The Choral Program of the South Australian Public Primary Schools' Festival of Music: A Study of its Effectiveness

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CONTENTS

Appendices

ABSTRACT

This study investigates the effectiveness of a state wide choral program for upper public primary school students that has been operating in South Australia for over a century. The program is jointly run by the South Australian Public (Primary) Schools Music Society, an independent, non-profit organisation dedicated to promoting music in the state's public primary schools, and the state's Education Department. While reviews of educational programs have most frequently been approached from the public service's standpoint, this study incorporates the perspectives of the program's other stakeholders. While some historical background of the program is included, the study concentrates on the program's effectiveness for the period 1995 to 2008.

The program's 'effectiveness' is considered for the way it functions as stakeholders intended – that is, as a program that serves an educational and, specifically, music education role. Other evaluation criteria critical to the program's operation, namely its management, staffing, funding, administration and curriculum are examined for their impact on the program's functions. Methods of inquiry into stakeholders' perceptions included questionnaires, formal and informal interviews, written records, multi-disciplinary published material and the author's participant observation during the period 1995 to 2009.

While most parents, principals and choir trainers recognised the music education component as a benefit, particularly when this was otherwise absent in their schools, of greatest import to their perceptions of the program's effectiveness were the life skills they perceived students gained. Consistently identified benefits included a growth in self-esteem, social skills and teamwork, enjoyment and deriving a sense of achievement. These benefits were observed to positively influence other areas of students' learning. Ancillary skills mentioned were the development of commitment, perseverance, self-discipline, co-operation and respect for others, focus, memory development and community service.

These observations reflected an extension of the meaning of education beyond the Education Department's employment-oriented skill confines to include an appreciation of education that involved students' social and personal development. This study affirms that the gamut of life skills observed in older children and adults in health or therapeutic contexts apply equally to younger children within an educational setting.

DECLARATION

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

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ACKNOWLEDGEMENTS

LIST OF TABLES

Abbreviations and Terms

AGM	Annual General Meeting.
AMEB	Australian Music Examination Board.
ANCA	Australian National Choral Association.
ASME	Australian Society for Music Education
CAP	Country Areas Program
DECS	Department of Education and Children's Services (name change from July 2002, occasioned by the change of state government to the Labour party); the department was previously known as DETE.
DETE	Department of Education, Training and Employment (as the department was known during the Liberal government pre July 2002).
Education Department	As capitalised, the term refers to the South Australian education department (either DETE or DECS).
FSS	(South Australian Primary Schools' Music) Festival Support Service
FTE	Full-time Equivalent (referring to full-time staff)
HPI	Hourly Paid Instructor
IMS	Instrumental Music Service, part of the Education Department
JSHAA	Junior School Heads Association of Australia
LOTE	Language Other Than English (specialist language teacher)
MCA	Music Council of Australia
NIT	Non-Instruction Time.
PAS	Publicly-Assessed Subject (less than half the marks are from a public examination; or assessment comes from other examiners apart from school-based teachers)
PD	Professional Development.
Pers. com.	Personal communication
PES	Publicly –examined subject (50% of marks are from public examination)

P21	Partnership 21 – introduced by the incoming CEO ex-Victoria in 1999, Geoff Spring, was a move to local governance in schools with strong financial incentives for schools to take it up.
Program, the	As capitalised, refers to the South Australian Public Primary Schools' choral program.
QR	Questionnaire Responses (Written responses by stakeholders to questionnaires)
R-7	Reception to year 7.
SA	South Australia
SSABSA	Senior Secondary Assessment Board of South Australia.
SACE	South Australian Certificate of Education.
SACSA Framework	South Australian Curriculum Standards and Accountability Framework
SAPPSMF	South Australian Public Primary Schools' Music Festival or as it is more officially know, South Australian Public (Primary) Schools' Festival of Music
SSO	Student Support Officer
The Memorandum	Memorandum of Understanding Between the South Australian Public (Primary) Schools Music Society and the Department of Education, Training and Employment for the Development, Implementation and Review of the South Australian Public (Primary) Festival of Music Program 1999-2001 (1998)
The Society	The South Australian Public (Primary) Schools Music Society
TRT	Temporary Relief Time

The Massed Choir at Festival Theatre

September 2008 – *The final morning rehearsal before the evening's concert performance with children seated on stage at Adelaide's Festival Theatre. The accompanying orchestra made up of public primary school students can be seen in the foreground.*

September 2008 – *Looking at the troupe from the choir risers onto Adelaide Festival Theatre's stage.*

September 2007 – *The troupe performing on Adelaide Festival Theatre's stage at the concert performance with the massed choir in the background. Students are shown in the performance uniform of a plain coloured T- shirt with black pants.*

Photographer: Kevin Williams, Administrator, South Australian Public (Primary) Schools Music Society. With thanks to the Society for permission to use the photographs.

CHAPTER ONE

Introduction

1.1 The Choral Program of the South Australian Public Primary Schools' Festival of Music: A Brief Introduction

With a history spanning over a century, the annual Public Primary Schools' Festival of Music is an event that many South Australians remember with fondness. They recall the months of rehearsing the songs, the excitement they experienced as children participating in the massed choir, the capacity audience and its applause, the dazzle of lights and expanse of the theatre or the praise and delight of their relatives and friends afterwards. In the memories of many South Australians, the Public Primary Schools' Music Festival (hereafter referred to as the SAPPSMF) is the highlight of their primary schooling. In 2003, this Festival of Music was recognised by the National Trust of South Australia as a state icon. It is the only state education program to receive icon status and now stands alongside such institutions as the Adelaide Central Market, the Pie Floater and Cooper's Brewery as culturally significant to South Australia's heritage.

The history of the SAPPSMF and the development of the Thousand Voices Choir, as the massed choir was previously known, have already been documented.[1] With the exception of the war years, this Festival has been held annually since 1891.[2] The public primary schools' program has been driven throughout its history by an independent, non-profit organisation consisting predominately of volunteers drawn from past and present members of the public schools' teaching profession whose interest has been to promote music and singing in the state's public primary schools. Officially entitled the South Australian Public (Primary) Schools Music Society (hereafter the Society) since 1977,

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[1] Eckermann & Donaldson (1991) cover the history of the SAPPSMF from 1891 to 1991. A more intensive study of the history of music education and the role of the Thousand Voices festival up to 1920 can be found in Southcott (1997).

[2] Prior to 1936, the annual concerts were held in Adelaide's Exhibition Buildings in Adelaide. In 1936, the venue was changed to Centennial Hall. In 1939, that building was taken over by the military, and with the loss of this significant performance venue, the concert series was curtailed as part of the war effort. Concerts resumed in 1949. From 1951 until 1973, concerts were held in Adelaide's Town Hall. With the building of Adelaide's prestigious Festival Theatre, which accommodated more children on stage that the Town Hall, the concert series shifted to the Festival Theatre in 1974, where it has continued to the present day.

the organisation has seen a number of name changes[3] in its history. While the initial motivations of the Society may have been to raise money from concerts to provide decorations in public school buildings (Eckermann *et al.* 1991), the focus on music education was clear from the time the Society formalised its aims in 1925. The Society has been able to draw on the support of a significant number of volunteers who assist with the operation of the festival and its performances. The Society has liased successfully throughout its history with the state's Education Department,[4] currently called DECS (Department of Education and Children's Services) to provide the management and funding for this state-wide program for public primary schools.

Rehearsals for the public performances of the SAPPSMF begin early in the school year, soon after term one's commencement.[5] For one hour a week scheduled during class times, upper primary students in up to 80%[6] of the state's public primary schools (Docherty 2002) take part in a choral program (hereafter referred to as the Program) in which they learn a common repertoire of some 15 to 16 carefully selected songs. In term two the school rehearsals gather momentum. It is in this term that the school choir and

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[3] The parent body of the Society was the Public Schools Floral Society, formed in 1879 to foster a love of flowers amongst public school children. The Public Schools Decoration Society began in 1891 with its focus being to raise money for school buildings' interior decoration. It did this through a series of well-received and promoted concerts, instigated n 1891 and presented by 1000 public primary school children. The name 'The Thousand Voices Choir' developed from this tradition. The Public Schools Floral and Industrial Society and the Public Schools Decoration Society amalgamated in 1925 to become the Public Schools Floral and Decoration Society. The change of focus from decoration to musical purpose is clear in the stated aims of 1925: "1. By means of annual concerts to cultivate a love for and appreciation of good music; 2. By loans and gifts to assist teachers in beautifying their schools and in the servicing of musical instruments and equipment." (Eckermann 1986) In 1943, a name change to the Primary Schools Music Society was made, and the new constitution removed references to beautification of schools (Eckermann *et al.* 1991: 88), with the musical aims remaining. The term "public" was added to the Society's name in 1977 to convey the focus on public schools.

[4] Education at primary and secondary level in Australia is primarily the responsibility of the states and territories. The title of the South Australian state education department, from July 2002, was the Department of Education and Children's Services (DECS). The previous title was the Department of Education, Training and Employment. (DETE). The name change was occasioned by the change in state government in February 2002 when the Labor party returned to power after ten years of state Liberal government. Since the major focus of the thesis covers the years 1995 to 2008, this thesis avoids the use of the acronyms DETE and DECS to eliminate confusion, and uses henceforth the "Education Department" as a term to encompass both titles.

[5] There are four academic terms in the school year in the South Australian public education system. On average, each term consists of 10 weeks, totalling 40 weeks of schooling for the calendar year. The first term runs from the last week of January to Easter. The second term begins in late April or early May. The Festival performances at Adelaide Festival Theatre occur towards the end of term three, in September.

[6] This figure was cited by a former President of the Society, Joseph Docherty, at the Annual General Meeting of the Society, 20th March, 2002. By 2009, the number of affiliated schools had increased from the 2002 figures but percentage representation was considered too problematic to calculate. The 2009 Administrator pointed out the difficulties of determining total Education Department school numbers since some country and remote aboriginal schools were so small, they did not necessarily have enough upper primary students to form a choir and/or were not close enough to a neighbouring school to form one.

the choir trainer will be visited and assessed by the Director of Music or by a member of the assessment team. Towards the end of term three, after memorising words, choral parts and some choreography, with instruction along the way in presentation skills, the students will be ready to perform this repertoire as part of the massed choir at Adelaide's Festival Theatre or at one of six to eight regional festivals around the state. As part of the SAPPSMF Program, public primary school students also have the opportunity to audition for the highly sought after positions as vocal soloists, comperes,[7] dancers for the dance group, members of the troupe, members of the orchestra that will accompany the performance[8] and/or as assisting artists.[9] From 1985, foyer concerts have been held in the less formal environs of the Theatre's complex for about half an hour's duration directly prior to the main performance. The foyer concerts offer additional performance opportunities for public school instrumental groups, bands and choirs.

The Adelaide concert series consists of 12 performances[10] over the duration of almost two weeks held in the revered venue of the Festival Theatre Centre in central Adelaide, a complex built on the banks of the River Torrens in 1973 as home for the Adelaide Festival of the Arts. Each affiliated school is assigned a number of performance places at Festival Theatre based on the school's enrolment figures. Schools are allocated one of the 12 concerts in which their students will join with other schools to form a massed choir of approximately 450 choristers. Students are seated on a large choir rostrum on the Festival Theatre's stage for the concert's duration. Two weeks prior to the Festival Theatre concerts, there are 12 massed choir rehearsals, held at a venue with a sufficiently large hall to accommodate some 500 children, including the children participating in the festival orchestra scheduled for that concert. There is a final massed rehearsal in the Festival Theatre itself, usually on the morning of the final performance. While the

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[7] From 1985, students began assisting as co-comperes (Eckermann *et al.*: 126) for choral items. Currently, students can be either choral comperes or program comperes. The former position allows them to introduce the songs sung by the massed choir and program comperes introduce the assisting artists and some general introductions to the SAPPSMF.

[8] If primary students play an instrument and pass the audition process, they may take part in one of three festival orchestras which begin rehearsing by the middle of term one each year. These orchestras practise weekly and will accompany many of the songs sung at the festival as well as giving several items of their own during the concert performances.

[9] Assisting artists are given performance money, a practice established in 1982 after prize-awards for assisting artists were phased out that year (Eckermann *et al.*: 124). Public secondary school students may also apply to be assisting artists in the SAPPSMF. There is usually a mixture of primary and secondary assisting artists in the final selection.

[10] In 2002, an additional concert 13 was introduced to the series. In 2007, due to burgeoning costs and re-scheduled work programmes of the Theatre's technicians, the series resumed to 12 concerts.

performances at the Festival Theatre or regional concerts have remained the chief focus for most primary schools involved in the Program, the Society has involved a smaller number of schools in other performance opportunities[11] that arise and which promote the profile of the Program. The *Mission Statement* of the Primary Schools' Music Festival Support Service (hereafter referred to as the FSS) clarifies the focus of the Program, which is:

> To provide a high quality student focused developmental music program which culminates in a series of exemplary concerts providing performance opportunities in the performing arts. (Department of Education and Children's Services, updated 2006).[12]

Schools that participate in the Program pay an affiliation fee to join the Society. In order to participate in the Program, schools are required to provide a suitable person who will act as a choir trainer and take responsibility for the weekly rehearsals and the delivery of the Program within the school. In most cases, the choir trainer is drawn from within the school's staff pool. When the school's staff cannot find a willing teacher to take the Program, they can apply to the Festival Support Service, the administrative body of the Program, for the services of hourly paid instructors drawn from outside the Education Department who have choir training expertise. The FSS is responsible for the professional development program, which includes up to three days of training[13] for the teachers, trainers and accompanists attached to the Program. Attendance at the training sessions is a compulsory requirement. The Society, through the FSS, organises for songbooks and teaching CDs to be sent to participating schools and the songbooks then become the material on which the Program is based.

This study concentrates on schools that perform at the Adelaide-based performances at the Festival Theatre. Schools that perform at the Festival Theatre include Adelaide metropolitan schools and regional and country schools throughout the state that elect to

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[11] In the year 2000, for example, a select number of schools were involved in the Davis Cup opening ceremony, the Premier's Dinner and the Olympic Torch Relay ceremony in Adelaide. In 2001, some schools participated in the World International Information Technology Conference. Since then, these outside performance opportunities have become fewer and have involved less schools. Performance opportunities still available for public primary school choirs have included such places as the Adelaide Show and small performances in front of and within the Education Department buildings in the central business district of Adelaide.

[12] The mission statement has remained the same since it was first published in the *Service Statement* of 2002 to the time of writing (2009).

[13] There are two days of training held on the Friday and Saturday of the second week of term one of the school year where choir trainers are introduced to all of the songs in the curriculum. The other training day is held on the second Saturday of term two, which is generally devoted to reinforcement of the material outlined in the first session, together with training in the choreography required for approximately three of the Festival songs.

perform at this location. There are other SAPPSMF performances held throughout the state including two other performance venues within the wider Adelaide metropolitan area and six to eight regional festivals to cater for regional areas. The regional centres have their own regionally-based management committees that oversee their concerts. By comparison, regionally-based performances are of a lesser magnitude without the primary school orchestral backing, the troupe, professional lighting and stage effects possible at Festival Theatre. For this reason, most schools throughout the state favour participating at the Festival Theatre. Schools that only perform in the regionally-based performances nevertheless have access to the same assistance and expertise of the central Adelaide-based administration team.

The SAPPSMF is unique in Australia as a choral program that involves upper primary students in a shared curriculum across so many schools in the state. In 2008, the Northern Territory affiliated with the SAPPSMF and began using the Program within its own public primary schools. The Program has been used as a model for similar programs in both the Independent and Catholic private education systems in South Australia since the late 1980s and in Perth, Western Australia, involving both public and private primary schools.

1.2 Research Aim and Questions

The relationship between the state's Education Department and the Society in the delivery of the Program was outlined formally, for the first time in its long history, in a document entitled a *Memorandum of Understanding* (1998).[14] This was developed for its operation from 1999 to 2001. The 1998 *Memorandum* indicates that the Society's responsibilities lie in the "development, implementation and review" of the "South Australian Public Schools Music Program." According to the document, allocated Education Department funding is dependent on the Society's "evaluation of the success of (its) activities" (1998:3), or, in other words, its effectiveness. Without the Education Department's funding, the Program would cease. Like many other programs competing for the education dollar, the SAPPSMF is required by virtue of the *Memorandum* to

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[14] The *Memorandum* was developed for its operation from 1999 to 2001 and included financial and resource arrangements by the Education Department to ensure the continued operation of the SAPPSMF. As at the time of writing (September 2009), that document has yet to be re-negotiated despite efforts by the Society to secure a new agreement.

prove its worth to maintain funding and hence the demonstration of its effectiveness has become critical to the Program's existence and continuation.

This study aims to investigate the effectiveness of the choral program of the South Australian Public Primary Schools Festival of Music and what 'effectiveness' might mean from the perspective of the various stakeholders that have an interest in it. Rather than defining 'effectiveness' exclusively from the public service's standpoint, as is often the case, it will be argued that conducting evaluation from all stakeholders' perceptions offers a more just and impartial approach. It is also legitimate to consider stakeholders' perceptions when the education program is funded by taxpayers' money. While some history of the current SAPPSMF will be incorporated in discussion for comparative purposes, the study concentrates on the period 1995 to 2008. This period, while stable in terms of personnel contributing to the administration of the Program, also reflects a period of changing public perceptions of education. These changing perceptions have implications for the way the effectiveness of this Program, run under educational auspices, is viewed.

In defining the meaning of 'effective,' the *Oxford English Dictionary* includes in its multiple definitions "powerful in effect", making a "striking or pleasing impression," a worthiness or fitness for a purpose and/or

> Designating that part or component of an agency or force which is actually brought to bear on a particular object or is instrumental in producing a result; designating a property or quantity considered, measured, or expressed in such a way as to take account of factors which modify its effect or prevent its direct measurement. (*Oxford English Dictionary*, draft revision, March 2009)

Using this definition as a guideline, analysing a program's effectiveness should include a consideration of its fitness for a purpose and the ways in which it might be considered successful or beneficial in this process, taking also into account those factors which modify or affect a program's attainment of its positive attributes. Drawing on the opinions of the major stakeholders of the SAPPSMF and the above definition of 'effectiveness,' the study's research questions have been framed as follows:

1. In what ways do stakeholders perceive the Program to fit the purposes of education and, specifically, music education?

2. In what ways do stakeholders consider the Program to be effective, that is, successful or beneficial?

3. What do stakeholders perceive as the outcomes of the Program?

4. Are there competing values between stakeholders and if so, does this impact on the Program?

The explanation of the study's key terms that follows will help clarify further why this approach to the study of effectiveness has been adopted.

1.3 'Effectiveness' Studies in Education: Their Popularity and Pitfalls

Coinciding with a period of economic downturn after the economic heights of the 1960s and 1970s, the past 30 years have seen a surge, nationally and internationally, in the popularity of effectiveness studies, reviews, accountability studies and performance monitoring, terms generally used synonymously to indicate some form of evaluation process.[15] In Australia, federal and state governments across the political spectrum have set up a plethora of inquiry bodies, committees and departments for evaluation purposes.[16] By the late 1980s, the importance placed on evaluation findings was such that evaluations of evaluation strategies were being demanded[17] across government departments. Within this national milieu, evaluation in the South Australian Education Department emerged significantly as an issue in the final report of the Committee of Enquiry into Education in South Australia in January 1982. It recommended a new "Directorate of Curriculum Research, Development and Evaluation" (1982:56). In 1990 John Bannon, the State Premier at the time, made evaluation a compulsory requirement for all public service agencies (Ince 1992:47). Meanwhile, reviews of every school in South Australia, at a cost of $16 million, were already well underway. The "Quality and

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[15] That the historical antecedent of the current fascination for 'accountability' and effectiveness studies is in inflation and economic downturn, is suggested by a number of writers including Simons (1989), John Elliott (1996) (Great Britain) and Freeland (1991) (Australia), who argue that politicians have used education as the scapegoat for the country's economic ills.

[16] An indication of the quantity of government- initiated evaluations can be gained from O'Faircheallaigh and Ryan (1992).

[17] Ince refers to the criticism by the Auditor-General (1991) of the Commonwealth Department of Finance's failure to "take responsibility for monitoring and evaluating the Commonwealth's evaluation strategy" (1992:59).

Effectiveness Unit" (as of 2009) is still a part of South Australia's Education Department and the penchant for evaluations in the South Australian public sector has not abated.[18]

While the motives may appear, theoretically, to be for improved program performance,[19] evaluation, in its various guises, has become established as a determinant of economic decision-making. Reviews have won acceptance as a 'rational' process whereby decision-makers can be informed and budget cuts legitimised. Rewards for positive reviews can result in greater slices of the budget. Education, often used as a political football, has become a prime target for review. Education has been seen not only as a possible source for future economic growth, but, on the other side of politics, as a target for budget cutting, especially when economic 'return' is not so readily seen for capital outlay, and expectations of stimulating youth unemployment through education are not met.[20] Louise Watson, commenting on the South Australian Commission of Audit of 1994 that recommended reductions in schools expenditure, predicted future directions:

> Increasingly the ability of state education authorities to resist budget cuts will depend on their capacity to demonstrate the link between expenditure on schooling and school effectiveness. (1996 : 108)

The connection made between economic objectives and education raises questions not only about the *raison d'être* of education itself, but also about the impartiality of reviews or 'effectiveness' studies conducted using this underlying philosophy.

'Effectiveness' studies have been undertaken frequently in the field of education since the early 1980s when the search for effective schools and school improvement developed into international movements in their own right.[21] The most commonly used method of assessing effectiveness, especially amongst government program evaluators, has been to

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[18] Expense appears to be the only deterrent to such studies. For example, as early as 2002 after only a year of office, the South Australian state Labor party was criticised by the Opposition Liberal party for undertaking nearly 70 reviews, or one every four days, in its first year of office (Clarke 2002).

[19] Improving performance is the motive cited for evaluating government programs in the Commonwealth Governments publication handbook (1987) and is endorsed by writers such as Barrett (1992).

[20] Angus 1991 (Australia) proposes that the current interventionist approach of politicians in education and the increased emphasis on vocationalism is an outgrowth of a philosophy of education linked to economic objectives. Freeland 1991 argues that education has become the scapegoat for high teenage unemployment, where politicians have blamed a perceived decline in educational standards as the cause and are intent on increasing retention rates in schools to control the problem.

[21] They are referred to as the "School Effectiveness Movement" and/or "School Improvement Movement" (Creemers and Reynolds 1994). Devoted to its cause is a journal entitled *School Effectiveness and School Improvement*. It was first published in 1990, under the editorship of David Reynolds (Great Britain) & M. Creemers (The Netherlands), two prominent exponents of the movement. As at the time of the writing (2009), the journal continues to be published four times a year by Routledge.

identify goals or objectives of the program and then ascertain whether these have been met in the program's outcomes.[22] Within the school effectiveness movement context, the assessment of effectiveness has been based on the identification of characteristics of an effective school or the perceived ability of a school to meet certain objectives, such as pre-determined student outcomes, including improved test scores. If these scores or characteristics are found wanting in some schools, then the solution is seen in fixing the 'input', the teacher,[23] or in fewer instances, the administration,[24] whichever is seen to hold the primary responsibility in the perceived direct causal link to the outcome. Over two decades, this simple approach to evaluation won great appeal for policy makers. It is only more recently that the limitations of its philosophical persuasion, its over-simplification of the educational process and ultimately its findings, have begun to be questioned and exposed. In education, there are so many variables affecting the process; and many variables are outside the arena over which the teacher, school administration and education department have any control.[25] Input and outcome do not follow on predictably one from another and outcome is not readily measured and/or identified.

This limited method of evaluation has been criticised firmly by Lehman (1992), Eisner (1996) and others who feel that in most cases the objectives identified by such evaluators do not reflect the core value of programs relevant to education and specifically to the Arts. They point out that measurable outcomes, attainment of objectives and performance benchmarks, seen as effectiveness indicators in other more performance-driven disciplines, are not readily applicable to many areas in education, including the Arts. There are many competing goals in educational programs and the nature of education is such that it will always be difficult to reach a consensus on a program's objectives and outcomes (Castiglione 1996). Furthermore, a program that works in one school may not necessarily work in another (Fashola 2004). Outcomes in education and the arts are not easily measured or adequately reflected through traditional testing procedures. Yet the enthusiasm for this approach remains highly influential to policy makers and controllers

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[22] Defining the objectives and assessing that the objectives have been achieved is the recommended procedure for evaluating government bodies, according to the Department of Finance and Australian Public Service Board (1987). Likewise, this has been the recommended approach for evaluating effectiveness within non-profit organisations (Wise 1995, Murray 2005, Thomas 2005).
[23] Examples where it is argued that the teacher plays a focal role in ensuring an effective education include Ogawa *et al.* 2003 and Dudley-Marling *et al.* 2006.
[24] Examples where the administration is given the focus in ensuring effectiveness include Chen 2008.
[25] While arguing that schools can contribute to aspects of improvement, Harris *et al.* 2006 highlight the role of students' external environment in determining school improvement.

of the public purse. Perhaps the appeal is, as Angus (1991) put it, that accountability studies give the impression of certainty and action in a period of economic uncertainty.

What is often overlooked in such effectiveness studies is that determining a program's objectives is, in itself, a process of forming value judgements about what one hopes a program to achieve. These objectives are therefore the subjective experience of a reviewer or a select group of observers, as determined internally from within the organisation or as defined by so-called 'objective' outsiders less acquainted with the organisation's ethos. With regard to the nature of the reviewer, there is little agreement. For some, the reviewer must come from outside the system to guarantee neutrality; but for others, the reviewer must be part of the system to fully understand it. As Corbett points out, effectiveness can only be seen "through the filter of personal value systems" (1991:12), including the limitations of the reviewer's own values.

The underlying positivist paradigm and objectivist epistemology[26] upon which many of the current evaluative educational studies have been built poses the most significant problem to the credibility of these studies. Without acknowledgement that the assessment of effectiveness is largely subjective and a human construct, such studies are inevitably flawed because they rely on the unattainable – the invincibility of their evaluation criteria and/or a belief in a value-free, politically neutral reviewer. There are multiple competing values as to what education is and what it should be. Likewise, student outcomes can be variously assessed and variously valued. If these premises are accepted, there can never be one ultimate, flawless foundation upon which effectiveness studies in education can be based.

1.4 The 'Stakeholder' Approach

This brief overview of the general direction of effectiveness studies within education gives some background as to why many so-called 'objective' studies are flawed without a clarification of the operational definitions of 'effectiveness' implicit in the study and the values of the person involved in the reviewing process. This study draws on methods of inquiry that go beyond the positivist paradigm, by accepting paradigms as human

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[26] A description and critique of the positivist paradigm and its associated epistemology can be found in Guba and Lincoln (1983, 1994) and Denzin (1994).

constructions which are socially construed and shared (Berger & Luckmann 1966; Schwandt 1994).[27] While groups of people may share common perceptions, these 'collective intellects' (Marton 1981) have no ultimate or higher authority in themselves, but nevertheless provide valid forms of understanding effectiveness beyond the limitations of one particular set of values. The use of multiple methods of inquiry, data resources and perspectives (or 'triangulation', coined by Webb *et al.* 1966, cited in Mathison 1988) ensures some means of confirmability (Guba & Lincoln 1983, Bresler & Stake 1992: 86). The reviewer's role[28] becomes one of attempting as holistic an assessment of the situation as possible through triangulation, the recognition of all major stakeholders, their interaction and impact on the program and by the careful assembling and analysis of information drawn from data including qualitatively-derived material. By eliminating pretensions to an incontestable 'proof' or transcendent 'logic', a more open, holistic method of inquiry is established.

This study seeks to take into account multiple understandings of what 'effectiveness' means for the various groups of people or 'stakeholders' associated with this particular state music program. While liaison with various stakeholders within the community is now a recommended practice for producing better educational outcomes (Levine *et al.* 2000), it is rare for stakeholders to be involved in the evaluation process or the determination of 'effectiveness' of an educational program. In this study the stakeholders are not identified on the basis of their power relationship to the execution of the program so much as on the basis of their interests and association with it.

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[27] Such paradigms include those drawing on the constructivist, interpretivist and phenomenological traditions. These traditions attract a variety of different labels and reflect a variety of approaches eg. "phenomenography" (a term used by Marton 1981), "symbolic interactionism" (Foddy 1993), "grounded theory" (Strauss & Corbin 1994) . The grounded theory advocated by Charmaz (described by Creswell 2005 as "constructivist" and less positivist in approach), permits a more flexible research design and discursive review process, while allowing the researcher to focus on the values and ideologies of stakeholders. Elements of her methodology have been incorporated into this thesis. Guba and Lincoln (1994), Holstein and Gubrium (1994) and Jacob (1988) offer summaries of the various theoretical approaches of qualitative research, again using different categorical terms, for example, symbolic interactionism, ethnography, ethnomethodology etc. The value of drawing on the different approaches in research is, as Jacob (1988: 23) puts it: "Awareness of the various traditions will help educational researchers understand that the diversity is not a sign of misunderstanding or disagreement, but rather a reflection of various approaches." The case for using these paradigms for music research is eloquently argued by Bresler and Stake (1992), Stabley (1992) and Eisner (1996).

[28] Denzin (1994) argues that the reviewer's role is interpretative. The conceptual responsibilities of the researcher are detailed by Stake (1994: 244), with reference to the researcher working within these paradigms. As a response to the relativism which could be a conclusion if one adopted a purely constructivist approach, Guba and Lincoln point out that since "the reader cannot be compelled to accept our analyses, or our arguments, on the basis of incontestable logic or indisputable evidence, we can only hope to be persuasive and to demonstrate the utility of our position" (1994: 108).

Importantly, this study goes beyond the aims of the public service management delivering the program to consider the multiple aims and multiple interpretations of value in education of other bodies of stakeholders attached to the Program.

The selection of stakeholders is a value judgement in itself and the restriction of interested stakeholders has the capacity to invalidate findings if the selection is narrow (Mark & Shatland 1985). For the purposes of this study, therefore, a multi-stakeholder approach has been adopted here to counter such criticisms. The following stakeholders were identified and, where applicable, the views of both past and present stakeholders have been incorporated where possible:

- Choir trainers and accompanists, who are or have been responsible for the operation of the SAPPSMF Program within schools;
- Students, past and present, who have had association with the SAPPSMF;
- Principals and school administrative staff in primary schools involved in the SAPPSMF;
- Other staff in South Australian primary schools where the SAPPSMF choral program operates;
- Parents of students associated with the SAPPSMF;
- The Education Department of the state of South Australia (currently known by the acronym DECS) and related federal education bodies;
- The South Australian Public (Primary) Schools Music Society, specifically the decision-making committee, the Executive;
- The administrative team of the South Australian Public Primary Schools' Festival Support Service (FSS);
- The 'music community' of South Australia, encompassing community and other choirs, professional development organisations, music teachers, staff of the Instrumental Music Service and others who have an interest in the Program;
- The interests of the wider national and international music and choral community, as expressed in the literature available on music and choral education.
- The interests of the wider scholarly community in related disciplines.

The study does not seek to achieve an overall evaluation of the Program since such a design presumes there is an objective 'reality' to be discovered by the reviewer. Rather, the direction of the research lies in exposing the various understandings of how the

Program's operation might be seen to be 'effective' or beneficial from stakeholders' perspectives and clarifying the conflicts of interest as they may impact on the Program.

1.5 'Choral Education' and 'Music Education'

The 1998 *Memorandum* lists nine outcomes that the Education Department's funding of the "South Australian Public Schools Music Program" should fulfil:

- develop a music curriculum within the Program which is consistent with and supportive of the implementation of the statements and profiles[29]
- support the goals and aims of the SAPPSMS [the Society]
- develop teacher resources to support the implementation of the Program in schools
- develop and implement a professional development program to support schools in:
  - (i)   leadership and management of music festivals
  - (ii)   implementation of the music curriculum
- promoting and supporting regionally-based programs
- providing value-added opportunities for music performance across the state
- promote local management and sustainability of regional programs
- target the delivery of music programs in areas of identified need
- implement quality management principles in the development, implementation and review of all aspects of the Program. (Department of Education, Training and Employment 1998: 1)

While four of the outcomes pertain to the Program's distribution (emphasising regional programs and distribution to "areas of identified need") and several other outcomes focus on management, there is, nevertheless, a clear acknowledgement by the Education Department that the SAPPSMF is, in the words of the *Memorandum,* a "music program" that delivers a "music curriculum" and hence its purpose lies as music education. Because the Program is conducted under the Education Department's auspices, it is assumed by most stakeholders that the Program serves under the broader mantle of its educational framework. One's perceptions as to how the Program fulfils its charter, as education and music education, is therefore important to the discussion of this Program's effectiveness.

The role of education and the content of what can be defined as 'music education' have undergone considerable changes in the last thirty years. The traditional confines of schools' responsibilities as communicators and conveyors of knowledge has expanded to

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[29] The "statements" and "profiles" refer to general curriculum descriptions about the Arts developed by the South Australian Education Department, based on a national series of "statements" and "profiles" published in 1994.

the extent that schools are being required to assume greater responsibilities in terms of students' social, psychological, spiritual and personal development. In recent surveys, Australian primary school teachers have expressed frustration and dissatisfaction with a crowded curriculum wherein they are expected to educate children in such areas as moral and social issues, manners, eating habits, appropriate behaviour and punctuality (Kleinig 2007, McDougall & Volmer 2008), areas that have in the past been traditionally considered parents' domain. Evaluations based on a program's educational 'effectiveness' will vary depending on one's understanding of what 'education' should encompass. For example, a program that might have been evaluated previously on the basis of what cerebral knowledge children acquired from it, might also be considered for its contribution to a student's psychological and social growth if a broader interpretation of 'education' is employed. This study therefore seeks to take into account stakeholders' multiple concepts of the purpose of 'education' and how the SAPPSMF Program might fulfil these new demands.

Alongside the broadened parameters of what education should encompass, music educators question the validity of what some call 'music education' in Australian schools. Anne Lierse, in her article entitled "Can we really call this music education?", argues that the poor quality and token provisions of secondary music education in Victoria under the 1990s state government's *Schools of the Future* program resulted in "an ineffective secondary classroom music program statewide" (Lierse 2000: 20). Lierse queries both the lack of time devoted to music education in schools that results in a program that is "patchy" and "lacking sequence and depth" and the lack of agreement amongst educators as to what constitutes a satisfactory 'music education.' With regard to purely choral programs such as the SAPPSMF,[30] some music educators have questioned whether choral programs in themselves can ever constitute a music program or provide 'music education' when instrumental learning is omitted. Choral programs have often been seen as poor 'second cousins' comparative to instrumental programs. Referring to the period before 1970, Comte refers to music education as often being "little more than singing" (1988: 115). The period after 1970 has seen efforts to raise the status of the school choral program to reinforce the notion that singing involves skill acquisition and

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[30] Choral education is identified as music-making in a group using the voice, as distinct from solo singing or playing an instrument.

that developing choral ensemble is an art form.[31] Despite these inroads, only a limited number of Australian tertiary institutions offer courses in choral conducting and research in choral singing, indicating that choral education still struggles to be appreciated as music education to the same extent as instrumental programs.

Beyond the debate as to whether choral singing qualifies as music education are questions regarding what 'music education' should consist of for it to be 'effective.' For example, is it more important for students to understand the cultural background of a song, to study the composer's background, to create a song, to perform the song or to sing the song with skill? And which of these aspects must be taught in the rehearsal for 'music education' to be deemed to have taken place? A teacher's attitude to the significance of the various elements of music experience (knowing about music, performing music, notating music, listening to music, creating music, experiencing the music and so on) will determine time allocation given to that aspect of music experience in the classroom or the rehearsal and therefore is likely to impinge on the direction that music education takes in terms of students' outcomes. Given the various understandings of what aspects of music experience qualify as 'music education' can significantly alter one's evaluation of a music program and must therefore be taken into account when stakeholders' perceptions of the 'effectiveness' of a program are to be fairly represented. This thesis therefore addresses stakeholders' perceptions of 'education' and 'music education' as it might impact on their evaluation of the SAPPSMF Program.

1.6 Methodology

Cameron (1981) points out the importance of including and clarifying comparative referents in the consideration of the effectiveness of any program. Even when the objectives of a particular program and the observable outcomes concur, as will be exemplified in this study, the assessment of the effectiveness of a particular criterion of study is constrained if a comparative perspective is lacking. According to Whitty *et al*.:

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[31] Kodály methodology introduced significantly from the 1970s, the influence of eminent American choral director, Professor Rodney Eichenberger, and his encouragement of prominent Australian educators to study choral conducting in the United States (from the late 1970s) and the formation of the Australian National Choral Association in the 1980s have all played a role in changing the attitudes of music educators in Australia.

a comparative dimension not only enhances our understanding of the contextual features of education systems, it is increasingly becoming important for *explaining* (emphasis in original) education processes. (1998 : 6)

Where applicable, the Program as practised in the period 1995 and 2008 is placed within an historical context and some reference to comparative practices and research from a national and/or international perspective is considered. These comparative referents enable a broader understanding of 'effectiveness' by incorporating a wider group of stakeholders, including former stakeholders and ensure a greater contextual framework from which to evaluate 'effectiveness.'

Stakeholders' areas of concern, their aims, the outcomes they perceived and their influence on the Program were identified through the following methods of data collection:

(i) *Participant observation*

Participant observation is now a well-established, accepted methodology within the social sciences. This method offers the advantages of gaining access to information and rich data sources normally obscured to non-participants (Jorgensen 1989). The method is especially appropriate to this study where information about unwritten aims, outcomes and values is sought and when concerns or competing values would otherwise be unvoiced.

This author has been a participant observer in a number of contexts for this study. Following a shift from interstate, I was appointed as a choir trainer in several primary schools from 1995. Secondly, I have also participated annually in the period 1995 to 2008 as a conductor of one of the choirs chosen to perform on the CD recording, which is provided to all choir trainers and students as part of the learning package. Thirdly, an appointment as a member of the part-time assessment team from 2003 yielded another opportunity to gain first-hand experience of the outcomes of the Program, especially in terms of the choral standards practised in schools. Access to the SAPPSMF's professional development days, local school rehearsals, massed choir rehearsals, public performances and the concert series, in addition to attendance at the Annual General Meetings of the Society, were enabled because of this participation as a choir trainer and an assessor. Fourthly, my involvement as an executive member of national and state

committees of ANCA since 1994 provided close association with colleagues seeking professional development, in a state where in-service training for teachers in the public system is increasingly the domain of private providers and can only be accessed in teachers' own time. This association enabled contact with national and international colleagues working in the areas of choral education and facilitated a greater comparative perspective of particular relevance to the study of 'effectiveness.' Fifthly, as a parent of three children who participated in the Program (as choristers, members of festival orchestras and on occasions as assisting artists and soloists), another avenue of understanding and perceiving other stakeholders' perspectives was opened. Finally, involvement over this length of time as a choir trainer, assessor and parent provided a ready network of interested participants and a level of trust and acceptance amongst colleagues that 'opened doors' to a wider circle of stakeholders and a deeper understanding of stakeholders' concerns and also changes taking place in that period.

(ii) *Interviews and Casual Conversations*

Thirty semi-structured interviews with choir trainers were conducted by telephone in 2002 using some of the questions asked in the 2002 questionnaire as a basis for conversation. Responses were recorded at the same time by the researcher in hand-written note form. This information was compared with material gained from questionnaires to assess the extent to which verbal reporting might confirm or expand on written reporting. Numerous conversations in a diverse range of locations were recorded over the period 1995 to 2009 in the form of field notes and hand-written transcripts. These predominantly casual conversations provided a rich source of information from choir trainers, parents, students, principals, FSS staff and Society members that would not normally be gained by written questionnaire method.[32]

(iii) *Questionnaires*

Having gained permission to begin research on the SAPPSMF, [33] this author was given the opportunity to conduct a series of surveys directed at stakeholders, in collaboration

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[32] On occasions to protect the anonymity or the position of those who gave sensitive information, names have been withheld and in these circumstances, the personal communication (pers. com.) only has been cited and the date when the communication was given.
[33] Permission to study an aspect of the state's education system was gained formally in 2000 from DETE. Permission to conduct surveys of choir trainers, participating students, parents and principals was gained through the Society.

with the Manager, over the years 2000 to 2004.[34] Questionnaires directed at choir trainers in 2000 and 2004 were constructed principally by this author and questionnaires directed at parents, principals and students in the surveys of 2000, 2003 and 2004 were constructed by this author in collaboration with the Manager of the SAPPSMF. Copies of these nine questionnaires may be found in the Appendices. The Manager was responsible for the construction of surveys directed at choir trainers in 2001, 2002 and 2003.[35] This author prepared an analysis of the data from the Manager's surveys and presented some of the findings, as requested, to several Annual General Meetings of the Society and/or meetings of the Executive of the Society.

Table 1.1 Stakeholders' Questionnaires conducted between 2000 and 2005.

Stakeholder group	Year	No. of Respondents	total population	% of population represented
Choir Trainers	2000	N= 138 (165 schools)	185 schools approx.	89%
Accompanists	2000	N = 31 (91 schools)	60	51.7%
Parents	2000	N = 277	(6000 ?)	(5%?)
Students	2000	N = 90		
Choir Trainers	2001	105 (approx. 131 schools)	200 schools approx.	65.5%
Choir Trainers	2002	N= 80 (83 schools)		36%
Principals	2003	N = 98	235 schools approx.	42%
Parents	2003	N = 222	(6000 ?)	(4%?)
Choir Trainers	2003	N = 108 (119 schools)	235 schools approx.	51%
Choir Trainers	2004	N = 105 (119 schools)	238 schools approx.	50.4%
Students	2004	N = 340	(6000?)	7%
Choir Trainers	2005	N = 185	238 schools approx.	78%

Table 1.1 lists the details of questionnaires of the period 2000 to 2004 and includes the data of choir trainers made available to this researcher. The Table names the stakeholder

[34] Questionnaires permitted by the Society were formulated in conjunction with the Manager of the Program and this researcher prepared reports and presented findings when requested by the Society.
[35] The questionnaires constructed by the Manager are not included in the Appendices but may be obtained through the Society.

group that answered the respective questionnaires, the year the questionnaire was administered, the number of respondents, the estimated total numbers of the stakeholder population and the percentage of the total population that the respondents represented. As can be seen in the Table, response rates were high across all stakeholder' groups which could be attributable to the enthusiasm and strong support that the Program has engendered. Several stakeholder groups were questioned several times over the testing period to investigate for possible shifts in attitude. The FSS assisted with the distribution and collection of questionnaires. Choir trainers' questionnaires were inserted into the information package and given to each choir trainer at the final rehearsals at Festival Theatre in the years 2000 to 2004. Choir trainers/teachers were asked to replicate and distribute the questionnaires to parents, students and principals at their school site. Parents, choir trainers and principals returned their questionnaires to the FSS office, which protected their anonymity; or in some cases, choir trainers at schools collected and returned them. Students' questionnaires were collected and forwarded by choir trainers. Some choir trainers randomly selected the students and parents they gave the questionnaires to, while others photocopied enough for the whole class.

Not all questions posed in the questionnaires of 2000 to 2004 were directly related to drawing information specifically of use in this thesis.[36] Those questions used to provide data for this study are quoted in the body of this thesis. The questionnaires directed at principals, parents and choir trainers used a mix of both open-ended and closed questions to maximise the response rate in the case of time-pressed respondents. Each set of closed questions used Likert scales and had a provision for "any comments?" at the end of sections. A significant proportion of respondents took advantage of the opportunity to provide feedback, which was of assistance in the interpretation of data. The questionnaires yielded both qualitative and quantitative data.

Although there was no attempt in questionnaires to identify respondents and schools, some respondents indicated their schools, or respondents' schools could be identified through fax address and details. From identifiable schools, satisfactory representation of both metropolitan and country schools was ascertained in the principals' and parents'

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[36] Some questions requested specifically by the Manager were not relevant to the purposes of this study.

samples.[37] A broad cross-section of schools was also found in the parent[38] and responding student populations. Given the large sample size (42% of total population) and the geographical spread of responding principals, it may be considered representative of the principal population. The broad representation of schools as well as the social and geographical mix of parents' and students' responses gives some indication that these responding populations were sufficiently random. The parent' and student' populations may also be considered representative samples for the purposes of this study.

To draw information from the general community beyond those who were current participants, a request for feedback on the Festival of Music was solicited by the author in a letter to *The Advertiser* newspaper in 2003, which was subsequently published. Some 60 replies (in either letter or email form) were received, most of which came from older members of the community who spoke invariably of the fond memories their recollection of participation in the SAPPSMF brought them.

(iv) *Written Material*

The opinions of stakeholders representing the national and international music/choral and education community were most readily available through published material. Academic Search Premier, Google Scholar and ERIC are examples of frequently used search engines for this study. As a result, literature searches became multi-disciplinary in breadth and extended beyond the fields of education, and those specific to choral and music education. This study also drew upon available and pertinent written material such as reports, advertising pamphlets, minutes of meetings and Annual General Meetings, particularly in relation to the affairs of the Society. *The Advertiser* newspaper, being the only South Australian newspaper of state-wide distribution, provided a gauge of popular opinion and community concern.

These rich data resources were then rigorously analysed and coded, sometimes several times in the case of qualitative material, not only to identify as accurately as possible emerging themes but also to formulate evaluation criteria considered important by the

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[37] Of the principals' population, 20 identifiable respondents were from country schools and 25 were from metropolitan schools. Of the identifiable parents' population, 58 were from metropolitan schools and 25 from country schools.

[38] 14 schools could be identified as having more than one respondent, and of these schools, the average number of surveys obtained was two to three per school.

majority of stakeholders.[39] The multiple perspectives of the different stakeholder groups, cross-referenced with each other and with researcher observations, ensured a form of triangulation and some means to confirm results.

1.7 Evaluation Criteria

There are many criteria that could have been selected for this study. Several possible areas of study, such as gender balance[40] or social inclusiveness amongst the choral student population and determinants for participation in the Program[41] were omitted from the study because they were either already well noted in research and/or were on-going studies being investigated and addressed by the Society. Furthermore, the issues mentioned were not raised as areas of major concern for other stakeholders in the Program.

This study employs stakeholders' aims as the starting point in the identification of evaluation criteria. It uses, in part, the six stages suggested by Dean in her Evaluation Criteria Model (1996), which is based on Guba and Lincoln's validation proposals

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[39] The coding process used by the researcher employed Creswell's recommendations (2003: 192-194). A computer software program was considered, but proved less time efficient given the time required to enter the data already obtained into a new system.

[40] It has already been well noted in research that females outnumber males in choral participation and lack of gender balance has received considerable attention amongst the international choral community (Koza 1993, Mizener 1993, Phillips 1995, Demorest 2000, Freer 2007, Moore 2008, Siebenaler 2008) and also in Australia (Vaughan 1999, 2000a, 2000b, Harrison 2003, 2006, 2008, Hall 2005, Brockman 2007). The higher participation rate of girls to boys in the SAPPSMF has been of considerable concern to the Society for many years as noted in Eckermann *et al.* (1991) and Lau (2001). The Society in fact ended up in court over its positive discrimination in encouraging boys to participate in the Program and was not allowed to continue the practice that had made it not possible for girls' only choirs to participate in the concert series (names withheld, pers. com. 2008).
To determine social inclusiveness, choir trainers have been asked to respond to questionnaires from 2007 requesting numbers of choral students of non-English speaking background, Aboriginal background, students on negotiated curriculum plans or students with school cards (students with parents of limited income). The data has generally indicated that choir students represent a cross-section of the community. The Society continues to address the predominance of female student participants. In 2008 for example, the Society invited a specialist in running boys' public school choirs from Melbourne to address choir trainers at the second conference on the subject of engaging and encouraging greater participation amongst boys. It also had an active committee devoted to the task of encouraging higher participation of boys in the SAPPSMF Program, resulting in the formation of several successful boys-only school choirs.

[41] The 2009 school retention form, for example, asked choir trainers to indicate the numbers of students that had dropped out of their school choir during the year and reasons for the non-retention of students. The form gave provision for the following reasons: boredom or loss of interest, choir trainers' choice, claims choir is too hard, claims other schoolwork is more important, claims a curriculum clash (for example, guitar lessons scheduled at the same time as choir rehearsal), claims alternative is more fun, wants to be with non-choir friends, claims embarrassment, illness, religious objection, left for another school, parent request or any other reason.

(1981). The six stages involve the identification of stakeholders, identifying potential evaluation criteria, the development of survey instruments, the collection and analysis of data and a final selection of criteria. This study has adopted Dean's model in basing criteria on stakeholders' aims for the Program. After an initial analysis, stakeholders' aims were identified as revolving mainly around the Program's function as music education, albeit that 'music education' was variously understood. Laurence Lepherd's (1993) study on Australian music education from an international perspective suggested additional criteria important to a review of music education. These were considered relevant to a program such as the SAPPSMF, which incorporates another body in its organisation in addition to the Education Department. The final evaluation criterion selected for study, namely the extra-musical benefits of the Program, only emerged as a valid consideration and relevant to this study of the Program's effectiveness once all questionnaires and interview data had been analysed and evaluated.

Each criterion selected for this study forms the basis of a chapter and provides the structure of the thesis. The chapters, and the particular criterion selected, are as follows:

a) Chapter Two: The management of the SAPPSMF including a study of the relationship between the Education Department and the Society;

b) Chapter Three: The staff associated directly with the teaching of the Program, specifically the choir trainers and/or accompanists;

c) Chapter Four: Funding and resourcing of the Program and implications of this for the Program's effectiveness;

d) Chapter Five: The administration of the Program through the Festival Support Service (FSS);

e) Chapter Six: The repertoire of the Program (the curriculum) and approaches to choral education as illustrated through repertoire choice;

f) Chapter Seven: Choral education as 'music education,' or the way the Program functions as music education;

g) Chapter Eight: How the Program is deemed to function as 'education' with its implications of extra-musical benefits.

Each chapter of the thesis is self-contained, being constructed around the consideration of one particular criterion. Where applicable, the chapter also incorporates a review of the relevant literature pertinent to the assessment of that criterion.

CHAPTER TWO

Management: The Society and the Education Department

2.1 Introduction

This Chapter examines the management of the SAPPSMF and in particular, the roles of the two organisations involved in its delivery, namely the state's Education Department (currently known as the Department of Education and Children's Services) and the South Australian Public Primary Schools Music Society. The relationship between these two organisations in the provision of music education has a long history. The Chapter opens with a brief history of that relationship up to the signing of the first written agreement between the two organisations in 1998. This comparative reference to the past facilitates a better understanding of the effectiveness of the current relationship in the delivery of the Program. Using stakeholders' opinions, 'effectiveness indicators' are then identified as they pertain to management. The Chapter illustrates how the relationship between the two bodies and subsequent changes to that relationship after the signing of the written agreement has wider implications for classroom music education in the state and for the provision of services within the SAPPSMF itself. The Chapter concludes with a consideration of the infrastructure of the Program's central board of management, the Society's Executive, and the affect this management might have on a consideration of the Program's effectiveness.

Public primary (and secondary) education in Australia is normally managed at three levels: through a small national education body, through the education departments of each state (and territory) government and through the local school level. Although the national body is beginning to affect the states' curricula by its efforts to develop a national curriculum, it has a minimal role in delivering specific education programs since this task remains primarily a state responsibility.[42] Under the state Minister for Education's jurisdiction, the Education Department's responsibilities include such areas as the provision and equipping of schools, monitoring of quality, conditions and

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[42] As an indication of Federal government funding versus state funding in education, in 2003 the Commonwealth provided 8.9% per primary student and 10% per secondary student of the total government funding for South Australian public schools in 2003 (statement from State Education Minister, Trish White quoted in Craig 2003.)

employment of teachers, their professional development, oversight of school operations, curriculum and policy decisions and the allocation of resources. Local primary schools have some influence on curriculum implementation because the principal, in conjunction with the parent/teacher council, has the flexibility to allocate part of the school's global budget and/or teachers for specific subject specialisation within the school. The focus of this Chapter is the management of the Program at the state level.

While the most significant body responsible for presenting a particular curriculum program would normally be each state education department, the management and, significantly, the funding of the SAPPSMF Program incorporates an additional body, the Society. This independent non-profit body has existed for over 100 years in South Australia. Since the inception of the Festival in the 1890s, the Society has assumed many of the responsibilities normally undertaken by the state's Education Department as they apply to this particular Program, such as participation in the provision, conditions and professional development of skilled teachers/trainers and accompanists to deliver the Program, oversight of the allocation of Education Department-provided resources, monitoring of the Program's delivery and policy decisions concerning the Program's future.

2.2 The Society's Structure

The Society itself operates like many other volunteer-based organisations with annual general meetings (AGMs), occasional general meetings and an Executive committee that meets regularly. This Executive body is responsible for the Society's governance. The Society's Constitution clearly states the music education' focus of its *raison d'être*, a direction that has remained basically unchanged since 1925:

> The Objects of the Society shall be:
> 2.1 To deepen amongst South Australian Government Primary School children, knowledge and understanding of music, with particular emphasis on Choral presentation.
> 2.2 To broaden and enrich the music experiences of South Australian Government Primary School children by providing appropriate performance and audience opportunities.
> 2.3 The Society may, under conditions as may be prescribed by the Society, support other performances presented for the benefit of South Australian Government Primary School children. (Constitution and Rules 1998:1)

Because consultation with the general membership is restricted in general to the once a year AGM, the Executive is, in effect, the 'power house' of the Society and the SAPPSMF Program.

Given the extent to which the Executive has authority in the Program, a description of the Society's Executive membership is pertinent. After a number of constitutional changes were ratified at the Society's 2003 AGM, the composition of the Society's Executive[43] was set at eight prescribed positions.[44] While the Vice-President, Secretary/Treasurer and Choir Representative are elected from the Society's eligible membership[45] the remainder of the Executive members are not 'elected' as such. For example, the President of the Society is appointed and must be, according to the Society's constitution, the Education Department's Chief Executive or their nominee. The positions of Manager and Director of Music are advertised to Departmental employees and are selected by an Education Department representative and a member of the Society's Executive. The successful applicants to these positions automatically become members of the Society's Executive upon their appointment. The Production Manager and the Administrative Officer of the Society, the remaining voting members of the Executive, are appointments determined by the Society's Executive. The ramifications of this selective membership will become more apparent in later discussion.

2.3 The Education Department and the Society as Providers of Music Education pre-1998

From the early beginnings of music education in the state, singing was the mainstay of the public primary school music curriculum (Fox 1988:395), which the Society was able to enhance and support through its creation of the Thousand Voices Choir. The list of

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[43] At the AGM in 2003, a newly designated position of "a member actively involved in a participating school choir" or "Choir Representative" was created. The former treasurer's position was also subsumed into the one position of Secretary/Treasurer. The Administrative Officer of the Society became a voting member of the Executive at the same AGM.

[44] A further three non-voting members may be co-opted "for such terms and in such roles as it (the Executive) shall deem necessary*" (10.4 of the Constitution, 1998).

[45] All school principals or their representative and one nominee (usually the choir trainer) of the principal's for each affiliated school are eligible to be Society members. Life or honorary membership is awarded to those who have been deemed by the Executive as giving outstanding service to the Society. The Executive may also bestow "Associate Membership" to anyone involved in the work of the Society, including those involved in the Regional Festivals, who are not otherwise eligible for membership through a registered school. Although membership of the Society is really open to anyone interested in the Society's activities, membership of the Executive is more prescriptive.

conductors of the SAPPSMF (Eckermann *et al.* 1991: 137) reads like a history of significant figures in the history of primary school music education in South Australia with such names as Alexander Clark[46] (conductor 1891-1912), Frank Gratton (conductor 1921-1937) and Alva Penrose (conductor 1938-1954). The constitution, in 1951, stated the aims of the Society as:

> By means of (a) Music Festivals, and (b) Loans and Gifts, to promote the appreciation of good music throughout the schools of South Australia.

The Constitution indicates that funds of the Society, raised through the success of the concerts' ticket sales, were being used beyond future concert funding needs for the purposes of music education in general. Eckermann *et al.* indicate that those funds helped supply musical instruments to schools and for the tuning and repair of instruments. The scheme continued until the late 1990s.[47] The Society also supported the cause of music education in other ways such as setting up scholarship funds and music prizes, financially supporting several sections of the Adelaide Eisteddfod and providing a library of recordings for primary school use.

During World War Two, when the Festival series of concerts were suspended,[48] the Society continued to make recommendations to the Director of Education regarding the advancement of music education in public primary schools. The resilience of the Society to efforts opposing music education and its ability to use key figures in the Education Department to defend it is aptly illustrated in 1945. In response to Teachers Associations opposing the resumption of annual concerts after the war and their concerns regarding the ability of teachers to teach music, the Society's Executive was able to enlist the intervention of the Superintendent of Primary Schools who stated that if a school did not have a music teacher, "one would be sent" (Minutes PSMS 27th November, 1945, in Eckermann *et al.* 1991: 88). The Society resolved at its AGM in 1946 to appoint staff to "go around to schools to raise the standard of music" (Eckermann *et al.* 1991: 89). After recommendations to the Education Department (Eckermann 1987), a separate Music

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[46] Clark's role in the history of music education and the development of the 1000 Voice Choir is detailed in Southcott (1995, 1997).

[47] The fruits of the Society's assistance can be seen in the wide range of percussion, tuned percussion and orchestral instruments in a few primary schools today, where schools and their music teachers have taken the initiative to access the Society's loan scheme to build their primary school music departments.

[48] Centennial Hall had been the concert venue for the Festival since 1936 since it allowed a greater number of students and audience to be involved. The venue was taken over by the military and there were no concerts in the period 1940 to 1948.

Branch within the Department was established in 1949. This was to become one of the most important developments in the history of public music education in the state (Fox 1988).

Under the auspices of Music Branch, instrumental tuition was offered to public school children from 1961. A staff of instrumental teachers and a network of orchestras within schools and regions soon followed whereas, previously, instrumental tuition had largely been restricted to students in private schools.[49] Music Branch administered the program, now known as the Instrumental Music Service (IMS). By the mid-1980s, the IMS was flourishing in schools. At this time, Music Branch also incorporated a central body of seconded music specialist advisers,[50] including "a primary school choral development officer" and "a conductor of the upper primary choir festival" (Bishop 1986: 58).[51] Music Branch staff were housed at the Goodwood Orphanage.[52]

The Society worked closely with Music Branch from its beginnings. It encouraged instrumental items in the annual concerts and in this way was able to provide a prestigious performance outlet for the students of the IMS.[53] Primary school string orchestras were used for the first time as Festival choir accompaniment in 1967 (Eckermann *et al.* 1991: 113). Gradually, the range of instruments and the number of songs involving orchestral accompaniment were extended within the SAPPSMF, until the 1990s when three Festival orchestras consisting of public primary school students were formed in different zones of the metropolitan area to provide orchestral

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[49] Fox (1988) argues that Music Branch saw to it that music education diversified in the state's primary schools beyond singing and choral music.

[50] A report from 1986 indicated that the Music Branch contained the following specialists in addition to the primary school choral development officer and conductor of the Festival: a music therapist who ran a studio catering for children with disabilities, a recorder development officer, a senior vocal teacher to develop choirs in secondary schools and a composer/arranger available to provide music for school ensembles (Bishop 1986: 58). This report also indicated that the Branch co-ordinated a number of instrumental ensembles including a Junior Secondary Choir, touring staff ensembles, and was becoming involved in the writing of curriculum documents.

[51] The seconded position for the conductor of the SAPPSMF was requested by the Society to the Department's Curriculum Directorate in late 1980 (Eckermann *et al.* 1991: 121) and a full-time position of "Conductor - Festival of Music" began in 1981.

[52] This large building served as a focal point for all music teachers, both classroom music teachers and instrumental peripatetic staff, because it contained a valuable music resource centre with a librarian available to help meet teachers' music needs. At the site, regular in-service training and concerts could be adequately accommodated. In addition, rehearsal rooms for orchestras, bands and choirs were available without cost to IMS groups and government schools.

[53] The Society established an instrumental music scholarship with the University of Adelaide's Elder Conservatorium in 1955 (Eckermann *et al.* 1991:102), with the purpose of ensuring the continuation of instrumental items suitable for the Festival concerts.

accompaniment for the massed choir items. These orchestras continue to provide opportunities to extend the skills of students learning instruments in public schools. They rehearse weekly from a few weeks into term one to the festival performance at the end of term 3.[54]

A letter was sent by the Society's Executive to the Director General of Education when it appeared there would no longer be an advisory teacher for recorders in schools. Subsequently, a permanent recorder teacher was established within the Department in 1979 (Eckermann *et al*. 1991: 121). The Society, in conjunction with Music Branch, was responsible for the inception of a separate Recorder Festival in 1985, which has continued to the time of writing, and a separate Instrumental Festival in the same year (*ibid*. 125). The Society also supported the ABC Concerts for schools until the orchestra took over the complete management of the series.[55]

A 'hiccup' in the Society's relationship with the Department developed in the late 1980s. Subject-specialised personnel, including the seconded positions of conductor of the SAPPSMF and the other specialised positions within Music Branch, were covered in the Advisers' budget of the Education Department. In 1987, the Festival conductor's salary was, according to Eckermann *et al.* "temporarily and mistakenly withdrawn" (1991: 127), presumably along with the cuts to other specialist staff positions occurring at the same time. After a deputation from the Society to the Minister and Director-General of Education, the salary was reinstated and the Society was able to get a commitment for the continuation of that appointment for a further three years. In 1988, the Education Department began to finalise moves to eject Music Branch from the Goodwood Orphanage where it had been housed for 10 years. This organisation was acknowledged as a "creditable working unit that is the envy of other education systems" (Alan Giles,

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[54] The IMS run several other orchestras for public primary school aged students such as the Primary Schools String Orchestra and the Primary Schools Wind Ensemble. Entrance is more competitive, and standard of pieces attempted is generally higher than that demanded for the Festival of Music Orchestras. While the Festival Orchestra' rehearsals terminate after the concert series, the IMS orchestras operate throughout the school year.

[55] The Australian Broadcasting Commission's (ABC) Symphony Orchestra Concerts for schools were for many years the Festival concert manager's responsibility until the Symphony Orchestra decided to charge admission for seats and took over the administration (Eckermann *et al.* 1991: 129). Australia's main state symphony orchestras are no longer governed or funded through the ABC. Since January 1st, 2007, the Adelaide Symphony Orchestra has been governed by a Board and funded via Commonwealth funding through the Australia Council, Arts SA grants, Adelaide City Council grants and corporate and individual sponsorship (Adelaide Symphony Orchestra 2009).

quoted in Convernton 1988: 7).[56] Following a Departmental 'restructuring', Music Branch, as a separate body co-ordinating music services in schools, ceased to exist from 1989 and its library was disseminated (Russell pers. com. 2002).

The ejection of Music Branch from the central Orphanage, followed within 12 months by the 're-structuring' of Music Branch itself did not at this time directly impact on the SAPPSMF because the Society had already secured funding independently through the Department. It is of note, however, that the Society did not choose to intervene through this course of budget cuts on behalf of other seconded positions to Music Branch in 1987, when the Orphanage was being dismantled in 1988 or when 're-structuring' occurred, all steps profoundly affecting the support of classroom music teachers in public schools. Although the Society's "core business", as expressed in its latest constitution, has always been music education "with particular emphasis on Choral presentation" (SAPPSMS Constitution Objectives 1998), when considered in an historical context, the Society's disengagement at this time from the broader interests of public music education is a surprising example of inaction compared to its previous active involvement and commitment. The Society's involvement from this time onwards in the general area of music education support began to take a 'back seat.'

The Society's complacence was disturbed considerably when there were rumblings again of further Education Department's cuts affecting music in 1995. Perhaps because it sensed that the SAPPSM Festival itself was under threat, the Society began a concerted effort to gather the support from influential politicians and drew on the political power of parents of children involved in the Festival. A letter circulated by the Society reached Mike Elliot (then leader of the SA branch of the Australian Democrats) who as a parent, had attended one of the Festival performances, and which prompted his questioning in parliament whether the cuts to Special Interest Music Schools and IMS staff would also affect the Festival. The following reply from Mr Lucas, the Education Minister, illustrates how the parent and general community support base for the Festival had

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[56] The value of this facility cannot be over-estimated, especially in light of the current situation where there are few facilities available for classroom music teachers and specialists. It was also the envy of other units within the SA Education Department. The Goodwood site was centrally located with good off street parking. It had acoustically favourable rehearsal spaces to house the orchestras and bands rehearsing at the venue and it was the headquarters for the administration and professional development of specialist advisory teachers and instrumental music teachers (Covernton 1988).

become politically persuasive enough for the Minister to desist from cutting funding to the SAPPSMF, at least in the context of parliamentary debate:

> I thank the honourable member for his question. I, too, attended one of the public performances of the Primary School Music Festival, as I have done in recent years as shadow Minister and Minister, and I agree with that part of the honourable member's explanation that it was a performance of excellence. There were 450 students—not 300—on stage for each performance over 10 evenings, so 4,500 to 5,000 students from Government schools across South Australia were involved. It is testimony to the strength of the primary school singing program and, contrary to the rumours that are being circulated, the festival will continue with the full support of the Government. It is a program of excellence and the department will be working with schools to ensure the continuation of that program of excellence for primary school students… I can assure members that the music festival program will also continue for students, both country and metropolitan, to enable them to continue to display their magnificent talents and the magnificent talents of their teachers and staff who assist them in the preparation and presentation of their 10 public performances. (*Hansard,* Legislative Council, Thursday, 28 September, 1995)

Questions continued to be levelled at the government during that year, seeking assurance that the cuts would not impact on the Festival (for example from Carolyn Pickles, Labor), with the Minister reiterating that the SAPPSMF would not be affected in a similar speech to the Legislative Council in November 1995.[57]

Despite these parliamentary assurances, the Society's budget was threatened. At the end of 1995 when cuts to music positions were being implemented, the Society was informed that it would lose its State Choral Development Officer's salary, a part-time position. The Officer concerned was forced to look for employment elsewhere. This Officer undertook a great deal of the administrative work of the Festival, all official accompaniment work and also filled in as Deputy Conductor.[58] After deputations by the Society's Executive to the Department, the Society was again successful in negotiating and securing funding for the part-time Deputy Conductor's position and in addition, a Manager's salary (.8 time), which, in effect, meant that the roles of the former Choral Development Officer's position were more clearly defined, if not expanded and secured. The accompaniment work done formerly by this Officer for the Society was undertaken at the Society's expense. While this attested to the success of the Society's ability to exert some 'clout,' it

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[57] Lucas's speech reads: "In terms of the primary schools' music festival, I have answered that question in this Chamber before. The Government is committed to the continuation of what has been an excellent and very successful primary school music program… I have been assured by officers of the department that that particular wish has been met in the projected allocations for 1996." (*Hansard,* Legislative Council, Tuesday, 21 November, 1995)

[58] The Deputy Conductor's position was part-time and the person normally employed in this role also worked for state opera. Hence, that commitment to state opera would at times conflict with Festival times. (Leith Rogers pers. com. 2005)

is not surprising, within a context of insecurity of funding, that the Society's Executive were happy to have arrangements with the Department cemented in writing in the form of a service agreement (the *Memorandum)* between the Education Department in 1998, whereupon funding and resourcing for the years 1999 to 2001 was guaranteed.

Despite this destabilising period of funding history, whereupon the Society was able to draw upon support from within the parent and teacher community and assistance from politicians who were past participants of the Program, it can be seen that the Education Department and the Society had enjoyed a mutual relationship to this point. The Society had been left to pursue SAPPSMF business relatively independently with minimal interference from the Department, aided by public funding provided by them and money raised, principally through concerts, by the Society. The short- and long-term planning, purpose and strategic direction of the SAPPSMF rarely involved upper-management Education Department officials because the Society, as a separate body, had always been the driving force behind its continuation. As an organisation, the Society was committed to the support of classroom music education in its broadest sense, but generally stayed within the borders of Festival confinement. Nevertheless, as an independent organisation, it acted as a Departmental 'watch dog' if or when required. While recognising that it could play a part in music education provision, the Society directed its energies towards supporting the role of the Education Department as the chief provider of music education in primary schools.

2.4 The *Memorandum* of 1998

The *Memorandum of Understanding Between the South Australian Public (Primary) Schools Music Society and the Department of Education, Training and Employment for the Development, Implementation and Review of the South Australian Public (Primary) Festival of Music Program 1999-200* signed on the 15th September 1998 was the first formal document to define the relationship between the Society and the Department after what had been unwritten agreements in the past. The *Memorandum* continued to give the Society the responsibility to "develop, implement and review the South Australian Public Schools Festival of Music Program on behalf of the Department of Education" (*Memorandum* 1998:1).

The *Memorandum* consolidated Departmental payment for the administrative services of staff in the form of a Program Manager, a Director of Music, a part-time Deputy Conductor and an Orchestral Manager (.2). The Department also undertook to pay for an allocation of HPI (Hourly Paid Instructor) time, office accommodation and a goods and services' budget. With regard to Departmental influence on the curriculum, the requirements, as documented in the *Memorandum* were that the Program should be "consistent with and supportive of the implementation of the statements and profiles" (1998: 1). The "statements and profiles" refer to two broad descriptive curriculum guideline documents supplied by the Education Department for the Arts. In 2001, these documents were superseded by the *South Australian Curriculum, Standards and Accountability Framework* (known as the SACSA Framework). Overall, Departmental influence on the curriculum was minimal, certainly prior to the 1998 *Memorandum,* and suggests the extent of independence that the Society was able to enjoy.

2.5 Effectiveness Indicators within the Management of the SAPPSMF

Traditionally, the first function of the management or governing body is to provide a service. Service provision includes the responsibility to design and develop a program, including the setting up of policies and priorities, and the planning and monitoring of its progress (Harris & Rochester 1996). In the case of the SAPPSMF, there is a high level of consensus shared by stakeholders directly involved in the Program that music education is its main service and purpose. Also evident in stakeholders' perceptions is the importance of its longevity and continuity as indicated by the endowment of icon status on the SAPPSMF. While some government programs come and go, the importance of the SAPPSMF is its length of service as a part of music education in South Australia and its role in the lives and history of the people in this state. A third effectiveness indicator, connected very much with the provision of services in the SAPPSMF, is the co-operation necessary between the Education Department and the Society to deliver the Program. These three attributes of the Program will now be discussed.

2.5.1   *Music Education as an Effectiveness Indicator*
Certainly given its historical context, both the Education Department and the Society have agreed and re-iterated the purpose and aim of this program as 'music education.'

The Society's Constitution, already quoted, clearly outlines its music education' focus in its three objectives. The 2003 *Service Statement* of the FSS asserts that:

> The Festival of Music is a music education program which culminates in a series of concerts giving performance opportunities to approximately 11,000 public school students across the state (Department of Education and Children's Services 2003).

The *Service Statement* has remained unchanged between 2003 and 2009, with the exception that the number of children cited has increased from 11,000 (2003) to 13,000 in the 2009 *Service Statement*. Similarly, the program notes from the concert series have iterated annually the same message regarding the Program's intent as a:

> joint presentation of the South Australian Public (Primary) Schools Music Society and the Department of Education and Children's Services. This annual concert series is the culmination of a choral music education programme and is a celebration of the excellence of music education in public schools. (Festival of Music concert series' program notes 2003 to 2009)

The many written questionnaires, letters and verbal reports received from parents, choir trainers, students, the community and principals confirmed that these stakeholders regarded music education as a Program outcome. In the questionnaire of 2000, 74.5% of choir trainers strongly agreed and 23.5% agreed (total 98%) that taking part in the Festival choir assisted their students' musical development. In a 2000 student questionnaire, 79% of students reported that they had learned to "sing properly" or had improved their singing and a further 11% felt that they learned how to read music when asked, "What good things did you get out of being in the school choir?" In response to the first open-ended question of the 2003 feedback forms, "What benefits do you think your child/school has gained from the choral education program at your school," 50% of responding parents and 48% of principals mentioned some aspect of music education as a part of those benefits. QR 2 (i) contains representative comments which illustrate how stakeholders used the theme of music education in their questionnaire responses (hereafter QR). Although stakeholders in the Program had multiple understandings of what aspects of music education are covered, as indicated in QR 2 (i), there is a general consensus by most respondents that music education was a clear benefit of the Program and a positive Program outcome.

QR 2 (i) Music Education as a Benefit of the SAPPSMF

Principal. October 2003.	*Reading music, annunciation* [sic], *breathing, self-discipline, team work, rhythm, performance techniques, literary and SOSE skills from the nature of the songs they learned, confidence, self-esteem, persistence, pride in their school. I could go on and on. It is an excellent program!*
Principal. October 2003. Metropolitan.	*For most of our students the program is the only formal choral work they experience so it provides them with an opportunity to understand the many elements associated with singing (tone, pitch, parts etc.) It enables them to work persistently as a member of a team. The commitment needed is also an important skill to produce.*
Parent Metropolitan 2003	*Better appreciation of music; being in a professionally organised activity. Learnt how to use their voices in a variety of ways; learning presentation skills; experience of being on stage; gain confidence performing in public; teamwork. Some children may find they might pursue music as a subject where they otherwise may not have. (204)*

It was not automatically assumed by adult respondents that a music program would exist in a state government primary school. The following sample of stakeholders' responses illustrates the perception that the mere existence of a music program is regarded as positive:

QR 2(ii) The Existence of a Music Program is valuable in itself

Choir Trainer (Country) 2002	(In response to the question, what do you value most about the Program) *The chance for students to learn a variety of styles and sing in parts and the opportunity to be involved in such a high standard event. There is not enough music occurring in schools and this is one way to keep the Arts going.*
Parent (Metropolitan) 2000	*I think primary education should encourage children to participate in a wide range of experiences, one of which should be music and choir…The choir program has been boosted by the skills and enthusiasm of (choir trainer); overall, music, including instruments, has not been a high priority in this school's recent past.*
Principal. Country 2003	*Providing experience in music for our 'musically intelligent' students who would otherwise have limited access to structured music lessons.*
Choir trainer (Metropolitan) 2002	(In response to the question, what do you value most about the Program) *For many of our students this is the first time they have had experience with a musical programme… Many of our students go on to (secondary school) and take on a musical instrument. The programme stimulates interest in music.*
Parent (Metro.) 2000	*Aside from self-funded, instrumental music, not much else is encouraged within the school. The recent choral (program) is excellent.*

According to many respondents, the SAPPSMF has become the main provider of a music program within their schools and is regarded as a significant and valued component of the curriculum. The SAPPSMF Program has been positive in providing exposure to music and has stimulated interest in furthering music education, indicating other 'effectiveness indicators' from these stakeholders' perspectives.

The value placed on this area of the curriculum was clearly evident in data collected from parents and principals in 2003. Rather than following the reportedly dominant paradigm that Australians see music as respectable "though not regarded as of comparable importance to core academic subjects" (*Education and the Arts: National Report* 1977: 75, cited in Bonham 1984) or of marginal importance compared to sport (Harrison 2003: 10), comments from principals and parents with children participating in the SAPPSMF Program challenged this reported paradigm by indicating the importance of this Program comparative to other areas of the curriculum. In the 2003 questionnaire to parents, respondents were asked to indicate how they saw the importance of the choral Program compared to other subjects in the curriculum and were invited also to indicate how they thought their school saw the importance of the Program. Parents' open-ended responses were coded by the researcher into the following categories:

1 = Very high evaluation. The Choral program is equal to other areas of the curriculum;
2 = High evaluation. The Choral program is a legitimate part of the school curriculum;
3 = Response did not indicate any particular position on the choral program's value;
4 = The choral program is not as important as other areas of the curriculum (eg literacy and numeracy skills). Extra-curricular;
5 = The choral program is of very low importance in the curriculum; DK = Don't Know.

An illustration of the coding system and a representative sample of comments is given in QR 2(iii).

QR 2(iii) Parents' Evaluation of the Program within the Curriculum

Parent Country 2003	*Equally important as basic schooling ie. maths, English etc. School seems to give it equal priority to the basics* (14). [Opinion categorised as 1].
Parent	*I think not as important as math and English, but because my daughter is very shy, it was a huge benefit and boost to her confidence. I think the school sees it as an important aspect of co-curricular activities. (171)* [Opinion categorised as 4].
Parent Metro. 2003	*I think the school is supportive. I think the programme is important when I see the benefits it has brought my children.* (66) [Opinion categorised as 2].

Likewise, principals were asked to rate the value of the choral Program within the school's curriculum and give their perceptions of the parent community's rating of its value.[59] Table 2.1 details the coded results from parents' and principals' questionnaires.

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[59] Rather than using open-ended responses, a Likert scale (1= very high; 2= high; 3= adequate; 4= inadequate; 5 = very inadequate) was used in the principals' survey.

Table 2.1 Parents' and Principals' Ratings of the (choral) Program's Importance within the Curriculum, 2003.

Perceptions	1	2	3	4	5	DK	Total
Parents' perception of Program's importance in the curriculum	104 58%	44 25%	22 14%	24 13%	7 4%	4	179 100%
Parents' perception of school's understanding of the Program's importance.	73 50%	47 32%	25 17%	18 12%	9 6%	28	147 100%
Principals' rating of the value of a choral program within the school curriculum	73 76%	19 20%	5 5%	0	0	0	96 100%
Principals' perception of parents' rating of the choral program's value	60 65%	25 27%	8 9%	0	0	0	93 100%

Both parents and principals clearly valued the Program within the school curriculum, with 83% of parents and 96% of principals rating it highly to very highly. They were somewhat less confident about the other's ratings, but were nevertheless positive. It is noteworthy that 58% of parents felt the Program was of very high importance or equally important comparative to other subjects, with a further 25% of parents rating the program as important. Even for those parents (18%) who valued the Program less highly compared to so-called 'academic subjects', parents generally clarified these comments by pointing out the value of the Program for their particular child. Stakeholders not only perceived the goal of the Program as music education, but also agreed that music education was a valued, positive outcome of the Program.

2.5.2   Continuity and Longevity of a Program as Effectiveness Indicators

Beyond the mere provision of an educational service functioning as a music program, another acknowledgement of the 'effectiveness' of the SAPPSMF by stakeholders has been its longevity and continuity. The Program's longevity suggests an indicator of the 'effectiveness' of the management, at least according to most writers on non-profit management theory, in that it has provided a service, and in this case a valued service, that presumes it has put in place the planning, prioritising, financing and policy-making necessary for the Program's survival. Furthermore, it attests, as Harris and Rochester (1996) point out, to the successful establishment of other functions of management such as the development and maintenance of an understanding of need and demand and the maintenance of good public relations.

It is the longevity of the century-old Program that has placed continuity as a pivotal part of its success in the minds of many South Australians. The management of the Program, chiefly through the Society's role, has been tantamount to its survival, as attested in Eckermann and Donaldson's history of the Society (1991). The bestowal of state icon' status[60] to the Festival in 2003 confirms the long-term existence of the Program; furthermore, the award indicates that the Festival has won community recognition as an important aspect of South Australia's cultural history.

(QR) 2 (iv) The Festival as an important part of SA's cultural history

Community member. Female. E-mail, 15.7.03	*My granddaughter is currently rehearsing for both the choir (where she has auditioned for a solo part) and also the Darlington Orchestra. She is in Year 6 and this will be her second year in the orchestra.* *Rhiannon is the fourth generation to participate in the choir. Her great grandmother was at Underdale School and in the choir in approx. 1936. She is now in her 80's, but thinks that it was in the Exhibition Building. She remembers her mother having to get her a white dress, which would have been quite an expense in those days. My experience of the 1000 Voice Choir was with Paringa Park Primary School and I think the year would have been 1957…To be a member of the choir was a real privilege - you had to earn it. Discipline during choir lessons was very strict… It was essential that you knew every word by heart, but the thing that has stuck with me forever, was the pronounciation [sic] of 'Australia' in the Song of Australia…* *One of my daughters, mother of the present choir member, was in the choir in 1982, a son in 1984 and my other daughter in the orchestra in 1986 and 1987 and also in the choir in 1987... The white dresses were no longer worn- a great disappointment as this tradition went with 'acceptance into the choir'. By now, it was white t-shirts and the blue tabards… There is no doubt that the music offered with the individual school's programme culminating in the Festival of Music creates a love and respect of music, but most important of all, the discipline that music requires…* *I think the words of our grand daughter, then only just ten years old, as she was leaving the Festival Theatre last September after a solid three weeks of rehearsals and performances - some days getting to the Theatre by 8.30am and to bed at about 10.30pm – was "Do we get new music now? Is it rehearsal next Thursday night? … The Festival of Music would have to be one of the greatest events in our children's and grandchild's lives. I would sincerely like to thank all of those with whom we have involved with the Festival of Music - Ian Russell, Mr West, Syd Walton, Vonnie Munro, Neale Washington and currently David Jackson and Lorraine Brunner. They all have that love of music and children and have passed that love on to all with whom they have come in contact.*
Community member. Female. Letter, 24.3.03	*Your letter in The Advertiser …aroused a few nostalgic memories for me… I remember Mr Gratton, a friend of my father's, who visited each participating primary school at least twice a year to ensure the 1000 voices were ultimately in harmony. In 1924…although I was only in grade one, I was part of the special item for Marryatville school… My older brothers were all in the choir in earlier years... I had many of the programmes but in 1959 I lost them in a house fire. I had often looked at them, and sang them – classical, folk and of course patriotic and a happy variety… In recent years I have been to some of the concerts when my grandchildren have been in the choir, and absurdly, I always come home full of nostalgia but very happy that the inspiration of 100 years ago is still bearing fruit. It enriched my life and surely 1000's of others too.*

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[60] In 2001, the National Trust launched a Heritage Icons List to "record, recognise and protect items that have made a major contribution to the state's cultural identity" (Clarke 2003: 31). New additions to the list are added each year and the Festival was awarded the status in 2003.

QR 2 (iv) presents excerpts from two letters received from former participants of the Festival. Thirty-six responses were received in all by the author in response to a letter sent to *The Advertiser* newspaper seeking comment on the SAPPSFM. All of those letters and e-mails carried surprisingly similar sentiments in their reflections on the Festival, despite the varying age range of the respondents. These reflections illustrate well how the experience of taking part in the Festival has etched a strong place in the memories of many South Australians and how it has become a part of their family history. For many of these participants, singing, and particularly group singing, has been seen as bringing lifelong happiness that has extended beyond their Festival participation. There is a sense of pride and deep connection with the Festival as an important part of each respondent's past, with further meaning added with the continuing engagement across generations. This is encapsulated in a grandparent's response to the 2003 questionnaire, where she reflects on her memory of the event:

QR 2 (v) The Importance of the Festival as a Memory

Grandparent 2003	*We are grateful for all who work so hard to give our young ones these wonderful experiences and memories. The memories, I believe, are essential for lifelong maximum mental health. I could tell you stories of childhood choir experiences still vivid in my mind and you should hear my youngest brother talk of being in the 1000 voice concerts nearly 80 years ago! Last year, I asked (my grand-daughter) after the concert how she felt about it all. "It was just WONDERFUL (writer's emphasis) Grandma. The whole lot. The only thing I had a problem with was when I was in the wings before my solo. I could still sing but I could not see the conductor."*

The Festival is not merely a fleeting concert for many South Australians, as these statements indicate, but carries life-long import, touching the core of these respondents' identity and sense of family. 'Effectiveness' of the Festival, as defined through the attributes of the Festival's continuity and longevity, assumes an enriched meaning, as indicated in many of the narratives received by the author, where participation begins to assume the importance of a rite of passage in life.

Longevity and continuity are indicators of a management that has planned beyond the immediate concerns of the Festival's production to attend to its long-term health and future. 'Music education' has happened as a consequence of the Program, albeit variously defined, quantified and understood, and stakeholders have applauded this management ethos, all of which assists in maintaining support for the Festival in the immediate future.

2.5.3 Co-Operation between the Society and the Education Department as an Effectiveness Indicator

Where two organisations are involved in the delivery of one program, there must be some degree of consensus that enables those organisations to work together productively.[61] So also in the case of the Society and Education Department, consensus and co-operation were necessary to ensure the development, growth and longevity of the Program. That the Society, for its part, values a positive working relationship with the Education Department and by inference treats this as an effectiveness indicator of a successful management foundation for the Program, has been demonstrated in its past and present commitments to nurturing this relationship. For example, the roles and responsibilities of the Music Society Executive, as outlined in the Society's Strategic Plan, include the "management of the relationship with the Department of Education and Children's Services including negotiation …" (Report of the AGM, 19th March, 2003). Indeed, one of the job descriptions of the Society's Secretary/Treasurer involves the fostering of this positive relationship, since s/he is responsible for the management of "the invitation process including the reception and accompaniment of invited guests taking account of appropriate protocol" (*ibid*. 2003*)*. Every year at the Festival series, key personnel within the Education Department are issued with invitations to attend one of the concerts.[62] They are met by a member of the Society's Executive and shown to their seat and their attendance is acknowledged in the concert's public announcements. Eckermann and Donaldson refer frequently to positive instances of interaction between the Department and the Society from a century-old historical perspective, to assert that:

> From its earliest days in 1891 the Society enjoyed a very cordial relationship with the highest level of officers of the Education Department, and this has been maintained to the present day. (1991: 35)

While the Society needs Departmental funding for the SAPPSMF's continuation, there has nevertheless been a significant degree of interdependence between the two bodies. It is in the interests of the Education Department to work well with the Society, since the

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[61] Nibler and Harris (2003), in their summary of the research on intragroup conflict, concluded that relationship conflict (as distinct from issue disagreement) hinders task performance. Of the more recent research on optimal intergroup dynamics for performance effectiveness, Cox (2003) demonstrated the negative impact of conflict on team performance effectiveness.

[62] Such is the importance given to this within the Society that the Secretary expressed some frustration with the invitation process: "Many invitations are issued for the concert series… I wonder about the value of issuing so many invitations. Many invited guests do not show continuous support for choir members, choir trainers and the Society." (Report to the AGM, 19th March, 1998).

Society, through its capacity audiences at public performances at the Festival, provides a crowd-pleasing display of what happens within the state's public primary schools. The following comments by parents and principals endorse the worth of the SAPPSMF as a demonstration of excellence within the public primary school system.

QR 2(vi) The SAPPSMF as Promotion of the Value of the Public Primary School System.

Principal 2003	*This is one of the jewels in the crown of public education.* (75)
Principal 2003	(In response to the question, "What benefits do you think your students have gained [from the Program]?) *Increased profficiency* [sic] *in singing- greater depth of learning than in ordinary music lessons; example of striving for excellence- not only a fun session.* (64)
Parent 2003 Country	(In response to the question, "What do you think the particular value of the Festival is?") *I think the Festival is the highlight for the hard work the children and teachers put in. It also gives the parents a good insight to what our children are learning and reading.* (51)
Parent Metropolitan 2003	*Students remember for many years the experience of singing and/or performing in the Festival Theatre. I still recall and have the record from 1973 when I sang in the Town Hall. The Festival is an excellent opportunity to showcase Public Schooling and music programs and talented students. I think it could be promoted more on the radio...* (169)
Parent 2003	(In response to the request "Please add any additional comments or suggestions (on the Festival performance)." *I just found it to be a very enjoyable program, and it* almost *restored my faith in the Public School system.* (111)
Parent 2003	*Having been in it myself in 1964, and knowing my mum was a choir trainer and my dad, now 87, participated as well, it's been a link through history for my daughter and an opportunity for SA school students to try hard, and achieve excellence. Keep it going – it offers a unique opportunity, to huge numbers of kids.* (175)

The Festival, as a contributor towards the restoration of faith within public education, as epitomised in the comments of QR (vi), becomes all the more significant and important to Education Department officials especially when criticism of the public system has been mounting, as suggested by a continued rise in the support of private education since 1992.[63] In the 2003 questionnaire when asked what were the Program's benefits in an open-ended question, 15% of principals and 6% of parents wrote that the Festival was a positive showcase of what public schools were achieving. Questionnaires conducted over the period 2000 to 2004 consistently reflected the perception by choir trainers, parents and principals that the Festival provides an example of quality and excellence in

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[63] A decline in the public's confidence in state education has been reflected in increasing enrolments at independent and private schools and decreasing enrolments in the public system. This received particular note in the press in 2003 and 2004, when there was a decline in public school student numbers between 1992 to 2002 of 9.4% and an increase in non-government school enrolments of 28.6% in the same period. (Goodfellow 2003). In 2004, it was again reported that 2500 more students enrolled in non-government schools than in 2003 (Goodfellow 2004).

public education.[64] That the Education Department is aware that it, too, benefits significantly by the positive public perception of the Festival is suggested in the letter from the Executive Director of Schools and Children's Services in the Education Department to the President of the Society, in announcing a funding allocation to the Festival in 2004:

> The South Australian Public Primary Schools Music Society is to be congratulated on its outstanding achievements, particularly the increase in the number of students participating in festivals, affiliated schools, regional festivals and the addition of other arts forms to the program. DECS acknowledges the high public profile of students participating in both the festivals and other community based activities. These are wonderful learning experiences and staff are to be commended on their commitment to providing students with these opportunities. (Correspondence, 19th March, 2004.)

Continuation of funding by the Education Department equates to a continuation of the Program, a minimal requirement for the relationship to be deemed 'effective.'

The composition of the Society's Executive could be argued as being a contributing factor to the development of goodwill between the two organisations. The Society grew from a group of significant leaders of the Education Department in the 1890s that met together for a common purpose. A common unifying cause may account for the ongoing motivation and geniality enjoyed within the Society's Executive itself, but it has little to do with the goodwill enjoyed between the two organisations over the period of the SAPPSMF's existence.[65] Enshrined in the Society's constitution for most of its existence has been the requirement that the President of the Society must be the Chief Executive of the Department or from 1977, his nominee. The inclusion of personnel on the Society's Executive, drawn from the senior ranks of Education Department management, has resulted in a blurring between the two organisations, leading to an easier acceptance of the Society by Education Department management.[66] The Society has recognised that this Presidential requirement provides "a direct link between senior levels of DECS and

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[64] In answers to the question asking parents and principals what they saw as the benefits students gained from the program in 2003, 6% of principals and 3% of parents specifically mentioned a striving for excellence as a healthy by-product of the program. That the program was perceived as one of quality was expressed in 83% of parents' and 95% of principals' responses in the same questionnaires.

[65] The history of the Education Department's commitment to music education, as will be demonstrated later in the chapter, indicates that the senior officers controlling the public purse do not share equally the Society's passion or commitment to music education.

[66] The study field of intergroup relations within sociology is grounded in "the apparently universal propensity to differentiate the social world into 'us' and 'them'" (Brewer and Miller 1996: xiii). When the distinction between two groups or two organisations is diminished, as in the example of the Society's composition, identification with one side is decreased, and capacity for conflict is likewise defused (Hogg and Abrams 1999).

the South Australian Public Primary Schools Music Society" (Role Statement of the President, FSS document, 2000). Importantly, the benefits of this "direct link" include the Society's access to someone in a position of power within the Department hierarchy who, for example, might be able to negotiate successfully on their behalf. Likewise, the inclusion of Department employees that form the FSS within the Society's Executive further blurs the 'them' and 'us' mentality, common when two groups work together. This FSS group share loyalties to both organisations; while they are paid by the Education Department, they share the commitment to the common cause of public music education which is a necessary unifying factor within the Society itself.

It has been seen that the Society's Executive membership, its access to the 'power-brokers' within the Education Department, the cultivation of a positive relationship between the Society and the Education Department, the Society's financial contribution to the Program and, with the passage of time, the long-term historical roots and the interdependence resulting from the community's respect earned through well-run and popular concerts has contributed to an acceptance over time of the Society's autonomy by the Department. This view is supported by Eckermann *et al*., who cite various Departmental circulars indicating the Department's unquestioned acceptance of the independence of the Society from early in its history (1991: 69).

2.6 A Change in the Relationship and Effectiveness Implications

As confirmed by the Society's historians, the Society enjoyed an independence from the Education Department, certainly prior to the 1990s. This put it in a position of control of the affairs of the Program. This independence enabled it to negotiate with confidence in matters concerning not only the SAPPSMF Program as such, but also music education matters in general. Indeed it could be argued that the Society's contribution to music education was such over that time that a relationship of interdependence was assured. The 1990s however, appeared to usher in changes in the nature of that relationship.

The trigger for this change may well have been in the tightening of the public purse in education during that period. Despite the budget cuts to other areas of music education during that time, the Society was able to successfully negotiate a continuation of its funding arrangements with officials within the Department and was able to draw on its

political clout via parental and political support to ensure that no cuts directly affected the Program. Yet despite its enviable lobbying position, the Society's Executive exhibited signs of some erosion in its negotiating confidence.

While thought to be positive by the Society's Executive because it guaranteed funding,[67] the 1998 *Memorandum* documented for the first time a relationship change with the Department that put the Society as a lesser partner in the delivery of the Program. The *Memorandum* makes the Society become formally accountable for the money it receives from the Department, with its emphasis on "review," "to report progress on the delivery of stated objectives to the Assistant Director Projects and Programs on a 6 monthly basis" and directives to "seek sponsorship" and prepare a budget. Accountability to the Department goes beyond fiscal accountability in the *Memorandum* to include outcomes based on program distribution and expansion; in fact four of the nine outcomes identified in the *Memorandum* pertain to issues concerning the Program's distribution. There are also what Leat (1990) refers to as quality accountability and process accountability outcomes. The underlying sanction for not meeting these outcomes is the withdrawal of Departmental funds. The document puts control in the Department's hands in that the responsibility of the Society is stated as

- Accept responsibility to manage the Program in conjunction with the Department and to manage the Program in a manner consistent with Departmental policies. (Department of Education, Training and Employment 1998: 2)

As Simey (1985) argues, "to talk of accountability is therefore to talk of control" (cited in Leat 1990: 143). The previous informal accountability of the Society to the Department, the ready dialogue between the President and Department and the trust shown by the Department in the Society's performance is now replaced with an arrangement that fosters accountability to the Department and its position of control. The Society's President acknowledged the intervention of the Department on the work of the Society as cause for concern in the Society's negotiations for a new memorandum in 2009:

> Late in 2007 we received a draft proposal for a new Memorandum of Agreement between DECS and the Society which outlined the required arrangements to support the

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[67] This is evident in the Manager's report to the Annual General Meeting in 1999. The report reads that "the most significant event for the South Australian Public primary Schools Music Society and the Primary Music Festival Support Service in the last 12 months is, I believe, the signing of the Service Agreement between the two bodies. This document ensures the continuity of the Festival of Music for the next three years…The willingness to commit to the agreement is a reflection of the high standing of the program within the department."(Manager's Report, Minutes of the Annual General Meeting, 18th March 1999.)

continued funding of the Festival team. The new proposal was far more complex and wide ranging than the original agreement developed in 1999 and which actually expired in 2001. The Executive was very concerned about many aspects of the proposed new agreement… The proposed agreement had been scripted by the Crown Solicitor's Office, and to be fair reflected the changing landscape of legal obligations and accountability practices that we now operate within, but also, we believe that the proposed agreement was based on some flawed advice and was an unnecessary level of intervention in the work of the Society. (President's Report, AGM of the Society, March 2009)

As a result of the Society's concern, it engaged a solicitor to "provide advice on sections of the proposed agreement and to facilitate a joint conference with the Crown Solicitor's representative and DECS" (*ibid*). As at the time of writing (2009), the Society's members have yet to be informed of an agreement updating the terms and conditions of the 1998 *Memorandum*.

The *Memorandum* functions in much the same way as a formal contract. Stephen Smith writes of the dangers that such an arrangement with a government agency can bring:

> The implications of the contracting regime for nonprofit management are profound. Managers of nonprofit agencies receiving government contracts are not free agents but are linked in an ongoing relationship with government, which at once constrains their behaviour… The dilemma for nonprofit managers is that the process of government contracting may undermine a nonprofit's financial stability while encouraging nonprofit organisations to move away from their own distinctive mission and reflect more closely the priorities and goals of the government administrators. (S. Smith 2005: 375)

Unfortunately, Smith's observations are only too readily apparent in the Society's workings since the 1998 *Memorandum*. The terms of the *Memorandum* spell out Department priorities as indicated in the specified outcomes, yet there is no mention of the FSS' mission statement priorities of 1999 when "a high quality student focussed developmental choral music program"[68] was the objective. In fact, the *Memorandum* makes no reference to a student focus, to "choral" or to the need for a "high quality" of the Program as such. This oversight is concerning. Expansion and equity are given higher priority, as evident in the terms of the *Memorandum*. Yet when expansion and equity standards are met, without a commensurate increase in administrative staff and resource allocation, quality is only too easily compromised.

There are other indications that the Society has compromised its independence to secure necessary government financial support, with consequent impact on the direction and

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[68] The mission statement is contained in the unpublished FSS document, *Quality Assurance Framework Primary Schools Music Festival Service 1999.* It reads, in full, "Our mission is to provide a high quality student focused developmental choral music program for primary school students. The program culminates in a series of exemplary concerts, which give performance opportunities in music, dance and public speaking."

effectiveness of the Program itself. Although those indications are predominantly within documentation, there are instances where written compliance is becoming practice. For example, there is a subtle change in the Society's mission statement in late 2004, which reflects somewhat of a surrender of the Society's previous century-old commitment focussing on choral education, to the latest governmental curriculum direction. As mentioned, the 1999 statement referred to the FSS' mission direction specified as to provide a "choral music program." In the Society's Mission Statement of 2004, reference to "choral" is abandoned.[69] Instead, the mission statement replaces choral music with the term "performing arts" in a subtle change of emphasis as follows:

> Our mission is to provide a high quality student focused developmental music program which culminates in a series of exemplary concerts providing performance opportunities in the performing arts. (South Australian Public Primary Schools Mission Statement, 2004, and repeated in the succeeding mission statements to 2009).

Deference to the latest Commonwealth and state Education Department curriculum documents[70] is evident which treat music education as one of five other art forms. The Society committed itself to encompassing other art forms by virtue of significant financial and staff outlays from 2003. This is illustrated, for example, in the establishment of dance groups and dance troupes, which resulted in a commitment of $17,000 towards troupe costs in 2004 and a newly created paid position for a Troupe Manager.[71]

The wording of the 2004 Mission Statement also shows a subtle shift in emphasis towards performance at Festival Theatre, with the "exemplary concerts" as the end goal. The former emphasis on the choral education component of the Program, rather than the performance as an end result, acknowledged the fact that many children undertaking the choral Program in their own schools do not necessarily have the opportunity to publicly perform the songs they have learned. Certainly, not all children learning the songs will

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[69] The removal of "choral music" is somewhat at odds with the Society's Constitution and Rules, which refer to deepening public primary students' "knowledge and understanding of music with particular emphasis on Choral presentation" as the first objective followed by "the broaden(ing) and enrich(ing) of the(ir) music experiences" as their second objective.

[70] The Department's SACSA Framework (DECS, 2001 document) and the Commonwealth's Statements and Profile documents on the Arts (Curriculum Corporation, 1994) outline this persuasion. It should be noted that not all state government education departments in Australia followed the national recommendations.

[71] The cost of the troupe appears in the 2004 budget submitted to the AGM at the 16th March, 2004. It was significantly more that the payments made to the music arranger ($10,000) and music of the commissioned work ($10,000) listed in the same budget. The total cost of print licenses for all other songs used ($18,000) was equivalent to the troupe cost.

get to perform them at Festival Theatre, because of the restricted number of allocated places per school on the Festival Theatre stage. The emphasis on public performance and performance for its own sake has direct implications for the way the curriculum is taught. If choir trainers adopt this persuasion, the danger is that stage behaviour and memory of songs (and choreography) becomes the classroom focus, at the expense of instilling other aspects of value from the students' exposure to musical experiences in the rehearsal. [72]

Smith, in enumerating the difficulties of non-profit organisations beholden to government funds, goes on to assert that financial instability is often brought about particularly at contract renewal time, when delays and unpredictability in naming and providing contract renewal awards can be anticipated when dealing with government agencies, resulting in difficulties for non-profit organisations to "adequately plan and manage their affairs*"* (Smith 2005: 378). Again Smith's warnings can be substantiated within the SAPPSMF. As mentioned, the *Memorandum,* signed in September 1998 "for the period 1 January 1999 until 31 December 2001" still awaited renewal and confirmation of funding in 2009, with Departmental funding seeing no increase over this period of a decade despite the Program's expansion. Further ramifications of the Department's funding delays and unpredictability are detailed further in Chapter 4.

Joining Smith's concerns regarding contractual relationships, Lloyd warns of other likely scenarios when non-profit organisations deal with government-funding bodies:

> The role assigned, *in extremis*, to the voluntary organisations is thus to provide, at the behest of the state, those services which it cannot or is unwilling to deliver- to provide them at lower cost, through unpaid or underpaid workers, though perhaps with a greater element of personal attention. (Lloyd 1990: 246)

That the Department would have the SAPPSMF Program at lower cost through unpaid and underpaid workers has been confirmed in the FSS staff's bids to cut costs in all areas

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[72] According to the statistical data gathered for 2002, 11 students per school choir on average missed out on the final performance because their school choir was larger than their allocation, which is determined by each school's enrolments for years 6 and 7. In fact, 18% (n= 37) of the surveyed choirs had to cull 20 or more students from the Festival performance (the maximum in one school being a cut of 62 students). There was also an indication that some 13% (n=27) of schools were tailoring the numbers of children participating in the school Program so that only those who would be guaranteed a Festival place were permitted to undertake the Program. The fact that not all schools performed the repertoire outside the Festival context emerged from the 2004 student questionnaire where 8% of students indicated that they did not perform the Festival repertoire anywhere else apart from at the Festival. Therefore, for students not selected for the Festival performance, students from these schools would not get to perform the repertoire at all. Interestingly, over $1/3^{rd}$ of the student sample (36%) were not involved in performances outside their immediate school.

of its production[73] and its reliance on a large body of volunteers to maintain the Program. In the Society's *Context Statement* on the Festival, reworked in 2004,[74] the Society boasts of its ability to call on a strong volunteer force and its financial contributions to the Program- a clear realisation of the scenario described by Lloyd.

Lloyd also takes up Smith's warning of the potential for a loss of independence:

> But the tendency exists for statutory agencies, in supporting the voluntary associations role as service providers, to seek to incorporate them into their own structure, as partners in a subordinate position…In the atmosphere of consensus and mutual trust so created, the voluntary associations are only too liable to lose sight of their original objectives, to fail to recognise how far they are being used… (Lloyd 1990: 252.)

The entrenchment of the Program within the Departmental hierarchy, as warned by Lloyd, has already materialised within Department manuals in the form of a flowchart, Table 2.2, where music programs lie in the sub-structures of the Education Department (DECS). In the flow chart, there are four programs under the authority of the Manager of Music, two of which are independent, non-profit music programs. Interestingly, comparative to other Programs run by the Department, the only music program that is run solely without any independent support or financial assistance from an outside body is the Instrumental Music Service (IMS). The SAPPSMF Program's entrenchment in the system has financial consequences. For example, if more funding is required for one particular program, the SAPPSMF Program may need to compete with the other three from the set grant allocation under the Manager of Music's control. Hence, the Society's relationship with this Manager assumes greater importance; and there is lesser incentive for a non-profit organisation such as the Society, devoted to the same music education goal, to ask for more when it would mean a loss to other worthwhile music programs.

Table 2.2. Position of the SAPPSMF within Departmental Structure.[75]

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[73] For example, choice of recording studios and school choirs to do recordings in 2002 and 2003 had more to do with cost-savings on bus transportation and studio costs than quality of the end product (Name withheld, pers. com. 2003c).

[74] The document reads in full, "The department supports the program with a budget for salaries and financial support for personnel including accommodation, travel and training and development. The society provides support through the provision of some paid personnel and a considerable number of volunteer personnel. The society also provides substantial financial backing and infrastructure for the Festival of Music and associated programs*"* (Context Statement, Festival of Music, 2004, Document of the Executive of the SAPPSMS).

[75] An original flow chart of the structure (as from September 2003) was provided by DECS staff to the researcher. The original chart has been adapted here to illustrate with greater clarity the position of the music programs within Departmental hierarchy.
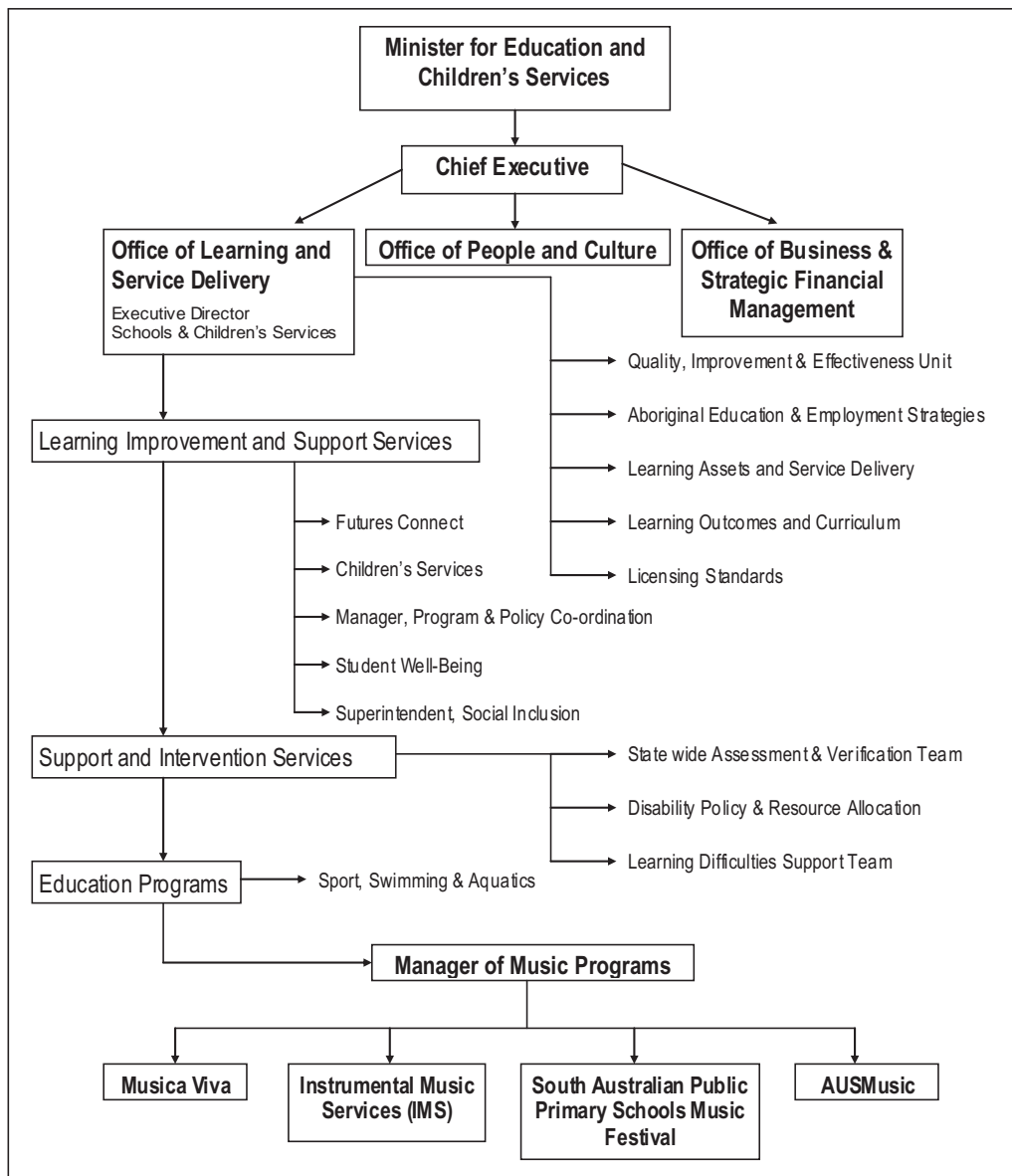
The Program's entanglement and subordination within the Education Department's system and its entrapment within the 1998 *Memorandum* has implications for the 'effectiveness' of the current management arrangement.

Of concern is the direction of funding for the four music programs listed in the flow chart. The flow chart indicates that private providers, Musica Viva and AusMusic, are being used significantly in government schools[76]. Musica Viva[77] is becoming

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[76] The aim of the Ausmusic Founation Inc., a non-profit organisation, is to assist emerging Australian performers, composers and their support networks. Its service is not used generally by primary schools or their teachers.

increasingly popular as a provider of music in primary schools since it offers short units of study attached to its chamber music performances. Some schools use the program as advertisement that they offer 'music education', yet the short units cannot compare to the benefits that an all-year sequential music program offers. Funded predominantly by schools and students paying for the privilege of hearing the performances, they can be used by the Department as another excuse to reduce their obligations to state wide classroom music.

The program to suffer the greatest funding cuts since the inception of the programs has been the sole Education Department-dependent program, the IMS. The IMS incurred a 25% reduction in its program in the 1995 to 1996 round of cuts to the state's education budget, despite considerable community backlash. Figures from the 2004 choir trainers' questionnaire suggest that while 59% of responding schools had an IMS government provided instrumental program, 64% were using private providers of instrumental tuition.[78] Even though these figures are based solely on information from schools using the SAPPSMF Program, they clearly indicate that private providers are being used significantly in schools to make up for the lack of services provided by the Education Department through the IMS. The IMS service was again under the spotlight when the Department demanded a review of its services in 2006 and subsequently announced changes in 2007 to the effect that individual lessons to students would cease in favour of classroom instrumental learning aimed principally at grade 5 level. The community backlash and outrage was such that the Minister for Education, Jane Lomax-Smith, was forced to delay the introduction of the changes in an 'about-face' and instead announced a trial program in some schools for the forthcoming year (Kleinig *et al.* 2007). Describing the treatment of IMS services over the past 10 years, a letter to the editor in a

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[77] Music Viva in schools is a national non-profit organisation that runs music education programs in schools with chamber music being its core promotion. It offers chamber performances in primary and secondary schools and provides education material for use in the classroom, usually in the form of short units of study which are paid for by participating schools or their students. It became a schools program in South Australia in 1996. Music Viva has multiple funding options ; on a federal level it receives grants via the Australia Council and ABC classic FM and state funding through the South Australian Arts Board. It receives some funding and office space in South Australia directly from the Education Department.

[78] Of the responding schools to this question (n=104), 24% had an instrumental music program totally provided by private teachers and those using both DECS services and private providers totalled 40%, with only 19% of all responding schools totally relying on the IMS DECS provided service for their instrumental music program. Only 16% of schools responding to the survey had no instrumental service at all in their school.

local newspaper encapsulates the frustrations of many, while alerting the public to the assault on public music education by the Education Department at the same time:

> The department cut staff by 25 per cent, abolished central students' ensembles, staff demonstration ensembles and the Music Therapist position, decimated music library services, refused adequate IT resources, centralised, shifted, rehoused, renamed, reviewed and reorganised the service to death. The suggestion that we can increase the number of students learning an instrument from 9500 to 28,000 with the same budget is not credible. Unless, of course, you ignore the quality of the learning. (Eads 2007)

The growth of the additional two independent programs since 1996, the reduction of the IMS program, the increase of the private instrumental teaching sector, together with the stringent limitations of the SAPPSMF budget during the period suggests that the Department is happy to encourage private providers of education programs, albeit at the least cost, but appears less willing to continue support for its own music education programs. The danger of placing music education totally in the hands of private providers is that the Education Department will abrogate its responsibility to provide adequate, quality music education in the state's classrooms.

2.7 Music Education offered through the Program: Co-Curricular or Classroom Music?

When there is fiscal dependence, the temptation for the private provider is to overstate their role in order to ensure continued funding. Unfortunately, it appears that some publicity put out by the Society has created confusion about the extent to which the Program offers a total music education package, whereas the intent of the Program has been in the past for it to be a co-curricular program that supports what happens in the classroom. The IMS program is clearly recognised as co-curricular by most schools, but the extent of 'music education' the SAPPSF Program has been offering since the *Memorandum* has been unclear. The *Memorandum* itself creates some ambiguity. Identified at the outset of the document as a "Festival of Music Program," the association of the provision of music as it is confined to the Festival performances is made clear. Two paragraphs later, references to the Festival are omitted and the Program is referred to as the "South Australian Public Schools Music Program." The Program loses any confines to a Festival Program thereafter, when one of the outcomes to be achieved by the funds is to "target the delivery of music programs in areas of identified need" (1998: 1). This tends to suggest that the Program has assumed the proportions of a total music education package rather than limited to being a co-curricular part of it.

Personnel within the Festival of Music Support Service have advocated verbally[79] that the role of the choral program within the local school was never meant to be the sole music program, but rather a co-curricular support to the existing classroom music program. Yet, the 2004 *Context Statement* provided by the Society strongly suggests that the Program offers everything needed as a stand-alone music education package in itself:

> Although the concert series may be seen as a significant focus, the provision of a quality music program is the major focus. Training and development sessions and teacher and student resources are provided. School based choir trainers are supported through visits to schools. The program lies within current curriculum policies and teaching materials are developed for use in choir sessions and general classroom teaching, using music as a focus. (*Context Statement*, Festival of Music, 2004, Document of the Executive of the SAPPSMS)

From 2004, the FSS increasingly emphasised the need for choir trainers to attend to material pertaining to "music in context," that is for example knowledge about the songs, their background, composers and musical genre. This change in itself signalled an even greater indication that the Program was no longer being promoted clearly by the FSS as a co-curricular arm of music education, but had assumed a greater role in offering a complete music education package to schools.

Data from the 2000 questionnaire indicated that for 45% of schools involved in the Adelaide-based Festival, the SAPPSMF Program was not operating in practice as a co-curricular arm of the music program, but was the only classroom music program offered to upper primary students in their schools. Of the 55% of schools that had classroom music, 69% employed a specialist music teacher to take the class. In the 2004 survey of choir trainers, the situation had worsened so that in 55% (n=59) of schools represented in the survey, there was no other classroom music program for upper primary students apart from the SAPPSMF Program. All of the schools offering classroom music beyond the Festival Program (n= 48, 45%) for upper primary students also had a classroom music program for every year level. If classroom music did exist in the school, it appeared to be dependent on whether a specialist music teacher was available within the school since the same number of schools that had a specialist music teacher also had a classroom music program. On the basis of this data, it appears that the number of generalist teachers taking classroom music had declined since 2000 and the use of music specialists taking

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[79] The Manager, Music Director and Deputy Conductor of the Festival conveyed this personal communication to the author on various occasions from 2002 to 2005.

classroom music had increased by 2004. Furthermore, if schools did not have a specialist music teacher, the available statistics indicate that these schools were unlikely to have a classroom music program.

The student survey of 2004, although less typical of the general student population of the SAPPSMF because of the lower country representation, painted an even bleaker picture of the state of classroom music in schools. Of the students that responded to the questions (n=326), "Do you have any other music at your school?" and "If you said yes, please explain what you do", 60% said that there was no other music in their school apart from the Festival Program. Of the 40% (n=131) of the responding sample that stated that they had music in their school, Table 2.3 indicates the 'music' activities perceived by students as taking place in their schools.

Table 2.3 Students' Description of the Music Taught at Their School, 2004.

Description of music activity done at school	No. of students
Classroom music	51
DECS provided or school-provided instrumental tuition	50
School band or orchestra	14
Junior choir or other choir	8
Dancing	6
No explanation	2
TOTAL	**131**

The Table indicates that, in reality for this student sample, only 15% (n=51) of all the responding students had a classroom music program in their school. Since for most of the sample (n= 294 or 88% of the respondents[80]), involvement in the school choir was elective, this suggests a very poor involvement in music education by the students not involved in the Festival. Parents' feedback reinforced these findings. Parents expressed concerns about the inadequacy of classroom music in their schools, but at the same time reaffirmed their satisfaction with the choral Program of the SAPPSMF.[81] By implication,

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[80] Question 13 in the 2004 survey asked students to indicate if they were able to choose whether they were in the school choir. Of the 334 students who responded to this question, participation in the choral program was compulsory for 40 students or 12% of the respondents.

[81] 19% of parents who responded to the 2000 questionnaire (n=277) described the music program in their school (as distinct from the SAPPSF Program) as just acceptable and a further 12% (total 31%) described it as inadequate to very inadequate. By comparison the SAPPSMF Program was received considerably more

their understanding of the SAPPSMF Program was that it was co-curricular rather than a complete classroom music program in itself.

Information from questionnaires gathered by this researcher suggests that classroom music education declined in the period 2000 to 2004 within schools involved in the Adelaide arm of the SAPPSMF. A decline in the percentage of schools involved in the Program that offer classroom music had been accompanied by a steady increase in the number of schools involved in the SAPPSMF Program.[82] The period 2000 to 2003 saw a 29% increase in the Adelaide arm of the Festival alone in 4 years, delivered without additional funding from the Education Department. At the 2002 AGM of the Society, the President reported that 80% of all public primary schools in the state[83] participated in the Program (Docherty 2002) in some way. By 2003, a third of schools performing at Adelaide Festival were from regional areas.

While perceived 'success' has been attributed to the Program's numerical and geographical expansion across the state, there are increasing suggestions that this expansion is coming at the expense of classroom music programs in schools. As early as 2002, comments from one disaffected parent and a senior music specialist suggested that the Program provided an excuse for some principals, in their experience, to abandon classroom music programs in favour of the Festival Program.[84] QR 2 (vii) presents an extract from interview notes with a music specialist expressing concern that some principals are being duped into offering the Program at the expense of classroom music.

QR 2 (vii) The Program as an Excuse to Abandon Classroom Music

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favourably with 92% of parents rating its quality as strong to very strong. These results were reinforced in the parents' survey of 2003 (n=222), where 24% of parents rated the school's music program below the satisfactory rating, and 62% rated the strength of the school music program lower than their common pattern of rating for questions.

[82] There were 188 schools involved in the Adelaide arm of the SAPPSMF in 2000, 198 affiliated schools in 2001, 228 in 2002 and 236 schools in 2003. A further 7 schools joined in 2004. In 2002, 27% of schools that performed at Adelaide Festival Theatre were from country schools, based on figures drawn from the 2002 questionnaire, which drew a response rate of 91% of affiliated members.

[83] According to the 2003 Annual Report released by DECS, there were 381 public primary schools in South Australia and 10 combined (primary and secondary) schools in 2002. This suggests a figure of as many as 313 schools involved in the SAPPSMF Program across the state, which implies a further 85 schools were using the material apart from those involved with the Adelaide arm of the Festival.

[84] In one of these cases, a country school ceased to employ a specialist music teacher and stopped the classroom music program in favour of using a generalist teacher to teach the Festival Program because it was cheaper and easier to organise in terms of staffing.

Senior Music Specialist. Interview Notes 2002	*My difficulty with the Program is that, with P21, it is, for some principals, an excuse for the Arts. They think that if they offer choir in year 7 they have covered the national curriculum and the Society enhances that understanding by showing how it fits with the SACSA framework…Principals are kept happy because on the night their kids are performing, the choirs are arranged and skilfully mixed, so that stronger choirs make up for the weaker ones and it becomes an excuse for a music program…*

There are no statistics to indicate how widespread the practice of replacing a classroom program with the SAPPSMF Program might be - anecdotal evidence from choir trainers suggests that the practice is increasing - or the extent to which principals are using the SAPPSMF as "an excuse" for a music or arts program in their school. By not clearly documenting that the Program is designed as a co-curricular part of a total music program and by emphasising its fulfilment of the SACSA framework, the Society may be encouraging the SAPPSMF Program at the expense of classroom music, albeit inadvertently.

If classroom music education is indeed decreasing, not only within primary schools that are using the SAPPSMF Program, but amongst schools that do not use the Program, as indicated in the South Australian report (Pietsch & Rogers 2002) and the final submission regarding *Trends in Music Education Provision in Australia* presented by Robin Stevens (2003), then there is certainly cause for concern regarding the Education Department's commitment to classroom music education. It reinforces well-supported data both in Australia and overseas that governments are increasingly using private providers, most frequently in the form of non-profit organisations, to renege their former responsibilities. If music education were allowed to be placed totally in the hands of private providers, where participation is either elective and/or comes at a significant cost, then it is likely that an increasing number of students will continue to miss out on an adequate, quality music education program within the state's primary school classrooms. Indeed, if the SAPPSMF Program became a substitute for classroom music, then many students in the state would miss out because the Program, as practised in the majority of schools, is elective.[85]

2.8 The Roles and Composition of the Society's Executive: Management Implications

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[85] As will be pointed out in later chapters, there is significant debate as to what music education is, let alone whether the current choral Program could suffice as a complete music education course applicable to all primary school students.

The role and composition of any governing board of an organisation has implications for the model of management adopted, and by extension can impact on the quality of the Program itself. Of the list Lawrence provides of different cross-cultural understandings of the role of management, the one most befitting of the Society's Executive in the past has been its management function as "a focus of public esteem and affection" (1997: 367).[86] Since the members of the Executive have been recognised as hard workers ensuring the success of the Festival and several work without remuneration, their positive role model and, as a consequence, their authority and decisions have been generally readily accepted and supported. In the 2001 questionnaire responses for example, a number of choir trainers wrote of the 'family atmosphere' at conferences. Choir trainers also affirmed the Society's management practices regarding their openness to change, desire to improve and willingness to listen to their workers. A sample of choir trainers' responses, all solicited from the final question in the 2001 questionnaire, "Comments on anything we might have missed?" will illustrate the importance of this aspect of the management's role in the way it ensured feelings of connectedness with the Program.

QR 2 (viii) Choir Trainers' Perceptions of Management 2001

Choir Trainer Metro. 2001	*I really appreciate all the hours that the support staff put in over the weeks of rehearsals and concerts. Your careful planning and dedication really show in the way the Festival is run. Thank you!* (12)
Choir Trainer Country 2001	*Appreciate the enormous effort and commitment by the whole Society* (86)
Choir Trainer Metro. 2001	*The Music Society is like a big extended family. While I tear my hair out every year, I wouldn't miss it for the world. The respect shown between all involved is inspiring. We have to remind ourselves (especially when we're stressed) that we really do make a difference to kids' lives.* (18)
Choir Trainer Country 2001	*Thanks to all- we love being part of this as do students, parents etc. We are so lucky to be given this opportunity.* (13)
Choir Trainer Metro. 2001	*I love the fact that the Society looks for progress and change…* (56)
Choir Trainer Metro. 2001	*I respect enormously the constant striving for improvement, the ready listening. I don't think we should try to be too spectacular- simple and excellent can't fail.* (65)
Choir Trainer Metro. 2001	*Well done team. Looking forward to doing it all again in 2002!* (15)

Choir trainers felt included in management decisions and expressed their connection with the Society by including themselves as part of the team or using 'we' to refer to their

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[86] Lawrence (1997: 367) quotes as an example the public perception of the management of the Marks and Spencer stores in the United Kingdom.

personal involvement, as illustrated in a few of the above responses. These feelings continued to be expressed through the annual questionnaires to choir trainers conducted from 2000 to 2004. The President's Annual Address at choir trainers' conferences has also contributed to this feeling by reinforcing a 'people first' approach rather than 'target first' priority.[87] A feature of conferences has been the annual luncheon and morning and afternoon teas provided by the Society as their means of thanking choir trainers and accompanists for their contributions. Such rituals of acknowledgement are vital to the health of the SAPPSMF organisation, many of whose workers and trainers contribute in a voluntary capacity, whereas in many other non-profit organisations, an emphasis on 'people first' has been shown to be lacking (Hecht & Ramsey 2002). Watson and Abzug argue the importance of a 'people first' approach in their outline of elements of effective management for non-profit organisations:

> We emphasise the unique elements of nonprofit organisations, arguing that the very nature of nonprofits makes them ideally suited to maximise their outcomes through the people of the organisations. This focus on people results in additional organisational capacity, effective succession planning, engaged and motivated staff, and improved client service delivery. These are not just effectiveness outcomes; they are also the keys to the time, money, and information organisations need to survive and thrive. (2005: 625)

Responses from choir trainers confirmed the way in which they have felt supported by the Society and FSS, which in turn added to their engagement and motivation. Their questionnaires documented what Hecht and Ramsey (2002:122) argue are the most important features of strong management in non-profit organisations; a management that enables people to perform, that challenges the process, models behaviour, shares information and equips its people.

A strong central purpose and consensus on core values have been key ingredients to the strength of the Executive itself and enabled a team approach. Founded on a common purpose, the Society has worked to fulfil an unmet need in South Australian public primary school students to have music education. The closeness of values between the choir trainers (and accompanists) and governing body in this area has also been a pivotal factor in ensuring an effective working relationship between management and workers. Many writers in the area of management within non-profit organisations would applaud

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[87] The President annually acknowledged and applauded, often at length, the contributions of trainers and accompanists, along with others who supported the Program beyond their paid hours of involvement. The President's Address has not been as regular a feature of conferences since 2007.

the Executive's past record in these instances as illustrations of good practice and as indicators of management effectiveness.

It is unfortunate that the positive relationship that has been enjoyed between the Executive and the choir trainers appears to be faltering in the years following 2005. It has become increasingly more difficult to find willing volunteers in such areas as assisting at concert performances and help in training comperes, the troupe and orchestras as evident in the pleas delivered to choir trainers at conferences and through e-mail. Anecdotal reports from choir trainers suggest that the family atmosphere is disappearing. While an increase in the size of the SAPPSMF may account for some of this feeling, there are changes within the organisation itself and its method of dealing with choir trainers that suggest that an increase in size alone is not the only reason for the change. The significant decrease in the amount of time allowed for assessments at individual schools in more recent years means that there is less personal contact time between the assessor and the choir trainer and this has implications on choir trainers' perceptions of the management team. Several minutes spent talking with trainers about their particular concerns or situation can make a considerable difference to one's feeling of connection with the organisation at large. There has been a significant decrease in personal contact time particularly with country schools, and this has been accompanied by disquiet amongst country members that the FSS is not listening to the increasing demands on volunteer-time spent managing concert performances in regional centres.

The need to appear compliant with the Department's demands has also had some impact on perceptions of the Society's management. The role statements of the Society's Executive as presented to the AGM of 2003 were, on the one hand, a positive effort by the Executive to ensure clarity of purpose and a demonstration of organisational effectiveness,[88] but also suggested a shift in management focus from "public esteem and affection" to one as "an instrument of government policy" (Lawrence 1997: 367). For example, two of the eight roles of the President pay homage to this interest:

- In conjunction with the Executive of the Society ensures the implementation of the Service Agreement with DECS

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[88] Harris (1996: 150) quotes the attention given by some organisations to this aspect and suggests that clear role prescriptions do not in themselves lead to more awareness of responsibilities and ultimately more effective performance.

- Ensures that Music Society programs directly affecting students are consistent with DECS policy. (*Roles and Responsibilities of Officers*, recommendations of Executive presented at the Society's AGM, 19th March, 2003)

Similarly, the role description of the Manager assumes these government policy enforcement overtones, wherein the Manager's responsibilities lie in the "day to day responsibility for the implementation of the Music Society and DECS Service Agreement" and "negotiation and oversight of the implementation of the Service Agreement" (*Roles and Responsibilities of Officers,* 2003). While compliance with government policy is not necessarily negative in itself, Lloyd and others point to the dangers inherent in the practice where organisations tend to lose sight of their objectives and the importance of people that are vital to their organisations' continuation. The various attempts to appear compliant with the Department threaten a pivotal ingredient to the Society's management success, namely, the consensus on core values and the Society's constitutional charter.

Issues regarding board membership have consumed numerous manuals on management. Several positions in the Society's executive management warrant a mention. Since the Society's President is chosen from within the ranks of the Education Department and not democratically elected, there are inherent difficulties with this appointment. These difficulties have rarely surfaced because it has been the accepted practice for the Society to source the candidate and the Department has accepted the Society's recommendation.[89] While the distinct advantage of having such a President is that it has provided an external link with the Education Department of benefit to the Society in securing funding, there is no guarantee that the Presidential appointment will always be accepted by the Education Department or necessarily sympathetic to the Society's cause. The President is not answerable to anyone within the Society and therefore wields considerable power, with invested control to represent "the Society in public forums, chair meetings" and be "an ex-officio member of all committees" (*Roles and*

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[89] The Society took steps from 1977 to broaden the net of Presidential candidates. Up until 1977, the President of the Society was always the Director of Education or their equivalent. It appears the Society deemed it necessary to widen the net when in 1977 the Constitution was amended to include "the Director of Schools **or his nominee**" (Eckermann et al. 1991: 136, emphasis added). Finding a suitable, sympathetic nominee for the President's position also became the concern of the Society's Executive in the period of study 2000 to 2004 when the President retired. The new incumbent in 2003, who was also President of the South Australian Primary Principals Association (SAPPA) at the time, represented a highly suitable candidate in that, as President of the SAPPA, she received considerable press interest, and was both strategically ranked high enough to exert influence, but also expected and accepted as critical of government position.

Responsibilities of Officers, 2003). Without provision within the Constitution to curtail the President's power or question the appointment, there would be little possibility of making a change, should an unsuitable candidate be placed in the President's position by the Education Department in future.

There is a similar danger with the inclusion of the Manager of the Festival, the Director of Music and the Production Manager (.2 FTE) within the Executive's ranks. All three positions are restricted to Education Department' employees. Their automatic appointments to the Executive reduce the number of democratically elected positions and diminish the possibility of different interests and critical points of view being represented. Since two of the positions are full-time, they have the potential to not only influence strongly but also dominate the Executive. Cornforth (2003a, 2003b) points out that while shareholders or stakeholders may 'own' the organisation, an increasing professionalism of management members within non-profit organisations may result in control of the board by those employed 'new professional managerial class' to the extent that the board becomes little more than a 'rubber stamp' to these individuals' decisions. According to Cornforth:

> It could be argued that the largely voluntary nature of board members' involvement in public and non-profit organisations and the subsequent constraints on their time are likely to mean that board power is even more limited than in the private sector. (Cornforth 2003a: 10-11)

Unpaid members of the Executive can be lured into thinking that the paid members should be left to perform all the key functions (Harris 1996: 154). Because the Manager and Director of Music both hold full-time, paid positions and have the most extensive knowledge of the Program, they are in a greater position to exert influence compared to other members who serve in a voluntary capacity. While these position-holders submit reports to the Executive at each meeting, which theoretically enables the rest of the Society's members to monitor their activities and ensure compliance to the objectives of the Program, criticism of the performance of fellow Executive members is rendered socially difficult especially when conflict is seen as deleterious to the running of the Executive, as is the case in such a 'family atmosphere' oriented organisation.

While one would expect the Director of Music to have considerable influence in a program whose chief cause is music education, it is apparent that the power of the

Director has been at times intentionally controlled, if not restricted, in the period from 2003. According to Eckermann *et al.* (1991: 127), the choice of the Program for Festival concerts was clearly in the hands of the chief conductor or Director of Music from 1986, as mentioned in the following excerpt from their book:

> From 1986 the conductor has had the responsibility of choosing the programme for the Festival Concerts (1991: 127).

A subtle change in the Director's role is suggested in a 2003 re-write of the "Roles and Responsibilities of the Officers" passed by the Society's Executive, indicated in the first two dot points of the Director of Music's role:

- Has day to day responsibility for music programs
- Seeks comment and makes recommendations to Society's Executive concerning musical content of future programs (Report to the SAPPSMS AGM 19th March, 2003, "Roles and Responsibilities of Officers," passed by the Executive on 5th March, 2003).

In this document, it appears that the Director no longer determines the repertoire since s/he must report with recommendations to the Society's Executive who ultimately determines the content of future programs. The third dot point regarding the Director of Music's role received an addition in a re-statement in February 2005, shown in bold type in this quotation:

- Prepares and manages the Training and Development program for the Festival of Music **in collaboration with the Manager** and other programs as approved by the Society's Executive (February 2005, Document of the Executive of the SAPPSMS, emphases added).

The additional clause may attest to the decision, presumably by the Education Department, to appoint the Manager as a 'line manager' in hierarchical terms from 2004 and thus place the Director of Music lower in rank for the first time. The clause suggests the need to ensure that the Director of Music be aware of working with other Executive members, a call which is reiterated again in the final dot point prescribed as the Director of Music's role:

- In conjunction with the Production Manager and the Orchestra Manager coordinate the musical aspects of the Festival of Music Program and other programs as approved by the Society's Executive. (*ibid.* 2005)

Hence, three of the five dot points in the role description for the Director of Music require the Director to work with others. Musical co-ordination is shared.

Yet another re-adjustment of the Director of Music's role appeared in a document disseminated to choir trainers in 2008, over which time (from the beginning of 2005) a new Director had been employed and had settled into the position. In the 2008 document, the Director of Music's responsibilities are given as:

- The musical quality of the Festival of Music and other associated activities.
- The performance management of HPI accompanists and Choir Trainers.
- Creation of the repertoire and production of resources for teachers and students within the guidelines of the SACSA Framework.
- The development and presentation of Training and Development programs for teachers, accompanists and volunteers. (from *Brief Description of Roles*, a circular given in the information pack distributed to all choir trainers at the Conference in February 2008).

This time, there is considerably more power invested in the Director who now creates the repertoire (omitting previous references to seeking comment and making recommendations to the Society's Executive), is responsible for the musical quality (omitting reference to working with the Production Manager and Orchestra Manager) and the Training and Development program can be undertaken without any necessity of "collaboration with the manager" as in the 2005 document. Interestingly, the Director's position now appears more as "an instrument of government policy" (Lawrence 1997) charged with working "within the guidelines of the SACSA Framework" rather than in a collaborative, more personalised manner as implied in previous documents.

The limits imposed on the Director prior to 2008 are made more obvious because, by contrast, the Manager of the FSS has had no such written limitation. Appointed as 'line manager' from 2004 and with a role description clearly in the style of "an instrument of government policy" from 2003 as noted earlier, the Manager's powers were further cemented in the 2008 document, where the Manager's responsibilities are outlined, with "oversight," "professional" and "leadership" qualities emphasised in the role description:

- Is responsible for oversight of all aspects of the Primary Schools Festival of Music Program
- Provides leadership, support and management for schools, affiliated regions, parents and students
- Provides professional support to members of the PSMFSS [Public Schools Music Festival Support Service] including Performance Management
- Ensures appropriate liaison with members of the PSMFSS and the South Australian Public Primary Schools Music Society. (*Brief Description of Roles,* circular distributed at the Choir Trainers' Conference, 6th February, 2009).

Without any answerability to a higher authority within the Executive, the Manager's authority is accepted and any constraint on influence is made more unlikely given the full-time position. The dominance of the Manager's position over all aspects of the Program's operation reduces the 'democracy' of the organisation and carries with it the danger that the Society may become little more than a 'rubber stamp' to the Manager's decisions.

Somewhat surprising in a board that was invested in 2003 with the responsibility for selecting the main song content and curriculum within an overtly music-oriented program, is the limited extent of musical expertise demanded within the Executive's composition. A Choir (trainer) Representative (from 2003) and the Director of Music are the only positions on the Executive that appear to represent 'musical' interests. While the Production Manager is an automatic appointment to the Executive, the Deputy Conductor of the Festival, who is involved considerably more in the day-to-day workings of the Program than the Production Manager, is not given a place within the Executive. Likewise, the Orchestral Manager (.2) is also overlooked. The majority of positions within the Executive focus on the organisational side of the Program, such as the President and Vice-President (who deputises for the President), Secretary/Treasurer, Manager, Production Manager and the Executive Officer. While it is possible for these positions to be filled by people with musical training, their job descriptions are not focussed in this direction.

2.9   Conclusion

Stakeholders agreed that a central objective of the SAPPSMF Program has been its purpose as music education and attested to it being a valued Program outcome. The longevity of the Program has also been seen as an indicator of an effective management since it affirms the Society's ability to work with the Education Department and shows its organisational and planning acumen. Such has been the acclaim of the standards of the SAPPSMF at times in its history that it has helped restore faith in the public education system in some people's minds. The Society has demonstrated an ability to manage its financial resources despite the political and economic changes over the century's course. The model of management adopted by the Society has also received high approval from stakeholders, which contributed significantly to worker satisfaction and morale.

Intrinsically connected to these 'effectiveness' attributes has been the central objective of music education. This has provided a unified purpose not only important for the cohesiveness of the Executive, but also central to the effective working relationship between the management and the workers, that is, the choir trainers and accompanists. If 'effectiveness' were defined on the basis of a Program's importance within a community, rather than being based on the economically-driven emphasis of value for money, then undoubtedly the Program has succeeded admirably in this instance by winning recognition as a state icon and, as attested in some stakeholders' letters, carrying life-long import for successive generations of South Australians.

Comparing past and present interactions between the two organisations involved in the SAPPSMF revealed a change in the relationship from the 1990s, which saw the Society placed in a subordinate position. It also saw the Society withdraw considerably from its former strong lobby for classroom music and its position as a critical 'watchdog' of the Education Department's commitment to music education. Fiscal and political pressures imposed by the Education Department have had consequences on management function and effectiveness, diverting attention to the immediate, short-term goals of the organisation and compromising the objectives and quality of the Program. Resources have been stretched by demands to cut costs, constantly to review and meet accountability expectations yet at the same time achieve Program expansion. With an increasing number of schools wishing to be involved in the Adelaide arm of the SAPPSMF, accompanied by decreases in volunteer support predicted for the future and increasing expectations of greater quantity and quality of programs without growth in government funding and resourcing, there are considerable pressures facing the Society.

Outsourcing previously accepted public services, by encouraging private providers to assume those roles, is proving to be a rapidly increasing practice amongst government departments (Smith 2005: 371), as witnessed in the endorsement of the SAPPSMF Program by the Education Department in the *Memorandum* between the two organisations in 1998. Alongside this practice come pressures where governments begin to expect or demand outcomes beyond the limitations of the program offered. And it is tempting for the non-profits to give the illusion they provide beyond what they know happens in their program, especially if it means securing or increasing funding. It appears

these tendencies are at work within the management of the SAPPSMF where confusion has been created as to whether the Program is being offered as a total music education package in itself or a co-curricular part that supports classroom music. In practice, an increasing number of schools are using the Program as their only source of classroom music instruction, yet because it is offered as an elective in most schools, the students who have elected not to participate end up without exposure to any music education at all. In these schools, the Program becomes an 'excuse' for a fulfilment of the curriculum and hence compromises the 'effectiveness' of the original intent of the Society's charter, which is, in essence, to encourage music education to all South Australian government primary school children.

The increased compliance and lack of independence of the Society in its relations with the Education Department, significant decreases in personal contact time between the FSS and choir trainers, together with the changing face of the management of the SAPPSMF from one of a 'family atmosphere' to one as "an instrument of government policy" (Lawrence 1997: 367) are causes for considerable concern. What was once an organisation that provided support and added considerably to workers' engagement and motivation is changing. Within the structures of the Program's management itself, the powerful positions and authority of the President and the Manager, both appointments of the Education Department, have the potential to de-personalise the organisation, remove its ability for democratic decision-making and further increase the lack of independence of the Society. Such threats can seriously undermine the previously high worker morale which in turn may affect the Society's ability to draw on volunteer labour, a very significant part of the Program's operation. By implication, the effectiveness of the Program as a supplier of music education is being challenged through these directions.

CHAPTER THREE

Staffing the Program: The Choir Trainers

3.1 Introduction: The Effective Choir Trainer

It is a widely held belief that teachers play a significant role in determining the 'effectiveness' of educational programs, irrespective of subject area. Within the field of choral education, a great deal has been written on the role that the teacher/conductor plays in affecting student outcomes. Most standard textbooks on choral conducting draw attention to two major competencies: the necessity of understanding or demonstrating good singing technique and secondly, having the knowledge and possessing the skills of a sound conducting technique (Darrow 1975, Heffernan 1982, Roe 1983, Busch 1984, Kaplan 1985, Garretson 1988, Lamb 1988, Ingle 1990, Hill *et al.* 1995, Hylton 1995, Phillips 2003, Lamble 2004). Emphasising the importance of a sound singing technique, Fuelberth (2004) asserts that the choir director is usually the singers' only voice teacher. It has been argued that the effect of conducting gesture on choral sound is of such import on tonal quality (Eichenberger & Thomas 1994, Van Weelden 2002) that attention to conducting technique has assumed a significant place in most courses and workshops for trainee choral conductors.

Much research in choral education has been devoted towards building a model of the effective conductor, resulting in an extensive list of recommended traits and skills. These include specific personality characteristics (Simons 1983, Durrant & Varvarigou 2008), personal and inter-personal skills (Kirk 1978, Durrant 2005, Stamer 2009), optimal vocal modelling (Green 1990), appropriate and judicious use of verbal and nonverbal cues (Grechesky 1985, Fredrickson 1992, Skadsem 1997), effective rehearsal technique and pacing (Brendell 1996, Yarbrough & Madsen 1998, Yarbrough & Henley 1999), classroom management skills (Teachout 1997, Madsen 2003), aural and error detection skills (Sheldon 1998, Yarbrough 2002), appropriate repertoire choice (Bartle 1988, Apfelstadt 2000, Forbes 2001) and score preparation technique (Cox 1989, Crowe 1996).[90] Others emphasise the importance of conductors having a sound musical knowledge (Berliner 1986, Young & Shaw 1999). The ideal choir trainer should also

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[90] A summary of some of the extensive research on effective conductor traits is reviewed in Grant & Norris (1998), Durrant (1994, 2005), Price and Byo (2002) and Turcott (2003).

demonstrate effective patterns of instruction, which, as summarised by Bowers (1997) for classroom teachers in general, include:

> an academically focused classroom, a teacher-directed classroom, sequenced materials, clear goals for students, adequate time for instruction, extensive coverage of the course content, operation at a low enough cognitive level to provide high success rates, and specific academically-related feedback. (Bowers 1997: 429)

Figliano (2008) recognised that her own lack of choral experience inhibited the musical development of her students in her study of primary school choral programs:

> …I possessed very limited experience with choral music. This was due in part to my predominantly instrumental training and part to the lack of choral pedagogy covered in my pre-service teacher education. I felt that I lacked a comprehensive understanding of choral conducting, rehearsal strategies, vocal technique and guidelines for repertoire selection. I believe that my lack of choral directing training has negatively impacted upon the achievement of both group and individual outcomes. (Figliano 2008: 35)

Added to this list of teaching proficiencies and knowledge-based competencies are those specifically related to the choral conductor/teacher, summarised from extant research on the subject by Johnson *et al.* as being:

> High levels of intensity, proficient verbal and non-verbal communication skills, eye contact, feedback, physical gestures, pacing and sequential patterns of music instruction. (Johnson *et al.* 2009: 8)

Increasingly, research specific to the choral art, such as an understanding of the placement of singers in choral formation and its impact on tone and intonation (Daugherty 1999, Daugherty 2003b, Ekholm 2000, Aspaas *et al.* 2004), has expanded the body of material considered essential for the ideal choir trainer.

For a primary-school based choral program to be deemed 'effective,' stakeholders with some knowledge of this literature will assume that there are competent staff in place who have sufficient content knowledge, musical/singing expertise, class management and conducting skills to prepare students for successful performance outcomes. While the competencies of an effective choir trainer/choral conductor are being increasingly identified in research, an understanding of what is actually in place to prepare South Australian primary teachers in the areas of choral training competence is also relevant to this study. This chapter considers the following questions that might collectively act as 'effectiveness indicators' as they reflect on the practice of the SAPPSMF's choir trainer as a deliverer of the Program to the state's primary schools:

1. Does the training and recruitment in place that prepares trainee teachers in South Australia for the primary school classroom ensure a supply of suitably skilled and knowledgeable ('effective') choir trainers?

2. What has the Society done to address the supply of suitably qualified and musically skilled staff and thus provide 'effective' choir trainers?

3. What competencies do the current supply of choir trainers bring to the SAPPSMF and hence, to what extent are current choir trainers effective in their delivery of the Program?

3.2 Training Primary Teachers in Music: Federal and State Government Disincentives

There are circumstances within staffing and recruiting in public education that hamper the employment of trained and skilled choir trainers or music staff, especially at the primary school level. The Federal Government, in its reviews of 1977, 1985 and 1995, noted an endemic neglect of music education provision in schools both at primary and secondary school level and recognised the inadequacies of tertiary training available to primary school teacher trainees. Another review in 2005, entitled the *National Review of School Music Education*,[91] confirmed previous findings, noting also the "inequitable access to music programmes, particularly instrumental and vocal programmes" (Pascoe *et al.* 2005: xi) and the predominance of the user-pays approach in music education provision in Australia.

Like the Federal Government, the state government in South Australia has also sought solutions to the malaise of music education via a series of reviews. The budget cuts of 1995 to 1996, when the then Liberal state government announced plans to reduce the education budget by targeting music teachers,[92] prompted extensive community

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[91] This Review was in response to the national 2002 report by the Music Council of Australia (MCA) where it was claimed only 23% of government school students have access to music education. The Review drew on 5936 submissions of individuals and groups with support from a concerted campaign by the MCA entitled "Play for Life" to encourage submissions and also progress in music education across the States and Territories. The campaigns led by the MCA have continued to the time of writing.

[92] The cut of 25% is noted in a report prepared by staff representatives of the Regional Services Instrumental and Vocal Teachers (Megan-Turner & Sisson 1996). With the reduction, IMS managers were asked to restructure the schools accessing the program to favour identified 'needy' areas. They also increased sizes of instrumental classes to cater for more students. Many principals began bringing private providers in to their schools where instrumental teachers had been removed. Consequently, the poorer students in these schools were unable to access tuition because of increased costs. In 1995, there were 103

criticism. To counter the attack, the Hon. R. Lucas, the Education Minister at the time, proposed a "Music Education Review" in late 1995. This served only to fuel further opposition, when it was revealed in State Parliament in April 1996, that the results of a previously commissioned Music Review of October 1994 were yet to be made public.[93] The Minister finally presented the 1994 review findings to the state parliament in October 1996, which demanded a rescue plan "to ensure a quality music education program in schools" (October 1994 review). The much-laboured final paper, entitled *Music Matters - Strategic Directions for Music Education*,[94] was developed and presented to the Executive Director Metropolitan and Executive Country (DETE) in May 2000. Stakeholders were later informed that there was no money available for the strategic plan to be activated. The music forums and extensive and expensive consultation with stakeholders that precipitated the 'strategic plan' had come to nought. The document remained confidential and has never been released to the public. The government at both state and federal level has sought to appease public sentiment by reviews without investing money to solve the problems they identify.

The 2005 *National Review of School Music Education* (Pascoe *et al.* 2005) drew attention to the problems generated by subsuming music within the Arts policy, particularly its negative impact on tertiary training for teachers:

> **Teacher education,** both pre-service and in-service, is a significant issue that emerged through the research undertaken by the Review. Time for music in pre-service programmes has in almost all cases been reduced. In many cases, music has been submerged in the Arts Learning Area. As a result teachers emerging from these programmes indicate that they lack sufficient knowledge, understanding and skills and accompanying confidence to teach music. (Department of Education, Science and Training, 2005: xiii; bold in original)

Ramifications of the merger of music under the Arts umbrella and the cutbacks of federal funding to the tertiary sector have been costly. As at the time of writing, Adelaide-trained primary teachers are unlikely to have had any significant experience or exposure to music

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FTE (full-time equivalent) staff. By 2002, there were 87.4 full-time equivalent positions (with 130 teachers) employed in public primary and secondary schools.

[93] The Australian Society of Music Education wrote to the Opposition, expressing surprise that another review was being instigated when the results of a Music Review in 1994 had not even been made public yet, as mentioned by the Hon. P. Holloway in Parliament (*Hansard,* Legislative Council, April 11th, 1996).

[94] The paper contained nine "strategic directions" with a process, funding, timeline and outcome listed for each "direction".

during their degree.[95] There is now only one tertiary campus in South Australia that offers music units to trainee primary teachers, and at that campus music cannot be taken as a subject beyond minor subject status.[96] With little money to expand courses or take on music specialist staff, 'the Arts' appears to be the general direction of tertiary courses in future, with music as a component being demoted.[97] There is therefore currently no opportunity for South Australian-trained primary school teacher trainees to receive adequate training in music via the tertiary education system. Consequently, there is little likelihood that primary school teacher trainees receiving their music education via tertiary institutions in the state will have acquired sufficient content knowledge, conducting knowledge/experience and musical/singing expertise which research identifies with effective choral training.

The reduction of time given to music tuition in tertiary training for primary teachers and consequences for choir training preparation is strongly suggested in data from the year 2000 questionnaires from this study. Choir trainers involved in the SAPPSMF were asked in 2000 to indicate on a Likert scale their level of agreement as to whether their college/university training equipped them for training choirs (1 = strongly agree; 2 = agree; 3 = undecided; 4 = disagree; 5= strongly disagree). Their responses are presented in Table 3.1.

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[95] The University of Adelaide offers courses that are directed to the training of secondary school music specialists. The courses do not attract and do not specifically cater for trainee teachers wanting to teach music in primary schools.

[96] This is the Magill campus of The University of South Australia. From 2005, a drama specialist without tertiary music training taught the only music component of an Arts unit offered as a compulsory subject to trainee teachers at this campus (Name withheld, pers. com. 2005). Music units offered at other campuses have disappeared and have been replaced by drama and media specialisation. Flinders University removed any music elective component of its Arts courses for primary school teacher trainees from 2002 and instead specialised in media and drama. The Underdale campus of The University of South Australia, which offered minimal music units under an Arts umbrella to primary teacher trainees, closed at the end of 2004. A relatively new tertiary campus, Tabor College, now offers a music course, but training is not directed towards primary school teacher trainees or teaching in the classroom.

[97] The eradication of music from curricula at the various tertiary institutions has been referred to in the South Australian Report (Pietsch & Rogers 2002) of *Trends in School Music Education Provision in Australia* (Stevens 2003).

Table 3.1 Tertiary Training as a Contributor to Choir Training Expertise: Choir Trainers' Perceptions, 2000

Questionnaire Statement	1	2	3	4	5	total
My college/university training equipped me for training choirs.	5 4%	9 7%	9 7%	36 27%	76 56%	135

The majority of choir trainers felt that their tertiary training did not equip them for training choirs (83%). Of the 11% of choir trainers who agreed strongly or agreed that their tertiary training assisted them, almost all of the trainers had either over 25 years of teaching experience or were nearing retirement, suggesting that the tertiary training they experienced pre-1975 may have been considerably more useful in preparing teachers for choir training than tertiary training after this period.

Information from the Federal Government reports already mentioned and the Stevens report (2003) suggest that, in most of Australia's primary schools, music education is largely the responsibility of the classroom generalist teacher (Jeanneret 1997b). Since music education appears to have become the domain of generalist teachers in many Australian primary schools, extant research suggests their lack of music background and confidence to teach it are significant factors that will determine whether music education actually takes place.[98] Music is often the subject generalist teachers feel least confident in teaching (Mills 1989, Hargreaves, Comber & Galton 1996, Hennessey 2000, Jeanneret 1996, 1997a, 2006).[99] Since future South Australian primary-school trained teachers are unlikely to have either musical background, expertise or confidence to take music activities in the form of choral programs via their tertiary training, the future of staffing future SAPPSMF Programs using generalist teachers does not look promising.

At government level, Bridges and others have identified a "tradition of resistance" (Bridges 2000:4) towards departmental specialist music teachers. There is no

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[98] This has been noted by researchers both overseas (The Calouste Gulbenkian Foundation 1982, Gifford 1993 and Hennessy 2000 in Britain, Bresler 1993 in America) and in Australia (Lepherd 1993, Jeanneret 1997a, 1997b, Russell-Bowie 1995, 1997, 1999, Bodkin 1999).

[99] Research published in 2002 iterated that Australian student teachers have significantly less music background than their overseas counterparts in South Africa, Namibia, Illinois and Ireland (Russell-Bowie 2002a). Since Australian generalist student teachers both lack confidence to teach music and have little music background, it is not surprising that the evidence suggests they end up omitting it from their school program (Russell-Bowie 1993).

specification or recommendation by the South Australian Education Department (DECS) that specialist classroom music teachers are necessary to teach music at primary school level. Positions are not advertised for 'music specialists' in the public primary school sector. Teachers trained as specialists interstate wishing to be employed in the South Australian system must win a position in a school first and be prepared to teach as a generalist. It is up to the discretion of the principal as to whether a music specialist will be employed at any school.

Even if a 'music specialist' position is designated by the principal from their allotted group of teachers, this does not necessarily mean that the 'music specialist' has had any specific music training as part of their tertiary qualifications. It may be that any teacher who shows an interest in music ends up taking music instruction in the school, by choice or coercion, because no one else on the staff feels competent enough to take it, and the principal has taken the initiative to give students music instruction at the school. With music now only one-fifth of the Arts in the SACSA Framework,[100] a teacher may be called an Arts specialist and be employed in a school to teach music even though they had no training in music at tertiary level. Teaching a subject for more than three years is sometimes recognised as an appropriate qualification to teach a subject. Diminishing standards for so-called music 'specialists' does little to encourage an environment wherein teachers, subsequently appointed as choir trainers, have the training and skills necessary for 'effective' choir training.

Support provision for music education by way of subject advisers and accessible resources disappeared during the 1990s. By the early 1990s, Music Branch, which had operated as a separate unit of the Department providing music expertise and resources for teachers, had been re-structured. This 'restructuring' saw music specialist' advisers dispersed to positions in schools or seeking early retirement and replaced by general Arts advisers.[101] The original contents of the library and resource centre at Music Branch's Orphanage site were taken by individual teachers or were shifted from one Department building site to another in the ensuing decade. While general classroom music specialists lack this support, the FSS recognised that subject advisers and resources are essential for

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[100] The other Arts components are dance, drama, media and the visual arts.
[101] Two long-serving Arts specialist' advisers in the Education Department are specialists in the visual arts and media studies.

teaching music and taking choirs in public schools. The FSS has addressed this through its provision of a Director of Music and Deputy Conductor who act as choir trainer advisers, through the provision of its professional development program and by the development of all the resources needed to train a choir through its annual publication of a songbook, teaching notes and instructional CDs.

Further indication of the demise of federal and state government support to classroom music and teachers, has been their gradual relinquishment of a role in professional development. During the 1980s, the Federal Government phased out funding for teachers' professional development. Although their expectation may have been that state governments would step into the breach, this did not happen, as the South Australian Institute of Teachers sensed at the time (Jackson & Nitschke 1986). Specific subject professional development for classroom teachers is now basically the domain of private providers,[102] most of these providers being organisations run by volunteer teachers, with music education minimally addressed by the state's Education Department.[103] Ironically, the private providers involved in these non-profit organisations generally comprise volunteer or unpaid specialist teachers who organise and run in-service programs and workshops and, through their networks, provide support for teachers of music. What was formerly paid work for curriculum advisers is now predominantly unpaid and time-consuming work for volunteers of the committees of these organisations.

The new arrangements for specific subject professional development since the 1990s have resulted in no TRT time being available for teachers seeking professional

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[102] In-service training in music education is currently provided by volunteer-based organisations such as the Australian Society for Music Education (ASME), the Orff Schulwerk Association, The Kodaly Music Education Institute of Australia (KMEIA) and the Australian National Choral Association (ANCA). Their services are supplemented occasionally through individuals who run their own workshops and some Adelaide-based music retailers, which may provide specialist music educators to run workshops to promote their products.

[103] Barbara Williams, in her study of professional development opportunities for South Australian primary teachers in classroom music (1998), found that opportunities for teachers seeking music education were limited. According to Williams then, there was little DETE funding for Musica Viva programs in schools, which schools could engage, with Schools of the Future offering some courses in music technology. The only other program content offered by DETE was Arts assessment conferences in National Statements and Profiles and some assistance for schools to participate in performances as part of Come Out projects (Williams 1998). The Education Department since then has provided some funding through CEASA (Council of Educational Associations of South Australia), to which member volunteer-based organisations can go to apply for grants to provide professional development, but as ASME so aptly put it in a report in 2005, "the acquittal demands, limited funds and conditions for approval provide numerous roadblocks for associations to access (CEASA) funds with confidence and regularity" (ASME, South Australian Chapter, 2005: 7).

development during school hours. A certain number of hours (37.5 hours in 2005 to 2009) of in-service training remain compulsory for teachers, but these hours must be accessed during teachers' own time, that is, out-of-school hours. As a result, in-service training in such areas as music or choral education can be a burden to teachers, since it must be paid for either by the teacher's school or from teachers' personal finances. It competes against in-service training provided at school sites where music may not be a priority and hence, teachers will endeavour to make up their compulsory in-service hours through school-based professional development rather than in-service training provided at weekends by music associations when other family commitments militate against the pursuit of in-service training. Especially in the primary school sector, there is a disincentive to seek specifically music-related expertise, especially in the current climate where the national and state focus has been on a return to 'the basics.'[104]

The Society has negotiated with the Education Department to ensure that generalist teachers (and specialist music teachers) willing to teach the Program in public schools are not disadvantaged under these arrangements. The Society has been able to provide one day of its professional development program during school time, with Department approval, enabling teachers to claim that school day (in addition to the two other days of training run on Saturdays) as part of their compulsory in-service training. The benefits of the SAPPSMF program and its provision for generalist teachers have been noted by other education systems within Adelaide. For example, the Music Director of the Catholic Schools' Music Festival has said that the reasons why the Catholic system modelled their Festival on the SAPPSMF was because it offered an inexpensive music program that could be implemented by generalist teachers (Denise Rothall, pers. com. 2003).

Other reasons for the success and growth of the Catholic[105] and SAPPSM festivals compared to the independent schools' festival (known as the Junior School Heads

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[104] The federal and state government's pre-occupation with the basic skills (such as literacy and numeracy) has served to negate the importance of subjects with broader social or cultural ends such as music, as Ryan points out. "What would normally be required of ordinary workers and citizens is little else than a basic level of literacy, numeracy and scientific understanding so that they would be able to adjust efficiently as they are told, and also so that they would become more appreciative of (and hence deferential towards) the power and scope of technical authority" (Ryan 1993: 23-24). He argues that the economic rationalist philosophy contained in the "new agenda" evident in Australian education is elitist, restrictive and undemocratic.
[105] The Catholic Schools' Music Festival started with 16 schools in 1989, which had expanded to nearly 70 schools and four concerts at Festival Theatre by 2006 (Catholic Education 2009).

Association of Australian Music Festival or JSHAA Festival) have been suggested by Leith Rogers, former chief accompanist and Deputy Conductor of the SAPPSMF (pers. com. 2008). While the Catholic Festival has expanded considerably since its inception in 1989, the independent schools festival, also modelled on the SAPPSMF for similar reasons (Celine Beaton, pers. com. 2003), has not seen as much growth or involvement of independent schools over the same period. Leith Rogers has attributed this to the higher number of music specialists and the greater number of resource rich schools in the independent schools' sector compared to their poorer counterparts in the public and Catholic education systems.[106] Furthermore, since teachers involved in the JSHAA festival are mostly music specialists,[107] they do not necessarily need the specific professional development provided by the FSS, the repertoire help, lesson plans and/or assistance from trained music advisers or access to a quality performance venue that many teachers would see as some of the chief advantages of the SAPPSMF and Catholic festivals.

3.3 Staffing the SAPPSMF Program

Given the disincentives experienced by musically-trained, primary school teachers to enter the public teaching system, the Society has been faced with the spectre of a choir trainer force made up predominantly of generalist teachers with limited musical background. In dealing with these difficulties and to raise the level of expertise in

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[106] Schools involved in the JSHAA tend to regard the Festival program as extra-curricular, since most of them have an established classroom music program as well as large instrumental music programs (Leith Rogers, pers. com. 2008).

[107] Despite the lack of statistical evidence on the number of specialist music teachers in the public and private education systems, most reports have suggested that the majority of primary schools in the independent education systems have specialist music teachers (Pietsch & Rogers 2002, Stevens 2003) and more regular classroom music instruction for all students compared to the public school system. With enrolments dependent on parents' perceptions of the schools and music rating highly as part of that perception, money has been directed to music education in many schools from the private education sector, including staff specialist allocation, building provision and investment in music resources. Teachers in the private sector can more readily access professional development available even if workshops are held during the week, with TRT provided by their schools and a greater readiness by the school to pay for their attendance and travel. Since they are likely to be music specialists, there are no competing interests compared to the generalist teacher providing music education in the public sector. Painter refers to the differences between the private and public education system regarding music specialists as follows: "We send our young graduates out into government high schools to teach students who have had little or no experience with music education in primary schools and who by that time, don't really want to know about music. So what happens? The majority of our best graduates leave the (education) department to seek employment in private schools where there is an active and continuous music program throughout all years of school life (Painter 1984:26).

SAPPSMF school rehearsals, the FSS has, in addition to its professional development program and teaching package, put in place several options for accessing more musically trained staff to assist with the teaching of the Program in schools.

The allocation of a member of staff to teach any specific area of the curriculum, including the position of choir trainer for the SAPPSMF, is a decision made by the local principal, in conjunction, theoretically, with each school's Personnel Advisory Committee and other members of staff. From the staffing pool allocated to the school by the Education Department, the principal may determine how that staff allocation is used. All schools affiliated with the SAPPSMF must have the services of a choir trainer to run all the rehearsals required by the Program. Teachers within a school's staff can be designated from the staff pool, whether musically specialised or not, to teach the SAPPSMF Program at their school. If the school cannot find a teacher within its staff to take the Program, then it has the option of employing a choir trainer drawn from outside the school's staff. The FSS have a list of part-time specialist choir trainers who go around to schools as Hourly Paid Instructors (HPIs) for the SAPPSMF Program and the FSS co-ordinate the placement of these independent choir trainers in schools. In summary, a school has the following options with regard to the employment of a choir trainer to run the SAPPSMF Program:

1. A teacher drawn from the school's staff pool.
2. A choir trainer drawn from outside the school who is paid as an HPI (Level 2) entirely from the school's budget.[108]
3. A dual choir trainer/accompanist drawn from outside the school paid as an HPI (Level 2). Fifteen hours of the dual trainer/accompanist's time (from 2007) are paid for via the Education Department allocation.

In addition to a choir trainer, schools have the option of accessing the services of an accompanist, who is also paid as an HPI (at Level 3). This option has been made available by the FSS to all affiliated schools in the Adelaide festival except those who employ a dual choir trainer/accompanist.[109] Schools using options 1 and 2 (above) have

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[108] The pay rates of a Level 2 HPI were $62 per hour and for Level 3 were $51.05per hour in 2008.
[109] In 2007 there were some 80 HPI staff across 250 public schools involved in the Adelaide arm of the SAPPSMF (*Affiliation Form*, Administrator, South Australian Public Primary Schools Music Society 2007).

an entitlement to a certain number of hours of a paid accompanist on the payment of a small annual administration fee ($75 in 2000, $100 from 2004 to 2009). Any additional hours needed of a dual choir trainer/accompanist or accompanist's time can be negotiated with the person concerned, with those hours being paid for from the school's budget. Choir trainer/accompanists in the third category, while paid at HPI level 2, do not have an accompanist to assist them musically during rehearsal. It is assumed that they will provide the accompaniment during rehearsal although, in practice, this often does not happen because they need to maintain eye contact with all choir members to ensure behaviour management and to be able to conduct via hand movements.

The system of paid accompanists, courtesy of Education Department financial support, and recorded accompaniments have been in place within the SAPPSMF for many years; in 1963 for example, taped accompaniments were introduced and made available "especially for those schools where no satisfactory accompanist is available" (Minutes of the Society 19th June, 1963 quoted in Eckermann *et al.*). The system ensures that even in schools where choir trainers are generalist teachers with little musical background, some musical support is available The Society was able to negotiate a total of 3040 hours of HPI time, paid for by the Education Department (DECS), at the time of the Memorandum in 1998. The Memorandum was, in fact, a reduction in overall allocation because in the year preceding the Memorandum in 1998, schools received 19 hours of paid accompanist' time.[110] To distribute equitably the 3040 hours of HPI allocation, the FSS arranged in 1999 for affiliated schools to receive 16 hours of paid accompanist's help. With the Education Department's allocation of 3040 HPI hours remaining unchanged in the following years and the number of affiliated schools increasing, the FSS was forced to further reduce schools' allocation of accompanist's time to ensure equitable distribution. In 2003, schools were allocated 15 hours of accompanist's time with a further reduction to 13 hours from 2007 to 2009. Schools using dual trainer/accompanists were allocated two more hours of Education Department funded time, with 15 hours provided for those selecting this option in 2007 for example. The years between 1998 and 2007 saw a significant decrease in the allocation of HPI accompanists' assistance, occasioned by the failure of the Society from 2002 to win any

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[110] This information was obtained from the Manager's report, presented at the Society's AGM, 18th March, 1999.

extra HPI allocation or the negotiation of a new Memorandum from the Education Department.

A breakdown of how schools sourced their choir trainer can be seen in Table 3.2, from data based on the 2000, 2001 and 2004 questionnaires and the 2005 FSS complete listing of all choir trainers provided to the author.

Table 3.2 Schools' Sourcing of Choir Trainer Population 2000, 2004, 2005.

Position at school	Choir trainers, 2000	Choir Trainers, 2001	Choir trainers, 2004	Choir trainers, 2005
Generalist primary school teacher	33.3%	30%	25.2%	26.5%
Specialist music teacher	23%	24%	28.6%	23%
Part-time Specialist music and part –time Generalist teacher	4.8%	17%	11.8%	3.2%
Choir trainer (HPI)	14.5%	25%	8.4%	16.8%
Dual Choir Trainer/Accompanist (HPI)	11.5%	Included in HPI figures.	18.5%	24.3%
Leadership team of the school	4.8%	2%	3.4%	2%
Other	7.8%	2%	4.2%	3.2%

These data show the percentage of the choir trainer' population represented in each of seven categories for 2000, 2001, 2004 and 2005. Staff are distinguished as to whether they were generalist primary school teachers, part of the school's leadership team (a vice-principal or principal), specialist music teachers, part-time specialist music teachers who were also employed as generalist teachers, choir trainers, dual choir trainer/accompanists[111] or 'others', that is, those who did not fall into any of the main categories.[112] The Table indicates that generalist primary school teachers made up the largest component of choir trainers (38.1% if one also includes those who were part of

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[111] The 2001 questionnaire did not allow for the separate dual trainer/accompanist category of the other questionnaires and hence, those numbers are included in the HPI category of that year only.

[112] The 'Other' category refers to choir trainers drawn from other staff serving at the school or associated with the school, but who were not involved in classroom teaching. In 2000 for example, in five schools, a peripatetic instrumental teacher was used, three schools used a LOTE teacher, two schools used office staff, another school used the school's counsellor and another the neighbouring secondary school's music teacher. In 2004, there was a mixture of school counsellors, SSOs (Student Support Officers) and parents that put themselves in the 'Other' category (n=5).

the leadership team of the school) in 2000. The proportion of generalist teachers being used to train choirs decreased over the proceeding five years, so that by 2005, there were equally as many specialist teachers (23% + 3.2% = 26.2%) as generalist teachers (26.5%) acting as choir trainers.[113] Most schools involved in the SAPPSMF Program used staff drawn from the staff pool until 2005. By 2005, the number of choir trainers drawn from the staff pool had decreased significantly (73.7% in 2000 and 57.9% in 2005) so that in 2005, 41% of choir trainers in schools were being drawn from personnel who were not Education Department employees, but rather musically-trained members of the public who could be attracted to the Program.

Of all categories, the greatest increase can be seen in the number of dual choir trainer/accompanists being used in schools. Growth in the number of dual choir trainer/accompanists employed more than doubled during the five-year period (11.5% in 2000 and 24.3% in 2005). The decline in generalist teachers being used as choir trainers over the five years and the increase in personnel being employed from outside the Education Department for their musical proficiency is consistent with trends noted earlier, where the reduction in time given to tertiary music study could be assumed to lead to a graduating generalist teacher workforce with reduced musical expertise. As staff retired over that five-year period and younger teachers with less musical expertise replaced them, this would lead to a greater need for musically-proficient choir trainers drawn from outside the Education Department. On the other hand, the rise in the employment of dual choir trainer/accompanists between 2000 and 2005 is readily explained from a cost perspective.

The least expensive means of acquiring a choir trainer is to use a teacher who is already a staff member at the school. This could be a generalist teacher, a designated music specialist, a member of the school's leadership (such as the principal), or someone from the 'Other' category such as a school support person (SSO). Using a staff member from the school means there is no extra cost for the school to run the Program apart from the affiliation fee.[114] When schools cannot find someone suitable or willing to become a

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[113] The 2004 survey consisted of a smaller response rate that year and music specialists were the predominant respondents. Hence, the data from this year was regarded as less reliable, comparative to data of 2000 and 2005, and, as such, has not been included significantly in the discussion of the results.
[114] The same schools may still access an accompanist on payment of the $100 administration fee to the Society.

choir trainer from within their own staff, they have two options: either they employ two people, one being an accompanist and the other a choir trainer, or they can employ a dual trainer/accompanist. Obviously, employing the one person is the cheapest alternative. For payment of the Society's $100 administration fee, schools are given 15 hours of a dual trainer/accompanist's time (as from 2007) or 13 hours of an accompanist's time without having to use any money from the school's budget. If schools opt to employ both a choir trainer and an accompanist for rehearsals, then they must find the money for the choir trainer entirely from within their school budget.[115] In providing this option, schools that are willing to pay for both a choir trainer and an accompanist are penalised in that they can only claim 13 hours of an accompanist's time from the Education Department whereas school using the dual trainer/accompanist receive 15 hours.

The data in Table 3.2 indicate that in over a quarter of affiliated schools (n=46 in 2000, n=48 in 2004, n=50 in 2005), the school's administration had chosen to devote a staff position to a shared music specialist/generalist or full-time music specialist. Since in over a quarter of the affiliated schools there was also a classroom music program, it can be assumed that most of these schools employed a part-time or full-time music specialist to take both classroom music and the elective SAPPSMF Program. There was little change in the percentage of schools using music specialists over the five-year period, which is partly a reflection that schools rarely cease affiliation once part of the SAPPSMF Program, and that the same schools are likely to continue their support of classroom music once the advantages of such a specialist become apparent. The allocation of a part- to full-time position for a music specialist as part of the staff pool, despite no Education Department suggestion to do so, indicates that, in at least a quarter of affiliated schools, there is a conviction that classroom music instruction is best handled by music specialists and that music education is a valuable part of the curriculum. This is also consistent with principals' sentiment shown in the SA Primary Principals Association "Hands Up for Primary Education" campaign in the lead-up to the 2002 state election, [116] where the need

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[115] This was not always the case, because up until the early years of the 21st century, some hours of choir trainers employed from outside the school's staff were able to be paid for by the Education Department allocation in addition to the paid hours allocated to an accompanist at the school.

[116] Interestingly, an early report on Stevens' paper on music education provision published in *The Advertiser* also carried the comment by Leonie Trimper, the SA Primary Principals Association's President at the time, that while she could agree that the overcrowded schools' curriculum was an issue in the provision of music education, of greater concern was the lack of specialist music teachers in South Australia, since "music requires a specialist level of teaching." (*The Advertiser* October 1, 2002: 21)

for primary school music specialists was listed as one of eight priorities that principals identified as requiring increased state funding for education.

In the smaller percentage of schools that employed HPI choir trainers (14.5% in 2000 and 16.8% in 2005), most also used HPI accompanists to support the choir trainer and choir. In terms of cost, the payment of an independent HPI choir trainer and accompanist indicates a considerable monetary commitment on the part of these schools to the Program, since they not only pay for a choir trainer out of their school budget, but are also required to pay the HPI processing fee required by the Society and any additional hours they may wish to employ the accompanist for.

The percentage of affiliated schools using accompanists for the years 2000, 2004 and 2005 is set out in Table 3.3.

Table 3.3 Percentage of Schools using Accompanists at Rehearsals, 2000, 2004, 2005

	2000	**2004**	**2005**
Affiliated schools using accompanists	79.4% n= 131	66.4% n= 79	72.6% n= 172
Total Number of Schools Responding	**n=165**	**n=119**	**n= 237**

The Table indicates a 7% decrease in the use of accompanists in the five years since 2000. In those schools that had an accompanist, the majority of those schools paid for accompanist's time beyond the HPI 15 hour allocation paid for by the Education Department. In the data collection of 2004 where choir trainers were asked how many hours their school paid for the use of an accompanist beyond the 15 hours allocated time, 67% (n= 53) reported that they paid their accompanists beyond the allocation. Of these schools, 30.4% (n= 24) paid for their accompanist for eight or more hours beyond the allocation, and in seven of these schools, the accompanist was employed for 15 hours or more beyond the allocation. In monetary terms, the cost to some schools employing both a choir trainer and accompanist for their senior choir for the 2004 year's duration would

have been in excess of \$2,800,[117] which may be more than many primary schools allocate for other individual subject areas.

Not all schools involved in the SAPPSMF were, however, quite as generous. When some choir trainers were questioned privately as to why their schools did not elect to pay an accompanist, the most often cited reason was the cost of the HPI processing fee (\$75 in 2000 and \$100 from 2004). In two country schools, choir trainers mentioned that only a small number of students were involved in the elective choir and their school could not justify the expense for so few students. With the exception of very small choirs, it is difficult to understand why some schools with larger choirs did not take advantage of the DECS paid accompanist allocation, especially when the amount required is comparatively small (\$100 administration fee), where there is good value for money and where another music specialist at the rehearsal presents such a considerable asset, in the learning of repertoire, the efficiency of the rehearsal and the musical skills that can be learned by students.

In 28% (n=33) of all responding schools in 2004, choir trainers acknowledged that their accompanists were working in a voluntary capacity beyond their allocation to maintain their assistance to the choir trainer at the school. In six instances, choir trainers quantified their accompanist's volunteer time as at least 20 hours or more. Comments from choir trainers in QR 3 (i) illustrate the extent to which accompanists volunteer their time in order to support the Program in schools.

QR 3 (i) Volunteer Accompanists

Choir Trainer (Metro) 2000	*Our previous accompanist used to claim every second week and voluntarily come every week eg. 10 weeks a term for 3 terms as we needed her every week to learn all material thoroughly and to a reasonable standard. CDs/tapes are great but accompanists are much more helpful!* (2)
Choir Trainer (Country)2000	*Our accompanist puts in many extra hours over the allocation voluntarily to ensure continuation of the programme.* (66)

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[117] This is based on the HPI choir trainer's rate of \$57.60 per hour in 2004 for 36 hours a year and 15 hours of accompanist's time beyond the 15 hours provided as part of the SAPPSMF allocation in that year.

3.4 The Advantages of Independently Contracted Accompanists and Choir Trainers in the SAPPSMF

One of the key advantages of the SAPPSMF Program, compared with choral and other classroom music programs operating elsewhere, is the opportunity for participating SAPPSMF schools to have the services of a piano accompanist. This accompanist attends rehearsals "to work collaboratively with choir trainers to teach and rehearse the Music Festival repertoire in preparation for school and Festival performances" (*Role Statement for HPI Accompanists,* Primary Schools Music Festival, first published 2000 and unchanged to 2009). The advantages of an accompanist are clearly indicated in the following responses by choir trainers who added unsolicited comments to their questionnaire on their accompanist's importance:

QR 3 (ii) The Advantages of an Accompanist: Choir Trainers' Responses

Choir Trainer ((Metro) 2002	*Accompanist- I wouldn't have been able to do choir without her assistance. She's there for support. This was my first attempt at choir by myself - I enjoyed the challenge and appreciated the structures that are in place.* (5)
Choir Trainer (Metro) 2002	*(The accompanist is) for me the most important person because my music skills are basic.* (20)
Choir Trainer (Metro) 2000	*We pay for extra sessions from our music budget. The most effective rehearsals are with accompanists so we try for one at nearly every rehearsal.* (78)
Choir Trainer (Metro) 2004	*Our accompanist is my lifeline – a real asset!* (2)
Choir Trainer (country) 2001	*An accompanist affects the quality that I can get out of my choir. In running the choir without an accompanist I find I am running between piano, music stand (conducting) and using guitar. It's so good having an extra pair of ears and someone to discuss progress and also to play a part which needs support (eg. when help is needed with the 'B's).*

The presence of a trained musician, in the form of an accompanist at a weekly rehearsal, is vital, especially for schools where the choir trainer is a generalist teacher drawn from the staff pool without previous musical training. This is indicated in QR 3 (ii). In some instances, the provision of an accompanist may be the difference as to whether the Program exists in a school or not. Where choir trainers lack musical experience, the accompanist may in fact provide the only music direction given to students during the rehearsal and can act as a boost to the confidence of the teacher in taking the choir. Irrespective of the musical background of the choir trainer, the accompanist is a considerable asset to the efficiency of the rehearsal and the musical training of the choir. As indicated by one respondent, an accompanist is particularly useful in teaching part-

singing, where the choir trainer is able to lead half the children in maintaining one part, while the accompanist can lead by singing or playing another part at the same time. When two parts are attempted together, the accompanist can respond immediately to insecure part-singing by re-enforcing one part from the keyboard. There are also the more obvious musical advantages of a skilled accompanist. A skilled accompanist not only assists, at a basic level, with the pitch accuracy of the children, but can also aid substantially in the realisation of dynamics and provide nuance in musical phrasing. In this way a skilled accompanist is able, through auditory example, to add immeasurably to the overall music education of young choristers. Stopping and starting quickly and isolating music parts, necessary when learning, correcting and/or reinforcing musical details, are not as efficiently achievable or possible without an accompanist. The choir trainer's need to talk, explain or repeat sections is reduced when an experienced accompanist can detect through listening the need to simplify the accompaniment either to reinforce a part or bring to the forefront a melody to support the children's singing.

The weekly accompanist also offers support and collegiality to the choir trainer. While many others on the school staff may find it difficult to appreciate the particular demands on the choir trainer, the accompanist generally has an intimate knowledge of those difficulties and can therefore be an empathetic listener, confidante and of significant personal support to the choir trainer. This is especially important to some teachers/choir trainers who may feel isolated and whose opportunities to mix with other staff may be significantly reduced due to the Program's demands on their time during lunchtimes, after school and doing the administration work needed.[118] The accompanist is also in a unique position as a rehearsal observer. When not playing during the choir trainer's explanations and notices, the accompanist has the opportunity to reflect on the rehearsal's progress and observe the responses of individual students that may go unnoticed by the choir trainer who may be pre-occupied with perfecting a musical section or dealing with behaviour management. An experienced and astute accompanist is able to provide constructive feedback to the choir trainer on students' difficulties and/or teaching technique. The accompanist can become a familiar presence over time and sometimes over several years for students, adding a sense of stability to a school and its choral

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[118] As noted by some education commentators, in a period when the depersonalisation of the staff room and collegiality amongst staff is becoming rife (Gewirtz 1999), the presence of another staff member with similar interests and understanding can assist immeasurably in reinforcing teacher satisfaction.

Program. Because accompanists are less involved in classroom behaviour management in general,[119] their capacity to establish friendships or support relationships with students is increased. As such, the accompanist can add considerably to promoting a positive environment within the choral rehearsal and can make an appreciable difference to the quality of the Program within a school.

Choir trainers drawn from a school's staff pool, as distinct from independent HPI choir trainers drawn from outside the Education Department, are not auditioned by the Society. No expectations have been set out regarding their expertise, and as a result, the designated choir trainer drawn from within the staff could be someone with or without music background or qualifications. By contrast, all HPI choir trainers and HPI accompanists are required to be auditioned and accepted by the Society (through the FSS). A clear Role Statement outlining the level of expertise and responsibilities of an HPI choir trainer (including the dual trainer/accompanist) and an HPI accompanist has been developed in the last decade by the FSS.

The *Role Statement for HPI Choir Trainers* lists the skills expected of HPI Choir Trainers:

- Use appropriate teaching strategies that include physical preparation of the students for choir sessions, attention to the care of the students [sic] voices including changing voices, and other related Occupational Health issues
- Use positive behaviour management techniques that are in line with schools and DECS policies…
- Develop a positive working rapport with students
- Model appropriate choral techniques including
    Clear focussed tone
    Accurate pitch
    Clear diction with correct vowel formation
    Vowel modification
    Abdominal breathing
    Breath control
    Smooth transition across vocal registers and dynamics
- Appropriate conducting gestures that provide accurate communication with the choir and accompanist including
    Bringing in the accompanist
    Start, stop and pause
    Indicate tempo and tempo changes
    Indicate dynamics
    Musical interpretation

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[119] The accompanist's involvement in classroom behaviour management will depend a great deal on the relationship between the accompanist and choir trainer and the degree to which the choir trainer allows or encourages such accompanist' involvement.

Detect and rectify inaccuracies in students
Pitch and rhythm. (*Role Statement for HPI Choir Trainers*, Primary
Schools Music Festival pamphlet, annual publication, 2009)[120]

The Statement mentions most of the salient features that characterise the 'ideal' choir
trainer such as vocal modelling skills, effective conducting gestures, error detection skills
and classroom management skills. The HPI choral trainer's role is stated as to "teach and
rehearse the choral repertoire including any other aspects involved in the presentation of
the Festival, encourage and support students in developing their skill and talents (and)
encourage students to take advantage of opportunities such as a solo, compere, orchestra
or troupe member of assisting artist." The HPI choir trainer's responsibilities include the
following:

- Ensure appropriate representation at Choir Trainers' conferences in February and
  May
- Plan the curriculum to ensure that the repertoire is taught within identified
  timelines
- Develop singing, choral and performance skills
- Become familiar with the contents of the Handbook and observe timelines
- Keep up to date with communications sent to schools and on the web page
- Liaise with accompanists with regard to choir session planning and content…
  (*Role Statement for HPI Choir Trainers*, 2009).

These responsibilities presume expertise regarding musical knowledge, rehearsal
organisation and effective pacing, class management skills and an understanding of vocal
and choral technique, all characteristics of what the literature identifies as an ideal choir
trainer/conductor.

The role and expectations of the HPI accompanist have been similarly documented and
the expertise required is as comprehensive as for the HPI choir trainer. The HPI
accompanist is required to:

- Support the choir trainer with fluent, accurate and musical piano accompaniment
  during choir training sessions and performances.
- Detect, respond to and support immediate rehearsal needs as they arise.
- Assist with choral warm-up routines. (*Role Statement for HPI Accompanists*, 2009).

Their relationship with the choir trainer is described in the *Role Statement* as
"collaborative" in teaching and rehearsing the repertoire and contributing to the choral
standard by "providing feedback and advice to the choir trainer and the students" with
regard to such things as:

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[120] The Role Statements for Choir Trainers and Accompanists have been published annually since
approximately 1999 and the wording has not been changed substantially in that time.

- Musical inaccuracies including pitch, melody, rhythm, tempi, lyrics and pronunciation, phrasing and breathing
- Discussing strategies which may improve the training of the choir such as placement/position of the piano and choral warm up routines to improve vocal techniques (*Role Statement for HPI Accompanists,* 2009).

In addition to playing the written piano parts accurately, isolating choral parts as needed and detecting errors, the accompanist is expected to be able to sing accurately "with good pitch" while playing the accompaniment and be knowledgeable about vocal warm-up exercises. Accompanists are auditioned to this effect and only after exhibiting the required level of skill can gain appointment. Both the HPI choir trainer and accompanist can be expected to add considerable musical expertise to the choral rehearsal.

Schools employing an HPI choir trainer or an HPI choir trainer/accompanist are expected to provide a registered teacher who will sit in on all lessons.[121] These support staff are required to share in the behaviour management of students, the dissemination of informing regarding compere, solo etc. opportunities, organisation of children attending rehearsals at SAPPSMF events and facilitating in-school performances. In theory, they are responsible for all the administration attached to SAPPSMF participation such as attendance slips, dissemination of choir books, collection of money and transport of the choir to events, thus removing the administrative burden from the HPI choir trainer who is not normally at the school site except for rehearsals. With the administrative component of the Festival attended to by support staff within the school, the HPI choir trainer becomes primarily responsible for developing the choral and vocal expertise of students involved in the Program.

The use of independently contracted choir trainers and accompanists could be anticipated to make a considerable difference to the musical quality of the Program overall. Unfortunately, the financial pressures faced by the Society and schools have had ramifications on the hours of employment and access to schools of HPI choir trainers and accompanists.

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[121]This is stated on the Affiliation form that can be accessed on -line.
http://www.musicfest.sa.edu.au/Forms/AffiliationForms(AdelaideFestival)2009.pdf (14 December 2009).

3.5 Cost-cutting and its Ramifications on Staffing

In schools where there is both a choir trainer who is adequately trained, and an accompanist, all students benefit. Choir trainers are free to focus on the choral and vocal growth of the students and are supported by an accompanist who can also ensure musical precision and assist immeasurably in part work, resulting in greater efficiency of the choral rehearsal for students' musical gains. The accompanist, left to focus on his/her art, can lead students to an awareness of other musical dimensions such as phrasing and a range of dynamics that is far less possible when the accompanist must also act as a choir trainer. An increase in the use of dual choir trainer/accompanists encouraged by the FSS to promote wider participation in the Program, may be a cheaper alternative for schools but may lead to a lowering of standards.

In practice, the dual choir trainer/accompanist is unlikely to be able to focus on accompaniment, classroom management and indications to the choir at the same time. As a result, many dual choir trainer/accompanists tend to use the CD during the rehearsal to provide accompaniment to ensure that their eye contact with the choir is maximised. While most schools will continue to pay the dual trainer/accompanist beyond the 15 hours of allocated time from within their budget, anecdotal evidence suggests that an increasing number of schools are finishing the Program within their schools immediately after the 15 hours have been served. As a result, students from these schools receive minimal training in the Program. In these circumstances, the Program can become little more than teaching children rote singing with minimal time able to be spent on vocal training, choral technique, musical growth and performance finesse. Such students are likely to be less prepared in time for the SAPPSMF concert series, yet they need to be accommodated within the mass of schools that present at each concert. The inclusion of such choirs can be masked in the overall sound; however, with increasing numbers of ill-prepared choirs one can only assume that the overall standard of the Festival performance itself is going to decline. It is also inequitable, when some schools have invested heavily in the Program, for their students to be discouraged when placed in a massed situation where they may be surrounded by ill-prepared students who lack pitch and rhythmic accuracy and other choral skills.

In recognition of the increasing number of schools wishing to use the Program, albeit schools that are unwilling or unable to invest adequately in it to ensure suitable staffing and sufficient rehearsal hours, the FSS has made significant changes to the repertoire. For example, from 2006, the repertoire was simplified so that every song was restricted to two parts rather than incorporating some three-part work as in previous years. Melodic and rhythmic demands of the material were also simplified generally. For example, changes were made to songs (and permission gained from composers and/or publishers) so that any repeat of musical material in the song was kept the same to avoid extra learning time needed to manage discrepancies. The number, length and complexity of songs needing to be learned were kept to a minimum to ensure that students could manage the learning required with the minimum of 15 or 16 hours of tuition. Thus, it can be seen that rather than encouraging schools to allow more time for choral rehearsals to manage more complex musical material, the FSS reduced the demands of the Program to woo less financially able or willing schools and reduce the hours they needed to employ a specialist trainer or accompanist. By providing a less challenging and reduced repertoire, this move effectively penalised those schools that had supported the Program for many years and had developed a choral tradition. At the same time, it lowered the musical standards required to present the Program.

Recent changes made by the FSS have only discouraged greater use of an accompanist. Prior to 2006, the CD accompaniment consisted of only the piano as an instrument. In 2006, the CD was professionally produced to include other instrumental backing. While increasing the attractiveness of the CD accompaniment and the addition of instruments could be taken as a positive step, the attractiveness of the accompaniment enhanced its likelihood of being used as the main backing for rehearsals and performances. As a result, accompanists are being used less often and the value of live performances has also suffered in some schools. Rather than playing the recorded instrumental accompaniment only in performances, some schools have used the choral performance and accompaniment CD backing so that the actual choir sound is augmented with the additional voices in the backing. A choir's insecurities can also be masked this way. Such on-stage presentations hardly qualify as live performances and could better be described as 'karaoke-like' in nature. By reducing the employment hours of HPI choir trainers and accompanists, the FSS is also in turn reducing the attractiveness of these career options. Feelings of commitment and connectedness to the school are less likely when

accompanists are irregularly used and consequently, voluntary work or the willingness to extend one's hours as an accompanist beyond those paid hours is less likely without that connection being established.

The use of a CD cannot replace the use of an accompanist and a live piano or instrumental accompaniment and can more often be a negative performance attachment. It is difficult to moderate the volume balance between choir and the technologically reproduced accompaniment. An unbalanced choir/accompaniment, when for example the choir can hardly be heard above the accompaniment, will diminish even the most tolerant audience's perspective of a performance. The dynamic diversity possible in a live performance is also lost when the CD accompaniment used is unable to reproduce dynamics, which is likely to be the case in most public schools, where dynamic range is hampered by low quality CD players, unsophisticated sound systems and the acoustics of performance halls that normally function as gymnasiums rather than as concert venues. Unless students are polished and experienced performers with dynamic ranges beyond their years, it is unlikely that they will be able to compete with a loud accompaniment or perform at their best when the CD recording can barely be heard. The musical experience and product is diminished for both students and the audience and the value of a live performance is neither reinforced nor taught.

One would anticipate that the FSS would be trying to maximise the use of accompanists in schools, particularly for the musical expertise they bring to the rehearsal. The FSS has not published or publicised material stating the advantages of having an accompanist, something it could be doing to arrest the trend. The growing tendency, supported by the FSS, to resort to dual choir trainer/accompanists to staff the Program is particularly concerning when some schools now seek to finish the rehearsals once their allocated hours have been used. Lack of encouragement of additional musical support in rehearsals and performances (through the omission of an accompanist), the promotion of dual trainer/accompanists, the reduction in the time taken to learn songs at the expense of more challenging repertoire and reduction of time needed to enhance choral skills certainly appear to be retrograde steps and counterproductive to the cause of music excellence and skill development within schools using the Program.

3.6 Musical Confidence and Expertise of Choir Trainers

An overview of the expertise of choir trainers was investigated through questionnaires given to choir trainers in 2000 and 2004 and the results of those questionnaires offer an interesting dimension on the background of choir trainers. In addition, accompanists were questioned about the choir trainers they worked with in 2000. The average number of years of teaching experience amongst choir trainers per school was 20 years in 2000. In 2004 the average number of years of teaching experience was 21 years. The average number of years that choir trainers had taught the SAPPSMF Program was seven years in 2000 and eight years in 2004. These figures, and the recurrence of names in both years, reflect the low turnover in staff involved in the Program. Judging by the number of years of teaching experience of choir trainers and the average number of years they have been involved in choir training, one could assume that current choir trainers are generally well experienced in teaching and class management. This was confirmed in accompanists' questionnaires, where in 89% of their schools (total n = 93), they found classroom management during choir sessions to be satisfactory (32%) to very satisfactory (57%).

Most of the choir training population was female (82% of 138 responding choir trainers in 2000; 87% of 108 responding schools in 2004[122]) as might be anticipated in the primary teacher occupation in Australia. Amongst the choir training profession there was a high to very high level of satisfaction gained from teaching the choir. Choir trainers were asked to rate their level of enjoyment in taking the choir. Level of enjoyment indicated that 95% in 2000 and 96% in 2004 of all choir trainers in schools agreed or strongly agreed that they enjoyed taking the choir, with the remaining percentage undecided as to whether they liked taking the choir or not. The strength of their enjoyment as a teaching body was reflected in the fact that there were 70% in 2000 and 76% of choir trainers in 2004 who strongly agreed that they enjoyed taking choir with some adding comments that it was the highlight of their teaching. The two-year comparison indicates that level of enjoyment did not abate over the time and if anything, had increased. Choir trainers were asked in 2000 and again in 2004 to rate their proficiency in reading music by selecting one of three statements that best described their skill. The results were as follows:

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[122] There were seven respondents who did not answer this question in 2004.

Table 3.4 Music Reading Proficiency of Choir Trainers, 2000 and 2004

Questionnaire Statements	2000 Nos.	2004 Nos.
Reading the music in the Festival Songbook is a struggle.	2 2%	3 3%
Have a basic understanding of the melody and rhythm, but need assistance from a recording or accompanist to ensure accuracy.	44 33%	33 31%
Able to sing or play melody and rhythm accurately without assistance.	87 65%	70 66%
Total Number of Choir Trainers	133	106

The results are similar for both years in that two-thirds of choir trainers overall were able to read music proficiently to the extent that they did not require assistance and one-third of respondents felt they needed outside assistance to ensure accuracy in this basic proficiency. Whether this was a matter of lack of confidence or lack of competence is better understood in the light of other information the questionnaires revealed.

Table 3.5 presents choir trainers' responses for the two years 2000 and 2004 when asked a range of questions that addressed other areas of musical competence.[123] A greater number of questions were possible in the 2000 survey as indicated in the Table. Choir trainers were asked to indicate on a Likert scale their level of agreement to a number of statements (1 = strongly agree; 2 = agree; 3 = undecided; 4 = disagree; 5= strongly disagree). The number of respondents and the percentage the numbers represented is given in Table 3.5. The confidence of choir trainers to take choir was measured in both years although the questionnaires carried different wording. In 2000, trainers were asked about their confidence in teaching music concepts while the 2004 questionnaire asked trainers to evaluate their confidence in taking choir. A high percentage of respondents agreed or agreed strongly that they felt confident in teaching musical concepts (2000 = 88%) and taking choir (2004 = 93%). There appears to have been some linear correlation between teacher enjoyment and confidence in taking the choir (Pearson's correlation coefficient of 0.3370) in 2004, with little correlation between teaching musical concepts' confidence and teacher enjoyment (0.1519) in that year.

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[123] In the 2000 survey, there were 21 statements made to which choir trainers were asked to respond (question 15 of the three-page questionnaire) and in 2004 this was reduced to 12 statements (question number 8) in the 2004 two-page questionnaire.

Table 3.5 Choir Trainers' Responses to Musical Competency Statements 2000 and 2004

Questionnaire Statements	1	2	3	4	5	total
I feel confident teaching musical concepts to my choir **2000**	68 50%	52 38%	9 7%	5 4%	2 1%	136
I feel confident taking the choir. **2004**	71 60%	39 33%	6 5%	2 2%	1 1%	119
I can readily identify when the children are not singing in pitch accurately **2000**	59 44%	54 40%	16 12%	6 4%	0	135
I can readily identify when the children are not singing in pitch accurately **2004**	69 60%	34 29%	14 12%	0	0	117
I feel confident helping my choir when they sing in parts **2000**	68 51%	51 38%	9 7%	5 4%	1 1%	134
I feel confident helping my choir when they sing in parts **2004**	66 56%	32 27%	18 15%	0 0%	2 2%	118
I always recognise rhythmic inaccuracies in my choir. **2000**	22 16%	53 40%	32 24%	28 21%	1 1%	136
I rely on the accompanist to help me with musical aspects of choir training **2000**	26 20%	49 38%	16 12%	23 18%	15 12%	129
I feel confident about singing the songs to demonstrate to the students **2000**	56 41%	59 43%	9 7%	8 6%	4 3%	136
I feel comfortable singing with my choir **2000**	86 63%	39 29%	4 3%	5 4%	2 1%	136

Confidence in identifying pitch accuracy increased amongst the choir trainer' population between 2000 and 2004, with many more choir trainers strongly agreeing (60% compared to 44% in 2000) rather than merely agreeing that they felt confident in detecting pitch accuracy. In 2000, 84% of choir trainers were confident to very confident of their pitch detection accuracy[124] compared to 89% of choir trainers in 2004. Confidence in taking the choir as found in the 2004 survey appears to have some correlation with trainers' confidence in identifying pitch accuracy (0.4370) yet enjoyment in taking the choir and identifying pitch accuracy had no correlation in that year (0.0573). By contrast, there was a greater correlation between teacher enjoyment in taking the choir and identifying pitch accuracy in 2000 (0.2598). The reason for this discrepancy is unclear; one could posit that choir trainers in 2000 appear to be more dependent on their

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[124] Accompanists were asked to indicate their choir trainers' competencies in the areas of pitch detection accuracy, part singing confidence and detection of rhythmic accuracy in 2000. Accompanists' assessments of choir trainers' competence was similar to what choir trainers reported of their own competencies. Accompanists reported that 84% of their choir trainers were confident to very confident of singing in parts, 81% were competent in detecting pitch accuracy and 79% were able to detect rhythmic inaccuracies.

musical security for enjoyment in training choirs than the population of 2004 whereas trainers enjoyed taking choirs irrespective of their feelings about their musical competencies in 2004.

Less security in being able to assist their choir with part-singing was evident in 2004 compared to 2000. While 89% of responding choir trainers in 2000 felt confident to very confident about their ability to assist in part-singing, 83% of choir trainers in 2004 felt confident about assisting in part-singing. This was despite the fact that part-singing requirements for both years were similar. In addition to part-singing, the 2000 questionnaire also addressed trainers' confidence in recognising rhythmic inaccuracies. In this area, choir trainers expressed considerable insecurity with only a little over half of the population (56%) feeling confident to very confident about their ability to detect rhythmic errors. The greater use of syncopation in repertoire choice in 2000 may account for this insecurity.[125]

Also in 2000, choir trainers were asked to indicate the degree to which they relied on the accompanist for help with the musical aspects of choir training. Over half of the respondents (58%) agreed or agreed strongly that they were reliant on the accompanist for assistance with the musical aspects of choir training. When accompanists were asked in the same year whether their choir trainer relied on them for help with the musical aspects of choir training, a considerably higher percentage of accompanists in those schools (94%, n = 87)) agreed (46%) or strongly agreed (47%) that choir trainers were reliant on their musical assistance. This data on accompanist' reliance is of concern, considering the abating use of accompanists after 2000. Confidence to demonstrate by singing to the choir was also measured in 2000. While the majority of choir trainers expressed confidence in their competency, there were nevertheless a percentage of choir trainers (16%) who were unsure to very unconfident about their skills to demonstrate. When asked about whether they were comfortable to sing with their choir, most choir trainers agreed or strongly agreed that they were comfortable (92%).

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[125] Syncopation increased in the repertoire from 2000 as more attention was given to modern pop and the ballad genre in the later years. The Deputy Conductor commented at the 2008 choir trainers' February conference that he had observed a greater rhythmic accuracy and more confidence amongst choir trainers and accompanists in dealing with syncopation.

Levels of confidence in the various choral training competencies offers interesting information when compared with data gathered from choir trainers on their instrumental and choral background. Choir trainers were asked in both 2000 and 2004 whether they had studied an instrument (including voice) with a private teacher and if so, what their instrument was and their period of involvement. Choir trainers were also asked if they had sung with or were singing with a choir and to indicate their years of involvement. The responses to these questions are presented in Table 3.6. The numbers and percentage of choir trainers who received instrumental (including vocal) tuition is given for 2000 and 2004, and the numbers of those who had choral experience within that instrumentally-experienced group is indicated in the proceeding column, labelled "Choral Exp". Only those choir trainers who had two or more years of choral experience beyond primary school were included in the survey results.

Table 3.6 Choir Trainers' Instrumental and Choral Background

Years of Instrumental Tuition	2000	Nos. with Choral Exp.	2004	Nos. with Choral Exp.
NO instrumental tuition	15 (11%)	6	13 (12%)	8
One (1) year instrumental tuition	7 (5%)	7	1 (1%)	0
2 years instrumental tuition	6 (4%)	5	2 (2%)	1
3 years instrumental tuition	5 (4%)	4	5 (5%)	3
4 years instrumental tuition	4 (3%)	3	6 (5%)	6
5 years instrumental tuition	7 (5%)	4	5 (5%)	5
6 years instrumental tuition	12 (9%)	10	6 (5%)	6
7 years instrumental tuition	8 (6%)	7	8 (7%)	5
8 years or more tuition	72 (53%)	59	64 (58%)	51
Total Number of Respondents	**136**	**105 (77%)**	**110**	**85 (77%)**

These data indicate that a high percentage of choir trainers had some instrumental tuition and overall, over three-quarters of all choir trainers (77%) for both years had two or more years of choral experience beyond primary school. In terms of length of instrumental tuition, a surprisingly high percentage of choir trainers (over half in both 2000 and 2004) had received eight years or more of tuition. On the presumption that five years or more of instrumental tuition should ensure that matters such as music reading, some aural skill development and some musical phrasing and finesse had been acquired, one could

assume that some 73% of choir trainers in 2000 and 75% of choir trainers in 2004[126] had been well-immersed into the rudiments of a music education by virtue of their instrumental training, irrespective of whether they had taken tertiary units in music or not. Even amongst the group of trainers who had minimal instrumental tuition (two years of below), more than half of these in 2004 (n= 8, 62% of minimal tuition group) had acquired considerable choral experience that would have involved music reading and aural development of some depth. This choral experience was in opera, theatre, church, community and/or university choirs that incorporated repertoire of some difficulty. By virtue of their instrumental and choral grounding therefore, it could be argued that a significant proportion of choir trainers could claim to be, to some degree, music specialists.

There appears to be some discrepancy between choir trainers' rating of their confidence in skills associated with choir training given the proficiency of their instrumental and choral background. For example, Table 3.4 indicates that approximately one-third of all choir trainers agreed that they needed help in reading music to ensure accuracy, yet Table 3.6 indicates that, given the years of instrumental and choral tuition, one could have anticipated a higher confidence level overall in the choir trainer population in not only this basic proficiency of music reading, but in other choir training proficiencies as well. The figures indicate that years spent in instrumental learning and/or choral experience do not necessarily correlate with confidence or a sense of musical competency amongst the predominately female choir training population. Lack of confidence overall is a frequently observed characteristic of predominantly female respondents in music research (Wehr-Flowers 2006), and could indeed account for the lower levels of confidence expressed.

The questionnaire results indicated that choir trainers generally indicated confidence and security in several aspects of choir training competency including error detection in pitch and rhythmic accuracy, music score reading and assistance in teaching parts. Competence in music training, though not necessarily undertaken through tertiary study, can be partly assumed from the high numbers of choir trainers who have experienced years of instrumental (and/or vocal) music tuition. A sizeable proportion of choir trainers had

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[126] The slightly higher percentage of choir trainers in 2004 is reflected in the sample of choir trainers who responded that year, rather than being an accurate reflection of the total choir trainer' population.

advanced choral experience and, while their tertiary training may not have been in choral methods, they could claim some experience by having worked with advanced conductors drawn from the university and/or the general community. Levels of confidence increased slightly between the period 2000 and 2004, which could well be explained by the increase of dual choir trainer/accompanists in the overall choir trainer population.

3.7 Conclusion

The portrait of an effective choir trainer is one who has good content knowledge and specialist skills that have been developed through training in music and singing. The evidence suggests that the Education Department and Federal Government have undermined the training and/or use of music specialists, including skilled choir trainers, in South Australian public primary schools. The merger of music under the Arts umbrella has had significant negative consequences for tertiary sector education where music specialists no longer train primary school teachers to teach music or singing and units previously devoted to music training have been cut. The current system militates against a trainee teacher tertiary education that could ensure suitably skilled teachers/choir trainers for the SAPPSMF, and the system acts as a disincentive to suitably skilled staff that could otherwise be attracted to participating in the Program. Rather than investing money in music education and supporting existing teachers to train in music, both state and federal bodies have put money into expensive reviews that duplicate past findings on the malaise of school music, resulting in an increasing number of frustrated music educators in the state who have invested valuable time into answering their questionnaires and participating in forums resulting in no action.

The lack of training available in music for primary teacher trainees at tertiary level results in future primary school teachers being dissuaded from engaging in music instruction in the classroom through their lack of expertise and confidence. With music competing as part of an over-crowded curriculum and as one of Five Arts options, there is little being done to persuade the generalist teacher to include it. The Department's lack of support for specialist music teachers at primary school level, the loss of music specialist advisers, the relinquishment of the Department's role in individual subject in-service training and disincentives for generalist teachers to seek professional

development in music areas such as choral training further undermine attempts to ensure a future skilled music teacher and/or choir trainer workforce.

The Society has attempted to address the issue of securing a supply of suitably qualified choir trainers through its pool of independently contracted accompanists and choir trainers. Furthermore, it has attempted to support existing choir trainers in ways that the Department has not, a factor to be explored more fully in Chapter Five. The use of accompanists in schools, set up by the Society, has assured a level of musical expertise in the class rehearsal, especially when the choir trainer lacks musical background and confidence. Independently contracted choir trainers have provided a ready skilled workforce when choir trainers with sufficient expertise cannot be rallied from the school's staff pool. When tertiary training in music for trainee primary school teachers cannot be assured, reliance on independently contracted choir trainers and/or accompanists who are not Education Department employees appears to be the direction for future sources of choir trainers who staff the SAPPSMF. Professional in-service training and teaching notes provided by the FSS further assist choir trainers.

Feedback from questionnaires suggests that accompanists play a significant role in the Program as musical support staff to the extent that over half of all choir trainer respondents agreed that they were reliant on the accompanist for musical assistance in 2000. Not only were accompanists valuable as another support staff and gave choir trainers confidence to teach, choir trainers noted that they added considerably to rehearsal efficiency and assistance in part work and assisted in creating the optimum learning environment. In more recent times, the FSS has done little to promote HPI accompanists, and appears instead to encourage schools in their use of dual choir trainers/accompanists, which is a cheaper option. This direction needs re-assessing.

Despite the lack of training provided at tertiary level for primary school teacher trainees, the majority of current choir trainers employed in the SAPPSMF Program expressed a general confidence in taking choir and reflected security in several competencies associated with choral training by their own admission. A surprisingly high level of instrumental and choral background characterised the choir trainer' population overall, which suggests that most choir trainers had received some degree of music education, though not necessarily via a tertiary institution. Furthermore, average years of teaching

experience (21 years in 2004) and average years of taking choir (eight years in 2004) indicate that one could assume that the majority of choir trainers were well-experienced in classroom management and had gained some teaching proficiency in that time. Confessed enjoyment in taking choir also suggests a level of inner security in teaching/training a choir. Length of teaching experience and an increase in teaching/choral experience over the four period 2000 to 2004 indicates a high retention level of choir trainers, but also suggests an ageing workforce.

In terms of the ideal or effective choir trainer, as portrayed earlier in this Chapter, choir trainers had positive self-evaluated competencies in some areas of musical expertise pertinent to the choral classroom. Choir trainers' singing expertise can only be gauged in the questionnaires via their self-confessed securities in the area. Again, some degree of competence can be assumed through their expressed confidence both to demonstrate vocally to their choir and to sing with their choir. Content knowledge is addressed partly through the professional development already provided by the FSS. Conducting skills require time and practice, and although referred to at the annual professional development conferences, there is insufficient attention given to this skill to ensure competence across the choir trainer' population. Given the limited number of courses available in conducting across universities in Australia, it could be assumed most choir trainers would have little opportunity to learn and develop those skills, although in this author's experience a handful of SAPPSMF choir trainers have accessed the conducting workshops available through the Australian National Choral Association (ANCA). Professional development courses addressing conducting skills, singing competencies and aural skills would assist in raising awareness of the possibilities of increasing choir training effectiveness amongst the choir training population.

Of considerable asset to the current generation of choir trainers has been their background in instrumental music and choral singing. It is clear that future generations of primary school choir trainers may not come as well equipped, given the paucity of tertiary training for primary school teacher trainers in music, the decline in classroom music noted in government reviews and insecurity regarding the future of the Instrumental Music Service (IMS) in South Australia, a foremost provider of instrumental education for South Australians from the 1960s. Fewer numbers of auditioning orchestral students and a lower standard of incoming students in the

Festival's student orchestras, as noted in the Manager's report at the AGM, March 2009, attest to the consequences of reductions in funding, staffing and larger class sizes experienced by the IMS since 1995. With fewer students in the public system experiencing instrumental and classroom music at primary and secondary school level and without satisfactory music instruction for trainee primary teachers at tertiary level, the likelihood of a supply of musically trained future teachers decreases. Without a secure career path and with declining hours of employment for HPI accompanists and choir trainers, the future prospects of securing this source of musical expertise looks grim. The Society needs to address these areas to secure a future workforce that has the specialist expertise such a choral program of excellence demands.

CHAPTER FOUR

Funding and Resourcing the Program

4.1 Introduction: Effective Funding

In most models used for program analysis, finances feature prominently in any evaluation. Funding of an education program, which includes provision of office space, teaching resources and trained staff, is fundamental to a program's implementation and continuity. The amount of revenue that a program can attract determines how ambitious program managers can be in their planning and as such, revenue devoted to the program can be a major determinant of a program's size and quality. The reliability of revenue source affects forward planning and long-term goal setting. For example, secure funding guarantees the program's continued existence and brings an increased confidence and kudos to the program and its associates, thereby making it more attractive to potential sponsors, future participants and audience.[127] Confidence in a program's future facilitates a stable work environment, staff contentment and staff continuity. Under such conditions, personnel are able to concentrate their energies on improving quality and extending the program, making the most of the money and resources available. The result is an environment and program that could be deemed 'effective.'

Conversely, a program struggling for funding faces an uncertain future and puts pressure on its workforce. Lack of resources and funding are considered significant contributors to music teacher stress, as mentioned in Australian research on music teacher 'burnout' (Kelly 1999) and music teacher stress comparative to mathematics teachers (Hodge *et al.* 1994). Rather than investing energies and time into improving the program, attention is diverted by the need to secure income. 'Selling' the program and convincing the financiers and stakeholders of the program's worth becomes all consuming, and short-term prop-up planning takes over to the detriment of long term considerations. Secure

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[127] The importance of security of funding is illustrated by the reaction of stakeholders involved in Adelaide's Cabaret Festival for example. Upon the announcement that Adelaide's Cabaret Festival was to receive an annual funding of $500,000 over the next four years in the State Budget in 2004, the Festival director commented at the time, "It means confidence to go ahead, it means looking at projects two years out… With people I'm talking to overseas, I can make strong statements about the future of the Cabaret Festival" (McDonald 2004: 13). Participants in the Festival commented that "exposure to international acts was invaluable" and "being able to say that your show was on at the Adelaide Cabaret Festival is now recognised internationally" (McDonald 2004: 13).

and adequate funding and resourcing are therefore pertinent, if not fundamental, to the question of 'effectiveness' of a program.

Such difficulties, however, are not necessarily appreciated by all stakeholders' views of 'effectiveness.' Much of the literature on the evaluation of education, for example, deals little with the effects of funding security on teacher morale, teacher motivation and support. When funding is mentioned, it is rarely in the context of its security or adequacy. Rather, it is discussed in terms of how the level of funding provides value for money in producing desired student outcomes and student effects (Weiss 1972, Wolf 1990, Joint Committee on Standards for Educational Evaluation 1994, Reynolds 1995, Stoll *et al.*1996, Sammons *et al.* 1997). With this focus, the teacher stakeholder is often either ignored or by-passed. 'Efficiency', 'cost effectiveness' and 'productivity', rhetoric of the market economy (Engel 2000), has infiltrated the education sector of the public service.[128] For some, a 'cost effective' program might be interpreted as one that does not incur losses. For others, it signifies a program that attracts investment or gets more from its workers and/or more quantifiable student outcome for less capital public investment. Within this paradigm of the market economy, competition between programs is encouraged and their marketability becomes the focus of evaluation. There is little regard for the negative affects that competition for scant resources brings; its impact, for example, on the morale of program organisers, the social solidarity of educators (Bates 1995) or the considerable time and energy cost to those required to justify their program.[129] The guidelines for *Evaluating Government Programs* issued by the Commonwealth's Department of Finance and the Australian Public Service Board support this paradigm:

> The primary purpose for a program evaluation will generally be to assist decision making on priorities between competing needs in portfolio resources allocation… (1987:9)

As has already been suggested in the previous chapters, the SAPPSMF Program has suffered a lack of security in funding and has had to prove its worth to the state's

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[128] Various writers have questioned this application of the market economy paradigm to education, arguing that it ignores some fundamental educational and democratic values, resulting in negative consequences for education provision for all socio-economic groups and the carriage of social justice (Reid and Johnson 1993, Kenway *et al.* 1993, Whitty *et al.* 1998, Engel 2000).

[129] Lepherd (1993), in discussing the administration of music education in Australia under state governments, states that the emphasis on reviews results in considerable time being "spent on analysis without a commensurate increase in staff to carry out the duties that would normally be undertaken in the analysis time*"* (1993: 48).

Education Department. This has had consequences on the scope and quality of the Program and worker satisfaction. However, unlike most other education programs within the state education system where revenue only comes from the government, additional funding and resources for the SAPPSMF are provided by:

1. The Society (South Australian Public Primary Schools Music Society)
2. Affiliated Schools
3. Volunteers

The advantages of having external contributors beyond the Education Department is that the market economy paradigm, which seems to prevail in government circles and exerts a hold within the Education Department, need not necessarily be accorded as free a reign in determining or shaping the SAPPSMF Program. Put another way, there are other stakeholders who can equally lay claim to some power in decision-making by virtue of their financial stakehold and, as such, can pose alternative values. This chapter considers the significance of the contributions of all the major financial stakeholders and how the policies and expectations that govern their contributions directly influence the Program's 'effectiveness.'

4.2 The Process of Obtaining Revenue: the Education Department

The two main financial contributors to the Program are the Education Department and the Society. This section of the chapter looks at how each organisation gains revenue and how this process has an impact on the delivery of the Program.

Although the Federal Government could, in theory, directly finance music programs and music education itself,[130] it has chosen not to do so, despite identifying Arts education as being in particular need. Rather, the Federal government has reiterated its position that such funding of education is a state responsibility. South Australia's Minister for Education is ultimately responsible for the allocation of funding given to the area of education in the state budget. The directorate of Financial Services administers and distributes this funding to the hundreds of separate budget lines within the Department

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[130] The Federal Government has in the past, for example, provided funding and acted on parliamentary inquiries that have indicated areas of concern within education. The Commonwealth's education funding to the states included in 2003, for example, the Boys Education Lighthouse Schools Program', $4.3million allocated for projects seeking to address the issue of boys' underperformance at school, highlighted in a 2002 parliamentary inquiry (Peters 2003).

(Bos pers. com. 2003), of which the SAPPSMF is only one. Both the size of the education 'slice' of the state budget[131] and the allocation of funding amongst directorates continue to be influenced by the priorities of the state political party in office.[132] Political parties can be open to the persuasion of lobby groups, a factor that the Society has been aware of, and used to its benefit, in the past.

Funding from within this state government department is therefore unpredictable, particularly when changes of political party occur. The threat to music education funding in 1995,[133] leading to the loss of the position of Choral Development Officer within the SAPPSMF in 1995, destabilised the work environment for the FSS,[134] and led to several months of negotiation between the Society's Executive and the Education Department. A concerted publicity campaign during the 1995 Festival season was implemented by the Society to shore up support, which resulted in questions during State Parliament's sitting in September that year. As a result, expansion of the Festival and forward planning took a 'back seat' within the Executive as energies were focussed on advertising the Festival's worth. Much of the drive towards establishing a formal agreement with the Education Department in 1998 came from the need to secure funding and re-establish stakeholder confidence. The resulting *Memorandum* of 1998 echoed expansionist and equity

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[131] Coombs and Hallack highlight the complexity of factors determining government revenue in education from an international perspective to include such factors as the "rate of inflation, competing demands of other public services, the rate and growth of the national economy, the nature of the tax system… (and) the ups and downs of foreign trade" (1987: 19). These factors affect not only government revenue in education, but may also and may also affect perceived priorities amongst the separate budget lines.

[132] Each state government receives Commonwealth funding, via the national taxation collection, as general-purpose revenue, with some additional funding set aside for particular education projects. The Federal Government provides approximately two-thirds of government provided monies for private or independent schools, the other one-third being met by the state. 12% of the operating costs of public schools are nationally funded with 88% coming from state budgets (Morrow *et al.* 1998: 10). The general-purpose revenue, combined with state revenue earned through state taxes and other sources, is then distributed amongst the various state portfolios by the state government.

[133] Budget cuts took place in the period 1995 to 1996, when the then Liberal state government announced plans to reduce the education budget. The cuts were argued as necessary by the then Liberal Government to alleviate a budgetary deficit, caused, according to the Liberal party, by the collapse of the State Bank in 1991 under the previous Labor Government (cf. Parliamentary Debate, *Hansard*, Legislative Council, Tuesday 17th October, 1995). Part of the budget cuts targeted music teachers, particularly those involved in teaching instrumental music, with a resulting 25% reduction in the number of staff from the Instrumental Music Service and a reduction in teaching staff at the four special interest music secondary schools.

[134] Perhaps it is not coincidental that the Director of Music of the SAPPSMF at the time resigned after less than two years in the position, resulting in one of the briefest terms of this office in the history of the SAPPSMF since 1920. The Choral Development Officer was forced to look elsewhere for employment and took a position in the private school system because it offered greater job security. While the private sector has in recent history advertised positions for music specialists in its primary schools, the staffing centre of the Education Department does not advertise for music specialist positions within its primary schools.

sentiments,[135] sentiments otherwise difficult to fulfil in practice without stability of funding and guaranteed resourcing. Assurance of funding spelled out on page two of the *Memorandum* indicated the extent of the Education Department's financial commitment for 1999 to 2001, and with the funding, expansion and some equity issues could be addressed.[136]

From a period in the SAPPSMF's history when application for funding was a direct request by the Society to the upper echelons of the Department, the process of such applications has increased in complexity as the Department's hierarchy of directorates (see Table 2.2) has expanded and changed. Changes in personnel occur (and layers of hierarchy are often added) most usually when there is a change of the political party in power. Re-structuring of the Department's directorates took place significantly in the year following the Labor party's success at the South Australian state elections in 2002 after a decade of Liberal government. The difficulty that the Society experienced in upgrading its 1998 to 2001 *Memorandum*/Service Agreement may be attributed, at least in 2001 to 2002, to this re-structuring process and the unsettling nature of state election time, where the lack of stability within the Department's hierarchy and lack of clarity in line managers and directorates resulted in confusion as to personnel who could be approached or who had authority to change the budget allocation for the SAPPSMF.[137] The long-awaited 2004 'increase' promised a new memorandum, as the Executive Director of Schools and Children's Services announced at the time:

> Work will begin soon on the development of a new memorandum of understanding/service agreement between DECS and the South Australian Public Primary Schools Music Society that will formalise resourcing (Letter from the Executive Director of Schools and Children's Services to the President of the Society, 19th March 2004).

As at March 2009, the Society had still been unable to report a renegotiated service agreement, impeded again partly by changes of personnel in the Department, including a change in Executive Director who had been responsible for the letter and increase of 2004.

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[135] For example, of the nine outcomes that the *Memorandum* outlines to which the use of Education Department funds are to be put, three pertain to regional expansion and consolidation of the SAPPSMF and two pertain to equity in that "value-added opportunities" are to be made available, and "funds should target the delivery of music programs in areas of identified need" (1998:1).

[136] Evidence of expansion and equity issues being addressed appears in the 2002 statistics as quoted in Chapter Two.

[137] This explanation was given to the author by a member of the Society's Executive in 2003 (Name withheld, pers. com. 2003a).

When the 'increase'[138] was announced in 2004, however, it was not as a result of a re-allocation of the Manager of Music Programs' grant or via an increase in that directorate's grant. Rather, the funding 'increase' announced by the Department in 2004 (by which time it could be anticipated that some stability in the Department had been restored), came as a result of the "Country Areas Program" (CAP), a separate source of funding available through the Federal Government, administered by DECS, to encourage regional and remote educational programs. It is disturbing to note that this alternative Federal pool of funding was required to bring about an increase after a period of six years on the same budgetary allocation,[139] rather than coming more directly through the SAPPSMF's direct line of management in the state government system, let alone taking into account inflation in the funding equation. The difficulties and unreliability surrounding the CAP funding and consequences for the Program were stated clearly by the Manager of the SAPPSMF in her report to the Society's 2006 AGM:

> CAPS [sic] funding is negotiated on an annual basis and ... Manager, Music Programs, is undertaking to secure this continued funding in the next round. This funding has helped tremendously, but the uncertainty of its continuation has the capacity to limit our ability to forward plan and to some degree decide on positions and the appropriate level for positions within the team. I am hopeful that an ongoing agreement with the department may alleviate this… The SAPPSMF continues to operate within budget except the HPI allocation, which is still to be formally negotiated (Manager's Report, AGM of the Society, 14th February, 2006).

Unease amongst all of the Society's Executive regarding both the CAP and DECS funding was evident by mid-2006, when the minutes note that the CAP funding, set at $97,000 in 2004 and 2005, had been reduced to $47,000 for 2006, 2007 and 2008:

> (CAP) is a Federal funding source and comes with conditions relating to country service provision. We will need to give due regard to acquittal of the funds… This is still of

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[138] The 'increase' saw the Deputy Conductor's position become .6 (formerly .3), the Manager's position full-time (from .8) and the new position of Production Manager was created. Prior to this, the Production Manager's position was predominately voluntary. (A teacher who offered to be a Production Manager was released from their school to perform the day-time duties during the mass rehearsals, and their release was funded either through the TRT allowance or with help from the Society's funds.) Forty days TRT release was given for a regional conference, "130 additional TRT days to release teachers from schools" and "an increase in the Goods and Services budget from $6000 to $10 000" (Letter from the Executive Director of Schools and Children's Services to the President of the Society, 19th March 2004). While the funding allocation was hailed by some members of the Society as a significant 'increase,' it could be argued that, rather than being an 'increase' as such, it served to meet, for the most part, the Program's expansion since 1999, especially in country areas, and was able to alleviate some of the pressure on key administrative personnel and the Society's own financial resources.
[139] Staff and HPI salaries increased as with all Education Department employees, but there was not even an allowance for inflation, for example, in the goods and services allocation ($6000) or for additional staff to meet the expansion of the SAPPSMF itself from 1999 to 2004.

concern. TRT release for Concert Managers, Orchestra and Troupe personnel and the like, is still to be resolved. There was ambiguity surrounding the continuity of previous funding provision (previously documented at $97,000). (Minutes of the Meeting of the SAPPSMS Executive, May 16th, 2006).

The news of an unexpected reduction in the CAP funding, only evident to Executive members midway through the season of the 2006 Festival, resulted in the calling of an extraordinary meeting of the Executive to work out how the shortfall of $50,000 could be accommodated. The extraordinary meeting was held on May 30th. By August 28th, little progress had been made as to how this shortfall could be met:

> Much discussion occurred about the shortfall in TRT being imposed after the year was set in train. For 2007 the Music Society will be in a reluctant position to "cut the cloth" to the funds available but for this year we are locked in to proceed in a manner that will mean big over runs. There is still a need to get the DECS edict in writing before we make a move on schools to explain the dilemma or call for donations of schools funds to make ends meet. (Minutes of the Meeting of the SAPPSMS Executive, August 8th, 2006).

These Minutes indicate that not only were there pressures on the Executive to curtail spending when the season was almost complete and funding promised, but the Society was still awaiting confirmation in writing of the funding cut and what funding it could hope for the 2007 season. The newly appointed President (August 2006) acknowledged the seriousness of the financial circumstances at the November 2006 AGM and the necessity for him to go begging to the Education Department's Chief Executive in order that the September season could be mounted and the funding shortfall of 2006 "made good":

> … my appointment as the incoming president coincided with the last few weeks of preparation for this year's Festival…One of my first jobs was to lobby the chief Executive for additional funding to enable this year's Festival to proceed appropriately. I am very indebted to a number of people who helped brief me for this meeting…I also want to thank former president Leonie Trimper, who took time out from her busy schedule to attend this meeting on the Society's behalf.
> The outcome of the meeting was positive in that the funding shortfall in this year's budget was made good by the Chief Executive.
> Of far more importance however was that the meeting clearly highlighted the lapsed Memorandum of Understanding between DECS and the Society and subsequent interim funding arrangements have not been at all helpful for either the Society Executive of the Manager of the Festival team.
> I have now commenced negotiations with Trish Winter and with Legal Services to put in place an agreement that will provide the funding certainties that are needed… (President's Report, AGM on November 28th 2006).

The ramifications of the funding cuts were announced at the choir trainers' conference of February 2007, when the President of the Society again confirmed that the Society was still attempting to secure a new memorandum.

Fiscal pressures experienced by the Society to access Department funds and expectations from the Department regarding outcomes, for example, demands for Program expansion and formal reviews, have been referred to in Chapter Two. It was argued that such pressures and expectations made it difficult for the Program's management to make long-term goals and resulted in a depletion of the Society's financial reserves to meet Departmental shortfall. A lack of confidence in the stability and security of the funding process, which has consumed much energy within the Society during the period 1995 to 2009, cannot but lead to a querying of the stability of the SAPPSMF Program and have consequences on the vision and magnitude of the program being offered. As the August 2006 Minutes of the Society indicated, shortfalls result in a need to "cut the cloth." Such pressures would seem ultimately to undermine staff morale with resultant ramifications on the Program's effectiveness.

4.3 The Process of Obtaining Revenue: the Society

The raising of revenue by the Society is, by comparison with the process required in dealing with the Department, a more straightforward and predictable undertaking. Table 4.1 is derived from figures presented in the 2003/2004 Financial Report (presented to the AGM 29th November 2004) and that year has been chosen because of the more detailed breakdown of income and expenditure available at that AGM where an estimate of the actual profitability of individual revenue raisers was possible. Only sources of income in excess of $5000 are indicated. The Table is an estimate of the profitability of the Society's various revenue sources. It takes into account the revenue gained from various areas and deducts what could be considered as associated costs.[140]

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[140] Other expenses of the Society, such as administration costs ($28,540 in 2003/2004), wages, HPI costs not covered by the Department and stationery, legal and management expenses are not included as income offset because these are not directly associated with the main revenue sources. Although the Society's fees (affiliation, participation and processing fees) may not appear at first to have any directly associated costs, other expenses associated with participation in the eventual production in Adelaide's Festival Theatre, such as orchestral, arranger and troupe costs, have been deducted to reflect more realistically what participation in the SAPPSF encompasses.

Table 4.1 Revenue Sources and Their Associated Costs (2003/2004 Financial Year)

Revenue Sources	$	Associated Costs	$	Profit $
Ticket Sales	260,000	Hire of theatre Offsite Rehearsals	177,219 2,000	**80,781**
Programme sales	9,476	Program printing	3,153	**3,976**
CD Sales	49,595	CD Production costs Recording Costs Performing Licences	29,716 2,500 272	**17,107**
Songbook Sales	69, 399	Songbook printing AMCOS Licences Print Licences Commissioned Work	19,970 7,306 26,338 9,909	**5,876**
Affiliation Fees Festival Participation Fees HPI Processing Fees (Total of Society's fees = $88,491)	51,139 16,698 20,654	Troupe Costs* Arranger Fees* Compere costs* Orchestra costs*	17,647 12,000 165 1,651	**47,028**
Other Events Income	8,200	Costs of Other Events	3,152	**5,048**
TOTAL REVENUE (tabled revenue only) **$493,361**		TOTAL COSTS (tabled expenditure only) **$312,998**		**$159,816**

The figures shown demonstrate that the principal sources of the Society's revenue have been ticket sales (and programme sales) at the Festival Theatre, affiliation fees and the sale of books and CDs. Affiliation fees, HPI administration fees and Festival participation fees have few associated costs, and therefore are a regular revenue source that can help offset the Society's employment expenses. This was demonstrated even more clearly in the income and expenditure of the 2008 season, where revenue raised via affiliations ($197,770) more than adequately covered the Society's listed employment

expenses ($134,146).[141] The "Other Events" category showed potential as a source of revenue in the 2003/2004 figures in Table 4.1, but the Society did little about pursuing this in the succeeding years of the study. Although the income and expenditure relating to the production and sale of concert programmes has been unclear in succeeding Treasurer's reports (since programme printing costs were not separated from other general printing costs), the figures from 2003/2004 indicate that programme sales offered another successful means of raising revenue for the Society.

Despite the relatively high costs associated with the production of the CDs and songbooks, the profit from these sales indicated a good return in 2003/4, which continued to be evident in the following years. The increase in revenue from sales of songbooks and CDs has not arisen from a price increase on the cost of these resources. With the increased number of schools affiliating in 2008 for example, resource sales in the 2008 season amounted to $149,424, a $15,284 increase from the previous year. The costs of songbooks and CDs have, in fact, been deliberately set low by the Society. Costs of songbooks rose slightly (from $4.50 in 2000 and increased to $6 in 2004) with a similar rise in the cost of CDs but as at the 2009 affiliation season, costs for CD and songbook have remained at the 2004 prices. Most schools involved in the Program pass on the cost of the songbook and the CD directly to parents of participating students, although in poorer areas where parents might struggle to meet these costs, it is not uncommon for a school or even a choir trainer to pay for the purchase where they are conscious of a genuine need. Aware that parents end up paying for books and CDs in most circumstances, there has been a feeling within the Society's Executive, reflected in meeting discussions,[142] that this is not an area to make revenue but to meet production costs.

Given the pressures on its budget to meet the SAPPSMF expansion and the lack of Education Department assistance, the Society has sought means to increase its income in other areas that do not as readily 'hit' parents' pockets. Raising the price of audience

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[141] These figures are based on information provided in the Treasurer's Report of the March 2009 AGM of the Society.

[142] The Treasurer wrote in 2000 "whilst we do not seek excessive profit on items like CD's etc, they should not be a drain on the system" (Treasurer's Annual Report for the year ended 31 October, 2000). The price increase for the Songbooks and CDs was recorded in the Minutes of the Executive Meeting of the Society, August 6th, 2003, the same time at which affiliation costs were increased, when the treasurer reported a loss of approximately $10,000 in the income/expenditure of that year.

seats at performances was investigated by the Society as a means of increasing revenue, but feedback via the annual questionnaires yielded opposition from parents, trainers and principals alike. Perhaps as a result of this feedback, the Society desisted from significant ticket price rises over the period 1998 to 2008, as explained in a 2006 Executive meeting minutes:

> In recognition of the personal finances of families and in a bid to encourage patronage, the Society is reluctant to make rises (to ticket prices) although funds are needed to meet budgets, a reality that must be faced (Minutes of the Meeting of the SAPPSMS Executive, May 16th, 2006).

The high cost of the Festival car park facilities and increasing costs of ticketing agencies[143] also militated against a hike in ticket costs. To avoid the high costs of Festival Theatre hire and cater for the Program's expansion, the Society commenced another regional Festival in the southern suburbs of Adelaide in 2006. While thought to help defray the costs associated with Festival Theatre hire and encourage more audience patronage through lower ticket prices, it again necessitated high volunteer participation and is still to prove a popular alternative since most schools have continued to clamour for Festival Theatre participation.[144] In 2007, income from the "Festival of Music" (presumably the ticket sales) was $257,952 compared with "Festival costs" of $342,694, indicating that costs outweighed income derived from performances by $66,742.[145]

Methods to obtain greater audience numbers have also been discussed by the Society at AGMs, even though most performances have usually attracted healthy support from the mainly parent/family clientele. It appears that a bid to increase parent and community attendance at concerts has been the reason behind a push by the Society's Executive towards popular, well-known songs in their selection process in recent years. Likewise, the motivation to expand on-stage spectacle and entertainment, as reflected in the Society's addition of a troupe component from 2003, seems in part to have also derived from this concern. However, the Society's assumption that modern song choice and

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[143] The Society's Minutes of the meeting of 16th May, 2006 noted the increase in 'BASS' charges, a ticketing agency used for Festival Theatre performances.

[144] The Minutes of the SAPPSMS Executive meeting on June 20th, 2006, noted that while the inaugural southern festival was "progressing- meeting attendance has dropped off recently and there are some theatre charges not earlier anticipated." As at the 2008 Festival, demand for Festival Theatre participation remained high, although the number of performances dropped from 13 concerts to 12 in order to reduce Festival Theatre costs and meet occupational health and safety requirements for Festival Theatre stage staff.

[145] The figures are derived from the income statement for the year ended 31 October 2008 and published in the Treasurer's Report delivered at the 2009 AGM of the SAPPMS, March 10th, 2009.

entertainment value of the end performance will significantly affect parent attendance was not borne out in data on ticket sales. In 2004, 12% of tickets at the Festival Theatre were unsold compared to 2005 when 17% were left unsold, translating to 90 fewer patrons per night (Minutes of the Meeting of the SAPPSMS Executive, 30th November, 2005). The Society did not increase the percentage of tickets sold despite its new emphases.

The most substantial method of raising revenue by the Society has been through affiliation fees directed at schools. Several substantial increases in affiliation and other related fees imposed by the Society have taken place since 1998. [146] The cost of affiliating with the Festival more than tripled in the ten years to 2009 and a separate "Festival Participation fee," "HPI Processing fee" and music accompaniment's fee have been established. Affiliation revenue was augmented considerably in 2008 owing to increased full and regional affiliations in South Australia and affiliations received from Northern Territory schools, which joined the Program that year (Treasurer's Report at the AGM of the Society, March 2009).

The stipulation of the 1998 *Memorandum* that the Society seek to increase its revenue through business sponsorship has had repercussions not only for the Society, but also for the direction of the SAPPSMF. Demand on local businesses in Australia to fund performing arts projects is not new. Schools wishing to involve themselves annually in the Adelaide Rock Eisteddfod, for example, have expended almost as much energy in fund-raising from community sources as they have in rehearsing for the Eisteddfod itself. According to McWilliam, fundraising for the rock eisteddfod has become the music teachers' "antithesis of their stated program objectives" (1999: 93). McWilliam argues

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[146] At the Society's 1998 AGM (19th March, 1998) affiliation fees were increased from $80 (full) to $120, a figure that included a set of piano accompaniments to all the songs. From 2000, a separate affiliation fee ($60), HPI processing fee ($75 for the first 16 hours of HPI use), Festival Participation fee ($20 per unit allocated) and accompaniment fee ($20) was established. By 2003, the affiliation fee had risen to $200, a more differential Festival Participation fee was created (1 unit at $30, 2 units at $70, 3 units at $100 and 4 units at $150), with the HPI fee remaining at $75 (for 15 hours only) and the accompaniment fee at $20. Further increases were needed in 2004 when the Festival Participation Fee was raised to $50 a unit, the HPI fee increased to $100 and accompaniment sets to $40. In 2005, the affiliation fee rose to $260. A further rise in the affiliation fees to $300 was agreed for 2006 to "incorporate the extensive requirement each year for a safe and legal rostrum which may have an ongoing cost of $10,000 per year" (Minutes of the Executive Meeting of SAPPSMS, 9th August 2005). An affiliation fee of $350, a Festival Participation cost of $106 per row, HPI processing fee of $100 and accompaniment sets of $50 were the set prices for the 2009 season, indicating substantial increases in all areas of participation in the SAPPSMF comparative to the costs a decade earlier.

that the Rock Eisteddfod could compromise moral values since "selling the message is dependent on depictions of eroticised young female bodies"(1999: 97) and it placed strains on school budgets for the ever-increasing displays of glitz demanded. McWilliam noted that each school's Rock Eisteddfod performance became the 'shop front' for many public schools competing in a market-place with parents as shoppers under the federal government's policy of school choice. McWilliam comments:

> Most importantly, however, the idea of community sponsorship as the way forward for the enterprising school is an idea which allows responsibility for school funding to shift increasingly to the (sponsoring) community and away from government coffers. The community takes increasing responsibility for the performance of the school. (McWilliam 1999: 96).

The similarities with the SAPPSMF are apparent: the push towards more visually spectacular performances within the SAPPSMF, the compromising of objectives in order to 'sell the product' and a government trying to shift responsibility for education funding back on to the community.

Selling a primary school production (that relies on an audience of loyal and sympathetic parents, teachers and peers) compared to a secondary school project that takes on the community through television is somewhat different, as the Society's Executive discovered. While a small amount of sponsorship for the SAPPSMF has come from the South Australian business community,[147] the effort to retain and seek business sources has come at a cost. The Society decided, for example, to employ an Executive Officer in 2003, the first-mentioned job description being that he/she "sources and services Sponsors" (Report of the AGM, 19th March, 2003). This newly created position was only temporarily filled and in 2004 the Society decided to employ a company[148] to gather sponsors (Minutes of Executive Meeting of the Society, May 11th, 2004), with the Society's Administrator taking on the task of providing "a link in relationship to sponsors and media presentation" (Draft of administrator's duties, pers. com. 3 November, 2004). The company was unsuccessful in attracting any additional sponsors to the Program in 2004. Not only did the Society lose a sponsor in 2004, but also the eventual sponsorship income ($2000) was offset by $2250 quoted as "sponsorship expenses" (from the budget,

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[147] Sponsors for the calendar year of 2003 were Mitsubishi Motors ($2000) and Silver Keys and Strings ($2000). In 2004, Mitsubishi maintained their contribution, but Silver Keys and Strings discontinued their sponsorship (Secretary/Treasurer of the Society pers. com. 28th May, 2004).
[148] The company specialising in winning sponsorships from business was employed on the basis of a 20% commission on all money received in sponsorship and were paid $250 per month. Its contract with the Society was limited to a period of several months (Treasurer of the Society, pers. com. 28 May, 2004).

Report of the AGM, 29th November, 2004). The Society's experience is that not even specialist help and additional worker' time will necessarily encourage South Australian businesses to support public primary music education.

The Society has been left to make up for the shortfall of government funding through its own means of generating income to ensure the maintenance of the Program and even improve its standards. The Society for its part has a funding process whereby income is more predictable and less complicated by structures and political process, comparative to the Education Department, but is nevertheless reliant on the Department's funding for continuation of the SAPPSMF Program. As such, the Society has had to weather the unreliability and instability of funding through this source, which has consequences in terms of the administration's ability to plan long-term. Aware that increasing its own income will impact parents and schools involved in the Program, the Society's Executive has, to its credit, sought opinion from stakeholders and generally resisted the temptation to burden these stakeholders through unacceptable increases in fees.

4.4 Patterns of Expenditure: A Comparison between the Education Department and the Society

As articulated in the *Memorandum,* the Society has been made responsible for the management of the Department's allocation to the Program.

> The negotiated level of resourcing, as per this Memorandum of Understanding will be made available to the SAPPSMS for the development, implementation and review, of the South Australian Public Schools Program…(1998: 1)

Table 4.2 gives an indication of the cost of the Program to the Society and the Education Department, itemising major areas of expenditure. No accurate figures have been obtainable from Education Department sources regarding their actual monetary contribution to the SAPPSMF so an attempt has been made to estimate their financial contribution.[149]

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[149] The wages' estimate provided under Department expenditure was based on the annual average incomes of principal, assistant principal and HPI levels in 2004. The Education Department has varying levels of income of people employed at principal and vice-principal status, based on qualifications, experience and duties undertaken. The estimate is based on an average of these levels as for 2004, as provided by a member of the Department's payroll services staff at the time (telephone conversation, 24th September, 2005). For the year 2004, the Education Department allocation included "an additional $19,141 to the Society" quoted by the Executive Director of Schools and Children's Services as the CAP grant (letter to the Society announcing increase, dated 19th March, 2004).

Table 4.2 Expenditure Comparison: Education Department and Society 2002-2004

EDUCATION DEPARTMENT			THE SOCIETY		
	2002	**2004**		**2002**	**2004**
Personnel:			*Personnel:*		
Director of Music	**1.0**	**1.0**	**Clerical Support Officer**	**1412 hrs**	$35,229
Deputy Conductor	**.3**	**.5**	**Administrator**	**.2**	$37,818
Manager	**.8**	**1.0**	**Accountant**	**--**	$10,288
(Estimated total based on 2004 pay scale)			**TRT time**	**?**	$18,279
	$174,450	$176,000	**Accompanists** ($15,185)		
Orchestral Manager	**.15**	**.15**	(Total employment and accounting expenses)		
Production Manager	**--**	**.2**			$135,473
TRT	**.35**	**?**	**Festival Theatre Hire**	$175,533	$177,219
(The 2004 allocation saw an additional 40 days of TRT provided for regional and city personnel and 130 additional TRT days to release teachers from schools.)			**Print, Mechanical and Performance Licenses**	$19,974	$33,916
			CD Production	$28,552	$29,716
HPI hours =	**3040hrs**	**3040hrs**	**Songbooks**	$19,974	$19,970
	$127,680	$127,680	**Troupe**	$2,099	$17,647
			In Service training	$9,517	$7,600
Hourly paid Instructors, mainly accompanists, administered as 16 hours per school, over the year in 2002, and 15 hours per school in 2004. (Estimated at $42 per hour for level 3 HPI, 2004 rates)			**Honorariums**	$900	$3,000
Goods and Services budget	$6,000	$10,000	*Other Costs:*		
Accommodation/meals for conductors and DECS services.			• Lease/petrol of cars	$18,989	$5,213?
			• Arranger fees		$12,000
			• Commissioned works		$9,909
			• Stationery		$8,356
Postage/Telephone/Courier			• Management costs (insurance, meetings, travel etc.)		$7,597
Resources:			• Photocopier/ maintenance		$3,423
• Office accommodation for Departmental (FSS) staff; and Society's staff.			• Office expenses		$2,158
			• Courier Charges		$2,065
• Provision of DECS staff with technology and professional development.			• Offsite rehearsal	$4,250	$2,000
			• Orchestra costs		$1,651
			• Training Video		$1,769
Estimated expenditure, excluding postage, telephone and resources (Addition of 2004 quoted at $97, 141 and included in estimate.)			(NB. Most 'Other Costs' for 2002 were not itemised.)		
Estimated Total			*Total as stated in AGM reports:*		
	$308,130	**$395,271**		**$477,697**	**$499,079**

The Table compares estimates of the patterns of expenditure for the years 2002 and 2004. Data available for these years from the Society were less general and the accounting methods more detailed compared to later data provided at the Society's Annual General Meetings (AGMS).[150] Even given some inaccuracies in estimating the Department's contribution, it is nevertheless apparent from Table 4.2 that the Society's contribution is comparable in dollar terms to what the Education Department invests. The greatest part of the Society's expenditure related to Festival Theatre hire costs, which accounted for approximately 1/3rd of all expenditure items in both 2002 and 2004. On the other hand, the allocation of staff has constituted the greatest contribution in dollar terms to the SAPPSMF by the Education Department.

There was a comparatively small 4.5% increase in the Society's expenditure between 2002 and 2004, compared with the 28.3% increase of Department expenditure during the same two-year period. This does not reflect the overall pattern of spending however over the period since the writing of the *Memorandum* in 1998. While the Department's expenditure for the Festival remained constant without increase in the period from the writing of the Memorandum to the CAP grant of 2004, the previous two-year period of the Festival from 2000[151] to 2002 saw the Society's expenditure increase by 31.5% (or $114,503). The situation was so difficult for the Society in the 2001 season that a deficit of $40,000 was recorded, resulting in a large depletion of the Society's reserve. The Treasurer at the time noted that a new car for use by the Orchestral Manager and a new computer could be held accountable for much of the deficit (Treasurer's Report for the year ended 31 October 2001). Both items of expenditure were obviously thought essential to cope with the pressures that the growth in students and schools involved in the Festival were presenting to the Society. They also indicate a determination by the Society to look after the needs of staff, particularly Department-funded employees,

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[150] The expenditure listed for the Society is based on the 2002 and 2003/2004 Financial Reports presented at the AGMs. Office space provided by the Education Department and the Society's purchase of cars for use by the Director and Deputy-Conductor have been excluded from the 2004 expenditure, to enable a better comparison estimate. The office space provided by the Department during most of the study period has consisted of the size of two average classrooms that are part of a primary school site located in a suburb east of central Adelaide. The offices were not built specifically for SAPPSMF use. The classrooms were considered superfluous to the school's needs because the school's enrolments had decreased since the school was first built.
[151] The audited Financial Report of the Society for the year ended 31 October 2000 was presented at the AGM of the Society in 22nd March, 2001. It showed a total expenditure of $363,194 with an income of $380,699, thereby giving a net income for the year of $17,505.

despite the lack of a corresponding increase in Department commitment in funds during those years of expansion.

In 2002 and 2004, the Society made every attempt to curtail expenditure. The Minutes of the Society's Executive from that period attest to this over-riding concern. Even between 2002 and 2004, several areas such as in-service training, offsite rehearsals and vehicle expenses saw reductions in expenditure, as shown in Table 4.2.[152] Despite the noted reductions in expenditure, there were also the unavoidable cost increases in license fees (by 70%) and wages, and also the more avoidable, though willingly undertaken, massive 741% increase (increase of $15,548) in troupe costs during the same period. To achieve such a reduction in expenditure overall in 2004 and record a surplus of $8,781[153] was seen as a considerable accomplishment by the members of the Society as expressed at the AGM. [154]

The surplus recorded in 2004 was further surpassed in the 2005 SAPPSMF season, much of which can be explained by a further curtailment in the Society's expenditure, representing a reduction of 11% within the two-year period.[155] The Financial Report of 2005 attempted to compare costs of 2004 with 2005, using a more standardised accounting procedure and coding practice across those two years.[156] Reductions were recorded across most areas of expenditure including accounting fees, festival costs, bank fees and stationery expenditure. In addition, there were no legal fees or sponsorship expenses noted for 2005 comparative to 2004. The most notable cost saving was in employment expenses, a 40% reduction in 2005.[157] Together with an 8% increase in income received by the Society, there was a net surplus recorded of $95,101 in 2005.

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[152]In 2002, in-service training costs were $9,517 compared to $7,600 in 2004. Off-site rehearsal costs were quoted as $4,250 compared to $2000 in 2004. Lease and petrol of vehicles and travel was quoted as $18,989 in 2002. Combining vehicle ($5,213) and travel expenses ($7,597) for 2004, this gave a total of $12,810, a substantial 32.5% decrease in expenditure in that area alone.

[153] This was recorded in the Financial Report for the year ended 31 October 2004, presented at the AGM of the Society, 29th November, 2004.

[154] There was some difficulty in comparing the figures of the two years owing to differences in accounting methods. There were three different treasurers for the years 2002, 2004 and 2005 and the breakdown of expenditure changed somewhat with each treasurer. For example, what was reported as wage expenditure in one year where money was paid to car park attendants was recorded in a later annual report as a Festival Theatre cost (reported in an e-mail from the treasurer, pers. com. 1 March, 2006).

[155] Expenditure and incomes figures have been drawn from the "Statement of Income and Expenditure for the year ended 31 October, 2005," in the AGM Financial Report of the SAPPSMS, 14th February, 2006.

[156] This information was provided by the treasurer in an e-mail to the researcher on 1 March, 2006.

[157] When the treasurer was questioned about this significant reduction in the course of the AGM, neither the treasurer nor the Society's administrator could explain this decrease.

While appearing to be a substantial gain, the figure included identified assets by the auditors, which had previously not been included in the Society's surpluses. Nevertheless, if one calculates on the basis of money in the bank, there was a gain of $16,347[158] in the Society's account. Using this gain as an indication of profit, there was an 86% increase in 2005 of the profit of 2004. By 2007, the net surplus had risen to $68,226, four times the gain of 2005,[159] and revealed an emerging pattern of higher surpluses for the Society.

The rise in surpluses has undoubtedly pleased members of the Society and associated staff monitoring the Program within the Education Department. Indeed, the data provide evidence of financial restraint and gains in product sales (for example, CD and songbook sales) to suggest the Society has positively managed its finances after the years of depleting funds and ongoing deficits. But as with many financial gains, it is rare for organisations to reflect on the sacrifice such profits might also occasion. In 2004, for example, reports by some members of the FSS of the pressures they felt for the need to cut expenditure,[160] together with the researcher's knowledge that some FSS staff were extending their working hours well beyond reasonable expectations, suggests that there was increased pressure on existing staff to do more so that there would be less need to employ other staff. Increased reliance on volunteer labour also appears to be more consistent with a reduction in employment expenses. While one may applaud cutting costs on the one hand, there is no real productivity increase if it comes at the expense of increased workloads, the lowering of staff morale and, at worst, the exploitation of volunteer support.

4.5 Allocation of the Department's Resources by the Society

Continuing a practice established in the past, *The Memorandum* formally gave the Society the responsibility for apportioning the salaried staff allocated by the

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[158] This information was provided by the treasurer in the afore-mentioned e-mail, 2006.
[159] The one-off expense of a new rostrum in 2008 accounted for a reduction to a net surplus of $16,553 in 2008, similar to the surplus of 2005. Given the unique and one-off expense of 2008, the year was not characteristic of the emerging pattern.
[160] The pressure experienced by some staff was reported in private conversations with the researcher during 2004. Pressure reportedly came from other members of the Executive who obviously felt compelled to reign in the budget.

Department.[161] The Department–allocated staff were placed under line managers within DECS whom, according to the *Memorandum,* ensured "adequate monitoring and performance management" (1998: 2). From 1999, the Society apportioned the 2.6 salaried staff positions as follows: a full-time Music Director, a Deputy Director of Music (.3), a Manager (.8), an Orchestral Manager (.2) and some Temporary Relief Time (TRT).[162] This TRT allocation enabled the various Concert Managers and the Production Manager (unpaid positions) of the Festival performances to find relief staff for their schools when they were absented from class for the massed rehearsals held prior to final performances. In 2003, the TRT allocation was used also to cover payment for a Troupe Manager, reflecting a new emphasis in Festival performances, with the Society picking up the costs not covered by the TRT allocation for that year.

The allocation of the 2004 staff increases announced by the Executive Director of Schools and Children's Services confirmed this change in emphasis. The advent of a paid Production Manager's position and the elevation of the Manager's position to full-time saw in effect that the production and administrative side of the program increased by .4 staff, while by comparison, the music staff increased by only .2 FTE, the latter only allocated "to allow workshops and training and development for teachers in regional and remote areas" (Letter from the Executive Director of Schools and Children's Services to the President of the Society, 19th March 2004). To accentuate this homage to administration, both the Manager and Production Manager (.2 position) had positions already secured on the Society's Executive, whereas the Deputy Conductor (.5 position) remains, to the time of writing (2009), without a vote at the Executive level.

With regard to the introduction of the troupe, some principals and choir trainers initially expressed mixed feelings. Its cost was considerable compared with other items; in 2004, for example, its cost was greater than major items associated with the musical content such as the arranger's fees or the entire commissioned work. It also raised issues such as whether the purpose of the Program was primarily to entertain, to appeal visually or whether the troupe was a distraction from the focus on musical excellence. In feedback from the 2003 Festival season, where the circus theme was featured in the commissioned

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[161] The decision-making process as to the actual staff appointed to the Program has remained a joint venture of Education Department and Society representatives.
[162] The allocation of the 2.6 salaries was tabled in the Manager's Report of 1999 presented at the Society's AGM in that year.

work and a troupe of students performed a highly visual stage presentation including trapeze work and juggling, several principals commented on the effect of the troupe on the choir's sound. Their comments and a choir trainer's comment) the following year (see QR 4 (i)) expressed the dilemma.

QR 4 (i) Involvement of the Troupe

Principal Metropolitan 2003	*I think there needs to be a scaling down of dance/troupe choreography. While it adds some value to the performance it is a distraction. The main focus needs to be on singing excellence (62).*
Principal Metropolitan 2003	*I thought that this year's selection of songs was great, but that the sound of the choir went "up" and not out. Were they set back for the 'Circus,' was the amplification poor or were the kids a bit flat (could be my "old age"). (65)*
Principal Country 2003	*It was fantastic this year – we all loved the circus performers. It added to the atmosphere, although the volume of the choir went down when lots of action was happening on stage. Was it intentional? (11)*
Principal Metro. 2003	*There is something wrong with the sound projection at the theatre – muffled and flat, choir didn't connect with audience…. (78)*
Choir Trainer Metro. 2004	*Some people have passed this on so I will. I actually agree with the comment. Is the spectacular drama/movement supporting the choir, or is the choir supporting the drama? (8)*

These criticisms were to dissipate over time because in the seasons following, the balance between the choral singing and visual presentation was gradually improved to the extent that the Society received only positive feedback. By 2006, the choir was more overtly involved in the relating of the story and commenting on the action on stage,[163] and the balance between choir and stage action drew high praise, even drawing newspaper comment (Kleinig 2006, Underwood 2006) and coloured photographs in *The Advertiser*. However, the involvement of a troupe suffered a setback when the CAP funding had been reduced by $50,000 for the years 2006, 2007 and 2008. Recognising the cost of the troupe, the Society's Minutes record that, "In terms of where cuts are to be made, it was generally felt Troupe HPI was the most expensive provision in terms of the numbers of children who benefit (Minutes of the Meeting of the SAPPSMS Executive,

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[163] The music and text for the commissioned work were written by South Australian composer, Glyn Lehmann, and could be described as a small operetta based on the life of Mozart. The troupe, which included singer-soloists and not just dancers, was under the direction of Patrick Lim, a South Australian opera singer, especially involved in the SAPPSMF for his expertise in combining singing and choreography. His expertise was used again in the 2007 and 2008 seasons. It could be argued that the expertise of Lim and Lehmann contributed significantly to the success of the stage and musical presentation of the commissioned works in 2006 and 2007. Though Lehmann did not compose the commissioned work for 2008, he was nevertheless significantly involved in the musical production through his arrangements for the orchestra.

August 29th, 2006)." Accordingly, the HPI hours were reduced for those years and troupe helpers worked voluntarily to fill the void.

Amongst stakeholders there has been general agreement that the Society has made effective use of staffing allocated by the Education Department and has supported their roles by investing in clerical and administrative staff to assist them. The Society's expenditure in staffing increased considerably as the number of schools involved in the Program expanded. The Clerical Support Officer's position, for example, almost doubled in the period 1999 to 2002[164] and from 2004 became a full-time position, with additional clerical assistance sought during the busy periods. The role of the Society's Administrator also steadily increased in volume over the period of this study.[165] A paid independent accountant was hired from 2002,[166] with the unpaid secretary/treasurer also working on average 2.5 hours per week on Society finances in 2004.[167] From 2004, in order to cope with the increasing number of schools incorporated into the Program, the Society employed additional skilled choir trainers to assist the Director of Music and Deputy Conductor with the annual assessment of each affiliated school. In 2008, the Society employed its own stage manager for the Festival series for the first time.

The Society has also used its financial resources to ensure that Education Department employees to the Program are not personally disadvantaged by the Program's geographical spread. It pays for the air travel and car expenses of the Director of Music

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[164] The Clerical Support Officer's employment increased from 707.5 hours worked for the school year in 1999 to 1412.5 hours in 2002, almost doubling the hours worked of 1999. While the responsibility of the Officer encompasses answering the phone and attending to faxes and queries in the central office, their wider role has been to assist the Director of Music, the Manager and the Society's Treasurer in a range of support tasks which have increased in volume and responsibility as the festival has grown in size and as the respective workloads of the Director, Manager and Treasurer have enlarged.

[165] Payment for the Administrator in 2004 was based on $30 an hour, with an average of 20 hours per week claimed in the busy terms of the Festival (secretary/treasurer of the Society, pers. com. 28 May, 2004). The treasurer in 2009 commented on the increasing number of hours required of the Administrator (Treasurer's Report for the Financial Year ending October 31st 2008). The additional duty of the administrator in maintaining the website and regular e-mail reporting to choir trainers and accompanists played a considerable role in the payment increase.

[166] As an example of cost to the Society, payment for the accountant amounted to $7373 for the 2002-2003 financial year (secretary/treasurer of the Society, pers. com. 28 May, 2004), and accounting costs increased in 2003-2004 financial year to $10,288 (budget presented at the AGM, 29th November, 2004). This was curtailed back to $7,305 in 2005 (Statement of Income and Expenditure for the year ended 31 October 2005, presented at the AGM of the Society, 14 February 2006). Accounting fees were reduced again to $5,127 by the end of the 2008 season, thanks largely to the voluntary work of an accountant during the period.

[167] This information was conveyed by the secretary/treasurer in a telephone conversation with the author (pers. com. 28 May, 2004).

and Deputy Conductor and also from 2003, undertook to pay for the car expenses of the Orchestral Manager, expenses which have resulted in a considerable depletion of the Society's financial reserves. Also in recognition of the extra demands placed on Education Department staff attached to its Program, the Society recommended in 2005 that the Troupe Manager and Orchestral Manager be paid at a Co-ordinator's salary level and tabled an undertaking to pay for the extra cost if "other options prove fruitless" (Minutes of the Society's Executive, August 30th, 2005). These gestures indicate efforts by the Society to attend to the needs of its Department-funded employees that could otherwise have been overlooked without this independent body's intervention.

There is some inconsistency in the Society's efforts in this area. While Department-funded employees who draw a regular wage have benefited from the Society's goodwill, skilled choir trainers recruited to assist in the evaluation process from 2004 have been overlooked. These assessors receive a regular Hourly Paid Instructor's (HPI's) level 2 entitlement for the time they spend assessing in different schools, but do not receive any payment for either travelling expenses or the considerable time spent travelling between schools. For a day that begins at the first school at 9:30am and for the third school finishes at 2:45pm, they will only receive three hours payment.[168] Differential standards in this area suggest a degree of exploitation of the goodwill and voluntarism of workers. This is a realisation of the warnings given by Lloyd as noted in Chapter 2, where non-profit organisations succumb to underpaying and not acknowledging their own workers in order to continue to deliver all of the services demanded by the government department, yet supplying those services at a cheaper cost than would have been incurred if the state government had honoured its commitment towards music education in the first place.

4.6 The Consequences of Departmental Shortfall: The Reduction in HPI Hours

While the Society's expenditure and financial commitments increased considerably to accommodate for the Program's expansion, the Education Department's contribution remained static over the period 1998 to 2003 despite a 22.7% increase in the number of

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[168] If they are only required to assess two schools, the first beginning at 9.30am for example and the second school at 1.45pm (the last session of the day), they will have needed to 'kill time' between 10.30am and 1.45pm for which they will not be paid and will only be able to claim for the two hours worked.

schools affiliated with the Adelaide arm of the Festival during that period. In fact, the signing of the *Memorandum* itself brought a reduction in Departmental funding in the area of HPI support. As indicated in the Manager's Report to the AGM in 1999, the number of hours the Education Department allocated in the Memorandum was less that the number of hours it had previously made available. Payments by schools to buy more HPI hours and the Society's increased expenditure helped cover some of the Department's shortfall in the first years after the signing of the *Memorandum*. But with the expansion in the number of schools participating in the Festival, the Society was forced to reduce further the number of HPI hours allocated per school. The impact of this reduction and the need for increased Education Department' resourcing was stated unequivocally in the Manager's Report to the AGM in March 2002:

> Each school was allocated 17 HPI hours in 2001. This was a reduction from 19 hours in 2000. It has also been noted that schools are becoming more reluctant to take up the option of paying for extra HPI hours of their own funds. While our HPI give their all in the sessions in schools it must be recognised that this reduction of time must have an impact on the working conditions of both the HPI and Choir Trainer and if further eroded will eventually have an impact of the level of excellence achieved.
> The Service Agreement was due for renegotiation this year. Thus far we have a verbal agreement for maintaining our current level of resourcing. A budget bid is to be prepared to request increases in resourcing to reflect the increase in participating schools and regional festivals (Manager's Report, AGM of the Society, 20th March, 2002).

The year 2002 did not bring an increase in resourcing from the Education Department, so that in 2003, the entitlement to HPI time needed to be reduced further in each school to 15 hours. When the long-awaited 2004 Education Department budget increase arrived, however, it did not result in any increase in the HPI hours allowance, and schools were forced to make do with 15 hours of HPI support or fund extra HPI time themselves. An expectation that schools would participate in making up for this shortfall was spelled out by the Society in the annual affiliation form:

> Schools will need to budget for extra HPI accompanist time to cover the shortfall in hours (Affiliation 2003 form, distributed at the 2002 concert series).

This expectation, however, while repeated in the annual affiliation forms up until the time of writing, has been met with increased reluctance by schools to use their school means to accommodate the loss of HPI hours. A further cut in HPI hours to schools was foreshadowed after the cuts in CAPS funding and in 2007, HPI support was reduced to 13 hours per school, a significant reduction compared to the 19 hours available to schools prior to the 1998 Memorandum. The importance of accompanists and their contributions to the SAPPSMF have already been noted in Chapter Three. When accompanists can be

distributed equitably across schools, irrespective of the money schools can draw in, quality within programs is more assured. When access to HPI time is dependent on the willingness or ability of the school to budget for this expertise, as is being required more and more within the SAPPSMF, both the quality and the equity of the Program is compromised.

4.7 Funding and Resourcing provided by Affiliated Schools

Since conditions of HPI staff beyond the 13 to 15 hours entitlement are within the jurisdiction of schools, it is appropriate at this point to look more closely at participating schools' input into the resourcing and staffing of the SAPPSMF Program. As mentioned in Chapter Three, schools provide the staffing of the Program either through their allocated staff pool, or they can access HPI choir trainers from outside the Education Department. Only schools fully affiliated with the Adelaide festival are entitled to HPI support. On payment of an HPI processing fee ($75 in 2000 and $100 from 2004), affiliated schools have access to either 15 hours of a dual HPI choir trainer/accompanist's time or 13 hours of an accompanist's time. If schools choose to have an HPI choir trainer and a separate accompanist, then they must pay for the choir trainer's time each rehearsal from their own budget. In 2008, the cost per hour of an HPI choir trainer's time was $62 per hour.[169] It was noted in Chapter 3 that in those schools that did not have a choir trainer within their staff, more schools were opting for the dual choir trainer/accompanist from 2004 because it was a cheaper alternative. In 2000, in 16% (n= 26) of affiliated schools responding to the questionnaire, choir rehearsals were terminated once the hours of the HPI accompanist had been used and in most cases this occurred in schools where there was a choir trainer/accompanist employed. With the increasing number of choir trainer/accompanists used within schools by 2004 and 2005, a trend which has continued to the time of writing, it appears from anecdotal reports that more schools are opting to curtail their choral Program soon after the allocated hours have been served. Interestingly, schools employing choir trainers and accompanists were more likely to extend their choral program beyond that required for the Festival concert series (finishing

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[169] For 15 hours of HPI choir trainer time, the cost was $930 in 2008. Most schools employing separate choir trainers and accompanists go well beyond employing their HPI choir trainers for the minimal 15 hours. This researcher, for example, worked as a choir trainer for two schools, both of whom employed her services for the full school year (total of approximately 36 hours per school), and in addition, the schools paid for the services of an accompanist (approximately $50 per hour) at least 20 hours beyond the 13 hours of allocated time.

in late September) and offer choral programs that ran the year's length. Most schools (67% in 2004) that used HPI accompanists extended their accompanist's paid hours beyond the 13 hours of allocated time and were therefore obliged to pay for these hours from their own budget. It was noted that many HPI choir trainers, dual trainer/accompanists and accompanists were willing to work in schools for several hours voluntarily beyond what their school paid for.

Schools vary considerably in their financial commitment to the Program, as noted in Chapter Three. Schools supporting the Program at considerable cost to themselves are those that employ both an HPI choir trainer, from outside the school, and an accompanist, particularly when HPI hours are paid beyond the HPI allocation. By contrast, an increasing number of schools are opting to cease any teaching in the Program once their allocated hours of HPI dual choir trainer/accompanist time has been used. By such action, schools can have a considerable influence on the quality of the Program offered at the school, not only by virtue of the staff they choose to run the Program, but also by the number of hours they are willing to pay for the staff.

In addition to providing the staff, schools contribute directly to the financing of the SAPPSMF through the payment of an Affiliation fee, a Festival Participation Fee and, if they opt to use an accompanist or dual trainer/accompanist, an HPI processing fee. As noted earlier, these fees have increased considerably in the last decade. Schools seeking Regional or Associate Affiliation are charged lower affiliation fees.[170] Schools wishing to participate in the Adelaide arm of the Festival pay the highest fees. The affiliation fee provides a school with one songbook (and the opportunity to buy more), a full set of learning CDs (an alto CD, a soprano CD, a full choral CD and a CD that has the backing

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[170] There are six to eight regional festivals each year and each region is charged a Regional Affiliation fee, which was set at $275 in 2004. The number of regional festivals varies each year as some regions only have festivals biannually. Associate affiliation fees ($100 in 2004 and $115 in 2009) are applied to schools that wish to purchase the musical and teaching materials but are not interested in involving their students in any of the regional or city performances. In 2004, there were only three or four schools using Associate Affiliation (Lawrence pers. com. 2003). Country schools pay a separate affiliation fee ($65 in 2009) to be involved in a regional festival, but they do not receive personal visits by the Director of Music. Some country schools choose to pay two affiliation fees to enable their students to perform at both the Adelaide-based festival and their regional festival. In 2009, the Northern Territory joined the SAPPSMF and participating schools each paid affiliation fees of $50 with additional money coming to the Society via the Northern Territory Beat organisation, which paid a lump sum of $1000 as a state sign-on. Postage for South Australian affiliates is paid for by the Society, whereas Northern Territory schools pay for postage themselves which in the case of songbook delivery averaged around $40 per school (e-mail from the Society's Administrator, July 9th, 2009).

alone), two in-service conferences, a set of teaching notes and an assessment visit, together with a visit by the Director of Music or Deputy Conductor at a cluster rehearsal for one's school in term one. Considering the normal costs associated with music purchase, copyright compliance and hire of venue, let alone the additional benefits of supporting teaching resources, orchestral accompaniment, lighting and technical support involved in the production of SAPPSMF performances, most schools participating in the Program have not questioned the affiliation charge.[171]

The Adelaide Festival Participation fee was set as $50 per half row in 2004 (18 students), which increased to $53 by 2009 (17 students).[172] The number of students per affiliated school that are entitled to perform at the Festival Theatre has been a contentious issue throughout the study period. Each school affiliated to the Adelaide arm of the Festival is allocated a certain number of student places at one concert performance which is determined annually on the basis of the August census enrolments of years 4, 5, and 6 students in each school.[173] In a survey of participating schools in 2001 (101 respondents), the majority of school choirs (81%) had more students in their choir wishing to participate in the Festival Theatre performance than their school's allocation allowed. One third of respondents were dissatisfied with the allocation system.[174] In six percent of the schools surveyed, schools had the same number of students in their choir as their Festival Theatre allocation. It seems these schools probably tailored the size of their choir according to their allocation at Festival Theatre. On average, 37% of each school choir were unable to participate in the concert at the Festival Theatre because their school had too few allocated places. There were many schools, however, where the percentage of students missing out well exceeded the 37% average, as indicated in Table 4.3.

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[171] In 2009, a school allocated 34 places at Festival Theatre and entitled to 13 hours of accompanist's time paid $556 to the Society for the privilege of participating in the SAPPSMF.
[172] Owing to the increase in size of students, the number of students that the Society felt could safely be accommodated on the rostrum at Festival Theatre was reduced to 34 (from 36) from 2008.
[173] An entitlement of one unit in schools in 2004 enabled a school to send 18 students to the Festival Theatre. In 2004, the census for the 2004 school year and the number of schools participating in the Festival according to this unit allocation was as follows:
below 65 enrolments   = 9 students allowed at Festival. 60 schools fitted this category in 2004.
66 – 119 (1 unit)   = 18 students allowed at Festival. 83 schools fitted this category in 2004.
120 – 219 (2 units)   = 36 student allowed at Festival. 85 schools fitted this category in 2004.
220 – 289 (3 units)   = 54 students allowed at Festival. 14 schools fitted this category in 2004.
Above 290 enrolments   = 72 students allowed at Festival. 2 schools fitted this category in 2004.
(pers. com. Society's Administrative Officer, October 18th, 2004).
[174] The level of dissatisfaction was high despite the fact that a total of 36 schools were able to increase the number of their students participating at Festival Theatre by negotiating with the small number of schools that had more places allocated to them than their school choir could fill (13% of schools in this survey).

Table 4.3 Percentage of Students per School Choir that Missed Out on Festival Theatre Participation, 2001.
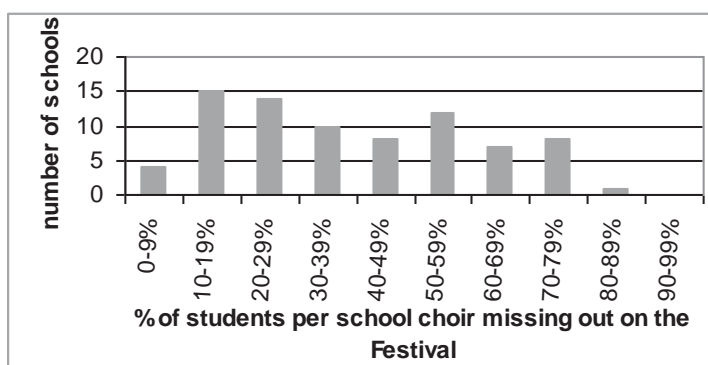
One school commented that they would not be affiliating again because of the heartache of having to decide which students would be sent to the Festival from their school. Feedback from principals and parents in 2003 iterated the general tenor and concerns of the 2001 findings, with the following comments illustrating those sentiments:

QR 4 (ii) Principals' Concerns Regarding Allocation of Places at Festival Theatre

Principal Metro. 2003	*We do have a concern over the allocation of ...places that go on enrolment as opposed to the size of the choir – interest-skills etc. (49)*
Parent 2003	*Some schools obviously have highly developed music education and it showed on the night. Schools lacking in a high commitment to music and performance are <u>not</u> giving opportunity to primary school students to experience such. (172)*
Principal Metro. 2003	*As only 18 students could perform from the choir group some very disappointed students and parents. A major issue to deal with. (72)*
Principal Metro. 2003	*This year only 54 out of 97 could sing in the Festival. Managing this can be difficult. I would prefer to have chosen a choir purely on the basis of their singing abilities. Balancing out all the equity, social justice, inclusion issues against having a choir that sounds good is difficult. The bottom line is that people pay for their seats to hear and see excellence. (78)*

The above respondents (49 and 78) expressed concerns that allocation of performance places at Festival Theatre was based on enrolment figures rather than the size and skills of the school choir. The issue becomes a monetary and equity one when one considers that some schools support the school choir for the full year by investing in extra time and money for the skills of a specialist choir trainer and accompanist, for example to ensure their students present at a high standard, while others, who may have the same Festival Theatre allocation of students, submit a much less-prepared and/or skilled choir to the concert series by virtue of their lack of financial and time commitment to the Program.

This is alluded to by a parent and a principal (78) in QR 4 (ii). As mentioned by another principal (72), schools with sizeable choirs and few Festival places will need to placate students and parents who miss out on the Festival Theatre experience, or they face the difficulty of finding (and financing) another high profile and status performance opportunity for those students who have missed out.

In addition to staffing and fees charged by the Society, affiliating schools are also responsible for some resourcing of the Program, in that schools need to provide an appropriately maintained and tuned piano or keyboard for the choir trainer and/or accompanist, an appropriate piano stool and a suitable room in which to conduct the weekly rehearsals. In a school lacking space, this can present a challenge. It requires sufficient planning and negotiation between other staff in the use of appropriate buildings within a school and willingness by other members of staff to support the Program when rehearsal is only being held once a week. Similarly, members of the school staff are required to support the Program by accommodating the timetabling of choir to be held within school hours and to allow some disruption to their regular school programs when students from the choir need to attend the massed choral rehearsals and final rehearsal at Festival Theatre in the course of the year.

Principals and senior staff play a key role in determining the status of the choir within the school. They can encourage a choral tradition within the school and enhance the status of the choir by such things as attending choral rehearsals, referring to the choir's progress in the school's newsletter, recognising choir students at assemblies, taking an interest in choral activities and by encouraging in-school and out-of-school performances for the choir. By acknowledging that singing is a valuable part of the school's program and of equivalent worth with other subjects, including sport, schools can significantly affect the number of students who elect to take part in the Program each year. Male staff that might attend rehearsals but refuse to sing or demean singing reinforces a culture that singing is a female-only activity and they indirectly may discourage the involvement of male students in the Program. School staff that timetable excursions regularly during the allocated choir time not only disrupt choral and singing skill development when choir cannot be re-timetabled in the course of a week, but also indirectly imply that singing and choir are not valued and hence discourage participating students from thinking of the Program as one worthy of their interest and support. By giving the choir worth and

showing interest in students' choir participation, school staff can enhance students' enthusiasm for the Program and increase their willingness to practise the singing skills and commit the songs to memory. In this way also, schools can significantly affect the size and quality of the school choir.

Many schools also provide administrative support for the Program through an SSO (Student Support Officer) or another teacher at the school. Organisational help required is considerable and includes producing and duplicating permission slips and travel forms, collecting forms from students, advertising in the school newsletter, organising buses for the combined rehearsals and Festival Theatre and collecting money for books, CDs, travel and Festival Theatre tickets. Many schools also organise the ordering of t-shirts required for the Festival performances. Finding time beyond rehearsals to deal with auditioning students for solos, comperes and assisting artists can also add to the burden of a choir trainer. When asked if choir trainers have any help with the organisation involved in the lead-up and running of the Program in 2001, only 51% of choir trainers reported having some help within the school. The importance for choir trainers of the need for organisational help was illustrated by the fact that over half the respondents for this question chose to comment further in the space provided. The range of comments illustrates the degree to which administrative support and organisational demands impact on the choir trainer, as epitomised in QR 4 (iii).

QR 4(iii) Choir Trainers' Comments on Their School's Organisational Support

Choir Trainer (Metro) 2001	*Not much organisational help. This is another contributing factor in my decision not to continue (as a choir trainer) – the support is minimal. (91)*
Choir Trainer (Metro) 2001	*One teacher works with me, SSOs are very supportive. Initiative has always come from me in terms of time lines etc. until this year. We have a new Deputy and she keeps up with it all, and obviously reads, puts dates on whiteboard etc. This support has made my job great. (94)*
Choir Trainer (Metro) 2001	*It's incredibly time consuming. I type up all my own newsletters and notices at home and use my NIT for chasing up individual problems, soloists etc. You'd have to love kids' singing and/or be absolutely CRAZY to do this!!! (18)*
Choir Trainer (Metro) 2001	*Some staff helped with transporting children who would otherwise not have come to Festival Theatre. Administration do not understand the urgency/importance/difficulty of getting 54 consents/money etc. returned - VERY HARD!! Especially for a part time teacher with a Year 5 class not involved. (62)*
Choir Trainer (Metro) 2001	*Our school really supports the festival program so funding and time is put in place to help with the organisation. (81)*
Choir Trainer Country 2001	*No help apart from admin. cheques. Booking buses, ordering and allocating T shirts, ordering and allocating theatre tickets, booking movies, meals, parent helpers, newsletters, collecting money - all my responsibility. (3)*

Choir trainers who experienced positive organisational support were very grateful for this as the comments illustrate, while those without help felt to various degrees burdened, to the extent that one choir trainer (91) felt that the effort required and lack of acknowledgement of the tasks involved was such that s/he was not continuing as a choir trainer. The comments also reflect the fact that many choir trainers work in a voluntary capacity to support the choir by doing the administrative work.

A small number of schools purchase the songbooks and CDs or tapes for each student and cover this through their school budget as mentioned by a choir trainer in QR 4 (iii), although most schools charge their students for these items. Travel of students to and from the combined rehearsals and the Festival Theatre is generally charged to parents but, in a minority of cases, may also be provided by the school. The impact of a choir on the school's resources is captured well in choir trainers' comments in QR 4 (iv).

QR 4(iv) Resources needed at School Level

Choir Trainer (Metro) 2000	*Coming from a small school perspective, the unit cost of maintaining and supporting a choir of 15 is quite high. Finding a suitable room, classroom teacher release, piano maintenance, administration and combining with another school are all things we are happy to run with to be a part of the Adelaide Festival of Music.*
Choir Trainer (Mettro) 2004	*For small poor schools, the costs of presenting a choir are becoming a problem. Books, CDs (and affiliation), plus top-up accompanist and costs of transport to two rehearsals and a new t-shirt mean that some parents can barely afford $20 for a ticket. Our school pays for everything bar the tickets which makes choir the most expensive programme we offer. I have no real answers to the social justice issues but having taught at more affluent schools, can't help but be aware of the inequities. I'm sure you are too. However, parents really appreciate the programme and there is no intention that we don't present a choir. Students like it too (6).*

Concerned that affiliation fee increases might dissuade schools from joining the Program, the Society's Executive requested a survey of the opinions of principals in 2003. Table 4.4 indicates the results of this questionnaire, which drew a response rate of 42% of all principals involved in the Adelaide arm of the SAPPSMF. The issue of cost of the Program was placed amongst other possible problems identified by the Manager of the FSS such as "the organisation of the Program," "equity issues within the Program" and "teaching resources of the Program."[175] Principals were asked to respond using a Likert scale of 1 (not an issue) to 5 (a large problem at present).

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[175] A difficulty with this question, as became evident from responses, was that there were different interpretations of some key words, especially "*teaching resourc*es" where some principals defined this as the material sent out by the Festival Support Service and others saw it as referring to the calibre or

Table 4.4 Principals' Perceptions of Cost Compared to Other Issues.

Choral Program Issues	No issue	Manageable	Becoming a problem	Problem at present	Large problem	Total
Cost of the program	18	50	21	6	1	96
The organisation of the program	36	52	5	4	0	96
Equity issues within the program	53	32	9	2	1	97
Teaching resources of the program	51	32	8	1	1	93

The data indicates that of the factors considered to be possible issues for principals, the cost factor was the greatest concern, although the majority (71%) felt it was either not an issue or manageable at present. There was provision for principals in the 2003 questionnaire to comment about the issues raised in this question and principals were also asked if there was anything they would like to see changed about the Program. [176] In fact, most principals' comments, rather than identifying issues, used the questionnaire space to extol the virtues of the program. Of the 13 principals raising cost-related factors, most comments suggested that DECS (the Education Department) should be more active in supporting the Program financially in schools, as seen in QR (v).

QR 4(v) Principals' Comments regarding the Program's Cost (2003)

Principal 2003	*TRT release for choir trainer, the need for an SSO to support all lessons because numbers (in choir) greater than 30 is an issue in these tighter economic times.(85)*
Principal 15.10.03	*A contribution through the Global Budget from DECS to support the teacher trainer of the choir as an acknowledgement of that person's input, commitment and skill. I think DECS gets a lot of goodwill out of this programme and I'd like to see that goodwill passed on to participating schools.(20)*
Principal Country 19.9.03	*In a small school, our capacity to absorb costs of releasing staff for the program is limited. We believe in its value therefore support it, but it would be great if some funding could be made available to reduce the pressure on our finances.*

availability of prospective choir trainers. Of the 12 principals registering concerns about equity issues, these seemed in most instances to have to do with not enough boys participating or the fact that some students missed out on the festival performance because their school was not allocated enough places. One principal wanted to see more involvement of country choirs on stage but two other principals complained that country schools were favoured when it came to the participation of children at Festival Theatre.

[176] There were 40 principals who commented in question three, 20 of whom stated outright that they did not want to see any change, 16 responses were devoted to extolling the virtues of their choral program or their choir trainer and four commenting that despite the logistics of the program, it was well worth the effort. A further three explained how they arranged their program to work well for their school.

Despite rising affiliation costs and pressures on schools' global budget, there has been an increase in the number of principals seeking affiliation since 2003, thus confirming the general tenor of the 2003 principals' reaction to the Program.[177] It is noteworthy that, despite some difficulties, the Program has continued to attract support from most principals and their school communities.

4.8 Schools' Budgets, Government Policy and Equity

Although there are indications many principals are seeking cheaper ways of providing the SAPPSMF Program in their schools, it would be incorrect to assume that all schools are doing this simply because they are unwilling to support the Program financially. Along with a crisis in funding and resources experienced by most public schools (as noted as early as 2001 by Angus and Olney), aspects of government policy make it more difficult for some schools to attract a larger global budget. Consequently, some schools are disadvantaged in their access to resources, including staffing. The number of children attending each school is the basis on which staffing and funding are determined, although there are several other factors that can affect a school's allocation of teachers by the Education Department.[178] Most public schools charge parents an annual school fee, although the setting of the fee and the recovery of this fee can be dependent on the wealth of the neighbourhood the school serves.[179] As the 2001 report of a survey on Australian government primary school principals revealed, government policy regarding local school management and school choice can shape how resources are allocated to schools:

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[177] In February 2006, for example, the Manager announced at the Choir Trainers' Conference that there was a waiting list of several schools wishing to join the Adelaide arm of the SAPPSMF. Expansion of the number of Adelaide Festival affiliated schools was curtailed from 2006 because the Society felt it could not afford to increase the number of concerts at Adelaide's Festival Theatre, costs born by the Society.

[178] These include, for example, special needs children, children with disabilities, whether the school has a 'new arrivals' program, aboriginality and school card recipients, or those children from financially disadvantaged backgrounds.

[179] In 2009 for example, $194 was the fee schools were permitted to charge parents of primary school-aged students. The government reimbursed schools the fee for each school card child, whereby families deemed to be financially disadvantaged were entitled to a government 'school card.' Schools are able to charge above this fee at the discrimination of the school council; computer levies and donations to building programs are common reasons given for additional charges. In some schools, payment of a donation for a project can remove the family's name from help lists for a school's fund-raising projects. Some schools ring neighbouring schools to determine a 'reasonable' fee they could expect from parents. In 2009, an average cost of schools fees for schools in the Mitcham Hills cluster was $250 to $300 per student (pers. com. Administration Officer, Mitcham Hills cluster school, 2009) and by contrast, an eastern Adelaide school charged $400 (pers. com. SSO Officer, an Eastern Adelaide school, 2009). Both fees are well in excess of the $194 recommended fee and indicate how wealthier suburbs, such as Eastern Adelaide schools, are able to command greater fees from parents.

School choice policies can promote competition among schools for students who are easy to teach and who are likely to enhance the academic profile of the school. The policies can advantage some schools but they can also produce a dynamic that weakens schools serving poor neighbourhoods…Parents who have the means of doing so, may withdraw their children from a school and send them to schools that they perceive to be better. The school that they have left behind may progressively have higher proportions of students who are disruptive and disinterested in academic work… Schools serving high-income communities have a much greater capacity to raise funds than schools in poor neighbourhoods. Local management policies enable the growth of inequalities in education provision where schools in poor neighbourhoods are not compensated for their inability to raise income from private sources (Angus and Olney 2001: 5).

Where schools are not able to attract government funding, greater school numbers and/or greater income from private sources, and where there are also competing issues for limited resources such as having staff to manage students with learning difficulties, it is apparent that such schools are at a disadvantage in paying for more hours of specialist staff required for the SAPPSMF Program comparative to schools that are wealthier and more able to attract greater funding. Given the problems faced by some affiliated schools in generating income, it is therefore difficult for the Society to ensure equity in the resourcing of the SAPPSMF across the spread of the public school population. While the *Memorandum* of 1998 suggested an ethos of distributive justice through its demand that the use of department funds be directed to "the sustainability of regional programs" and targeted at "areas of identified need," the government's "post-welfarist education policy complex," as Gewirtz (1999) describes it, evident in its local school management and school choice plans, militates against this possibility becoming a reality. The Society's limited resources cannot be expected to target and 'fix' inherent inequalities in the education system itself. The Society, for its part, has attempted to spread the resources as equitably as possible across the broad range of schools that are within its affiliation. The list of the Society's affiliated schools, which includes a cross-section of schools drawn from both ends of the socio-economic spectrum in Adelaide and from regional South Australia, suggests that a wide cross-section of the community are able to take part in the SAPPSMF irrespective of their school's economic hardships and that many principals go to considerable lengths to ensure that their schools are part of the Program.

4.9 The Role of Volunteers

The role of volunteer support has been recognised as a significant factor in the maintenance of the SAPPSMF Program. Volunteer support given by accompanists and the voluntary contributions of choir trainers in administrative support has already been referred to. However, in many instances, their voluntarism is broader than acknowledged. Travel time and expense of travel for HPIs between schools is unpaid, unlike some staff within the state's Instrumental Music Service, for example. There are still schools where there is a strong expectation that accompanists and/or HPI choir trainers will participate in concerts and other events organised by the school without remuneration, where it is assumed by staff at the school that these extra hours 'go with the territory,' without consideration of the fact that HPIs are not paid holiday pay or have sick leave entitlements and are totally dependent on the hours worked for their income. This researcher is aware of several HPI choir trainers who attend with their school choirs at the massed pre-rehearsal and Festival Theatre rehearsals without remuneration, giving their supervision of the students free of charge in these situations.

There were instances revealed in questionnaires and interviews where the goodwill of choir trainers was being stretched and where their role as choir trainer could better be described as voluntary labour. Several choir trainers ran all rehearsals in their NIT (non-instruction time) allocation. One such country choir trainer, a generalist teacher, taught the choir of 90 children in a corridor, without an accompanist, entirely in NIT time. In 2003, the same choir trainer had been able to negotiate the hour release time for rehearsals with a more sympathetic principal, but in addition to taking her school choir, was also co-ordinating one of the regional festivals involving six schools, again without any release time for this large responsibility. The researcher was provided with many examples of such volunteer input from country choir trainers undertaking the trip to Adelaide or assuming additional organisational responsibilities in relation to regional festival performances, working without time allowance or other forms of support.

Apart from these more extreme examples, most interviewed choir trainers revealed that their commitment to the Program extended well beyond the one-hour rehearsal session for which they are timetabled. There is the time required for lesson preparation, learning the songs and lesson planning to ensure all songs are taught within the time frame

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required. Becoming familiar with the Handbook, keeping up to date with the website and liaising with accompanists must also be done out of hours. Additional lunchtime practices, hours spent in administration and contacting individual students, separate coaching times out-of-school hours to prepare soloists, comperes, assisting artists etc., additional school choir concerts and performances for local community groups, hospitals or homes for the elderly were the norm for all trainers interviewed. In addition, the requirements for choir trainers to supervise their students at out-of-hours performance rehearsals and performances at Festival Theatre also mean out-of-hours unpaid time and commitment. The amount of out-of-hours time involved that is well in excess of timetabled obligations illustrates the high level of voluntary support given by the choir trainer' community.

For all choir trainers and accompanists, three days of professional development each year (approximately 18 hours) must be undertaken without remuneration of any sort. Since two of the three days of professional development are on Saturdays (non-school days), this involves choir trainers' good will to attend. For independently contracted HPI choir trainers and accompanists who are only paid for the hours they work in schools, the three days spent in professional development, let alone the travelling time and cost to get to and from the Adelaide conference site, constitute a considerable sacrifice. As part of the requirements to work in a DECS school, HPI choir trainers and accompanists must also attend a full day's course (six hours) in mandatory reporting of child abuse and neglect[180] at their own expense. They must also pay for a police check, which requires updating every few years. It is therefore understandable, with requirements of 24 hours compulsory training, in addition to the cost of courses, police check and travel between schools, that these choir trainers question whether the hours obtainable in HPI work warrant the effort and costs involved. The remuneration level and possible number of hours of paid work available in a school day make it impossible for an HPI choir trainer going to multiple schools to use choir training as their main form of income, and therefore involve a considerable amount of voluntarism and goodwill from the HPI choir trainer, in addition to the expected and documented expertise required of them.

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[180] The Mandatory Notification Training course also requires updating as it is only applicable for a certain period of time after the course has been completed. The additional requirement consists of three hours in a course run or approved by Families SA. Several HPI choir trainers and accompanists have expressed to this author their frustration at these additional requirements and have indicated their decision to seek employment elsewhere.

Choir trainers are the main means of supplying other important voluntary positions within the organisation, such as the Concert Managers and Deputy Concert Managers for each massed rehearsal at 'Magic Millions' and Festival Theatre. These positions require considerable amounts of time and responsibility but do not offer any financial gain or extra time off for the teachers involved in lieu of their after-hours involvement. The Concert Managers and Deputies as assistants supervise the process and behaviour of choirs going into, during and exiting the massed rehearsals and Festival Theatre and deal with any organisational matters as they arise. Prior to 2005, Temporary Relief Time (TRT) was paid to schools for the Production Manager, Concert Managers and Deputy Concert Managers when they needed to absent themselves from school duties during the massed rehearsals and Festival performance' period. The extra hours required in administration and after-hours performances received no compensation.[181] However, in 2006, this arrangement of paid TRT changed with the announcement that CAPS funding was to be reduced, and in an attempt to salvage some of the money already spent from CAPS funding, an urgent request was sent by e-mail to all choir trainers registered as teachers:

> We are looking for choir trainers willing to act as Deputy Concert Manager for the concert that coincides with their own choir's performance. Financial constraints have caused us to cease providing TRT release to create Deputy Concert Managers as in the past… Deputy Concert Managers are provided with a very thorough package of instructional materials…(e-mail from Production Manager, 3rd August, 2006).

This request for voluntary assistance indicates how former paid time is being replaced with volunteer support.

Volunteer helpers, again usually drawn from choir trainers and accompanists, are also required to ensure smooth operations during the concert series. There are several volunteers who assist in the timetabling and running of Foyer concerts that take place prior to each performance. Likewise a team of approximately six volunteers called Concert Stewards or Minders are attached to each of the performances. These helpers watch students during the performance from either side stage or front of house to monitor if students fall ill on stage. They also assist with 'crowd control' and ensure the smooth passage of the 450 students who must go from the rehearsal room below stage and take

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[181] It is not just Education Department-employed teachers who take on these positions but also some HPIs work in this capacity. HPI staff taking on these responsibilities are not paid for their time.

their place on one of the twelve-tiered rostra or platforms on the main stage for the performance itself. For every performance, there are also volunteer members of the St. John's Ambulance Service available to provide first aid to any ill children.

Other volunteers, most of whom are choir trainers, assist in the preparation of students for the Festival. There are volunteers who assist in the auditioning and selection of assisting artists, who sit through several days of performance listening to several hundred groups of students compete for selection. There are students that require training as comperes or as part of a dance group or the dance troupe. Trainers assisting these students often give hours each week in the months leading up to the performance in extra tuition after school hours. Likewise, teachers from the Instrumental Music Service and other instrumentalists assist voluntarily after school for one and a half hour rehearsals to help prepare the student orchestras.

Some students and parents might also be considered volunteers for the amount of time they expend to support Festival performances. There are, for example, considerable demands placed on students and their parents involved in the orchestra, troupe and dance groups. While these students have the advantages of weekly tuition, there is also considerable pressure placed on them in terms of attending rehearsals in and out of school time and there is no payment attached to their extraordinary commitment. There are three orchestras attached to the SAPPSMF and, since there are 12 concerts, students perform in at least four performances each. In addition, a selection from the same body of student orchestral players is required to perform in an extra two concerts as part of the Elizabeth/Salisbury Festival, north of Adelaide.[182] Parents are expected to drive them to attend their weekly rehearsals and also the extra rehearsals attached to the massed rehearsals and the final performances.

These examples further confirm the importance and reliance on voluntarism on which the SAPPSMF depends. Given the degree of voluntarism of choir trainers and accompanists, it is surprising that of those interviewed up until 2005, few complained since they considered the value of the Program to be such that the self-sacrifice was worth the effort for its benefits to the students in the long-term. Using information provided by the

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[182] The use of players from these orchestras to support regional Festivals is increasing. In 2009, a group of orchestral students also performed at the East of the Ranges Festival in northern rural South Australia.

conductors of orchestras, the troupe, dance groups, Executive members, the production team, assisting artists and choir trainers, the Manager of the SAPPSMF estimated in 2004 that volunteers attached to the Festival performance itself provided at least 4985 unpaid hours in assistance. With the loss of CAP funding from 2006, one can assume that many more unpaid hours were given in assistance in succeeding Festivals. The unpaid hours listed by the Manager in 2004 did not include the thousands of hours dedicated by volunteers in individual schools to the Program. If quantified in economic terms, this represents a considerable input into the funding of the Program.

4.10 Conclusion

If 'effectiveness' of a Program is determined by the quality of the school choir's performance, then it can be seen that each school's administration play a central role in determining that quality. Quality comes at a monetary cost. School choirs would not exist without the support of the principal and staff in securing and organising the payment and appointment of a suitable choir trainer. Schools determine the quality of the choir trainer, either by investing in specialist teachers, HPI choir trainers and/or the assistance of HPI accompanists. The quality and skills of the choir trainer can significantly affect the quality of singing and choral skills of the students. Schools control the hours staff can devote to the Program by timetabling choir time and/or extending the hours of HPI trainers and accompanists beyond the hours allocated by the Society. Skills obtained and benefits acquired by students are likely to be greater in schools where the Program's length is not curtailed compared to schools that curtail the length of the Program or do not use skilled staff. As such, a school's financial commitment to the SAPPSMF Program can have a direct impact on the quality of the Program offered in individual schools.

Schools also affect quality by their support of the Program. Administrative help, appropriate timetabling of rehearsals, suitability of rehearsal space, condition of the piano, audio-visual equipment provision and adequate remuneration for services rendered can all have some bearing on the morale of the choir trainer and services offered to students. The status of the choir within the school and the support of choral activity by staff not only affect the morale of the choir trainer, but also the morale of students. Staff and principal's interest and support for the Program can significantly affect students'

enthusiasm for the Program and the effort they apply to learning, which in turn will affect the acquisition and quality of skills acquired by students.

As in many private schools, it is evident that a public school could, in principle, support a choral program within its school without any attachment to the SAPPSMF, if it was willing and able to commit funding and resources for that purpose. In the public school system across Australia, as seen in recent reviews and reports commissioned by the Federal government (Commonwealth of Australia 1995, Pascoe *et al* 2005), the reality is that most schools and their principals are either unable or unwilling to support a music program within their schools. The Festival package, however, makes it significantly easier and manageable for a public school to offer a choral program.

By using the revenue it raises predominantly through ticket sales and affiliation fees and the financial support it obtains from the Education Department, the Society has offered a program that removes many of the barriers facing schools in building music programs. Cost to the school is quantifiable and kept to a minimum. The Program uses the least expensive instrument of all, the human voice. Choral repertoire has been resourced and pre-chosen and copyright issues attended to, thus solving the usual difficulties for teachers to find suitable repertoire for the upper primary age group. Lesson plans, the teaching resource package, music resources and professional development provided, together with the asset of HPI accompanists attached to the Program, make it possible for even generalist teachers to develop sufficient confidence to teach the repertoire of songs. If suitably skilled or willing teachers cannot be found within a school's staff allocation, the FSS can provide principals with qualified choir trainers employable as HPIs to fill their shortage.

With the assistance of a large body of volunteers and the staff attached to the FSS, the Society is also able to offer a unique performance opportunity in a prestigious venue to all state public school students, an opportunity ordinarily beyond the financial capabilities of any single public primary school in the state. Costs relating to the performance-based aspect of the Program are limited to the transport of students attending, which is either born by the schools sending students or charged to parents whose children are involved in the choir. The Society can clearly illustrate that it has made effective use of the money allocated to it by the Education Department for the

production of this school music program and has matched the contribution of the state government through generation of its own income.

The Education Department has assisted the Society by providing some financial assistance, office space, commitment of staff and an HPI allocation. The Department's commitment of staffing, which combines administrative and musical expertise, is integral to the support of teachers that deliver the Program in schools. This staffing is also essential to ensuring the maintenance and smooth running of the performance arm of the Program. The scale of Festival performances and visual appeal, possible through the student orchestras, the use of technology and troupe, and the personnel to support this, would not be possible without the Department's financial backing. Similarly, the allocation of HPI time in schools has meant schools without musically skilled teachers are able to directly access trained staff with musical expertise in the classroom on a regular basis. For the Education Department's comparatively small investment, the Program offers music education, plays an important part of many South Australians' lives to the extent that it has earned state icon status and redeems public education in the eyes of some members of the community. The Education Department could be argued to get great value for its investment.

Fiscal pressures placed on the Program by the Department since the 1990s have undermined aspects of the Program's effectiveness. A reduction in the Department's contribution inevitably results in a reduction to the magnitude of the Program. No growth in the Department's allocation and an expanding clientele has meant that the 20 hours of HPI time allocated to schools in the 1990s was reduced to a mere 13 hours by 2007. Lack of predictability and unreliability in funding has played havoc with the organisation of the Festival, with forward planning impossible without firm commitments by the Education Department of its future input. Reduction of the CAP grant by $50,000, for example, only made evident to the Society midway through the 2006 season, resulted in further reliance on volunteers, extra pressure on staff and a depletion of the Society's funds to cater for the shortfall. Ironically, despite the lack of growth in its financial support, the Department has increased its pressure on the Society to account for its share of funding. It has increased pressure on the Society to show accountability, reduce costs, show value for money, find business sponsorship and expand and cater for all schools, country, regional and disadvantaged schools alike, all to be achieved without

significantly increasing its share of the costs. This has worked deleteriously in putting pressure on FSS staff, playing havoc with FSS staff time and increasing reliance on volunteers.

Responding to the pressures of lack of financial stability and the Department's demands, the Society has turned its efforts towards reducing its expenditure to make up for Departmental shortfall. In its efforts, its goals have been compromised and it has demanded more from its body of volunteer labour, who are a vital component of the success of the Program. Working under pressure, it is difficult for employed staff to be sensitive to the needs of volunteers. In the long term, there is only so much that one can ask of volunteers who work for ideals rather than monetary reward.

The crisis in funding and resourcing currently experienced by most public schools has placed increased pressure on principals as to how they also cope with the rising costs of the Program. Despite evidence of widespread principals' support for the Program, it is hardly surprising that some schools, reeling from the effects of government policy on local school management and school choice and suffering a crisis in funding, are looking at ways to curtail their expenditure in areas not traditionally associated with literacy and numeracy. As such, some principals have targeted the Program to reduce costs, either by trimming the number of hours the Program exists in a school, the hours worked by HPIs and/or by not paying the HPI fee altogether. Given the differential access to funds within schools, the overall equity of the Program is compromised.

Without additional funding and staffing from the Education Department, the Program has reached the limits of its expansion in Adelaide and is not in a position to take on additional schools if they wish to perform in the Festival Theatre. [183] Expansion of the performance arm of the Program, for example, would involve the cost of an additional night's hire of the Festival Theatre, let alone the need for additional staff and volunteer help to support another performance. Without the possibility of additional revenue, the

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[183] It would be unrealistic to expect the current groups attached to the Festival performances to perform an additional night. This is because the students involved in the orchestra and troupe, for example, would add an additional night to their current four to five orchestral performances, an exhausting venture for young students, involving more missed school time and additional driving required from their parents. The additional costs associated with expansion of schools, such as an extra orchestra, an additional troupe, extra TRT time (which is being reduced rather than expanded), personnel to cover compere, dance, orchestral and troupe tuition, trained music personnel to continue the visitation program, are such that expansion could not be considered without a commensurate increase in funding.

Program's organisers have been unable to be more ambitious in their planning and have been forced to look at ways to reduce costs. This has curbed the magnitude of the Program, resulted in further simplifications of the music choice offered and reduced the visitation program by the Director of Music and the Deputy Conductor to affiliated schools. Unless resolved, fiscal pressures will continue to impact on the Program, compromising its quality, its magnitude and its effectiveness as music education.

CHAPTER FIVE

Administration of the Program: the Festival Support Service

5.1 Introduction

While the Society, as management, has assumed responsibility for the long-term planning, goals and overall accountability of the SAPPSMF to the Education Department, personnel employed by both the Education Department and the Society make up a team of both office and teaching staff that oversee and administer the day-to-day implementation of the Program. This team of people is broadly referred to as the Primary Schools Music Festival Support Service (FSS).[184] Chapter Three referred to the role the Society had taken in supporting choir trainers in ways that the Education Department had not. It is through the services of the Program's administration that support for choir trainers in schools is gained. This chapter considers the duties and services undertaken by the FSS administration for participants in the Program and explores the extent to which the administrative team might be considered 'effective' in performing their responsibilities according to the perceptions of stakeholders.

5.2 Responsibilities of the Administration

Although unspecified in any of the publications attached to the Program, the following can be identified as a list of responsibilities that the FSS has assumed in the period of study 1995 to 2008:

1. The development of the curriculum and teaching resources;
2. The provision of choir trainers and accompanists to schools, where necessary, and oversight of their payment and conditions;
3. The communication process between the FSS and choir trainers and principals in schools necessary to see implementation of the Program happening;

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[184] Membership of the South Australian Primary Schools Music Festival Support Service, abbreviated to FSS in this thesis, has been restricted in some recent documentation to Education Department employees. The Manager, Director of Music, Deputy Conductor, Troupe Manager and Orchestra Manager were listed as FSS members in the *Brief Description of Roles* issued to all choir trainers at the conference in February 2009. Music Society employees, such as the Clerical Support Officer and the Administrator, although excluded as FSS members in that document, have been included in this thesis as part of that nomenclature because they also assist in the administration of the Program.

4. The professional development of choir trainers and accompanists;

5. The setting and monitoring of musical standards and quality expectations amongst choir trainers, accompanists and their choirs;

6. The organisation of all elements attached to the performance arm of the Program, such as the lighting, staging, visual presentation of the student choir and any choreography, student orchestras, comperes, stage acts, soloists, dance groups, the troupes and costuming.

The Manager[185] and Director of Music, both full-time positions funded by the Education Department, oversee these responsibilities.[186] The Clerical Support Officer (a full-time position since 2003) and a part-time Administrator, funded by the Society, provide office support to the Manager, the Director of Music and the treasurer/secretary of the Society. Assisting the Manager and Director of Music are holders of the part-time positions, of Production Manager (initially funded by the Department with the CAP funding in 2004, and then funded by the Society when CAP funding was cut) and the Deputy Director of Music (0.5). Also part of the FSS team are the part-time positions of Orchestral Manager[187] and, since 2003, the Troupe Manager.[188] Unlike the other position holders within the FSS, the Orchestral and Troupe Managers tend to work independently within the SAPPSMF since their responsibilities are restricted to selected auditioned students of the orchestra and the auditioned members of the troupes that support the main production. Although not 'official' members of the FSS, there is also a body of

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[185] Previously a 0.8 position from the 1998 Memorandum, the position of Manager became full-time in 2004 after the CAPS funding to the SAPPSMF was announced. The additional appointment of a Production Manager (0.2) in 2004 ensured that the Manager had assistance with the day-to-day responsibility of the performance component of the Festival, thereby enabling the Manager to concentrate on managerial matters. The Manager's position was discussed more fully in Chapter Two and will not be discussed under administration, because the Manager's role has had less to do with the day-to-day responsibilities of the Program and more to do with management issues in more recent years. The Production Manager's position, now paid for by the Music Society, may be regarded as primarily administrative in nature and hence is included in this discussion of the administration team.
[186] The responsibilities are listed as follows by the Music Society in their Affiliation Form, which is sent to principals of schools at the commencement of each year:
    For its part, the Music Society undertakes to:
    1. Provide advice and support in the preparation of choirs and their presentation for the Festival.
    2. Negotiate with DECS for the provision of Hourly Paid Instructors (for trainers/accompanists) where the school is unable to provide from their own staff, though such provision cannot be guaranteed.
    3. Assist schools to obtain the services of non-staff choir trainers, but cannot be guaranteed.
    4. Develop and provide a comprehensive package of curriculum materials. (Agreement of the *Affiliation Form*, 2007, South Australian Public Primary Schools Music Society).
[187] The position of Orchestral Manager was a 0.2 position until the reduction of CAPS funding took effect in 2007, which saw the position reduced to a 0.15 position.
[188] The position of Troupe Manager (0.2) was created in 2003 and was paid for by the Department after the 2004 increase in funds. This position was also reduced to 0.15 in 2007.

volunteers that supports the Production Manager and the Orchestral Manager and contributes significantly to the production and administrative arm of the SAPPSMF.

The work of the administrative team is facilitated by the provision of office space provided by the Education Department, a provision assured in the 1998 Memorandum of Understanding. This office space, although hardly modern by today's standards,[189] serves adequately as the main headquarters for the FSS.

5.3 Office Support Funded by the Society

The Manager and the Clerical Support Officer attend the office during school hours. They receive assistance on occasions from the Administrator and/or additional office staff from time to time. The Clerical Support Officer has traditionally supported the work of the Manager, Director and Deputy Director of Music and the Treasurer. In practice, the Officer may be the first point of contact with the general public, the choir trainers, accompanists and schools, since the Officer is generally the chief 'fielder' of all telephone and fax inquiries directed to the FSS. The position has increased in workload and attached responsibilities as the SAPPSMF has grown in size and the workloads of the Manager, Director of Music and Treasurer have magnified.[190] A sample of duties of the Clerical Support Officer, outlined in Table 5.1, illustrates the responsibilities undertaken.

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[189] The office space is in a wing of a centrally located primary school. At the time of writing, the office was attached to Klemzig Primary School. The Instrumental Music Service (IMS) was attached adjacent to the office given to the FSS. The office space provided was considered superfluous to the Department's needs. It consists of a few separate office/storage rooms, and a kitchen area adjoining a larger multi-purpose area, suitable for meetings, which has photocopying equipment and office furniture including a piano and CD player. The kitchen area, from which a cup of tea or coffee is readily obtained upon entry into the building, facilitates interaction. Although the space and facilities are outdated, they might appear to be more 'teacher-friendly' than a section of office space in the recesses of a multi-storey Education Department complex.

[190] The Clerical Support Officer's employment increased from 707.5 hours worked for the 1999 school year to 1412.5 hours in 2002, almost doubling the hours worked in three years. The beginning months of 2003 showed an average increase of 23 hours worked per month from the 2002 figures, indicating an increase of 28.4% for the same period of time compared with the previous year. The position became full-time in 2003. Since then, additional staff have been required on occasions to assist the Officer with the workload.

Table 5.1 Duties of the Clerical Support Officer

Work Area	Examples
General Correspondence	Preparation, distribution and processing, when information is received, of: • affiliation forms, • HPI forms, • ticket information for the concerts, • concert availability forms for schools, • application forms for soloists, orchestra, troupe, compere and assisting artists, • notification to schools of successful applicants; • newsletter, reminder notices and information sheets to choir trainers/schools throughout the year;
HPI Appointments General Duties	School liaison: • appointment and employment of HPI choir trainers and accompanists, • payment of choir trainers and accompanists, • site management issues; Preparation, assembling and distribution of : • Handbook to choir trainers and schools, • Information for concerts managers, deputy concert managers, stage minders and school principals for their duties during the concert series, • certificate awards for all students involved in the SAPPSM,eg. choristers, soloists, comperes, assisting artists, orchestral players and recording choirs, • concert programs; Assistance to schools and general public with organisational aspects relating to the production, eg. • video ordering of final performances, • ticket ordering and complementary tickets, • T-shirt ordering;
Timetable/Scheduling	Notification and organisation of • audition and rehearsal timetables for orchestras, soloists, troupe, comperes and assisting artists, • clusters, school visits and assessment visits by Director of Music and Deputy/helpers, • in-service training sessions in Adelaide and country areas, • timetabling of schools for each performance during the Festival series;
Affairs of the Society	Meetings management • a diary of bookings for meetings, • recording minutes of meetings, • storage and filing of documentation;
Music/Songbook Preparation	Assist Director of Music with the application for copyright permission for songs; and preparation of songbook which could include: • preparation (part changes, breath marks, copyright information) and photocopying of piano music sent to recording studios, arrangers, accompanists and schools, • typesetting assistance and proofreading of the songbook and teaching notes for choir trainers and accompanists, • photocopying all music for each of the three orchestras and the respective orchestral parts, • binding and distributing orchestral scores to conductors and assistants of the student orchestras. [191]

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[191] An explanation of the duties of the Clerical Support Officer was provided to the author by the serving Clerical Support Officer, Mrs Helen Yon, in 2003. The list of duties provided was modified and extended by the author to take into account changes up until 2008, in which year there was a change in personnel for that position.

This list indicates that, in some areas, the Clerical Support Officer's duties go beyond that normally assumed by a school-based Clerical Support Officer to include tasks and responsibilities undertaken by the Manager and/or Director of Music. As the roles of the Manager and Director of Music have increased, so it has been necessary to use the Clerical Support Officer to cover the work their time cannot cover. The position and workload is all the more demanding because it requires significant personal and communication skills to handle the many telephone, facsimile and e-mail inquiries received. Even a cursory look at this list of duties gives one some indication of how any increase in the number of schools involved in the SAPPSMF would automatically magnify the demands on the Clerical Support Officer.

The role of the Administrator, likewise employed by the Society, has also been to support the FSS team. Duties undertaken by the Administrator have included the distribution of songbooks, handbooks, CDs, the preparation and dissemination of the soloist and choreography video recordings to all affiliated schools and the maintenance of the website, newsletter and chat-line of the Society. The Administrator, in conjunction with the Clerical Support Officer and/or the Director of Music, has also been responsible for contacting the publishers of the chosen songs to gain permission to copy the chosen songs, adapt the music for the student orchestras, copy the piano music, if required, for the accompanists and gain permission to record the songs to create the learning CDs. Since 2004, the role of the Administrator has expanded to incorporate, when required, some of the Clerical Support Officer's duties. These duties have included some managing of the affiliation process, the day-to-day finances, budget and resources of the Society, preparing the Minutes of Executive and General Meetings, dealing with the Society's correspondence, maintaining office resources and handling some of the regular communication with schools and other SAPPSMS members. Prior to 2004, much of the communication process between schools and the FSS was managed by post, phone and/or facsimile. With the increased use of the electronic mail medium from 2004, the Administrator assumed the responsibility of managing the transition to the use of the cheaper and more convenient electronic mail as a favoured means of communication between the FSS and schools and choir trainers. The positive nature of this transition was alluded to in an unsolicited choir trainer's comment in a 2004 questionnaire.

QR 5 (i) Comment on the FSS by Choir Trainer, 2004

Choir Trainer Metro. 2004	*FSS is always extremely helpful. Love the e-mails and website info. Thanks! (2)*

The ready accessibility and approachability of office staff were identified as important elements of support provided by the FSS in the 2001 and 2004 questionnaires to choir trainers. In an open-ended question inviting general comments about the entire Program in 2001, 12% of all respondents mentioned the importance of office support provided by the FSS. A representative sample of choir trainers' comments is provided in QR 5 (i):

QR 5 (ii) The Perceived Importance of Office Staff in the FSS

Choir Trainer Metro. 2001	*[Clerical Support Officer] is always a fantastic support on the phone – very friendly- and does not make you feel there are any "silly" questions.*
Choir Trainer Country 2001	*Accessible, friendly office support!*
Choir Trainer Metro. 2001	*Very caring and supportive!*
Choir Trainer. Metro. 2004	*You guys do an amazing job and I have only admiration for your organisation and people skills. Thank you! (29)*
Choir Trainer Metro. 2004	*Support that I receive is very important to me. I give a huge thanks to the Festival of Music staff in many areas who are always willing to listen, give me a chance to ask questions and help out with a minimum of fuss…This is one of the very special parts of the festival. (30)*

Several choir trainers and FSS staff interviewed as part of this dissertation were highly commendatory of the office support staff, drawing attention to the experience, communication and organisational skills that were brought to those positions, and the way in which their effective handling had contributed significantly to the promotion, positive 'feel' of being involved in the SAPPSMF and the public 'face' of the Program.

5.4 The Responsibilities of the Director of Music and the Deputy Conductor

The Director of Music is also on the management team by virtue of his/her appointment to the Executive of the Society, but comparative to the Manager, is less involved in "oversight," "leadership," "professional support" and "management responsibilities" (quoted under Manager's responsibilities in the *Brief Description of Roles,* circular distributed at the Choir Trainers' Conference, 6th February, 2009) and more concerned

with the day-to-day operation of the Program. This is because much of the Director of Music's time is taken in visiting schools throughout the state[192] and attending to the music preparation and content of the year's Program.

As noted in Chapter Two, the Director of Music's role description covers the general areas of the "musical quality" of the Program, "performance management" of the HPI accompanists and choir trainers, creation of the "repertoire and production of resources" and the "development and presentation" of the professional development program (*Brief Description of Roles*, distributed at the Choir Trainers' Conference, February 2008). These tasks and responsibilities as outlined in the role description give little indication of the demands of the position, albeit that the Director has the "support" of the Deputy Conductor in "ensuring the musical quality of the Festival… the selection of repertoire" and "the development and presentation of Training and Development program" ("Deputy Conductor," *Brief Description of Roles,* circular distributed at the Choir Trainers' Conference, February 2008). The selection of music for the Program in itself involves many hours of searching through catalogues and websites and in the case of commissioned works, requires contacting and working with Australian composers. Music selected must be given copyright clearance and needs to be affordable, both aspects consuming considerable time and requiring negotiation. Once selected, many of the songs' choral parts need some adjustments to make it more straightforward for teaching, dynamics and breath marks need to be added and the music must then be arranged for the primary orchestras that will accompany the final performances. The Director is responsible for managing this process and also selecting sections of the repertoire that would lend to soloist treatment.

The Director must also arrange and manage the recording process, which is usually completed in the final term of the previous school year. This involves selecting suitable school choirs to do the recording and attending and teaching sessions leading up to the recording, and then finalising the editing process before the recordings are sent for CD production. The CDs are important components of the learning process, one set which is

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[192] As from 2008, the Director of Music also visited the Northern Territory, which affiliated with the SAPPSMF that year.

specific for home use by students and the other set designed for use by teachers.[193] In the 2002 and 2003 questionnaires addressed to choir trainers, the CD quality and its usefulness attracted the second highest number of positive comments on aspects of the Festival Program, as reflected in the following comments:

QR 5 (iii) Perceptions of the CD amongst Choir Trainers in 2003

Choir Trainer Country 2003	*Excellent - better than "just piano" - more motivational and better for local performances. (10)*
Choir Trainer Metro. 2003	*Excellent this year. Most of the hard work done for the choir trainer, as the children really use the CDs to familiarise themselves with the songs. (68)*
Choir Trainer Metro. 2003	*Very useful when choir accompanist is not in (the) session. The parts CDs were good and also useful/important for home practice and sessions. I think the quality this year was very good. Good prices as well. I think $3.50 is more affordable for most than $5. (102)*

The final term of the previous school year for the Director of Music is also taken up by preparation of the resources provided for teachers, most specifically at this stage of the year the teachers' handbook, the songbooks and the piano accompaniments. This handbook contains general information and contact details of the Society and FSS team and a detailed daily calendar of events, due-by dates and meetings concerning the SAPPSMF from term one to the end of term 4, a song assessment grid detailing when songs must be learned by, lesson plans and teaching hints for the songs, a section on production details of the concert series, including dates, times, assemblies and rehearsals, and a form section which includes information and nominating forms for comperes, soloists, orchestral players etc., affiliation forms, consent forms and T-shirt order forms. The Director of Music is directly responsible for the lesson-by-lesson plans, information and teaching hints for each of the songs to be learned. The Director also helps in the preparation of all details provided in the handbook, songbook and accompaniments. In all years in which choir trainers were asked via questionnaire about the handbook, comments centred on its usefulness. In the 2001 questionnaire, when choir trainers were asked to rank the format, teaching notes and vocal exercises of the handbook according to excellent, good, okay etc., the responses tallied in Table 5.2 indicate the extent to which the handbook was highly regarded.

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[193] Separate CDs for students are produced for the soprano part (including soloist's part) and for the alto part. Teachers also receive a choral edition (sung parts together) where the soprano and alto parts are produced on different channels to facilitate rehearsal with this CD in the classroom. There is also a teachers' CD that contains the accompaniment only. The accompaniment CD may take the form of piano only or, in more recent years, has featured synthesised guitars, strings, percussion etc. for some of the songs.

Table 5.2 Ranking of the Handbook by Choir Trainers, 2001.

Handbook

Number of Respondents

	Excellent	Good	Okay	Poor	Very poor	N/A
Format	70	23	2			
Teaching Notes	54	28	3			15
Vocal Exercises	61	23	8		8	
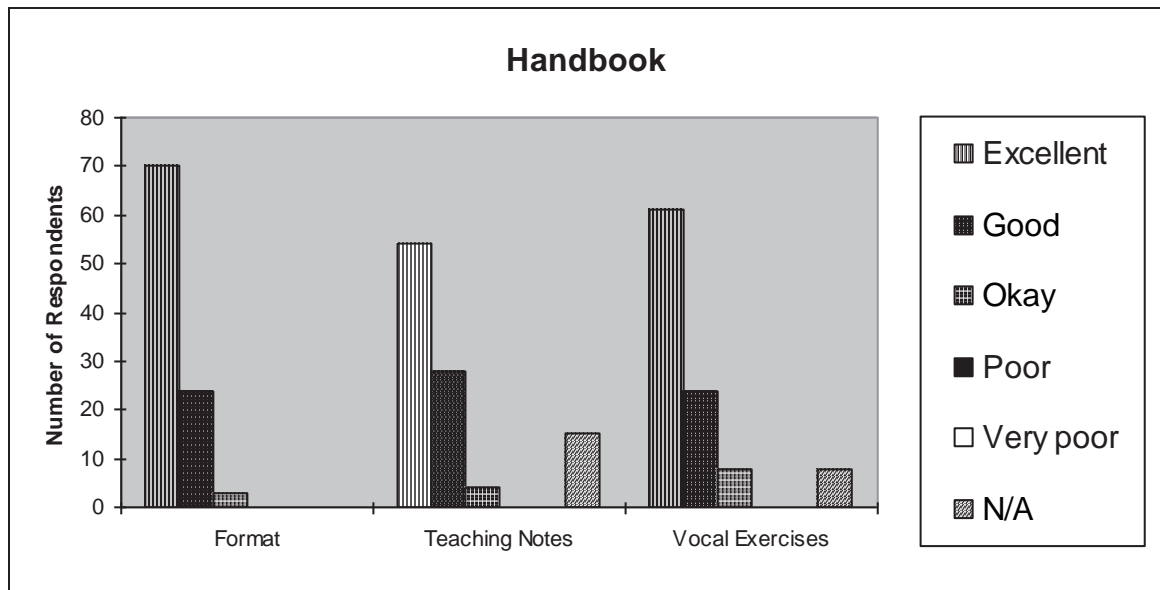
Eighteen respondents (17% of the population) added their own comments, describing the handbook as an invaluable resource, some calling it their "bible." The graph indicates that not all choir trainers necessarily used the teaching notes or vocal exercises section of the handbook (see N/A or "*not used*" bars), but for many choir trainers who needed that assistance it was a highly regarded teaching asset, as the following two representative comments testify (see QR 5 (iv)).

QR 5 (iv) Choir Trainers' Comments regarding the Handbook

Choir Trainer Metro. 2001	*A fantastic resource for a first time choir trainer- I found the handbook invaluable. (81)*
Choir Trainer Metro. 2003	*Handbook /CD: both extremely useful - couldn't do without it. Timeline in handbook - great! (88)*

In 2001, choir trainers were asked to rank various aspects of the resources provided to teachers by the FSS, including the songbook, the CDs, the choreography video, the accompanying choreography notes and ordering of T shirts. Table 5.3 provides interesting information on choir trainers' attitudes towards the other resources organised by the FSS.

Table 5.3 Choir Trainers' Attitudes to various FSS-Provided Resources, 2001
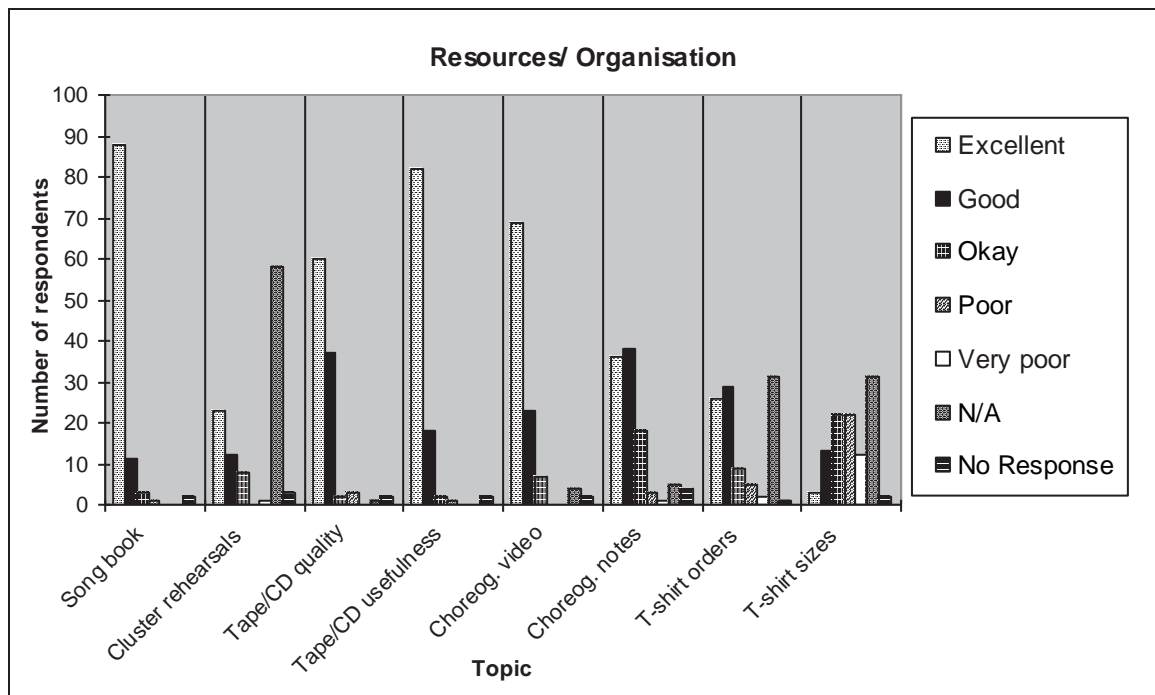
The high level of choir trainer' satisfaction with the resources provided is strongly evident in Table 5.3, with the songbook, CD usefulness and the choreography video drawing the greatest praise. The graph also indicates that the majority of questionnaire respondents were not involved in cluster rehearsals, but received individual visits; which was subsequently reversed by the 2007 reduction in school visitations in term one and term two. T-shirt ordering caused the greatest concerns in 2001, but this was addressed in 2004 when T-shirt requirements changed to a multi-colour approach and students could use the plain coloured T-shirts they already owned in their home wardrobe.

For two days at the beginning of term one of the school year and again for one day in week one of term two, the Director of Music, with assistance from the Deputy Conductor, runs professional development conferences for choir trainers/teachers and accompanists. At these sessions, the songs and choreography are taught, along with teaching tips and instruction on vocal and rehearsal technique pertinent to the upper primary level student. Guest speakers may also be invited to present on vocal technique or choreography. Composers who have been commissioned to write one work or several for the year's programme may also be featured at the conferences. In the 2001 questionnaire, choir trainers were invited to respond as to what they liked best about the

professional development conferences. Various key themes emerged from this open-ended question as indicated in Table 5.4.

Table 5.4 Choir Trainers' Themes in Response to the Question: "The best thing about the conferences is…" 2001

Themes from Choir Trainers' Responses	Percentage of choir trainers mentioning theme.
Cameraderie, getting together, mixing with other choir trainers	42.5%
Learning new songs	36.8%
Teaching tips, learning about voice production and other content	26.4%
Singing together as a big choir	11.5%
The food	11.5%
The organisation	8%
Everything!	8%

While conference content was recognised as an important component of the conferences, more frequently mentioned was the opportunity to get together with other colleagues, highlighting the importance of camaraderie, networking and support provided by this opportunity for choir trainers and accompanists.[194] Several choir trainers noted that this aspect of the SAPPSMF conference distinguished it positively comparative to that available in other curriculum areas. The following sample of comments from the 2001 and 2003 questionnaire responses reflects the key themes identified in Table 5.4 and illuminates why the conferences are important for choir trainers.

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[194] The 'food' theme refers to the provided morning teas and free lunch given to conferees. Other themes mentioned were the quality of the presenters (n = 8) and the conference as an inspirational start to the school year (n = 6).

QR 5 (v) Choir Trainer Feedback on SAPPSMF Teacher Training Conferences.

Choir Trainer Country 2001	*The best things about the conference are the learning of new songs, the choreography, learning more about voice production and conducting. The tape is in my car for all my travelling permanently. (3)*
Choir Trainer Metro. 2001	*The organisation of the conference is the best! The day is set out neatly with time allocated to all songs, enough to pick up the difficulties and pitfalls in each piece. The pace keeps people alert, Rosemary and David are enthusiastic and cater for a wide range of abilities very well – a difficult task. (42)*
Choir Trainer Metro. 2001	*It's the best conference all year - practical, with a point – we work hard, learn a lot and it feels as though we've achieved something. Also, we're not patronised….find it happens a lot with SACSA conferences lately. (70)*
Choir Trainer Country 2001	*It's a buzz learning the songs, catching up with other choir trainers and friends, bringing in the "composers" and specialist vocal speakers and the free lunch on day one! (86)*
Choir Trainer Metro. 2003	*The two choir trainer workshops were extremely useful. It gave me the chance to hear and learn the songs, as well as working out exactly where breathing and dynamics occur. (27)*
Choir Trainer Metro 2003	*The in-service sessions: for a new trainer, wonderful, I feel <u>so</u> supported. (93)*

For the Director, the following weeks after the professional development weekend in the first term are devoted entirely to visiting schools and teaching sessions at cluster rehearsals throughout the state.[195] At these cluster rehearsals, neighbouring schools gather together in one of the school's largest venue and jointly learn the repertoire under the guidance of the Director of Music or the Deputy Conductor. The value of this opportunity was conveyed in choir trainers' comments in QR 5 (ix).

QR 5 (vi) The Value of Cluster Rehearsals

Choir Trainer Metro. 2003	*Cluster rehearsals are very useful early in the year as they give students a sense of the 'big' picture even though they are not with the schools they'll be singing with eventually. (37)*
Choir Trainer Metro. 2004	*Cluster rehearsals are a great idea - the students work for nine months for only one performance and at least at the cluster they get something of the whole picture. (79)*

The choir trainers drew attention to the opportunity of students to sing together with other schools, giving them a sense of what is to come and the *raison d'être* of the year's work, the Festival Theatre final performance. Cluster rehearsals also provide a useful check time for the choir trainers early in the teaching of the Program, since they can assess whether their choir's singing attainments or knowledge coincides with the expectations indicated by the Director or the Deputy Conductor at these rehearsals.

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[195] Time given for cluster rehearsals pre-2006 was 90 minutes, which was reduced to 60 minutes in 2007.

The Director of Music's second term is taken up with visits and individual assessments of schools affiliated with the SAPPSMF, with one week of that term set aside to audition over 700 students for solo positions in the SAPPSMF.[196] Prior to 2007, the Director and Deputy Conductor carried out the school assessments with some assistance from a small team of experienced choir trainers acting as assessors, employed at HPI level 2 to ensure all schools could be covered. Time allowed for assessments was one and a half hours prior to 2006, which was reduced to one and a quarter hours in 2006 and reduced again to three-quarters of an hour in 2007, owing to the fact that the casual assessors could not be afforded and the Director and Deputy needed to cover all schools. In 2008 and 2009, casual assessors were re-instated and assessment time was set at one hour. Assessments prior to 2006 took the form of the assessor taking most of the rehearsal in the school and meanwhile grading the choir's performance of songs set and the choir's on-task behaviour. At the end of the rehearsal when the class was dismissed, choir trainer and visiting assessor had the opportunity to discuss the choir's progress and address any matters of mutual interest or concern.

The assessment procedure saw several different methods of assessment being adopted over the period of study during which time the FSS attempted to improve and refine the methods of written reporting in order to provide constructive feedback to the choir trainers about their choir's strengths and weaknesses.[197] The FSS have used the grading of choirs to organise school mix for each of the concerts to enable a balance of stronger and weaker choirs to avoid adversely affecting each concert's overall quality of sound. This could happen, for example, if poorer quality choirs were scheduled together on the one concert performance. Grading has also become important to many people within the

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[196] In 2005, there were 9 opportunities for a soloist within the repertoire for that year. With 13 concerts, there was therefore an opening for 117 soloists in total for the concert series.

[197] In 2001, for example, choirs were given two overall scores, one for presentation and the other for singing, which were scaled from A+ at the highest level to D as a fail. The one page assessment sheet indicated that the assessor was basing their overall grading on the following criteria: "pitch, tone, breathing, rhythm, diction, consonants, vowels, clear parts, dynamics, presentation, positive attitude, singing faces, watching conductor." There was provision on the page for comments on individual songs assessed and also for general overall reflections by the visiting assessor at the end of the report. By 2006, the assessment was considerably more standardised, following general dissatisfaction with the generality and inexactness of the grading and the difference in marking systems between assessors. For 2006, there were five criteria- intonation, presentation, part-singing, word knowledge and musicality (which encompassed "tone, dynamics, phrasing"). Each of the criteria was ranked from 1 to 4 (1 = needs attention, 2 = satisfactory, 3 = good, 4 = outstanding), the five marks combined to give a score out of 20, and then a grading of A (16 or above), B (10 to 15) and C (9 or below) allocated overall.

various school communities represented within the SAPPSMF. Choir trainers, for example, may report their school choir's good grading in a school newsletter to both congratulate the children and also assure the parents that the choir trainer can produce quality results. Some principals may also place high value on the choir's result as a guide to the calibre of their choir trainer or to flaunt the success of their students. Students and their parents also take an interest in the grading comparative to other years when siblings may have been involved, or comparative to other schools with which they may be in competition.

Feedback from choir trainers' questionnaires regarding FSS office communication, the visitation/assessment process and the assessment procedure was carried out specifically in 2001, details of which are presented comparatively in Table 5.5.

Table 5.5 Office Communication, Visitation Program and Assessment Procedure as rated by Choir Trainers, 2001.
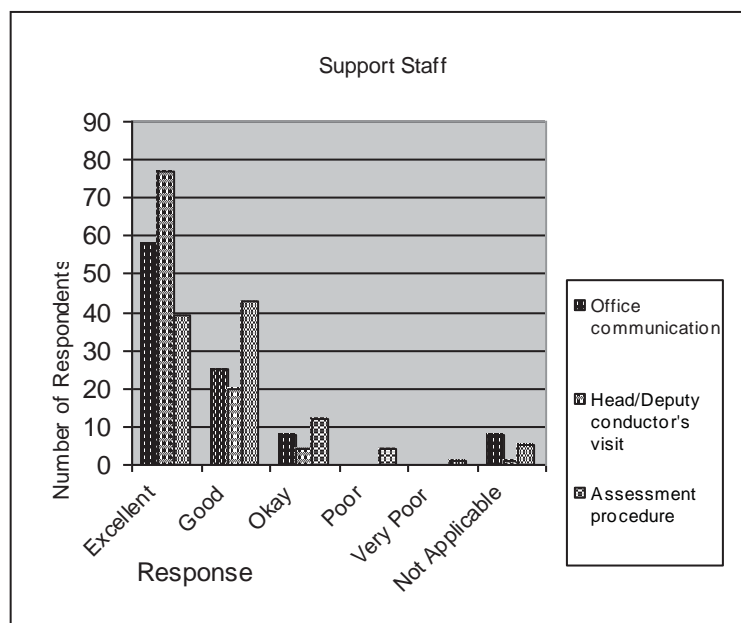
The graph indicates that of the three components of the Program under review, the most highly ranked by choir trainers was the visitation program. Comments by choir trainers revealed why the visitation program was so important to them, as indicated in the responses of QR 5 (vii). Several choir trainers spoke of the importance of having access to the assessors' professional expertise in their rehearsal situation and the critical feedback the assessors provided for the students within the context of a positive atmosphere. A selection of country choir trainers mentioned the importance of the visit in

terms of removing feelings of isolation and being valued as trainers irrespective of their location of teaching.

QR 5 (vii) Choir Trainer Feedback on the Visitation Program.

Choir Trainer Country 2001	*The visits were positive and useful for all choir members. (24)*
Choir Trainer Metro. 2001	*Always very approachable. Our kids love working with David. I found the assessment procedure a bit daunting although next time I won't be so concerned as I now know what to expect. (81)*
Choir Trainer Country 2003	*It is wonderful the way Rosemary comes down to Mount Gambier. It shows you care about country schools. (66)*
Choir Trainer Metro. 2003	*Rosemary Nairn's support re choir tuition was highly useful and <u>very much</u> appreciated. (80)*

Although most visits made by the Music FSS staff have been for assessment purposes, choir trainers differentiated between the assessment component and the visitation, with the assessment procedure itself occasionally receiving a mixed reaction from a few choir trainers. For several trainers (2001: n= 6), the assessment made them feel anxious and nervous, and several complained that their assessments were held too early in the term.[198] On the other hand, a few unsolicited comments indicated that the assessment helped some choir trainers stay on task, provided time for teacher practice reflection and could also provide a source of motivation for students (2001: n=3). Despite the rumblings, there were no strong objections made regarding assessment and most choir trainers seem to have accepted the assessment component as a given part of the Program. Evident in responses was lack of agreement as to whether the competition engendered by a ranking system was a positive or negative attribute of the Program.

With the reduction and insecurity of CAPS funding indicated mid 2006, the Society was forced to look at ways to limit spending and announced via e-mail on the 16th November the following changes for the 2007 season affecting affiliated schools:

> The Music Society and DECS are in the process of negotiating a new Memorandum of Understanding which sets the basis of funding for the Festival and associated services. Until funding has been finalized the PS Music Festival Support Service needs to operate within strict budget parameters. This will mean that for TERM ONE, 2007:
> - There will be no individual visits for metropolitan schools by the Director of Music.
> - Instead, all metropolitan schools will attend or hold a cluster.

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[198] Furthermore, two choir trainers complained that their choir at the time of assessment comprised both Festival and non-Festival students and suggested that their grading was handicapped as a result.

- All schools participating in the Adelaide Festival and are outside the boundaries of Goolwa, Murray Bridge and Gawler will have one visit at the end of term one. This visit will be 2 hours long and be a combination of a support visit and assessment visit.
- Regions and remote schools will receive one visit of at least 2 hours. (E-mail from the Administrator, 16th November 2006)

In 2007, reduction in time at cluster rehearsals (reduced from 1½ hours to one hour) and at individual assessments in schools (reduced from 1¼ hours to 3/4 hour, then resuming one hour in 2008 and 2009) has limited the number of songs to be rehearsed or assessed, and has drastically reduced Director/Deputy contact time with students and trainers. Regional visits have been limited to one visit per year from 2007. As a result, all country visits have become a combination of visit and assessment and must take place earlier in the year or at least by the end of term two. Another consequence of the financial cutbacks was that country choir trainers' conferences were discontinued and country choir trainers were required to come to Adelaide from 2007.[199]

Another consequence of the pre-requisite that all schools attend cluster rehearsals, is that it became necessary for some schools to bus students to the cluster school whereas previously they may have been able to have an individual visit, further raising the cost of the Program to individual students and/or schools to provide a bus to ferry students to cluster schools. Some schools were unable to participate in a cluster rehearsal at all, either because their trainer was unable to organise a visit and/or schools proved uncooperative or the cost prohibited their participation.

Any reduction in Music Director/Deputy time with students and trainers at grassroots level has repercussions on the quality control and influence exerted by these administrative staff on the Program itself. At the least, it means fewer songs can be rehearsed during the visitation. The perceived benefits to country choir trainers of visits in the past, that is, of administrative staff helping overcome teachers' feelings of isolation, was dealt a severe blow with the cuts. Rushed and/or reduced time in visits diminishes the capacity of visiting personnel to listen to choir trainers' needs and concerns and provide much-needed support, particularly for new or non-specialist choir trainers. A reduction of availability of FSS staff inevitably reduces opportunities for professional development and teacher practice reflection, thus affecting the perceived

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[199] A summary of the cuts was presented verbally by the Manager of the FSS at the choir trainers' conference in February 2007, and was confirmed by private e-mail to the author on March 1st, 2007.

benefits of visitation and cluster rehearsals and hence the quality of the Program itself. The benefits of expertise available within the school rehearsal, where the Director of Music or Deputy could provide immediate feedback to students and choir trainers and suggest methods of improvement, are restricted when time is short. Country choir trainers were particularly affected by the changes. Because country visits were required to start earlier from 2007, country choir trainers have had less time to familiarise students with the repertoire by the time of the visits. Any time spent by FSS staff on note-learning and part reinforcement, a necessity at the beginning of a choral program, reduces time that could have been better invested in choral refinement and the finer aspects of choral singing and performance, aspects previously able to be attended to by FSS staff and aspects less likely to be covered by less-experienced, non-specialist trainers.[200] Not only have the standards of repertoire learning been compromised as a direct result of the cuts, but also the previously acknowledged advantages of the visit have been reduced.

5.5 The Production Manager, Orchestral Manager and Volunteers

Another FSS member of staff is the Production Manager. The role and responsibilities of the Production Manager, as expressed in the Society's 2003 Strategic Plan, were the

> day to day responsibility for Production Management Team and production issues in relation to all rehearsals and the performance of the Festival of Music Program and other programs as approved by the Society's Executive. (Minutes of the AGM of the Society, 19th March, 2003)[201]

Such day to day responsibilities include negotiating theatre hire contracts, arranging for additional resources such as music stands, seats and instrumental hire to be at the massed choir rehearsals and performances and packages to be prepared for production team, sound crew and staff at Festival Theatre with timetables for each item, program notes, songbook, foyer concert bookings and equipment needs. This position, prior to the 2004 CAP 'increase' in funding, was essentially a voluntary one with release time paid to the Production Manager's school in lieu of their absence both prior to and during the concert series. The position required considerable out-of-hours unpaid time because attendance at all rehearsals and performances of the SAPPSMF was essential. With the CAP funding

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[200] On a number of occasions in the period 2001 and 2007, the Deputy Conductor and the Director of Music remarked to the author that less-experienced, non-specialist choir trainers did not always attend to the finer aspects of choral singing such as dynamics, phrasing and balance between parts.

[201] The Production Manager's role description remained unchanged in the 2009 re-statement of roles.

of 2004, the position was made 0.2 of a full time position in recognition of the time commitment and responsibilities the role required. The duties of the Production Manager were further clarified and expanded when the position was advertised in 2006 to encompass the following:

> The Production Manager will ensure that:
> - The Production section of the PSMF Handbook is written.
> - Appropriate equipment for choir, orchestra and foyer concert rehearsals and performances is sourced and in place.
> - A team of Concert Managers is assembled and inserviced.
> - Procedures for rehearsals and performances are documented and distributed to all personnel.
> - Festival Theatre personnel are briefed and given appropriate documentation.
> - OHS (An abbreviation for Occupational Health and Safety) issues and student safety issues are identified and resolved.
> - Relevant information is gathered and documented as required by DECS for the safety of students and that duty of care arrangements are in place.
> - In conjunction with the Manager PSMFSS ensure that production expenditure is within allocated budget. (Advertisement for the Position of Production Manager, sent by e-mail to all schools and choir trainers from the Administrator, 24 November, 2006.)

From this description, some of the Manager's previous duties were now encompassed within the ambit of the Production Manager's tasks. The Production Manager's paid time was reduced to 0.15 of a full-time position for 2007 with the CAP funding decrease of 2006 and by 2009, payment for the position was undertaken by the Society. The Production Manager's duties did not lessen for the season as a result of her reduced time allocation, but rather the duties remaining were fulfilled voluntarily (Production Manager, pers. com. 2007).

Although not strictly a part of the paid FSS, the voluntary services of the body of Foyer Concert Managers, Concert Managers and their Deputies may nevertheless be included as part of the administration team since they contribute significantly in a leadership capacity to the smooth operation of the performance arm of the SAPPSMF. For example, they assist the Production Manager and overall Manager by supervising the students' entry and exit to the rehearsal and performance venues, ensure staff and students are aware of emergency exits and procedures in case of fire and monitor and manage student' behaviour leading up to, during and after performances. They attend additional meetings prior to performances where they are told of their duties and must be at concerts and rehearsals well before any students and accompanying choir trainers arrive

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several hours before starting. Directing soloists, comperes, assisting artists, dance troupes and choreography leaders is their role behind the side curtains once the performance is underway. Needless to say, acting as chief 'crowd controllers' of several hundred excited 10 to 13 year olds places them in considerable positions of responsibility.[202]

The Concert Managers, in turn, supervise the concert stewards or Minders, again drawn from volunteer choir trainers or accompanists. The Minders attend the performances only, and their role is to support the work of the Concert Managers to ensure students proceed on and off stage in an orderly manner and that students have followed the prescribed dress code.[203] As approximately 468 students are on stage at any one time and sit on benches positioned mostly on large, tiered choir risers arranged in 13 rows of 34 to 36 students each, staff are needed to ensure steps are negotiated safely by students. During the performance, the Minders are present backstage and at the front of house to monitor students for signs of illness or distress and assist with first aid if required.[204] When children are ill or need to leave the stage, it is the task of the Minders to 'rescue' them from on stage in as inconspicuous a manner as possible. A Minder is positioned at the stage door to ensure no unauthorised personnel have access to the children upon entry to the theatre's backstage area. Although most people attending the SAPPSMF would be unaware of the Minders' work backstage, the following choir trainer's comment refers to their important task during the performance:

QR 5 (viii) The Role of Minders Backstage

Choir Trainer Metro. 2004	*I think that the 'onstage' staff who need to clamber up to check a raised hand do a fantastic job…dressed in black you hardly see them.. (30)*

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[202] A detailed description of the duties of the Production Manager, Concert Managers and Deputy Concert Managers, including week by week accounts of what must be done and instructions of what to say to students when they take microphone control at the massed rehearsal, was made available through the FSS office and provided the basis for this information.

[203] The uniform for students has varied over the years of the SAPPSMF. As from 2004, students were asked to wear round-necked coloured T-shirts, with black pants and black shoes for those rows of children who were the most visible on stage. Every school involved in the SAPPSMF is asked to issue instructions to students prior to the performance regarding dress code which includes requests for no visible jewellery, watches or make-up and for hair to be off the face and tied back. While students enter in single file into the holding area within the theatre complex, the stewards watch as stewards enter to ensure that every student complies with the dress code and they provide alternate T-shirts or hair bands as the need arises.

[204] The heat on stage, the effects of over-excitement and performance 'nerves' usually succeed in claiming a few victims in the course of each performance!

The Orchestral Manager's position was 0.2 as from the first Memorandum of Understanding in 1998. The job description of the Orchestral Manager gives some indication of the duties the position entails.

> The Orchestra Manager will ensure that:
> - Application forms and information are distributed to DECS schools, the Instrumental Music Service, relevant DECS ensembles and relevant outside bodies.
> - Appropriate audition processes, workshops and formulation of orchestras with due regard to geographic and logistical considerations take place.
> - Support personnel and venues for auditions, workshops and weekly rehearsals are provided.
> - Information is distributed to conductors, schools, students, parents, PSMFSS and SAPPSMS personnel regarding arrangements and requirements of orchestra members.
> - Relevant information is gathered and documented as required by DECS for the safety of students and that duty of care arrangements are in place
> - In conjunction with the Director of Music ensure that orchestral arrangements are appropriate and suitable for primary school aged orchestra students
> - Orchestra expenditure is within the allocated budget, and planning takes place for acquiring and replacing necessary musical instruments (Advertisement for the Position of Production Manager, sent by e-mail to all schools and choir trainers from the Administrator, 28th November, 2006).

In comparison with the Production Manager's workload which is heaviest during the lead-up to the performances in term three, the Orchestral Manager's work is constant throughout the year, beginning in earnest in term one with the auditioning of students and the setting up of the orchestras, where each orchestra must contain an instrumental balance. The Orchestral Manager's work involves weekly commitments at rehearsals of the orchestras through to the final concert performances. As with the Production Manager, the Orchestral Manager is also responsible for encouraging volunteer personnel to work with the orchestras, but unlike the production team, volunteer personnel attached to the orchestras have weekly rehearsals to attend and give considerably more in time commitment by comparison. Given the significant demands on the Orchestral Manager's time, it appears short-sighted that the Society reduced the Orchestral Manager's position to 0.15,[205] bringing it to the equivalent of the Production Manager's position, after the 2006 range of cuts.[206] It is all the more disappointing that this position, tagged at 0.2 as far back as 1998, is the only one in the FSS to have been

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[205] This constitutes up to 30 TRT days to release the teacher.

[206] Interestingly, the only position within the FSS team not to suffer a reduction in time allowance was the Manager's position, which was increased to full-time with the CAPS grant and remained at that level despite the reduction of the CAPS grant in 2006.

targeted for reduction, while the position of Production Manager has been created, and the Manager's position has increased to full-time since 1998. It also does not appear to be equitable that the Production Manager has a place on the Society's Executive and can vote on repertoire selection, whereas the Orchestral Manager is excluded from the Executive. Because the Orchestral Manager has the responsibility to ensure arrangements and music are appropriate for the orchestral students involved in the production, one would ordinarily assume that he/she would be automatically included in the repertoire selection process.

These anomalies do not appear as yet to have affected attitudes overall regarding the calibre of the organisation of the production arm of the SAPPSMF at the time of writing. Although judgements on repertoire, stage presentation, orchestral balance, lighting, and choir quality are likely to vary depending on the particular concert viewed and the background of the viewer, choir trainers and principals have consistently rated the organisation of the SAPPSMF very highly. The high appraisal of the organisation was clearly evident in choir trainer' data from the 2001 concert production series, as shown compared with other aspects of production in Table 5.6.

Table 5.6 Choir Trainers' Attitudes towards the Festival's Organisation, Compared with other Aspects of the Concert Production, 2001
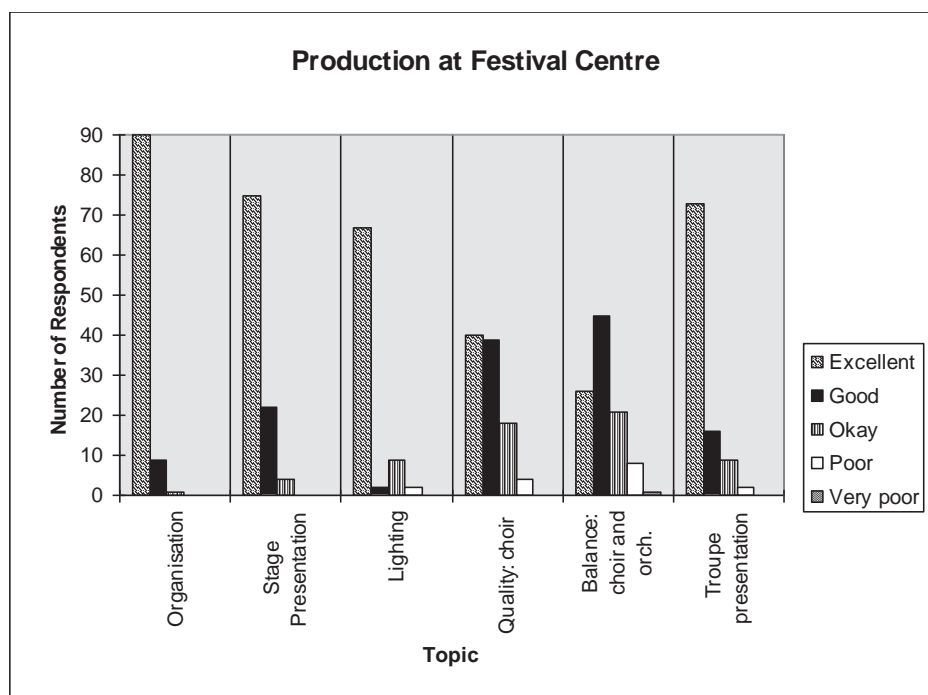
The highest percentage of respondents ranked organisation as 'excellent', whereas respondents were notably less enthusiastic about the quality of the choir or the balance between choir and orchestra. In 2003 and 2004, choir trainers continued to acknowledge their appreciation of the organisation behind the production as shown in unsolicited comments from the questionnaires (see QR 5 (ix)).

QR 5 (ix) Choir Trainers' Comments regarding Organisation of the SAPPSMF

Choir Trainer Country 2003	*I believe the Festival Concert has reached a high point; the expectations of the Society are always high and are met. The concert is now a 'full event' professionally directed with excellent technical support from Festival Theatre personnel and equipment. It is a remarkable and inclusive opportunity for our young students. We have been so privileged to have students who have been soloists, comperes, orchestra and dance troupe members learning so much from the wonderful people who teach/train/coach them – I do indeed thank you all so sincerely for making it all possible year after year. (9)*
Choir Trainer Metro. 2003	*I admire those people in charge of organisation. As far as I could judge on the three nights of my involvement, everything went like clockwork. Hard work in the preparation of the choir, but the outcome is exhilarating – the kids and I were on a high for days after our concert. (68)*
Choir Trainer Country 2003	*In relation to the Primary Schools Music Festival's organisation and production of the 2003 Festival of Music choir performance, I felt that it was extremely professional re choice of songs, uniform (T-shirts), training and development for new staff. The experience was extremely enjoyable and rewarding. Concert managers were helpful, in particular the Production Manager and the Manager. Rosemary Nairn was very helpful and always professional. (96)*
Choir Trainer Metro. 2004	*The Festival Support Service is superb, extremely friendly and willing to help – very well-organised and experienced. (89)*
Choir Trainer Metro. 2004	*I thank you for all your help. Excellent choir trainers' conferences, teaching notes, the Festival handbook and prompt replies to any of my queries. I have always enjoyed my involvement in the Festival and after all the years involved I have certainly seen many changes and developments. Nothing beats the buzz I get on the night when all the work for the year is showcased. A tear to the eye even after 28 years. See you again next year. (63)*

Evident in all these comments is the choir trainer' satisfaction derived, in no small part, from being a part of a successfully run organisation in which they find enjoyment and pride. An extract from a letter (QR (x)) sent by a parent to a choir trainer and the Society highlights the complexity of the organisation required for a successful performance and reflects the satisfaction parents derive from their experiences of the SAPPSMF.

QR 5 (x) Parent Response to the SAPPSMF Performances

Parent Metro. 2004	*…All the members of [name withheld] extended family who attended were very impressed by the high standard of performance and professionalism of the event. This was truly a celebration of musical and artistic talent which proudly showcased some of the State's most astounding young musical talent, creativity and energy. The fast moving program, a work of art in its own right, integrated a wide range of components and cleverly enabled the performance skills of the children in the choir, orchestra, ensemble acts, and other supporting roles to be recognised and celebrated.*
	I salute those who tackled the complex logistics of arranging 13 performances, as if just one performance would not be achievement enough, and ultimately mobilising 6500 children from over 250 schools. Having been a teacher for many years but now working as a senior manager in a community service organisation, I give tribute to the school staff such as yourself and also to those who handle the multitude of details that require attention at state/event coordination levels in order to make the performance so successful. The success of the event is clear testimony to the guidance and support of many very able and enthusiastic staff.
	In closing, I must say that it brought a tear to my eye to hear 468 children singing "…I'm not going to live in fear.."on September 11th and particularly after the events of this last week… I trust that the children's participation inspired as much hope in them as it did in me, for our troubled world."

5.6 Support Provided by the Administration

The high degree of satisfaction expressed by stakeholders regarding the services provided by the FSS and the on-going commitment of the FSS to build on and even improve services by responding to concerns testify to the effectiveness of the personnel within the FSS. This becomes particularly apparent when compared to the lack of support services provided by the Education Department for teachers of primary school music in South Australia.

The effective aspects of the services provided by the FSS, as identified by stakeholders, can be summarised as follows:

5.6.1 The visitation program and specialist help from the Director of Music and Deputy Conductor

Unlike the situation for teachers of music in South Australian public schools where a non-music Arts curriculum officer is the only official source of help through the Department, the position of a Director and Deputy specialised in music within the FSS enables choir trainers to access professional musical help. As part of a system of support, schools affiliated with the Society, including country schools involved in the Adelaide Festival, receive at least one visit from the Director and/or Deputies. This service alleviates the sense of isolation, as reported by several country choir trainers, and thus

helps tackle one of the major difficulties experienced by novice music teachers in Australia (Leong 1999). As noted earlier, budgetary constraints have limited the service, but the importance of this aspect of FSS support cannot be underestimated.

5.6.2   *Office Staff at hand to deal with inquiries and intervene at local school level*

Again in contrast with the lack of available staff equipped to handle music queries within the Education Department, the FSS staff (mainly the clerical support staff and the Manager) are available by phone call, fax or internet and are readily accessed during schools hours to provide immediate support and assistance to choir trainers, accompanists, principals, parents and other members of the community seeking information regarding the SAPPSMF. The separate offices provided for the FSS staff, while being unsuitable as a rehearsal venue for choirs, serve as an identity point in the sense the Music Branch operation from a building known as 'The Orphanage' had functioned previously. The location in the Adelaide suburbs might appear to be more 'teacher-friendly' and is more suitable for car parking than a section of office space in the recesses of the multi-storey Education Department complex in the centre of Adelaide.

5.6.3   *Provision for professional development*

Again compared to teachers of music in the state system where there are few opportunities for in-service training, professional development is available to all the choir trainers and accompanists involved in the SAPPSMF at no cost to the participants. There are three compulsory professional development days provided specifically to guide all trainers and accompanists in song learning, teaching methodology, effective use of rehearsal time and choreography training. Negotiation by the Society with the Education Department has ensured that one-third of the stipulated three days of in-service training for choir trainers is able to be completed in school time with TRT available to schools who release choir trainers- a rare occurrence comparative to other subject specialist areas. There are additional workshops led by the Director of Music and/or the Deputy after school hours that are provided for choir trainers new to the position or those who need refreshing their skills in a smaller group situation.

5.6.4   *Support networks and collaborative opportunities*

The formation of support networks and possibilities for collaboration enabled through the provision of the professional development program and the cluster rehearsals and massed

choir rehearsals has been an important part of the FSS support for teachers of the Program. The role of this aspect in the successful management of professional development of primary teachers of classroom music has been emphasised by several writers on professional development training:

> Collaboration provides a vehicle for teachers to share the knowledge they bring and the successful teaching that they are already undertaking… A well-planned professional development program should give opportunities for teachers to have conversations with others and to form supportive networks and collaborations. (McNergney & Carrier 1981: 196 in Williams 1998: 38)

The importance of collaboration amongst teachers afforded by the professional development opportunities and the support network given through FSS staff was readily apparent in data obtained from several years of questionnaires and individual interviews. Choir trainers articulated the importance of meeting with colleagues to their self-confidence and their feelings of support. The opportunity to 'compare notes' and learn that they were not alone in their difficulties was significant to trainers.

5.6.5   Recognition of choir trainers as professionals and the role of acknowledgement

The generous morning and afternoon teas and the 'thank you' luncheon, provided by the Society at conferences without cost to trainers or accompanists, were seen as important gestures of recognition. The questionnaires of 2000 to 2005 also spoke of the role that the professional development conference days played and the overall approach of the Director of Music and the Deputy Conductor in reinforcing that the choir trainer provided a valued professional service, rather than a "baby-sitting" job, which several generalist teachers commented was the feeling they often got in taking other areas of the curriculum. A system of recognition of the contributions of retiring trainers/accompanists and/or other school personnel has been in place for many years in appointing life membership of the Society and/or by special invitation to the concert series at the Festival Theatre to those who make significant service contributions to the SAPPSMF. Gift presentations at the conferences have also been made from time to time to recognise an individual's special service including service made in a voluntary capacity. At a time when the importance of enhancing the professional status of the Australian teacher is being argued as vital to the health of education (Lovat *et al.* 2003), it could be suggested that the FSS has moved positively in this direction.

5.6.6 Support provided through a mentor system

Through a mentor system, set up by the Director of Music from 2000, inexperienced choir trainers can seek help from experienced choir trainers who have agreed to act as mentors. The use of mentors has been advocated strongly by Stone (1987), Ligon (1988), Williams (1998), Rosenholtz (1989) and Leong (1999) to assist beginning music teachers by contributing to their competency and motivation and ensuring their continuity in the profession.[207] By addressing the lack of support for teachers taking on a primary school choir and by ensuring a support network and training program to assist reticent teachers, especially those with generalist training that lack musical expertise, the FSS has determined to address one of the nationally recognised impediments to a music program, namely, the lack of confidence of generalist teachers to teach music.

5.6.7 Provision of teaching resources

One of the main forms of support to choir trainers made available by the FSS is the extensive teaching resource package provided to affiliating schools. A comprehensive teacher's handbook contains step-by-step lesson plans for each of the 14 to 16 songs that form the 'curriculum' which all students learn for performance at the concert series at the end of term three. The handbook also includes general teaching notes on choir training, suggested vocal exercises and musical games and advice on taking choral rehearsals. It also includes an overall time line planner (including information such as nomination and audition dates for soloists, orchestral members, comperes, troupe etc.), a day-by-day diary of all the events associated with the SAPPSMF and copies of the many forms that are needed and the contact details of all personnel attached to the Program. Choir trainers also receive the songbook, an accompanist's score and compact disks (CDs) of all the songs. Separate CDs are produced for the soprano (and solo) and alto parts. There is another CD that is a choral edition of all the songs, where the soprano and alto parts are produced on different channels to facilitate rehearsal with this CD in the classroom. There is also a teachers' CD that contains the accompaniment only. Teachers also receive a DVD recording of the choreography. In addition to the vocal warm-ups, exercises and musical games provided in the Handbook, separate booklets containing additional

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[207] In fact, the Director of Music initiated a mentorship program within the SAPPSMF several years before the state government announced the formation of a mentoring system (March 2004) for first-year teachers. The Education Department proposed using senior staff members to assist in curbing the high drop-out rate of beginning teachers. (Chapman 2004b)

material were published in 2004 and upgraded again in 2008 by the respective Directors of Music, which the FSS made available for purchase.[208]

The convenience of a supplied 'curriculum' that includes lessons plans for teachers and learning aids for students represents a considerable saving of time, effort and money for a would-be choir trainer. Ordinarily, the school's choir trainer would need to seek a range of suitable choral material through publishing companies or stores, purchase the required number of copies, secure copyright and performance rights, keep records of music handed out and provide an annual budget to their school for such acquisitions. Through the provision of the published songbook for students, helpful learning CDs and an accompanist's copy of the complete piano/keyboard accompaniments, much of the work normally attached to a choir trainer's role has been assumed by the Society at minimal cost to schools.

5.6.8   Exceptional performance opportunities

A choir trainer not involved in the SAPPSMF would also normally have to organise performance opportunities, find suitable performance venues, devise suitable choreography if desired and independently organise piano or instrumental accompaniment. Booking of the venue, advertising, organising programs, arranging for choir risers, collecting ticket monies etc. would also be involved. The FSS makes available the high status performance venue of Adelaide's Festival Theatre at no cost to schools and also provides special lighting and technological effects with sound equipment managed by experts, a package that is normally beyond the financial capacity of most primary schools. The FSS manages and assists schools with advertising and booking of tickets, and provides high quality programs for each of the concerts. The prestigious performance venue, with the additional dimensions of student orchestra, dance troupe, soloist and compere opportunities together with the status of participating in a Festival acknowledged as a South Australian icon, increase considerably the attractiveness of the package to reticent principals.

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[208] The FSS has explored other avenues of helping choir trainers. For example, a soloists' video was produced in 2003 and 2004 to provide demonstrations of model students who exemplified the quality of voice and presentation that was being sought in those students who wished to audition for solos. The practice was discontinued when choir trainers indicated that they were not using them.

5.6.9 Encouragement of students showing potential in the performing arts

Choreography developed by specialists, primary-school aged orchestras, dance troupes, specially selected assisting artists and pre-concert foyer acts, all elements usually considered beyond the resources of most public and private schools, have become permanent features of the SAPPSMF, all administered under the auspices of the FSS. The FSS also co-ordinates a visual arts component to the Program, where all schools in South Australia are invited to submit two paintings/drawings by upper primary students based on a theme, to decide which artwork by a student will become the feature front cover of the CD, songbook and concert program for the following year. Students showing potential as soloists, those interested in compering and public speaking, students who play musical instruments or show special interest in dancing and choreography receive additional training and support out of school hours and have the opportunity to develop their craft through FSS staff, many of whom are volunteers, who mentor the students in preparation for their final concert performances as part of the SAPPSMF. Additional opportunities for interested choristers, where students are extended beyond the musical confines of the standard school choir, are available to students who successfully audition for the South Australian Public Primary Schools (SAPPS) Choir.[209] From 2007, the FSS began investigating the viability of establishing a boys' only choir, to provide some encouragement for wider participation of boys within the SAPPSMF.

5.6.10 Expectations of the Agreement and endeavours to ensure adequate school support

The Affiliation Form of the Music Society, set out by the Society's Administrator, requires schools to sign an Agreement, which includes, as some of its terms, the following:

> To present a choir … schools agree to the following conditions:
> …5. Reasonable practice facilities and teaching equipment such as a well tuned piano and a good CD player is made available and the usual observances to OHS&W are implemented.
> 6. Schools give budgetary consideration to topping up HPI payments when the hours run out.
> …9. Where Level 2 HPIs are employed from outside of school, the school will provide a staff member to supervise lessons. (Agreement of the Affiliation Form, 2007, South Australian Public Primary Schools Music Society)[210]

The Affiliation Agreement stipulates resources such as adequate rehearsal room, piano, CD player and further monetary allocation that schools need to consider in affiliating

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[209] This choir was established in 2004 by the then incumbent Director of Music, Rosemary Nairn.
[210] The same school responsibilities were repeated in the 2008 and 2009 Affiliation forms.

with the Program. There have been clear breaches of these conditions by participating schools in this researcher's experience and it appears the Society has neither enforced or 'policed' the implementation of their policy. Nevertheless, the clear expectations of this condoned outside body, together with its capacity to intervene, may carry some import in ensuring adequate school support in most schools. Furthermore, the Society's conditions would carry more weight compared to the 'lone voice' of the music teacher or choir trainer and in this capacity may help secure a level of resourcing in schools that would otherwise be reticent to invest in a music program.

Although not mandated as such in the Affiliation Agreements from 2007, the allocation of a weekly hour's rehearsal time within the school's timetable has been a long tradition and expectation of the Program. The visitation program by the Director of Music and Deputy Conductor is only conducted during the school's timetable and not during break times. Similarly, for schools needing the services of outside accompanists and/or choir trainers, rehearsals must be during school hours so that this largely itinerant population can use school recesses or lunchtimes to travel between schools. A positive feature of the SAPPSMF choral Program comparative to the festivals conducted by the Catholic Schools and JSHAA has been the fact that rehearsals are scheduled during school time. Since rehearsals are enshrined within schools' timetables, there is some assurance that regular instruction will take place and, most significantly, that the Program is accorded some value as a part of the regular school program and not extra-curricular, as would be the case if it were scheduled at lunchtimes or out of school hours.

Table 5.7 Length of Weekly Rehearsals for Affiliated Schools, 2000 and 2004

Scheduled Rehearsal Length	% of choir trainers 2000	% of choir trainers 2004
30 to 45 minutes	4% (n = 6)	7% (n = 8)
50 minutes	7% (n = 10)	4% (n = 5)
60 minutes	74% (n = 102)	76% (n = 90)
60 to 80 minutes	10% (n = 13)	7% (n = 8)
90 minutes	5% (n = 7)	6% (n = 7)
Total no. of respondents	*138*	*118*

Table 5.7 indicates the timetabling practice in affiliated schools in 2000 and in 2004. The Table shows that an hour's timetabled allowance for weekly rehearsals was being met by the majority (88% in 2000 and 2004) of schools, with over 10% of schools (15% of schools in 2000 and 13% of schools in 2004) exceeding the 60 minutes. The minimal difference between the 2000 and 2004 figures is also a positive indication that schools were continuing to honour the commitment to timetabled rehearsals over that time.

5.6.11 Willingness of FSS staff to respond to feedback and requests for change

The FSS, through its regular review process and collection of data relating to choir trainer, principal, student and parent feedback, has taken some care to identify and address concerns raised by stakeholders. The willingness of the FSS team to act on feedback can be illustrated in the following examples. CD quality, for example, not ranked as highly in 2001, was addressed by the FSS team after the feedback, and changes were made to various aspects of the recording process. Questionnaires of 2003 indicated a high level of choir trainer satisfaction with the quality of the CDs, indicating that the changes made had proved successful. Likewise, FSS staff acted on criticisms reflected in the 2001 questionnaire of the soloists' selection system and the variable nature of the soloists' standard. By 2003, soloists' training days had been introduced by the Director of Music and Deputy, and a video was provided to all schools with examples of the qualities required in the singing voice for each of the solo selections within the repertoire. There were no complaints regarding the soloist selection process in the questionnaire responses of 2004. Again in response to requests given via questionnaire, a booklet and CD of warm-ups was produced in 2004, which was upgraded again in 2008. In the 2004 questionnaire feedback, many choir trainers expressed their dissatisfaction at the length and quantity of choreography required, and in 2005, choreography was simplified and limited to fewer songs in response to these concerns. Again following requests from several choir trainers in the 2004 questionnaire for pro forma letters that schools could use for such matters as notices to parents about joining the choir, t-shirt and ticket ordering, the FSS made available a selection of pro forma letters on their website for trainers to copy and adapt.

In response to concerns expressed in 2003 from choir trainers and principals regarding the poor rate of attracting boys to the choir, the FSS continued to conduct research into the gender balance of students involved in the SAPPSMF in 2004 and 2005, and in 2006,

personnel of the FSS, in conjunction with ASME and ANCA, ran several workshops directed specifically at reversing the trend away from male participation.[211] In 2007, a specialist in boys' music education from Melbourne was invited to address all choir trainers at the second conference of the FSS professional development series in the hope of inspiring choir trainers to address the needs of boys in their choir rehearsals. Also in 2007, the FSS put in place the development of a boys only choir, again to respond to declining male participation and to follow recommendations made by specialists in the area. These examples reflect the genuine desire by the FSS staff to respond to needs and make changes as necessary to achieve better outcomes for stakeholders.

5.6.12 *Musical assistance through the HPI choir trainer' and accompanist' system*

Allocated HPI choir trainers and accompanists has been seen as one of the most significant advantages of the SAPPSMF Program comparative to other choral programs operating within the private education system. The Catholic Schools' Music Festival series in South Australia was introduced in 1988 and was modelled on the SAPPSMF Program because it offered an inexpensive music program to Catholic schools and was suitable for practice by generalist teachers (Rothall pers. com. 2003).[212] Although Catholic schools have taken up the model enthusiastically and their Festival has expanded, there is no system of paid accompanists, and payment for any accompanist must come from within each school's budget. Consequently the least wealthy schools and schools without a culture of music instruction have provided very little assistance in supporting the generalist teacher (Rothall pers. com. 2003). In this sense, the SAPPSMF has been more equitably distributed and supported than its Catholic counterpart.

However, as the accompanist's support in public schools has been one of the most significant areas of the SAPPSMF to fall prey to budget tightening and as support for music has increased in the private education sector, there have been consequences for the

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[211] Although there were no figures available at the time of writing to assess the success of FSS initiatives, the school at which the author conducted a choir in 2007 witnessed an improvement in gender balance. Prior to 2005, the festival choir at the school consisted on average of approximately 10% of males. In 2005, the elective choir for years 6 and 7 consisted only of girls. This raised considerable concern amongst staff members so that the staff actively encouraged male participation in 2006. In 2006, a handful of males joined and later that year, boys from the school participated in one of the workshops run by FSS and ASME. In 2007, two-thirds of the choir consisted of boys, a complete reversal of the demography of the choir. In 2008 and 2009, boys made up a little less than half of the choir members.
[212] In general, Catholic schools command lesser fees from parents, are therefore less wealthy and have fewer specialist music staff than their independent school counterparts. As with the SAPPSMF, the program attached to the Catholic Festival is often the only music program to be offered in its schools.

difficulty and range of music tackled under both the Catholic and public schools' Programs. More music specialists have become involved in the Catholic Festival series together with an increase in hours that the Catholic system's Director of Music spends in schools (two to three hours was provided in Catholic schools from 2003) comparative to the SAPPSMF system. Consequently, the demands inherent in the repertoire under the Catholic system have increased from 2002. The converse is true of the SAPPSMF system where, as already noted, the repertoire has been reduced and simplified considerably since 2005. The simplification of repertoire can be explained by the fact that more public schools, with less musically-skilled staff, have sought to get involved in the SAPPSMF Program. The lack of a commensurate increase in the hours of HPI skilled employment across the system and a reduction in visits of the Director of Music or the Deputy Conductor may also have contributed to the reasons for simplifying the repertoire. A comparison between the two systems not only illustrates the advantages of the support provided by the system of HPIs in the SAPPSMF Program and the importance of visitations by skilled staff support, but it also demonstrates that on-going financial commitment is essential to ensure a repertoire that will challenge and assist in the musical growth of all of its participants.

The FSS administers the appointment of HPIs, their payment and selection, and may intervene on behalf of an HPI in a school situation. With the increase in the number of schools involved in the SAPPSMF Program over the period of study, demands on administration time increased and those demands were met adequately. Both the Manager's position and Clerical Support Officer's time were increased during the period, with both the Manager's and Clerical Support Officer's positions becoming full-time.

While one might have expected the administrative services to have expanded, there was a reduction in some areas, which has negatively implicated some HPI workers. Until 2004, the Society managed the process of payment by schools of the extra hours worked by HPIs beyond their Education Department-funded entitlement. In an effort to minimise the time commitment this process involved, any HPIs claiming beyond the allocation, and any choir trainers employed by schools that had HPI accompanists, were required to bill schools directly from January 2004. While from an administrative perspective this was a timesaving measure, there were repercussions. The new requirement meant that HPIs became responsible for issuing regular claim forms to the schools at which they were

employed and had to negotiate directly with schools about hours worked beyond the entitlement. For most HPIs the new arrangement was unproblematic, but in some schools, HPIs were placed in a more vulnerable position as employees. Without the involvement of the Support Service for hours worked in addition to the entitlement, HPIs felt less able to involve the FSS in any disputes or negotiations with schools. They were therefore more vulnerable to exploitation in that schools, for example, could promise continued employment in exchange for non-paid hours worked at concerts and after-school-hours events. Indeed, as reported to this researcher, the 15-hour and then 13-hour limitation, without FSS involvement promised beyond that amount, has posed additional difficulties for a number of HPI staff that feel obliged to work voluntarily in order for the Program to continue in some schools.[213] In the area of HPI support, it appears that the FSS has not been as forthcoming as experienced previously.

5.7 Conclusion

Over several years of data collected from choir trainers and principals, teaching resources, professional development and organisational aspects of the Program were consistently rated highly to very highly by all respondents and drew the most positive comments, both in ranking (on a Likert scale) and in the quantity of open-ended responses solicited. The main FSS functions addressed in the questionnaires were organisation and content of the professional development conferences, procedure and organisation at the massed rehearsals and Festival Theatre, concert management and communication with the FSS office. In all of these areas, the strength of the organisational feature of the Program was often mentioned and applauded where space provision was left for general feedback. The network of support services such as the teaching resources, specialist advisers, visitation program, professional development, system of accompanists and central office was highly valued by choir trainers and its mentor system and support for the professional status of trainers would give it recognition for effective practice within the teaching profession. Access to professional performance venues, lighting expertise, orchestral accompaniment and technological enhancements of stage performances continue to enhance and add value to the final

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[213] Furthermore, some choir trainers and accompanists were no longer placed under the auspices of the Society as employees from 2004, but became self-employed by definition, resulting in considerably increased paperwork for those dealing with Centrelink and taxation returns.

performance experience for performers and audience alike. Promotion of excellence within the Arts and encouragement of students showing interest and potential has been stimulated by the FSS through its use of teacher' mentors.

The FSS' willingness to respond to concerns, their treatment of choir trainers as professionals and the family atmosphere engendered within and by the FSS resulted in a high level of voluntarism and teacher satisfaction shown by choir trainers and accompanists. Choir trainers derived great satisfaction from seeing students who delight in their experiences of the Program and its concert performances. At the same time, most choir trainers have willingly given extra time especially when they receive encouragement and a high level of support from the FSS. This support and encouragement has helped over-ride the demands of the Program at grassroots level, such as the number of forms that have to be sent out to parents, the need for more rehearsal times at schools and the difficulties of having more students in the choir when the school is only allocated a certain number of places based on its enrolment figures. The role of perceived student benefits and the support provided by the FSS that helps over-ride the high demands of the Program is captured well in the following comments by choir trainers when asked if there was anything they would like to see changed about the Program:

QR 5 (xv) Choir Trainer' Satisfaction Despite the Workload.

Choir Trainer Metro. 2004	*Support provided is excellent and relevant. Hardest part is having dedicated enthusiastic students and not enough spaces. ...Another hard part is keeping up with the paperwork, transferring all the essential information to notes for parents and making sure it is clear. NB. Choir is <u>heaps</u> of work but definitely the highlight of my teaching programme. (72)*
Choir Trainer Country 2004	*Time for 'administering' the choir, newsletters, permission slips etc. etc. for all the community events they are involved in – invited to or are the main attraction in the country. Preparing the two Adelaide trips, meals, clothing takes many, many, many hours outside of school time. The more they do, the better they get at it but the bigger the workload eg. choreography, masks, coloured T-shirts – results are outstanding – stress levels sky high. I keep looking at the tremendous rewards and achievements of my children to keep going. (75)*
Choir Trainer Metro. 2004	*I would like more time to teach the whole programme thoroughly and extensively. Perhaps the ability to 'call for' extra rehearsals without feeling guilty for interrupting the schools' programme or costing more money. But I think the communication has been great, the music exciting and the CDs well done. (80)*

Recognising that a significant proportion of its teachers are drawn from a non-specialist background and that teaching a choral program effectively requires support, the FSS has actively sought to provide network and support services that caters for choir trainers'

needs. Compared with the situation for public primary classroom music teachers in South Australia, and choir programs in schools within the private primary school system, trainers involved in the Festival Program have received considerably more support and assistance through the FSS. Indeed, many effective elements of the administration of the Program can be observed. However, with increased pressure on the Society and FSS to cut costs, yet cater for more schools and deal with an Education Department that appears reticent to honour its budget commitment to the Program, there is a danger that the needs of all stakeholders, especially the choir trainers, HPI choir trainers and accompanists, will be overlooked. Directions that indicate the Society as keeper of public policy rather than an organisation with a 'family atmosphere,' demands for more voluntarism, reliance on choir trainer' goodwill yet at the same time reducing hours of work for many HPIs cannot but help challenge even the best intentioned of choir trainers to question whether their considerable personal investment in the Program is commensurate with the rewards.

CHAPTER SIX

The Repertoire and Choral Education

6.1 Introduction

Chapter Six looks more closely at the syllabus of the Program and, in particular, the repertoire. The choice of repertoire offers one insight into the philosophies of choral education operating within the Program. The chapter begins with an overview of choral education as it developed overseas and then influenced the SAPPSMF in the period prior to 1995. This historical perspective reveals the philosophical foundations that shaped choral education as practised in the Program between 1995 and 2008. The various external factors and overall principles that drive repertoire selection and the final performances reflect a range of philosophies and values that occasionally compete, with ramifications on the overall effectiveness of the Program.

If a syllabus could be said to exist for the SAPPSMF, this would comprise in its most basic form the list of songs selected for each year's Festival. FSS's expectations about what is to be accomplished through this repertoire are stated clearly in the contents of the Choir Trainers' Handbook. The expectations are reinforced at the professional development workshops offered at the beginning of terms one and two and at the school visits by the Director of Music, the Deputy Conductor and/or other experienced teachers on behalf of the FSS. The annual Choir Trainers' Handbook contains a timetable delineating the week in each term by which time a particular song has been given rehearsal attention and the week by which it must be memorised. The handbook also sets out expectations of students' singing outcomes and behaviour. Further expectations of students' singing outcomes can be deduced from a study of the repertoire itself. This 'syllabus' is what then becomes the FSS's recommended choral education for the students.

Selecting repertoire for each year's Festival of Music is a lengthy, demanding annual process. Song proposals are invited from choir trainers, staff and students attached to the Festival and requests for suggestions are publicised through the Festival's website, the annual songbooks and/or the handbook distributed to all choir trainers and accompanists each year. Suggestions are directed to the Director of Music who will usually draw on the

advice of the Deputy Conductor and/or use a small committee of volunteer helpers in compiling a list of possibilities. The Director of Music then submits this list to the Society's Executive for final approval or endorsement. In the past, the Executive has not necessarily approved every suggestion and so, on occasions, the list of suggestions needs to be extensive.

The number of songs chosen for each year's repertoire is determined by several factors, not least of which is the practical consideration of an appropriate concert length for the clientele involved. The length of each concert of the SAPPSMF is restricted to two hours, considering that 468[214] primary school-aged children on stage at the one time are unlikely to stay in the one position and focussed for more than that length of time.[215] Furthermore, a concert beginning at 7:30 pm, with lining-up beginning at 6:30pm and final dismissals at 9:30 pm, will still result in a relatively late night for young students who will need to travel some distance to return home and will be expected to be at school on time the following morning. Similarly, the attention span of an average audience, albeit predominantly composed of parents and relatives, is unlikely to exceed two hours without an interval. Given that many published songs written for children and young choirs are in the vicinity of from one and a half minutes to three or four minutes in length, the repertoire of each year's SAPPSMF has been, on average for the period 1995 to 2007, between fourteen to sixteen songs in addition to the customary national anthem, sung as the opening item for every concert. For concert presentation, the songs are generally bracketed in pairs, with short performing acts of assisting artists scheduled in between these pairs. While the assisting artists add variety to the diet of choral items, the main focus of the concerts in the SAPPSMF has remained the choral singing.[216]

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[214] The platform risers available at the Festival Theatre allowed for 13 rows of children. Up to 2008, each row consisted of 36 students thus allowing 468 children to be seated on stage. In 2008, the number of children allowed per row was reduced to 34 by the Society because of the increasing size of students.
[215] The number of students on stage varies little each year – every seat is sought after and schools with more students involved in choir than their entitled allocation will request via the website for any spare places another school may be able to offer so that as many students as possible are able to be accommodated in the final Festival choir.
[216] This focus is prized by the SAPPSMF promoters who have criticised the Catholic Primary Schools Festival and the Independent Schools festival on occasions for what they perceive as a focus on the performing acts rather than the choral singing of the students on stage. This is also in contrast to the New South Wales *Schools Spectacular* where solo singers of secondary school age and visually appealing dancing predominates to carry 'the show' while the choir, which can use primary schools students, becomes merely a backing for these artists.

Fourteen to sixteen songs of varying difficulty levels have also been considered an appropriate number for students to learn and memorise in the months of rehearsals preceding the concert series. In most years spanning 1995 to 2008, choirs have also been asked to learn some choreography for two to three of the Festival's songs. Most school choirs are operating by the third or fourth week of term one, by which time the choir session has been put in place in the school's timetable, the choir trainer has been allotted, the teaching material has been disseminated to schools and the professional development for trainers has already taken place (on the Friday and Saturday of the second weekend of term one). Since the concert series occurs towards the end of term three, and with approximately 10 weeks in each term, there are, in theory, about 25 weeks of one hour rehearsal time slots possible at the school site before the final performance.

6.2 Choral Education in the SAPPSMF pre-1995

6.2.1   The Choral Education Movement Abroad

While song learning has been a requirement of the Program since its inception, it would indeed be a very limited Program, according to the opinion of more recent music educators, if song learning were the only emphasis. Manfredo, referring to the instrumental program, states:

> Music directors too often feel they need to eliminate various parts of the rehearsal such as proper warm-up, tuning, sight-reading or exercises for developing students' musicianship so that more time can be spent on rehearsing performance literature. This approach can be short-sighted, however, because it doesn't necessarily help students improve their ensemble performance (2006:42).

Manfredo argues that warm-ups, time for tuning instruments, some sight-reading exercises and general ensemble performance exercises are as essential to an instrumental ensemble's rehearsal and a part of the music education experience as spending time re-enforcing the notes to be learned. Manfredo's sentiments are echoed clearly in much of what has been written on choral education since the 1980s.

Kenneth Phillips (1992b) examined the history of children's choral education in the United States from its earliest emphases to the post 1980s position, where the choral fraternity has espoused a similar philosophy to that of Manfredo. Phillips traces an emphasis on formal vocal instruction and music reading skills pre 1930, to a period post 1930s where the 'song approach,' first advocated by Gehrkens in 1934, became popular.

The song approach, as characterised by Phillips, takes the perspective that music education is found in the experiential performance of singing and the gaining of an aesthetic experience through the singing of beautiful songs, rather than the emphases being on the gaining of singing skills, choral ensemble skills or music reading. Phillips contends that the popularity of the song approach explains why music classes became singing classes, for the most part of the 20th century, with some educators at the time even suggesting that vocal tuition could be harmful for children. Langness refers to the 'child-centred approach' of the 1960s with its emphasis that success in music is every child's entitlement. Success in music is ensured if students are taught to enjoy music. Langness argues that this approach led to a generation of music educators who were untrained in the area of vocal skill building techniques. It was thought "that children would learn to sing simply by singing"(1997: 571) and it was assumed that specific vocal technique teaching and tedious drilling could only make students' experience of music negative. Rote teaching of songs leading to a pleasurable experience with music was desired (Phillips 1992b: 11). Phillips elucidates the dangers of the approach:

> The song approach does fulfil an important goal of music education: it involves children in singing. The problem arises when this approach emphasizes the teaching of songs to the neglect of the singing voice… The inherent danger in the exclusive use of a song approach with children and adolescents is that while it may appear that singing is being taught, what is being learned is song repertoire… The song approach has another inherent danger. Children who flourish under this approach may do so even as they develop poor vocal habits… This may lead to future vocal problems, though no immediate problems may be apparent. (Phillips 1992b: 5)

According to Phillips, the influence of the Dalcroze, Orff and Kodaly methods ushered in an era of interest in music literacy in the United States from the 1960s, followed by a return to an interest in vocal instruction for primary school children post 1980.[217] Although not mentioned by Phillips, Wilhelm Ehmann must be credited for his role in shaping the growth of the choral movement in the United States. Ehmann, a noted German conductor and educator,[218] became a popular workshop presenter in the United States and Europe from the late 1970s and was instrumental in the development of choral

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[217] The choral movement in Europe was to influence the direction of choral education in the United States. The attention given to music education within the younger voiced choirs in Europe was strongly influenced by the Kodaly school of thought, resulting in the growth of the children's choir movement in Bulgaria and Hungary in the 1940s and 1950s (Pohjola 1992, 1993: 13) and a similar movement under the direction of Wilhelm Ehmann in West Germany post World War II.

[218] Soon after World War II, Ehmann established the Westfälische Kantorei in Germany, a choir school that expanded to become the largest and most prominent school of its type in Europe. Ehmann's philosophy was expounded in his definitive book on choral conducting (translated into English in 1968) and he is credited with establishing "a systematic approach to the building of choral sound through the choral warm-up" (Robinson 1984: 10).

thinking in the United States from 1980. Ehmann advocated a solid foundation in musicianship and music education (similar to that later developed by Pokjola in Finland with the renowned Tapiola Children's Choir) and argued that the choir will sing as a mirror of the conductor's gesture. Ehmann's stance on conducting is reflected in Rodney Eichenberger's instructional video on conducting, entitled *What They See is What You Get* (1994). Eichenberger was to become of primary importance in exporting this influence to Australia.

Phillips himself advocates that singing is a psychomotor skill that can be enhanced by sequential instruction and vocal co-ordination in five areas - proper breathing, phonation, resonant tone production, diction and expressiveness, achieved through attention to "phrasing, increasing vocal range, dynamic and tempo variation, agility and meaning and mood (1992b: 16)." Ehmann's influence is reflected in numerous North American writers who, from the 1980s, have extolled the importance of beginning each choral rehearsal with a warm-up and vocalise section. As a result, there has been a plethora of more recent publications dedicated alone to vocal warm-ups, vocalises and techniques that can be used in a choral rehearsal context (Albrecht 2003, Althouse and Robinson 1995, Crocker 1989, Ehmann and Haasemann 1981, Haasemann and Jordan 1991, Jordan 2004, Robinson 2003, Telfer 1995, 1996).

6.2.2   South Australia: the early influence of the Tonic Sol-fa Approach and Vocal Instruction

The history of choral education within the SAPPSMF finds parallels with the growth of choral education in the United States. The popularity of the English tonic sol-fa system[219] as a method of choral training and music reading is evident in much of the early history of the Festival, with one of the Festival's first conductors, Alexander Clark, being one of its chief and enthusiastic exponents in schools. All music for the Festival choirs was written in this notation until 1933, and from 1933 to 1939, both staff and sol-fa notations were used (Eckermann *et al.* 1991: 44), with staff notation being favoured when the Festival resumed towards the end of World War II from 1944.

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[219] The English tonic sol-fa system differs from the French and Italian methods. The choice of the English model as opposed to the other methods can be attributed to the ties of the Australian system to its colonial past.

The tonic sol-fa method was credited as explanation for superlative performances at the time, with the singing in the 1896 performances of the Festival said to have shown a "marked advance, being sweeter and more expressive than at former concerts, owing to the wide dissemination of the tonic sol-fa method and its natural ease."[220] It seems that the teaching of singing skills in South Australia was, at the same time, a desired emphasis, with texts such as Curwen's *The Boys' Voice* (1916), Bates' *Voice Culture for Children* (1907) and Gratton's *Notes on the Teaching of Singing* becoming recommended texts for teachers (Southcott 1997: 129). Music critics of the time likewise endorsed the teaching of vocalisation as a valued educational experience. The programme of 1920 was documented in the *South Australian Register:*

> The Thousand Voices, as the performance is popularly termed, is one of the greatest musical treats which Adelaide is annually afforded. Never before at these concerts has the chorus been better balanced. As usual girls preponderated, and the result proved that the teaching of vocalization in the schools is having a decided effect in the turning out of singers…But the gem of the evening was the Miserere from Il Travatore, which was so delightfully sung that the audience applauded for several minutes in the endeavour to secure a repetition. (September 24, 1920: 8, in Eckermann *et al*. 1991: 55)

In 1921, the Festival was said to have reached new heights again, with the programme containing a number of ambitious works, including several operatic excerpts, causing the South Australian Register to enthuse that "the annual music festival is outrivalling the children's concerts given with such éclat in the Crystal Palace, London. There they sing juvenile melodies; but our gifted youngsters treat us to operatic excerpts and kindred exactations*"* (September 22, 1921: 7, in Eckermann *et al.* 1991: 55). Music education in this period was seen as 'happening' in the schools on the basis that it tackled such classic repertoire, as an article in *The Advertiser* implies:

> (Alva Penrose) proved his musical insight by his scholarly interpretations. The music of the choral arrangements used has been drawn from such well-known composers as Handel, Vaughan Williams, Cecil Sharp, Thomas Dunhill, Schubert and Sullivan. This fact in itself is an indication of the educational importance of the concerts. Besides certain songs which may be classified as art songs and lieder there was a nice sprinkling of folk songs. (H. Brewster Jones, October 3, 1938: 5 in Eckermann *et al.* 1991: 58)

Given the challenges of the repertoire and the enthusiasm of the reporting, there is good indication that teachers at the time were implementing the teaching of singing skills and the Curwen method, as shown in the recommended texts of their superiors in the Education Department.

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[220] From the *South Australian Register*, 20 September, 1895: 6, cited in Eckermann *et al.* 1991: 45.

6.2.3   Post World War II: The Infiltration of the Song Approach

The war years brought about significant changes within the Education Department and changing attitudes in educational philosophy, that also were to modify attitudes towards choral education. Concern regarding the shortage of teaching staff and the effectiveness of teachers to teach music was evident in the period immediately following World War II, with the future of the annual concerts being called into question as a result. Alva Penrose, an enthusiast of the tonic sol-fa system and chief conductor of the Festival (1938 to 1954), ran a series of lectures on music to primary school teachers and staff were appointed to go around schools to "raise the standard of music" (Minutes, SAPPSMS, 10 October 1946, cited in Eckermann *et al.* 1991: 89). This, and the enthusiasm to celebrate the Jubilee year of 1951 in the schools, as reported by Eckermann and Donaldson, probably assisted in launching the Festival regularly again after the hiatus of the war years.

Perhaps it was over-zealous reporting, inadequately trained staff, or enthusiasm to celebrate irrespective of standard, but musical performance standards of the Festival began to be reported less enthusiastically in the press compared with Alva Penrose's concerts of the late 1930s. It is also possible that Gerhken's "song approach" was making inroads into choral education philosophy in Australia at the same time. The 1953 concert series drew the following comments from Dr. Enid Robertson in *The Advertiser*:

> The throng of bright faces on the platform made a winning sight, and the large audience found their bright, well-disciplined singing under Alva Penrose no less winning. Improvement from the last year was shown in the purer vowels, words almost always audible, and clear phrasing with the final consonants, at the ends of phrases, neatly clipped off. These young singers still cannot contrive to take their upper notes truly in pitch. This apparently was not a sign of fatigue, since it occurred both early and late in the programme. (October 14, 1953: 16 in Eckermann *et al.* 1991: 100)

The changing of societal ideals with regard to choral music, whereby enjoyment of the singing experience was paramount and challenges of the repertoire of less significance, was evident in Nadra Penalurick's report of the Festival in the *News*, the following year:

> Alva Penrose, who conducts the choirs, does a fine job in keeping the singing under splendid control throughout the night. The voices of the children are sweet and they sing as though they enjoy the experience- which after all are two of the main ideals. Right through the programme the standard of the works chosen is commendably good, but it would certainly be interesting to hear what these young people could do, if given the opportunity of something a little more ambitious- chorally. (October 14, 1954: 7 in Eckermann *et al.* 102)

Penrose, being the same conductor who had championed the opera choruses within the Festival of the late 1930s, was now leading his last Festival choosing songs of considerably less complexity. It is highly probable that Penrose's decision to have simpler pieces was more in keeping with what schools and their teachers could now manage. The trend towards less demanding songs continued with the ensuing Directors of Music, with songs of more 'cute' value or of greater entertainment value to the general public being chosen. The song choices of the 1959 concert season drew particularly scathing criticism from John Horner of *The Advertiser*.

> It was good to see the names of Weber, Vivaldi, Tartini, Chopin and Enesco on a schoolchildren's concert programme, but it was not so good to note that these were all contributed by the solo instrumentalists. The only time the choristers were permitted to trespass on the musical 'haute monde' was in a certain air of Handel (Can you guess which one it was?)…These observations prompt the conclusion that solo items were selected by musicians, while the choral items were not.. I think it is high time that the (concert) was dedicated annually to something a little loftier than 'Little Buttercup.' (October 2, 1959: 11 in Eckermann *et al*. 1991: 106)

John Horner's report in *The Advertiser* the following year was more favourable, owing to a choice of songs of a more challenging nature:

> With a solid background of folksongs…the programme showed an improvement in musical interest on last year's. It only requires now a tactful infusion of tuneful classics to bring it up to the best overseas standards. The only item which was sung flat by the children was Novello's 'Little Damozel'-which deserved to be. Children are shrewd judges without knowing it. (September 30, 1960: 18 in Eckermann *et al*. 1991: 107-108)

By 1963, it was clear a choice of 'lighter' repertoire was beginning to curry favour, with an emphasis being on musical enjoyment of the experience by students rather than value being seen in skill acquisition, repertoire difficulty or music notation reading. With some classical numbers thrown in, and now involving a growing number of Public School children, this appeared to legitimise the Program as an educational experience. The classical songs, thought to be of greater aesthetic value than 'lighter' or popular songs, provided children with an 'aesthetic experience' and, according to the values of the song approach, not only involved children in singing, but the 'experience' constituted music education *per se.* This seems to have become the new position of John Horner from *The Advertiser*, writing on the Festival in 1963:

> The programme is well balanced and worthy of the importance of the occasion. Through it thousands of children have been introduced this year to Haydn, Mozart, Purcell and Arne, and there is no item in the lighter half of the programme that was a waste of their time or ours.

Mr. S. J. Scoble (Plympton), the anxious father-figure of the festival made himself clear to his flock with his own private conducting language. (September 27, 1963: 12 in Eckermann *et al*. 1991: 110)

In March 1963, the first In-Service Training Course for choir trainers occurred. Acting on teachers' suggestions, a series of tapes was compiled in that year, featuring song accompaniments designed to assist schools without accompanists, and recordings of the separate parts also provided (Eckermann *et al*. 1991: 110). Despite efforts to address teacher training, it was evident that repertoire of less weight continued to be favoured and John Horner, deciding that the SAPPSMF was lagging behind internationally, declared of the 1965 concert series that the Society "was at a cross-road, where it must decide whether to join in the strong forward movement that is apparent in school music in other countries" (*The Advertiser*, October 1, 1965: 20 in Eckermann *et al*. 1991: 112).

The absence of focus on music literacy and singing skills, the favouring of rote-teaching of songs, combined with an enthusiasm for the SAPPSMF as an exciting experience on stage which at least involved children in the performance of singing, all elements that resemble what Phillips describes as the 'song approach,' appears to have been behind much of the philosophy of song choice by public primary school conductors of the post-war period. Furthermore, there was a growing acceptance that songs other than those of a purely classical genre were also acceptable 'aesthetic' material for children.

6.2.4   The 1980s : Entertainment and Spectacle in the SAPPSMF

By the 1980s, a new concern, perhaps driven by a desire for the Festival songs to appeal more to mass taste and a financial need to attract larger audiences, is reflected. Rather than aestheticism and a perceived 'educational value' of songs driving the agenda, a new interest appears to have arisen in the entertainment and spectacle value of the Festival. The waving of coloured serviettes by the children at the beginning and end of concerts, the introduction of new choir robes (all innovations introduced in 1984 as cited in Eckermann *et al*. 1991: 125), the engaging of the use of professional theatre technicians who were attached to the Festival Theatre from 1985, the introduction of choreography from 1987 and the choice of repertoire that was contemporary, are all indications of the growing interest in the visual and the Festival as entertainment, as reflected in *The Advertiser*'s report of the 1987 season:

Using variety and contemporary music, the emphasis is on participation rather than straight forward, old-fashioned singing. The children's response to the conductor, David

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Jackson, who makes them use their hands and heads as well as their vocal chords [sic], is impressive. (16th September, 1987 in Eckermann *et al*. 1991: 127)

The report, rather than being written by *The Advertiser*'s music critic as in all previous reports of the SAPPSMF in that newspaper, comes from the standpoint of popular opinion. In fact, music critics did not pen any reports of the SAPPSMF in *The Advertiser* from 1987 thereafter. Arguing that traditional singing was outdated, referring perhaps to the *bel canto* classical method, the reporter places educational value in participation for participation's sake, and argues that interest in the Festival is derived from variety and popular contemporary music, with the implication that songs and vocal qualities of other genres are *passé*. The article says a great deal about changing societal perspectives regarding the Festival and encapsulates the competing values that were to affect the Festival's choice of repertoire. The emergence of the troupe as a spectacle in the concert performances from 2003, despite its significant costs, indicates that the value placed on entertainment and spectacle has remained, if not grown in importance within the Society's Executive.

Visiting North American choral directors, such as Professor Rodney Eichenberger and William Hall and their choirs in the late 1970s and 1980s, were, at the same time, beginning to exert an influence on the Australian choral community at large, which filtered through to the SAPPSMF via its Directors of Music. Offering new perspectives on conducting skills, Eichenberger in particular had a formative influence on Australian choral conductors. He encouraged a number of choral conductors from Australia to study in North America, and they, in turn, brought back to Australia what they had learned, namely, the importance of the warm up period and instruction in vocal technique in the choral rehearsal and an understanding of the influence of conducting techniques on choral tone and pitch.[221]

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[221] Under Eichenberger's influence, the Australian National Choral Association (ANCA), Australia's equivalent of the American Choral Directors' Association (ACDA), came into being and provided professional development in choral conducting and choral rehearsal techniques to teachers and choir trainers. State ANCA committees, through their running of regular workshops, addressed the lack of choral training and conducting that characterised tertiary training institutions in Australia post World War II and ANCA committee members, in turn, were instrumental to the restoration of instruction in choral education in several tertiary training centres around Australia.

6.3 Choral Education 1995 to 2008

At the same time as Eichenberger and others were influencing the growth of a choral organisation in Australia, there was an increasing quantity of choral education literature and research being published that promoted the importance of song choice in training choirs and specifically, the affect of song choice on student motivation, student choral participation and on the acquisition of singing skills and musicianship (Bartle 1988, Campbell 1980, Garretson 1988, Gordon 1989, Heffernan 1982, Herman in Shrock 1990, Robinson & Winold 1976, Rao 1993, Roe 1983, Stamer 1999, Swears 1985). Taking note of this tide of opinion, the many websites of United States' children's community choirs began advertising on the basis of their choice of "quality" choral literature or variety of styles covered as indicators of musical excellence.

While most of the literature on choral education has tended to concentrate on predominantly musical considerations, a few of the textbooks in this period begin to draw attention to the importance of a song's text when selecting appropriate repertoire for children. Textural consideration is taken up by Jorgensen (2007) who makes the point that songs selected for singing in the public arena have important ethical and political consequences and can be a powerful form of communication:

> It is important to carefully consider which songs we ought to teach the nation...I propose that music teachers need to take a measured approach that eschews fundamentalism, rampant militarism, and excessive patriotism, embraces musically the tensions between internationalism, nationalism, and localism, and expresses a sensitive world-view through the choice of songs that cultivate and express liberal and democratic ideals and foster peace internationally. (Jorgensen 2007)

In this extract, Jorgensen proposes several philosophical guidelines to use as a basis for song selection. Jorgensen's ideals are particularly pertinent in reflecting on the textural material chosen for the SAPPSMF, as will be seen later in the chapter.

Drawing on information from choral texts and interviews with exemplary choral directors, Patricia Bourne compiled the following eleven criteria (not based on any rank order) as a suggested basis for musical literature selection:

1. consideration of text (musical setting and words)
2. harmonic variety
3. range and tessitura
4. independent lines in parts
5. accompaniment (how it relates to the whole piece)

6. inherent value of the work
7. pedagogical merits
8. challenging enough for experienced singers
9. ease of learning, particularly at the beginning of the year
10. stylistic considerations
11. inherent beauty and appeal for singers, director and audience. (Bourne 1990: 52)

Her emphasis is predominantly on musical considerations. Other writers refer to considerations of the event or performance for which music is chosen, the acoustic of the building in which the piece is to be performed, availability and cost of the music and the age of the singers. Age-related considerations, as they pertain to upper primary students, include the special requirements of young unstable or changing voices, phrase lengths manageable for youthful voices and the flexibility of writing required for changing voices (Dumont 1997: 11–12; Dumont 1999). Interestingly, the musical taste and entertainment of the audience is rarely mentioned in the education-oriented manuals. John Hooper responds to the 'music as entertainment' debate from a strongly pedagogical framework:

> For some, audience appeal is the major or only criteria [sic. for selecting choral literature]. Certainly, one must make clear decisions regarding the appropriate levels of art and entertainment as they relate to one's audiences. Immediacy of appeal, often characteristic of entertainment, must be balanced with the longevity and depth characteristic of art. Moreover, an element of audience education is important. Audiences need to be stretched and to grow, for then they can enjoy and appreciate choral music to a greater degree. (Hooper 1999: 14)

The pedagogical emphasis of the new philosophy within the SAPPSMF, where singing skills, aural training and music literacy constituted important parts of a choral singer's music education, was to compete with the 'music as entertainment' emphasis of some teachers and those brought up on the 'song approach.' Teachers/Principals favouring one or other of these philosophies made up the Executive of the Society in the period 1995 to 2008,[222] and were variously successful in exerting their influence on song choice of that period.

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[222] There were three Directors of Music during the period 1995 to 2008. While each brought their own musical preferences, their agreement on key principles governing song selections seems to have been quite similar, according to their discussions with this author, but their degree of influence on the repertoire varied according to the strength of their personalities on the Executive and the degree to which individual Executive members were able to exert their own taste and beliefs.

6.4 Repertoire Selection Criteria of the SAPPSMF 1995 to 2008

There is little in the way of written evidence from the Executive itself of an agreed set of principles or philosophies determining song selection, either in terms of musical or word content, for the period 1995 to 2008. The actual repertoire selection of the period 1995 to 2008 and the odd anecdotal opinion are the only clear indications of attitudes that may have shaped the repertoire from the Executive's perspective. The various Directors of Music have provided some written guidelines that suggest a more considered perspective from their viewpoint. The Director of Music from 1996 to 2004, Rosemary Nairn, referred to her selection criteria in an article entitled "Choosing the Repertoire, " published by the South Australian chapter of ASME in 1998:

> In selecting music for the Festival Choir, I concentrate on a list of styles which would be of educational value to the students, especially in the line of folk and traditional tunes, music from other countries, appropriate classical music, musicals, festival music (including Christmas) and Australian compositions. I also like to present a bright, opening song and a finale with a meaningful climax…
> Once I have selected music relating to the style and age group- unison, two part and suitable three part, I structure the concert how I feel it would be entertaining and appropriate to both listening audience and students learning the song. Then, after some consultation with the other choir trainers to feel the reaction of the choices, the selection is presented to the executive committee for discussion and action. (Nairn 1998: 5)

Nairn attempted to balance "the tensions between internationalism, nationalism and localism" (Jorgensen 2007) by proffering songs drawn from other countries and from Australian and Australian aboriginal repertoire. By offering a wide range of musical forms and styles[223] and by presenting "educational value" alongside values such as audience entertainment and perceived student enjoyment, her statement reflects an attempt to find a balance of all considerations in the choice of songs. Consultation with peers is used to legitimise the final selection before it is presented to the Executive. "Educational value" is equated with the offering of a wide variety of styles and the drawing on different song genres, countries, tempos, moods, festivals and eras as well as considerations of the capabilities and vocal range of the age group.

That the selection should include a broad range of styles was reiterated by the following Director of Music, who in 2008, requested suggestions from teachers for songs that

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[223] The list of styles Rosemary Nairn used were Australian music, Australian aboriginal, Pop, Jazz, Old Time, Other Countries, Folksongs, Classical, Classical versions, Musicals, Sacred, Art Songs, Sacred Contemporary, Christmas, others (technology, environment focus etc.), life direction, commissioned works and medleys (pers. com. 2008).

might fit 22 broad-ranging categories.[224] Under the title of "Repertoire Selection Criteria," 14 criteria were listed:

> Extend the students [sic] understanding of music
> Extend the students [sic] skills
> Celebrate our past and present
> Reflect on our own experiences and set goals for our future
> Extend our knowledge of history
> Extend our knowledge of our Aboriginal culture and heritage
> Extend our knowledge of other countries, people and their cultures and beliefs
> Extend our knowledge of different styles of music
> Reflect students [sic] life
> Extend students [sic] understanding of life and experiences
> Explore social issues
> Reinforce positive attitudes and support optimism
> Entertain a variety of audiences
> Be fun!!!!!!! [sic] (Insert, Choir Trainers' Handbook 2008).[225]

These criteria reflect similarly the range of genres suggested by the previous incumbent, with a few interesting additions pertaining to the content of songs. "Social issues," life understanding and "positive attitudes and ..optimism" also become part of the criteria for song selection. The Directors neither refer publicly to the formalist perspective, such as references to "inherent value" and "inherent beauty" (Bourne 1990: 52) of the choral music; nor do they emphasise in their written criteria vocal considerations such as Bourne's reference to the range, tessitura, independence of parts and level of difficulty of the songs. The criteria used by the Directors in public appears to fulfil all the aims and goals of the National Curriculum Statements and Profiles for the Arts and/or the Department's *South Australian Curriculum, Standards and Accountability Framework* (2001). There is also evidence of attempts to accommodate the entertainment preference of some stakeholders.

However, the public profile of the Directors does not necessarily reflect their private positions regarding choral education. In private conversation with the researcher, all three Directors from the period 1995 to 2008 made reference to almost every criterion mentioned by Bourne as a consideration for music literature selection, indicating a predominately pedagogical thrust as evidence of the influence of the new choral philosophy in their personal persuasions. The degree of success that Directors had in

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[224] The categories listed were: *"Old Time, songs from/about other countries, reflective, Folk/Traditional, Rock/Pop, celebration themes from other cultures, Classical, Australian, Animated film /film, Art Songs, Blues/Bop/Jive, Spiritual, Gospel/Gospel rock, Musicals, simple use of language other than English, Indigenous"* (2008 Teachers Handbook, insert sheet).

[225] The "Repertoire Selection Criteria" was repeated the following year in an insert to the Handbook 2009.

those years in implementing their repertoire priorities, however, is best examined through the repertoire that finally made it into the annual songbook. This examination takes the form of analysing which genres or styles were featured in the period and the possible reasons for the emphasis.

6.5 Repertoire of the Annual Songbook 1995 to 2008

6.5.1 *Contemporary Classical Style*

Of limited number in the repertoire selections between 1995 and 2007 have been songs that might be described as 'contemporary classical' in style written by current composers who specialise in choral music. Their musical writing moves beyond the more restricted harmonic vocabulary of the 'pop' genre and employs an extended vocal range that explores both the lower and upper registers of the voice. The tessitura is often higher than that characteristic of so-called 'pop' music, and hence encourages 'head voice' singing. Part-writing tends to be more challenging comparative to the conjunct movement of parallel 3rds or 6ths in two-part work of the 'pop' genre. At the same time, the genre demands greater vocal skill and more learning effort, and has a higher level of performance difficulty. Mary Goetze ('Circles' from the 1996 repertoire and 'Sing As The Prairie' from the 1998 Program), Bob Chilcott ('Concrete' in 1998 and 'Can You Hear Me' in 2005), John Leavitt ('Antiphonal Alleluia' in 2000), Howard Goodall ('The Lord is My Shepherd' in 2002 and 'Refuge' in 2007) and John Rutter ('All Things Bright and Beautiful' in 1995, 'Angel's Carol' in the 1999 series, 'Star Carol' in 2003 and 'Magical Kingdom' in 2007) were composers that were included in the SAPPSMF's repertoire selection and could be described as fitting this category. Likewise, the writing of Australian composers such as Timothy Sexton, Stephen Leek and some of Paul Jarman's music[226] may be similarly categorised. The focus on the development of singing and choral skills in this genre is compatible with the philosophy of choral

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[226] Timothy Sexton, a South Australian composer, wrote the commissioned work for the 1992 and 2000 Festival series and another work, *Holidays,* was performed in the 1994 Program. The greater difficulty of some of Timothy Sexton's choral writing may explain why his compositions have not been used after 2000. Paul Jarman's composition, 'Warri and Yantungka'*,* was used in the 2007 Program, and he was also commissioned to write the 2008 Program's song cycle. The part work of this song cycle was simplified for the SAPPSMF from Paul Jarman's original version. One of Stephen Leek's songs was used in the 2008 Program.

education and 'quality' repertoire espoused and marketed by many within the community children's and youth choir movement both within Australia[227] and elsewhere.

The research on children's community choirs within Australia suggests that parents, and their conductors likewise, place high value on the importance of the musical development and educative function of these choirs (Kearney 1999, Roslynd Smith 1997a, 1997b, 1998, 1999, 2000), and a cursory overview of the performance repertoire of some of the major children's community choirs in South Australia[228] suggests that the 'contemporary classical' genre features highly in their choice of repertoire. Despite the fact that the Society stands to benefit from more parental support especially in the sale of seats at each concert, let alone the political power that their support might yield in the long-term, the 'educational value' attached to this genre does not appear to have inspired the Executive to feature it more regularly. Anecdotally, past Directors of Music have plied the value of this repertoire to members of the Executive, but have met with variable and sometimes limited success. One can only guess at the reasons for the lack of enthusiasm for the genre amongst the Executive. The genre does not necessarily provide music of immediate audience appeal and is not played on commercial radio stations to popularise it. It is also possible that members of the Executive suppose the genre is 'elitist,' and align it with the community youth choirs of paying parents and private education, which traditionally support the genre,[229] rather than the pedagogical nature of the repertoire being given support by parents with children in public schools.

There are additional considerations, however, that may have affected why so few songs coming from this genre have been incorporated into the SAPPSMF. The greater level of difficulty of the songs has certainly played a part. After the signing of the *Memorandum* in 1998, there were pressures on the Society to both attract and incorporate more schools into the Program. Prospective schools were unlikely to have previously invested heavily

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[227] In a Melbourne study evaluating factors that motivate parents to seek community-based choral programs, Kearney reported two main factors influencing their choice- humanistic aspects such as personal growth, self-esteem and happiness and the musical skills and knowledge obtained (Kearney 1999). Similarly, Roslynd Smith's extensive studies of Melbourne-based community choirs reported the emphases placed on educational goals and 'excellence' in performance by their conductors, with parents also reporting the importance of humanistic factors and musical skills attached to their reasons for involving their children (Roslynd Smith 1997a, 1997b, 1998, 1999, 2000).

[228] The author refers in particular to the repertoire of the Adelaide Girls Choir, later known as Young Adelaide Voices, the Australian Girls Choir and the Adelaide Boys Choir (until its demise in 2007).

[229] The "seductive nature of the 'elitist' character of the (community) choirs" is referred to by Kearney (1999:103) as being a motivating factor for some parents in choosing community choirs for their children.

in music education and the Program ostensibly offered a cheap solution to 'the arts' curriculum requirement under the SACSA Framework. Hence, it could be anticipated that students with little background in singing and teachers with little background in teaching music were the Program's new recruits, requiring a song selection that offered much in the way of immediate appeal and less in the way of musical skill. In keeping with this observation, there is a noticeable decrease in the difficulty of Festival songs from the years after the Memorandum's signing.

In the 1980s and up until 1995, at least two to three songs per Program were in three parts, with the majority in two parts and perhaps only one or two songs in unison.[230] Both the two- and three-part writing usually included extended passages of independent melodic and rhythmic part-work rather than consisting merely of parallel 3rds or 6ths. In addition, it was not unusual for songs' tessitura to be in the upper range and for more frequent use of the top notes of F and G. After 2000, not only was there a shift in song preference, but the Program also simplified considerably. There were fewer songs in the ensuing Programs that featured three parts, and if there were three parts, it was only for a few bars. Three-part work disappeared from the Program entirely from 2006. Part-writing, similarly, was simplified, with fewer opportunities for voice parts to work independently and more parallel movement of intervals used. Conjunct motion and simpler harmonies, being less difficult to execute vocally than disjunct or discordant intervals and vocal leaps, were favoured. Melodies were tonal and predominantly in major keys. Compared with the period prior to 2000, the tessitura of most songs did not work the upper range of the children's voices, with fewer songs featuring a top F or G, thereby catering for children whose experience of singing previously was limited. Student soloists were used more frequently in songs, both to give the more gifted students greater opportunities, but at the same time to remove difficult passages from the massed choir's learning and use the accurate intonation of the soloists to mask inaccuracies in the greater choir. The likelihood of incorporating songs of the 'modern classical' genre became more remote as the competencies of the clientele have decreased.

From the perspective of schools that had invested heavily in the choral program for many years and whose teachers had gained experience and engendered a tradition of choirs of

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[230] The most difficult program during this period was perhaps in 1992. There were two rounds in four parts, three songs in three parts, eight songs in two parts and two unison pieces.

good standard, the direction towards a simpler, less demanding choice of songs was bound to provoke some response sooner or later. The rumblings of discontent were expressed to this researcher from 2007 by a small number of choir trainers[231] who were disappointed, not in the song choice and selection so much as in the lack of challenge the repertoire offered them and their students for the forthcoming year. One could suggest 'topping up' the repertoire choice with the purchase of extra songs to cater for what was at this stage a minority group; but given that the turnover of staff teaching the Program has been low, the chances that more choir trainers will join this rank are high.

6.5.2 Modified pop style, reflective pop or ballad style and world music: publisher-promoted arrangers/composers

Children's community choir schools, many of which have various ensembles graduated in levels of competence or experience, have created a ready market for simpler versions of choral music of the 'contemporary classical' style to suit a younger or less experienced clientele. Overseas composers and arrangers such as Jill Gallina, Emily Crocker and Betty Bertaux, for example, have produced songs that fit this category for the younger student. For the upper primary student population, where songs such as these might be considered 'baby songs' or 'not cool,' a new category of choral arrangement has experienced considerable success in North America. Borrowing elements of popular music, it includes the reflective pop or ballad style and world music. By incorporating the rhythmic drive, harmonic simplicity and readily learned melodies of these genres, the arrangements and music have been immediately attractive to listeners yet have drawn on a somewhat wider melodic compass and slightly higher tessitura than much of the music imported directly from popular culture. Deemed compatible with the philosophy of choral education in the United States and judged chorally aware by many educators because of adaptations to suit the young voice and suitable choice of words, North American publishers have promoted this genre enthusiastically.

Without the elitist stigma attached to music of the 'contemporary classical' style, this style has had considerably more success in featuring in the repertoire selections. Arrangers and composers used regularly in the Program in the years 1995 to 2008, and

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[231] Two choir trainers in 2007 and four choir trainers in 2008 approached the researcher on separate occasions to present their concerns about the repertoire.

that could be included in this category, are Kirby Shaw, Sally Albrecht, Jay Althouse[232] and Roger Emerson.[233] Australian arrangers/composers used by the SAPPSMF who could, arguably, be said to qualify for the genre include Mark Puddy and local South Australian composers, Glyn Lehmann, Tenni Burns and Robyn Habel. Examples of songs incorporating world music ideas or themes and used in the SAPPSMF include 'Cantar' (2004 repertoire) and 'Oye La Musica' (2005 repertoire) by Jay Althouse, incorporating Spanish rhythms and words, 'O Re Mi,' a song taken from Nigeria (melody by Robert Bucknor and arranged chorally by Mike Brewer and Annie Kwok, used in the 2004 repertoire), 'Changamano' (2005 repertoire) by Sally Albrecht and Jay Althouse, based on Swahili words and rhythms and 'Turn the World Around' (2007 repertoire) words and music by Harry Belafonte and Robert Freedman and arranged by Roger Emerson, incorporating Jamaican calypso rhythms.

Reflective pop or ballad style has been, numerically, one of the most frequently featured genres of the SAPPSMF, particularly from 2000. 'Step by Step' written by Sally Albrecht and Jay Althouse was labelled reflective pop in the 2003 songbook. With little independence of part work but rhythmically interesting, with suitable tessitura for upper primary school age, it epitomises an example of modified popular style which is thought to appeal to students yet is not difficult for the less-able choirs to manage. Similarly, 'True Colours,' from the 2005 repertoire, made well-known to Australian audiences through its rendition by Kasey Chambers (originally written by Steinberg and Kelly and chorally adapted by Roger Emerson), uses step-wise progressions melodically and most harmony between voices a third apart, making it accessible in terms of level of difficulty, but is pitched suitably so that students move beyond their 'chest voice.'

6.5.3   Other Popular Music

Also promoted heavily by North American publishers have been songs of recent 'hit' fame, and these too have found their way into the SAPPSMF Program, particularly from 2000. Felt to be more appealing and relevant to students by some of the Society's Executive (judging from their anecdotal reports), this genre has enjoyed an increased

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[232] An Albrecht and/or Althouse arrangement/composition was featured every year from 2002 to 2006.
[233] These successful North American composers/arrangers have produced a prolific quantity of songs and have been able to reap the financial rewards because of publishing companies supporting them; unfortunately Australian counterparts who could also fit into that category are not able to break into the United States market and are unlikely to benefit financially because Australia does not have equivalent publishers or promoters.

frequency in the SAPPSMF repertoire. Although ballad style appears to have been the preferred type of recent hit chosen for inclusion in the repertoire, rap style and reggae have made appearances. Along the ballad style lines have been songs popularised by well-known performers such as Australian artists, John Farnham ('You're the Voice' in 2004's repertoire and 'That's Freedom' featured in 2007), Christine Anu ('Cos I'm Free' in 2006), Kasey Chambers (mentioned above), Casey Donovan ('Listen with your Heart' in 2006) and Shannon Noll ('Shine' in 2007), the latter two singers earning fame in the Australian Idol television series. Overseas songwriters to be featured have included acclaimed artists such as Eric Clapton ('Tears in Heaven' in 2004) and Elton John ('Hakuna Matata' and 'Can You Feel the Love Tonight' from the animated film, '*The Lion King*' in 1997's SAPPSMF).

Although some arrangers have taken care to write within the capabilities of the school choir, not all examples of the genre used would necessarily qualify as chorally well appointed. To duplicate the style of the adult performers who made some of these songs popular, some ill-informed choir trainers have berated their students for lack of volume or alternatively have encouraged choral singing that constantly features the vocal glissandi ('scooping') and glottal stops of popular performers, to the extent that children constantly incorporate these vocal habits irrespective of song style. Since many girls in upper primary school are already going through vocal change, where breathiness, huskiness and lack of volume are characteristics of normal developmental vocal change (Huff-Gackle 1987, Gackle 1997), demands for more volume, over-singing and forced tone by some choir trainers can have serious consequences. A well-known vocal health specialist from Adelaide confided to this researcher in 2006 that she had treated several young students for vocal abuse and some with vocal nodules that year, and blamed poor singing habits being taught in schools involved in the SAPPSMF Program.

Because the tessitura of some of the songs in the 'popular' category was frequently in the lower range and tended to encourage children to use only their 'chest voices' in singing, this resulted in under-pitched or 'flat' singing in the concert series, a concern reported anecdotally by Directors of Music and some choir trainers in some years. Their concern is reflected in the literature, where it has been noted that unless children are taught to

sing using their 'head voice,' their chances of singing accurately are minimal and are restricted in range (McGraw 1999).[234]

While popular appeal and enjoyment of songs are factors to take into consideration, these factors cannot alone dictate the repertoire if it becomes counterproductive to singing skill development. As Hooper (1999) has so fittingly pointed out, limiting a program to the popular negates the possibilities of extending and educating singers' and the audience's appreciation of choral music in its historical and cultural entirety.

6.5.4 *Classical Genre*

While songs of the popular style and world music-sourced genre made significant inroads into the repertoire, songs of the classical genre have been progressively disregarded. Prior to 1995, songs drawn from the 'great composers' were used regularly. The association of the classical genre with songs that had the power to "civilise the masses" (Ferris 2002: 51) no doubt assisted in the regular inclusion of these songs within song programs in Australia's early music education (Southcott 1997, Ferris 2002, Stevens 2002). As the 20th century progressed, songs of the great masters continued to be regarded as 'high culture' and a smattering of classical songs ensured that 'music education' was happening, both in the perceptions of the public and in the minds of the chief conductors of the SAPPSMF. As late as the early 1990s, the value of the songs of the great masters were still recognised as having aesthetic value and were considered sufficiently part of Australia's cultural heritage to be regularly included in the SAPPSMF Program. From the 1980s for example, musical excerpts composed by Beethoven (1981), Mozart (1982, 1986, 1992, 1993), Copland (1982, 1983), Holst (1982, 1983, 1989), Parry (1983), Tchaikovsky (1983, 1988), Benjamin Britten (1983), Mendelssohn (1991) and Brahms (1994) appeared in the Program. In the period 1995 to 2000, one song each year came from a classical composer[235] but after 2000, there was sparse reference to any

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[234] McCoy 1997 argues that adults are also unlikely to learn to sing in tune if they, too, are not taught to sing using their 'head' voice. Another constraint on singers developing a' head' voice is noted by Welch *et al,* who point out that singers are often reticent to sing in the treble range and 'head voice,' especially boys, because they fear not sounding masculine enough. (Welch *et al*. 1997)
[235] Melodies taken from Schubert (SAPPMF in 1995), Purcell and Handel (1996), Beethoven (1997), Saint-Saens (1998) and Vivaldi (1999) were presented mostly in keeping with the original and arranged for treble voices. In 2000, the madrigal, 'Now is the Month of Maying*,'* by Thomas Morley (1595) was rendered first in the traditional unison version and then given a 21st century rap version, written by local South Australian teachers and composers, Rosemary Nairn and Leonie Pech.

music drawn from past 'masters.'[236] The virtual elimination of any music of Western historical import in the SAPPSMF repertoire after 2000 requires some re-thinking. By espousing pop culture and reinforcing the decline of classical music in repertoire choice, the Society sends a message to children and parents that historical music is no longer of value. They appear to endorse popular opinion and taste above any perceived educational value of the music of past eras and deny the value of music of Australia's European cultural heritage.

6.5.5 *Christmas Music*

Along with "appropriate classical music," the Director of Music also listed in her 1998 article "festival music," such as Christmas music, as having educational value. Christmas carols, also part of the traditional music of Western culture, featured regularly in the period pre-1995. The 1987 songbook carried the following message:

> It has been a tradition over the past twenty years to include a selection of Christmas carols. They come under the heading of sacred music… Carols are about the birth of Christ and are always very melodic and joyful. (Festival of Music 1987 Songbook: 48.)

That carols are sacred, deal with the birth of Christ and are always joyful is indeed highly contentious (Lincoln & Marshall 1954); but of more interest at this point in the history of the SAPPSMF is that there are no apologies for including music of a sacred nature which referred to the Judaeo-Christian God, a matter that would be deemed politically incorrect in the not too distant future. In fact, the SAPPSMF from 1981 to 1987 carried two to three carols per year. The inclusion of Christmas repertoire provided teachers with a much-needed and popular resource for the fourth school term leading up to the Christmas period that was ideal for scheduled performances in nursing homes and hospitals in the final weeks of the school year. From 1987, Christmas carols were featured less frequently; they appeared every second year until 1996[237] when two carols were featured, and then one carol appeared per year from 1997 to 1999. From 2000 to 2008, carols were dropped from the Program, with one exception in 2003. The decrease in the use of carols illustrates both the movement away from traditional 'classical' and a wider historical musical dimension to a direction of content towards the 'politically correct,' with

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[236] There were two exceptions. In 2003, 'Bach-A-Rock' was featured, which opened with a statement of a unison melody written for the clavier by Bach, which was then repeated but rendered in a version reminiscent of the Swingle Singers' arrangements. The 2006 song cycle based on the life of Mozart and written by local South Australian composer, Glyn Lehmann drew on some of Mozart's material and employed similar harmonic and melodic form, but, overall, references to the classical style were restricted.
[237] There were no Christmas carols included in the SAPPSMFs of 1988, 1990, 1992, 1993 and 1995.

Christian choral material removed. It results in fewer South Australian public primary school children being introduced to the richness of this repertoire. Such children's knowledge of carols is then confined to the frequently Americanised and limited versions of Christmas music played in commercial shops in December. Furthermore, considering that the inclusion of carols (whether sacred or secular) could possibly encourage choirs to continue through to fourth term, it appears a retrograde step by the Society to eliminate this large source of repertoire.

A handful of school choirs attached to the SAPPSMF have been enlisted since 2006 to sing carols at the Education Department's buildings for the entertainment of personnel at head office in the final weeks of school term before Christmas. Ironically, it is acceptable for some school choirs to learn carols for this purpose but it is politically incorrect for all school choirs to be thus exposed. The joy that these singing children have brought to many of the workers at the building (many of whom are seconded teachers and some of whom wept on hearing the children sing), as witnessed and reported to this researcher, together with entreaties to return the following year, is testimony itself to the importance that this body of music has for numerous Australians.[238] The tradition of Carols by Candlelight, a popular community event held in Adelaide annually since 1944 (Jenkin 2004)[239] and attended by thousands of South Australians and other local council-organised carols evenings towards Christmas, attests to the importance of carols for the general community. All would suggest that the removal of this repertoire warrants re-thinking.

6.5.6 *Sacred and Gospel/ Spiritual Music*

Before 1995, it was not uncommon for hymn tunes and choral material drawn from the Christian choral tradition to be featured in the SAPPSMF Program in addition to the Christmas carols that were also accepted as regular fare. The 1991 Songbook states that it had been "a tradition over the past ten years to conclude the festival with a hymn" (1991 Songbook: 70). In fact, up until 1994, the repertoire continued to feature a hymn or a

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[238] Further indications of the importance of this body of repertoire in Australia's cultural heritage can be gained from watching audience reaction to children singing carols in hospitals, nursing homes or retirement villages and in shopping centres. It has been this researcher's pleasure to annually take school choirs to such venues in the weeks leading up to Christmas and witness the overt positive displays of emotion in listeners especially when the traditional carols are sung.

[239] An article by Cara Jenkin in *The Advertiser* in 2004 (November 27: 46-47) expands on the 60 year tradition of carols in Adelaide.

Christmas carol as the Program finale. Similarly, in the second half of the 1980s, songs from the Afro-American gospel tradition, with overt religious content, were drawn upon regularly.[240] Their strong rhythmic drive made their inclusion a popular choice with audience and students alike. And their inclusion was facilitated by the ready availability of arrangements of spirituals for treble voices being plied in the Australian market by North American publishing companies. The 1993 songbook, in its descriptive notes on the song 'Gloria' by Jay Althouse, points out:

> Sacred or religious music would form a large percentage of all choral music ever written. This is an up tempo contemporary tune with an exciting rhythm and lots of energy (1993 Songbook: 9).

This reference to a justification as to why songs from a Christian tradition could be included in the repertoire choice is interesting. It indicates a belief on the part of the Society's Executive that overtly Christian material was no longer necessarily being accepted as readily by the Education Department or the general public as it had in the past, and a word of justification was required.

From 1995, the number of songs that contained religious content was drastically reduced. As with the carol and hymn tradition, spirituals from the Afro-American tradition after 1995 only appeared sporadically within the Program.[241] Any overtly sacred music ceased after 2003. Again, the decision to avoid reference to any sacred music, arguably the largest body of choral music written and preserved in the Western choral tradition on the basis that it might offend a few, warrants re-thinking. Such decisions deny children's exposure to the historical gamut of the Western musical tradition and limit their understanding of the richness of the choral genre. From an educational perspective, such limitations are to be discouraged.

6.5.7 *Songs of Positive Humanism*

Southcott comments that patriotic and moral sentiments of 'civilising' influence dominated song content in the early history of the SAPPSMF (Southcott 1997: 242). That

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[240] For example, there were three Afro-American spirituals featured in the Programs of 1987, 1989 and 1990. There were two songs drawn from this tradition in the Programs of 1992 and 1995.

[241] A spiritual from the Afro-American tradition was used in 2000, when the gospel church song 'People Get Ready' popularised by Curtis Mayfield in 1965 and revived by the recently popular group, Human Nature, was featured; and again in 2002, when a traditional spiritual 'Didn't My Lord Deliver Daniel' was given a "rock version" (2002 Songbook: 5) by prolific North American composer and arranger, Roger Emerson. The next use was in 2008 with 'Shine, Shine, Shine', a traditional spiritual arranged by Australian composer, Mark Puddy.

music, and particularly mass song, could have a social engineering purpose was recognised by the SAPPSMF's forefathers. Arguably similar 'civilising' themes could be said to account for much of the song content for the period 1995 to 2008. 'Feel-good' songs or songs dealing with values of positive humanism and speaking of peace appear to have dominated the content of songs chosen in that period, and in general, texts echo many of Jorgensen's sentiments quoted earlier in the chapter. Rather than textural considerations being the driving force behind repertoire consideration however, it seems more likely that the choice of text reflected the domination and influence of North American publishers in English-language new choral music and North American influence in general popular music that has been more readily available in Australia's retail music stores. Songs of the modified popular style and reflective pop or ballad style readily incorporated such texts and appear to have been a decided musical preference, with two to three songs devoted to that style in each of these years from 1997. The final song of the 1995 SAPPSMF epitomises the peace and democratic sentiments that characterise the musical genre; originally written by Odina Batnag with English words by Roger Whittaker, it is entitled 'I am but a Small Voice,' with the chorus of "come young citizens of the world, we are one…give us peace, prosperity and love for all mankind." 'We are the Children,'[242] the final item of the 2002 SAPPSMF, with words "watch us as we stand for liberty and freedom, peace and brotherhood" illustrates the moral theme with a modern emphasis. In fact, many of the final songs of the Programs from 1995 to 2008, drawn from the then readily available and popular North American publications of the ballad style, espouse the values of positive humanism.

Overall, it can be seen that the Judaeo-Christian perspective of previous Programs was being replaced with messages more familiar to New Age spirituality, with its inherent emphasis on positive attitudes and the belief that the power of the human mind can over-ride physical reality and work to "heal ourselves, each other and the planet."[243] 'In Our Hands'[244] ("…lies the power we share"), the finale of the 1997 Program, 'Follow Your

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[242] The words and music for 'We are the Children' were written by North American composer, writer and educator, Sally Albrecht in 1991.

[243] This description of New Age spirituality emanates from an article in Wikipaedia, the free on-line encyclopedia that can be edited by anyone: *http://en.wikipedia.org/wiki/New_Age* (October 22nd, 2007). It encapsulates a general, populist understanding of New Age spirituality current during the period of writing.

[244] Words and music were written by David Shire and David Pomeranz in 1990.

Dream'[245] ("…there'll come a time when you will find you can make all your dreams and wishes come true") from the 1998 season and 'Like an Eagle'[246] ("I will soar above the clouds …fly to places yet unseen"), the finale of 1999, are all examples of positive humanism, infused with overtones of New Age spirituality. The finale of the 2003 Festival, 'We All are One'[247] is positive humanistic in persuasion to the extent that negative world input is almost denied:

> Take a careful look around you, feel the pride, let it surround you, see the hope that flows across this land. We are different from each other, but we all are sisters, brothers, and we're here to lend a helping hand.
> (Chorus) Because we all are one, we're all the same. When someone hurts, we all feel pain. When someone needs, we all are there. We're of one heart for we all care!

Songs of the 2006 repertoire in particular resounded with moral sentiments. 'Walk A Mile'[248] encourages the listener to "walk a mile in your neighbour's shoes" so that you can understand them better; 'You've Got a Friend in Me'[249] speaks of the values of friendship and caring for each other; and 'Lay Down Your Arms'[250] and 'Uma Familia'[251] both deal with the world as a family and the promotion of international peace. These sentiments are echoed again in the song 'Esperanto'[252] where the international language is promoted as a vehicle of hope for world harmony.

The removal of songs of Christian persuasion, hitherto popular in the SAPPSMF, found a replacement with songs of 'feel good,' overtly positive and optimistic material with its overtones of New Age ideology and songs proclaiming peace. Taken as a distinct direction spearheaded by those selecting repertoire, it could be argued by those opposed to this repertoire bias that a replacement ideology was being posited, which was making significant inroads into the song content of the public primary schools at the expense of the hitherto recognised Western Christian choral tradition. In fact, a definitive statement

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[245] Words and music were written by Mary Donnelly and published in 1990.

[246] Published in 1994, the words and music were written by Carl Strommen, a popular song writer and educator from North America.

[247] The words and music were written by Cristi Cary Miller from North America, originally published by Hal Leonard in 1996.

[248] The words and music were written by Pepper Choplin and published by Alfred Publishing Company in 2000.

[249] Words and music were written by Randy Newman and were published by Walt Disney Company in 1996. The song featured in Disney/Pixar's film, *Toy Story*.

[250] Published originally in 1991 by M2Musik in Toronto, the words were by Lisa Catherine Cohen with bridge lyrics by Harry Lewis and music by Doron Levinson.

[251] Words and music for 'Uma Familia' were written by Jay Althouse and were published in 2001 by Alfred Publishing Company.

[252] 'Esperanto' was written and composed by local Adelaide composers, Tenni Burns and Robyn Habel.

on textual direction was advertised for the first time in 2008, when, in the "Repertoire Selection Criteria" 2008 Teachers' Handbook, it was stated that songs need to "reinforce positive attitudes and support optimism." The proposed dominance of this sentiment deserves reflection. From the perspective of those wishing to expose their children to the full gamut of human emotions, it could well be argued that the Society was denying reality to its song participants without exposing children to the realities of life – such as sadness, dreams unrealised, poverty and grief.

Exposing children to songs that display a wider gamut of emotions beyond the limits of peace and optimism and encouraging them to use song as a means of stronger expression could be argued to be positive. Cristaudo points out that while some rock or heavy metal bands will sing of murder and rape, it does not follow that the same singers will engage in those acts of violence. He argues that their music is more likely to be a means to a specifically political end or an exposure of the world of hypocrisy which enables the singers to give vent to strong emotions through the socially acceptable medium of music. Cristaudo concludes that, "the hatefulness of the world will not disappear because we all learn to sing happy songs" (2008: 140). Extending Cristaudo's line of argument, 'putting a lid' on the expression of strong emotions in such a socially acceptable medium as music could be tantamount to encouraging insurrection.

Unlikely as it may be that this repertoire thrust was hatched with a sinister or political intent, there are nevertheless some rather disquieting parallels of this musical direction within other such massed song traditions in history. Omission and restriction of any religious or sacred content (for example, Christmas carols and spirituals or gospel music, both significant common song forms of Western culture), and the over-emphasis on the positive, was also evident in the dictates of Marxist-Leninist sympathisers who attempted to control artistic expression for social engineering purposes through their genesis of the mass song in the first half of the 20th century in Eastern Europe (A. Thomas 2005: 52). Movement away from musical complexity to musical simplicity and the ascendancy of the importance of national songs was part of that agenda; as this extract, citing the standardised parameters for a Polish mass-song, illustrates:[253]

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[253] These parameters were inspired by the directives of Professor Zofia Lissa, a Marxist-Leninist musicologist holding a key position in the Ministry of Culture at the time (A. Thomas 2005: 52).

> Songs should be written in stanza form, with clear-cut rhythms and an easily memorable refrain. The melody must be tonal and suitable for general amateur performance, while the accompaniment must be harmonically transparent and not overly complicated. It is desirable that songs should rely on Polish folk themes or be written in the style of Polish patriotic, revolutionary or soldiers' songs etc. Songs with a dance-jazz character will not be considered. (published in *Kronika* 1948, cited in Thomas 2005: 52)[254]

The focus on national music within the SAPPSMF, together with the focus on tonal music (mostly major keys) and uncomplicated harmonic treatment as will be seen in the rise in popularity of Australian composers and their material later in this chapter, offers another similarity. An added irony is that not only national songs, but songs appealing for peace were used by the Polish authorities "to encourage greater social effort and cohesion" (A. Thomas 2005: 53).[255] Similarly within England, a socio-political agenda has been noted in the nationalist songs espoused by the community singing movement of the 1920s (Russell 2008). Indeed, the vulnerability of children as targets of social engineering through song was fully exploited by the Hitler Youth Movement (Meyer 1993) and the Soviet Komsomol. The parallels with the SAPPSMF may be incidental, but they are nevertheless worth mentioning, albeit as a reminder that those who have the ability to influence the repertoire are also in a position of power, because music and song can be used to fashion the social, political and moral perspectives of children.

6.5.8   *Folksongs, Musicals, Television Themes and Old Hits.*

Folksongs, many of which were derived from British sources, were a regular feature of the SAPPSMF in the first 60 years of the 20th century. Responding perhaps to the migration patterns in Australia generally post World War II, a greater public acceptance of other cultures and a push towards social inclusion, folksongs and/or music distinctive to other countries beyond Britain became regular features of the 1980s and 1990s Programs,[256] with either two or three songs of that genre selected annually. Although lauded as a genre in the 1998 article by the Director of Music and iterated again ten years later by the next Director of Music's selection criteria for songs that "extend our

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[254] This appeared in an article entitled 'Kronika' which was published in *Ruch Muzyczny* 5/8 (15 April 1948: 20. The citation is quoted by A. Thomas (2005: 52).

[255] The socio-political engineering of Lissa via music and the sanctions placed on musical expression for political purposes in the post-war era in Poland is discussed further in Bodman Rae 1999. It should be noted that what was happening within Poland was evident elsewhere during the post-war Stalinist period in countries including Hungary, Czechoslovakia, East Germany, Latvia, Lithuania, Estonia and the various countries of the then Soviet Union. The control of music and song for the social-political purpose has also been well noted in present-day North Korea (Howard 2000).

[256] The years 1984 and 1987 were possible exceptions where songs chosen did not clearly fit into that category.

knowledge of other countries, people and their cultures and beliefs," the tradition of singing folksongs and songs from other countries in the SAPPSMF began to fade after 2000. The wider use of songs written by Australian composers appears to have replaced this interest.

Songs drawn from musicals, television shows or film appeared irregularly in the 1980s, becoming more regular in the 1990s, and from 2002, their frequency decreased to featuring approximately every second year.[257] Being more familiar music to the general public comparative to international folksongs, the music drawn from popular musicals and television show themes ensured audience appeal. Similarly drawing on the appeal of familiar music, at least one popular song or 'old hit' of the 20th century was used in almost every Program from 1988 to 2008. Such diverse songs and eras as 'Bye Bye Blackbird' (popular in the 1920s and 30s and used in the 1999 Program), 'Rocking Pneumonia' and the 'Boogie Woogie Flu' (popular in 1957 and featured in 2004), Paul Simon's 'Feelin' Groovy' (popular in 1966 and in the 1995 SAPPSMF) and Australian band Daddy Cool's hit of 1971, 'Eagle Rock' (re-released in 1990 and the finale of the 2008 SAPPSMF) added variety to the Programs and appealed to an audience dominated by parents and grandparents.

6.5.9   Australian Repertoire

A notable change in the repertoire after 1981 is the increasing emphasis on music written by Australian composers, as David Jackson, a past Director of Music, has noted (1986: 45). In the early years of the Program, arrangements by the various Directors of Music, notably Edmund Farrow (1918, 1927-1930) and Francis Gratton (1921-1937), appeared in the Program, to be followed by occasional contributions from other Directors, but compositions that could be attributed solely to Australian composers were spasmodic rather than regular and were not seen as a high priority in repertoire selection. For the 1981 SAPPSMF, David Morgan, a New South Welshman, was commissioned by the Society to write the first song cycle written specifically for the South Australian

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[257] Examples of this repertoire include such diverse musical examples as 'A Whole New World' from Walt Disney's film, 'Alladin', 'You're Never Fully Dressed Without a Smile' from the Broadway musical, 'Annie' (both in the repertoire of 1998), 'Walking in the Air' from the animated film of 'The Snowman', the theme from the Bugs Bunny Show, 'This is It!' (both in the repertoire of 2001), 'Shake a Tail Feather' from the classic film, 'The Blues Brothers' (2006 repertoire) and 'May It Be' from the 2001 film, 'The Fellowship of the Ring.' Themes from the television shows of 'Happy Days,' 'The Addams Family,' 'Mister Ed,' 'The Flintstones' and 'The Jetsons' were melded in a medley entitled 'Stay Tuned!' that featured in the 2008 concert series.

festival's needs.[258] Every year, from 1983 until 1992, The Society commissioned predominantly Australian[259] composers to write a song cycle, each cycle incorporating up to seven different songs of varying lengths. Possibly to ease the budgetary strain, the commissioned works ceased for a period from 1993. In 1993, the Program repeated the 1986 song cycle, written by South Australians, E. Mansutti (words) and Doug Simper (music). In 1994, there was no song cycle, but three songs from South Australian composers[260] were incorporated. Between 1995 and 1998, Australian compositions numbered one song per SAPPMF Program.[261]

The new interest in Australian composition and moves to support Australian composers was not restricted to the SAPPSMF. At the same time as the SAPPSMF was increasing Australian content, pressures to support Australian music were increasingly being applied within community arts groups. From 1997, for example, the Adelaide Eisteddfod Society made it compulsory in some of its choral sections, including the primary schools division, for entrants to include at least one composition (of two choral pieces) composed by an Australian.[262] The explanation for this 'movement' is open to conjecture, but there appeared to be some general community realisation that one did not necessarily have to go overseas to find good art or artists. In 1999, the Festival featured four Australian songs. This included two songs composed by South Australian Aboriginal composer, Buck McKenzie and 'The Stock-Rider's Song' by William James and 'Down Under in Australia' written by contemporary Melbourne composers, Susie Davies and Phillip Splitter. The inclusion of songs by Aboriginal composers and/or songs dealing with

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[258] The 1981 Festival of Music Songbook contains Morgan's song cycle entitled 'Hullo World' and the date of 1981is also noted in Eckermann *et al.*'s book as the first song cycle commissioned by the Society. However, the 1988 songbook (page 31, in its introductory comments about the year's song cycle) claims that the David Morgan's work appeared in 1982. The songbooks in the years 1989 to 1993 re-iterated this mistake.
[259] There was one exception to the rule of Australian composers. Michael Hurd, an English composer well-known internationally for his music for children, was commissioned to write the 1989 song cycle, entitled 'Prodigal'. Hurd's popular 'Jonah-man Jazz,' written in 1966, featured in the 1984 SAPPSMF Program.
[260] The composers were Timothy Sexton, Peter Habib and Doug Simper.
[261] 'My Country', words by Dorothea MacKellar and music by Tony Hatch and Jackie Trent, was the token gesture to Australian music in 1995. In the following year, the Society commissioned Sydney composer, John Shortis, to write a song for the SAPPSMF, which resulted in the song 'Lula:Song of the Drought.' In 1997, a song from Australia's colonial past based on an old sea shanty, 'Eumeralla Shore,' arranged by Melbourne composer and arranger, Mark O'Leary.
[262] Australian content was made compulsory in some choral sections following an offer from the Order of Australia Association to sponsor the Adelaide Eisteddfod. Australian content continued to be made compulsory in the Eisteddfod after the Order of Australia's sponsorship ceased and APRA (Australian Performing Rights Association) began sponsoring the Eisteddfod from 2001. This information was provided by Des Borgelt, past convenor, and confirmed by the convenor of the 2007 choral section, Wendy Barrett in an e-mail (31 July, 2007).

aspects of indigenous culture was a noteworthy addition to the Program from 1999. It marked an effort by the Society to acknowledge local Aboriginal heritage and language, which served to inform non-indigenous children of the original custodians of the land and make those of Aboriginal lineage within the SAPPSMF take pride in their heritage. From 2000, the festival resumed its practice of commissioning works from local composers. The cycles, consisting of from three to seven songs, were written with words and music on a theme, often determined by the Society to be appropriate for the approaching year.[263] In addition to the song cycle, at least two other songs by Australian composers were included from the year 2000. From 2001, Australian content in the SAPPSMF Program accounted for over half the songs, indicating a marked increase in Australian composition, even from the period 1981 to 1992, when commissioned song cycles first began.

The Society's decision to support Australian content has had broader ramifications beyond the sphere of the SAPPSMF. Local South Australian composers have been given an incentive to compose. Australian publishers of choral music have not enjoyed a history of financial success; as a result, most Australian composers[264] do not have a publisher or publishing company that might advertise and market their music. Without publishers or any promise of income, there is little incentive for Australian composers to direct their attention to choral music and the limitations of writing for children of primary school age. The SAPPSMF's initiative to commission a song cycle each year and include Australian compositions has meant that not only are composers then paid for their compositions, but also their name is spread with so many students and their schools performing their work beyond the Festival Theatre stage. With the commissioned work in 2008 composed by well-known Sydney composer Paul Jarman, who has written many

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[263] Such themes have been the return of the Olympics to Athens in 2004, resulting in the commissioning of a song cycle for 2004 entitled 'Olympia' and written by South Australians, Teni Burns and Robyn Habel. The 2006 commissioned work based on Mozart's life, to celebrate Mozart's 250th anniversary of his birth, was written by local composer Glyn Lehmann. Glyn also composed the song cycle of 2005, which featured songs based on various eras of Western dance tradition, from the Jazz Age of the 1920s, through the Jitterbug, Jive and Boogie-Woogie dances of the 1930s and '40s, the Rock 'n Roll era of the 50s and 60s to the rap, breakdancing and clubbing of post 1980s era. For the song cycle of 2007, Glyn Lehmann was again commissioned, this time to write on the theme of sport, which the Society felt would be a fitting theme, in the hope that a sporting emphasis might attract boys to elect to be a part of their school choirs and at the same time encourage students to participate in sport, given the rise in childhood obesity as noted frequently in the media during 2006 and 2007.
[264] The efforts of Australian composers to break into the lucrative United States market have, in most cases, proved disheartening because North Americans tend to support their own composers. The Australian Music Centre plays an important role as a repository and library for compositions, but it does not market the music to the extent that commercial publishers are able.

choral works suitable for primary and secondary school choirs, the incentive to write choral music was spread beyond South Australian borders. Also in 2008, the choral work of a South Australian secondary school student was included in the repertoire. With composition set as a year 11 and 12 music subject unit, the inclusion of a student's work in the Festival provides some motivation for students to look at choral music as a possible avenue for their compositions.

6.6 Song Selection and Musical Taste amongst Stakeholders

It is unlikely that there will be unanimous agreement amongst students, choir trainers, school principals and parents as to what constitutes the best mix of songs or how each group, or indeed each individual, will rank the various selection criteria. In the questionnaires elicited from choir trainers in the years 2000 to 2003, comments on repertoire choice drew the highest number of respondents and the widest range of opinion in comparison to any other question. The question as to which songs entertain the most, are liked the best or are the most optimally educative will no doubt vary with the respondent. The research carried out on stakeholders' opinions regarding repertoire selection and the varying importance of factors regarded as important to consider in the selection process bear this out.

Of the three years, the repertoire of 2003 drew the most consistent positive feedback amongst choir trainers, with 90% of the respondents commenting positively on the song choice mainly with regard to the variety of styles and the Circus theme of the song cycle. QR 6 (i) provides examples of some of the common responses of that year to the repertoire, but also includes the reaction of one of a small proportion of the choir trainer' population that found the songs too difficult.

QR 6 (i) Choir Trainers' Comments on the Repertoire, 2003.

Choir Trainer Metropolitan	*Varied, multi-cultural, challenging, interesting. (67)*
Choir Trainer Metropolitan	*Very suitable. Even the songs that some groaned about initially were sung with enthusiasm eventually. Loved the Circus Cycle. What a success. (34)*
Choir Trainer Country	*This year's was great. We had a large and committed choir this year because the songs were <u>fun</u>. It would be great to have more years like this. (62)*
Choir Trainer. Metropolitan	*A bit tricky this year, too many strange "words". Seemed to affect children's enthusiasm and quality of singing overall at the concert. (41)*

Amongst the more diverse opinions, and indicating that it would be very rare to get full consensus on repertoire choice, were the handful of trainers that felt there were too many 'feel good' songs, some who wanted more aboriginal songs, one who felt there should be no songs with religious content, and two who felt there should be more familiar songs. The 2003 year was also interesting from another perspective in that, and unprecedented in the Festival's history, a decision was made by the Executive to omit a song already printed in the 2003 Songbook, following considerable choir trainer' disquiet expressed at the February conference regarding the inclusion of a song with strong United States' associations.[265] This unusual decision illustrates that song choice can be influenced by other factors, including the political climate. Educational and musical motives, as in those advanced by Bourne, often take second place in an area where strong sentiment is also attached to the process, as indicated by choir trainers' opinions necessitating a song omission.

To ascertain choir trainers' values regarding the various factors to be considered when selecting repertoire, choir trainers were asked in 2001 to rank four suggested factors "in order of importance (1 as most important, 4 as least important) in the selection of repertoire for the festival." Their ranking is presented in Table 6.1.

Table 6.1 Choir Trainers' Ranking of Factors Determining Repertoire Selection, 2001.

Level of Ranking (1= most important)	1	2	3	4
A cross section of all musical styles	41	14	23	18
More modern songs so that they relate to students	37	24	23	12
More songs to entertain the audience	9	36	25	25
Songs that develop students chorally and musically	12	27	22	34

Numbers in each column in the Table indicate the number of trainers who ranked the factor at that level. The Table gives an indication as to what choir trainers think regarding

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[265] The song was 'Colonel Bogey's Grand Old Flag,' a partner song drawing on the melodies of 'You're a Grand Old Flag' by George Cohan and 'Colonel Bogey' with music by Kenneth Alford. Many choir trainers at the conference expressed the opinion that it was inappropriate to include a song with such overt U.S. overtones. Their sentiments reflected Australian opinion at the time, which was divided over Australia's imminent military involvement with the United States campaign in Iraq. The U.S. military campaign had begun with the bombing by U.S. forces of various Iraqi sites from late 2002 and resulted in an invasion of Iraq by U.S and British forces in March 2003, an invasion supported by an Australian troop contingent (Walters 2006).

the goals of the choral program - whether it is more important for example to choose songs that entertain the audience or to make a selection choice on the basis of their 'musical' value. Their most highly ranked factors were song variety ("a cross section of all styles of music") and more modern songs "so they relate to students." Most consistently ranked second in importance were songs that sought to entertain the audience, although only 9 choir trainers ranked it as the most important factor to consider in song selection. By contrast, "songs that develop students chorally and musically" was considered the most important factor by merely 12 choir trainers. More trainers ranked this factor as least important compared to any other factor. It is evident from this Table that for most choir trainers, the musical and choral development of students is not a major consideration in the choice of repertoire.

The opinion of parents regarding their perceptions of the repertoire was gathered in 2000. Table 6.2 records the number and percentage of parents who rated the choice of songs and the variety of the Program.

Table 6.2 Ratings by Parents of the Repertoire and the Variety of the Performance Program

Ranking rating	Choice of songs	%	Variety of Performance	%
Excellent	n = 111	41%	n = 147	55%
Good	n = 116	43%	n = 103	38%
Just acceptable	n = 35	13%	n = 17	6%
Dissatisfied	n = 4	1%	n = 2	1%
Most Unsatisfactory	n = 3	1%	n = 0	0
Total No. of Responses	N = 269		N = 269	

Although praise for repertoire choice was less effusive than responses received regarding the benefits of the Program for that year, it can nevertheless be seen that the majority of parents (84%) felt the choice of songs was good to excellent, and an even greater percentage of parents (93%) was pleased with the variety offered in the performance program. In 2003, parents were asked for any suggestions they may have had for improvements of the Program. With 52% of parents responding that no improvement was needed, and another 10% of the population using the opportunity to extol the values of their child's individual choir trainer, the majority of recommendations revolved around the need for more music and choral education in the schools (n = 39, 18%) with the cost

of videos and tickets of the performances at Festival Theatre (n = 17, 8%) being another concern.[266] There were 14 parents who commented specifically on song choice, with six parents requesting "more modern" songs, five parents wanting songs that were more traditional and that suited a child's voice better and three parents who wanted a broader selection of music. Despite the range of opinions expressed by both the parent' and choir trainer' groups regarding repertoire choice, the FSS and Society's Executive could take some comfort in the fact that the majority of parent and choir trainer' stakeholders nevertheless approved their selection overall.

Student opinion regarding song selection was canvassed in 2004 and provided another reflection on factors that might be considered in repertoire selection. Students were asked to rate on a Likert scale of 1 (Didn't like at all) to 5 (I really liked) their degree of enjoyment of school choir and their enjoyment of the songs. Their responses are given in Table 6.3. The data indicate that 82% of the students responding to the questionnaire rated their choir experience highly to very highly. There were fewer students (70%) who ranked their enjoyment of songs at the same level.

Table 6.3 Students' Rating of Enjoyment of Choir and the Song Selection, 2004

Rating of Enjoyment	Enjoying choir	Enjoying the Songs
1. I didn't like at all	3 (1%)	3 (1%)
2. I didn't like	7 (2%)	12 (4%)
3. It was okay	48 (15%)	83 (25%)
4. I liked it	113 (34%)	123 (38%)
5. I really liked it.	158 (48%)	106 (32%)
Number of respondents	**329**	**327**

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[266] With regard to the need for more music instruction, recommendations ranged from the request for more rehearsal time for the festival choir (n = 6), for choral classes to be offered in the junior years (n = 13), for choir to continue throughout the year rather than just during the Festival (n = 5), for more music instruction (n = 6), for a specialist music teacher rather than an untrained choir trainer (n= 5) and for choir to be made compulsory (n = 3) and for rehearsals to take place in school class time rather than at lunchtimes (n = 3). Other recommendations by parents were for there to be more performances offered by the school choir beyond the Festival Theatre (n = 9), that the value of the Program be recognised by other school staff (n = 8) and for more boys to be involved (n = 3). There were also many individual suggestions including more individual voice tuition, 'warming up' the children's voices at the beginning of rehearsal, allowing all students to audition for solos, allowing more students in the school choir, different criteria for selection of students chosen for the festival theatre performance opportunity, focus on multi-cultural songs, focus on aboriginal songs and involvement of festival choirs at "Carols by Candlelight" or "The Fringe."

In ascertaining whether there was any correlation between students' liking of the songs and their liking of choir, the correlation co-efficient was 0.531, indicating that there was not a high correlation between liking of choir and liking of the songs. Similarly, Conway *et al.* found that motivation to continue in secondary school choir bore little correlation to students' liking of the repertoire. This is an interesting finding since some choir trainers and some members of the Executive have made much of the need to have more songs that appeal to children. It suggests the high importance some choir trainers and Executive members have accorded to song liking may be somewhat misplaced in the ranking of factors regarding song selection.

Students were also asked in the 2004 questionnaire to indicate their favourite song and to try to explain why they liked that song. There were 339 respondents to the first question, many drawing from the same schools. While 7% felt that they could not make a single choice and liked them all, and most children mentioned at least two songs as personal preferences, all songs in the repertoire were given at least several mentions as a student's favourite (with the exception of the national anthem which was not mentioned). This confirms that song enjoyment varies with each respondent and that it is difficult to ascertain what any group of students will like in any year. It is also not possible to state with certainty, as is attempted occasionally by some choir trainers and Executive members, that they know this song will be a student' favourite because it is "modern." In the students' list of favourites, there were two songs that accounted for 50% of the vote, namely 'You're the Voice,' a hit song of 1986 made famous by Australian singer, John Farnham and 'Tears in Heaven,' written by Eric Clapton and Will Jennings as a tribute to Clapton's young son who died in tragic circumstances. Since 'Tears in Heaven' does not fall within the later guideline in 2008 where only songs that "support optimism" follow repertoire selection criteria, this student' choice is worthy of comment. The majority of respondents, when asked to try and explain why they liked the songs, responded predominately with answers such as "Because it's good" or "Because it's cool," or "It's nice." A smaller percentage (23%, n= 80) of students was able to articulate more clearly why they chose the piece they did, their responses giving some reflection as to what factors may affect student choice at that age level. The following themes, each of which drew more than one response, are given in Table 6.4.

Table 6.4 Students' Reasons for Liking Their Favourite Song

Reason for song choice	No. of respondents
Song had a beautiful melody or tune	14
Song was very feeling; it touched me emotionally	13
The song had a good rhythm	12
The words had a strong meaning	6
The song was calming	6
Song was a challenge to sing	3

From this questionnaire, the role of song meaning and emotional affect of the music on the student appears to be a contributing factor in shaping a student's liking of a song. A sample of students' written responses brings these themes to life:

QR 6 (ii) Students' Responses to the question "Try to explain why you liked the song," 2004.

Student Metropolitan	*(Favourite Song - Tears in Heaven). It made me cry. (76)*
Student. Metropolitan	*(Favourite Song- Tears in Heaven). Because I have had a resent deth* [sic] *in my family and it touches my hart* [sic].
Student Country	*(Favourite Song- Tears in Heaven). I liked this song because it is calm and I like to sing it. It is a nice song. (203)*
Student Country	*(Favourite Song – Tears in Heaven). It had a beautiful harmony and was peaceful. (33)*
Student Metropolitan	*(Favourite Song- You're the Voice). A heart song. Beautiful sound, strong, energetic. (173)*

While rhythmic drive played a part in 14 responses, the few students mentioning it was surprising in comparison with the greater mention of emotional factors affecting song preference. The emotional impact of a song does not appear in Bourne's list of criteria on which to base song selection, nor is it listed as a consideration by the Directors of Music. In fact, the call for songs that only deal with positive 'feel good' emotions appears in direct contrast to the range of emotions mentioned by students as important for them liking particular songs, some of which were powerful enough to make children cry.

The musical tastes of students, choir trainers and the audience have been considered as a legitimate criterion in the selection of songs in both Bourne's list of criteria ("11. inherent beauty and appeal for singers, director and audience") and in the criteria stated

by the SAPPSMF's Directors of Music. Executive members' beliefs regarding what students want or identify with, what songs are likely to encourage boys' involvement and perceptions of what audience members want in music as entertainment, have appeared as significant factors driving song selection rather than any acknowledgement in the Society's minutes or anecdotally of songs chosen for their pedagogical merit.[267] Similarly, debate based on the formalist perspective, such as references to "inherent value" and "inherent beauty" (Bourne 1990: 52) of the choral music has not featured in written material or discussions. Whereas many of Bourne's criteria have undoubtedly played some part in Directors' recommendations, various other emphases have been evident in the selection process.

6.7 Conclusion

The development of choral education through the SAPPSMF can be seen to have taken a somewhat circuitous route, with its early beginnings focussing on the development of children's singing technique and the fostering of music reading skills via the English sol-fa system. By the 1960s, the child-centred approach in education had infiltrated choral methodology and out of this the 'song approach' emerged with its emphasis on music enjoyment, rote learning and a 'lighter' repertoire. This came at the expense of vocal and choral skill acquisition, music notation reading and more skill-extending repertoire, which were thought to act contrarily to the music pleasure of children. The trend towards choral music as entertainment incorporating visual spectacle began in earnest in the 1980s and continued into the 21st century. It resulted in the formation of a troupe, more sophisticated lighting, props and technology-based visuals all of which contributed to further budgetary stress on the performance arm of the Program. Influenced by the skill-based direction of choral education philosophy enjoying favour in North America, itself a product of post-war European influences, the Directors of Music from 1995 to 2008 re-introduced the importance of vocalises and vocal technique methods at conferences, in the handbook and at all rehearsals. However, their input to choral education via the

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[267] Executive members' differences of opinion on the importance of entertainment or 'popular music' as opposed to song selection based on variety or pedagogical merit have not been documented, but philosophical differences in standpoints has been evident in the researcher's private discussions with individual members.

repertoire was curtailed, depending on the power accorded them by the members of the Society's Executive.

In the period 1995 to 2008, efforts were made by the Executive to ensure a greater say in repertoire selection. As such, the song choice in that period reflects an amalgamation of the various philosophies of choral education of the preceding century of development. As with most other committees, some members of the Executive were able to wield more influence than others in the final shaping of the repertoire, whether by force of character, power of persuasion or authority of office, with consequences on the curriculum at work within the SAPPSMF. A common thread reflected in the repertoire of this period was a variety of styles, with 'variety' itself being used synonymously with 'educational value.' Despite repertoire choice being the most hotly contested area in the canvas of stakeholders' opinions, a compromise based on variety of styles, with an emphasis on music of the 20th and 21st centuries, was negotiated. Choir trainers, parents, principals and children whose opinions are taken into account when selecting the repertoire are more readily satisfied when at least several of the songs align to their musical tastes.

There are, however, some trends in repertoire selection that warrant more critical examination. Certainly, 'lighter', less difficult, popular repertoire has made steady inroads into the curriculum, with a consequence that those schools that have a history of choral pedagogy and have been attached to the Program for many years are beginning to find the repertoire selection less challenging and are raising questions about their continued attachment to the Program. A plea for a balance between appealing and entertaining songs with songs chosen for choral and musical worth was articulated in a lengthy comment from one choir trainer in the 2001 questionnaire:

QR 6 (iii) Choir Trainer's concerns regarding the Repertoire

| ChoirTrainer 2001 | *All songs this year had some appeal/relevance- in information, teaching, style – but I would love to see musical <u>and</u> social/historical relevance in all songs – that are vocally challenging to <u>develop</u> voice, well-written harmonies, pleasing piano accompaniment! Would be ideal for audience to enjoy all songs that are chorally and musically important for kids, but audience consists of parents (mostly). Therefore they should all want their kids to develop good skills whether or not <u>they</u> like the music! I think a balance between "easy to reach" pieces (eg. "Salsa", although I didn't really like it; "This Is It"- a crowd pleaser) and vocally challenging (eg. "Antiphonal Alleluia" and "Fire") are needed to cater for new choristers and developing/experienced choristers. Australian composers/music and multi-cultural music is important for stylistic social learning, but <u>must</u> be high quality.* (42) |

This observation iterates the concerns mentioned by John Hooper (1999) and recognises a tendency within the SAPPSMF to select songs that appeal to the audience at the expense of sound pedagogical vocal and choral considerations.

The possibility of incorporating more challenging and extending repertoire to include songs drawn from Western choral music's historical entirety does not look hopeful, especially when those dictating the song selection continue to be entertainment and spectacle-driven. However, it is not merely in the predilection of the Executive's tastes that songs of a more challenging nature are omitted. Of more significant difficulty are, firstly, the pressures being placed on the FSS to incorporate more schools, which may also include incorporating less musically competent teachers and less musically exposed students. The second pressure comes from schools that want the demands of the Program reduced to fit the time constraints of a crammed curriculum or the monetary constraints of a limited budget that does not allow for employment of choir trainers or accompanists beyond the ever-reducing hourly minimum offered through affiliation. When an increase in teachers without a sufficient modicum of musical expertise is incorporated into the Program or when time allowance given for rehearsal is reduced, the tendency towards the 'song approach' is encouraged, where teachers are pressured to get through the repertoire in the time given and children learn the repertoire without learning other musical skills including the skill of singing, music reading, achieving choral blend, or how to sing healthily. Given the increasing predilection towards the easy and popular to the exclusion of more challenging songs with a vocally or chorally developmental intent, there are indications that the curriculum is being 'dumbed down' to absorb those pressures.

With thematic content now oriented towards positive humanism, North American choral publishers, with their plethora of compositions in the positive humanist, secular mould, should continue to enjoy support from the South Australian Program. With preferences now directed towards Australian choral repertoire, Australian composers who write choral music to fit this mould should continue to gain exposure through the SAPPSMF.

An organisation that deals with large numbers of children and selects mass songs that the children are required to sing must also be aware of the responsibilities entailed with that choice. The capacity of music and song to be used for moral, political and ideological

purposes has many illustrations; the hymns of Martin Luther, the use of the mass song in Stalinist Europe or the freedom songs of the South African anti-apartheid movement to name only a few of them. The tendency shown in the repertoire selection of the SAPPSMF to restrict songs to those easily sung that consist only of positive, happy content and tend to proselytise a New Age spirituality is of concern. The avoidance of any reference to 'classical' music and Western choral music inspired or patronised by the Judaeo-Christian tradition, demonstrates both a lack of appreciation of the importance of teaching history and a sense of political correctness that has gone to extremes.

Findings from this research suggest that children are affected by the song meaning and emotional impact of a song and that this factor affects their liking and appreciation of the music. When music's emotional content is restricted to the positive, children are denied exposure to the wider gamut of human emotions in music. What risks being conveyed to the child is that choral music, if exposure is confined to SAPPSMF repertoire, does not convey other emotions and furthermore, emotions, such as sadness or anxiety, are inappropriate if expressed openly through song. Song as a vehicle for the expression of emotional release is rendered impotent if confined to happy-only sentiments. When choral music is restricted to major keys and harmonic and melodic simplicity, composers are given straight-jackets rather than permissions to experiment, and creative choral writing is thwarted in the process.

This study of repertoire choice has shown that in several ways the effectiveness of the SAPPSMF as a choral program is being compromised. While external monetary and other pressures play a part, the various philosophical understandings of what an effective choral education consists of creates confusion about direction. What part should vocal and choral skill training play in rehearsals? Is song learning more important than skill learning? And what should come first- entertainment of the audience or skill training of the children? The way these questions have been answered by stakeholders in the Program is taken up in Chapter Seven where the total curriculum package is examined.

CHAPTER SEVEN

Choral Education as Music Education in the SAPPSMF

7.1 Introduction

While the previous chapter concentrated on the repertoire of the syllabus, this chapter concerns the syllabus in action and what music learning outcomes are aspired to and achieved. It also considers the resources, professional development and the assessment process in more detail. These provide indicators of music learning outcomes sought by the FSS. While stakeholders are agreed that the Program offers music education, what is less clear is how stakeholders understand what 'music education' is, and how 'music education' for them translates into music learning outcomes in a choral program. In examining to what extent the various understandings of 'music education' are being fulfilled, the effectiveness of the Program in its function as choral and music education is considered.

7.2 Choral Music as Music Education: The Philosophical Debate

In Chapter Two, it was argued that the SAPPSMF was considered by stakeholders to offer education in music. However, there was not necessarily a common perception amongst stakeholders as to which musical experiences qualified as 'music education' and the extent to which the Program was offering a comprehensive music education package. Similar lack of agreement about what musical experiences must be present for a program to qualify as quality music education may also be observed amongst many current philosophers of music education. Reimer, one of the foremost philosophers of music education in recent times, presents a list of ways people engage with music, arguing that these form the core of music education:

> listening, performing, improvising, composing, judging, analysing, describing, and understanding contexts and relations to other arts and other aspects of culture. All these are essential elements of music education… I have (identified) four dimensions of musical cognition, or musical "knowing" – knowing within, knowing how, knowing about and knowing why. (Reimer 1996: 61-62)

Reimer's list of the various forms of music experience provides a useful starting point in identifying many of the elements music educators refer to when considering what students should experience as part of a comprehensive music education package.

Reimer's "knowing about" or his "judging, analysing, describing and understanding" components were considered keys to the make-up of 'music education' in Australia and overseas particularly in the period post World War II. Reimer's "knowing within" alludes to a more sensorial experience of music that has enjoyed a more chequered period of fashionability. Ortmann, as early as the 1920s, attempted to provide a theoretical framework to describe the experience of an emotional responsiveness to music,[268] to be followed by educators from the 1930s who advocated the potential of music education for students' spiritual and emotional development.[269] From the middle of the 20th century, the term "aesthetic experience" was adopted by many, including Reimer, to explain the emotional response to music, with some researchers concerned with how each element in music might facilitate a response.[270] Others, such as Juslin and Laukka (2004) and well-known educator Clifford Madsen (1990, Napoles & Madsen 2008) and his students, focussed on the measurement and quantification of the emotional response, in attempts to authenticate this music experience and, by implication, the unique justification of music within education. Authentication of the emotional experience of music through physiological testing has also been attempted (Jeong *et al.* 1998, Blood *et al.* 1999, Chapados & Levitin 2008) with Bharucha and Curtis (2008) going further to suggest that emotional experience in music is quantifiably broader and denser than the spectrum of emotions.

McPherson expands on the performance component of Reimer's elements. In addressing what skills need to be developed in performance to ensure what he calls a "comprehensive" instrumental program, McPherson (1997) argues that, by secondary school, students should be able to perform music by ear and from memory, create music through improvisation and reconstruct music via notation. He continues:

> A balance between visual, aural and creative forms of performance is seen as essential if these students are to reach their full potential as musicians, and develop the aural, technical, kinesthetic and expressive skills necessary to perform in a wide variety of styles and idioms. (McPherson 1997: 210)

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[268] Ortmann's theory, first published in 1922, is explained and praised by Gonzol (2004) particularly for its pertinence to a philosophy of music education that incorporates emotional responsiveness to music.
[269] Pitt (2000) suggests that music education as a facilitator of emotional and spiritual development was recognised in England as early as 1933, and its inclusion in the syllabus was justified on these grounds by educators from that period.
[270] A review of the literature that pertains to the study of how each element of music might contribute to an emotional response may be found in Webster and Weir (2005).

McPherson argues that aural development, kinesthetic, technical and expressive skills are essential components of a comprehensive music education package.

Much debate has arisen over the relative importance of each of Reimer's elements, with some educators emphasising one or several elements of music education to the exclusion of others.[271] Lierse (1998, 2000), in her summary of the various lines of philosophical argument as to what constitutes music education, laments the lack of agreement amongst music educators and suggests that this may have contributed to music education's malaise in Australian schools. One example of differing philosophies operating within South Australian schools is whether singing or choral education without any instrumental component can qualify as a comprehensive music education program in itself. This debate has surfaced in public primary school students' ability to successfully audition for some of South Australia's secondary schools. Year 7 students participating in the SAPPSMF as vocal soloists, for example, have been told that they cannot audition in voice alone to be considered for a place in the public secondary Special Interest Music Centres (notably Brighton Secondary and Marryatville High Schools). Vocal students must also audition on an instrument and their ability on this instrument appears to take precedence over their vocal capabilities in being considered for the Music Centres. This gives the impression that voice is not considered as important an instrument. Defence for such a position is spurious considering that voice specialisation is possible within years 11 and 12 music performance subjects and entry into the university also can be based on vocal performance alone. These differing standards create misunderstandings amongst students, parents and schools, and apart from the possibility that prospective excellent future singers may be deterred from a future career path because of their inability to enter a musically-oriented secondary school, confirm Lierse's contention that lack of agreement amongst educators as to what music education entails does little to enhance the promotion of music education in schools.

Chapter Two referred to the confusion regarding the status of the Program as co-curricular to classroom music or a comprehensive stand-alone package of music

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[271] The dominant philosophical debate of the late 20th century concerned Reimer's (1989, 1996, 1997) aesthetic perspective of music education as opposed to David Elliott's (1995) praxial philosophy, published initially in opposition to Reimer's tenets. The lines of argument are reviewed in Lierse (1998) and taken up more extensively in various articles published in the *Philosophy of Music Education Review*, notably J. Scott Goble (2003), Määttänen (2003), Panaiotidi (2003) and Westerlund (2003).

education, confusion perpetuated in some of the FSS written material. The limitations of a choral program to qualify as a stand-alone package are apparent if one intends for all of Reimer's elements to be covered with equal emphasis. In its current format, the Program has not addressed elements such as improvising[272] and composing, deemed by Reimer and others[273] to be essential parts of music learning. Music reading skill, regarded by Manfredo and Rao (1993), for example, as highly important in music education, has not received any focus in the SAPPSMF Program professional development sessions and has rarely been referred to in the annual Teachers Handbooks or during the visitation and assessment program in schools during the years 1995 to 2008. Nevertheless, 9% of students (n = 31) surveyed reported that learning to read music was one of the musical skills they gained from the Program and it can therefore be assumed that a portion of choir trainers have promoted it as a learning outcome.

Traditionally, choral rehearsals in schools – together with children's community choirs that advertise as offering 'music education' - have spent little time attending to the cognitive understanding of music, such as Reimer's "judging, analysing, describing, and understanding contexts" (Reimer 1996: 61) comparative to that normally undertaken as part of a general music class. Time spent on explaining the background of the composer, the form of the work, its cultural context and extending knowledge required by doing a research assignment in class, for example, takes precious rehearsal time away from preparing the song, learning all the repertoire in the time given, developing singing and choral skills and mastering a song's technical demands, let alone developing musical literacy as well. There is also the difficulty as to what can realistically be achieved by teachers and students in the time allocation given to choral rehearsals in participating SAPPSMF schools. Where schools employ an HPI, who may also double as an accompanist, the school's affiliation fee in 2008 paid for 15 hours of rehearsal time. If the school was not prepared to pay for more teacher time or allow more rehearsal time for 'music instruction,' this amounts to only one hour's total instruction time per song within the SAPPSMF, which is ten hours short of what optimally could be anticipated

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[272] The closest the Program has come to incorporating improvisation was in the 2008 song, called 'Riawanna- Circles', by Stephen Leek, where three independent melodies and two rhythmic patterns are given in the score. The choir trainer and/or students can choose when they introduce any of the melodies and rhythms and how many parts they have working together at the same time. For the final Festival Theatre performances, choir trainers were asked to send in their suggestions with a final format decided upon by the Director of Music.
[273] Rosevear 1996a, 1996b outlines the arguments for the inclusion of these elements and mentions a number of writers who have endorsed this stance. McPherson 1996 also supports this position.

when schools financially support the Program. Even when conditions are optimal and 25 hours rehearsal time can be anticipated, when students are well-behaved and focussed, when the trainers are competent and their time management skills effective, with an accompanist present each rehearsal for time efficiency in rehearsing, the question as to what can realistically be achieved in the rehearsal time given is worth pondering. Given the varied understandings of what music education should encompass from the perspective of some music educators, it would appear an almost impossible task to call the Program a totally comprehensive music education package with only 25 hours devoted to rehearsal time.

7.3 'Music Education' for the Education Department and Music Society

The Education Department's view of music education is reflected through two documents of relevance to the Program. The *Memorandum of Understanding* (1998) between the Society and the Department makes clear that the function of the Program is music education, with the first listed outcome being to

> develop a music curriculum with the Program which is consistent with and supportive of the implementation of the statements and profiles (Memorandum 1998: 1).

A state version of the national statements and profiles, to which the Memorandum refers, was introduced into schools in 2001. This extensive document, entitled the *South Australian Curriculum Standards and Accountability* (SACSA) *Framework* is based on constructivist learning theories that see several curriculum areas combined, and, with music as one of five areas of the Arts (along with visual arts, dance, drama and media). In this document the learning outcomes have been expressed so that all arts areas are embraced. Skill acquisition is not a focus; in fact, there is minimal reference to skill development in the Arts section of the SACSA Framework. A greater emphasis is placed on students as listeners and critical audience, where 'music education' requires listening, reasoned aesthetic appreciation and understanding of its role as a cultural force, as illustrated in the expressed "aims" of the arts Learning Area:

> The arts Learning area aims to develop in all children:
> - Dispositions and capacities to understand and engage in creation/re-creation and presentation/performance in each of the major arts forms…
> - Aesthetic understanding by critically responding to and confidently communicating their analyses of arts works
> - A contextual perspective for considering and valuing the relationships and interconnections which exist within and across different cultures

- An understanding that arts both shape and represent the cultures through which they are expressed…
- Knowledge, understanding and skills in each of the five major art forms and a capacity to participate actively in constructing new realities and new possibilities through the creation of arts works
- Capacities to apply arts learning to other Learning Areas, to life in the wider community…   (SACSA Framework, Part B, Middle Years Band, "Arts": 10)

That music and the arts have something unique to offer education, such as creative and artistic forms of expression, is given little lip service in the document, for soon after the "aims" are enunciated, the arts are articulated as handmaids to the basic skills of the market economy:

> Through arts, learners demonstrate and further develop their skills, knowledge and understandings in literacy, numeracy and information and communication technologies. (SACSA Framework, Part B, Middle Years Band, "Arts": 12)

In the SACSA Framework the latter part of Reimer's list is emphasised; that is, the judging, analysing, describing and understanding. There is provision for performance and creation, but little place for music in terms of kinesthetic and technical mastery.

The incorporation of other art forms and cross-curricular projects within the SAPPSMF has already been mentioned in previous chapters. The encouragement of student art to illustrate songbooks, the use of dance and drama troupes, the regular use of choreography and the incorporation of technologically-based visual and art displays during the singing of songs at concerts are just three illustrations of the way in which the FSS has attempted to meet the SACSA Framework directive. Since 2001, the FSS has also commissioned study units, issued to all choir trainers, to indicate the Program's link with the SACSA Framework. Through such units the FSS is able to indicate that it has recognised the latest Federal and state trends favouring holistic education by exploring ways in which "music and the other arts can enhance and complement learning in other disciplines" (McPherson & Dunbar-Hall 2001: 16).[274] The key competencies taken from the Framework and described in the 2002 study unit[275] demonstrate how little they pertain to music education as skill acquisition or a performing art, but are faithful to music

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[274] In their article, McPherson and Dunbar-Hall discuss trends in music education in Australian primary schools where the move towards holistic education has seen generalist teachers - those usually charged with teaching music in primary schools - attempt to cover the Arts in the one time slot or maximise possibilities for cross-curricular activities using the Arts as well.

[275] The competencies mentioned in the unit of study, taken directly from those in the SACSA Framework are collecting and analysing information, communicating ideas, planning and organising activities, working with others, using maths ideas, solving problems and using technology (Williams 2002).

education where students are listeners, knowledge learners and critical, reasoned audience members.

When choir trainers were asked to comment on the usefulness of the SACSA Framework study notes and unit of work in 2001, over two thirds of the respondents indicated that the study notes were either not applicable, or commented that they did not use them. In the 2004 questionnaire, students were asked, "Did you learn anything else about the songs apart from how to sing them? If your answer is yes, please describe what you learned?" The majority of students (55%) either responded "No" to the question (n = 142) or left the question blank (n = 46). Of those attempting to answer the question, the following themes emerged:

Table 7.1 Main Themes from Students' Responses 2004: What They Learned Apart from How to Sing.

Information learned	Nos.
The meaning of the songs or what the songs tell you about a person's experience	30
Choreography	17
The history of the songs	16
Learned how to pronounce a different language	15
Specified one piece of music learned about	12
Learned how to sing correctly	11
A bit about the writer of some songs (composer)	8
Learned about Ancient Greece	6
Learned how to read music	5

Of those who mentioned either learning about the history or the meaning of songs and/or the composer (n = 54), quite a few students were drawn from the same schools, which indicated that only a handful of schools were undertaking these elements of music study. Table 7.1 demonstrates that, in general, choir trainers spent little time on the knowledge and understanding component of Arts education required by the SACSA Framework in 2004. While the FSS had ostensibly complied with the SACSA Framework, the questionnaire's responses indicated that these study notes, with lesson plans clearly laid out, were little used by trainers to fulfil that additional part of the curriculum.

The units of study were expanded in volume over the succeeding years from 2002[276] and given increasing amounts of explanation time at the SAPPSMF conferences, to the extent that, from 2007, a separate mark in the choir assessment sheet was allocated to students' answers to various "Arts in Context" questions.[277] The allocation of a marking scheme had some desired effect; it goaded choir trainers into addressing the understanding, knowledge and cultural background set for many of the songs. However, choir trainers have complained anecdotally about the difficulties of spending time on this aspect when songs need to be learned and memorised, some singing skills developed, the parts drilled and appropriate on-stage behaviour reinforced, in order to meet expectations of the final performance at the end of term three. Explained by the Manager of the SAPPSMF as offering another means to promote more 'music education' within schools that other teachers are able to take on board (Conference, May 2008), the idea is appealing in theory, but is based on the assumption that other staff within the school will want to use the units within their own school programs. The increasing number of peripatetic choir trainers used within the SAPPSMF that do not have regular communication with other teachers in the schools negates the possibility of this becoming a reality. Without additional time given in school hours to address this part of 'music education,' the extra units of study have been seen as an impossible burden by many choir trainers. Time given to Reimer's "judging, analysing, describing and understanding" impacts on the time devoted to choral musicianship, singing and choral skill development, music reading skills and word and part drilling, thus threatening the level of excellence possible at the performance. Not all elements of a comprehensive music curriculum can be attempted in the time frame given to the Program and the claim on the SAPPSMF

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[276] The 2002 unit, for example, was entitled *"Unit of Study Outline for classroom teachers of Middle Years Students linking 'A Global Odyssey: World Shines On,' Commissioned Work for SA Public Primary Schools Music Society Festival of Music 2002, with Some Areas of Learning and the SACSA Framework."* This document, written by Barbara Williams for the FSS, provided examples of research topics, group projects, web-site references, a teacher assessment guide and a student self-reflection assessment procedure based on the 2002 commissioned song cycle, with two pages at the document's beginning detailing all SACSA Framework references. The units of study became larger and more extensive in coverage with each succeeding year. The 2007 unit was based on a song by Aboriginal composer, Buck McKenzie and provided learning activities under each of the following five subject areas: Arts, English, Society and Environment, Science and Aboriginal Studies. In addition to this unit, there was further written study material to assist teachers on many of that year's other songs. Also, for the first time in 2007, the assessment procedure included questions directed to the students based on the notes provided for each of the songs as written in students' songbooks.

[277] In this part of the assessment, students were asked, as a group, to answer some general questions regarding several of the songs. An overall mark was estimated by the assessor on the basis of students' rapidity of response to general knowledge questions.

website, that "the Festival assists schools in achieving excellence in student outcomes," needs to be more specific about the student outcomes being demonstrated.

Compared to the Education Department's focus, the Society's written aims reflect another emphasis. According to the Society's Constitution and Rules, the "Objects" of the Society are "to deepen a knowledge and understanding of music, with particular emphasis on Choral presentation" and secondly, to "broaden and enrich the musical experiences…by providing appropriate performance and audience opportunities" (Constitution and Rules of the Society: p.1). Although the Society acknowledges a cerebral component of music learning in one clause, both Objects favour and emphasise the presentation or performance-based component of music education. The Society's aims do incorporate the offer of a comprehensive music package but rather seek to broaden and deepen students' musical experiences. Given the time and financial limitations of the Program at the school site, the performance-based values of the Society compete with the knowledge-based, instructional process demanded by the SACSA framework.

7.4 'Music Education' for Principals and Parents

The diversity of attitudes in the community regarding what constitutes 'music education' was indicated in the responses to questionnaires devised by the researcher in conjunction with the Manager of the FSS that were given to principals, parents, students and choir trainers in the years 2000 to 2004. The first question[278] asked of parents and principals in surveys taken in 2000 and 2003 was "What benefits do you think your child/school has gained from the choral education program at your school?" Six general themes emerged from their responses as indicated in Table 7.2. These were: the acquisition of 'generic skills' (a general theme descriptor used by the researcher for open-ended responses that pertained to essential skills for life learning), music education and performance opportunity or performance skill development.

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[278] This was the most answered question with a 100% response rate from principals and a 99% response rate from parents. Most respondents mentioned more than one benefit and general enthusiasm for the benefits of the program was reflected in both the principals' and parents' responses. Since this was an open-ended question where a diverse range of answers might be expected, it was surprising to find such a degree of consistency in answers, and the similarity between principals and parents' responses.

Table 7.2 Program's Benefits: Themes of Parents' and Principals' Responses

Benefits of the School's Choral Program	Parents 2000	Parents 2003	Principals 2003
Generic skills	n = 243, 90%	n = 208, 95%	n = 91, 93%
Music Learning	n = 118, 44%	n = 113, 51%	n = 47, 48%
Performance Opportunity and Performance Skill Development	n = 138, 51%	n = 86, 40%	n = 41, 42%
Enjoyment or 'Fun' Program	n= 76, 28%	n = 70, 32%	n = 16, 17%
Positive for school image; Showcase for public schools	n = 15, 6%	n = 15, 7%	n = 15, 15%
Showcase for the talented	n = 34, 13%	n = 21, 10%	N = 4, 4%
Total number of respondents	**N = 271**	**N = 222**	**N = 98**

The Table indicates considerable consistency in the percentage of responses between the two stakeholder groups in their identification of the major benefits of the Program. When comparing parents' responses between the two years 2000 and 2003, there is also consistency in the main themes identified and percentage of responses, despite the three-year gap and change of parent clientele. For a Program where the chief agenda is music education, it is an interesting reflection that only 42% of parents in 2000, 51% of parents in 2003 and 48% of principals (2003) referred to some aspect of music learning as being one of the main benefits of the Program. Generic skills achieved by far the greatest mention in terms of the Program's benefits as noted in the Table, and will be considered in more detail in Chapter 8.

Table 7.2 demonstrates that the role of the Program as a performance-based opportunity was recognised as a significant benefit of the Program by at least 40% of all parents and principals. In this capacity, the Society's aims for the Program have been realised and acknowledged as a successful outcome by a significant proportion of the stakeholder population. Included in this category were those who talked about the Program in terms of its value as either a performance opportunity (principals n=24; parents n=47), a high quality performance opportunity, with the emphasis on quality (principals n= 11; parents n=8), an opportunity to develop performance and presentation skills (principals n=16; parents n= 13), or as an opportunity to perform in a prestigious venue and/or with professional lighting and sound technicians (principals n=11; parents n=26). As an observable outcome of the program, the performances are instrumental to its positive

review and hence, its continuation. Music education in this guise focuses on music as a performing art. QR 7(i) provides illustrations of responses categorised under the theme of 'performance opportunity.'

QR 7 (i) Music as Performance: Perceptions of the Program's Benefits

Parent 2000	*They gained music appreciation. They all acquired added knowledge on audio, rhythm tonal harmony as well as they all experienced being "on stage"- in front of an audience. By being directly involved in choral performances, the children get a first hand experience on being 'musicians' and this contributes into developing their self-esteem and confidence on their 'musical' sense. (256)*
Principal October 2003 Country	*For country students, the opportunity to perform in Adelaide is a major benefit. Students gain organisational skills, persistence and develop performing skills as part of the choir. The opportunity to perform with professional lighting, choreography and sound systems cannot be underestimated.*
Principal. 16.9.2003.	*Opportunity to work with expert pianist, perform at Festival Theatre hear other student musicians- Great to see them persist with rehearsals for 3 terms- then really enjoy their performance.*
Parent 22.9.03	*Individual children have the benefit of being part of a successful group thing. I consider the Primary Schools Music Festival is a very valuable experience for all students involved to be part of such a polished successful performance and I think it was wonderful to see how impressed and excited so many in the audience were. What better thing to do than watch 468 young people singing together! (180)*
Parent 2003	*Better appreciation of music; being in a professionally organised activity. Learnt how to use their voices in a variety of ways; learning presentation skills; experience of being on stage; gain confidence in performing in public; teamwork; some children may find they might pursue the subject where they otherwise may not have. An important co-curricular activity which provides a variety of great experiences for those who wish to take part, and for a wide variety of children.* (204)

As with almost all of the responses to this question, this sample indicates that parents and principals mentioned more than one theme in their acknowledgement of the Program's benefits and were generally effusive in their praise.

While the performance-based element of the Program was important to a sizeable percentage of parent and principal stakeholders, enjoyment was also seen as a legitimate basis for a Program of education, although considerably more parents than principals acknowledged this (32% of parents compared with 17% of principals). While the majority of respondents used the terms 'enjoyment' or 'fun' to describe this benefit, other parents mentioned the joy of singing with a large group (n = 8) or singing as a form of self-expression (n = 16) as an experience of significant benefit to their children. These views, music as a form of "self-expression" or music as enjoyment, fun or joy, and music as a legitimate leisure activity or experience different from the 3 R's bear similarities to

the 'song approach' or music as aesthetic experience (Reimer's "knowing within"), where the choral program is seen as education from a positive experiential frame of reference as distinct from a cognitive effort. A sample of parents' responses where enjoyment was mentioned as a theme is provided in QR 7 (ii).

QR 7 (ii) Music as Enjoyment: Parents' Perceptions of the Program's Benefits

Parent 2003	*Enjoying music – it is terrific fun! Something different to the three R.'s. A great discipline* (10)
Parent Metropolitan 2003	*To express themselves vocally. An experience. I see it as an enriching program for students who are artistic or want to be involved in singing. Students learn many different things from choir compared with maths etc.* (22)
Parent 2003	*For enjoyment. For something to do in life.* (25)
Parent 2003	*Excellent opportunity to experience singing with a large group of people- nothing like it! Discipline, co-operation, tolerance learned.* (179)
Parent 2003	*The choral program for me is important to broaden the mind of my child and introduce another of life's experiences not included in other subjects. It is as important as maths and English but equal to the rest.* (n = 196)

From this perspective, the Program is a meaningful educational activity because it results in a sense of pleasure or enjoyment, rather than its value to be found in cognitive stimulation.

'Music learning' was used by the researcher as a general theme descriptor for open-ended responses that attributed some aspect of music knowledge or singing/choral skill acquisition as a benefit of the Program. Approximately half of all respondents of both the principal and parent group used descriptors that fitted this theme. Table 7.3 lists the most common descriptors used by parents to describe the type of music learning they thought took place.[279] The responses where a musical benefit was acknowledged ranged from more nebulous references to "learning about music," "music appreciation" or "music education" to very clear perceptions of what specific music learning had been accomplished. The most common descriptors used for the theme of music learning are given in Table 7.3.

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[279] An interesting development in terminology comparative to previous feedbacks since 2000 was the use of the word "Arts" by principals (n=6) to describe the program while three parents used this term. Interestingly, one principal made the point that they doubted any music learning took place in choir sessions, but they felt the orchestral players and soloists "benefited a great deal" musically.

Table 7.3 Music Learning: Common Descriptors used by Parents and Principals, 2003.

Music Learning attributed to the Program	Parent' Responses 2003	Principal' Responses 2003
Singing Skill, vocal training	18%	16%
Music theory knowledge (rhythm, harmony etc.)	3%	14%
Music Appreciation	8%	7%
Choral skill (learning how to sing in a choir)	8%	5%
Music Education	8%	1%
Learn about music	6%	9%
Exposure to different sorts of music	5%	1%
Learn to read music	1%	2%
Total Number of Respondents	**222**	**98**

The most commonly used descriptors for both groups were references to some form of singing skill acquired, rather than the knowledge-based, collecting and analysing of information given prominence in the Education Department's SACSA Framework. A sample of responses where music learning is acknowledged by parents and principals in QR 7 (iii) provides interesting reading as to how respondents have tried to explain the music learning they believe has taken place.

QR 7 (iii) Music Learning: Perceptions of the Program's Benefits

Principal. October 2003.	*Reading music, annunciation, breathing, self-discipline, team work, rhythm, performance techniques, literary and SOSE skills from the nature of the songs they learned, confidence, self-esteem, persistence, pride in their school. I could go on and on. It is an excellent program!*
Principal. October 2003. Metropolitan.	*For most of our students the program is the only formal choral work they experience so it provides them with an opportunity to understand the many elements associated with singing (tone, pitch, parts etc.) It enables them to work persistently as a member of a team. The commitment needed is also an important skill to produce.*
Principal. Country. 2003	*Providing experience in music for our 'musically intelligent' students who would otherwise have limited access to structured music lessons.*
Parent Metropolitan 2003	*Better appreciation of music; being in a professionally organised activity. Learnt how to use their voices in a variety of ways; learning presentation skills; experience of being on stage; gain confidence performing in public; teamwork. Some children may find they might pursue music as a subject where they otherwise may not have. (204)*
Parent. Metropolitan 2003	*Confidence in performing, presentation, improving the voices and aware of melody, harmony etc,. understanding of music and enjoying and appreciating sound and variety of music. (64)*

Characteristic of some misunderstandings within the general community is the principal's comment that the Program is pertinent to the 'musically intelligent,' implying the perspective that singing and music learning are innate or inherited rather than learned skills and therefore subject matter suitable for those who are gifted naturally rather than the general populace. Similar perspectives are evident amongst other stakeholders (parents, n = 21; principals, n = 4). These parents and principals saw one of the key benefits of the SAPPSMF as a showcase opportunity for the talented, as distinct from a standpoint where all students were given the opportunity to perform, having been trained to a level of excellence that enabled them to achieve beyond any genetic pre-disposition. When music and singing are perceived as the domain of the gifted elite, it is difficult to inculcate the understanding that music education is for all students. Although the Directors of Music, in keeping with the current theories of singing espoused by the choral fraternity internationally, have insisted that singing is a learned activity that can be improved by practice and teaching, it is nevertheless evident that opposing attitudes persist even amongst stakeholders such as principals, where one might assume a greater appreciation of music education's significance compared with genetic pre-disposition. The Society has the opportunity to challenge these attitudes and 're-educate' through the Program and public performances. It is to be hoped that this opportunity is seized because such attitudes can have negative consequences. Students who believe that their music ability is fixed are less likely to be motivated to learn (see Rosevear 2008: 103, 169) and principals with such perceptions can affect students' access to music education.

7.5 Students' Attitudes to Music Education through the Choral Program

In 2000, a questionnaire for students was developed by the researcher and distributed to a number of schools participating in the SAPPSMF. Children were asked, "What good things did you get out of being in the school choir?" To this open-ended question that attracted a 100 % response rate, 79% of all children reported that they had learned to sing properly or had improved their singing. By self-report, children perceived that they had acquired a skill through the Program and that this skill acquisition was positive or a 'good' thing that they derived from participation in choir. A further 11% reported that the good thing they got out of choir was learning how to read music. By comparison with parents' and principals' responses, only a handful of students mentioned the importance of the performance in the 2000 questionnaire as something good they got out of choir.

When one considers that the performance is only one evening and there are many more weeks of rehearsals that precede the event, the lack of emphasis on the performance by students is better explained. It must also be remembered that not all students 'make it' into the final school selection that perform at Festival Theatre, and in some schools with large choirs and a small number of places, students cannot assume that they will be in that final number.

When asked if there was anything they would like to see changed about choir, two-thirds of students responded 'no', and several commented that they liked choir the way it was. Of those who wanted changes, about half wanted the choir sessions to be more disciplined and the other half wanted there to be more choir sessions, with several students giving the reason that their choir needed more time to perfect the songs. Throughout the questionnaire, many children mentioned the enjoyment and 'buzz' they got from singing and choral participation. Their emotional responsiveness to the act of singing was clear. When asked whether they thought choir had been a valuable part of their primary education, only three of the 90 students who responded felt it was not for them, with each giving the reason that they would not be going for a job in that area. The 2000 questionnaire gave some clear indications as to what students valued from their involvement in the school choir and the respondents were, with few exceptions, consistently positive in their responses to being in choir.

To gauge in more detail the musical and performance skill acquisition by participating students, a questionnaire was developed by the researcher in consultation with the Manager that was given to all schools participating in the SAPPSMF in 2004. In terms of assessing musical skills in this questionnaire, students were asked: "What musical skills do you think you learned from singing in the choir?" Despite the fact that the question presumed some ability to express or articulate a list of skills with a supportive vocabulary, [280] 88% of respondents (n = 298 students) attempted some answer to the question. The most commonly mentioned skills that students identified by self-report as

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[280] There was considerable variation in the sophistication of responses to this question. Most responses took the form of several one-word descriptors with a minority venturing beyond these confines. There was some similarity within schools represented in the responses, with instances in every school of students directly replicating their classmates' answers. The expressive task required from this question was beyond the ability of a number of respondents with 12% either not answering this question or unable to express their responses in such a way that the answers were clear. 21 respondents (6%) responded that they had learned "nothing." Of these, nine students came from the one school, and claimed they taught their new choir trainer "some things."

having been acquired as a result of the Program, are given in Table 7.4. The results, in response to an open-ended question, offer an interesting insight into what choir trainers succeeded in instilling into their students. The numbers in the right hand columns represent the number and percentage of students responding to that question who mentioned the listed skill.

Table 7.4 Musical Skills Learned from the Program: Students' Responses, 2004

Skills mentioned	No.	%
How to sing or how to sing better, voice control	85	28.5%
How to sing higher notes and/or low notes	68	23%
Sing in pitch, sing in tune	46	16%
Breathing	32	11%
How to read music	31	10%
How to hold notes longer, stagger breathing	26	9%
How to sing in parts	26	9%
How to sing or keep in time with the group, how to blend	23	8%
Learning the rhythm, correct timing	20	7%
New choreography, singing and moving at the same time	15	5%
Volume control, to sing with dynamics	12	4%
Posture, how to sit up straight	11	4%
Self-confidence or confidence to perform in front of others	11	4%
Concentration, patience and/or persistence	9	3%
Sing in the 'head voice'	6	2%
Words	6	2%
Warm-ups	6	2%
Sing clearly or enunciate words clearly	5	2%
How to follow a conductor	4	1%
To have fun while learning	4	1%
To be able to sing louder	4	1%
To learn faster and/or memorise faster	3	1%
To sing emotional songs, or to sing with emotion	3	1%
To sing in different styles	3	1%
Total Number of Student Responses to this question	**298**	

What is notable is the range of musical skills commonly identified by young students and the prevalence given to singing skills in students' answers, as found also in the 2000

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questionnaire. By comparison with the musical skills mentioned by adult respondents, there was a smaller spread in descriptors used by the students. Furthermore, the students' emphases were notably different compared with the Education Department, the Society, parents and principals. Even though the question asked for "musical skills obtained from singing in the choir," and in that sense initiated a bias towards a skill-oriented response, it is still surprising that, compared to the parent and principal responses, not one student response referred to music knowledge and learning about music. In terms of Reimer's list of the musical activities of "listening, performing, improvising, composing, judging, analysing, describing, and understanding contexts," students did not identify and/or mention these as musical skills. Rather, their responses lean towards McPherson's expansion of Reimer's categories, where he mentions the importance of "technical, kinaesthetic and expressive skills" (McPherson 1997: 210) in the music education process.

Common descriptors were readily identified given the similarity of responses across the range of schools represented. The most frequently mentioned musical skill was the skill of singing, with over 25% (n= 85) of all respondents mentioning this. Usually respondents in this category mentioned this theme alongside other identified skills in their responses. Similar in thematic content were those responses mentioning the ability to sing higher and/or lower notes (23% of respondents, n= 68) and those who learned how to sing "in tune" (16% of all respondents, n= 46). Aspects of breathing technique, including the ability to hold notes longer, were mentioned by a total of 19% of students. The following sample of comments illustrates some of the more detailed attempts by students from years six and seven to express their understanding of the role of breathing in singing:

QR 7 (iv) Students' Understanding of the Role of Breathing for Singing

Student 2004 Metro. gr. 7	*I learnt how to control my breathing and how to also control my volume.* (92)
Student 2004 Metro. gr. 7	*I learned to breath with my diaphram* [sic], *not my lungs. I learnt not to sing through my nose. I also learnt to use my true vocal cords*. (21)
Student 2004 Metro gr. 6	*I learned how to control the air in my lungs when I sing and how to sing higher.* (7)
Student 2004 Metro. gr. 7	*To be able to sing long notes. To take quick deep breaths. To sing clearer.* (248)

Together with the recognition of an increase in singing range, students' awareness of the importance of breathing for singing reflects positively on the role of choir trainers in working to enhance students' singing skills in the choral rehearsal.

A sample of overall responses to the question, with their various levels of sophistication, is given in QR 7 (v).

QR 7 (v) Students' Comments on what Musical Skills were Learned

Student 2000 Metro.	*I learnt about…posture, breathing, patients* [sic]*, sight-reading, pitch, learning off by heart, participation, concentrating, keeping on task, actions, energy, and trying your hardest.*
Student 2000 Country	*I learnt in choir that it is fun to sing and I have been in choir ever since.*
Student 2004 Metro. gr. 6	*I learned to: sing high notes, timing, the beat and I learned to sing.* (13)
Student 2004 Metro. gr. 7	*Singing in a correct tone of voice, keeping concentration and having fun while doing them.* (251)
Student 2004 Country gr. 6	*To smile, raise my eyebrows; have fun and to sing better.* (258)
Student 2004 Metro. gr. 7	*Always keep ur* [sic] *mouth open and round and always excersize* [sic] *during practice to get the perfect sound.* (269)
Student 2004 Metro. 7	*Expresion.*[sic] *Singing in different volumes and ways. Singing in different varieties.* (221)
Student 2004 Metro. gr. 5	*How to warm up your voice and to be persistent and learn the words.* (295)
Student 2004 Metro. gr. 5	*Musical notes. How high I can sing. Being able to remember music and not to daydream when I am doing something.* (133)
Student 2004 Metro. gr. 5	*I learned that team work is essential and I also learned to sing the right notes.* (180)

It would be fair to assume from students' comments that a good proportion of students are being taught some fundamental singing skills. Some of the singing skills covered are mentioned in QR 7 (v), such as pitch accuracy, posture, breathing for singing, extended vocal range, vocal expression and a good tone. Table 7.4, which details the gamut of responses, indicates that some trainers were going beyond the basics to include training in blending as a choir and singing in different styles. Under most choir trainers involved in the SAPPSMF, it was not assumed that singing well happens because of genetic predisposition but rather was seen as a learned activity that responds to teaching.

The final question asked of students in the 2004 double-paged questionnaire was, "What things do you think make one choir sound better than another?" The question was designed to gain some insight into whether students would have any perception of desired sound or choral skills through the Program. Of the 340 student responses received, 33 did not respond (10%) and a further 10 students replied that they did not know. Another 13 students felt that all choirs were the same, with one student responding that "Nothing (makes one choir better than another), because every choir is 'good' [sic] at a song they may enjoy." Of the remaining 284 students who gave reasons, a wide range of themes were received. Table 7.5 lists those themes mentioned by more than six students:

Table 7.5 What makes "one choir sound better than another?" Students' Responses, 2004

Themes	Student nos.	%
More practice	68	24%
Team skills, singing and timing together	41 + 15 (=56)	20%
How well the words are known, clear words	23 + 4 (=27)	9.5%
Enthusiasm, enjoyment, energy	14+5+5 (=24)	8%
Good behaviour of the choir	22	8%
Combination of individual voices	21	7%
Singing Skills	20	7%
Volume of the choir	20	7%
The Choir Trainer	18	6%
Confidence	18	6%
Good pitching, "in tune"	18	6%
Effort and determination	14	5%
Clear part singing	14	5%
Presentation, good posture	13	4.5%
More singers in the choir	9	3%
Tone or blend of the choir	7	2%
How well the choir knows the song	7	2%
Total No. of Responses to the question	**284**	

"More practice" and "effort and determination," while pertinent to choral performance, might be considered a greater awareness of general life principles rather than indicators of choral understanding. There are nevertheless some themes in Table 7.5 that

demonstrate that some students have been introduced to aspects of choral awareness. QR 7 (vi) contains a representative sample of students' responses from various year levels that illustrates the range of themes in students' language.

QR 7 (vi) Students' Responses: what makes one choir sound better than another

Student 2004 Metro. Gr. 7	• *If they are in time* • *Everyone knows the words* • *Standing still* • *Good tone.* (262) Themes: singing and timing together, how well the words are known, posture, tone or blend.
Student 2004 Country. Gr. 5	*Vocal skills, how much they've learnt the songs, how much they like the songs.* (85)
Student 2004 Metro. gr. 6	*If everyone sings together, in tune and in beat.* (301)
Student 2004 Country. Gr. 7	*Choirs that practiced* [sic] *more definitely had more of an overall advantage, however, a choir that is committed is much better than a half-hearted choir that has practised greatly.* (199)
Student 2004 Metro. Gr. 6	*Confidence in each other and the choir trainer.* (303)
Student 2004 Metro. Gr. 7	*Things that make one choir sound better are:* • *Watching the conductor* • *Being confident* (322)
Student 2004 Metro. Gr. 7	*Singing in tune and being louder but not shouting.* (316).
Student 2004 Metro. Gr. 5	*Posture, concentration.* (288)

These responses vary in their sophistication but nevertheless show that a semblance of understanding of some musical and performance attributes is being formed in these young students' minds.

The 2004 questionnaire also provided interesting information as to what students perceived that they learned in terms of the performance opportunity at Festival Theatre.[281] Performance skills were not mentioned generally by students when asked what musical skills were developed, but when prompted by the question towards the end of the questionnaire, "What skills did you learn from being involved in the performance

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[281] For 191 students (58% of respondents), 2004 was their first year at the Festival Theatre, and 111 students (34%) had already been in a Festival performance before. A total of 37 students did not attend Festival Theatre and therefore did not answer the question or stated it did not apply to them and a further 6 students did not respond to the question. These 6 included only one student who responded with "I don't know." Another 13 students said that they did not learn anything from their involvement at Festival Theatre.

at Festival Theatre?", most students had an opinion to offer. Of the 282 students (83% of the student population) that responded to this question, a diverse range of answers was given. Nevertheless, several themes emerged and those themes mentioned by 2% or more of the responding population are listed in Table 7.6.

Table 7.6 Things Learned from the Festival Theatre Experience: Students' Responses, 2004.

Themes	Student nos.	%
Learned how to stand still and not fidget	78	28%
Learned confidence, learned not to be nervous	53	19%
General behavioural performance skills	41	14.5%
Learned singing skills	36	13%
Learned team work and working in a big group	12 + 15	9.5%
Learned to be quiet	26	9%
Learned to pay attention and concentrate	13	5%
Learned patience and persistence	10	3.5%
Learned not to touch face or hair during concert	9	3%
Learned posture	9	3%
Learned to smile, being positive	7	2%
Total No. of Respondents to Question	**282**	

The majority of the themes mentioned in Table 7.6 refer more to life skills acquired through the performance arm of the Program rather than growth in specifically musical skills, although students mentioned that they learned additional singing skills from the Director of Music or Deputy Conductor within the Festival Theatre performance context. The life skills mentioned included self-confidence, persistence, concentration and, by implication, self-control or self-discipline. A small number of students refer to the performance skills associated with finer aspects of stage performance – indicating performer interest to the audience, enjoyment by smiling or having a positive demeanour. The themes mentioned in Table 7.6 are best illustrated by examples from students' comments as shown in (vii):

QR 7 (vii) Students' Responses to "What Skills Did You Learn from being involved in the Performance at Festival Theatre?"

Student 2004 Country Gr. 7	*To always stand still while performing and don't talk and touch your face a lot.* (9) (Themes: Learned how to stand still, learned to be quiet, learned not to touch face)
Student 2004 Metro. Gr. 6	*Not to talk or fiddle on the stage and not to wave at anyone.* (159) (Themes: Learned to be quiet, Learned how to stand still, general performance skills)
Student 2004 Metro. Gr. 5	*How to be in bright lights and concentrate instead of looking at the dance troupe.* (50) (Theme: general performance skills)
Student 2004 Metro. Gr. 6	*Persistence, being positive and just getting involved.* (192) (Themes: persistence, being positive)
Student 2004 Country Gr. 7	*I learnt that if you believe in yourself, others believe in you too.* (273) (Theme: confidence)
Student 2004 Metro. Gr. 6	*That I knew I could apply myself to get a solo.* (104) (Theme: confidence)
Student 2004 Country Gr. 7	*How to work as a team.* (53) (Theme: Learned team work)
Student 2004 Metro. Gr. 7	*How to work in a group with lots of people.* (238) (Theme: Learned working in a big group)
Student 2004 Metro. Gr. 7	*Keep smiling, sit up straight and have a good time.* (324) (Themes: Learned to smile and be positive, posture)

As will be discussed in greater detail in the following chapter, the above performance skills and musical skills already mentioned are of greater value to the individual if the activity is enjoyed. To assess this in 2004, a 5 point Likert scale was used to guage how much students enjoyed choir. There was a 97% response rate to this question (n = 329). Of all students responding to the question, 82% said they either liked (n= 113, 34%) or really liked choir (n = 158, 48%); 14.5% (n = 48) circled 3 (it was okay) and 3% didn't enjoy choir. The high percentage of students that admitted to liking choir reflects the popularity of choir participation within the public primary schools Program.

The students' responses provide the clearest and most informative expressions of what musical outcomes are actually being achieved through the choral Program. The questionnaire responses indicate that the students regarded learning to sing as a skill and a valuable outcome of the program; furthermore, and despite variations in teaching style given the range of schools surveyed, some semblance of an understanding of choral technique was being developed in some schools. Also clear from students' feedback was the development of life skills associated with the performing arm of the choral Program. Without doubt, participation in choir was a very positive and enjoyable experience for almost all the students concerned. The students' perspectives suggest that the value they

get from the program is music education as skill acquisition in both singing and choral skills and that in some schools a modicum of music literacy was also being taught through the choral program.

7.6 The Choir Trainers and Their Attitude to Music Education

Together with the FSS, Music Society and the Education Department, the choir trainers also concurred that music education is an important feature of the SAPPSMF program. In the 2000 questionnaire, 74.3% of choir trainers strongly agreed and 23.5% (total of 98%) agreed that taking part in the Festival choir assisted their students' musical development. It is interesting however that despite this agreement, choir trainers' attitudes to repertoire choice in 2001 were more disposed to selecting repertoire on the basis of song variety and more modern songs than on songs that develop students musically and chorally, as was noted in Table 6.1. Attitudes to the Program as one of music learning were better reflected in the results of the 2001 and 2002 questionnaires. In 2001, choir trainers were asked to complete two statements in question 15, which read, "What the students get most of the program are___" and "The things I like most about the Festival program are___." The questionnaire only gave provision for one line's space to complete answers, which may have curtailed lengthier explanations for some, although many choir trainers used the margins to comment further. The question, which was positioned towards the end of an extensive three-page questionnaire, received a 92% response rate. The responses to both questions were then analysed for any common themes. In 2002, the final question of another three-page questionnaire was, "What do you value about the Festival of Music and the program?" There were approximately five lines of blank space in which to complete this final question, which received a 98% response rate. In both years, four key main themes emerged clearly from all of their open-ended responses, which are outlined in Table 7.7.

Table 7.7 Benefits of the Program: Choir Trainers' Perceptions, 2001, 2002.

Benefits of the Program	Choir Trainers 2001	Choir Trainers 2002
Music learning (singing skill, knowledge etc.)	42%	40%
Generic or personal development skills	69%	56%
Enjoyment, fun Experiential Love/joy of singing/ joy to sing collectively	21% 15% 11% TOTAL= 47%	2% 19% 16% TOTAL = 38%
Performance skills and experience	51%	30%
Total number of respondents	**n = 96**	**n = 86**

When comparing the questionnaires of principals and parents in 2000 and 2003 (as shown in Table 7.2), choir trainers' responses carry the same themes; furthermore, there are parallels in the percentages of respondents for each theme. As with parents and principals, the highest percentage of benefits mentioned related to personal development or generic skills; although the percentage of choir trainers (69% and 55%) is considerably lower in comparison to principals (93%) and parents (in 2003, 95%). The value of the Program as a performance-based art form was accorded a similar percentage rate of mention as that of parents and principals in choir trainers' responses of 2001, with somewhat less choir trainers mentioning this in 2002. Similar percentages were accorded to music learning with less than half of the choir trainers mentioning this as one of the main things they perceived students got out of the Program or what they personally valued about the Program (42% and 40% of choir trainers compared to 48% of principals in 2003 and 44% of parents in 2000). The most common descriptors used for the theme of music learning are given in Table 7.8. Compared with the parent and principal groups (shown in Table 7.3), choir trainers were more precise in their use of music learning descriptors, but were similar in noting skill development as a benefit rather than the knowledge-based 'music education' espoused within the SACSA framework. Considerably more choir trainers than parents or principals mentioned the value they felt that a variety of songs gave to students and, especially noted in 2002, the way the program stimulated interest in music generally.

Table 7.8 Music Learning: Common Descriptors used by Choir Trainers, 2001, 2002.

Music learning attributed to the Program	Choir Trainers 2001	Choir Trainers 2002
Vocal Training or Singing Skill	15%	9%
Variety of Songs	9%	6%
Knowledge about Music	7%	10%
Stimulates music interest	7%	19%
Choral Skills	6%	1%
Love of Singing	5%	13%
Love of Singing in a Group	5%	2%
Total Number of Respondents	**n = 96**	**n = 86**

Several choir trainers mentioned the value of the Program for them as a music resource package and in some cases, an opportunity for them to develop musically. These comments, together with the way choir trainers articulated music performance and music learning perceptions, is illustrated in the sample of responses given in QR 7 (viii). As with many questionnaires from parents and principals, the high level of enthusiasm for the Program is almost palpable in choir trainers' comments.

QR 7 (viii) Choir Trainers' Perceptions of the Program as Performance, Music Learning and as a Music Resource.

ChoirTrainer 2001	*Excellent vocal training and variety of repertoire* (3)
Choir Trainer 2001	*Hopefully advanced skills in voice, music, rhythm, memory, co-ordination, performance, concentration, lots of fun, confidence etc.* (16)
Choir Trainer 2001	*This year has been a great experience for me in my first year as a choir trainer. I have also developed musically and found the beginner trainers' workshops at Klemzig extremely useful.* (33)
Choir Trainer 2002	*For many of our students, this is the first time they have had experience with a musical programme. They are exposed to listening skills, oral work and word knowledge – all skills which will help them in the future. Many of our students go on to Hamilton High and take on a musical instrument. The programme stimulates interest in music.* (5)
ChoirTrainer 2002	*I really value the professionalism and support from your office. Repertoire is great – offering challenge and variety – opening new musical styles to students. Knowing that they are being assessed and are going to perform in the Festival Theatre makes the children strive for excellence and gives them the opportunity that they may never have again. The repertoire and the support CDs mean that my choir can access a lot of music <u>cheaply</u> and we can perform it anywhere, at anytime, at any community function.* (23)
Choir Trainer 2002	*(What I value most is) the fact that someone else does all the choice of music, copyright, organising of venue, program etc. and we just turn up to sing! Fabulous organising, patience and communications. Thanks everyone.* (33)
Choir Trainer 2002 (metropolitan)	*(What I value most is) the opportunity for students to prepare and perform at the highest level in an environment professionally managed -the Festival Theatre. Some of our students have never been there for any performance.* (57).
Choir Trainer 2002 (metropolitan)	*(What I value most is)* • *I value being involved with such a superbly organised and musically passionate organisation – it is one of my treasured experiences!* • *The pursuit of musical excellence that the Festival is committed to.* • *Constant self-examination to ensure all aspects of Festival are running as best they can.* • *The appreciation that parents convey about their child's involvement / improvement of confidence / musical progress / gratefulness for the wonderful opportunity the Festival offers.*(78)

Choir trainers' emphasis on enjoyment and the development of the love of singing and music as key benefits compared with the parent and principal population is notable. The number of choir trainers referring to the experiential element of participating in choir, of "knowing music within" in Reimer's terms, was considerably more than in the parent/principal group (38% and 47% for choir trainers in 2001 and 2002 as compared to parents 32% and principals 17% in 2003). For these choir trainers, it was not only legitimate for students to enjoy the experience of making or performing music as an educational activity, but it was almost a pre-requisite, an integral part of gaining benefit from the program for students to love singing or to experience the passion of making or

listening to music that choir trainers were trying to endow their pupils. QR 7 (ix) illustrates how some choir trainers reflected on this inner experience of music:

QR 7 (ix) Choir Trainers' Expressions of the Experience of Music "within" or for Enjoyment:

Choir Trainer 2001	*The pursuit of excellence, importance of team work, love of singing and a varied musical diet. Wonderful memories of primary school!* (18)
Choir Trainer 2002	*(What I value most) The fact that it develops/fosters a love and enjoyment of music and gives students the opportunity to share the joy of making music with students from all over South Australia.* (3)
Choir Trainer 2002 Country.	*I'm on a high today- the morning after Concert no. 11. The children and parents who attended are 'buzzing' here. Many year 7 families and children are very sad that it's their last. We were also very privileged to have had maximum input with soloists and comperes and assisting artists in Balaklava. Have had publicity shots in local paper this week. I just love it all. My favourite lesson each week is choir because we can learn to sound beautiful.* (6)
Choir Trainer 2002	• *The opportunity it gives these kids to pursue and achieve excellence – the high standards set and modelled by leadership team through to choir trainers and accompanists- in a field often neglected in schools- music/singing and the arts in general.* • *And to develop and cater for our love of singing. It's an outstanding experience, especially for kids who don't have many opportunities.* • *(And it's non-competitive!)* (9)
Choir Trainer 2002	*Music is life-giving. This Festival is an amazing gift to South Australia.* (65)

As with responses from parents and principals, there were few choir trainers who limited their response to just one benefit; even though the questionnaire form only allowed one line for choir trainers' responses in 2001, many used the borders of the page to complete their answers. Unlike the parents' and principals' questionnaires, few choir trainers mentioned that the Program was positive for the image of the school or saw it as a showcase for the talented.

7.7 The Directors of Music and Their Approach to Music Education through the Program

7.7.1 Attention to Singing Skill Development in Professional Development Sessions and the Teachers' Handbook

While indicating the Program's adherence to the SACSA Framework in their publications, the various Directors have, in their practice, invested much energy into instilling into choir trainers and students the need for vocal training in the choral rehearsal and have drawn attention to choral-based skills. For example, at each of the

three full days of conferences for trainers and accompanists from 1995, the Director of Music, Deputy or an invited guest have begun sessions with light physical and vocal warm-ups followed by vocal exercises emphasising the development of various singing skills, with exhortations to teachers to incorporate their use within classroom rehearsals. Similarly, any workshop or school visit made by the FSS team has featured at least five minutes devoted to vocal exercises and usually some rounds, canons and/or vocal games. Their practice and emphases acknowledges that teachers within the SAPPSMF, particularly those with little musical background, can be tempted to eliminate a proper warm-up at the beginning of rehearsals, in favour of the 'song approach' – teaching the melody and rhythm of the songs and encouraging children to memorise them without allowing time for any vocal teaching and choral training.[282] The Directors of Music have reason to emphasise vocal care, given that the incidence of vocal injury amongst young primary-aged students within Adelaide appears to be a concern. The annual choir trainers' Handbook has carried a collection of warm-up exercises, vocal exercises, musical games and rounds, which increased in quantity from 2001.[283] As a tool of help for choir trainers, the Director of Music, under the auspices of the FSS, published a more extensive booklet and CD of warm-ups and vocal exercises in 2004.[284] Incorporated in

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[282] In private interviews with the researcher in 2005, a number of choir trainers claimed that the learning schedule of songs was so tight that they did not have time to attend to warm-ups or vocal exercises during the rehearsal and a few intimated that they felt the exercise was a waste of time anyway.

[283] The Choir Trainers Handbooks from 2004 to 2007, for example, give one or more exercises for each of the 14 areas identified as needing attention. These are:

1. "physical": this includes stretch and expansion exercises, tension relieving exercises and a description of correct posture;
2. "faces": facial expression is encouraged through tension/relaxation exercises, through eyebrow and chewing exercises and a lowered soft palate as achieved when yawning;
3. "singing sitting posture": covered by a description of correct sitting posture;
4. "relaxing the jaw" : one vocal exercise, using 'nah' with instructions to "move the jaw quickly and keep the lips rounded" (Choir Trainers Handbook 2007:17);
5. "activating the muscle system": making students aware of clavicular breathing through panting;
6. "breathing": exercises aimed at extending the singing breath (for example, singing on one note and reciting the alphabet twice);
7. "humming" and
8. "resonance": both are covered with exercises uses the nasal consonants and proceeding onto an elongated vowel sound:
9. "pitching": tuning, rhythm (echo clapping), diction and articulation (dealing with vowel, consonant and dipthong exercises), dynamics, head voice and energizers.

In the 2007 Choir Trainers Handbook, these six A4 sized pages of exercises are followed by seven pages of rounds, ostinati patterns and canons to sing and a further 15 pages of vocal exercises and musical games for students.

[284] The exercises in the Teachers Handbook and the booklet take the form of warm-ups, singing instruction exercises, rounds, partner songs and singing games as might be found in the published literature of Phillips (1992b) and Jennings (1982). The exercises bear similarity to examples provided by some of the visiting international presenters' workshops to Australia, such as those of Mike Brewer (England), Professor Rodney Eichenberger, Anton Armstrong, Sigrid Johnson (USA) and Erkki Pohjola (Finland).

the exercises, which include work in intervals and chromatic, major and minor scale-like patterns, are melodic reference materials which accustom students to Western musical structures, which in turn assist students in the long term in relation to music memory work and also aural training. By constantly drawing attention to the need to begin with warm-ups and asserting that in practice in any rehearsals they run, the Directors have attempted to pass on to the trainers their commitment to children's vocal pedagogy, aural preparation and training and healthy vocal habits.

The length of time spent on warm-ups as advocated by the Director in the 2006 and 2007 Handbooks was "about 5 minutes". The rationale for the exercises is also given briefly in the Handbook as follows:

> Students learn singing skills and correct vocal technique from the exercises. (Choir Trainers' Handbook 2006: 20).

The recommended five minutes falls well short of Thurman *et al.*'s advocated 15 to 20 minutes "of steadily increasing strenuousness needed before (vocal) muscles and tissues are primed for optimum strength, speed, and precision of use"(Thurman *et al.* 1997: 564). The booklet and extra exercises in the Handbook do not present a series of graduated exercises such as those published by Telfer (1995, 1996) or systematically presented along the lines of Haasemann and Jordan (1991). Nevertheless, the Handbook and published FSS booklet do promote formal vocal instruction through vocalises and exercises and imply a greater time length be given to this aspect in the rehearsal considering all the areas of singing preparation mentioned.

The Choir Trainers' Handbook is, as some choir trainers put it in questionnaires, their 'bible.' In addition to the warm-ups and vocal technique exercises, it provides detailed lesson plans for every song in the repertoire in a series of graduated lessons. The instructions include background material and general information on the song itself, general musical points to be aware of, a preparation overview, some support material if applicable, teaching tips to ensure ease of learning and the management of 'trouble spots' in the music. As an illustration, the first two sessions (of six sessions in total required) given for teaching the song 'Hati Marege' by Paul Jarman in the 2008 syllabus are outlined in Table 7.9 The lesson plans for teaching 'Hati Marege' are given in sufficient detail that it is possible for generalist teachers, without a lot of musical background, to understand how one might go about teaching the song from the first session to the last.

At that same time, choir trainers are made fully aware of the Director of Music's expectations in terms of vocal skills, the degree of musical detail and accuracy required and the extent of rehearsal preparation expected before taking a choral rehearsal.

Table 7.9 Teaching Notes for Sessions 1 and 2 of 'Hati Marege' from the Choir Trainers' Handbook 2008.

NOTE:
This table is included on page 247
of the print copy of the thesis held in
the University of Adelaide Library.

The anticipated student outcomes in the performance of each song are clearly laid out. In fact, trying to meet these expectations are what some teachers find challenging and enjoyable, others want to see the standard maintained and a few find daunting, as these choir trainers illustrated in general comments written in their 2001 questionnaires:

QR 7 (x) Meeting the Expectations: Choir Trainers' Responses

ChoirTrainer 2001	*The thing I like most about the Festival program is the challenge of teaching to the standard required for performing in Adelaide.* (23)
Choir Trainer 2001	*You do a wonderful job and you can't please everyone. My main worry is not getting enough polish on the songs when they take a long time to learn. I believe I am quite competent – so I can't imagine how inexperienced or non-music literate trainers cope. Well done!* (14)
Choir Trainer 2001	*The thing I like least about the program is the pressure to get so many songs to a certain standard. I'd like to see every child on stage confident of words and parts (or almost every child!) Please keep the amount of work to teach the same or even a bit less so that we can get better quality before we get to (the massed) rehearsals. Quality not quantity (in degrees of difficulty of parts and in amount). Thanks.*

As illustrated in QR 7 (x), these choir trainers share the concerns of the Directors of Music that the musical and performance quality of the Program is maintained. The comments also demonstrate that choir trainers are variously experienced and not all are equally musically literate.

As further assistance to choir trainers, a booklet with illustrative CD, entitled *Rehearsal Revivers,* was constructed by the FSS and published by The Society in early 2008. The booklet and CD, containing short music and drama games and other action and fun songs, was designed "to invigorate choir rehearsals" (cover page of booklet). It provided choir trainers with ideas of short alternate activities that could be inserted within the more intense and difficult work on Festival songs in an hour-long rehearsal to maintain momentum and pace during rehearsal time, aided concentration and encouraged enthusiasm amongst the students. Such efforts by the FSS team, in particular the Directors of Music, illustrate their determination to equip teachers with as many resources as possible so that they in turn are encouraged to provide rehearsals which are positive and motivating for students, while insistent on high standards in terms of skill learning and concert performance.

7.7.2   *The Assessment Process: The Singing and Choral Skills Demanded*

Even though the repertoire has been simplified over the years 1995 to 2008 comparative to earlier periods, the standards implicit in the repertoire and the assessment process set in place by the FSS go beyond note-learning and rote learning to demand some proficiency of vocal and choral skill. The assessment process in the SAPPSMF generally begins from the first or second week of term two and continues for all of term two so that every choir involved in the program will have been assessed and graded and be ready to perform at the Festival Theatre (or in one of the regional performances) by the latter weeks of term three. It is assumed that choirs will have established regular rehearsals by the beginning of term two and will have been taught and learned several songs even at that stage by memory. The later the date of a school's scheduled assessment, the more songs the students will be required to have learned by memory by that week. Week two of term two, for example, may require only two songs to have been memorised and two

other songs to have been started and only these songs will be tested by the choir assessor, but by weeks nine and ten, all songs are required to have been learned and memorised.[285]

In the assessment, the assessor takes the rehearsal and leads students through each of the songs required. At the end of the rehearsal, each school is given a grading from A (excellent) to E (minimal achievement). In the period prior to 1980, the consequences of a school failing the assessment brought considerable consternation to the school and pupils alike and could result in a school being disallowed from participating in the final Festival Theatre performance.[286] Some shame and discredit of the choir trainer or teacher could be anticipated, especially if the results were made public. On the other hand, a good grading had many positive spin-offs for those involved in the choir, especially if the success was lauded in the school bulletin. The choir trainer could anticipate some commendation from the school staff and parent community, and students would use the opportunity to boast of their grading if meeting students from neighbouring schools. During the 1980s, as reported to this researcher by a former Director of Music from that period (Name withheld, pers. com. 2008), schools choirs were not given a failure grading in their recollection, but schools not performing well enough could have their number of student places at the festival performance reduced. It appears that, compared to former years, standards in the period 1995 to 2008 were gradually relaxed, and in some schools, the grading was not taken as seriously. From 1995 to 2008, schools were not penalised if they were graded poorly but, rather, might earn an extra visit from the Director or Deputy to bring the choir to a more acceptable standard. The impact of the choir's results remains dependent on the importance attached to the choir by the principal, school community and/or staff.

In all years up until 2007, schools were given written comments on songs and an overall written general comment on the choir's performance and then a final grading. Grading was based loosely on a set of criteria announced in the annual Choir Trainers' Handbook.

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[285] From 2000, songs were ranked in order of difficulty from one (most difficult) to three (least difficult). For example, by week five, schools were required to have learned from memory two songs from the difficult category, two songs from level 2 and one song from level 3. From 2006, the exact songs required for each week were set rather than choir trainers being given a choice in the assessment process.
[286] A former student from the 1960s, whose school failed to perform satisfactorily at the assessment and was disallowed from participation in the SAPPSMF, revealed that she had been so devastated by this that she refused to join any choir thereafter and disallowed her daughter from participating in the school's festival choir many years later lest she experience the same trauma as her mother (Name withheld, pers. com. 2003b).

In 1998 for example, choirs were given individual written comments on ten criteria: pitch, tone, breathing, rhythm, diction, dynamics, parts, attitude, memory work and presentation, with provision for "other comments" on the form. It was left up to the assessor which criteria carried the most weight in determining the final grading.[287]

While choir trainers have generally accepted the grading of choirs as part of the SAPPSMF, some occasional criticism has been levied at the lack of a clear basis for the final grading given. The Directors of Music have attempted to address this in the latter years. Table 7.10 gives the percentages of schools accorded the various grading levels in the areas of behaviour and of music skill.

Table 7.10 Performance Behaviour and Music Skill: Schools' Grading Levels 2004 and 2005.

	A+	A	A-	B+	B	B-	C+	No. of Schools
2004 behaviour grading	15%	54%	21%	7%	3%			n = 208
2005 behaviour grading	17%	39%	26%	12%	4%	2%		n = 209
2004 music grading	13%	26%	32%	18%	8%	1.5%	2%	n = 215
2005 music grading	7%	15%	20%	26%	21%	5%	5%	n = 210

In 2004 and 2005, a separate grading was recorded for behaviour/ presentation and another assessment mark was given for musically based factors. The separation of the two scores was an innovation of those years to ensure that the integrity and value of the musical outcomes of the Program were safeguarded. Despite the fact that there was minimal change in the number or names of schools and their choir trainers being assessed in that two-year period, it can be seen that the marking scheme had tightened in 2005 (rather than the change being attributable to lower standards of performance). For example, in 2004 the majority of schools (71%) received an A grading (A+ to A-) for the musical component compared to 42% in 2005. Therefore an A grading in 2005 was of more significance in 2005 than 2004.[288]

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[287] The assessor did not write the general comments on each song from 2007, and instead, choir trainers were made scribes for the assessor's comments. Assessor's comments were given verbally to choirs instead during the rehearsal assessment, thus decreasing the time needed by the assessor to write comments afterwards.

[288] Less difference was seen in the behaviour grades between the two years, with 90% of schools given an A grading for behaviour in 2004 compared to 82% in 2005. Grading for behaviour was consistently more

In 2007, in an attempt to provide more systematisation to the assessment process and also to save time in the writing-up process, the criteria were compacted to five: "intonation", "presentation", "part singing", "word knowledge" and "musicality (tone, dynamics, phrasing)" with the addition of an "Arts in Context" category (Teacher's Handbook 2007: 98), which was separately graded. Numerals, rather than a general grading, were given to each of the criterion and the summation of each gave each choir a score out of 20, giving the appearance of a more verifiable result overall.[289] With more tightly defined criteria for satisfactory, good and excellent categories given to the assessors, the overall effect was that considerably more choirs were given a B grading and fewer choirs received an A, thus restoring more credibility to the attraction of an A assessment. In 2008, the grading scheme was further improved. Ten criteria again appeared in the assessment sheet[290] and instead of general comments about each criterion being written quickly by the assessor, a "Choir Assessment Rubric" was given to the choir trainer. The rubric described more accurately the level of achievement a choir had received. For example, the criterion of "tone quality" had the following description attached to each of the gradings:

> A (excellent achievement): even tone quality throughout the vocal range, well-supported, resonant, centred, vibrant, projected;
> B (good achievement): some inconsistency in the vocal range, mostly consistent breath support, beginning to be resonant;
> C (satisfactory achievement): much inconsistency between head and chest registers, but beginning to be centred and clear, more breath support needed;
> D (partial achievement): harsh tone in many sections or breathy, unclear. Lacks focus, unsupported;
> E (minimal achievement): weak, poor tone production. (Choir Assessment Rubric Sheet, 2008).

The assessment level (A, B, C, D, or E) was then circled along with its description to give choir trainers a more accurate understanding of what each grading meant. The

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generous overall than grading allocated to a choir's musical score. This was, in part, a consolation 'prize' if music grading was not as positive as hoped.

[289] Each category was given a grading from 1 (needs attention) to 4 (outstanding) and the summation of the score was given to the FSS office. Choirs scoring a "B or "at standard*" choirs were required to attain a mark of 10 to 15, and choirs scoring 16 or above (meaning that one section at least must be at "outstanding" level and the rest must be at least "good," scoring 3 marks for each section) were rewarded with an A grading. The advantages for schools being accorded an A grading was that they could be considered for being positioned in one of the front rows at Festival Theatre (or the back row where students were more clearly visible).

[290] Criteria given were: tone quality, intonation, rhythm or pulse, diction, expression, dynamics, part work, word knowledge, presentation and behaviour. In addition a grading was given for context questions and another for analysis and response, referring to one particular song which required some creativity in using its five melodic and/or rhythmic patterns.

Director of Music also instructed the assessors to be honest but kind in their overall comments. Although the temptation to grade choirs higher remained because of the attachment associated with grading standards in the past, the new rubric offered greater transparency of the grading scheme and provided more helpful feedback overall. It also could restore some of the meaning and status attached to an A assessment.

Since the assessor normally takes the choir rehearsal and leads the students during the assessment process, the time spent sitting in on the assessment rehearsal can be valuable for choir trainers. Unlike most rehearsals where the choir trainer is constantly dealing with musical issues in the songs, problem-solving and/or class management, the opportunity to observe a senior teacher dealing with similar issues is invaluable as a professional development tool and allows time for reflection on one's own teaching practice. It also gives choir trainers the opportunity to really listen to their choirs without distraction, a rare opportunity in most choral rehearsals. In 2000, a random sample of choir trainers was asked to comment on the assessment process. While most choir trainers would admit to feeling pressured by the assessment process, reflective responses to the survey question were positive to very positive with few exceptions.[291] A sample of their comments in QR 7 (xi) indicates how the assessment process can be constructive from a choir trainer's perspective.

QR 7 (xi) Choir Trainers' Responses to the Assessment Process (2000)

Choir Trainer 2000.	*I need feedback to help me understand children's progress plus if it's positive, kids feel proud of their achievement.*
Choir Trainer 2000.	*Written comments are really important- I like to reflect on them and use them in my planning.*
Choir Trainer 2000	*It is vital to have positive feedback for the self-esteem and motivation of kids when they have worked so hard.*

These comments illustrate that feedback given by the senior staff carrying out the assessment does provide assistance to choir trainers in their own planning and practice

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[291] The questionnaire from which these responses were drawn was administered to a random number of schools in 2000 by the Manager of the FSS. There were a total of 47 respondents and there were 33 responses in total to this question. Those who responded with brief one to two word comments were as follows: Okay/ fair assessment   6 (4 + 2)
            Great/ very constructive   21 (12 + 9)
There was one request for a more standardised procedure for marking and another choir trainer requested that all comments be kept as direct and positive as possible. Another wanted grading removed and comments only.

and can also act as a reward to the students who have spent time rehearsing in class and practising with their CD in home study.

Until 2006, the assessment process permitted sufficient time at the beginning of a rehearsal for the assessor to carry out a warm-up with the choir, thereby reminding and demonstrating to students and choir trainer the importance of vocal preparation, relaxation and correct posture in the singing process. There was also provision for approximately 15 minutes of time set aside for discussion at the end without the choir present, during which the assessor and the choir trainer could air any concerns or talk about the progress of the choir. This period provided a valuable social time allowing the assessor to encourage or assure the choir trainer if needed and was particularly valuable in helping choir trainers to feel less isolated and more part of the process of the SAPPSMF and its family atmosphere. When the choir assessment time was shortened to one hour in total length from 2006 (from an hour and a quarter previously) due to budget restraints and the increased number of choirs requiring assessment, choir trainers were also required to warm-up the choir prior to the assessor's appearance so that the assessor could concentrate on dealing with the songs. The advantages of having unhurried and specifically reserved time with choir trainers were lost when this new process was instituted. The connectedness that choir trainers feel towards the SAPPSMF ensures a healthy volunteer labour pool to draw on during the concert series and in the preparation process. It appears the value of this assessment time has been overlooked by the FSS team in its desire to make the most of the assessment time, cut costs and shortcut the immensely valuable time spent in schools.

Recognising that the assessment process can potentially make some choir trainers feel pressured, the administrator wrote the following to choir trainers in an update under the heading, "This Term is Assessment Term" at the beginning of term two, 2008:

> By now, you will have received the assessment e-mail sent last term … If you feel "threatened" by assessment think about how children feel every time you trot out a test and tell them you only want to find out what they know. For us the assessment is indeed meant to provide you with healthy feedback but equally the rating helps us mix and match choirs to ensure all concerts are of an equally high standard. (Administrator's Update 4, e-mail, 28 April, 2008.)

The explanation summarises the core reasons as to why the practice of assessment by senior staff assessors within the SAPPSMF has been maintained despite changing

fashions in teacher appraisal within DECS. The process is one means of ensuring that quality of the end 'product,' the final concert series, is maintained. The choir trainer has a strong impetus to train their choir to reach an acceptable standard, and, assuming that most schools place some importance on the assessment grades, students also have a reason to perform well. In turn, the visitors to the concert series, including DECS officials, are more likely to respond positively to a Program that indicates quality in the performance.

The assessment sheet for choirs has always included provision for written comments about the performance of songs assessed, sometimes with suggestions as to the areas requiring work, such as, for example, "bars 20 to 32 require part reinforcement" or *"Lachlan Tigers- create the atmosphere- support octave leaps" or "Magical Kingdom- soft doesn't mean no energy."*[292] In addition, at the end of each assessment sheet, choirs are given general comments, such as the following two examples:

> Good preparation for early assessment- work on different (tonal) quality for different genre- keep up the energy in the faces. Very receptive students- well done all. (Choir Assessment Information, assessment in second term week two, 9 May, 2007).

> This choir shows lots of potential. Energy and volume level are generally good but be careful not to push 'chest voice.' Pitching needs a bit more work in places and tidying of vowel sounds; some use of dynamics and attention to word knowledge would do much to lift the grade and standard. A bit more effort in learning the CD and this choir could be transformed! (Choir Assessment Information, assessment in second term, week 9, 27 July, 2007.)

These general comments give some indication of the standards set in the assessment process. For example, by the beginning of the assessment period, week two of term two, students were being encouraged, if not expected, to have started working on different vocal styles for the different songs in the repertoire – a demanding request, particularly considering that most of the students at the school in question had never had experience in singing or a choir before and had only had one term's instruction from their choir trainer. By the end of the assessment period (week 9 or week 10), the choir being assessed in that week needed to have achieved more secure pitching, committed more of the songs to memory and exhibited more use of dynamics for the choir to attain a higher grading.

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[292] These comments were given in an assessment in 2007 for one particular school.

To achieve an A grade and above in 2005 required the following outcomes to be achieved, listed in point form for the benefit of choir trainers in the Handbook of that year:

> Excellent word knowledge; energetic and confident 3 part singing; supported singing; accurate intonation; clear crisp consonants; appropriately focussed tone; appropriate use of upper and lower registers; sensitivity and tonal adjustment to style; musical interpretation; uniform vowel production.

Qualities required under the heading of "presentation" for such a grading included:

> Energy; bright singing faces; smiling, alert and ready to go; good posture including high rib cage, music held up; performance manners including no talking, attention, concentration. (Choir Trainers' Handbook 2005)

As indicated in these general comments, some of the skills demanded in the assessment presuppose some prior training. For example, introduction to part singing, some pitching "target practice" (as mentioned by Leon Thurman *et al.*) and the development of a smooth passagio between 'head' and 'chest' registers all imply some grounding that a term's worth of singing instruction at year 5 or 6 level without prior work in unlikely to deliver readily in a classroom rehearsal setting. Since the majority of schools in the state, at least according to the 2000 questionnaire data, do not have any singing or choral instruction prior to the SAPPSMF Program which usually starts at years 5 or 6, the singing skills demanded in the assessment process are difficult to achieve in a term's work. More realistic, under the current circumstances, would be an assessment process that began mid second term, by which time choir trainers could have worked on these skills and developed the background to tackling the competencies demanded in the assessment and repertoire selection.

7.7.3 *Singing and Choral Skills Implicit in Repertoire Selection*

The teaching notes and professional development sessions do not list any competencies demanded of students before they enter the Program. However, if one looks at the repertoire for the years 1995 to 2008, there are many singing competencies that appear to have been assumed and believed attainable by the end of term three. These have been identified by the researcher and are listed in Table 7.11.

Table 7.11 The Repertoire: Implicit Singing Competencies

- Vocal range of A below middle C extending to the F (and occasionally G) an octave and a half above middle C;
- Participating children will have acquired pitch matching accuracy and key stability. This means they have already gone through the learning sequence, suggested in the literature, that children first master text and rhythm, then progress to melodic contour accuracy and finally pitch matching accuracy and key stability (Goetze *et al.*1990; Welch 1986, 1994);
- Children will have been taught to sing in their 'head voice;'
- Children will have sufficient vocal flexibility to perform intervallic leaps of up to one octave, ascending or descending;
- Children will be able to hold their part in singing in two parts and occasionally three- part work;
- Children will have sufficient breath control to sing phrases of varying lengths and be able to distinguish between the following six different volume levels- pianissimo, mezzo piano, piano, mezzo forte, forte and fortissimo;
- Children will be able to render different singing styles required in the music such as legato and staccato;
- Children will have developed smooth singing over the various registers of the singing voice.

Bearing in mind that the standard required to achieve an A grade in the assessment process also requires further vocal skill training in such areas as breath control to ensure variations in dynamics, tonal variation ability with due regard to phrasing and clarity of diction together with vowel modification (as needed to develop tone for example), instructing children in singing requires considerable time to develop those skills to this level of development.

There are also choral skills demanded in addition to the vocal requirements. To achieve a high standard at assessment time as specified in the A grade requirements, choirs need to have developed a pleasing tone and blend with no individual voices dominating the texture. Pitching and intonation need to be accurate. To achieve this, choirs need to have been instructed in singing together with unified vowels. Intelligible diction with clear and uniformly executed consonants is set out as another choral requirement in the Handbook. Similarly, choral entries and choral releases need to be executed with uniformity and accuracy. Part singing accuracy needs to be established and a good balance between the vocal parts will ensure a higher grading. Some attention to phrasing and musicality is assumed in the requirement of a "musical interpretation." Furthermore, it is expected that

children need to look interested, focussed and happy with good energy in their tone and able to perform with rhythmic precision and accuracy as documented in the notes about "presentation" requirements. That all children watch the conductor is also a requirement that requires training.

It can be seen that the Program sets out clear expectations of vocal and choral skills required in the repertoire, as documented in the Handbook by the Director of Music and supported by the assessment process in term two. That there is a percentage of schools that meet many of these expectations or outcomes is confirmed by the number of choirs that were assessed at A (15%) or A+ (7%) level in Table 7.10 in 2005, a total of 22% of participating schools. It can be assumed that in these schools there will be a reasonably organised and supported sequential teaching program in place with a teacher suitably competent in singing and choral technique who has been given the rehearsal or teaching time to develop these skills with the students. There is also a likelihood that students in those schools have had some previous experience in singing, instrumental or classroom music, either through their school, which has a classroom music program, instrumental program or a junior choir,[293] or alternatively have students who have good access to private instrumental lessons or a community-based children's choral program such as Australian Girls Choir or Young Adelaide Voices (previously Adelaide Girls Choir). A later assessment in term two will also be an advantage because it buys the choir trainer extra time to develop the vocal and choral skills that make up much of the assessment result for that school choir. It can also be assumed that where schools do not have a trainer with the expertise or where time spent on the Program is minimised, students are unlikely to have developed the level of skills required under the Program. Even when the teacher has the musical competencies, a high assessment mark requires a high level of organisation and an ability to build a supported, sequential program to make that standard of attainment possible.

The Directors of Music have acknowledged the Education Department's focus on understanding and description in music education by including units of work in the

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[293] It is also possible that the students may have had more than one year's experience already in the senior choir, especially if the senior choir is open to grade 5 students and over, rather than the senior-school based Program provided only for grade 6 students or grade 7 students as happens in some schools. Students who bring to the Program at least one year's experience and hopefully some security in pitch matching provide a supportive base on which to incorporate other less experienced students and a more ideal framework on which to build and extend singers' skills.

Handbook dealing with each song's cultural and historical background. They have also attempted to incorporate other Arts within the program. There are many indications that the Directors have attended significantly to the implementation of choral and singing skill tuition and have attempted to maintain excellence in performance standards despite financial and other pressures. Threats to funding a South Australian icon that continues to be lauded by the public are more difficult to impose if excellence of concerts is maintained. The importance of excellence was mentioned by 10% of choir trainers in their unsolicited responses in the 2001 questionnaire to the question as to what the students get most out of the Program, a sample of which appears in QR 7 (xii).

QR 7 (xii) The importance of maintaining excellence, choir trainers 2001

Choir Trainer 2001.	*A sense of excellence, teamwork, pride and an understanding of music. I respect enormously the constant striving for improvement, the ready listening. I don't think we should try to be too spectacular- simple and excellent can't fail.* (65)
Choir Trainer 2001.	*The pursuit of excellence, importance of teamwork, love of singing and a varied musical diet. Wonderful memories of primary school. The Music Society is like a big extended family. While I tear my hair out every year, I wouldn't miss it for the world! The respect shown between all involved in inspiring. We have to remind ourselves, (especially when we're stressed) that we really do make a difference to kids' lives.* (18)
Choir Trainer 2001	*Singing instruction, self-discipline, the chance to excel.* (27)
Choir Trainer 2001	*Performance experience, ability to sing in parts, memory skills, being part of something special and excellent.* (30)
Choir Trainer 2001	*Long term goals, achieving high outcomes, sense of belonging to a big group, performing for a large audience, memorisation. A big thank you to Rosemary, Annie and the concert managers for giving our children a most wonderful, memorable experience.* (36)

The high standards set by the FSS are recognised and respected by these choir trainers as important life goals and aspirations for students. Mediocrity is replaced by a striving towards excellence and the end performance offers another goal that provides an opportunity for students to be part of something valuable and special that encourages them to excel. Questionnaire number 18 in QR 7 (xii) articulates the importance of the family atmosphere of the Society and the valuable, memorable life experience that the performance opportunity provides. There are therefore strong grounds for the FSS to continue its implementation of high standards and excellence in practice, through such means as the assessment process.

7.8 Conclusion

Music educators are yet to agree which components of music tuition constitute a comprehensive music education. Similarly, SAPPSMF stakeholders illustrate a range of emphases in their understanding of what components of music education are offered in the Program. But due to a broad community definition of what 'music education' can encompass and lower expectations of educational experience at primary school level, stakeholders within the SAPPSMF have been satisfied that any music education experience is better than none at this level and the SAPPSMF has been readily endowed with a 'music education' label. It is acceptable for many as a total music education experience despite being solely choral in orientation.

In practice, the Program has not been completely successful in ensuring that "judging, analysing, describing and understanding" (Reimer 1996: 61) of all the songs has been converted into positively identifiable student outcomes. This cerebral component of musical experience, favoured under the SACSA Framework and hence the Education's Department's code of reference, has nevertheless been given increasing attention within the SAPPSMF. Overtly, the choir trainers are being strongly encouraged to conform and bring this element of music experience into the rehearsal room, but other elements of the Program requiring greater attention directly conflict with this time-consuming Departmental requirement. The extent to which the choral program can incorporate other elements of what is for some the 'essential' music experience, such as improvising, composing, reconstructing music via notation, and the knowing about the music composed, is limited under the current time allocation in most schools. Nor can it hope to offer more in the way of attentiveness to wider listening, aural skill development and analysis within the current time constraints.

Yet, there are parts of Reimer's list of musical experiences that qualify the Program as part of music education. Music education, as music performance, is ensured a high profile in community perceptions of the SAPPSMF through the efforts of the FSS and The Society. The culmination of the Program in a series of concerts represents an aural and visual presentation to parents of what has been rehearsed in the classroom. As many of their questionnaire responses attest, it is one of few experiences parents have to witness what has gone on in the classroom in terms of learning. Music as performance

was regarded as a very important and legitimate part of the music education experience by principals, parents and choir trainers and evaluated by them as a positive student outcome of the Program. However, as Gresinger (2008) and others have pointed out, performance is certainly a more valued outcome of music education in Australia comparative to other aspects of musical education that might develop musicality for example.

For many parents, their child's experience of the Festival was a distinctive area of 'other' learning, set apart from the three R's and a learning experience that was enjoyed and/or brought happiness. For them, the choral Program qualified as educational in a musical sense when students enjoyed their experience, whether that was in the context of the performance or at school or home, singing along with their practice CD. Choir trainers were particularly concerned that students know "the music within" as Reimer has expressed it; they articulated this in terms of enjoyment but also the feelings of joy derived from the music, whether this was as a result of singing itself or singing collectively with others. This knowing of music, the joys of participation and the high outcomes stressed by the Program's organisers resulted in a musical experience that a significant number of choir trainers, parents and principals identified as of life-long importance.

Students' perceptions of the beneficial outcomes of the choral Program were surprisingly different at times to their adult counterparts. Music performance, a valued part of the Program by most adult stakeholders, was not especially recognised as a learning outcome by the students themselves. Music education as enjoyment and experiential was for most students a by-product of the Program and not an end or valuable in itself. And contrary to the expectations of the FSS and choral trainers, students' questionnaire responses indicated that there was not a high correlation between enjoyment of the choral experience and liking of the Program's repertoire. Students were surprisingly diverse and accommodating in terms of musical taste. Their eclecticism was in contrast to a number of their parents and choir trainers, who were more forthcoming and dogmatic about the repertoire choice.

Because of the Music Directors' significant influence on classroom practice through their leadership at professional development conferences, the development of the teaching

notes and resource packages and the impact of the assessment process, it is not surprising that, as stakeholders, they have had a major impact on the development of the educational emphasis in the Program's practice. Their success in instilling the importance of the acquisition of singing and choral skills in the learning process is attested to in students' reflections of what they learned from the Program. Music education within the SAPPSMF has taken place in the form of singing and choral skills, an outcome valued by the Directors of Music and an outcome endorsed by students' reports. Together with the challenges of assisting variably qualified and skilled choir trainers to lead the Program in schools, the effectiveness of the FSS' direction is thwarted by the time pressures created by the thrust of the Department to attend to 'knowing about' music and by financial constraints that limit the time of accompanists and/or skilled choir trainers in teaching the Program.

The Program could scarcely be argued to offer a sequential approach to music tuition or singing skills. The reality is that in most public primary schools, there will have been no prior choral experience to the SAPPSMF Program. Particularly in skill formation tasks such as that required for the technique of singing and playing other instruments and choral skill formation, it takes time to assimilate the learning required, to practice and to develop those skills. Not all students will immediately acquire pitch-matching ability for example without target practice, as Thurman *et al.* point out. For choirs to have been graded highly in the Program presumes that students will have had some prior exposure to choral or musical training or some training outside of their school experiences. As to what vocal and choral skills can be taught by choir trainers within a three term period with limited hours of instruction to students that have no prior choral experience is a challenge, even for the most proficiently experienced and specialised conductors. While arguably a valid musical experience in itself, the trend towards minimising the hours students participate in it in the classroom negates the musical and extra-musical benefits available if the Program were sequential and continuous. Ian Harvey (2009) from the Australian Music Association has addressed the dangers of short, one-off units being promoted in Australian classrooms, citing the Rock Eisteddfod and Musica Viva as examples, which can give the impression that music education is being covered but make impossible the greater benefits and skills possible through continuous and sequential instruction.

Standards amongst choir trainers vary. For some choir trainers, teaching the children to stand and behave appropriately and insisting that students have learned the words by memory may be their only expectations. This researcher's experience in visiting many school choirs around Adelaide and confirmed by interviews with the various Directors of Music attests to the fact that a proportion of students who participate in the Program have yet to learn to sing in pitch with accuracy, let alone hold a part. In a handful of schools, the number of inaccurate singers can outweigh the accurate to the extent that one could question the nature, if any, of the music skill learning taking place. And there are choir trainers that have low expectations with regard to intonation, or do not have the aural skills to differentiate pitch and/or do little to encourage their students to aspire otherwise.

Yet there are sufficient choir trainers dedicated to instilling vocal and choral skills so that by the time the concert series arrive, it will appear that the majority of students have acquired some singing, performing and choral expertise when the performance is viewed and listened to on stage. The massed choirs will have been so configured and the soloists of sufficient quality to give the impression that overall the students have indeed participated in a worthwhile Program that constitutes music education. Music education, variously defined and understood, appears to have taken place to the satisfaction of most stakeholders, albeit that this accomplishment is based on their lower expectations of what can be achieved at primary school level.

CHAPTER EIGHT

The Extra-Musical Benefits of the Program

8. 1 Introduction

As has been noted in previous chapters, the benefits the students derived from the Program as observed by stakeholders went beyond the music education sphere and singing skill development. While stakeholders certainly recognised the Program as part of students' music and/or choral education, they acknowledged more readily the extent of the Program's merits in terms of its extra-musical benefits. This chapter examines the extra-musical benefits that can be attributed to the Program. The qualitative research undertaken as part of this project corroborates many findings, mainly in the therapeutic and health sectors, that there are significant generic skills and general life skill competencies that may be gained from participation in music, singing and choral involvement. The extra-musical benefits mentioned by stakeholders are considered from a framework of the changing values within education and the consequent implications on the perceptions of the value of music education itself. These changing values regarding education have considerable ramifications in shaping perceptions of the effectiveness of the SAPPSMF Program.

8.2 The Rise of the Importance of Generic Skills in General Education

Changes taking place regarding the role and function of education in recent history go some way to explaining why the importance of generic skills has increased in the mindset of stakeholders. While generic skills have been implicitly accepted in the past as part of the learning process that occurs whenever education is offered, a focus on the development and defining of such skills was ignited from the 1980s, when it became a topic for much discussion in government and education circles, and subsequently the popular press, both in Australia and internationally. The motivation behind this skill emphasis has been largely seen as an economic one (Hayward *et al.* 2004, Gilbert *et al.* 2004, Robley *et al.* 2005, Williams 2005, Barrie 2006). Education was positioned as a crucial factor in national prosperity in the "new knowledge economy" (Higher Education Council Australia, 1992, cited in Barrie 2006: 216), with schools and universities being

endowed by the government and industry with the greatest share of responsibility for creating employable, skilled future workers to cater for the new economy.[294] Rhetoric emphasising an outcomes-based education (Beckett 2004) accompanied the debate, with questions arising as to whether and how such transfer of skills to work-based education might take place (Billing 2007).

An Australian report, which was to become formative to future educational policy nationally (Gibb & Curtin 2004, Williams 2005), was the Mayer Committee Report of 1992.[295] In this report, key competencies were defined as competencies "essential for effective participation in the emerging patterns of work and work organisation" (Australian Education Council, Mayer Committee 1992: 7,[296] cited in Gibb & Curtin 2004: 9). The document became highly influential in curriculum development both nationally and in the States, to the extent that the SACSA Framework, mandatory for implementation in South Australian schools from "birth to year 12" from 2001, developed its entire curriculum around the seven key competencies (KC) mentioned in the report, namely:

KC1	Collecting, analyzing and organising information
KC2	Communicating ideas and information
KC3	Planning and organising activities
KC4	Working with others in teams
KC5	Using mathematical ideas and techniques
KC6	Solving problems
KC7	Using technology. (South Australian Curriculum, Standards and Accountability Framework 2001)

Statements of the key competencies from the Mayer Report are interwoven through the entire curriculum in all subject areas of the SACSA Framework.

The importance given to the SACSA Framework by the Society has been such that the FSS has devoted considerable time, energy and resources to ensuring the Program is

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[294] Along with the new thinking surrounding educational institutions' responsibilities, national funding for education became linked to the capacity of schools and universities to demonstrate their ability to enhance the employability and participation of their students and graduates in the work force through their obtaining of suitable generic skills in the educational process.

[295] The Mayer Report acted on the Finn Report of 1991, also set up by the Australian Education Council. The Finn Report recommended the establishment of employment-related competencies, since, according to Finn, "the main purpose of education is (the) economy" (Wells 2002: 28).

[296] The report was entitled *Key Competencies: Report of the Committee to Advise the Australian Education Council and Ministers of Vocational Education, Employment and Training on Employment-related Key Competencies for Postcompulsory Education and Training* (Canberra: Australian Education Council and Ministers of Vocational Education, Employment, and Training).

compliant in observing every Key Competency (KC) that underlies the formation of the curriculum in the SACSA Framework. In order to develop all the competencies, as mentioned in previous chapters, the Program's curriculum has expanded so that a greater knowledge, technological and literacy-based format is incorporated and KC 1 to 4 and 6 can appear to be met. Given the current time constraints on the Program, choir trainers have reported that they struggle to ensure the singing and choral standards demanded in assessment and professional development sessions are met, together with the new demands for more intensive contextual and assignment study of the set songs.

The impact of the 1992 Mayer key competencies has become far-reaching to the extent that they have governed the educational curriculum. However, the seven Mayer competencies are limited in scope and focus. Considered alone, the Mayer and Finn reports illustrated the divide that Star and Hammond (2008) refer to between those supporting the traditional concept of educational institutions as places of nurture in critical thinking, social reflection and good citizenship and those regarding educational institutions as places of vocational training. As Gibb and Curtin (2004) point out, the list of Mayer skills was deliberately limited. It did not include, for example, other personal and community skills and attributes valued as life skills. Gibb and Curtin, while supporting the Mayer competencies, expand that list to identify six elements that competencies and/or life skills might encompass: "basic skills" (such as literacy, using numbers and technology), "people-related skills" (interpersonal, communication and teamwork), "conceptual/ thinking skills" (problem-solving, thinking innovatively and creatively, planning and organising), "personal skills and attributes" (for example, being responsible and resourceful, managing one's own time, having self-esteem), "business skills" (innovation and enterprise skills) and "community skills" (civic or citizen knowledge and skills) (Gibb and Curtin 2004: 8). Their list of generic skills (a term used synonymously with competencies), compiled from extant research on life skills valued by industry and other employment bodies, serves as a useful reference when comparing the benefits students received, as perceived by their parents, principals and choir trainers, from the SAPPSMF Program.

Within Gibb and Curtin's list, the importance of developing personal skills and attributes has not, until recently, been seen as the responsibility or the domain of educators. However, there has been a growing awareness within the research literature of the vital

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impact of positive self-concept development, particularly within childhood and adolescence, on a student's educational pursuits and progress. Ferkany (2008) argues that educational institutions' traditional stance of ignoring children's self-esteem fails children's educational needs. As he puts it, "self-esteem is a crucial element of the confidence and motivation children need in order to engage in and achieve educational pursuits" (Ferkany 2008: 120). Bettencourt *et al.* (1999) draw a causal relationship between the roles of self-worth and positive group attachment and belonging (or 'collective self-esteem') to academic adjustment. It is in this area of personal skill development where music studies and in particular, choral involvement, has been found to be particularly beneficial.

8.3 Research on the Extra-Musical Benefits of Music Tuition

From the 1980s, a considerable amount of research has been amassed on the extra-musical benefits of music tuition. This research has been prompted by the shift in educational thinking just noted. Changing values influence government spending, which have resulted in budget cuts to some areas of the curriculum and money given to other areas newly deemed worthy. Within this climate, every curriculum area has been called on to justify its existence from this utilitarian perspective. In the interests of promoting and justifying music education, music educators and other pro-music organisations both overseas and within Australia have worked hard to collect and disseminate evidence that supports the range of extra-musical benefits that can be gained from undertaking some form of music education. Rather than coming from the philosophical perspective of studying 'music for music's sake,' the research they advertise attempts to draw a correlation between music education and the acquisition of other generic skills.[297] In a political climate that supports the utilitarian approach to education whereby its 'effectiveness' as a program is considered in this light, it would seem prudent to find evidence of such gains in a music program. Music education research and research on the therapeutic and health gains from music involvement, including research in singing and

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[297] In addition to improved spatial-temporal reasoning skills, the Australian Music Association has widely advertised a brochure in which it is argued that music tuition can improve other generic skills including memory work, self time management and concentration, help under-performing students perform better in academic work and make music students "good citizens" with "greater social and team skills" (Australian Music Association publicity brochure, 2008). Organisations such as Support Music (United States), the Australian Music Association, the Australian Music Therapy Association and the Music Council of Australia have promoted such research to the popular press and government education departments via the internet and advertising.

choral participation, corroborates many of the findings of the qualitative research carried out as part of this project. It is therefore pertinent to consider some of this research in more detail as it expands on the notion of the non-musical benefits of music education and, in particular, those benefits that might specifically relate to a choral program such as that of the SAPPSMF.

The use of music for therapeutic and health gains is now well-documented and generally accepted. The use of music and song for healing is commonly used in many non-Western cultures (Amir 1997, Larco 1997, Pinto 1997) and the growth in numbers of employed music therapists in the Western world attests to the level of Western public acceptance of music's benefits in the health area. Studies on the correlation between music tuition (generally instrumental tuition) and higher academic achievement have received considerable attention, particularly since the appearance of the popularly reported research of Rauscher and Shaw *et al.* (1993, 1997, 1998), which indicated there was some improvement in short-term spatial-temporal reasoning after listening to Mozart. It appears that most studies would support a correlation between improved spatial-temporal reasoning skills and some form of music tuition (DeGraffenreid 1999, Črnčec *et al.* 2006, Gouzouasis *et al.* 2007), although improvements in other academic domains, such as mathematical skills (Cox and Stephens 2006, Črnčec *et al.* 2006), have not been as reliably attested.

Rosevear's research (2007, 2008) of years 9 and 10 students (n = 282) in Adelaide indicates that while there may not necessarily be a causal connection between studying music and higher academic scores, the persistence, concentration and other related generic skills required for music studies might transfer to support other areas of learning. Of particular interest is the role music can play in building self-esteem. Rosevear suggests that music may have some intrinsic ability to enhance self-concept and argues, through her extensive literature study, that a healthy self-concept is seminal to effective learning. One of Rosevear's key findings was that enjoyment is an important key to enhancing the learning process. According to her research, enjoyment in music was derived from a sense of achievement. Rosevear goes on to propose that success has a tendency to breed success, and as such, the sense of achievement which helps build self-concept can transfer to build other areas of learning. The extensive research by Harland *et al*. (2000) in England and Wales undertaken by the National Foundation for

Educational Research (NRME), which included questionnaires completed by over 2000 year 11 students participating in arts education, supports the view that "personal enjoyment, fulfilment or an increased sense of well-being" (Harland *et al.* 2000: 26) is one of the most immediate effects of arts engagement. The report proposes that closely related to the enjoyment outcome of arts involvement were its therapeutic effects, which could also spill into other school involvement. As noted by pupils and teachers, arts education had, in many cases, a calming effect on a student's temperament, offered a release from tension and a means of escaping from the real world (2000: 33), and gave many students a release from the stress of other lessons.

Temmerman (2002) studied the acquisition of other generic skills obtainable from participation in music and the general creative arts[298] education within an Australian undergraduate teacher education course. Based on undergraduate students' perceptions of the generic skills they obtained from the arts education units of study, Temmerman developed an inventory of generic skills specific to arts education, as distinct from subject specific skills such as those associated with knowledge and understanding of the subject area. The generic skills recognised by students as being specifically enhanced by the arts education coursework were teamwork, practical problem-solving, planning, time management, oral communication, self-confidence and negotiation skills. Together with a later case study of a primary school arts/music program (2008), Temmerman confirms her belief that education in the creative arts, by its very nature, incorporates the generic skills and creative processes necessary for life-long learning.

Much of the research on music's medical, scholastic and generic skill benefits has been associated with listening to music (Aldridge 1993) and some instrumental learning, rather than that specifically attributable to singing and choral participation. Although listening skills are developed through choral participation, students generally receive minimal passive music listening experience through the Program and do not take part in instrumental tuition as part of the normal school-based rehearsals. It is therefore of even greater relevance to draw on studies using singing and choral participation when considering the benefits of the SAPPSMF school-based Program.

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[298] Arts education in this context refers to the arts as defined in the SACSA Framework- dance, drama, media, music and the visual arts- rather than the general title used for Arts at university level which can incorporate the study of languages, history etc.

8.4 Research on the Extra-Musical Benefits of Singing and Choral Participation

Choral participation as a Western leisure activity waned towards the latter half of the 20th century, but has increased substantially since 2000 and the growth has been documented in reports from the United States (Bell 2004), Great Britain (Stacy *et al.* 2002) and Australia (Pietsch 2008). The growing popularity of choral singing in the general community indicates an increased appreciation of the values of group choral experience. For example, both the Australian Broadcasting Commission and commercial television have launched choral competitions and reported on notable choirs in recent years in their attempts to win higher audience ratings,[299] following on from similar programmes sponsored by British radio and television. The benefits of singing and choral participation have also been reported widely in the popular press, albeit based substantially on anecdotal evidence and less frequently receiving empirical examination. Since the 1990s, however, a number of studies have begun to address the issue.

Professionals working in health or related therapeutic situations have made the most notable contributions to this research. The benefits of singing and/or choral participation to promote well-being, positive self-concept and ameliorate stress, regardless of socio-economic status, age and health status, have been reported in a number of studies undertaken in a variety of therapeutic contexts (for example, Pacchetti *et al.* 2000, Krakouer *et al.* 2001, Valentine & Evans 2001, Hillman 2002, Joyce 2005, Laukka 2006, Dinsdale 2007). These studies have been supported by research measuring physiological variables associated with well-being, boosted immune system activity and health in singing (Beck *et al.* 2000, Beck *et al.* 2006*)* and group singing contexts (Kreutz *et al.* 2003, Kreutz *et al.* 2004).[300] When passive listening to vocal music (while exercising) was compared with active participation in singing in Kenny and Faunce's study (2004), there was evidence of more improvement in mood and coping with perceived pain

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[299] In Australia, the Australian Broadcasting Commission launched a choral competition series entitled "Choir of the Year" which was broadcast by radio regularly in 2007. They later devoted a television program series followed by a commercially-available DVD on the story of the Choir of Hard Knocks, drawing on the personal stories of some of the socially disadvantaged (often homeless) members of that choir and the personal involvement of the conductor, Jonathon Welch. In 2008, the commercial television network, Granada Productions, launched "Battle of the Choirs," which also aroused popular interest.
[300] Other physical benefits of group singing have ranged from studies of children suffering from speech and vocal disorders (Rinta 2008, Rinta & Welch 2008) and pain management studies (Lyon 1988, Kenny & Faunce 2004), to those dealing with respiratory function in asthma and bronchitis sufferers (Kagan & Purcell 2007) and the treatment of snoring disorders (Pai *et al.* 2004).

amongst the singing participants. Similarly, Bailey and Davidson's research (2003) found enhanced emotional and psychological benefits were derived from group singing participation rather than listening to music alone in their study of homeless and disadvantaged singers.

The use of group singing has been shown to assist various marginalised groups in the creation of a sense of community, belonging and self-worth (Hillard 2002, Bailey & Davidson 2005, Welch 2009[301]). Within the context of the prison environment, research has linked a range of therapeutic benefits derived from group singing that included the development of self-esteem, responsibility, working co-operatively and improved social skills (Wardle 1979, Gardstrom 1996 cited in Silber 2005: 254 – 255, Cohen 2007). The benefits include feelings of belonging that give offenders the tools to react with more socially appropriate behaviour (Claire & Heller 1989, Reed 2002, Silber 2005). The uniqueness of the choral experience to develop relationships and promote one's ability to work with others in a team, especially when a musical goal is as much a focus as the therapeutic element, is expressed well by Silber. Pointing out that involvement in the music medium, being non-verbal, enables some 'escape' for prisoners in the prison context, Silber goes on to establish a choir's uniqueness:

> While any group musical endeavour can be an exercise in interpersonal skills, multi-layer singing, with its particular demands, generates a wide range of interrelational dynamics in a unique way. One might say that the multi-vocal ensemble is a metaphor for relationship, where the individual is called upon to control her own voice, and at the same time blend with the voices of others in balance and with appropriate dynamics. This delicate balance requires both personal skills, self-control, patience, 'finding' one's voice, self-expression, intuition and the relational skills necessary to produce a harmonic whole in negotiation and cooperation with a diverse group, listening, yielding, trusting (as for other voices to come in), sharing and supporting…
>
> The choir also offers a venue for learning to navigate a relationship with an authority figure, in this case the conductor. While prison relationships between inmates and representatives of the prison authority are fraught with conflict, the relationship with the conductor is removed from the prison context, and has both purpose and reward - the choral product. Additionally, the singer-conductor relationship shifts the focus from conflict or power struggle to a focus on the common goal of successful execution of the music. (Silber 2005: 253-254)

The list of personal skills and attributes that Silber attaches to the choral experience are as pertinent in the educational context as they are to the prison. While much of the

[301] Welch's autobiography notes the growth of choirs amongst the gay and lesbian community in the United States and also in Australia and the role these choirs have in creating a sense of community, self-worth and personal growth. Hillard's study on the San Francisco Gay Men's Chorus supports Welch's comments.

research on the benefits of choral involvement in the therapeutic context has generally focussed on unison singing, Silber incorporates part-work for the dimension it adds to the building of relationships.

Although anecdotally, many singers will report an exhilarating cathartic 'release' sensation when singing, there are few studies that have attempted to explain this phenomenon and the uniqueness of the singing experience itself. Nevertheless, there are many schools of vocal teaching that emanate from the idea that singing is a tool of emotional and psychological release. Kristin Linklater's *Freeing the Natural Voice* and the Alexander Technique are examples where teaching is based on 'liberating' the voice with a by-product being psychological well-being. Newham (1994) argued that singing, as a form of self-expression, is "a diagnostic indicator of somatic and psychological afflictions as well as a medium for remediation, recovery and self-exploration" (cited in Monti 1997: 213). Newham based his theory on his observation that the voice becomes the "lotus for the expression of unresolved psychological difficulties" (Newham, cited in Monti 1997: 214). Using this tenet, Newham developed a successful "liberated voice" singing therapy, which he used in the treatment of psychological illnesses. Welch (2005) explores the notion of the voice as conveyor of emotion and singing as communication, including its forms as intra- and inter-personal and social and cultural communication.

Outside the health and therapeutic sphere, the social and emotional benefits of choral singing, including positive effects on mood and self-concept, have been observed in other research. Attempting a scientific explanation for the uniqueness of singing as a communicator of emotion is Juslin and Laukka's research (2003, 2004), where they note that the unique expression of emotion possible through singing has implications for physical health benefits. Hylton's early study (1981) sought the meaning of the choral experience for high school choral students (n = 673). Using open-ended questions in survey form, Hylton identified six dimensions of choral participation, namely achievement (sense of accomplishment, success), spiritualistic, musical-artistic (musical knowledge and skill acquisition), communicative (communicating feelings to the audience), psychological (feelings of well-being) and integrative (social interaction). In two studies of university choirs (n = 84; n = 91), Clift and Hancox (2001) used structured questionnaires to determine participants' perceptions of the benefits of choral participation. Like Hylton, the methods relied on choral participants' self-reporting and

self-observation. The main themes identified were the benefits of well-being and relaxation, benefits for breathing and posture, social benefits, spiritual benefits, emotional benefits and benefits for the heart and immune system. Clift *et al.* (2007) drew on a larger population of over 600 singers from various English choirs and, using similar methodology to the 2001 study of Clift and Hancox, found a strong connection between choral participation and well-being and emotional health. Ashley (2002) studied a boys' church choir (n = 18) using participants' self-reporting and researcher's observation, to note a connection between choral participation and high personal well-being. Similarly, Faulkner and Davidson's (2006) study of a remote Icelandic male choir and Durrant's broader study (2005) of Scandinavian choirs noted the importance of choral singing in enriching connectedness, a sense of cultural identity and in developing social relationships. In studying the music sub-culture of the classroom, Adderley *et al.* (2003) used structured interviews with 60 students, of which 20 were involved in choir, to conclude that participation in musical ensembles in secondary school benefited students intellectually, psychologically, emotionally, socially and musically, and helped them form relationships away from the home environment, providing them with a home away from home which assisting them "in negotiating the often turbulent high school years" (2003: 202). These findings using choral participation bear similarity to a more recent study of the impact of general music ensemble involvement. Kokotsaki and Hallam (2007) used an open-ended survey to determine the impact of music ensemble involvement (not specifically choral) in a study of undergraduate and post-graduate university students (n = 78). Impact was felt in three areas - music making as a musical act (yielding musical and artistic skills), music making as a social act (contributing to an outcome, enhancing a sense of belonging, building social skills) and music making influencing the self (the development of self-confidence, sense of achievement and intrinsic motivation).

The use of group singing has also been employed for purposes beyond the social and emotional sphere. The use of choral and song festivals to create national identity has already been alluded to as a form of political persuasion. From a more positive perspective, collective song with members of the same nationality serves to heighten communality and may assist immigrants or small ethnic groups within communities to find their own identity on a personal or group basis (Tarasti 1999, Kuutma n.d., Aglinskas 2006). Clift and Hancox (2006) argue the case for a strong connection between

health, music and spirituality. From their research, they posit that singing and choir participation enhance spiritual and religious beliefs. Group singing within the workplace has been used to encourage occupational health and well-being (Purcell & Kagan 2008) and the formation of a workplace choir has been suggested as a means of increasing workplace productivity (McColl 2005).

8.5 Extra-Musical Benefits of the SAPPSMF Program.

The study of the Program's benefits other than those of a solely musical nature was not originally part of the research design of this project. The questions directed towards principals and parents, as developed in consultation with the Program's Manager, mostly revolved around what the school choral program and concert series did well and what could be improved. Questions directed towards choir trainers were similarly constructed, with the addition of questions seeking information on choir trainers' needs and general musical competence and choir trainer' feedback regarding the organisation of the FSS and professional development provision. The range and importance of the non-musical skills developed by the SAPPSMF Program only emerged after responses to several open-ended questions were analysed. In the 2000 and 2003 questionnaires to parents prepared by the researcher, the first question asked was "What benefits do you think your child (or your students), and other students, have gained from the choral education program at your child's school?" The final question of the two-paged questionnaire enabled parents to reflect on the Program again: "What do you think the particular value of the Festival itself is? Do you have any suggestions for its improvement?" Similarly, in the 2003 questionnaire, principals were asked to respond to the question, "What benefits, if any, do you think your students have gained from the choral program at your school?" The researcher also constructed a questionnaire for choir trainers in 2001 that allowed them to identify benefits of the Program. Question 15d) asked choir trainers to complete the statement: "What the students get most out of the Program are...." The question allowed one blank line for responses. In another questionnaire in 2002, which encouraged more extensive feedback, the final question asked of choir trainers was, "What do you value most about the Festival of Music and the program?" The questions were open-ended and enabled parents, principals and choir trainers to identify any benefit they could attribute to the Program.

The questions regarding the benefits of the Program received the greatest response rate in the double-sided A4 questionnaire for parents and principals (99% of parents in 2000 and in 2003, 100% in principals in 2003) and a 91% response rate amongst choir trainers.[302] In total, there were 773 adult participants for this question. Rather than mentioning only musical and performance-related benefits of the Program as might be anticipated, a significant majority of principals (93%), parents (90% in 2000, 95% in 2003) and choir trainers (69% in 2001) identified what may be described as general life skills or generic skills as being the Program's benefits. There is some indication of the importance of these perceived benefits to principals and parents in that in 71 % of principals' (n=70) and 73% (n=161 in 2003) of parents' responses, generic skills were the first mentioned benefit of the program.

By comparison, music education or music development benefits was the first mentioned benefit in only 22% (n=21) of principals' responses and 17% (n=38) of parents' responses in 2003; and performance opportunity mentioned initially in 6.5% (n=6) of principals' and 6% (n=12) of parents' responses.

For some stakeholders, the life-enhancing qualities of the Program were such that they described the Program as a highlight experience in their students' education (n = 13, 5% of parents in 2000, n = 14, 6% of parents in 2003, n = 6, 6% of choir trainers in 2001 and n = 7, 7% of principals in 2003). The sample of responses in QR 8 (i) reflects this.

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[302] The lower response rate amongst choir trainers may be attributable to the fact the question occurred towards the end of a lengthy and more intensive three-paged questionnaire.

QR 8 (i) The Life-Enhancing Qualities of the Program

Parent 2003	*My child thought singing was his worst subject at the beginning of the year and now he loves it. The highlight of the school year for someone who doesn't enjoy school…(In response to question on the particular value of the Festival)*
	It is a very unifying experience.
	It has class + +. It is a morale booster.
	It is the highlight of a child's primary school years.
	The parents don't have much to do (that is good when you spend 10 – 15 hours a week driving your children to and helping out at sport, cubs, therapy etc.)
	Could the orchestra go up on the stage at the end to be applauded?
	I'd love to hear it again. (168).
Parent 2003	*A musical education, a sense of shared endeavour, high standards of behaviour and performance, performance skills, expression of soul, fun, hard work and a sense of achievement.. Having been in it myself in 1964, and knowing my mum was a choir trainer and my dad, now 87, participated as well, it's been a link through history for my daughter, and an opportunity for S.A. school students to try hard, and achieve excellence. Keep it going – it offers a unique opportunity, to huge numbers of kids.* (175)
Parent 2003	*A great increase in discipline and self-confidence and a special feeling of contributing to a very high standard of performance by the school choir. The students feel a high degree of ownership of the choir's performance and hence responsibility to excel. It has been one of the highlights of my son's year. The interaction with children from other schools is invaluable.* (206)
Principal 2003	*An experience some children would never have. One student comes to school to do choir!* (55)
Principal 2003	*I have experienced this program over many years and in many roles including as a parent of a child involved and it remains I believe an invaluable asset to our educational program. Each year it improves and each year I continue to be amazed and delighted by the wealth of talent and commitment from students and staff that exists in our schools. Congratulations on an excellent job.* (19)

While all individual comments reflected a general enthusiasm for the Program, a closer analysis of all of the responses to identify any common themes yielded surprisingly consistent results. Several frequently cited generic skills associated with the choral program emerged. The corresponding number and percentage of choir trainers,' parents' and principals' responses that mentioned them, are presented in Table 8.1.

Given that respondents were answering an open-ended question asking them about their perceptions of the benefits of a Program and that the respondents themselves represented many different schools, socio-economic groups and regions across the entire state, one could have anticipated more widely divergent and individualistic responses. What was surprising and notable was the unanimity of themes mentioned by respondents and the degree of consistency in reporting the same attributes within three stakeholder groups, the composition of which would have changed over the three-year period in which responses were gathered.

Table 8.1 Generic Skill Benefits of the Program: Choir Trainers', Parents' and Principals' Responses, 2000 to 2003

Generic Skills	Trainers 2001 no. & %		Trainers 2002 no. & %		Parents 2000 no. & %		Parents 2003 no. & %		Principals 2003 no. & %	
Growth in self-esteem, confidence	20	21%	6	7%	123	45%	123	55%	52	53%
Team work, collaboration	17	18%	7	9%	99	37%	112	51%	50	51%
Feelings of success, pride, achievement	29	30%	17	20%	51	19%	27	12%	25	26%
Fosters commitment, dedication or persistence	5	5%	3	3%	17	6%	33	15%	23	23%
Fosters discipline	9	9%	0		46	17%	35	16%	16	16%
Choral program assists other areas of learning	2	2%	5	6%	4	1%	25	11%	9	9%
friendship opportunities, sense of belonging	9	9%	3	3%	53	20%	20	9%	9	9%
Broadens student experiences, life-enriching	7	7%	16	19%	26	10%	15	7%	7	7%
Teaches co-operation	1	1%	1	1%	21	8%	8	4%	6	6%
Fosters a striving towards quality and excellence	8	8%	17	20%	10	4%	6	3%	6	6%
Encourages pride in school and a sense of contribution	0		0		14	5%	6	3%	6	6%
Total Number of Respondents	**n = 96**		**n = 86**		**n = 271**		**n= 222**		**N = 98**	

8.5.1   *Self-Confidence, Social Skills and Team Work Developed through the Program*

As shown in Table 8.1, the development of self-confidence or self-worth was the most significantly reported benefit of the SAPPMF Program, particularly by parents and principals. This is consistent with themes reported in other studies of choral experience previously mentioned in this Chapter. Of all the skills attributed to the choral program by parents and principals, self-confidence or self-esteem was usually the first benefit mentioned. Considering that parents in particular would have a more intimate knowledge of their child's level of self-confidence and be in a better position to notice changes in children before and after a program compared to the choir trainer group, the greater mention of this attribute by parents compared to choir trainers is explicable.

Also consistently mentioned to a significant degree by the parent/principal respondents were the social benefits of singing in a choir. Parents and principals distinguished between the benefit of children learning to work together as a team and/or learn to co-operate with each other (the second most frequently mentioned benefit of the Program) and the social dimension of choral participation (the seventh benefit in Table 8.1) that encouraged children to develop friendships, widen their friendship network and/or give them a sense of belonging. Learning to work in teams was mentioned more frequently by parents and principals compared to choir trainers.

QR 8 (ii) Self-Confidence and Teamwork as Benefits of the Choral Program

Parent 2000	*The children have learnt to successfully work and sing together as a group. My child has learnt many new things on singing. It has given my child more confidence within herself. (29)*
Parent 2000	*Confidence, good social event, good to sing as a group. It helps children with their self-esteem and to mix with other children who they would not usually meet. To be able to work together as a team not just an individual. (83)*
Parent 2000	*Confidence, increased social interactions, increased self-esteem, teaching self-discipline in having to learn and practise songs. It is a great experience and does heaps for the child's self-esteem to be singing at that venue. Although the practices and performances are taken seriously, I believe that the social experience is also beneficial and strengthens friendships throughout/within the group. (108)*
Choir Trainer 2001	*Students develop confidence, skills, recognition, perseverance, satisfaction.*
Choir Trainer 2002	*[The festival of music] gives some students the opportunity to "shine" at something they're good at and gives them confidence and skills to perform to a local audience (much harder than to a crowd of unknown). (11)*
Parent 2003 Metropolitan	*The program has had an extremely positive effect on my daughter. Self-esteem has sky-rocketed. (146)*
Parent. 2003 Metropolitan	*They learn what "working together" is all about along with taking notice of other people around them. I feel that the commitment and time line is also a very important issue. (193).*
Principal 2003 Metropolitan	*As always the benefits are huge- self-confidence, team work, pride in themselves and this school, plus some healthy competition- "not everyone gets in". (21)*
Principal 2003	• *Growth in confidence and belief in themselves.* • *Working as part of a team and the understanding of inter-relatedness.* • *Commitment to a longer term project (project over time).* • *Opportunities that would not have been possible without the connectedness to a wider organisation. (6)*
Parent. 15.10.2003	*I see the choral program as an important opportunity for children to work together as a team, learn how to listen, boost their self-esteem and have fun at the same time. Music fuses a wide range of curriculum areas together so is very valid in the curriculum…It's not treated as a 'muck around' session but a serious commitment by the students. (124)*

QR 8 (ii) contains a representative sample of responses by parents, choir trainers and principals who articulated their belief that the Program built self-confidence and developed social/teamwork skills. The responses give some indication of the value attached to the development of self-esteem as a life skill by parents, principals and choir trainers. Also evident in the above sample is the frequency with which respondents mentioned both self-esteem and social skills in their responses. Aspects of social development mentioned by the adults included an awareness of 'others,' the creation of new friendships or reinforcement of existing social connections and aspects of working or singing together as a team.

Several researchers have noted that singing together collectively appears to create a special social bond (Hillard 2002, Bailey & Davidson 2005, Silber 2005, Faulkner & Davidson 2006, Cohen 2007). This observation suggests that participation in choir creates a unique environment for developing social confidence and social skills, beyond that which could be anticipated, for example, from musical ensemble participation. Cohen (2007) quotes a prison inmate's experience of being in a choir as being especially positive because he was "accepted by people immediately," and another volunteer singer in the same choir as saying, "Once you are…with those inmates you sing with…you have that brotherhood once again, even there" (Cohen 2007: 66). Similarly, a number of choir trainers (n = 17, 20% in the 2002 questionnaire) alluded to special social bonds established as a result of participation in making music together. This theme was seen as separate to the friendship/belonging terminology used by parents and principals. Choir trainers tended to speak about social connectedness or a special bonding that came about as a result of the shared musical and choral experience, as though this social connection was unique to a shared choral experience comparative to that available through friendships or in the classroom. QR 8 (iii) is illustrative of how some choir trainers explained this experience. It also provides a 'snapshot' of how choir trainers articulated the extra-musical skills that they perceived the Program developed.

QR 8 (iii) Enhanced Social Connections Experienced By Choir Trainers

Choir Trainer 2002	(What do you value most about the Festival of Music and the Program). The music – sharing it with the students, then seeing them give it back in a very special environment. (4)
Choir Trainer 2002	*The relationship I have developed with the students, and the pride they have developed in themselves.* (7)
Choir Trainer 2002	• *Choir lessons are my favourite throughout the year.* • *Lots of my teacher friends take choir and so we can catch up with each other and 'bond'.* • *The kids benefit greatly with so much choice for involvement...as do we teachers.* • *It's great to see so many teachers volunteer their time and energy and skills!* • *So much talent in public schools!!!* • *We can strive for excellence – so often our kids don't do this in their general schoolwork –very rewarding.* • *The repertoire of songs are great, and can be used for other concerts throughout the year.* • *A great program for the whole family- many have never experienced before!* (12)
Choir Trainer 2002 Country	*There is so much that I value – the opportunity it gives children to be able to learn to sing (individually and as part of a choir) and experience the one-ness of being in a choir. The chance for students to experience many types of music AND then share it with others. The chance for me to share with students my passion and love of music and singing- and to see that love of music ignite and burn in them. To give each child the chance to excel. (Any student can be in my choirs – no auditioning!) And this is just the tip of the iceberg! You're lucky that I'm running out of time – I'll have to finish here!* (27)
Choir Trainer 2002	• *The unique opportunity it affords kids (solo and choral).* • *The opportunity for excellence for kids who may not experience it in academics or sport.* • *The camaraderie of the Society, choir trainers etc.* • *What it teaches kids about perseverance, tolerance, and achieving a common goal.* • *Thanks again for the opportunity to again be part of the Festival and ask for my feedback.* (76)
Choir Trainer 2002	• *The chance for children to work collaboratively with me and each other throughout the year culminating in an outstanding performance.* • *Giving and receiving the gift of music.* (88)
Choir Trainer 2001	*(What students get most out of the program is) an enjoyment of singing, a sense of achievement and pride, a unity with each other and their choir trainer.* (96)

Choir trainers spoke of the special connectedness they developed with their students and the camaraderie they experienced with other trainers and the Society as they shared their love of music and singing and worked towards a common goal. Several related the personal joy they experienced in seeing their students also take up their passion for music and singing. Choir trainers also recognised the social connections students could make as a result of participating in the choir- an opportunity to experience the "one-ness" with others when participating in a choir and the opportunities for collaboration and mutual

effort culminating in the concerts at Festival Theatre. Several choir trainers also saw that the performances provided opportunities for families to connect and 6% of the choir trainer population in both 2001 and 2002 commented that the benefits of the Festival included the opportunity for students to earn praise from their parents. With parents and other family members attending the concerts, students gained recognition and felt special as part of their family unit.

Self-esteem was recognised as a desirable "personal skill or attribute" and teamwork a "people-related skill" in Gibb and Curtin's inventory of competencies. Although personal skills such as self-esteem are not incorporated into the SACSA Framework, learning to work in teams is one of the seven key competencies and therefore a highly desirable attribute from the Education Department's perspective. Every study mentioned previously in this chapter that pertained to choral participation, in both therapeutic and non-therapeutic contexts, refers to the development of self-confidence and social-skill building as characteristics of choral participation. This adds support to Rosevear's contention that music participation appears to have an intrinsic ability to enhance self-concept. Hylton's "integrative" dimension of the choral experience pertains to the opportunities a choral group gives to socialise and develop friendships. The inaugural issue of the on-line journal, the *International Journal of Research in Choral Singing*,[303] first published in 2003, attempts to encapsulate the uniqueness of choral singing for the building of relationships:

> Choral singing at heart is about relationships. Such relationships occur among the sounds that singers jointly create in partnership both with specific venues and with particular kinds of scored or improvised choral literature. Perhaps more importantly, choral singing engenders relationships among the people who participate in its various phenomena, whether as singers, conductors, or listeners. (Daugherty 2003a: 1)

The role of the Program in developing confidence and social skills, including team-work, was readily identified by the adult population in this study. One could perhaps presume that a greater maturity would be needed to identify these aspects compared to what could normally be anticipated from primary-school aged children. Nevertheless, a proportion of students (19%) recognised that they had developed self-confidence and a smaller proportion of students (9.5%) identified that working together as a team were skills developed as a result of their participation at the Festival Theatre performance. As

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[303] The journal offers research into choral ensemble practice and pedagogy but has not, as at 2008, published research into the uniquely relational benefits of choral singing.

mentioned in more detail in Chapter 7, the assessment procedure of the SAPPSMF incorporates musical goals that require children to work together as a team, which include listening to others to achieve a good blend or choral tone, achieving a balance within and between parts, working together to ensure rhythmic accuracy, assisting collectively in the building of dynamics and achieving tidy entries and vocal releases where unified vowel sounds and consonants across the choir are emphasised. It seems likely some trainers spoke frequently enough about the importance of working together as a team that students also took up this terminology. The acknowledgement of learning self-confidence is less easily explainable. A young person's awareness that they developed self-confidence as a result of participation in the Program is all the more noteworthy and consolidates findings to date that not only adults grow in self-confidence as a result of choral participation, but children also can too.

Students involved in the SAPPSMF Program did not express feelings of belonging or the development of special bonding in the same way as the mainly adult participants of the researchers just mentioned. It is possible that such a realisation requires more maturity, social awareness and greater language sophistication. Nevertheless, students did indicate that the possibilities for social connection, the opportunity to sing with others and the development of friendships were an important part of their experience of being involved in the Program. This social aspect of choral participation was mentioned by 20% (n = 66) of the students in 2004 as being one of the things they enjoyed most about being in choir and/or performing at the Festival Theatre. QR 8 (iv) provides a small sample that is reflective of students' comments.

QR 8 (iv) The Social Value of Choral Singing as Expressed by the Students

Student 2004 Gr. 6 Metro	*The things I enjoyed most about being in choir were singing, going out and being with my friends, making new friends etc.* (7)
Student 2004 Gr. 6 Metro	*(The thing I enjoyed most about being involved in the Festival Theatre was) talking with children from other schools like Prospect and Norwood Primary Schools.* (157)
Student 2004 Gr. 5 Metro	*(The thing I enjoyed most about being in choir was) To get along well with others.* (189)
Student 2004 Gr. 7 Metro.	*(The thing I enjoyed most about being in choir was) all the new friends I've got.* (238)
Student 2004 Gr. 7 Country	*(The thing I enjoyed most about being in choir was) singing in a group and meeting new people.* (317)

While for some students the choir provided another opportunity for being with their friends and reinforcing existing friendship bonds and networks, for others it meant a new social network. This was particularly the case for country students, as seen in the questionnaire responses. In some instances, as with response 189, there was an indication that choir for them meant an opportunity for social acceptance, "to get along well with others." The desire for a sense of belonging and a friendship network, recognised as a basic human need (Baumeister & Leary 1995), is evident in many of the students' responses. The role of the school choir in creating opportunities for a sense of belonging and a friendship network correlates with findings in other research on group singing that a choir can offer an environment conducive to encouraging and fostering friendship and positive interaction which is less available in other contexts.

The reasons why a choir can be a unique social and sometimes a 'protected' social space is explained by Silber:

> A choir is … a community with its own language, codes and rules for interaction and specifically devised techniques for their inculcation and implementation… Not only is the choir community unique in presenting an alternative to the criminal context; it is also a protected space, set apart and sufficiently different (with its own language and codes) to enable participants to take risks. Participation in the choir community enabled the inmates to form new bonds, to accept criticism, to listen and to express, to grow all with very little resistance perhaps precisely due to the nature of the 'protected space' that this alternative community constituted. (Silber 2005: 268-269)

While Silber is speaking specifically about the prison context, it finds enough similarities with the school environment to be favourably compared. In the majority of schools, students participating in the SAPPSMF choir generally exit their usual classrooms for the choir rehearsal and join with other students from senior classes, who have also elected to participate in choir. In joining with like-minded students in other classes with whom they may not meet in the classroom otherwise, they form a new social community. They generally go to a separate designated space to rehearse. Activities and rehearsal structure for the choir practice differ in many ways from what is the norm in other classes. For some students, and choir trainers as well, it is an escape from their normal class, as noted in QR 8 (v):

QR 8 (v) The Choir as an Opportunity for Relationships outside the Classroom

Student 2004 Gr. 6 Metro	[The things I enjoyed most about being in choir were] *Singing, getting out of my noisy class, listening to my teacher sing etc. going on stage!* (149)
Choir Trainer 2002	[What do you value most about the Festival of Music…] • *Working with excited, highly motivated students* • *Working with children/colleagues in a non-school situation – everyone has similar goals.* • *Singing!* • *Getting out of the classroom.* (70)

Attention is directed throughout the class on the conductor or choir trainer. The activity is generally more regulated and students are frequently reminded to ignore distractions and focus intently on the task at hand. Rather than focus being directed downwards on books or on writing, students must look up and establish eye contact with the conductor. Talking with one's neighbour is discouraged. If social interaction is to take place between members of the choir, it is often in the form of nonverbal behaviour. Unlike other social contexts, eye contact with the conductor is often 'preached' and reinforced; there is not much opportunity for students to 'hide' from the trainer's gaze and interaction between pupil and teacher is immediately placed on a more personal plane. Seating may be arranged differently and generally desks are removed. Students may be shifted in the course of the class so that they sit next to others with whom their voices may better blend. While students may be able to choose with whom they sit in other classes, students may have to sit with others from a different social group to their own in the one hour a week that is choir-time. The 'rules' for choir are different to the 'rules' in other classes, the social pecking order of the playground or class is less readily able to invade choir-time and hence the choir community is more set apart, with a freedom for the choir director to create a very different environment and even a protected space of which Silber speaks, comparative to that experienced by students in other classes. The SAPPSMF choir offers a unique opportunity for educators within schools to enhance the emotional and social well-being of students, an opportunity that has been recognised by many of the parents, principals and choir trainers involved in the Program.

8.5.2   *Sense of Achievement Developed Through the Program*

While working as part of a team is one of the skills accepted by the Mayer report and the SACSA Framework, the value of the social component of group singing is more than a group learning session in co-operation. The non-threatening aspect of singing in a group,

the social interaction possible and the non-competitive nature of participation, whereby students produce a collective performance for audience enjoyment generally resulting in applause - which acts as positive affirmation of the effort - creates an environment wherein participation becomes a sense of accomplishment. One can gain feelings of achievement from adding to the excellence of the group's collective effort and working as part of a team. In dealing specifically with choral participation as distinct from general music involvement, Hylton (1981) observed that the sense of "achievement" was one of the key dimensions of the choral experience, which he linked to self-esteem and feelings of "accomplishment, success and pride" (1981: 296).

As shown in Table 8.1, self-esteem was the most frequently mentioned benefit for parents and principals and feelings of achievement and pride in one's efforts took third place numerically as a cited benefit of the SAPPSMF Program. For choir trainers, feelings of success and pride were the most frequently mentioned life skill attributed to the Program. Choir trainers were also more apt to speak about the Program as providing a reward for effort rather than a sense of achievement as such. A number of parents and principals drew the connection between self-confidence and the sense of accomplishment, as the comments in QR 8 (vi) illustrate. Choir trainers tended to speak more of the working towards a common goal and reward for effort. According to their responses, the sense of achievement derived from the choral experience could come from a number of sources.

In fact, participation in the Program provided multiple sources of a sense of achievement. Some of those sources, as exemplified in comments in QR 8 (vi), include the following:
- the mastery of a personal goal such as singing or mastering nervousness performing in public;
- the accomplishment of a challenge such as the learning of all the songs;
- the accomplishment of creating music by singing;
- achieving selection for the Festival choir;
- the achievement of selection for special roles such as singing solos, being a compere or part of the dance troupe or orchestra;
- working steadily towards a long-term project and seeing it completed;
- pride in the making and/or quality of the collective achievement, "a sense of shared endeavour";

- learning and mastering performance skills;

- grading assessment of the choir or one's place on stage;

- praise from parents or valued others;

- applause at the conclusion of the concert, perceived as praise or a sense of achievement.

QR 8 (vi) Participation as an Achievement: Parents, Choir Trainers and Principals

Parent 2000	*By being directly involved in choral performances, the children get a first-hand experience on being 'musicians' and this contributes into developing their self-esteem and confidence on their 'musical' sense. (256)*
Parent 2000	*Confidence, enjoyment, a sense of achievement, ability to work together to a deadline and as a team, improved ability to sing. It enables students to meet and work with other like-minded students. It creates a good* sense *of achievement (personal and group) which facilitates confidence. It helps structure students who enjoy music but who may not wish to play an instrument and gives them a useful direction. (107)*
Choir Trainer 2001	*The thing I like most about the Festival program is seeing success and pride in the children for what they are able to achieve. (24)*
Parent 2003 Metropolitan	*The festival is a showcase for the students to present the culmination of their choral work. The goal for them to work towards during the year. It was fantastic, a real sense of achievement! (15)*
Parent 2003	*A musical education, a sense of shared endeavour, high standards of behaviour and performance, performance skills, expression of soul, fun, hard work, and a sense of achievement. Having been in it myself in 1964, and knowing my mum was a choir trainer and my dad, now 87, participated as well, it's been a link through history for my daughter, and an opportunity for South Australian school students to try hard, and achieve excellence. Keep it going- it offers a unique opportunity, to huge numbers of kids. (175)*
Principal 2003	*• Personal challenge and sense of achievement* *• Teamwork and pride (personal and school)* *• Musical and choral skills- the learning outcomes* *• Increased confidence (personal and group)* *• Discipline (self and group)* *• Network with other students at a cluster rehearsal.* *The Festival performance was a wonderful culmination of student and staff effort or skill. It was uplifting… a real celebration of youth. (32)*
Principal 2003	*Students are motivated and enthusiastically participate. Students have developed group skills, peer support skills and a healthy view of success; value of their own achievement leads to self-esteem. Confidence and persistence – to learn and develop. (18)*

The importance of multiple sources of a sense of achievement to overall learning is aptly explained in Rosevear's conclusion. Rosevear argues that experiencing a sense of achievement through musical endeavours can lead to the application of effort, perseverance and a willingness to seek challenges in other learning situations:

> If students have more opportunities where they can experience a sense of achievement, and hence enjoyment, they are more likely to apply effort… Encouraging students to develop an effort attribution rather than an ability attribution can be another means of

influencing motivation to learn…Beliefs about one's ability can impact upon learning, and developing an incremental view of ability (which is that ability can be changed through effort) can help students develop a tendency towards effort attribution… Students with an incremental view of ability are likely to seek challenges, apply effort and to persevere in the face of difficult. (Rosevear 2008: 168-169)

Applying this to the SAPPSMF, learning that one has capabilities, revealed through participation in the Program, can create a confidence and an effort attribution that transfers to other areas of learning at school. Ten percent of responding principals (n = 9) drew the connection between feelings of achievement and a transfer of this feeling to confidence in general learning, as reflected in the following comments made regarding the perceived benefits of the Program.

QR 8 (vii) Transfer of Learning from Music to other Subjects: Principals' Reflections

Principal 2003	*Introduction of a choir 2002…Student/teacher/parent ownership. Greater emphasis on music within the arts curriculum. Improved school based performances. Music as a preferred way of learning for many students enables them to demonstrate their learning potential.*
Principal 2003	*Unforgettable experience* *Improved confidence and self-esteem very evident.* *Genuine improvement in a range of skills eg. singing, presentation etc.* *I believe evidence of improvement in "academics" as a result of 2.* *Undoubtedly the highest quality choral program I have seen or heard about in any primary school anywhere.*
Principal 2003 Country	*(The high rating of the value of the choir) was demonstrated clearly in our end of term assembly when the choir performed – parents rang to say how impressed they were with the skill level/sound quality of our choir. Teachers are supportive because students are motivated and successful. Governing council discussed last night how the tone and 'status' of assemblies in our community have risen – the choir contributed significantly to this at the end of term 2 and term 3.*

As in the last comment by the principal from the country, the choir itself, if it is of a sufficient competence, can add considerably to the general tenor of the school as a valued educational institution of general learning.

Students' responses in the 2004 questionnaire substantiated reports provided by parents, choir trainers and principals of the multiple sources of a sense of achievement obtained through participation in the SAPPSMF Program. As mentioned previously, many students were able to identify their learning of several life skills or personal attributes through their experience of performance. These were self-confidence (19% of students), learning to work as part of a team or a big group (9.5%) and the development of patience, persistence and concentration (8.5%). Each of the sources of achievement mentioned by

parents and principals were exemplified in students' comments although the students themselves did not refer to them as things that gave them a 'sense of achievement' as such. The sense of achievement, rather, was implied from the things they mentioned as important to them in their enjoyment of either choir or performing. The responses in QR 8 (iv) are drawn from their comments to the question, "The things I enjoyed most about being involved in the Festival Theatre performance were _____ ."

QR 8 (viii) Sources of a Sense of Achievement as Expressed by the Students

Student 2004 Gr. 6 Metro	*1. Getting to just perform* *2. I might be on TV* *3. getting to see my friends from my old school.* *The audience reacted in a happy manner like they liked the performance. I felt happy and glad because I had done what I have wanted to do for many years.* (11)
Student 2004 Gr. 6. Metro.	*(I enjoyed most) being behind the stage because it felt like I was a star.* (12)
Student 2004 Gr. 6 Metro	*Having fun, achieving* [sic] *an A+ grade, choir party, performing on the big stage with my friends* (87)
Student 2004 Gr. 6 Metro	*I had a duo. My mum and dad were crying after I sang my duo (at Festival Theatre). I felt special (104)*
Student 2004 Gr. 6 Metro	*I got to fulfil my dream.* (253)
Student 2004 Gr. 6 Metro	*Being in the front row (row 3), being with my friends and making people happy.* (15)
Student 2004 Gr. 5 Country	*Dancing, singing, getting out of school work, going to the Festival Theatre, singing in parts, singing without feeling shy, going to different places, different people… I was part of a big performance and a great group of choirs.* (320)
Student 2004 Gr. 7 Metro	*Being able to express my feelings about certain songs.* (121)

The array of opinions presented in QR 8 (viii) indicates that a sense of achievement for students tends to the individualistic and is dependent on the student's concept of what is an achievement for them (or their parents or peers in some instances), what their aspirations are and the importance they place on fulfilling a task set or attaining a goal. For the above students, a sense of achievement ranged from achieving goals such as singing in parts, mastering nervousness in performing and achieving "what I have wanted to do for many years" to being awarded a place in one of the front rows at Festival Theatre or simply performing at Festival Theatre and, in this manner, fulfilling a dream. Another student indicated their pride in seeing their school choir awarded an A+ for their assessment in term two. A sense of collective achievement, being "part of a big performance and a great group of choirs" inspired another student. Being able to express and release emotions that are generated by certain songs gave the student of the final

comment in QR 8 (viii) their greatest sense of personal satisfaction and enjoyment while performing at their Festival Theatre concert.

8.5.3 *Applause: Reinforcement of Positive Self-Concept and a Sense of Achievement*

Receiving recognition and praise from parents (or significant others), whether through parents' attendance at the performance, comments made to children after the concert or a perception of praise connoted from the applause received at the concert performance was acknowledged as something of considerable significance to the student population. The attendance of parents at the Festival Theatre was for 22 of the responding students (8% of all responding students to that question) the most enjoyable thing for those students' performance experience. Applause to the children confirmed the approval of the performance by their attending parents and other adults. In the 2004 questionnaire, the penultimate question asked of students was, "Describe how the audience reacted to your performance. How did you feel?" A sample of students' comments will illustrate the general tenor of feeling that applause gave the children.

QR 8 (ix) How Students Felt About the Audience's Reaction after the Festival Theatre Performance (2004)

Student 2004 Gr. 6 Metro	*(I felt) overjoyed, appreciated and happy that people liked our performance.* (4)
Student 2004 Gr. 5 Country	*The audience gave lots of applause and I felt excellent for my first time. I felt like screaming out Hurray. I felt overwhelmed.* (320)
Student 2004 Gr. 5. Metro.	*They were chearing* [sic] *like mad. I felt so happy.* (47)
Student 2004 Gr. 6 Metro	*I thought the audience loved our performance. I can feel it when I was on the stage. The way they clapped and shouted it was* (an) *awesome feeling.* (157)
Student 2004 Gr. 6 Metro	*Huge reactions, claping* [sic], *chearing* [sic], *macdonalds* [sic] *for tea. I felt proud, happy, special, fabulous.* (97)
Student 2004 Gr. 6 Metro	*The audience made me feel like I was the only one there.* (214)
Student 2004 Gr. 5 Metro	*I felt proud that I learned all of the songs.* (180)
Student 2004 Gr. 7 Metro	*The audience were great. They made me feel like I was famous.* (35)
Student 2004 Gr. 6 Metro	*I felt proud of myself and now I have a lot more confidence singing and performing in front of lots of people.* (86)
Student 2004 Gr. 5 Metro	*I felt important because lots of people were watching me.* (289)

The responses of QR 8 (ix) are representative in that almost all students who went to the Festival Theatre responded to this question with words such as they felt "happy," "great," "proud" or "special." It was interesting that many students felt as though the applause was directed particularly at them personally and/or that the audience was particularly watching them, even though they were part of the choir and did not participate as soloists or comperes. Almost all students interpreted applause as performance praise. Researchers in educational psychology have noted that praise, if perceived as sincere, is a motivating factor in learning and can assist in the reduction of classroom behavioural problems, particularly if praise is delivered for performance rather than praise of the person (Henderlong & Lepper 2002, Corpus & Lepper 2007).[304] Applause experienced in the SAPPSMF, interpreted by the students as praise, and also understood as both personally applicable and sincere, functioned to affirm students' self-worth and sense of achievement. It appears from many of the students' comments that applause aroused a surprisingly powerful depth of emotion. Judging by the students' comments and data provided by parents, principals and choir trainers, there is support for the contention that there is a transfer effect of applause to learning motivation and positive perceptions of schooling from the experience.

8.5.4 *Enjoyment*

Cohen (2007) found that participation in a prison choir resulted in five categories of subjective experience, of which joy, increased feelings of self-worth and social connectedness were three. In their extensive studies of secondary school students involved in arts education in England and Wales, Harland *et al.* (2000) found that enjoyment was an integral part of arts involvement. They found enjoyment manifested itself in four ways; it may be experienced as a 'buzz' or 'excitement, as 'fun,' as 'happiness' or as a 'sense of achievement.' Of relevance to the study of enjoyment are the findings of Mizener (1993) (supported by Harland *et al.* 2000) who demonstrated that positive attitudes amongst children who sang in a choir did not seem to be related to singing skill or children's self-perception of their own singing skill.

The relationship between enjoyment and learning has been given little attention in education, as Rosevear (2008) has pointed out. She reported that enjoyment was

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[304] The research of Corpus and Lepper (2007) supports the conventional wisdom of 'praise the deed not the doer.'

perceived by participants to be a frequent indicator of achievement and as such, suggested that educators should give more recognition to enjoyment as an important part of the learning process. Kokotsaki and Hallam (2007) noted in their study that music ensemble involvement had an impact on personal growth, also in the area of intrinsic motivation and enjoyment, and this could flow over to other areas of learning.

Enjoyment of choir was reported widely by parents, principals and choir trainers as a benefit of the Program as has already been noted in this study.[305] The category of enjoyment included respondents who talked of:

- Fun, pleasure, happiness or enjoyment derived from participation (parents n=37; principals n=15);
- A love of singing and/or music (parents n=15; principals n=2);
- The joy of hearing a massed choral sound (parents n=7; principals n=1).

Enjoyment was usually mentioned after other benefits had been cited.[306] When parents were asked, "What do you think the particular value of the Festival (performance) is?" 16% (n = 35) of all parents spoke of the positive experience and personal happiness that their child gained. An additional seven parents saw the Festival experience as an event that brought their family together and/or was of historical significance in that several generations of their family had participated in the Festival.

QR 8 (x) provides examples of the ways in which parents and principals articulated this aspect of the Program's benefits. The responses illustrate the more circumspect way in which principals mentioned enjoyment as a benefit of the Program compared to the parent group. While a handful of principals acknowledged choral participation as a happy one bringing enjoyment to children, almost all of the principals (with the one exception of number 22) did not see enjoyment as being a benefit of the Program *per se* except as a legitimate leisure activity later in life. The association of school/education with work rather than fun has long historical precedence. Enthusiastically espousing that the Program is enjoyable might therefore give the impression that it has lesser educational merit. These two points could account for principals' wariness of mentioning 'fun' or enjoyment in the context of the Program.

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[305] In 2004, enjoyment was seen as a major value of the Program by 17% of principals and 32% of parent' respondents.
[306] No principal mentioned enjoyment first as a benefit and only seven parents mentioned enjoyment first.

QR 8 (x) Enjoyment as a Benefit of the Program: Parents and Principals 2003.

Principal 2003 country	** exposure to singing as a curriculum 'area'* ** fun, enjoyment,* ** sense of discipline, achievement. (22)*
Principal 2003	*Working as a group to develop a common purpose. Persisting and being successful. Entertaining others and feeling positive about the experience. Developing choral skills to enjoy through life. (16)*
Principal 2003	*Self confidence- healthy self-image, social development, sense of identity, literacy numeracy skills commitment, explored the world of music and movement with passion and a sense of fun, all the elements of music – rhythm etc. (10)*
Principal 2003	*Huge sense of achievement. Great confidence builder. Skills development in music and team work. Skills in presenting self in public/ to audience. Increased stamina. Lots of laughing and happy times as well as the hard work and reaping the reward. (82)*
Parent 2003	*...(It is) a very happy and rewarding experience and they love the applause at the concert.. Great for morale. A singing school is a happy place to be. (178)*
Parent 2003 Metro.	*I have experienced the joy of making music with others and the buzz of singing with such a large group is indescribable! I remember my opportunity to do this with North Adelaide Primary in 1960 and 1961 as if it was yesterday!! (87)*
Parent 2003	*(The choral Program) is extremely important. It brings happiness. (60)*
Parent 2003	*I think that through choral singing, it adds another dimension to the school curriculum. Music, especially singing together as a group brings a lot of "joy and fulfilment to the soul." It makes the kids feel very happy especially if they do it well. (133)*

By comparison, many parents were quick to point out that when any school program gave their child happiness, this was "extremely important" to their child's perception of schooling overall and/or their motivation to learning in the school context. This is illustrated in parents' comments in QR 8 (x). The experience of enjoyment and pleasure derived from the activity was seen as a legitimate educational outcome or benefit of the Program in itself. Parents made the connection that enjoyment could enhance motivation at school that could impact on other areas of learning. Parents were also more apt to see the Program as another dimension of the curriculum, not necessarily one of cognitive stimulation but one that satisfied other needs. In associating music with another experiential dimension, different to the experience of learning the 3 R's, parents tended to equate the experience of enjoyment as a part of 'aesthetic' appreciation and could thus justify enjoyment or pleasure as an end in itself.

Compared to the principal and parent populations, choir trainers tended to be more effusive about the enjoyment dimension of the Program. Enjoyment for many of the choir trainers was legitimised because it was seen as an extra-dimensional aspect of the singing experience. Choir trainers spoke not only of the 'buzz' one experienced in

singing and or performing music but also went to some lengths in their questionnaire responses to present their views as to how students could be encouraged to enjoy the choral experiences more (whether that was through adaptations to the repertoire or less choreography for example). The 'experience' of, or feelings about music was expressed in various ways. While 20 respondents in 2001 used the terms enjoyment or fun, another 14 spoke about the thrill and atmosphere of participating in the final rehearsals and performances and another 11 respondents referred to the love or joy in the activity of singing itself, or of making music or of singing en masse with others. Compared to the Harland *et al.*'s distinctions of enjoyment (fun, excitement, happiness and achievement) experienced as the most immediate effects of arts engagement, choir trainers and parents confirmed those distinctions but they also added another dimension to enjoyment which is specifically choir-related. This extra dimension is the experience of the singing activity itself or hearing and participating in singing en masse. Cohen (2007) uses the term 'joy' to describe the exhilaration felt on hearing the full choral sound or participating in the singing itself, but for the prison inmates she reported on, their descriptors compare the experience to one that is other-dimensional that acts as a mental release or a liberating feeling. As one of Cohen's subjects put it, "Although I am here physically, my spirit is let go through song." For many choir trainers, not experiencing some dimension of enjoyment or joy from the Program was akin to not deriving any benefit at all from the Program, and not enthusing students with this enjoyment would have made these choir trainers feel as though they had somehow failed in their 'mission.'

Participating students confirmed the dimensions of enjoyment reported by parents and choir trainers. Table 8.2 is a compilation of their reasons for enjoyment in participating in the school choir and their Festival Theatre performance. In the 2004 questionnaire in question 20, students were asked to complete the phrase: "The things I enjoyed most about choir were_____" This question attracted the highest response rate (99%). Question 21 asked students what they enjoyed most about being involved in the Festival Theatre performance. Because similar themes were given for both questions, the results of the questions were combined and are presented in the Table. The experience and/or love of singing was the most frequently cited reason for enjoying choir; in fact, comparative to other themes, it was most often the first-cited and most frequently the single reason for

enjoying choir.[307] Hylton's "psychological" dimension (to get a good feeling from singing and to relax) fits the expression of the love of singing but does not convey the importance of this dimension for the children involved.

Table 8.2 What Students Enjoyed Most about their Experiences of Choir and the Festival Theatre Performance, 2004

Themes identified as Reasons for Enjoyment	Nos.	%
Singing (as in the experience or enjoyment of singing itself)	156	47%
Performing for an audience	114	34%
Performing at Festival Theatre	70	21%
Learning the choreography	66	20%
Singing with friends or meeting new friends	48	14%
It was fun	44	13%
The music or the songs	41	12%
Watching the performers and the troupe at Festival Theatre	30	9%
The reaction of the audience	26	8%
Learning to sing (with emphasis on the learning rather than the experience of singing itself)	25	7%
The atmosphere or 'buzz' (at choir, n = 7; at Theatre, n= 15)	23	7%
My parents going to see me perform at Festival Theatre	22	7%
The experience and/or sound of singing together	21	6%
Everything about choir and/or the performance at Festival Theatre	19	6%
Performing at functions outside the school (usually a specific occasion mentioned as distinct from Festival Theatre)	19	6%
Time spent out of school or out of class	18	5%
The choir party	18	5%
Being a soloist in the school or at Festival Theatre	15	4%
The special effects and/or the lighting at the Theatre	14	4%
The choir trainer	8	2%
The orchestra	6	2%
Going to Adelaide	5	1.5%
Total Number of Respondents to this Question	**335**	

When the results were tabulated for each question separately, singing was mentioned by double the number of students again as the first cited reason for enjoying choir in comparison with the performance part of being in the choir (with 22% of all responding

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[307] Those citing multiple reasons for enjoying choir comprised 43% of the student respondents.

students citing this theme). Closely related to this theme were the themes of enjoyment in learning to sing as in the technique of singing (7% of the students), enjoying the songs or the music (12% of students) or the experience and/or sound of singing with others (6%). A sample of these themes is illustrated in students' comments (see QR 8 (xi)).

QR 8 (xi) Students' Theme of Enjoying Singing and Related Themes (2004)

Student 2004 Country. gr. 6	*Singing because I like singing heaps.* (20)
Student 2004 Country Gr. 7	*I like just being on stage and when you start to sing it makes me feel really good inside.* (219)
Student 2004 Metro. Gr. 6	*Just singing and enjoying it!* (Response for both questions) (53)
Student 2004 Country. gr. 6	*To be able to sing great songs, improving on my singing skills and to be able to have a fantastic choir teacher.* (31)
Student 2004 Metro. Gr. 7	*I loved the songs and enjoyed working on choreography with my best friends.* (207)
Student 2004 Country. gr. 6	*Meeting new people, the singing, being on stage, the excursions to Adelaide, going to the Festival Theatre, getting out of school, fun.* (319)
Student 2004 Metro. Gr. 6	The *Singing! I've been reading about music a lot lately.* (326)
Student 2004 Metro. Gr. 5	*Singing together because it feels like we are proffesionls* [sic]. (289)
Student 2004 Country Gr. 6	(The things I liked most about being involved in the Festival performance were) *the amount of sound a massed choir can make and the talent of the comperes.* (254)

The liberating or exhilarating feeling attached to singing was clearly experienced by many students, although students struggled to put this into words with the clarity of their adult counterparts. One young girl just described it as making her "feel really good inside." Others just stated "Singing" with an exclamation mark. The enjoyment derived from singing is given a status of its own by the students as distinct from other experiences of enjoyment such as "fun," "happiness," "buzz" (or excitement) and a "sense of achievement" that Harland *et al.* identify in the domain of arts involvement. A small sample of these themes, as identified by the English researchers, is illustrated by comments from students within the SAPPSMF in QR 8 (xii).

QR 8 (xii) Themes of "fun", "happiness," and a "buzz" or "excitement" attached to Choir Participation by Students (2004)

Student 2004 Metro. Gr. 5	(The things I liked most about being involved in the Festival performance were) *the excited feeling that I got.* (17)
Student 2004 Metro. Gr. 5	(The things I enjoyed most about being in choir were) *The fun atmosphere.* (60)
Student 2004 Metro. Gr. 7	(The things I enjoyed most about being in choir were) *working together, having fun and choir party.* (90)
Student 2004 Metro. Gr. 6	(The things I liked most about being involved in the Festival performance were) *the atmosphere and excitement and tension.* (142)
Student 2004 Metro. Gr. 7	*I think the audience enjoyed it and were pleased with our performance. It made me feel happy and glad that they enjoyed it.* (136)
Student 2004 Metro. Gr. 7	*My parents loved it. I was very excited.* (285)

As demonstrated in these responses, students most frequently used the term 'fun' in relation to their enjoyment of choir (13%), but the feeling of happiness for them was more associated with the emotion they felt at receiving applause after their Festival Theatre performance. Experiencing "excitement" was identified more closely with performance emotions and the atmosphere engendered by the crowd of people gathering in an important venue such as the Festival Theatre. No student mentioned a "sense of achievement" as such, but rather implied this information as mentioned earlier in the chapter.

8.5.5 *Enjoyment of Performing: Attention Gratification and the Communicative Dimension of Singing*

The enjoyment of performing for an audience (34% of students), and/or performing at Festival Theatre (21% of students) was the second most frequently cited factor in the experience of enjoyment by the students involved in the SAPPSMF. Understanding why performing in front of people produced enjoyment for children can be partly understood from the students' comments, a sample of which is given in QR 8 (xiii).

QR 8 (xiii) The Enjoyment of Performing, or Enjoyment attached to Performance at an Important Venue as identified by Students (2004)

Student 2004 Metro. Gr. 6	(The things I liked most about being involved in the Festival performance were) *being on stage and being seen.* (19)
Student 2004 Metro. Gr. 7	(The things I liked most about being involved in the Festival performance were) *being on stage and getting everyones* [sic] *attention.* (61)
Student 2004 Metro. Gr. 7	(The things I liked most about being involved in the choir were) *I actually got to sing at Festival Theatre and I had fun.* (251)
Student 2004 Metro. Gr. 5	(The things I liked most about being involved in the choir were) *getting to perform in front of hundreds of people.* (252)
Student 2004 Metro. Gr. 7	(The things I liked most about being involved in the choir were) *having to sing with a big group in front of 1 thousand people was thrilling.* (269)
Student 2004 Metro. Gr. 5	(The things I liked most about being involved in the Festival performance were) *making the people happy.* (15)
Student 2004 Metro.Gr. 7	(The things I enjoyed most about choir were) *being able to sing in front of people and that gives me an opportunity to show off my voice.* (322)

Being seen, gaining attention and/or being noticed were reasons why many students enjoyed being involved in the Festival Theatre performance. This basic human need appears to underlie many of the comments given for enjoying performing on stage. The Festival, as such, appears to supply some gratification of the need to have adult attention, recognition and acceptance. It is understandable that many children, who are approaching adolescence in the upper primary years, are particularly receptive to this feedback (Kawash 1982). The role that the Program plays in providing some gratification of this need, which is linked closely to self-esteem, suggests again that it is of considerable personal importance to many students.

Of lesser mention were those students for whom the performance enabled them to sing well for others or to share their singing skills for others' pleasure or enjoyment (examples in citations 15 and 322 above). As one of six dimensions that categorise the meaning of choral instruction for students, Hylton (1981) identified the 'communicative' aspect to cover those statements by students, which involved the idea of "reaching out to others…and concerned the expression of ideas and feelings to an audience" (Hylton 1981: 290).

8.5.6   *Other Extra-Musical Benefits of the Program*
As shown in Table 8.1, the first three most commonly cited benefits of the Program for parents, principals and choir trainers were self-esteem, team-work (collaboration) and a

sense of achievement. The fourth and fifth most commonly cited benefits noted by principals and parents were the attributes of commitment or persistence to the task[308] and the fostering of discipline. The surprisingly high number of adult stakeholders mentioning these benefits is notable, given that those attributes are rarely mentioned attributes of choir involvement in extant research. QR 8 (xiv) cites a few representative examples of comments from those parents, principals and choir trainers who felt commitment/persistence and discipline were benefits of the Program. The responses also illustrate other non-musical benefits that stakeholders believed were attributable to the Program.

QR 8 (xiv) Commitment and Discipline as Benefits of the Program

Parent 2000	• *The program is excellent- thorough, fair and demanding, sets high standards and does not compromise. (The students) learned the discipline and commitment required to perform in public to a high standard.* • *Learned the importance of teamwork and the responsibility it requires* • *Gained in self-confidence and what 'can do'. ((252)*
Parent 2000	*Working as a team* *Discipline at being part of a choir eg. Learning lines* *Developing appreciation of music and singing (including all different types of music)* *Confidence of being in front of an audience* *Experience of being on stage in the Festival Theatre (a once in a lifetime experience!)* *Singing in nursing homes/hostels – relating to the elderly in the community. Opportunity to be involved in service to others.* (186)
Parent. 2003 Metropolitan	*They learn what "working together" is all about along with taking notice of other people around them. I feel that the commitment and time line is also a very important issue.* *(193).*
Principal 2003	*Discipline, persistence, team spirit, sense of accomplishment, success. (3)*
Principal 2003	*Working as a group to develop a common purpose. Persisting and being successful. Entertaining others and feeling positive about the experience. Developing choral skills to enjoy through life.* (16)
Parent 2003 Metropolitan	*I think it works alongside all areas of the curriculum as they learn so many varied lessons from the choir- not just a song, but about cultures, history, languages etc. as well as co-operation and self-esteem… It seems to me it is seen by the school as an important aspect of the child developing values of commitment and striving to achieve whilst having fun- it also works in well with the school's values- responsibility/learning/honesty/respect/ friendship and reinforces that every student has value in whatever area they choose to participate in.* (127)

Choir Trainer 2002	(What do you value most about the Festival of Music and the program?)
	  1. *The fantastic organisation which has developed over the years.*
	  2. *The opportunity for children to participate in something as big as this and experience long-term commitment rather than short term goals which are so prevalent in society these days.* (39)

Choir Trainer 2002	*The opportunity it gives students to learn to sing, make a commitment to a team, experience success and enjoy making a joyful sound. It is terrific!* (55)

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[308] Since the words of commitment, dedication and persistence are basically similar in meaning, these were grouped together, as shown in Table 8.1.

Commitment to a task, particularly one that demands a high standard and the ability to work towards long-term goals, persisting over time, are identified by the adult respondents in QR 8 (xiv) as some of the main benefits of the Program. Only a small number of students (n = 9, 2004) mentioned persistence as something they learned from the Program. Three students referred to the need for greater commitment when asked what made one choir better than another, but the term was not mentioned in relation to something they learned from choir involvement. Because one would expect discipline to be more a part of the normal classroom process rather than part of a music program, it is surprising the large number of adult stakeholders (mostly parents and principals) who perceived that the Program was valuable in terms of developing discipline. To confirm that discipline was part of the Program, 14% of students remarked that choir had given them good discipline and was something they learned from the Program, while three students mentioned that, in fact, choir sessions were too strict from their perspective.

Choir trainers and organisers in performances tend to concentrate on the self-discipline required of students. Amongst these aspects of choir involvement is the need for students to co-operate with organisers and adopt agreed behavioural codes, such as learning to stand still, orderly entry and exit to stage and no talking during rehearsals and concerts and eyes focussed on the conductor rather than the audience. Respect for others and respect and/or acceptance for those in authority, such as the conductor and organisers, are part of choral performance etiquette. Self-control and self-regulation are skills required so that the body of students appear as a unified, disciplined stage presence. Individual, attention-drawing, impulsive behaviour is subjugated so that the choir works as a team. Learning to watch the conductor and accept the authority of the conductor and obey certain rules is necessitated in the choral rehearsal. Almost half of the student population (45% of respondents) mentioned aspects of self-control, such as not fidgeting, touching the face or talking during the performance as something they learned from being involved in the performances at Festival Theatre.

Table 8.1 only covers those attributes of the Program that attracted at least five per cent of one group of respondents. There were other generic, extra-musical skills mentioned by adult respondents as benefits of the Program that did not necessarily attract mention across all groups of respondents or did not receive five per cent mention within their particular stakeholder group. Some parents in 2000 and 2003 spoke of the aid of the

choral program in dealing with specific difficulties of their child, for example, improving a child's asthmatic condition, addressing lack of co-ordination, improving a child's attention span and developing speech clarity and articulation in their child, while principals spoke generally about the choral program as they noted it seemed to improve the children's academic progress or aiding general numeracy and literacy skills. The greater awareness in 2003 of the ability of the choral program to assist other areas of learning may be explained in part by South Australian press given to research in 2003, which suggested children with a strong music and/or arts education performed better at school.[309] Table 8.3 summarises those benefits of the Program which were cited by at least four respondents in one or more of the population groups surveyed:

Table 8.3 Other Extra-Musical Skills Cited as Benefits of the Program: Stakeholders' Responses, 2000 to 2003.

Extra-Musical Skills	No. of Respondents
Encourages community service and a sense of community	Parents 2000 n = 12 (4%)
Increases memory	Choir trainers 2001 n = 4 Parents 2000 n = 2 Parents 2003 n = 6 Principals 2003 n = 3
Encourages a sense of responsibility	Parents 2000 n = 8 Parents 2003 n = 4 Principals 2003 n = 2
Encourages focus and concentration	Parents 2000 n = 10 Parents 2003 n = 5 Choir trainers 2001 n = 2
Teaches perseverance and/or patience	Parents 2000 n = 5 Choir trainers 2001 n = 4 Parents 2003 n = 4 Principals 2003 n = 2
Increases motivation to general learning	Parents 2000 n = 5 Parents 2003 n = 6 Principals 2003 n = 3
Teaches organisational skills	Principals 2003 n = 4 Parents 2003 n = 2
Encourages collaboration between schools	Parents 2000 n = 4 Parents 2003 n = 6

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[309] The community awareness was such that the South Australian Premier announced in late 2003 the introduction of an arts education program targeting northern and southern suburbs of Adelaide to improve general learning and student retention levels ("Art link to Learning" *The Advertiser* November 13th, 2003: 6).

The generic skills shown in Table 8.1 and the generic skills mentioned above could be argued to cover each of the six elements mentioned by Gibb and Curtin: "people-related skills" such as team-work and co-operation; "conceptual/thinking skills" such as memory development and ability to focus and concentrate; "personal skills" such as self-esteem, patience, motivation, striving for excellence and a sense of responsibility and belonging; "business skills" might include organisational skills; "community skills" are covered by community service and the "basic skills" such as literacy and numeracy have been identified by parents and principals as being enhanced through participation in the Program.

8.6 Conclusion

The key life skills that this Program delivers, according to the observations of key stakeholders and correlated by students' perceptions, can be summarised as follows:

1. self-confidence or healthy self-esteem;
2. social relationship development in providing a sense of belonging, a sense of community, opportunities for securing current or exploring future friendship networks, an opportunity for social acceptance, skills associated with working with others (team work);
3. multiple sources of gaining a sense of achievement;
4. enjoyment, be that as "fun," "happiness," a "buzz" or "sense of achievement," but uniquely through singing as a feeling of 'release' or an experientially different domain comparative to other means of enjoyment;
5. commitment, dedication, persistence, perseverance;
6. discipline, expressed as self-discipline, self-control, acknowledgement of 'rules,' co-operation/respect for authority and others;
7. memory development;
8. other general life skills such as focus and concentration, patience/ perseverance and organisational skills;
9. community service- service to others, sharing of gifts to others, collaboration between schools.

It is clear from stakeholders' observations that the life skills derived participation in the choral and performance arm of the Program also show evidence of transferring to other areas of students' learning. The list, while incorporating all of Gibb and Curtin's competencies, also covers a range of skills that might be considered under 'therapeutic' gains such as adding to a sense of well-being. The list is comprehensive as an overview of the meaning of the choral experience, beyond the musical gains, for primary school aged children. In this way, it is an extension of Hylton's study, which drew on the perceptions of high school choral students. This study extends Hylton's not only by drawing on the views of primary school participants, but also by incorporating the observations of principals, parents and choir trainers.

The findings of this study confirm many of the findings of other research on the benefits of group singing or choral participation, both within the therapeutic and non-therapeutic contexts. While there has been research on choirs using subjects drawn from secondary schools, this study is unique in drawing on primary school participants and the benefits of choral participation within the primary school context. Past research has generally been reliant on substantiation by the observations of single researchers and/or adult participants' self-reflections. The uniqueness of this SAPPSMF study is that it uses the perceptions of participants' self-observations, a researcher and the observations of parents, choir trainers and principals that act to corroborate the young participants' self-observations. The latter observers are in a unique position. They have the vantage point of maturity and life experience and have generally known the children longer than a researcher is able. The findings were not reliant on self-reporting or self-observation as in many other studies. Since the population of parents, choir trainers and principals have been drawn from all across the state of South Australia and come from a wide cross section of the community, they have no way to collaborate on answers in the same way as children as self-observers working in the same school are able to do and therefore offer an independence of outlook that helps strengthen the legitimacy of the findings.

Competencies such as knowledge acquisition, literacy, numeracy and computer technology enjoy a key place in educating a child for a job. While the skills listed in the Mayer report (1992) and subsequently the key competencies of the SACSA Framework (2001) identify such cognitive learning competencies, these fall short in recognising other personal, social and life skills as keys to learning and therefore vital to education.

Competencies increasingly being identified with effective learning include the formation of self-esteem, a sense of belonging, a sense of achievement and enjoyment. In an economy where both parents work and have less time at home with their children, increasing pressure is being placed on the school to provide education for the whole person and take up the responsibilities previously allocated only to parents. The key competencies that so govern the curriculum in South Australia are fast becoming inadequate in dealing with these new demands and incorporating life skills such as the development of self-esteem that are so vital to children's educational needs.

This climate of concern goes part way to explaining why parents, choir trainers and principals so valued the SAPPSMF Program in terms of the extra-musical skills it incorporates and develops within upper-primary school aged children. The fact that instruction offered within the choir rehearsal context can be somewhat different in format compared to the normal classroom may explain also why these stakeholders recognised that the Program developed such competencies more readily in comparison to the cognitive skill development emphasis of the traditional classroom they would anticipate and also observe. Stakeholders' recognition and awareness of the extra-musical benefits of the Program are such that they illustrate a powerful source of support that the FSS and the Society could better exploit.

On the assumption that the FSS could continue to receive funding from the Education Department if it showed its 'allegiance' to the key competencies of the SACSA Framework, the FSS has invested much time and energy into coping with these cognitive-based demands. The pressure to attend to knowledge acquisition comes at the expense of encouraging singing/choral skills and reinforcing memory work for the time-strapped choir trainer. This, together with the fact that the Memorandum of Understanding (1998) has not been re-negotiated (to the time of writing) and funding has remained difficult to secure, suggests that the FSS and the Society may be ill-directed in investing so much in the SACSA Framework when there are other avenues through which its benefits may be better 'sold.'

In summarising research on common behavioural dysfunctions of the prison population, Silber mentions seven characteristics commonly displayed: lack of self-esteem, lack of sensitivity to others, lack of self control and impulsivity, aggression, the need for

immediate gratification, lack of trust and non-acceptance of authority and rules (2005: 252). Silber argues that the disciplinary and social aspects of choral participation uniquely address these dysfunctions. The discussion thus far on the extra-musical benefits of the SAPPSMF illustrates how participation in the Program affirms self-esteem, provides social relationships and encourages team work, encourages working towards a long-term goal, enhances respect for others including those in authority and encourages self-control and self-discipline. In this way, it can be argued that the SAPPSMF Program develops life skills that are not only pertinent to the personal and psychological well-being of the individual, but also of benefit to the community.

The narrow parameters of the current Education Department's competencies compared to the broader concerns and values of other stakeholders suggest a difference of values that compete, with repercussions on the Program's direction. With an expectation that school education will attend to developing the psychological and sociological needs of students, the majority of stakeholders directly involved with the Program have no difficulty supporting it when they see the benefits students gain. These benefits go beyond the confines of children's cognitive development and the Education Department's primary focus on vocationally-oriented skills. From the parents,' choir trainers' and principals' perspectives, the SAPPSMF Program is effective in providing many significant life skills that validate it as an education program, even if music/choral education as a subject and/or skill is not considered as an inherently valid component of core 'education' business *per se*.

CHAPTER NINE

Conclusions

This study of the effectiveness of the SAPPSMF has considered whether the choral aspect of the Program has functioned according to the purpose stakeholders have intended, that is, as a program that serves an educational and, specifically, a music education role. Other aspects of the Program's operation, namely its management, staffing, administration, funding and curriculum or repertoire, have become evaluation criteria. Each criterion has been examined from stakeholders' perspectives for the way in which it has implications for the effectiveness of the Program's key functions. While all stakeholders acknowledged that the Program provided education and more specifically music education in some way, their understanding as to what this 'education' should constitute, the outcomes to be valued and the musical and other experiences that could or should be anticipated from this Program, differed.

For a Program to have achieved over a century of operation within public primary education in Australia - not a small achievement - presupposes a *modus operandi* where future planning, funding, staffing, administration and support mechanisms are in place. It is somewhat doubtful that a music education service, if left solely in the hands of the South Australian Education Department alone, would have survived the historical distance, given, for example, the number of instances the Department has withdrawn support from public school music education, its reticence to encourage the use and employment of music specialists and the lack of provision for professional development in music education for teachers, all destructive elements to public music education in the state seen in the period of study 1995 to 2008. Rather, the Program's almost continuous operation for over a century may be attributed to a significant degree to the commitment and involvement of the SA Public Primary Schools Music Society that has worked successfully in conjunction with the state's Education Department to supply the organisation, structure, management, professional development and enthusiastic support that has underpinned its operation over the duration of time.

Characteristic of the Society's operation during much of its history has been its 'family atmosphere,' which has resulted in what could be argued to be effectiveness indicators

such as high worker morale, low turnover of choir trainers and considerable volunteer support. As noted in the latter years of the study period, however, the Society's image and the role of its Executive body appears to have been undergoing a change, such that the once highly personal organisation is evolving into more of an "instrument of government policy" (Lawrence 1997: 367). The gradual relinquishment of its independence and the loss of a personal image threaten to undermine the high morale amongst choir trainers/teachers and schools and the volunteerism upon which some of the success of the Society's operation has been reliant.

The Education Department has allocated office space, some staffing, hours of HPI (hourly paid instructor) time and a goods and services budget to fund the Program. The staffing allocation has been used by the Society to provide the chief support personnel of the Program, a full-time Manager, a Director of Music and a part-time Deputy Conductor who in turn are supported by office personnel employed with the Society's finances. This FSS team co-ordinates and masterminds the teaching resource packages, the songbooks, the professional development conferences, workshops in schools, the assessment process and the final concert series at Festival Theatre. Choir trainers have consistently praised the effectiveness of the professional development and organisational aspects of the Program provided through the FSS. Since approximately one-third of all choir trainers are generalist teachers, the professional development provided that is specific to the teaching and skills required in the Program is essential to the successful operation of the Program in schools. The FSS has a network of support services for its choir trainers and accompanists that stands in contrast to music education under the Education Department where there are no support services, few professional development opportunities and no music specialist advisers.

In what must be considered as one of the most effective aspects of the Program's organisation, the Society has used the 3040 hours of HPI time supplied by the Education Department to address the issue of securing a supply of suitably qualified choir trainers and accompanists. In a state where classroom music is waning, where trainee primary school teachers receive little music instruction at tertiary level and where music specialists at public primary school level are not encouraged, the Society has ensured that music expertise is available in most schools that attempt the Program through this pool of hourly-paid and independently contracted accompanists and choir trainers. The

Departmental allocation of 3040 hours has not changed in the course of a decade despite the considerable expansion of the Program. As a result, the 20 hours of HPI time allocated to affiliated schools in the 1990s needed to be reduced to 13 hours of accompanist's time or 15 hours of choir trainer' time by 2007 to distribute HPI time fairly across all schools. Any additional time that schools require a specialist choir trainer or an accompanist must be paid from school budgets. This is where wealthier public primary schools have a distinct advantage over their poorer neighbours. The fallout of this decision to reduce HPI time in schools is that some schools have terminated the Program in their schools as soon as this HPI time allocation has been used because they are either unwilling or unable to pay the HPI choir trainer beyond the hours provided through affiliation. Any reduction in hours that students have in accessing the Program and any reduction in schools' access to musical expertise has direct implications on the effectiveness of the Program for those individual students affected and on the quality of their contribution to the final concert series at Festival Theatre.

Reductions in the number of hours that HPI accompanists and trainers work decrease the potential of this work being a career path in the public education system. Given that many schools involved in the Program are likely to be increasingly reliant on the Society's pool of experienced trainers and accompanists, and since the effectiveness of the Program, as a Program of quality, is affected considerably by schools' investment in choir trainers' musical expertise, it is essential that the Society continues to investigate ways of enhancing career prospects and advancing working hours for future trainers and accompanists. If the Society continues to claim that what is offered is a program of excellence, then it needs to secure a future workforce that has the musical expertise to bring this about in schools.

The funding of the Program has been a source of serious concern for the Society over the main study period; in particular, the reliability, security and adequacy of the supply provided by the Program's major funding source, the Education Department. The effects of funding shortfall have already been noted in the increasing trend to diminish HPI hours in schools. Adequate and assured funding holds the key to forward planning, security of staffing, improvements in presentation and the successful realisation of some of what the Education Department conceives as 'effectiveness indicators,' as outlined in their *Memorandum of Understanding* of 1998, namely the Program's implementation and

expansion in regional areas and areas of "identified need." As at the time of writing (2009), the 1998 *Memorandum* developed for operation between 1999 and 2001 still awaits renewal, and the funding provided in 1999 has essentially changed little despite the fact the Society has met the Memorandum's terms by expanding considerably throughout the state. Meanwhile, the Society has used its own resources to manage Departmental shortfall and has trimmed the Program in several key areas that have implications for the Program's effectiveness as a music program.

As a result of fiscal dependence on the Education Department and obligations to the terms of the *Memorandum,* the Society has, particularly from 2006, simplified the musical material of the repertoire and increased its immediate appeal for the purpose of attracting more schools to affiliate and meet the Department's requirement of expansion. One appeal of the Program to new schools is that it offers a cheap solution to 'the arts' requirement under the SACSA Framework. Since the same schools are unlikely to invest in buying more hours of choir trainer' expertise and extending the hours of the Program in the school beyond that which is offered through affiliation, it appears that the Society has been tempted to 'dumb-down' the repertoire to accommodate these schools. Modifications to the repertoire to increase its saleability, at the expense of offering a broader exposure to musical styles, songs of greater pedagogical merit and some challenges to learning, compromises educational ideals. This direction does little to cater for schools that have invested heavily in the Program over many years and have developed choirs of a standard that would readily benefit from a repertoire that stimulated and challenged its students.

Despite the fact that one-third of choir trainers identified themselves as generalist teachers in 2000 and 2004, a surprisingly high percentage of choir trainers reported having considerable choral and/or instrumental learning experience, with over half of all choir trainer' respondents in both years having received eight years or more of instrumental tuition. The study also found that the current population of choir trainers experienced high job satisfaction in taking the choir and were well experienced, with the average age of choir trainers' teaching experience being 20 years in 2000 and 21 years in 2004, also suggesting a stable, although ageing workforce. Since it now seems unlikely that future generations of teacher/choir trainers will have similar levels of musical background as the current generation of choir trainers given federal and state government

reports that confirm decreasing music education provision in government schools, this further emphasises the need for the Society to re-look at how it could support the career path of HPI choir trainers and accompanists to secure the Program's future needs.

School principals and staff play an important role in ensuring the quality of the Program in their schools through their choice of choir trainer and their willingness to timetable choir time, support the choir trainer and/or extend the hours of HPI trainers and accompanists beyond the hours allocated by the Society. The extent to which many schools willingly support the Program financially, with often considerable consequences on their schools' limited financial resources, is testimony to the importance that the festival choir plays in schools and the esteem given to the Program itself, reinforced in many schools by years of tradition of involvement and a culture in the school that supports choral involvement as a consequence of that tradition.

A common agreement amongst all stakeholders directly associated with the SAPPSMF was that the Program offered a valid educational and musical experience for all its participants. Across the wide cross-section of past and present students, teachers, principals, educators, administrators, management team and Education Department officials who had some participatory or direct experience with the Program, attitudes towards the SAPPSMF were almost without exception positive to very positive. Most respondents articulated clearly, and sometimes at considerable length, their perceptions of the Program's benefits and effectiveness for the students involved. There were common themes, particularly amongst the parent, principal and choir trainer stakeholders, of agreement regarding the educational benefits of the Program for students. In this way, stakeholders provided a comprehensive overview of the meaning of the choral experience for primary school aged children.

While the music education component was recognised by parents, principals and choir trainers as a specific benefit, of greatest import to their perceptions of the effectiveness of the Program were the benefits that they perceived students gained in terms of generic or life skills. These observations reflected an extension of the meaning of education, traditionally confined to knowledge acquisition, to include an appreciation of education that involved students' social, psychological, spiritual and personal development. This study found that parents, choir trainers and principals, as observers of their primary

school-aged children, consistently identified the benefits of a growth in self-esteem, the development of social skills and teamwork, the enjoyment and deriving a sense of achievement that children experienced as a consequence of their participation in the Program. Ancillary skills such as development of a sense of commitment, perseverance, self-discipline, co-operation and respect for others, focus, memory development and community service were also noted by these stakeholders. While not necessarily having the maturity to recognise all the life skills gained as so readily identified by their adult counterparts, many of the students nevertheless spoke of their feelings of achievement and personal success associated with the Program and their attaining of a long-term goal by participating. Some also recognised that the Program, and in particular participation at Festival Theatre, involved the development of patience, the need to develop focus, perseverance and to work co-operatively and as part of a team with the conductors and fellow participants. Of those performing at Festival Theatre, almost all students reflected positively on that event, with many recognising their feelings of elation and personal success on hearing the audience's applause.

Since most studies of the choral experience have concentrated on adults or secondary school students, this study is unique in drawing on primary school-aged children. The life skills that parents, choir trainers and principals identified as being gained from participation in a choral program provides a very comprehensive list of the benefits observed thus far in a research area which has tended to be dominated by research on choirs for therapeutic purposes. This study affirms that the gamut of life skills observed in adults mainly in health or therapeutic contexts apply equally to younger children within an educational setting. Where other studies have relied on either a single researcher's observations of subjects or adult subjects' self-reporting, this study has additionally drawn on the observations of other adults well acquainted with the student subjects. These adults offer a unique perspective and another means of confirmability of the findings in that they can be assumed to be more intimately involved and more sensitive to their students/children's development comparative to a single researcher whose experience of their subjects is briefer and less personal.

While life skills dominated the learning perceived in the students, many of these stakeholders also affirmed a transfer of learning of the life skills acquired through the Program to positively influence their students' general learning at school. As such, some

stakeholders saw the Program as even more valuable or effective as 'education' compared with other subjects on offer in the primary school curriculum. Their understanding is increasingly being confirmed in research where the development of self-esteem, a sense of belonging, a sense of achievement and enjoyment, all competencies observed as being acquired through the Program and the choral experience, have been linked to effective learning.

These competencies and many other life skills associated with the Program are not mentioned in the SACSA Framework, the official Education Department document mandated to govern all curriculum in South Australian schools since 2001. With the exception of "working with others in teams," the key competencies of the SACSA Framework carry the emphases of knowledge acquisition, literacy (collecting, analysing and organising information) and communicating information, numeracy (mathematical ideas) and computer technology. These key competencies, rather than being life skills, reflect another view of education compared to the choir trainer', parent' and principal' stakeholders. The Education Department's perspective appears to advocate that education should be directed towards a child's vocational training rather than a view which sees education as involving the development of a child's future psychological, emotional and social well-being. While principals, parents and choir trainers have observed that the Program assists in the development of life skills that aid a child's academic progress overall, as also confirmed in research on learning, it appears that the Education Department has been tardy in recognising the implications of these findings.

As with perspectives on the purpose and aims of education, similar differences were apparent in attitudes towards what the Program offered or should offer in terms of music education. While all groups acknowledged that the Program involved some "knowing about" (Reimer 1996) or learning about music, the extent to which the Program was expected to include this component of music education varied. The SACSA Framework appears to emphasise students as listeners and a critical audience, where music education involves listening, knowledge and understanding, reasoned aesthetic appreciation and an understanding of music's role as a cultural force. While paying lip service to performance as a component of the Arts, the document mentions very little about skill development or skill mastery. It seems that the Music Society and some members of the administrative team have also interpreted the Departmental perspective as one

emphasising cerebral understanding, especially in the last few years of the study period. To this end, the critical and contextual understandings of repertoire songs have been increasingly emphasised by the FSS at choir trainers' conferences and in teaching notes and, to add more force to ensure its implementation, students in the choir are tested with appropriate questions during the assessment process.

The recent push to incorporate teaching on the critical and contextual background of songs and their composers has been seen by many choir trainers as an unrealistic burden given the time allocation devoted to the Program in schools, which could threaten the standard of excellence that students and choir trainers perceive is demanded and which they, in turn, aspire to and value. With only one hour a week of rehearsal, and evidence of an increasing trend in some schools to minimise the total Program to cut costs, spending time on "knowing about" music draws away time spent on other demands of the Program such as singing, choral and performance skills, memorisation of songs and/or choreography requirements. When time devoted to these skills is minimised or threatened, it is inevitable that the Program's effectiveness, defined as quality of instruction and performance, is compromised.

Compared with the emphasis of the Education Department's document, less than 50% of each of the stakeholder groups of parents, principals and choir trainers made reference to some aspect of "knowing about" music as a benefit of the Program. Even when it was mentioned, descriptors were rather nebulous, particularly amongst the parent and principal stakeholder groups. Rather than focusing on the cognitive "knowing about" aspects of music education, parents, choir trainers and principals tended to equate music education with music performance. While principals tended to note the stagecraft learned through this opportunity, many parents and choir trainers emphasised the enjoyment and/or happiness their children derived from either performing or the act of singing. This experience of joy or pleasure involved in making music was for many a key feature of the benefits children derived from the Program and, for these stakeholders, enjoyment was sufficient grounds for the Program to qualify as both education and as a valid music experience.

From the perspective of the Music Society, the concert series and final performances have always been part of the focus of their activities and the end goal of the Program.

With the wider community perceptions of the entertainment value of choral singing undergoing re-definition as a result of television shows such as *Battle of the Choirs*, it appears the Society has been tempted to align 'effectiveness' with the Program's entertainment value. To this end, it has invested heavily in visual spectacle and the troupe and has increasingly favoured songs of the 'pop' genre to maximise the performances as entertainment.

When entertainment and the final performance drive the rehearsal, stage behaviour, memory work, choreography and singing volume are often over-emphasised. As a consequence, other aspects of pedagogical merit can be excluded, such as attention to choral tone, choral skill and singing technique. When songs of 'popular' appeal dominate song selection, there is a danger that children will imitate the vocal styles they hear on the radio from adult performers and, encouraged by ill-informed choir trainers concerned with greater volume, will develop singing habits that can be vocally damaging and unhealthy. The exclusion of songs of broader historical, cultural, religious and social merit is contrary to educational ideals that seek to open children to a diversity of concepts, understandings and experiences. This study found that parents and principals, who form the majority of concert goers of the SAPPSMF, were generally very supportive of repertoire choice even in the survey years where 'pop' genre songs were less frequent. These stakeholders were more resistant, given their children's ages, to repertoire that appeared either too adult (such as might be shown on television), too visually 'entertaining' when it detracted from the main choir or inconsistent with the benefits their children derived from the Program in terms of self-esteem, development of team work and a sense of achievement.

For students and the various Directors of Music during the study period, 'music education' was attached most specifically to the singing and choral skills acquired through the Program. Through the professional development conferences, the annual teachers' handbook, the publication of warm-up exercises and via the assessment process, the various Directors of Music have repeatedly reinforced the importance of developing students' singing and choral skills, not only in the way the repertoire is taught but also in the way the rehearsal is structured so that singing exercises and attention to posture become part of each choir trainer's routine. In fact, with the exception of the most recent years of the study period (from 2007) whereupon knowledge about songs

gained importance in time given to it, professional development conferences focussed almost exclusively on teaching the songs to enhance vocal and choral technique. The success of their emphasis is borne out in the responses from students who reported that the acquisition of singing skills was the main music learning they received. Students were also able to be specific about what this singing skill entailed, mentioning learning outcomes such as extended vocal range, using the 'head' voice, singing 'in tune,' singing with dynamics, articulating words more clearly and learning how to breathe for singing. In addition, many students specifically identified the development of choral skills, including singing together accurately, blending, developing a good tone and singing in parts.

The students' responses indicate the achievable learning outcomes possible through the Program in terms of vocal and choral skills. For a small minority of schools where musical expertise was not at hand, expectations for 'choral singing' went little beyond memorisation of words, word articulation and choreography, with more attention to performance behaviour than music learning. In the majority of schools where it could still nevertheless be anticipated that the Program was students' first experience of regular class singing, choir trainers' goals extended to the basics of vocal instruction in a group setting – memorisation of music with mostly accurate melody and rhythm, the development of vocal range, singing in a 'head' voice, pitch-matching practice and key stability while singing with some attention to breathing for a musical phrase. Ability to sing in parts varied with schools depending on the amount of time that could be devoted to rehearsal practice. In the smaller percentage of schools that gained an A in assessment, one could anticipate fairly accurate intonation overall, accuracy of rhythm and melody, security and balance of parts, the development of a good blend and an even, resonant choral tone with some attention to phrasing and dynamics. At the Program's concert series, where the choirs are configured so that the sound of weaker school choirs is blended or masked, sections of songs given to skilled student vocalists add to the impression of intonation accuracy and greater stage action from troupe and dancers might deflect attention from any musical lapses, principals and parents will nevertheless marvel and comment on the standard of excellence attained by primary school-aged children.

While it is undoubted that the Program produces vocal and choral skill outcomes, the Program falls short in offering what some music educators see as essential to the music

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experience. Although the Program has been advertised on occasions to give the impression it is a comprehensive classroom music package in itself, this is questionable given its time restriction in most schools to three terms in total and the limits of its curriculum. For example, it offers little in the way of listening (outside of the set songs), improvising and composing. This study found the songs' meaning and emotional impact affected children and that this factor influenced their liking and appreciation of the music. With the repertoire's thematic content dominated by positive humanism and only positive emotions in recent years, students' exposure to the wide gamut of emotions that music can express is being limited, and the possibility for songs to become an opportunity for emotional release and expression is rendered impotent. Other aspects that encompass what are for some the essentials of western music education, such as the development of aural skills, musicality, music theory and learning how to read music, are possible when choir trainers have the knowledge and expertise to convey it, but even when their expertise is sufficient, it is unlikely that time allocation given to the Program is adequate for any other instruction beyond the Program's demands.

This study found that over half of all schools involved in the Program in 2004 offered no classroom music apart from the Program. Evidence suggested that some principals were using the Program to replace classroom music and additional schools were joining the Program as a cheap alternative to the requirements of 'arts' involvement in the SACSA Framework, leading to significant increases (29% between 2000 and 2003) in affiliated membership. While a growth in the Society's affiliated memberships might appear positive, it is a concerning trend if this comes at the expense of a classroom music program offered to all students. For public primary schools not involved in the Program, the available evidence suggests that most have no music instruction at all (Pietsch and Rogers 2002). Considering that, in the majority of affiliated schools, taking part in the Program is elective, this information indicates the paucity of student involvement in primary school classroom music across the state. The data also indicate that for the majority of public school students participating in the Program, this will be their first introduction to a program of music instruction at primary school level.

Within a context where minimal music education is available otherwise, the effectiveness of the Program aggrandizes. Despite its limitations as a comprehensive music education package in practice, the Program does offer at least some music instruction beyond a few

lessons and the Program is expanding to schools where music education as such would otherwise not happen. Yet even in schools where music learning is minimal, students nevertheless leave the Program with the impression that they have attained a worthwhile goal or mastered something that they had previously not accomplished. As this study has shown, the Program educates in providing a range of life skills that have been shown to enhance general learning. Choir trainers value this part of their teaching as they witness first hand the benefits the Program offers and the joy that can be had in music making. The richness of the students' choral experience leaves lasting impressions for the children participating. For many South Australians, witnessing the performances of children singing on stage at Festival Theatre restores their faith in public education. The Education Department should be delighted, because, for its small budget allocation to the Program, a cheap, cost effective, well-organised music program of some quality is happening in the state's public primary schools. The Society has increasingly taken on the role of a private provider that the Department can use to abrogate its responsibilities as chief supplier of public primary school music education.

The definition of 'effectiveness' of a Program takes on other dimensions when it is valued from a historical perspective and whereby successive generations of South Australians have been involved in it, beyond those recognised by the current generation of parents, principals and choir trainers. For many past participants, as evident in the narratives received, participation in a SAPPSMF concert assumed an enriched meaning, becoming almost a rite of passage associated with participants' sense of identity and family. The 'effectiveness' of the Program, for these participants, lies in the continuation of the learning in schools and/or the continuation of the concert series at a prestigious Adelaide venue, in which one's children, grandchildren and great-grandchildren can participate and derive enjoyment. The lifelong happiness associated with singing and the joys attached to group singing were frequent themes expressed by this group of stakeholders. It is to be hoped that succeeding generations of South Australians will continue to enjoy the enriched educational experiences that the Program offers.

APPENDIX A: Choir Trainers' Questionnaire 2000

CHOIR TRAINERS' QUESTIONNAIRE

SCHOOL(S)
(confidential):_____

☐ Male ☐ Female NAME_____ (optional)

1. Please tick which best describes your position at the school where you are a choir trainer:

☐ Generalist primary school teacher

☐ Specialist music teacher

☐ Choir trainer employed by D.E.T.E. as an H.P.I.

☐ Leadership team of school (eg. deputy or principal)

☐ Other (please specify)_____

2. How many years have you been teaching?_____ year(s)

3. Have you prepared a choir for the Festival of Music before? YES / NO

   If yes, please indicate the number of years you have been a choir trainer._____ years

4. How many students has your school been allocated to participate in a **Festival performance** this year?_____

5. How many students in your whole school will use Festival song material? (estimate) _____

6. Which year levels will use Festival material in your school?_____

7. How are students selected to participate in the Festival choral program at your school?
   i. Please indicate if participation is compulsory, elective, auditioned or other.
   _____

   ii. If participation is **compulsory**, for which year levels, and for how long is it compulsory? OR If participation is **elective**, what happens to the non-participating students?
   _____
   _____

8. a) What time allocation is given for your Festival choir practice each week? _____ (minutes)
   b) For how many weeks or terms? _____

9. Do you have an accompanist at your school? YES / NO

   If yes, is the accompanist's time allocation sufficient to meet your needs? YES / NO
   If time is insufficient, please explain why. _____
   _____
   _____

10. Please indicate on the following scale your level of satisfaction with the following as they relate to the Festival choir program in your school.
1= very satisfied; 2 = satisfied; 3 = just acceptable; 4 = dissatisfied; 5 = very dissatisfied
N/A = not applicable (i.e. you are new to the school and/or do not know the situation)

Support from principal or administrative team in running the program	1	2	3	4	5	N/A
Support from the staff in your school	1	2	3	4	5	N/A
Piano or keyboard used in practice	1	2	3	4	5	N/A
Room allocated in which the choir trains	1	2	3	4	5	N/A
Your working relationship with the accompanist	1	2	3	4	5	N/A
Classroom management during choir sessions	1	2	3	4	5	N/A

Your comments on any of the above?_____
_____

11. From the following list, please tick which best describes your proficiency in reading music:

☐ Unable to read music

☐ Basic understanding of the melody and rhythm, but need assistance from a recording or accompanist to ensure accuracy.

☐ Able to play on an instrument or sing melody and rhythm accurately without assistance.

12. Have you sung, or do you sing in a choir?   YES / NO
If so, please specify name of choir and period of involvement (eg. 2 years, 1965-1967)
_____

13. Have you studied an instrument (including voice) with a private teacher?   YES / NO
If so, please indicate instrument(s) and period of involvement
_____

14. Are you aware of any other in-service training conferences/workshops for choir trainers apart from that provided by the Festival of Music support service?   YES / NO
If so, please list the ones you are aware of _____

15. Please circle your response to the following statements:
1= strongly agree; 2 = agree; 3 = undecided; 4 = disagree; 5 = strongly disagree

The choir trainer's job is classroom management; accompanists' job is the music	1	2	3	4	5
My college/university training equipped me for training choirs	1	2	3	4	5
I enjoy taking the choir	1	2	3	4	5
I rely on the accompanist to help me with the musical aspects of choir training	1	2	3	4	5
I can identify readily when the children are not singing the pitch accurately	1	2	3	4	5
I feel more confident teaching other subjects than I do taking the choir	1	2	3	4	5
I always recognise rhythmic inaccuracies in my choir's singing	1	2	3	4	5
I feel confident about singing the songs to demonstrate to the students	1	2	3	4	5
Taking part in Festival choir assists my students' musical development	1	2	3	4	5
Students' ability to sing 'in tune' is genetic. What I do won't make a difference	1	2	3	4	5
I would like to know more about choir training	1	2	3	4	5
I feel comfortable singing with my choir	1	2	3	4	5
I feel confident teaching musical concepts to my choir	1	2	3	4	5
I feel confident helping my choir when they have to sing in parts	1	2	3	4	5
Vocal 'warm-ups' are a waste of time	1	2	3	4	5

Teaching vocal technique is a high priority in training my choir   1 2 3 4 5
Musical ability is inherited, not learned   1 2 3 4 5
Music should be considered one of the basic or core subjects in primary school 1 2 3 4 5
There's not enough time in choir to go beyond rote word and note teaching 1 2 3 4 5
My school experiences of music were positive   1 2 3 4 5
An accompanist makes a significant difference to any Festival choir sound 1 2 3 4 5

16. Please indicate whether you have received **any training or experience of relevance to taking a school choir** apart from that provided by the Festival of Music support service, eg. ANCA or ASME workshops, singing lessons etc. Please specify the nature and length of training

_____
_____

17. From the following list, tick the box of those areas in which you would like more training.
On the rating scale on the right, please circle **your level of knowledge** of each subject area.
1 = proficient knowledge; 2 = some knowledge; 3 = minimal knowledge; 4 = no knowledge

☐ music reading and theory of music   1 2 3 4
☐ Aural skills (eg. hearing differences in part singing, vocal tone etc.) 1 2 3 4
☐ understanding the child's and the changing voice   1 2 3 4
☐ conducting skills   1 2 3 4
☐ setting up, training and rehearsing a choir; how to teach songs 1 2 3 4
☐ improving my vocal skills   1 2 3 4
☐ how to improve the choir's pitch, blend and tone   1 2 3 4
☐ improving the students' voice: warm-ups and group vocal technique 1 2 3 4
☐ choral repertoire and resources   1 2 3 4
☐ choral styles and history of choral music   1 2 3 4

18. THE MUSIC PROGRAM IN YOUR SCHOOL (classroom and general)

Apart from the Festival program, is there any other **classroom** music that involves students from grades 5 to 7 in music at your school?   YES / NO
If yes, is this **classroom** activity provided by a specialist music teacher? YES / NO

Please list all music programs or activities that operate in your school, apart from the Festival program. (eg. other choirs, instrumental programs, bands etc) Beside each program or activity, please indicate if outside teachers are employed to run it. Please indicate which year levels are catered for.

_____
_____
_____
_____

19. In your estimation, what is the importance of the Festival of Music program to your school?

_____
_____

| With sincere thanks for your help! |

APPENDIX B: Parents' Questionnaire 2000.

Dear Parents/Caregivers,

This questionnaire is addressed to parents/caregivers whose children are involved in the South Australian Public Primary Schools Music Festival. The survey seeks parents' input regarding the choral program that their children have just experienced. Your response to this survey will form an integral part of research currently being taken on the Festival and its choral program. Hopefully it can be used to support the continuation and growth of a festival which is so much a part of South Australia's history.
The survey can be returned to boxes provided at the Festival Theatre. If you do not have enough time to complete the information today, could you please either:
1. Give the survey to the choir trainer at your child's school who will send it to me OR
2. Post to Elder Conservatorium, attention Helen Pietsch, Schultz building, Adelaide University, SA 5005 OR fax to 8370 3305.

Thank you for taking the time to complete this survey. Your thoughts are very much appreciated!

Yours with thanks,

Helen Pietsch
_____

PARENT QUESTIONNAIRE

1. What benefits do you think your child, and other students, have gained from the choral education program at your child's school?

_____
_____
_____
_____
_____
_____

2. Is there anything you would like to see changed about the choral program at your child's school?

_____
_____
_____
_____

(*Please turn over)

3. Could you please indicate on the scale provided the following as they apply to your child's school.
1 = very strong/high; 2 strong; 3 = just acceptable; 4 = inadequate; 5 = very inadequate or non-existent; DK- Don't know.

Support from principal/staff for choir trainer to run festival choral program	1	2	3	4	5	D/K
The quality of the choral program in your child's school	1	2	3	4	5	D/K
The strength of the general music program in your child's school	1	2	3	4	5	D/K
Your child's interest in the choral program at their school	1	2	3	4	5	D/K
Your child's interest in school in general	1	2	3	4	5	D/K

Your comments on any of the above?_____
_____
_____

4. Could you please circle your rating of the following aspects of the Festival performance:
1 = excellent; 2 = good; 3 = just acceptable; 4 = dissatisfied; 5 = most unsatisfactory.

The choice of songs for the choir	1	2	3	4	5
The student comperes	1	2	3	4	5
The student orchestra	1	2	3	4	5
The assisting artists	1	2	3	4	5
Standard of singing by the children	1	2	3	4	5
Organisation	1	2	3	4	5
Stage presentation of children	1	2	3	4	5
The concert acts in the foyer preceding the main performance	1	2	3	4	5
The length of the main performance	1	2	3	4	5
The variety of the performance program	1	2	3	4	5

Please add any comments or suggestions you may have on the above:

_____
_____
_____
_____
_____

What do you think the particular value of the Festival itself is? Do you have any suggestions for its improvement?

_____
_____
_____
_____

There are boxes in the Festival Theatre provided for questionnaire returns. Please give to your child's choir trainer by the end of term three if you need more time to complete this survey OR post to the address given on page 1 OR fax to 8370 3615.

Thank you very much for your help!

APPENDIX C: Students' Questionnaire 2000

Dear Students,

I am a student from Adelaide University. If you were in a school choir practising for the Festival of Music **last year,** then this survey is meant for you. I would like to find out what students think about being in the Festival of Music and the choir. Your answers will help me to work out the good things about being in the festival choir program and maybe what things could be done better. Please write as much as you like! Thank you very much for taking the time to answer my survey.

With thanks,

Helen Pietsch.

Please tick the box!
1. Are you ☐ Male OR ☐ Female?

2. I come from ☐ Adelaide ☐ a country or regional area of South Australia.

3. This year, I am in   ☐ Year 6   ☐ Year 7   ☐ Year 8.

4. Which row did you sing in at the Festival Theatre last year? ROW_____

5. Tick the box, which best describes how you joined the choir.
   ☐ I chose to be in the choir. At our school we get a choice.
   ☐ At my school, there is no choice. I had to be in the choir.
   ☐ I was auditioned and selected to be in the choir.

6. Circle yes or no to the following questions:
a) Are you learning a musical instrument?   YES/ NO
b) Are you in a choir this year?   YES/ NO
c) Are there other junior choirs at your primary school other than the Festival choir?   YES/ NO
d) Apart from the music you did with choir, did your class do any regular music activities with a classroom teacher or special music teacher?   YES/ NO

7. What good things did you get out of being in the school choir last year?

_____

_____

(*Please turn over*)

8. What things did you learn in choir?

_____
_____
_____

9. What was good about being a part of the performance at Festival Theatre?

_____
_____
_____

10. Is there anything you would like to see changed about the school choir?

_____
_____
_____

11. Is there anything you would like to see changed about the performance part at the Festival Theatre?

_____
_____

12. Why do you think some students do not want to be in the choir?

_____
_____
_____

13. Do you think the Festival of Music and the choir program at your school has been a valuable part of your education in primary school? Can you explain why?

_____
_____
_____

Thank you very much for completing this survey!

APPENDIX D: Accompanists' Questionnaire 2000.

QUESTIONNAIRE: ACCOMPANISTS

SCHOOL(S) (confidential) _____

☐ Male   ☐ Female   NAME_____ (optional)

1. How many years of experience have you had as an accompanist?   _____years

2. How many years have you accompanied a primary school Festival choir?   _____years

3. Please describe your previous musical training eg. highest AMEB standard, completed, music
   degree etc.
   _____

4. Have you accompanied other choirs before eg. secondary, community, church etc? YES / NO
   If yes, please specify type of choir and length of service _____
   _____

5. Have you had any other training or experience, eg. singing in a choir, voice lessons, attending
   ANCA or ASME sessions etc. of relevance to your role in the Festival program? Please specify
   length of experience/training _____
   _____

6. Do you think your musical skills are being sufficiently utilised as an accompanist? YES / NO
   If your answer was 'NO', could you please explain why._____
   _____
   _____

7. Please indicate, on the following scale, your level of satisfaction with the following. If you
   have more than one school, please indicate your rating number in the adjacent columns. (Please
   add more if necessary)
   1= very satisfied; 2 = satisfied; 3 = undecided; 4 = dissatisfied; 5 = very dissatisfied.
   N/A = not applicable; i.e. you are too new to the school and/or do not know the situation.

	School 1	2	3
Your working relationship with the choir trainer.	1 2 3 4 5 N/A		
Classroom management during choir sessions.	1 2 3 4 5 N/A		
Piano or keyboard used in rehearsal.	1 2 3 4 5 N/A		
Piano/keyboard seating used in rehearsals.	1 2 3 4 5 N/A		
Room allocated in which the choir trains.	1 2 3 4 5 N/A		
Your level of involvement in the choral program.	1 2 3 4 5 N/A		

   Comments on any of the above?_____
   _____

8. In your opinion, is the time allocation for accompanists in schools sufficient to meet the needs
   of choir trainers and students?   YES / NO

   If you responded 'NO', could you please explain why.
   _____
   _____

9. Please circle your response to the following statements:
1= strongly agree; 2 = agree; 3 = undecided; 4 = disagree; 5 = strongly disagree
In the case, where you have more than one school, please indicate rating in adjacent
columns   School 1   2   3

	School 1	2	3
I enjoy working as an accompanist	1 2 3 4 5		
The choir trainer relies on my help with the musical aspects of choir training	1 2 3 4 5		
There's not enough time in choir to go beyond rote note and word learning	1 2 3 4 5		
Musical ability is inherited, not learned	1 2 3 4 5		
Teaching vocal technique is a high priority for the choir trainer	1 2 3 4 5		
The choir trainer is confident in helping students to sing in parts	1 2 3 4 5		
Taking part in choir assists in the students' musical development	1 2 3 4 5		
The choir trainer can readily identify when students are not singing in pitch	1 2 3 4 5		
Vocal 'warm-ups' are a waste of time	1 2 3 4 5		
Music should be considered one of the basic or core subjects in primary school	1 2 3 4 5		
The choir trainer can identify when the choir is not rhythmically accurate	1 2 3 4 5		
The choir trainer's job is classroom management; accompanists' job is the music	1 2 3 4 5		
The accompanist makes a significant difference to any festival choir sound	1 2 3 4 5		
I feel my skills are valued by the choir trainer	1 2 3 4 5		
I feel my skills are valued by the students	1 2 3 4 5		

10. From your experience, in which area(s) of choir training is the Festival trainer with
    whom you work most in need of professional development or assistance?
    _____
    _____
    _____
    _____

11. Are there any aspects in your work as a Festival accompanist that you would like to see
    improved?
    _____
    _____
    _____

12. Is there a need for in-service purely for accompanists?   YES / NO
    If so, please specify areas of need.
    _____
    _____

    With sincere thanks for your help!

APPENDIX E: Choir Trainers' Questionnaire 2001

FESTIVAL OF MUSIC 2001 – FEEDBACK SHEET
We need your help with the final evaluation of the Festival program for DETE
requirements and to help us improve. Any comments are welcome.
Please return by Friday 31st August 2001.

NAME OF SCHOOL (Optional)
_____

1. Please circle your role at the school:
Generalist teacher   music teacher   part music/arts/general   choir trainer
Other_____

2. Conference:
Please circle your response using the following codes:
1 = excellent   2 = good   3= okay   4 = poor   5 = very poor   N/A =not applicable or don't use

Venue of the first conference - Seaton	1 2 3 4 5 N/A
Venue of the second conference – Wynn Vale	1 2 3 4 5 N/A
Organisation of the conferences	1 2 3 4 5 N/A
Conference content: teaching songs	1 2 3 4 5 N/A
Conference content: teaching techniques/singing instruction	1 2 3 4 5 N/A
Conference content: choreography	1 2 3 4 5 N/A
Piano or keyboard used in practice	1 2 3 4 5 N/A

The best thing about the conferences is _____
_____

3. Rehearsals

Unley High School venue	1 2 3 4 5 N/A
Procedures/organisation at Unley High rehearsal	1 2 3 4 5 N/A
Procedures/organisation at Festival Theatre rehearsal	1 2 3 4 5 N/A

Any Comments_____

4. Choir Trainer's Handbook Use N/A = don't use)

Format, diary, forms	1 2 3 4 5 N/A
Teaching notes for songs	1 2 3 4 5 N/A
Voice exercises and notes on singing	1 2 3 4 5 N/A

Any comments_____

5. Support Staff (Suzanne, Helen, Rosemary, David)

Communication with the Festival Support Office at Klemzig	1 2 3 4 5 N/A
Visits of Rosemary or David. Do they meet your needs?	1 2 3 4 5 N/A
Assessment procedure?	1 2 3 4 5 N/A

Comments?
_____
Learning outcome schedule (please circle) great   fine   pressured   unrealistic

6. Production at Festival Theatre

Concert organisation	1	2	3	4	5	N/A
Stage presentation	1	2	3	4	5	N/A
Lighting effects	1	2	3	4	5	N/A
Sound quality of choir	1	2	3	4	5	N/A
Sound balance between choir and orchestra	1	2	3	4	5	N/A
"We are Home Here" troupe presentation	1	2	3	4	5	N/A

Comments_____

7. Participation at Festival Theatre

Quality of foyer concert/s	1	2	3	4	5	N/A
Quality of program comperes and choral comperes	1	2	3	4	5	N/A
Content of speeches by student comperes	1	2	3	4	5	N/A
Quality of soloists	1	2	3	4	5	N/A
Quality of Troupes	1	2	3	4	5	N/A
Quality of Assisting Artist acts	1	2	3	4	5	N/A
Quality of the orchestra	1	2	3	4	5	N/A

Comments_____

8. Resources, organisation

Song Book: presentation and ease of use	1	2	3	4	5	N/A
Cluster rehearsals:	1	2	3	4	5	N/A
Tapes/Cds: quality	1	2	3	4	5	N/A
Tapes/Cds: usefulness	1	2	3	4	5	N/A
Video for choreography	1	2	3	4	5	N/A
Notes for choreography	1	2	3	4	5	N/A
T shirt ordering	1	2	3	4	5	N/A
T shirt sizes	1	2	3	4	5	N/A
Selection procedure for soloists	1	2	3	4	5	N/A
Number of solos in the program	1	2	3	4	5	N/A

The usefulness of the SACSA Framework notes and unit of work (Butterfly Factor)

1	2	3	4	5	N/A

Comments/suggestions for improvement_____

9. Choreography

☐ The choreography restricted singing OR The choreography enhanced singing
☐ The choreography was easy to teach OR The choreography was difficult to teach

10. Price of Tickets at Festival Theatre

☐ Price has not affected ticket purchases at my school
☐ Price has affected ticket sales at my school
☐ Price has *significantly* affected ticket sales at my school.

11. Your Choir

What was the ratio of boys to girls in your choir (nos. if possible)_____ boys_____girls
Was there a decline in numbers of participating students as this year progressed? Yes / No
What factors affected this?_____
Total student numbers in your choir _____ Your initial allocation for Festival Theatre_____
Total number of students who sang at the concert _____

If the number of students was <u>more</u> that your allocated students – please tick the reason

☐ Extra allocation of places given by Rosemary OR

☐ Able to place in with other schools who had spare places.

Was the initial number of places you were allocated for your school sufficient this year YES / NO

Comment_____

In your school, do you receive help with the organisation involved with the lead-up to and running of the festival program?   YES / NO

Comments_____

12. <u>Now to get your thinking !!!!!!!</u> (fill in your ideas)

The things I like most about the Festival program are

_____

What the students get most out of the program are

_____

What the students like most out of the program are

_____

What the students like least about the program are

_____

I would like more professional development in

_____

13. <u>Repertoire</u> –Given the time frame, was the level of difficulty of songs appropriate?

☐ Yes, managed well, and looked for additional challenge

☐ Yes, managed well

☐ Unsure

☐ No. Still had difficulty learning all the songs in the time.

Given a normal time frame, would you

☐ Like a few more challenging songs

☐ Like the same level of difficulty

☐ Like an easier level of difficulty

Did you like the repertoire choice this year? (circle your response)

Fantastic   Good   Okay   Not particularly   Not at all

What was the Choir Trainer's favourite song _____

What was the students' favourite song _____

What was the Choir Trainer's least favourite song_____

What was the students' least favourite song _____

How would you compare this year's list of songs with previous years' choices? (Circle)

Much better   better   same   not as good   much worse

Were the songs of sufficient vocal variety and range of musical styles this year?   YES / NO

Please rank the following factors in order of importance (1 as most, 4 as least) in the selection of repertoire for the festival.

A cross-section of all styles of music

More modern songs so that they relate to the students

More songs for entertainment of the audience

Songs that develop students chorally and musically

GENERAL

Comments on anything we missed?

_____

_____

APPENDIX F: Parents' Questionnaire 2003

(Festival of Music logo
appeared in the original)

PARENT FEEDBACK 2003

Dear Parents/Caregivers,

This questionnaire is addressed to parents/caregivers whose children are involved in the South Australian Public Primary Schools Music Festival. The survey seeks parents' input regarding the choral program and the Festival performance. We would like to know what the program and performance does well and what could be improved.

Thank you for taking the time to complete this survey. Your help is gratefully acknowledged.

With thanks,

South Australian Public Primary Schools Music Festival

PARENT QUESTIONNAIRE

1. What benefits do you think your child, and other students, have gained from the choral education program at your child's school?

   _____

   _____

   _____

   _____

2. Please indicate how you would see the importance of the choral program compared with other subjects in the curriculum? How does the school see it?

   _____

   _____

   _____

3. Please indicate how you think your school sees the importance of the choral music program.

   _____

   _____

   _____

4. Is there anything you would like to see changed or improved about the choral program at your child's school?

   _____

   _____

   _____

5. Is there a general music program at your child's school in addition to the choral program?

   Yes   No   Don't know

6. Could you please indicate on the scale provided the following as they apply to your child's school.

1 = very strong/high   2 = satisfactory   3 = just acceptable   4 = inadequate   5 = very inadequate or non-existent; DK = Don't know.

Support from the principal/staff for choir trainer to run choral program	1	2	3	4	5	N/A
The quality of the choral program in your child's school	1	2	3	4	5	N/A
The strength of the general music program in your child's school	1	2	3	4	5	N/A
Your child's interest in the choral program at their school	1	2	3	4	5	N/A
Your child's interest in school in general	1	2	3	4	5	N/A

7.Could you please circle your rating of the following aspects of the Festival performance.
1 = excellent; 2 = good; 3 = just acceptable; 4 = dissatisfied; 5 = most unsatisfactory.

The choice of songs for the choir	1	2	3	4	5	N/A
The student comperes	1	2	3	4	5	N/A
The student orchestra	1	2	3	4	5	N/A
The assisting artists	1	2	3	4	5	N/A
Standard of singing by the children	1	2	3	4	5	N/A
Organisation	1	2	3	4	5	N/A
Stage presentation of children	1	2	3	4	5	N/A
The choice of coloured T shirts	1	2	3	4	5	N/A
The variety of the performance program	1	2	3	4	5	N/A

Please add any comments or suggestions you may have on the above:

_____
_____
_____
_____
_____

8.How do you value the opportunities offered through the additional programs (Troupe, Orchestra, Compere, Vocal Solos, Assisting Artists

_____
_____
_____
_____

9.What do you think the particular value of the Festival itself is? Do you have any suggestions for its improvement?

_____
_____
_____
_____
_____

Thank you for your assistance and interest!

Please post or fax to Suzanne Rogers
> *Primary Schools Music Festival*
> *Klemzig Primary School*
> *2 Hay Street*
> *Klemzig   5087*
> **FAX   8261 9799**

DUE DATE 17th OCTOBER 2003

APPENDIX G: Principals' Questionnaire 2003

(Logo of the Festival of Music
appeared in the original)

PRINCIPAL FEEDBACK 2003

Dear Principal,
Your feedback regarding the choral program in your school and the opportunities offered through the Festival is important to us. We are delighted to receive positive comments, but we also want to know how we can continue to improve. Thank you very much for your time.
Could you please respond to this questionnaire by Friday 17th October 2003 …   and return to:

> Suzanne Rogers
> Primary Schools Music Festival
> Klemzig Primary School
> 2 Hay Street,
> Klemzig   5087
> Fax   8261 9799

1. What benefits, if any, do you think your students have gained from the choral program at your school?

_____

_____

_____

_____

2. Please rate, using the following scale:

1 = very high 2 = high   3 = adequate 4 = inadequate 5 = very inadequate

Your rating of the value of a choral program within the school curriculum	1	2	3	4	5
Your rating of the current quality of the choral program at your school	1	2	3	4	5
The school council's rating of the value of a choral program	1	2	3	4	5
The parent community's rating of the value of a choral program	1	2	3	4	5

Any comments?

_____

3. Please indicate your rating

1 = not an issue; 2 = manageable in the current arrangement; 3 = becoming a problem;
4 = a problem at present   5 = a large problem at present

The cost of the program	1 2 3 4 5
The organisation of the program	1 2 3 4 5
The quality of the program	1 2 3 4 5
Equity issues within the program	1 2 3 4 5
Teaching resources of the program	1 2 3 4 5

Any comments? _____

_____

_____

_____

4.Is there anything you would like to see changed or improved about the choral program at
your school?

_____

_____

_____

_____

The Festival experiences offers opportunities to students in other areas apart from the
choral program. Please give your appraisal, using the following scale:
1 = very high 2 = high 3 = adequate 4 = inadequate 5 = very inadequate

The value of choreography to the students	1 2 3 4 5
The quality of choreography	1 2 3 4 5
The value of a dance troupe	1 2 3 4 5
Quality of dance troupe	1 2 3 4 5
The student orchestra	1 2 3 4 5
The quality of the student orchestra	1 2 3 4 5
Student comperes	1 2 3 4 5
Assisting artists	1 2 3 4 5

Do you have any suggestions for the improvement of the Festival performances?

_____

_____

_____

_____

Thank you for your assistance and interest!

APPENDIX H: Choir Trainers' Questionnaire 2004

QUESTIONNAIRE: CHOIR TRAINERS 2004

Dear Choir Trainers,
This is a follow up questionnaire of the one given in 2000. This will provide valuable information as to how choir trainers' needs may have changed and how best choir trainers in schools can be supported. The questions pertain to your current school(s). Your time in completing and returning this questionnaire is very much appreciated.
Helen Pietsch and Suzanne Rogers

Please tick the box!
☐ Metropolitan Adelaide ☐ Outer Adelaide ☐ Country

☐ Male ☐ Female School(s)_____ (optional)

---

1. Please tick which best describes your position at the school where you are a choir trainer:

☐ Generalist primary school teacher ☐ Choir Trainer (HPI)
☐ Part specialist music teacher, Part generalist primary ☐ Other_____
☐ Specialist music teacher ☐ Choir Trainer & Accompanist

How many years have you been teaching?_____ year(s)
Please indicate how many years you have been conducting Festival choirs._____
If you have conducted other choirs before, please indicate period of involvement._____

2. Do you have an accompanist at your school? YES / NO
If yes, how many hours does your school 'top-up' their use at your school? _____
If yes, how many hours would your accompanist serve voluntarily?_____
Comments?_____

3. What time allocation is given to your choir rehearsal each week?_____ (minutes)

4. How many weeks does the choir program run at your school?_____ (weeks) ☐ all year

5. From the following list, please tick which best describes your proficiency in reading music:

☐ Reading the music in the Festival Songbook is a struggle.

☐ Have a basic understanding of the melody and rhythm but need assistance from a recording or accompanist to ensure accuracy.

☐ Able to sing or play melody and rhythm accurately without assistance.

6. Have you studied an instrument (including voice) with a private teacher? YES / NO
If so, please indicate instrument and period of involvement.

_____

7. Have you sung with, or do you sing in a choir? YES / NO
If yes, please indicate involvement

_____

8. Please circle your response to the following statements.
1 = Strongly agree; 2 = Agree; 3 = Undecided; 4 = Disagree; 5 = Strongly disagree

I enjoy taking the choir	1	2	3	4	5
I feel confident taking the choir	1	2	3	4	5
I am happy with the support Festival choir is given by the Principal	1	2	3	4	5
I am happy with the support Festival choir is given by other staff	1	2	3	4	5
I can identify readily when the children are not singing in pitch accurately	1	2	3	4	5
I feel confident helping my choir when they have to sing in parts	1	2	3	4	5
Taking part in Festival choir assists students' musical development	1	2	3	4	5
I have a good working relationship with the accompanist (if applicable)	1	2	3	4	5
My school experiences of music were positive	1	2	3	4	5
I am satisfied with the room the choir rehearses in	1	2	3	4	5
My time with choir does not allow more than rote word and note teaching	1	2	3	4	5
Teaching vocal technique is a high priority in training my choir.	1	2	3	4	5

9. Please indicate which year levels are involved in the Festival program. _____
Please indicate if participation in the choir is compulsory for any year level or for any period of time, whether the choir is totally elective OR whether the choir is auditioned to determine who participates in the program throughout the year.
_____
_____

10. The following questions are about the music program in your school apart from Festival choir. Please answer yes (Y) or no (N) or don't know (DK) as applicable.
Students not participating in Festival choir do classroom music at the same time._____
Students participating in Festival choir also have classroom music to attend._____
The school has classroom music for every year level. _____
Our school has a specialist music teacher. _____
Our school has DECS instrumental staff that provide instrumental lessons _____
Our school has non-DECS instrumental teachers who provide lessons during school time _

11. Here is your chance to have a say! If there was anything you could change about being a choir trainer, or being involved in the Festival program, what would it be?
_____
_____
_____

12. And last question: is there anything the Festival of Music Support Service could help you to make your involvement with the Festival program easier?
_____
_____

Please send to: PS Music Festival

Klemzig PS
2 Hay Street
Klemzig   5087
Fax   8261 9799
Courier   Central North East

APPENDIX I: Students' Questionnaire 2004

STUDENT QUESTIONNAIRE 2004

Choir Trainers: You may have to do this as a class exercise (or similar!) We would like your help to answer the following questions about your experience in the school choir this year. Thank you very much for taking the time to answer the questions.

1. Please circle – Do you live in the   country   OR   metropolitan Adelaide?

2. Please circle which year level you are in: 4   5   6   7

3a. Was this your first year in a school choir?   YES / NO

3b. If you answered no, how many years have you been in a school choir?   2   3   4+

4. Was this your first performance at Festival Theatre?   YES / NO / I didn't go

5. Does the choir perform for your school during the year?   YES / NO

6 a. Does your choir perform elsewhere during the school year? YES / NO

   b. If you answered yes, where does it perform?_____

7. Did you attend any cluster rehearsal this year? YES / NO / Don't Know

8 a. Do you do any other music in your school?   YES / NO

   b. If you said yes, please explain what you do_____

9. Are you learning a musical instrument? If yes, which one? _____

10. From the following list, please circle if you did anything special in your school choir.

Sang solo   choreography leader   choir monitor   compere   other?_____

11. From the following list, please CIRCLE if you were involved in any special way at the Festival Theatre performance. If you were NOT involved in any way, please UNDERLINE any you wanted to be in.

Soloist   choreography leader   orchestra member   troupe member   compere
Dance group   assisting artist   foyer concert performer

12. Were YOU able to choose whether you were in the choir this year?   YES / NO

13. Please circle the number to your answer.

1 = I didn't like at all   2 = didn't like   3 = it was okay   4 = I liked it   5 = I really liked

How much did you enjoy choir this year?   1   2   3   4   5
How much did you enjoy the songs this year?   1   2   3   4   5

14. My favourite song was_____

Try to explain why you liked the song _____

_____

15. What musical skills do you think you learned from singing in the choir?

_____

_____

16. Please finish the sentence. The things I found hardest to learn in choir were

_____

17. Things that helped me learn the songs were (eg. Did you use the CD/video? What things did your choir trainer do that helped you learn?)

_____

_____

18. What skills did you learn from being involved in the performance at Festival Theatre?

_____

_____

19. Did you learn anything else about the songs apart from how to sing them? If your answer is yes, please describe what you learned.

_____

_____

20. The things I enjoyed most about being in choir were

_____

_____

21. The things I enjoyed most about being involved in the Festival Theatre performance were

_____

_____

22. Describe how the audience reacted to your performance. How did you feel?

_____

_____

_____

23. What things do you think make one choir sound better than another?

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