play a musical instrument <input type="radio"/> Learning to read music	De Vries, 2011, p. 4
20. Have you completed any other musical training in addition to what was included in your ITE course?	<input type="radio"/> No <input type="radio"/> Yes (Please specify): <text>	Watt, 2000, p. 213
21. Do you participate in any musical activities for your own pleasure? Choose all that apply	<input type="radio"/> None <exclusive> <input type="radio"/> Listen to music (any style e.g. classical, jazz, pop) <input type="radio"/> Sing <input type="radio"/> Sing with a group or choir <input type="radio"/> Play an instrument (to any standard) <input type="radio"/> Play with a group or band or orchestra <input type="radio"/> Other (Please specify): <text>	Ibbotsen & See, 2021, p. 19; Watt, 2000, p. 213



Music teaching confidence and professional learning	Responses	Source
<p>22. Are you happy to teach all the Curriculum subjects?</p>	<p><input type="radio"/> Yes <input type="radio"/> No</p>	<p>Watt, 2000, p. 213</p>
<p>23. Please rank the following subjects according to how confident you feel about teaching them. Double-click or drag-and-drop items in the left list to move them to the right - the subject you feel most confident about teaching should be at the top, and the subject you are least confident about teaching at the bottom.</p>	<p><input type="radio"/> English <input type="radio"/> Mathematics <input type="radio"/> Science <input type="radio"/> Humanities and Social Sciences <input type="radio"/> Design and Technologies <input type="radio"/> Digital Technologies <input type="radio"/> Health and Physical Education <input type="radio"/> Languages <input type="radio"/> Dance <input type="radio"/> Drama <input type="radio"/> Media Arts <input type="radio"/> Music <input type="radio"/> Visual Arts</p>	<p>Adapted from Watt, 2000, p. 213 and ACARA (2022)</p>
<p>24. Have you accessed any professional learning focusing on music since you began teaching?</p>	<p><input type="radio"/> Yes <input type="radio"/> No</p>	<p>de Vries, 2011, p. 5</p>
<p>&lt;If Yes to previous&gt; 25. What areas of professional learning did you cover? Check all that apply</p>	<p><input type="radio"/> How to plan sequential Music Learning experiences for students <input type="radio"/> Improvement in my ability to embed Music Learning into my everyday teaching practice <input type="radio"/> How to integrate Music Learning into other subject areas <input type="radio"/> How to differentiate Music Learning experiences for students with individual learning needs <input type="radio"/> How to teach creative and critical thinking through Music <input type="radio"/> How to assess Music Learning <input type="radio"/> How to source high quality Music Learning resources <input type="radio"/> How to embed Music Learning into whole school culture <input type="radio"/> How to build inter-school connections through Music education <input type="radio"/> Improving my own music skills</p>	<p>Adapted from Felgate et al., 2022</p>
<p>26. Who provides you with in-school professional learning and support for teaching music? Check all that apply</p>	<p><input type="radio"/> Support network of music educators <input type="radio"/> Music professional association <input type="radio"/> Expert mentor/s <input type="radio"/> Professional learning provided by my system/sector <input type="radio"/> Other (Please specify): &lt;text&gt; <input type="radio"/> Don't know &lt;exclusive&gt;</p>	<p>Victorian Parliament, 2013, p. xxv</p>
<p>27. I have access to high quality music professional learning</p>	<p><input type="radio"/> Strongly disagree <input type="radio"/> Disagree <input type="radio"/> Agree <input type="radio"/> Strongly agree</p>	<p>Adapted from Felgate et al., 2022</p>



**28. What kind of support in music, if any, would you like to receive?**  
**Check all that apply**

- I don't need further support
- Music PD sessions
- In-class training from tape/video/radio lessons
- In-class support by music specialist
- Personal training at home/own time
- Other (Please specify): <text>

Watt, 2000, p. 215

**29. Please choose one answer in each row.**  
**a. Musical activity does not make teaching more enjoyable**  
**b. I do not see music as a core activity in the national curriculum**

- Strongly disagree
- Disagree
- Agree
- Strongly agree

Ibbotsen & See, 2021, p. 12



Music education in your school	Responses	Source
<p><b>30. In what form(s) is music education provided at your school?</b> Check all that apply</p>	<ul style="list-style-type: none"> <li><input type="radio"/> Classroom-based music experiences and activities</li> <li><input type="radio"/> Classroom-based arts experiences and activities (music integrated with dance, drama, media and/or visual arts)</li> <li><input type="radio"/> Classroom-based music/arts across the curriculum experience and activities (music integrated with other learning areas)</li> <li><input type="radio"/> Instrumental music programmes</li> <li><input type="radio"/> Choral and vocal music programmes</li> <li><input type="radio"/> External organisation or provider</li> <li><input type="radio"/> Other (Please specify): &lt;text&gt;</li> </ul>	<p>Pascoe et al., 2005, p. 277</p>
<p><b>31. We have music education classes:</b></p>	<ul style="list-style-type: none"> <li><input type="radio"/> All year</li> <li><input type="radio"/> Three terms</li> <li><input type="radio"/> Two terms</li> <li><input type="radio"/> One term</li> <li><input type="radio"/> Less than one term</li> </ul>	
<p><b>Frequency:</b> <b>32. Our music education classes are:</b></p>	<ul style="list-style-type: none"> <li><input type="radio"/> Every day</li> <li><input type="radio"/> Four days a week</li> <li><input type="radio"/> Three days a week</li> <li><input type="radio"/> Two days a week</li> <li><input type="radio"/> One day a week</li> </ul>	
<p><b>Duration:</b> <b>33. Our music education classes span the following amount of time per week:</b></p>	<ul style="list-style-type: none"> <li><input type="radio"/> Up to 1 hour</li> <li><input type="radio"/> 1 to 2 hours</li> <li><input type="radio"/> 2 to 3 hours</li> <li><input type="radio"/> 3 to 4 hours</li> <li><input type="radio"/> 4 to 5 hours</li> <li><input type="radio"/> More than 5 hours</li> </ul>	
<p><b>34. Music education classes are:</b> Check all that apply</p>	<ul style="list-style-type: none"> <li><input type="radio"/> Block scheduled, e.g. music camp, musical</li> <li><input type="radio"/> Within class time</li> <li><input type="radio"/> Withdraw selected students from class</li> <li><input type="radio"/> All class participation</li> <li><input type="radio"/> Within school break times (recess or lunch)</li> <li><input type="radio"/> After hours (before or after school)</li> </ul>	
<p><b>35. Which year level/s are taught music in your school?</b> Check all that apply</p>	<ul style="list-style-type: none"> <li><input type="radio"/> All year levels &lt;exclusive&gt;</li> <li><input type="radio"/> None &lt;exclusive&gt;</li> <li><input type="radio"/> Kindergarten/Reception/Preparation</li> <li><input type="radio"/> 1</li> <li><input type="radio"/> 2</li> <li><input type="radio"/> 3</li> <li><input type="radio"/> 4</li> <li><input type="radio"/> 5</li> <li><input type="radio"/> 6</li> <li><input type="radio"/> Don't know &lt;exclusive&gt;</li> </ul>	



**36. How else do students study music in your school?**  
**Check all that apply**

- Students electing to study music
- Students in a gifted and/or talented programme
- Students involved in instrumental tuition or performance
- Students involved in vocal tuition or performance
- Does not apply
- Other (Please specify): <text>

Pascoe et al., 2005, p. 277

**37. Who teaches classroom music at your school?**  
**Check all that apply**

- I teach music at this school
- Our school's specialist classroom music teacher <if yes, ask following question>
- Visiting specialist teacher
- Teacher interested in music
- Classroom teachers
- Parent(s)
- External organisation/provider
- Other (Please specify): <text>

Pascoe et al., 2005, p. 277

<Show if 'Our school's specialist classroom music teacher' is selected in previous question,>

- Open

de Vries, 2011, p. 4

**38. How does having a specialist classroom music teacher in your school impact on whether you do or do not teach music?**

**39. Does your school collaborate with other nearby schools to provide its music program?**

- Yes
- No

Victorian Parliament, 2013, p. xxvi

<Show if yes is selected in previous question,>

- Open

**40. If yes, how does this collaboration work?**



Nature of your music teaching	Responses	Source
<b>41. Do you teach music to your class on a regular basis?</b>	<input type="radio"/> Yes <input type="radio"/> No	de Vries, 2011, p. 4
<b>42. What kind of music activities do you teach? Check all that apply</b>	<input type="radio"/> Singing <input type="radio"/> Listening to music <input type="radio"/> Responding to music through movement/dance <input type="radio"/> Playing musical instruments <input type="radio"/> Composing music <input type="radio"/> I have not taught music before <exclusive>	de Vries, 2011, p. 4
<b>43. Are you happier using a pre-recorded music lesson than leading a music lesson</b>	<input type="radio"/> Yes <input type="radio"/> No	Adapted from Ibbotsen & See, 2021, p. 9
<b>44. In your teaching of music (whether taught by you or a recorded lesson) do you...? Check all that apply</b>	<input type="radio"/> Check all that apply <input type="radio"/> Focus on whole class activities <input type="radio"/> Focus on students with talent in music <input type="radio"/> Focus on students with interest in music <input type="radio"/> Focus on high achieving students <input type="radio"/> Focus on instrumental music <input type="radio"/> Integrate theoretical and practical aspects of music <input type="radio"/> Use technologies <input type="radio"/> Build on skills and knowledge developed in previous year <input type="radio"/> Involve students with special needs <input type="radio"/> Other (Please specify): <text>	Adapted from Pascoe et al., 2005, p. 278
<b>45. Do you?</b> Choose one answer in each row	<input type="radio"/> Yes <input type="radio"/> No	de Vries, 2011, p. 4; Watt, 2000, p. 216
<b>a. integrate music into other curriculum areas?</b>  <b>b. link music with other subjects in your teaching, for example in topic work?</b>  <b>c. find it easier to teach music when it is linked with other subjects?</b>		
<b>46. What circumstances would allow you to teach more music to your class? Check all that apply</b>	<input type="radio"/> More time <input type="radio"/> Expertise/training <input type="radio"/> Access to resources <input type="radio"/> Space	de Vries, 2011, p. 4;



**47. What form does assessment of music take in your class?**  
**Check all that apply**

- Part of the formal assessment programme (on a par with all other curriculum areas)
- Part of the informal assessment programme (e.g. as part of public appreciation of school)
- External music body assessment  
- AMEB (Australian Music - Examinations Board)
- Other external examination provider  
(Please specify): <text>
- Other (please specify): <text>
- Music is not assessed <exclusive>

Pascoe et al., 2005, p. 278

<If music not assessed previous Q>

**48. What is the reason that music is not assessed?**  
**Check all that apply**

- Students do music for pleasure
- Music is difficult to assess
- Other (please specify): <text>

Pascoe et al., 2005, p. 278

**49. Do you use a specific approach to teaching music?**  
**Check all that apply**

- No <exclusive>
- Kodály
- Orff
- Suzuki
- Other (Please specify): <text>

Pascoe et al., 2005, p. 278





Perceived benefits of music	Responses	Source
50. How important is music to students' educational experience?	<input type="radio"/> Not important <input type="radio"/> A little important <input type="radio"/> Important <input type="radio"/> Very important	Adapted from Felgate et al., 2022
51. I think that music education: Choose one answer in each row a. Improves cognitive connectivity and efficiency b. Improves learning capacity c. Improves social skills and personal wellbeing d. Decreases stress and anxiety e. Heightens empathy and valuing of diversity f. Supports reading and numeracy skills g. Improves self-regulation h. Improves behaviour (adapted from Ibbotsen & See, 2021, p. 9) i. Increases attention stamina and focus j. Helps to improve children's test scores (adapted from Ibbotsen & See, 2001, p. 12). k. Boosts academic performance in English l. Boosts academic performance in Maths m. Boosts academic performance in Science	<input type="radio"/> Strongly disagree <input type="radio"/> Disagree <input type="radio"/> Agree <input type="radio"/> Strongly agree	Adapted from Alberts, 2022
52. What does 'being musical' mean to you?	<input type="radio"/> Open	De Vries, 2011, p. 9



**53. To what extent does your experience support these findings of the Victorian Inquiry**

**Choose one answer in each row**

- a. Music education can enhance student engagement and wellbeing; personal and social learning; and possibly contribute to learning in other subject areas**
- b. Music education can benefit schools by increasing their status in the community and by encouraging a cohesive school community**
- c. 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.**
- d. Having the opportunity to learn and play an instrument is an important part of a holistic music education.**
- e. Music is considered to be an essential part of every child's learning at this school**

- Strongly disagree
- Disagree
- Agree
- Strongly agree

Victorian Parliament, 2013, p. xvi

**54. What do you think are your school community members perceptions of the effects of learning music?**

- a. Students**
- b. Parents**
- c. Teachers**
- d. Principals**

- Open

Adapted from Caldwell and Vaughan., 2012, p. 14



Student responsiveness	Responses	Source
<p><b>55. I have observed music education leading to:</b>  <b>Choose one answer in each row</b></p> <ul style="list-style-type: none"> <li>a. improved student behaviour</li> <li>b. increased student participation</li> <li>c. increased student pride in their school work</li> <li>d. improved student attendance</li> <li>e. improved attention span, persistence and ability to rise to a challenge</li> <li>f. increased involvement of families and the wider community in students' schooling</li> </ul>	<ul style="list-style-type: none"> <li><input type="radio"/> Never</li> <li><input type="radio"/> Sometimes</li> <li><input type="radio"/> Mostly</li> <li><input type="radio"/> Always</li> </ul>	<p>Adapted from Caldwell and Vaughan, 2012, p. 13</p>
<p><b>56. I have observed music education leading to:</b>  <b>Choose one answer in each row</b></p> <ul style="list-style-type: none"> <li>a. increased control of anger</li> <li>b. decreased stress and worry</li> <li>c. increased feelings of safety</li> <li>d. increased self-esteem and confidence</li> <li>e. increased love of learning</li> <li>f. improved teacher-student relationships</li> <li>g. increased confidence towards schoolwork</li> <li>h. increased social skills</li> <li>i. increased self-expression</li> </ul>	<ul style="list-style-type: none"> <li><input type="radio"/> Never</li> <li><input type="radio"/> Sometimes</li> <li><input type="radio"/> Mostly</li> <li><input type="radio"/> Always</li> </ul>	<p>Social &amp; Emotional Wellbeing survey in Vaughan et al., 2011, p. 22</p>
<p><b>57. I have observed music education leading to:</b>  <b>Choose one answer in each row</b></p> <ul style="list-style-type: none"> <li>j. students reporting high levels of control of their own learning through 'curricular freedom'</li> <li>k. an increased sense of ownership of learning</li> <li>l. a greater participation in discussions and the offering of opinions</li> <li>m. teachers recognising previously unseen abilities in students</li> </ul>	<ul style="list-style-type: none"> <li><input type="radio"/> Never</li> <li><input type="radio"/> Sometimes</li> <li><input type="radio"/> Mostly</li> <li><input type="radio"/> Always</li> </ul>	<p>New</p>



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