From Advocacy to Marketing?

Music Educators' Perceptions Regarding the Promotion of Music Education
in New Zealand

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Abstract

This thesis explores perceptions held by music educators in New Zealand regarding the state of music education. The research contains three research objectives; investigating the state of music education, understanding music educators' perceptions surrounding the promotion of music education, and understanding whether New Zealand fits into the narrative of a 'global decline' in music education. This was achieved through a mixed methodology where a census survey was sent out, which then provided the basis for eleven in-depth interviews to occur. Results from both of these were synthesised to determine that the role of the teacher, evolution of the subject, and a changed learner had an effect on the state of music education in New Zealand. Benefits of a music education were highlighted in terms of their cognitive, social, and emotional competencies, as well as promotion techniques that educators engaged with, and their perceptions surrounding the fusion of marketing and music education. Findings from this research indicate that the global decline in music education numbers is not extending out to New Zealand. However, the perceived importance of formal music education within the school system, and the student's mind have declined. The final chapter provides implications of this research, as well as areas for future study.

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ABRSM	Associated Board of the Royal Schools of Music
COVID-19	Coronavirus Disease
IRMTNZ	Institute of Registered Music Teachers New Zealand
MENZA	Music Educators New Zealand Aotearoa
NCEA	National Certificate of Educational Achievement
OECD	Organisation for Economic Co-operation and Development
STEM	Science, Technology, Engineering, Mathematics
STEAM	Science, Technology, Engineering, Arts, Mathematics
TCL	Trinity College London

Chapter One – Introduction

1.1 Overview

Music is a ubiquitous phenomenon. It's benefits on both a personal and community level are manifold and well documented within academic literature (Pitts, 2017; Schellenberg, 2012; Hallam & Rogers, 2016; Hallam, 2014; Resnicow et al., 2004; Ros-Morente et al., 2019). However, both popular media (see Henchen, 2018; Henebery, 2018) and academic research claim that music education is suffering a global decline (Bath et al., 2020; Aróstegui, 2016; Bess & Fisher, 1993; Burnsed, 1986; Krause & Davidson, 2018; Peñalba, 2017; Pergola, 2014; Richerme, 2011). This decline has been linked to classroom numbers (Cooper, 2018; Bath et al., 2020), quality of education (Cooper, 2018; Bath et al., 2020), as well as legitimation issues of the subject within the curriculum (Louth, 2018).

These explanations for music education's 'crisis' have seen an upheaval of papers promoting the benefits of a music education (see Hodges, 2005) as well as offering advocacy techniques to ensure music remains a vital a part of the curriculum (Kelly, 2013; Lehman, 2005; Mark, 2005; Njoora, 2015). This worldwide 'crisis' in music education would seem to be a legitimate enough reason to engage in research as to why this decline is happening and why music education is not being chosen or continued in different stages of individuals lives. Specifically, what is going wrong in the marketing and promotion of this area that influences this poor retention rate? However, this research is scarce due to what can only be thought of as apathy and confusion as to how to merge the topics of education and marketing, and the arts and marketing (Schroeder, 2010). These sectors could all benefit drastically from cooperation and merging of topics (Oplatka & Hemsley-Brown, 2012).

New Zealand has been noted to be at the forefront of introducing marketing into higher education (Gibbs & Maringe, 2008). However, a focus on New Zealand's music education marketing tactics in general could prove effective in promoting further development in the area, ensuring that learning music is valued and seen as a necessity (Crooke, 2019). Music education marketing literature with a focus on New Zealand is lacking considerably, with research mainly published from America. Further investigation with a focus on how music education is currently marketed in a New Zealand context may prove beneficial in how, in such a remote part of the world, marketing techniques can be employed in the sector of music education in an attempt to not only promote music education to the masses, but encourage the continuation of the next generation of music facilitators. Phillips (1993) believes that a marketing model should be developed in relation to arts education as otherwise the trend of music educators who are unable to advocate for their rationale behind music education will increase. Although this is a worthy challenge, with regards to the locality and temporality of this study, a more generalised understanding surrounding the phenomenon is considered.

This research draws on the experience of 11 music educators around New Zealand in interviews, as well as 131 music educators in a more generalised survey surrounding their thoughts towards music education engagement and promotional strategies. By utilising a mixed methods approach to methodology, this thesis aims to explore whether there is room for improvement in the promotion of music education and, paramount to the study, whether music education in New Zealand is following the trend some researcher's coin as a 'global decline' (Aróstegui, 2016).

1.2 Research Process

This research was guided by a hermeneutic phenomenological approach with an exploratory, mixed methods research design. The following research questions prompted the investigation:

1. What are music educators' perceptions regarding the current state of music education within New Zealand?

2. What are music educators' perceptions of the promotion of music education in New Zealand?

3. Does the perceived 'global decline' in music education extend to New Zealand?

A survey was distributed to members of the Institute of Registered Music Teachers New Zealand (IRMTNZ), as well as those who attended a Music Educators of New Zealand Aotearoa (MENZA) conference in October, 2019. These organisations were chosen due to their association with New Zealand music educators. IRMTNZ provides educators with professional development opportunities whilst upholding teaching standards of 'excellence' within music education (New Zealand Institute of Registered Music Teachers, n.d.), and MENZA is a national professional body that, as well as providing professional development opportunities, advocates on behalf of all music educators in New Zealand for music's benefits (Menza, n.d.). In order to depict a more personal voice of music educators, this survey was coupled with 11 in-depth interviews with music educators around New Zealand. Interviews were transcribed verbatim before thematic analysis was conducted. Certain themes emerged from both the survey and interviews and findings are presented and discussed in subsequent chapters.

1.3 Thesis Overview

This thesis is divided into seven chapters. This current introductory chapter has outlined the proposed research and overarching research questions, as well as given a brief description of the research process.

Chapter Two provides an in-depth literature review regarding the topic. The focus on education marketing, music education advocacy, and marketing arts education from a global context provided a clear gap within the literature with regards to how music education is marketed in New Zealand, enabling a clearer scope and purpose of the study to emerge.

Chapter Three, *Methodology, Data Collection and Analysis*, details and justifies the research design of the survey and semi-structured interviews, as well as discussing philosophical assumptions, such as the hermeneutic phenomenological approach, which are pertinent to the research's validity and credibility. It also explains how data was obtained, as well as the procedures undertaken to interpret and display the results of the survey and interviews.

Chapter Four presents the results analysed from the initial survey. Several topics of importance emerged which helped to shape the subsequent interviews.

Chapter Five contains thematic analysis of the 11 semi-structured interviews, providing comments of interest from music educators regarding New Zealand music education.

Chapter Six develops synthesised results of both the survey and interviews, presenting five main themes of the study, as well as several sub-themes. These are compared and contrasted to extant literature findings.

Chapter Seven reacquaints the reader with the main purpose of the research, as well as answers the research questions presented in chapter one. The limitations of this particular study and future research possibilities and recommendations are presented before an overall conclusion is given.

1.4 Summary and Conclusion

This chapter has provided an overview of the reasoning behind the inception of this thesis, as well as highlighting key questions that form the basis upon which the research will be conducted. These include gaining insight into music educators of New Zealand's perceptions regarding the current state of music education in New Zealand, as well as their ideas and techniques of how to promote the subject of music. Chapter summaries are provided as an overview of concepts that will be covered. It is hoped that this research will provide individuals with increased knowledge surrounding the state of music education in New Zealand, as well as providing information regarding the final objective: whether New Zealand falls into the narrative of a global decline in music education

Chapter Two - Literature Review

2.1 Introduction

Music is an orphan and it will always be an orphan until we get a grip on the music education of the young – Leonard Bernstein

(Music Educators National Conference, 1991, p. 5)

This chapter places the research questions posed in chapter one within the current extant research relevant to music education marketing. For this literature review, research will be applied to the area of education marketing in general to see how this whole field is being promoted currently and why there is still disparity with linking marketing with education. Secondly, music education will be discussed in conjunction with the commonly used term 'advocacy', highlighting different strategies currently employed and noting that these are not having an effect on slowing, halting or turning around the music education crisis that is occurring. Finally, there will be discussion regarding the literature that can be found regarding music education marketing; terms that have not yet been appropriately meshed into the research field that connects education and marketing.

2.2 Education Marketing

To further understand the importance of music education marketing, one should first look into the broader concept of education marketing. A general approach to research may highlight new insights that are affecting all aspects of education marketing, not simply in music education. A logical place to begin is the varying definitions of education marketing that occur between different scholars.

Gibbs and Maringe (2008) highlight the prevalent perspective that marketing and education are on opposite ends of the spectrum and should never meet due to their variance in definition and values. This is furthered by the traditional thought on which marketing is founded; getting people to buy a service or product being offered. This traditional mindset is largely agreed upon by researchers such as Bennett and Cooper (1979) and Fillis (2011) who state that marketing is focused on selling products instead of creating markets. Oplatka and Gurion (2006) received responses from educators to their interviews agreeing with these researchers' definition that marketing is 'getting people to buy […] whatever service I'm offering' (p. 9). The same respondent then gives her definition of education, believing that education is 'teaching whoever you have in the seat, at the time, no matter how much money they have, […] no matter their background' (p. 9). These definitions state that people's perceived thoughts regarding the focus of marketing is about making people buy a service, whereas education is seen more generally to not be about monetary gains. Oplatka and Gurion (2006) concluded this by stating that for their respondents, "marketing with its business-like definition is entirely incompatible with the values of teaching and education and must not be included in the educational institution, even in a competitive environment" (p. 18).

In contrast to this more traditional marketing approach, Kotler and Fox (1995) argue that marketing is actually "the analysis, planning, implementation, and control of carefully formulated programs designed to bring about voluntary exchanges of values with target markets to achieve institutional objectives" (p.7). Zaretti (2007) expands on this with the additional need to design, promote, and implement an exchange of a product or service. There is a clear change in focus from buying and

selling to an exchange. Grönroos (2006) comments that in more recent approaches of marketing, the inclusion and importance of interaction has become a central concept to consider.

There is ambiguity surrounding the concept of education marketing, specifically, as Yang (2016) states, between business and education circles. This disparity of thought between the two groups is synthesised by academics such as Gibbs and Maringe (2008) who acknowledge that education marketing is a subfield of both marketing and education due to their similarities outweighing their distinctions. Ogunnaike et al. (2014) would agree as they state that education is recognised as part of the service industry and therefore, elements of marketing come into play, like meeting expectations of consumers. Hedgecoth and Fischer (2014) attempt to bridge this gap by stating that "we need to sell music education instead of leaving music to sell itself" (p.57). Kerstetter (2011) believes that engaging with recruitment strategies is education marketing. This is agreed to by Oplatka and Gurion (2006) who expand on this claiming that public awareness is yet another consideration. Another aspect of marketing includes a focus on communication (Zaretti, 2007). Gilmore (2003) states that these are discussed within general arts marketing literature, but places education as a category of communication.

Yang (2016, p.1182) defines education marketing as "the process under the guidance of marketing theory that propagates, educates and guides relevant knowledge to target consumers systematically, which also sets service as a platform to meet customer demand for the product or service, and realize enterprise value interaction". Yang (2016) agrees with Oplatka and Hemsley-Brown (2012) that the topic of education marketing was largely 'terra incognita' prior to the 1980s and therefore can be considered a new field of marketing. Foskett's analysis (2012) states that this 'new' research field has many challenges in proving itself as valid and significant as an area of study. Therefore, Yang (2016) concludes that due to education marketing being poorly defined, the development and application of this subject is easily misused. Due to this confusion in definition, pressure has mounted to develop a marketing model for education (Oplatka & Hemsley-Brown, 2007). DiMartino and Jessen (2018) indicate that there is a shift towards marketing educational institutions which gives rise to new opportunities within this industry. The lack of a functioning marketing model may be seen as a concern, but Foskett (2012) believes that the resistance felt in the development of this subject area is linked more to resistance to the concept of marketing and the development of a marketing orientation in the education sector rather than classing findings as unimportant.

An interesting comparison drawn between these papers is that their focus tends to be towards institutions, particularly recruitment in 'higher-level education' and programmes, rather than focusing on a field or discipline. Yang (2016) accurately highlights this but continues to state the perils of considering education marketing as just 'applying marketing management theories to the education field'. This does not allow for an easy fusion between marketing and education. As Zaretti (2007) concludes; current marketing theories are geared towards profit-earning businesses and have not explored the notion that education can be considered a non-profit industry, which is critical in the context of state run or controlled university systems such as that which exists in New Zealand.

Louth (2018) states that this 'one-dimensional' viewpoint surrounding education, particularly music education, is the reason little marketing has been done around the subject, and why music education is facing a 'legitimation crisis' (p.1). Reimer (1993) agrees by adding that music education is constantly fighting for validation within the education sector. Gibbs and Maringe (2008) offer statements that seem incredibly relevant in the furtherance of this field. They state that one must find a way to meld these two topics together in a way that does not devalue the sector of education to the traditional concept of marketing, which could be thought of as "selling school", as seen in the title of a journal articles written by DiMartino and Jessen (2018) and Jabbar (2016). Otherwise, one must find a way to promote education in a way that makes use of marketing theory and practice but which does not alienate its intended beneficiaries.

2.3 Music Education Advocacy

Due to the current perceived perils of music education's legitimacy, active efforts have been put in place to try and save its future. The word that features most commonly in literature is music education 'advocacy'. Research have emerged due to what Elpus (2007) calls the "progressive marginalization of music education in schools" (p.10). Both Hedgecoth and Fischer (2014) and Richerme (2011) agree that budget cuts and lack of funding have a severe effect on music programs in schools. This is the basis for many arts advocacy campaigns which Gary (1976) believes seem to originate out of frustration. Lehman (2005) then asks the question of 'how do we encourage music education at different levels?'. Bowman (1994, p. 27), believes that music education advocacy should exist "to convey to others who may not share our passion or be moved by our zeal just why we think musical education is important". Peterson (2011) agrees that music education advocacy is highly necessary and cites numerous other scholars who share this viewpoint such as Gerber et al. (2007), Graham (2006) and Winner (2008). With such a cohort agreeing as to the necessity of music education advocacy, it is logical that many papers discuss what advocacy techniques are used. Current advocacy techniques and arguments for music education that have been put in place include the claim that music improves intelligence or makes people better. Vitale (2011) states that the rhetorical claim that 'music makes you smarter' means that music is only important if it is applied to another subject. Reimer (1989) suggests that due to numerous factors, such as providing an outlet for repressed emotions and improving health, studying music is a "most effective way to make people better - nonmusically" (p.22). Both of these papers argue that music has many benefits to an individual but do not argue for music education continuation due to a future in the career but simply for what it can do for an individual 'nonmusically', therefore stating that "music [education] is required to justify itself because of unrelated learning" (Cutietta, 2013, p.14). Crooke (2019) also notes that music education is promoted for its cognitive benefits instead of musical benefits. This links into the next point of current advocating which is that music has a broad learning scope that can be applied in other subjects and to life. The notion that music education allows an individual to be more 'human' is discussed by Fehr (2009) who states its contribution to the 'human experience'. The benefits of music to individuals has received substantial coverage. Longfellow (1857), for example, believed that music is "the universal language of mankind" (p. 146). In a more modern context, Zaretti (2007) argues that a disciplinary model would be relevant to understanding the 'human' aspects of music and the arts in general.

The first argument that music improves intelligence occurs in response to the thought put forward by Reimer (2005) that music is "often regarded to be essentially different from those subjects requiring the development of the intellect" (p.140). The so-called Mozart Effect is often cited in articles, such as Lehman (2005), as an advocacy technique where you 'can't teach your kids higher mathematics at two or three, but you can teach them music'. Issues begin to arise when the next two arguments are discussed. As stated above, it is agreed by the likes of Crooke (2019), Reimer (1989) and Vitale (2011) that music education teaches you concepts that are transferable in other subjects. However, Vitale (2011) goes on to argue that using this as a reason to advocate for music education belittles the subject area stating its only relevance in people's lives are as a bolstering block for application in more academic subjects.

There is then the question of who should be advocating for music education. Bess and Fisher (1993) states that arts advocacy demands the attention of all music educators. Green and Green (2014) agree that advocacy and marketing are the responsibility of music educators and Lehman (2005) goes as far as to offer 'ten tips' of how to 'protect' a music program including promotional benefits such as students will acquire 'valuable skills and knowledge in music that will enhance the quality of their lives for as long as they live'. Bess and Fisher (1993) continue to believe that "excellent teaching is the single most effective form of advocacy-and it should always be our first priority" (p. 18).

However, difficulty arises when a music educator's views on advocating music conflicted between their personal and professional roles (Music Educators Journal, 2003). Phillips (1994) argues that it is unfair to assume that just because someone is a music educator that they will willingly advocate for the importance of music education if they believe the opposite due to poor past efforts in arts advocacy. Other beliefs show that including parents of students in advocacy campaigns may be a way forward for the advocation of education in music (Music Educators Journal, 2008; Lambert, 2015). Shorner-Johnson (2013) concludes this with the understanding that more analysis must occur regarding the impact of current music education programmes should we wish to accurately assess advocacy efforts in music education.

Conflicting definitions surrounding advocacy became apparent in conducting this research Bowman (1994) states that advocacy is supposed to "spell out our beliefs and commitments, to show how we think others stand to benefit from what we do" (p. 27). This is relevant to music education as Reimer (2005) states that it is often perceived as a subject only people with talent do. Bowman (1994) then continues to highlight how it is important that music education is advocated in a way that "others who may not share the same passion for music are convinced as to the importance of musical education" (p. 27). Reimer (2005) agrees with this definition stating that advocation is "to plead in favor of; support or urge by use of argument" (p. 139). However, Harding (1992) argues that simply pleading in favour of music education seems ineffective in the current times where music educators are now unable to do what they have always done - teach. Bowman (2005), Kratus (2007) and Louth (2018) all agree that advocating has the inference that one is looking to continue the status quo. However, Kratus (2007) takes this further and argues that if one continues to simply advocate for what is already occurring then no further progression will occur. He argues that "perhaps we must just admit that music education did not adequately change with the changing cultures in music or in education" (p. 46). Oplatka and Gurion (2006) found in their research that a music educator interviewed stated that they used the terms advocating and marketing interchangeably. Lehman (2005) uses the techniques of promotion in his advocacy report titled 'ten tips to protect and strengthen your music program', although not specifically referring to them as such. These include specifying the benefits of a music education, using student performances to entice new students, and finding contacts within the electronic and print media in order to influence education decision makers. However, an interviewee in Oplatka and Gurion (2006) highlighted an important notion that for music educators it just feels better to say 'advocating' for music instead of marketing. As a result, one of the barriers of marketing in music education may well be that marketing and the adoption of a market orientation is perceived as a crass or commercial approach to something that is meant to go beyond economics and commerce and appeal to higher pleasures. This perception surrounding marketing is not simply linked to the education sector with Perepelkin (2014) (pharmaceutical science), Singh (2009) (librarianship), and Myers (2006) (teaching) also referring to marketing as a 'dirty word'.

Logsdon (2013) states that it is important to value learners and the possibilities that they will have to further their music education. However, with music education always having to argue its worth within programmes (Reimer, 2005), Branscome (2012) states that it seems necessary that a better, forward-thinking model of marketing be applied to solidify music educations contribution to individual's livelihoods. The question that is therefore posed by Bowman (2005) is if the value and power of music's endeavours are evident, "it is seldom necessary to mount advocacy campaigns" (p. 126), placing this music education crisis down to musical and educational failings. West and Clauhs (2015) agree that "a product that is valued by others needs no advocate" (p. 57).

Interestingly, throughout the music advocacy research, there is widespread agreement that advocacy is no longer enough to solidify music education's place within society. As West and Clauhs (2015) argue, if value was placed on music education, there would no longer be a need to boast the non-musical benefits of music instruction. Reimer (2005) sums up these thoughts by saying that rather than trying to "persuade people to buy what we are selling, we should make what we are selling so

valuable and pertinent to their musical lives that they are delighted to get as much of it as they can" (p.141). Therefore, West and Clauhs (2015) conclude that action must take place. This 'action' could be seen as what Aróstegui (2016) classes as research-based evidence as to how music education is able to improve society. This is where a fully established marketing model would be helpful that is specifically related to arts education, with a sub-focus on music (Maringe, 2012).

2.4 Marketing Music Education

Music education marketing sits at the intersection of general arts marketing, education marketing, and music marketing. Arts marketing can be defined as "[t]he primary aim of arts marketing is to bring an appropriate number of people into an appropriate form of contact with the artists and in so doing to arrive at the best financial outcome that is compatible with the achievement of that aim" (Diggle, 1976, p. 21). In a book designed to help artists with marketing their field, Nicolaou and Creative New Zealand (2003) state that marketing is about "taking a strategic approach to promoting artists' work" (p.3). A more contemporary approach may see it more as a means of connecting "artists with their audiences by helping to develop an understanding of marketing which is sympathetic to artistic imperatives" (O'Reilly & Kerrigan, 2010, p. 2). These authors continue to claim that arts marketers are 'well placed' to focus on co-creation and negotiating new relationships within the education sector. Education marketing can be very broadly defined as "the ways people, schools, colleges, universities and governments interact in the world of education and training" (Foskett, 2012, p.41). This research field still has much research to be carried out from a problem-identification and strategic perspective (Seligman, 2012). Therefore, Seligman (2012) claims that literature surrounding the education marketing research field is "inconsistent, even contradictory, and lacks theoretical models that reflect upon the particular context of educational marketing and the use of value in the marketing of school services" (p. 244). Music marketing proved difficult to obtain a clear definition. Several articles referred to the use of music within marketing campaigns (Christiansan, 2017; Wiesener, 2017). However, Ogden et al. (2011) refer to music marketing in relation to a definition of marketing, claiming that within the music industry, "the goods or services become the music and services that provide music. The creation of the music product begins with the artist. Marketing comes into play to ensure the music is heard. Thus publishing, packaging, distribution and sale of music occur" (p. 120). This definition applied to music does not readily allow for a synthesis of each respective field. O'Reilly et al. (2014) provide a clearer definition, but only relate this to live music. They claim that live music marketing is "the set of historically situated social, political, economic, commercial, cultural, technological and musical production, performance, intermediation and consumption practices and discourses which create musical and other value in the live music exchange relationship" (pp. 15 – 16). Whilst, individually, these areas of marketing cover their respective fields and are continually growing, there is a lack of research pertaining specifically to music education marketing, though perhaps these individual areas have not fully established themselves as a subfield within the spectrum of these related fields in terms of their theoretical basis and application.

These fields, arts marketing, education marketing, and music marketing, have been examined more thoroughly than music education (Fillis, 2011), but as Fillis (2011) argues, even though arts marketing research is more developed in "rigour, depth and reach, there is still much unexplored potential to be realised" (p.12). Fillis continues to acknowledge the perception held by some that the arts and business world should exist as separate entities, never mixing. Although this viewpoint is challenged by Fillis who states that "one of the tasks of marketing was to help break down this barrier" (p. 11). Williams (2011) agrees that the gap needs to be bridged as the model that is used for music education currently is the 'elephant in the room'.

From the little research presented on marketing music education, Zaretti (2007) defines marketing in arts organisations as the "processes of designing, promoting, and implementing an exchange of a

product or service through communication", with a clear focus on the needs of consumers. Music education fits within service marketing due to providing a service (education) to several stakeholders (Ogunnaike et al., 2014). Lehman (2005) links into Zaretti's (2007) thoughts concluding with currently unanswered questions about what the messages and methods of campaigning tell us about the worth of music education?

The ever-expanding research surrounding arts marketing by the likes of Fillis (2011) states the need for more arts-related marketing frameworks. Kerstetter (2011) agrees with this by stating that being able to apply marketing principles from a music education perspective allows for the "fight" (Harding, 1992) for the continuance of music education to be worthwhile. However, only Gainer (1997) pointed out the need for a social marketing strategy in the realm of arts education. Gainer does not provide a potential strategic example, but the acknowledgement is there that not enough being done to promote arts education from a marketing perspective.

As noted above, there is a substantial difference of perspective between multiple target groups within music education regarding who is to blame for a decline in music education, as well as whose responsibility it is to market music education. Harding (1992) states that the complexity of the varied perspectives by groups has caused some music educators and marketers alike to leave this work to 'experts', where not enough gets done as it always is be 'someone else's problem', whether it be in primary/elementary school, high school, and institutions/organisations. Reimer (2005) declares that music education has always needed to argue for its worth within schools. The reason for this is clarified by Jorgensen (2001) who claims that music educators are stuck in restrictive thought and practice patterns that do not allow for the embracing of diverse music education perspectives. This notion of music educators not accepting varied perspectives as the reason for a lack of necessity of music education in schools is challenged by the Music Educators National Conference (1991) where it was stated that, in America, "at elementary level, 55% of all school districts in the nation are either unserved by a music specialist (a teacher with a degree in music education) or only served part time" (p. 12). This suggests that those who are unqualified are the ones who are subjecting children to their first lessons of music education. For example, in the context of Kenya, music is not examinable in elementary school and only an optional subject at high school. Njoora (2015) claims that it should come as no surprise that enrolments in music in secondary school are decreasing. McCullough (2006), in the UK primary school context, also confirms that music is not seen as a valuable subject. Therefore, it seems that the process of primary and secondary schools embracing strategic and marketing aspects of education does not extend to music education (Oplatka & Hemsley-Brown, 2012). Kubacki et al. (2007) state that in order to effectively market music education, marketers must first identify those that have input into the buying decision. Yarbrough (2003) also supports this perspective by suggesting that efforts should be taken to actively involve family members in music education, noting that this is especially important in younger children. Lambert (2015) believes that the best advocates for music education are the parents of children studying music education. With this confirmation of the broad audience needing to be targeted in music education, Kerstetter (2011) argued that there needs to be an assessment undertaken of marketing strategies employed by high school instrumental music teachers, a point taken up in part by the present research in a New Zealand context.

2.5 Summary and Conclusion

This chapter has detailed academic contributions relevant to marketing music education inquiry. It is clear that locality and temporality play a part in this research given that this thesis addresses research questions in a contemporary New Zealand context, while the majority of research is from the United States. This leaves a clear knowledge gap for the present study of the marketing of music education to explore. This research will hopefully provide interesting insights as to whether the 'crisis' of music

education extends to New Zealand, or whether the population size, geographical isolation and the education system allows for successful music education programs.

It is also clear that those within the education realm are concerned about the problem of promoting music education, but it is an issue that hardly registers within marketing research where more research is seemingly undertaken on the commercial use of music to create ambience for consumers than on the promotion of music as an artistic endeavour (Biswas et al., 2019; Cho et al., 2019; Imschloss & Kuehnl, 2019). This may be linked to what certain scholars believe to be a disparity between the two fields' values, arguing the two should never mix (Gibbs & Maringe, 2008). This researcher takes the viewpoint of Kerstetter (2011) and Oplatka and Gurion (2006) and argues that a paper regarding how music education is marketed may provide a foundational basis for further research on how to merge these two fields. The beginning of this process must involve gaining insight from those living through current promotion strategies. Music educators would be valuable research participants as they have the knowledge of how many students are enrolled in their classes, as well as whether this has changed and what has led to their music program's success or depreciation. Therefore, the voice of music educators must sing out as to how they experience such a phenomenon, considering certain scholars believe it is primarily their responsibility to advocate for music education (Bess & Fisher, 1993; Green & Green, 2014). Research which looks into whether educators actively advocate for the importance of music education will strengthen Phillips' (1994) argument that being employed in a profession does not equate to becoming an advocate for it. As West and Clauhs (2015) conclude, "a product that is valued by others needs no advocate" (p.57).

This literature review was conducted in the attempt that heightened knowledge will be acquired about how a marketer may be able to persuade individuals to continue engaging in music for life through highlighting it's benefits, but more specifically, it provides a basis for new research to be developed in the field which acknowledges opinions of those directly affected by it: music educators. Such a "ubiquitous phenomenon" (Krause & Davidson, 2018) as music and the education of music requires the acquisition and retention of those who will further its cause (Kelly, 2013).

Chapter 3 - Methodology, Data Collection and Analysis

3.1 Introduction

This chapter presents the methodology utilised to develop and execute the research questions posed for this thesis. It highlights and discusses the philosophical assumptions pertinent to the study; introducing the phenomenological approach, as well as the role of the researcher and finally, the research design used. It then explains the specific data collection and data analysis methods that were undertaken during this research. This begins by outlining the selection criteria and recruitment process for participants, before describing both the survey distribution and collection, and the orchestration of pre-interview conduct, and post-interview analysis. Finally, the chapter will conclude by addressing the ethical considerations adhered to during the research process to ensure the trustworthiness of the study.

3.2 Philosophical Assumptions

Each researcher's individual belief system or world view (Guba & Lincoln, 1994) plays a crucial role in the selection of a methodology most suitable towards the study's purpose (Creswell, 2017). Therefore, research should be constructed after identifying one's personal ontological, epistemological and axiological viewpoint (Creswell et al., 2007; Creswell & Poth, 2017). This is incredibly pertinent in qualitative research due to the personal involvement of the researcher (Stake, 1995). Such a method has gained vigour and value by researchers who commend its ability to reveal particular qualities of a phenomena through both the idiosyncrasies of an individual's story, and the merging of these stories into a shared understanding (Bansal & Corley, 2011). This highly involved data collection method can mean that fundamental beliefs and assumptions of a researcher can affect the understandings presented from the data (Jackson et al., 2007). Therefore, following the idea established by Moustakas (1994), the researcher attempted to set aside personal presumptions about the phenomenon in order to remain open and neutral. This was not successful due to the prior knowledge and investment the researcher had on the topic; being a qualified music educator herself. This was therefore utilised within the study as a hermeneutic phenomenological approach where the researcher was able to share their personal experience with respondents through semi-structured interviews in order to gather more data surrounding the phenomena at hand (Sloan & Bowe, 2014).

Qualitative studies are often inductive by nature due to their links to an interpretivist and constructivist paradigm (Guba & Lincoln, 1994). This research presents a hermeneutic phenomenological approach steeped in a constructivist paradigm. Such a paradigm explains that reality is locally constructed and based upon the shared experiences of several individuals (Howell, 2013). Furthermore, individuals may have shared commonalities through their experiences but differ in the meaning each person attributes towards these experiences, forming the idea of multiple realities (Draper, 2013). The personal ontological stance the researcher most identifies with is that of relativism. This is where an individual gives meaning to what is around them (Guba & Lincoln (1994). These meanings constitute their social reality (Johnson et al., 1984). Therefore, within the parameters of this study, each individual can only construct and experience the reality that they have faced which may be impacted by factors such as social, political, economic status, or ethnicity and gender (Guba & Lincoln, 1994). This ontological perspective can be strengthened by the subjectivist epistemology which assumes that there will be an interactive link between the researcher and the phenomena being investigated. Due to the personal investment of the researcher and respondents, both value sets will influence inquiry and mediate findings (Guba & Lincoln, 1994).

Within this study, not only were interviews utilised, but also a census which contained both closed and open-ended questions. This approach was taken in order to provide an in-depth understanding of both

the wider sample population and individuals who experience the phenomenon. The use of some quantitative questions within this study opens up the debate about the validity and acceptability of a study that engages in both quantitative and qualitative methods. This is due to the fact that these methods draw upon very different philosophical and epistemological underpinnings (Merriam & Grenier, 2019). Other scholars claim that a researcher is able to adapt their methods depending on the situation and such a combination provides a "better understanding of research problems than either approach alone" (Creswell & Plano Clark, 2007, p. 5). It is therefore defined as a systematic way of using two or more research methods in order to answer a single research question (Morse & Niehaus, 2009, p. 9). Although this research is steeped in a constructivist, phenomenological epistemology, aspects of quantitative design strengthen the study's scope, encompassing both a general consensus as well as personal stories.

3.3 Phenomenology

The research method, phenomenology, and its philosophical relevance were originally established through the works of Edmund Husserl (Moran, 2000). Since then, several other scholars have developed and refined these views including Moustakas (1994) and Creswell (2007). These authors define phenomenological study as the lived experience for several individuals based upon their own determining through beliefs and values (Creswell & Poth, 2017). The manifestation of the phenomena in question is only presented through the experience and interpretation of the person explaining it (Eagleton, 2008). This can vary between individuals due to their differing perceptions about their worlds (Smith, 2018). Therefore, this approach is able to ascertain and collate individual thoughts and feelings in order to form a sense of similarity in how the phenomenon is experienced, but also how it varies between individuals (Lester, 1999).

Within this approach, not only are the varying experiences of respondents evaluated, but also what is evaluated is the researcher's personal interpretation of the data collected, as this impacts on the results presented (Creswell & Poth, 2017). The intention behind this approach is that with the researcher's background knowledge concerning the topic comes an empathetic understanding and insight into the respondents' experiences (Lester, 1999). The overarching aim for the researcher is therefore to capture the 'universal essence' of the phenomena (Creswell & Poth, 2017), through the lens of the participants, as accurately as possible. This is an established approach within marketing with authors relating marketing towards social phenomenology (Svensson, 2007), critical phenomenology (Ardley, 2011), and hermeneutic phenomenology (Wilson, 2012) to name a few approaches. Hermeneutic phenomenology acknowledges that the researcher is placed within the world in which they are exploring. Arnold and Fischer (1994) claim that "in advance of any interpretation, the interpreter belongs to the world and, as a consequence, has inherited (pre-)understanding mediated by language" (p. 58).

This qualitative approach is suitable for this study due to several reasons. First, this methodology is useful when research is based upon a previously unstudied, or minimally studied phenomenon (Neuman, 2012). This clearly applies to the promotion of music education within a New Zealand context, as well as within the fields of marketing and education, as little research has been conducted in the area and, as chapter two indicated, there is very little direct literature on music education marketing. Secondly, qualitative studies are able to offer a sense of flexibility in their approach and data collection methods as they are investigating real-life issues whereby several themes may become apparent (Duncan, 2019). This adaptability is extremely pertinent within an ever-evolving industry such as music education. Mark and Madura (2009) claim that music educators must be prepared for 'shifting paradigms' within music education due to this continual change (p. 140). Lastly, this methodology was chosen because of its ability to engage deeper with those directly affected by the

phenomena. Due to these factors, this method was considered as an appropriate and beneficial baseline for the researcher to use.

3.4 Positionality and Role of the Researcher

The role that a researcher plays within a particular study is pertinent in identifying the collection methods and attributes which form the research (Pezalla et al., 2012). 'Researcher as-an-instrument' is a widely acknowledged role within qualitative study. It is used on ever-evolving phenomena in order to influence the data collection and interpretive direction the research is taking, enhancing the relevance of data (Cassell, 2005). The role is also accepted further due to the solo researcher obtaining all the data from interviews, a common feature of many graduate theses. Herriott and Firestone (1983) argue that inconsistencies within the style and approach of interviews can occur when multiple researchers conduct them, ultimately affecting the quality of findings. It is highly important within this role that a researcher facilitates a conversational space where respondents feel able to freely share their experiences (Owens, 2006). Therefore, such a role was employed by the researcher to ensure data collection and interpretation was consistent throughout the entire study.

3.5 Personal Biography

The researcher is a 23-year-old female from Christchurch, New Zealand. She works as a private piano, singing and theory teacher within the region, as well as having taught theory and singing at higher-level institutions. She enjoys performing around the community and distilling a love for music within her students. From her personal experience with music education throughout her schooling years, she noted several discrepancies with the content taught between schools, as well as noting different emphases on the historical and theoretical aspects of music compared with performance. She originally chose not to study music at university as she was told by multiple individuals that music was a hobby and not a career choice. The subsequent year, she changed degrees to study Music and Commerce concurrently, whilst teaching music. The decision for post-graduate study in the field of commerce rather than music was that the department in which this thesis was undertaken promoted further study within the field, and the music department did not. Therefore, the researcher's personal background as well as her current teaching state contributed to her motivation to explore the way music education is promoted within New Zealand.

3.6 Research Design

The proposed study outlined in chapter one was explored through a qualitative, exploratory and emergent research design. This was chosen to complement the phenomenological approach where conveying the essence of a phenomenon is at the forefront of the research (Creswell & Poth, 2017). Gathering data from those who are personally affected by the topic through open-ended questions in both the survey and semi-structured interviews is an appropriate method of obtaining their individual 'truths'. This was particularly useful as with the lack of personal voice allowed in the survey's design, interviews aimed to identify common themes which stemmed from participants stories. In addition, a researcher is able to develop insight as to particular meanings humans attach to phenomena, as well as the ideas or new experiences they are able to construct as a result of this (Manchester Metropolitan University, 2005). Finally, an emergent research design refrains from engaging with a preconstructed framework to analyse data. Therefore, previously undiscovered themes may emerge (Groenewald, 2004). The researcher is therefore able to pursue these new ideas as they continue with their inquiry, allowing for new additions to the knowledge base surrounding the topic.

3.7 Selection Criteria

From the literature review undertaken, criteria were formed to determine the selection criteria for potential participants. Firstly, individuals participating in the survey were required to be teaching some form of music, whether that be classroom or private was not a determining factor. This was chosen to gain general thoughts of New Zealand music educators. Interview participants needed to identify as a school music educator; those who were teaching music within a school setting or had previously taught. From the literature review, it became apparent that these were the individuals who were pivotal and often targeted to implement advocacy techniques and responsibility seemed to fall on them. Priority was given to those who had identified as having taught classroom music either currently, or in the past. These participants were thought to be pivotal in understanding and being opinion leaders about the position of music education promotion within New Zealand. Specifically, for the purposes of the survey, it was not paramount that the music educator taught within a classroom setting at school currently, so private and itinerant teachers' responses were recorded. This was in the hopes of gaining a wide scope of perspectives of educators in order to portray differences in the education system and beliefs of educators. These persons were therefore identified as the target population. Responses from the survey alluded to the fact that a narrower focus on classroom teachers would provide data about a wider range of New Zealand students. Therefore, selection criteria was focussed on those who teach, or have taught within a classroom setting. All participants needed to be over the age of 18 due to ethical considerations.

Another important consideration when choosing participants was time availability and desire to participate. The survey distributed was designed to take between 10-15 minutes of one's time, and the interviews 15-60 minutes of either physically meeting an individual or calling. It was of utmost importance that the participants were informed of this commitment in order to be able to provide their perspectives thoroughly and without constraints.

3.8 Sample Recruitment

With the inception of the selection criteria, participants who fit such criteria were needed to distribute the survey to. Successful participants were approached by utilising a census. This involves collecting data from every member of the target population possible (Singleton & Straits, 2005). Although this method can be seen as requiring extensive preparation and complex operations (Lavrakas, 2008), for this particular study, a web survey allowed for easy distribution, with minimal time and monetary resource depletion. Participants' email addresses were found on the publicly accessible website for the Institute of Registered Music Teachers New Zealand (IRMTNZ), where 824 potential respondents were found. It is not known how often the list of website addresses was revised. Emails were also sent to members of Music Educators New Zealand Aotearoa (MENZA) through one of the organisers subsequent to a conference which occurred in October 2019. This email contained information regarding the survey that they were invited to engage with. The number of attendees at the conference was not known.

With regards to the second, interview, stage of this research, participants were recruited through purposive sampling, as well as the specific convenience sampling known as "snowball" sampling. Purposive sampling deliberately seeks out potential participants who have particular characteristics which emerge due to the developing, evolutional nature of the study (Lewis-Beck et al., 2004). Towards the end of the survey was a question regarding a participant's continued engagement in the study by potentially being contacted for an interview. Participants who agreed were asked to provide their email address for further correspondence. The researcher was then able to check responses of these individuals in making a decision of who to pursue for an interview. This was helped by the

researcher's position as a music educator in processing the results to find participants who had several points of interest to state. Those who had answered the long-answer questions were more likely to be chosen during this process. From initial interviews, it was evident that individuals were likely to recommend colleagues or other educators as potential interviewees, without prompting. These were gratefully accepted and allowed for snowball sampling to occur. This particular method allows for ease of access to individuals who share certain characteristics with the target population pertinent to the research (Frey, 2018). This promoted circulation of the Information Sheet (Appendix 1) through email correspondence, resulting in a broader range of respondents than may have been found solely by the researcher.

From this sampling method, due to the frequency of common topics between participants, saturation occurred after 11 interviews.. Although this is less than Guest et al's (2006) suggested number for saturation of 12-20 interviews, it does reflect Polkinghorne's (1989) suggestion that researchers should interview from 5 to 25 individuals who have all experienced such a phenomenon. These interviews, coupled with the survey, provide a wider scope than would be created if only one individual approach was taken.

3.9 Data Collection Procedures

3.9.1 Survey Creation

Due to the broad, foundational level of the research, a census survey was created with the purpose of gaining a wide range of generalised opinions about the population. Surveys in qualitative research often contain closed questions, including Likert scales, in order to receive information. However, certain open-ended questions may also be included in order to gain more information from respondents who are provided with the latitude to expand and describe the phenomenon from a more personal view (Roulston, 2010).

This survey was constructed using the software Qualtrics, which allowed for a mixture of closed and open questions to be created. The survey was broken down into several sections to address particular topics. These included an introductory page where the human ethics approval code was included as well as email addresses for the researcher, research supervisor, and the Chair of the University of Canterbury Human Ethics Committee should they have needed clarification or feel like any question breached a level of acceptability or privacy. This can be found in Appendix 3. The next section included 20 questions. These included a mixture of multi-choice, slider, matrix, and text entry questions to respond to. The next section asked general questions about the respondent including their region, number of years teaching, and the year level of students taught. Finally, a section assessing a participant's willingness to continue correspondence through a telephone / physical interview was included. This also contained a question asking whether respondents wanted a copy of the results of the survey. Highlighted within this section was the fact that should they provide their email address for obtaining results, or for a potential interview, they would no longer remain anonymous to the researcher. It was ensured that full confidentiality would remain, with their details only being stored for as long as necessary to fulfil the requirements set out by the study.

3.9.2 Pilot Study

In both qualitative and quantitative research, pilot studies are extremely useful in testing features of a study before they are exposed to the target audience. Frey (2018) defines them as a 'dress rehearsal' which allows for unexpected problems to be mitigated before being distributed. Ten individuals received a copy of the survey to fill in regarding their thoughts surrounding timing accuracy,

understanding questions, ease of response, and overall impressions. Useful feedback was provided which resulted in certain questions being altered before distribution.

3.9.3 Distribution of Survey

Once emails from the Institute of Registered Music Teachers had been collected, the email feature within Qualtrics allowed for ease of distribution to the emails provided. This feature proved incredibly useful as it was able to report how many individuals had clicked onto the email and begun the survey. In terms of those at the MENZA conference, a link to the survey was included in their email to members, which appeared after their major conference in Christchurch, October 2019. It was hoped that the researcher taking part in such a conference would foster a sense of familiarity and trustworthiness within other members of the organisation who felt more partial to complete the survey for someone they knew.

Whilst the survey provided some detailed information regarding music educators' perceptions surrounding music education in New Zealand, the constraint that this data collection method has is that follow-up questions are unable to be asked to the respondent. This is why the researcher also conducted semi-structured interviews; to provide a more rounded description about the topic at hand.

3.9.4 Interview Approach

As noted above, a survey alone is incapable of fully encapsulating what a respondent is feeling on an individual level due to the closed questions asked. Therefore, in-depth, semi-structured interviews were undertaken in order to also obtain and be able to present a more individual viewpoint on this topic. Semi-structured interviews are a qualitative data collection strategy in which a researcher asks open-ended questions. These may be predetermined, or flow on from the informant's responses (Given, 2008). This technique allows for a 'repertoire of possibilities' (Galletta & Cross, 2013) of where the interview may lead.

The in-depth approach taken with these semi-structured interviews allowed the researcher to discover and explore certain perspectives that were shared by participants (Guion, Diehl & McDonald, 2001). A number of pre-planned questions were prepared and are provided in Appendix 5 but the researcher wanted to emphasise trustworthiness and therefore shared their personal voice in response to experiences told by the informants, as well as joining them on tangents of passionate chatter. These questions were developed from the survey responses which were analysed for their commonalities. Given the difference in age, the researcher acknowledged the heightened knowledge of the respondent and showed a genuine interest in hearing about their experiences in the hopes that mutual rapport would be formed. To fully encapsulate the experiences and thoughts of the respondents, each interview was audio-recorded and transcribed by the researcher.

In developing this study, it was determined that the 'researcher as key instrument' characteristic would be undertaken. This is where all data collection procedures are undertaken by the researcher, as in qualitative research, "human capacities necessary to participate in social life are the same capacities that enable qualitative researchers to make sense of the actions, intentions, and understandings of those being studied" (Hatch, 2002, p. 7).

3.9.5 Pre-Interview Procedures and Protocol

The pre-interview phase saw the human ethics approved Information Sheet and Consent Agreement (Appendix 1 and 2) provided to all participants. Within these, the participants were presented with the opportunity to ask questions or seek clarification on any aspect of the research. An interview protocol

sheet (Appendix 5) was also developed which contained important information necessary to remind/inform participants of, as well as questions that the researcher would ask during the interview.

3.9.6 Conducting Interviews

Eleven interviews were conducted. These ranged between 20-65 minutes long in duration. The structure of the interview followed: introductions and general chatter, description of the purpose of thesis, getting the interviewees to briefly discuss their teaching history, questioning, then concluding remarks. These will be outlined further below. All interviews were conducted either face-to-face, through phone call, or through the meeting software Zoom. All were voice recorded to ensure accuracy of data for verbatim transcriptions, as well as allowing the researcher to fully engage with the respondents, particularly with those that were not face-to-face.

Following the developed protocol, as well as the characteristics outlined by Galletta and Cross (2013) regarding semi-structured, in-depth interviews, the process began with introductions. This was to ensure that rapport was built with the respondent, and that they knew the interview would be recorded for transcribing purposes. Once respondents had been reminded about filling in and sending the consent form back and told the purpose behind this research, they were then asked to give a brief history of their teaching. This allowed for the researcher to note down year levels taught, as well as easing the respondent into this type of questioning by proposing an easily answerable beginning question. Most interviews then naturally flowed onto questions relevant to the research. This allowed the researcher to follow the cues of the respondent, as defined in a semi-structured interview (Ray, 1994). The interview concluded with allowing the respondent to add any further comments before thanking them and informing them of the contribution they have made to the research. Open-ended questions were created and put on the interview protocol. The intended consequences of this were that participants were able to share their personal experiences in their own words. This proves essential in ensuring accurate and authentic data is collected, allowing for inter-rater reliability where agreement is found between two or more observers of the same phenomena (Tashakkori & Teddlie, 1998). The interview concluded with allowing the respondent to add any further comments before thanking them and informing them of the contribution they have made to the research. Table 1 outlines the questions that were developed from related concepts in the literature.

Table 1: Development of research questions through literature

Author	Concept Discussed	Question Developed
Arostegui (2016)	"What is being done at the professional level to arrest this decline? And what indeed should or could be done?" (p.97) and "Have you witnessed a decline in the importance attached to music education within the schools system in which you work, over the past decade? If so, then how has this decline manifested itself in policy and practice?" (p. 97)	"What is being done at the professional level to arrest this decline? And what indeed should or could be done?" and Have you witnessed a decline in the importance attached to music within the schools system in which you work in the last five years?

Bresler (1994)	Whether a specialist music teacher is better equipped and confident to teach students their first introduction to formal music education.	Do you believe that a student's first introduction to formal music education should be by someone with a music degree?
Byo (2000)	Whether a specialist music teacher is better equip and confident to teach students their first introduction to formal music education.	
Holden & Button (2006)	Whether a specialist music teacher is better equip and confident to teach students their first introduction to formal music education.	
Hallam & Rogers (2016)	Benefits of music education including: better academic results	How would you rate these benefits of a music education? (0 = not beneficial, 10 = incredibly beneficial, please click and drag the slider)
Ros-Morente et al. (2019)	Benefits of music education including: increased socialness and self esteem	
Lehman (2005)	'can't teach your kids higher mathematics at two or three, but you can teach them music'	
Cooper (2018)	Music education numbers suffering decline	Have you witnessed a decline in the importance attached to music education within the schools' system in which you work, over the past 5 years?
Louth (2018)	Music education suffering in terms of legitimation issues within the curriculum	
Phillips (1994)	argues that it is unfair to assume that just because someone is a music educator that they will willingly advocate for the importance of music education if they believe the opposite due to poor past efforts in arts advocacy	If you have a student that is a gifted musician, do you advocate for them to consider higher-level education in music? and If you had a student that is a gifted musician, would you advocate for music as a career choice?
Phillips (2013)	Changes in technology leading to music careers in music technology	Inclusion of changes in technology

Moore (2014)	Music can be perceived as elitist with only those who can afford it allowed to reap its rewards	Money factors influencing a decision to study or stop music education
Bess & Fisher (1993)	"curricular icing." * participation in music increases the likelihood of success in other academic areas; * participation in music increases the likelihood that students will develop self-esteem, self-discipline, and other positive personal attributes; and * unlike most subjects, music teaches creativity	How would you rate these benefits of a music education? (0 = not beneficial, 10 = incredibly beneficial, please click and drag the slider)
Mills (1989)	Special and elitist if a specialist teacher is the one who introduces students to music education first.	Do you believe that a student's first introduction to formal music education should be by someone with a music degree?
Chung (2000)	Rise in technology so therefore a change in students engaging with a formal music education is to be expected	How would you rate these benefits of a music education? (0 = not beneficial, 10 = incredibly beneficial, please click and drag the slider)
West & Clauhs (2015)	if music programs within schools were "culturally relevant, creative, and valuable to the larger school community" those in charge would never consider music as less important than other subjects.	How would you rate these benefits of a music education? (0 = not beneficial, 10 = incredibly beneficial, please click and drag the slider)
Davis (2007)	Always has had to argue for its place within a school curriculum	Have you witnessed a decline in the importance attached to music education within the schools' system in which you work, over the past 5 years?
Elpus (2007)	Always has had to argue for its place within a school curriculum	
Brinckmeyer (2016)	Provided a poll of ways to engage with music education (marketing techniques) like , organising tours of school music departments, playing free concerts, conducting workshops on music education and more	Have you engaged with any of the following actions to attract more students to learning music (Please tick all that you have engaged with)
Ryan (2009)	claims photos, bulletin boards, school webpage, yearbook, newspapers, newsletters, artwork, murals, announcement of achievements as well as an attractive room, open-door policy, and an arts week can contribute to this advocacy	

Bowman (2005)	the necessity to advocate for music is linked to "musical or educational failings" (p. 125) and that if the power and value of music within the educational system were evident, it would not be necessary to mount these extensive advocacy campaigns.	
Abril & Gault (2008)	In the open-ended section, some principals cited the high cost of music programs as a reason for excluding some students from music. Music educators and administrators might consider lower cost music course alternatives for secondary schools, such as general music, guitar, technology, or composition classes.	From your students who have discontinued learning music, what have been the most common reasons? (Please tick all that apply)
Kratus (2007) and Bledsoe (2014)	Kratus pointed out the irrelevancy of much of music education to the music and the culture of the times and argued that, because of these changes, music programs are experiencing significant drops in enrollment	Relevancy and accessibility of music education
Freer (2018)	A major issue concerning music educators is declining participation in music over the school years. Student participation in non-compulsory music education is a global issue and it appears that students on an international scale generally hold classroom music as low in value	Have you witnessed a decline in the importance attached to music education within the schools' system in which you work, over the past 5 years?
Kerstetter (2011)	Statements relating to music education and its promotion (pp. 11-12)	Please respond to each statement with whether you agree or disagree by ticking the most accurate box

3.10 Data Analysis

Different data collection use different techniques. For the survey, with regards to the closed questions, a simple count of answers proved useful in identifying generalised thoughts. With the more open-ended questions, theme analysis was conducted as ideas that occur frequently may be a focal point for the research (Braun & Clarke, 2012). This was done through a word frequency analyser which was used before interviews in order to help pick out keywords, or topics that may be of interest.

Braun and Clarke (2012) developed a six-phase approach to thematic analysis which was utilised within this research for interviews. This method provides a systematic approach in identifying, organising, and providing insight about a particular dataset presenting certain themes prominent throughout. This method is beneficial in allowing a researcher to observe and generate an accurate and thorough description of the phenomena that is being studied. In this case, the experiences and thoughts of the music educators in New Zealand who were interviewed shared a commonality, allowing for meaning to be created across the whole dataset (Braun & Clarke, 2012). This analysis process was also supported by the inductive, emergent approach that was employed within the interviews, whereby the content of the data provided leads the research, rather than beginning with preconceived theories or ideas (Braun & Clarke, 2012).

3.10.1 Thematic Analysis

The interviews were recorded and transcribed verbatim by the researcher as soon as convenient into Microsoft Word. These records proved vital in adjusting questions for subsequent interviews, as well as providing clear themes that emerged. Once transcribed, Braun and Clarke's (2012) six-phase approach to thematic analysis was applied. The first stage involves the researcher forming familiarity with the data. This was achieved by transcribing interviews, as well as listening back to the interview audio on numerous occasions, allowing for immersion in the data. Phase two involves the beginning of systematic analysis by assigning initial codes to the data. This mixed summarising and interpreting data presented, presenting descriptive and interpretative codes. The third phase searches for themes. This involved reviewing the coded data in order to find levels of overlap between all interviews, as well as the survey. This allows for the collation of codes into themes and subthemes, forming a unifying framework to present to understand the data. The researcher applied this by producing a hand-drawn conceptualisation of a thematic map. The fourth phase saw the potential themes scrutinised against the original dataset. This saw a quality check of ensuring particular excerpts which reflected a theme were correct, as well as a rereading of the complete dataset. This proved monumental in ensuring the correct themes were identified, thus providing the most accurate information regarding the phenomena under investigation. Finally, these themes were reviewed in order to succinctly define each into categories which most accurately captured and portrayed the commonality between each respondent's stories. These are provided and discussed in chapter six but are intended to build a strong narrative about the data which was reviewed to ensure accuracy of the themes (Braun & Clarke, 2012).

By following the approach to thematic analysis outlined by Braun and Clarke (2012), Five primary themes, and 16 subthemes were established. Chapter six presents the discussion of these findings with specific quotes related to each theme, providing insight into the promotion of music education in New Zealand from the perspective of music educators.

3.11 Evaluating Research Quality

With any research, validity and reliability is pertinent in ensuring accurate data and justifiable analysis is being presented in the field of academia. These terms are most often linked to positivism, in quantitative work. However, several writers have demonstrated that qualitative research can incorporate measures that address such issues (Silverman, 1993) in order to create a trustworthy study. In this particular study, with the qualitative, phenomenological level of inquiry, the constructs of credibility, transferability, dependability, and confirmability (Lincoln & Guba, 1985), have been implemented as the criteria for a successful qualitative study.

Creswell (2013) noted that validation for the purposes of qualitative research is "an attempt to assess the 'accuracy' of the findings by the researcher and the participants" (pp. 249- 250). As is the case with qualitative research, there are threats to the validity of such research, however, certain strategies can be implemented to ensure these threats can be mitigated (Creswell, 2013; Maxwell, 2009). Certain steps and techniques have been taken to meet all of Lincoln and Guba's (1985) constructs: credibility, transferability, dependability, and confirmability. The first construct, credibility, is successful if the researcher has presented an accurate representation of the particular phenomena being investigated. Transferability refers to accurately noting the settings in which fieldwork was undertaken so that readers are able to pass judgment on the applicability of such research to similar papers they may have read or wish to pursue (Guba & Lincoln, 1985). Dependability relates to the researcher documenting their processes in order to allow a future researcher to continue the line of study. It links closely with credibility, with Lincoln and Guba stating that a demonstration of the former helps to ensure that latter (1985). Finally, confirmability is a technique which confirms results are emergent from the dataset,

rather than preconceived notions the researcher may have. Miles and Huberman (1994) claim that a researcher must admit her own predispositions which underpin the research, reflecting critically on these.

Several appropriate techniques, outlined by Guba and Lincoln (1985), and Shenton (2004), have been utilised in the enaction of the data collection process which has allowed for the above constructs to be successfully met. First, credibility was sought by incorporating survey questions that had successfully been implemented in past studies, as well as adapting some of these questions to use in interviews. Lincoln and Guba (1985) also recommended prolonged engagement between researcher and participant. This was achieved by interviewing some individuals who had responded to the survey. This allowed for further in-depth questions about some of their responses in order to gauge their thoughts. Interviews were conducted by use of snowball sampling. This allowed for a wider scope of participants to be sought by the researcher, with the intention that the data encompasses a more general population. In addition to these, triangulation was used by mixing methods of a survey and an interview with the hopes that such a collaboration would compensate for each individual method's limitations, exploiting their respective benefits (Brewer & Hunter, 1989). All respondents were informed that participation was voluntary to ensure the willingness of individuals (Shenton, 2004), ensuring their confidentiality with the hope that participants would contribute ideas and stories, without fear of scrutiny from others. Secondly, the researcher attempted to be forthcoming with the process taken to obtain their results for the sake of transferability. This included naming the website where participants were recruited, the number of participants involved, the data collection methods, as well as the length of interviews conducted. Next, the dependability of research in a qualitative context is difficult due to its 'ethnographic present' (Florio-Ruane, 1986, p. 195). However, all attempts to ensure the research design and method are clear and reenactable were taken. Finally, the confirmability of such research relies heavily on the reflections made by the researcher. This research mentions why a particular approach was favoured over another, as well as acknowledging the researcher's own predisposition.

3.12 Ethical Considerations

Undertaking such a study comes with the responsibility to behave in an ethically considerate manner. This is to ensure the safety of the researcher and the participants. This research was submitted and accepted by the University of Canterbury Human Ethics Committee (UC HEC) by successfully adhering to their principles and guidelines (Appendix 4). For the survey, since obtaining consent sheets from each individual who partook would be both time consuming and ineffective, the initial page displayed to participants was a condensed Information Sheet (Appendix 3) outlining their role in the research. They were informed that by continuing with the survey, they were providing their consent. Those who participated in the interviews were given an Information Sheet (Appendix 1) which outlined the purpose of the research and their proposed role within it. These individuals were also given an informed Consent Form (Appendix 2) to read and sign prior to the interview. Due to COVID-19, and the inability to meet face-to-face, interviewees were emailed these sheets, although some had not read this information prior to interviewing. Therefore, before engaging in any questions during the interview, participants were reminded of the necessity to record what was said for data analysis purposes. If not already known from the documents, participants were assured of the complete confidentiality during the data collection process by knowing that they would be given a pseudonym for the research, as well as any school affiliations changed. The intended consequence of this action was to allow respondents to speak openly and freely, without fear of scrutiny from their colleagues. Coinciding with the UC HEC policy, due to the online nature of data collection in this thesis, data security and privacy were at the forefront of any process. Survey responses were completely anonymous, unless the respondent ticked a box to receive a copy of the survey results or agreed to provide their details for potential further correspondence as an interview subject. They were

reassured in these questions that their email address would only be used to either send results if they requested, or to enquire as to their desire to be interviewed on the matter. Outlined in the information and consent sheets was the knowledge that the respondent was able to withdraw from the study should they wish, as long as it was still practically possible, and understanding that this research would become publicly available. They were assured that the recordings and transcripts would be stored securely on a password-protected computer for the required time period outlined by the Ethics Committee.

3.13 Summary and Conclusion

Provided within this chapter is the research methodology applied throughout this study, as well as certain philosophical assumptions that impact on how the data was collected and constructed. It discussed the phenomenological approach taken, as well as justifying the methodology, before discussing the role of the researcher and the research design that emerged from these ontological, epistemological and axiological viewpoints. As is the case with qualitative research, the personal interaction of the researcher impacts the study on several varying levels; from questions constructed to interview transcript theme analysis, who the researcher is determines the themes focused on. By acknowledging these preconceived viewpoints, it is hoped that the study is both credible and transparent. This chapter also defined and described how data was collected and analysed for the purposes of this thesis. This study utilised a census for the survey, in order to capture a wide amount of viewpoints, and purposive, snowball sampling for the subsequent interviews to recruit 11 participants who fit the research criteria. Verbatim transcriptions were created in order to provide the data necessary for thematic analysis to occur. This yielded several themes prominent throughout the interviews, including those which addressed the research questions. The specific findings of data collection and analysis are presented in the following chapter.

Chapter Four - Survey Results

4.1 Introduction

To inform the subsequent interview questions, a survey was developed and distributed to members of the Institute of Registered Music Teachers New Zealand (IRMTNZ) and members of Music Educators New Zealand Aotearoa (MENZA). The questionnaire provided the basis for understanding perceptions towards music education in New Zealand as well as helped to identify individuals who may be interested in participating in the subsequent interviews. Of particular relevance to this thesis were questions regarding: how student numbers have changed, reasons why a student may stop engaging with music, should someone with a degree be the first introduction a child has to music, whether a teacher would advocate for a student to consider music as a higher education option or career choice. Questions such as: whether there is a decline in the importance attached to music education within schools, how one may attract new students to study music, as well as their thoughts regarding certain marketing techniques used to promote music education were found in the existing literature. These questions link specifically to the research questions outlined on page 9, with a particular focus on understanding whether the perceived 'global decline' in music education numbers is extending to a New Zealand context.

4.2 Sample Size and Composition

4.2.1 Sample Size

The final survey was sent out on 28th January, 2020. Responses were collected over a two-month period. The survey was distributed out to members of the Institute of Registered Music Teachers New Zealand (IRMTNZ), as well as a link being sent out to members of Music Educators New Zealand Aotearoa (MENZA). With regards to the IRMTNZ, 824 emails were distributed, with 10 individuals responding to the email to inform the researcher that they were now retired and therefore did not wish to participate in the study. Even though the researcher had removed individuals on the IRMTNZ website who were under the category of retired, it is assumed these had not been updated before distribution. Therefore, a potential population of 814 exists and this represented the maximum potential responses. Due to the distribution method from MENZA where the survey link was included in a general email to members, it is unclear how many respondents used the link provided from this means. In order to gain a general understanding, a question was added to the survey asking whether individuals were a part of MENZA or IRMTNZ, although it is acknowledged that there may be crossover. Out of the 114 responses who claimed to be members of IRMTNZ, 21 responses also claimed to be a member of MENZA. However, seven respondents had not heard of MENZA.

A total of 155 responses were collected, bearing a response rate of 19.04%. Data was then screened in order to ensure reliable and high-quality responses. This process included removal of 24 responses that had incomplete data or were from a spam account and therefore were rejected. There were another 13 responses which were incomplete. Each of these was checked and determined that sufficient data on topics was completed for their response to be included. Therefore, in total, a collection of 131 responses were recorded. Therefore, rejecting these 24 responses from the 155 responses gave a final response rate of 16.09%.

4.2.2 Sample Composition

First, demographic characteristics of the sample were analysed, and the results are presented in Table 2. This frequency table indicated 14 participants or 11.67 percent of the sample were male, and 105

participants, 87.50 percent were female, with the final 0.83 percent (one individual) choosing not to disclose their gender. The general demographics of members of either IRMT or MENZA could not be found online for analysis of whether this sample reflects the population of these two institutes. The years spent teaching distribution shows that only 2.50 percent of participants had between one - three years of teaching, 11.66 percent had between 4 – 15 years of teaching, and 85.83 percent having 15+ years of teaching behind them, showing that the vast majority of respondents are extremely experienced in their field and have shown a dedication to music over a long period of time. Nearly a quarter of respondents were from the Auckland region, with 12.5 percent from Wellington, and 21.67 percent from Christchurch. The next regions with the most respondents included Otago and the Waikato, both with 7.5 percent. A more comprehensive breakdown is included in the table.

Table 2: Demographics of respondents including gender, years teaching, region, and age group taught

Demographic	Category	Percentage	n
Gender	Male	11.67%	14
	Female	87.50%	105
	Prefer not to say	0.83%	1
	Total	100%	120
Years Teaching	1-3 years	2.50%	3
	4-6 years	3.33%	4
	7-9 years	2.50%	3
	10-12 years	3.33%	4
	13-15 years	2.50%	3
	15+ years	85.83%	103
	Total	100%	120
Region	Ashburton Area	0.83%	1
	Auckland	23.33%	28
	Bay of Plenty Area	2.50%	3
	Christchurch Area	21.67%	26
	Hawkes Bay Area	6.67%	8
	Manawatu Area	5.83%	7
	Otago Area	7.50%	9
	Rotorua/Taupo Area	2.50%	3
	Southland Area	0.83%	1
	Taranaki Area	2.50%	3
	Timaru Area	0.83%	1
	Waikato Area	7.50%	9
	Wairarapa Area	1.67%	2
	Wanganui Area	1.67%	2
	Wellington - Wellington City	12.50%	15
	Westland	1.67%	2
	Total	100%	120
Age group Taught	Primary School Music	9.91%	43
	Year 7 music	7.60%	33
	Year 8 music	7.14%	31
	Year 9 music	7.37%	32
	Year 10 music	7.14%	31
	Year 11 music	7.37%	32

Year 12 music	7.37%	32	
Year 13 music	7.37%	32	
Itinerant	14.52%	63	
University	2.07%	9	
Preschool Music	4.15%	18	
Private	16.13%	70	
Other	1.84%	8	
Total	100%	434	

4.3 Enrolment Number Changes

The first topic of interest was whether or not music educators believed that the number of students they had had increased, decreased or stayed the same since they began teaching (Table 3), in line with Research Question 3 (see page 9). The results included 37.5 percent who had either had much higher or somewhat higher numbers of students. Those who believed the numbers remained about the same was 27.34 percent and on the opposite end of the scale, those who claimed their numbers had become somewhat lower or much lower equalled out to 35.16 percent. These numbers are relatively even of educators who are seeing an increase and those who are experiencing a decrease. This result supports the overall purpose of this thesis given that there are obviously several perceptions of changes in student numbers.

Table 3: How has the number of students enrolled in your music classes changed since you began teaching? (1= much higher, 5 = much lower)

Answer	%	n	Mode
Much higher	18.75%	24	
Somewhat higher	18.75%	24	
About the same	27.34%	35	
Somewhat lower	17.97%	23	
Much lower	17.19%	22	
Total	100%	128	3

Data from this answer was then compared with respondents' regions in order to determine whether a correlation was present in more rural regions experiencing fewer students engaging with music than in the urban counterparts. Of those who responded in the 'higher' category regarding student numbers, the regions they associated with were most likely from Christchurch (12 respondents), Auckland (16 respondents), and Waikato, Hawkes Bay, and Wellington, with four respondents respectively. Of those who claimed that student numbers were 'lower' were: Wellington (9) Auckland (9) Bay of Plenty (3), Christchurch (7), Waikato (3), Manawatu (3). After rejecting the main urban centres of Auckland, Wellington and Christchurch from the search. It was found that other regions had 16 respondents claiming an increase in student numbers. 2 respondents did not provide their region, so from the 14 respondents, the majority were from Hawkes Bay (4), Waikato (4), Otago and Wairarapa with 2 each, and Otago and Westland with 1 respectively.

In contrast, looking at those regions that claimed a decrease in student numbers gained 20 responses. 3 did not provide their region and therefore, from the 17 responses, the majority were from Bay of

Plenty (3), Manawatu (3), and the Waikato (3). Others included: Hawkes bay (2), Taranaki (2), Otago (1), Rotorua (1), Timaru (1), Wanganui (1). Comparing this with the total number of respondents from each region, of interest were results that 50% of respondents from Hawkes Bay claimed an increase in numbers, as well as 100% of respondents from the Wairarapa. On the decreasing side, Bay of Plenty and Timaru received 100% of respondents claiming a decrease in numbers. Otago respondents seemed to believe that numbers were about the same.

4.4 Why Have Students Stopped Engaging With Music?

There was a follow up question asking: Of those students who have discontinued learning music, what were the reasons?

Response options included responses found from literature, as well as an option for individuals to write their own response (Table 4). The most common answer chosen was that other commitments or subjects took priority over their music learning at 25.53 percent. Others included that a student didn't have enough time to practice (19.85%), and sport commitments (16.18%). The lowest responses included that it was always just for fun (5.88%) and the fact that it costs too much (6.13%).

Table 4: From your students who have discontinued learning music, what have been the most common reasons? (Please tick all that apply)

Answer	%	n
Too hard	10.78%	44
Not enough time to practice	19.85%	81
Sport commitments	16.18%	66
Other commitments / subjects	23.53%	96
It was always just for fun	5.88%	24
Costs too much	6.13%	25
Lost enjoyment of playing	8.58%	35
Other	9.07%	37
Total	100%	408

As can be seen from Table 4, several respondents chose the 'other' category and specified their answer. Fourteen of these responses included discussion of parental influence, pressure and support. Other responses included that students want to reap the benefits of being "exceptional musicians without putting in the effort and commitment". These comments overlapped with comments of instant gratification and expectations of students nowadays who "always seem to get their own way refuse to accept that THEY need to put in the effort. They are simply lazy, indulged, and believe everything should be handed to them on a plate, as it so often is within the state system of education in NZ". Another respondent mentioned that their student could not see music as part of their future. Others mentioned school factors such as music was given low priority in their school and "the pressure of other school subjects that are seen as more important means music gets dropped. 90% of my students quit at year 11". One respondent claimed that this had never happened for them.

With literature debating the benefits of a music specialist versus a generalist teacher (Aróstegui & Kyakuwa, 2020; Henley, 2011), respondents were asked whether they believed that someone with a music degree should be the one introducing children to their first formal music education (Table 5). 26.19 percent of respondents believed that this should be the case. 19.05 percent were unsure and a majority 54.76 precent disagreed with this statement.

Table 5: Do you believe that a student's first introduction to formal music education should be by someone with a music degree? (Yes = 1, no = 3)

Answer	%	n	Mode
Yes	26.19%	33	
Unsure	19.05%	24	
No	54.76%	69	
Total	100%	126	3

Some results of another question did state that one of the way of ensuring students are engaged in a proper music education is to hire more music specialists within schools. It is therefore thought that the wording of the question as someone who has a degree may be interpreted differently to if the term music specialist was used.

4.5 Higher-Level Education of Music in New Zealand

The next two questions focused on post-school music options. The first asked whether, if a student was showing promise, a teacher would advocate for them to consider higher-level education options within New Zealand (Table 6). Results showed that 77.78 percent of respondents would, with 7.98 percent saying they would not, and 14.29 percent were unsure if they would. These results were linked to the next question which, again stated that if there was a gifted student, would the educator advocate for them to consider music as a career choice. This question had added response options and the results for this varied (Table 7). In the yes category (definitely yes or probably yes), 51.20 percent answered yes, whereas in this data, when given the option of might or might not, 41.6 percent of respondents answered with this. Those who responded with a no option only made up 7.20 percent of the respondents. This contrast proves of interest whereby teachers are encouraging students to further their music education but are more cautious with students pursuing it as a career. This indicates that some teachers see the importance of music for gifted students but potentially caution it as a means of financial support as their primary source of income. This issue will be explored more in the qualitative interviews.

Table 6: If you have a student that is a gifted musician, do you advocate for them to consider higher-level education in music? (Yes = 1, no = 3)

Answer	%	n
Yes	77.78%	98
Unsure	14.29%	18
No	7.94%	10
Total	100%	126

Table 7: If you had a student that is a gifted musician, would you advocate for music as a career choice? (1= definitely yes, 5 = definitely not)

Answer	%	n	Mode
Definitely yes	16.00%	20	
Probably yes	35.20%	44	
Might or might not	41.60%	52	
Probably not	6.40%	8	
Definitely not	0.80%	1	
Total	100%	125	3

4.6 Decline in Importance?

Respondents were asked whether or not they believed that there had been a decline in the importance of music education within the school system they worked in (Table 8). Those who answered yes (definitely yes or probably yes) accounted for 61.60 percent of respondents. Those who were relatively neutral accounted for 17.6 percent, and 20.80 percent responded that there had not been a decline in importance in the schools that they were affiliated with. Given that the vast majority of those in the data had over 15 years of experience it can be confidently ascertained that these educators have enough knowledge of the field and its evolution over the years to see a change.

Table 8: Have you witnessed a decline in the importance attached to music education within the school system in which you work, over the past 5 years? (1 = definitely yes, 5 = definitely not)

Answer	%	n	Mean
Definitely yes	44.00%	55	
Probably yes	17.60%	22	
Might or might not	17.60%	22	
Probably not	11.20%	14	
Definitely not	9.60%	12	
Total:		125	2.25

A follow up question asked what some of the reasons behind this decline in importance were (Table 9). This was measured on a scale giving respondents the ability to rank these from 0-10 with 0 being not at all, and 10 being completely contributed. Results showed that perceptions surrounding the declination focus on two factors out of the nine listed. These are that 'other subjects are considered more important' with 62.11 percent, and that there is 'not enough promotion of the benefits of music education' which had 65.26 percent in the 9-10 range. Music being seen as a hobby rather than an academic subject had higher percentages in the upper range, whereas a narrow curriculum skews more to the lower side meaning respondents do not believe this has had such an effect on student numbers declining. Their friends not taking it, and the price of a music education seemed to have a moderate effect sitting highest around the 5-6 range. Children having other priorities was more spread across the ranges of 7-10. From this data it became apparent that the two needed for further explanation were that benefits of music education were not being promoted (mean of 8.66), and that other subjects are considered more important than music (mean of 8.77). A more detailed graph containing response rates to each individual field within questions can be found in Appendix 6

Table 9: How much (in your opinion) have each of these factors contributed to this decline? (0 = Not at all and 10 = completely contributed.

Field	Mean	Std. Dev.	Variance	Min.	Max.	Count
Other subjects are considered more important	8.77	1.29	1.67	5	10	95
Children have other priorities	7.46	2.1	4.42	1	10	95
Not enough promotion of the benefits of music education	8.66	1.55	2.41	2	10	95
Music education is not staying relevant with the time	4.53	2.84	8.08	0	10	92
The curriculum for music is too spread	4.82	2.67	7.15	0	10	88
The curriculum for music is too narrow	4.17	2.53	6.42	0	10	84
It is too expensive	5.52	2.47	6.1	0	10	94
None of their friends take it	4.72	2.75	7.56	0	10	90
Music is seen as a hobby by students rather than an academic subject	7.11	2.27	5.16	0	10	94

The question that followed was an open-answer question taken from Aróstegui (2016) asking what is being done at a professional level to arrest this decline? And what indeed should or could be done? Although this response was optional, 55 respondents chose to answer.

Several comments stated that the IRMTNZ and MENZA were addressing this problem, although only a few went into further detail than this. Other comments stated that "nothing much is being done". This is in complete contrast to those who believe that this is being handled. Finally, some respondents believe that the ultimate responsibility does not fall with music teachers, but those higher up as the "curriculum is not under their control". This respondent continues to put the onus on the Government who "decides the curriculum and the funding for teaching in schools".

Several respondents provided answers related to the value of the arts, and support of their role within the school system. One comment provided several reasons why this decline may be happening. These included: a narrow syllabus, arts not being seen as a career path, the knock-on effect of teacher's attitudes for tertiary-level enrolment, government undermining music, and aging educators. The respondent stated: "The view of education in Aotearoa has become as narrow as it was last century. In a world where innovation and creativity is at its height, our education system is stifling and pushing students into 'traditional' jobs. The attitude of principals and senior leaders need to change. There is an attitude by many that there is no place for music in school or in life. It interrupts the more 'important' subjects and students are often made to feel guilty for leaving class to come to lessons. Students are not encouraged to follow any career that involves the arts (not just music) They are often told they need to become Lawyers, IT or engineers. The attitude of schools has resulted in a significant drop in enrolments in the arts at Tertiary level which is seeing a significant decline in tertiary music education. It doesn't help that the government has done everything it can to undermine the value music provides to students. Older educators need to be 'educated' to the world of modern work. In music alone there are opportunities in composing for film and our extensive gaming industry as well as teaching and performing".

Other respondents echo these thoughts with several mentioning the New Zealand government and the Ministry of Education and inefficiencies at this level. Again, some comments state that music education bodies such as MENZA are engaging in talks with the government regarding this, with one offering up the benefits of a music education for mental health. They claim that music can have positive effects on students, as well as the community in general, saying: "Menza and IRMTNZ are constantly in talks with Ministry of Education to redress the balance, particularly with the nation's current decline in mental health. We believe more music would be beneficial for individuals and the community as a whole".

This relationship between music and mental health will be further discussed in the following chapter, but this offers up opinions for the value of music within the education system as well as future job possibilities to consider. Two comments mentioned the concept of accessibility of music, especially at the primary school level where one respondent claimed that the ages of "2 – 12 years old" were where music education suffered the greatest problem. This support was linked to the importance of the arts within schools, stemming from the support, or lack of, from the Ministry of Education. One respondent claimed that when enrolment numbers suffer, the performing arts subjects are the first to be cut: "It seems that, despite the science proving otherwise, music is generally seen as a luxury extra, rather than an essential part of a well-rounded education. I see no evidence of support from government, the Ministry of Education or any other institution to ensure music education is available to ALL students (at least at primary school level) as part of the regular curriculum. I have seen schools cancel music and / or performing arts programmes when they have had to adjust teaching staff because of a drop in roll numbers. This seems to me to be counterproductive, as a well- integrated music programme would lead to students improving in all aspects of their education".

Several respondents commented on inefficiencies at New Zealand institutions that offer teacher education and training (collectively described as Teacher's Colleges, which is a widely used former name for institutions that offer such teaching qualifications) and linked this to the number of hours spent on the pedagogy of music education compared to other subjects, particularly in primary school education. Three specifically expanded on these comments with one claiming music education in teacher's college is practically non-existent, with comments from others stating that these hours are insufficient with adjectives such as: "disgraceful", and "grossly inadequate" being used.

Of particular interest were two separate comments from individuals. One claimed that: "It seems there's such a shortage of secondary school teachers that positions are being filled by people who may have some musical knowledge but aren't qualified musicians it who have only a narrow field of experience i.e can play an instrument a bit don't know any theory, or who don't know anything about music history etc"

This comment was the only one of its kind that specifically referenced a shortage at secondary school of teachers who are qualified enough to teach music. It seems to highlight that theory and music history are important aspects that they believe should be taught within secondary school music education. Another noted that recent graduates have lack certain skills: "Contemporary music graduates from our universities are sought after for their Rock/pop music skills. But they cannot conduct, take a choir, lead an orchestra or brass band".

This respondent believes there is a shift to contemporary music within schools but believes that there are other essential qualities that a person must have in order to be successful in teaching music. Another respondent approached this from another perspective and claimed that more research into younger teachers and their preferences needs to be considered: "Perhaps the older generation of music teachers find it difficult to stay relevant. IRMTNZ conferences could investigate more what the younger teachers are doing/wanting as well as being introduced to more music that young students actually would rather play".

This seems to highlight confusion in what should be being taught within a school and whether to uphold certain practices or embrace new ones. Respondents believe that schools should have a specialist teacher to teach music at primary schools. Five comments specifically mentioned the need for specialist music teachers in primary schools. A further three mentioned the reintroduction of the music advisor role that used to exist in New Zealand schools. One respondent linked having a specialist teacher to the benefits of teaching music in other subject areas, as well as mentioning that music must be embedded at primary level before it is deemed 'uncool' by some: "Have specialist music teachers in primary schools – benefits will become apparent – I taught classroom music for a few terms in a primary school and all the teachers commented on how they noticed improvements in children's ability in other curriculum areas. Also, children develop an interest in and passion for music that is imbedded before it becomes 'uncool'. Currently, those who take music at secondary school level are, in the majority, those who are having private music lessons, and core music at Years 9 and 10 is seen as boring or irrelevant as there has been no foundation of music through childhood".

As the above respondent mentioned, the benefits of music education were noted by several individuals. Most of these claimed that these benefits need to be publicised more. The following respondent listed several benefits and mentioned that people need to realise how wide-ranging benefits of music are, but did not specify who the people were: "The benefits of learning an instrument, such as brain development, enhanced cognitive skills, learning to perform very complex actions, enhanced thinking skills, having something to help you relax, acquiring the self-discipline required to practise etc need to be publicised much more so people realise how wide-ranging the benefits of learning music are".

Whilst several respondents also mentioned that the IRMTNZ are addressing this problem, some suggested some further options to solidify music's place within the education system: "I feel that all music teaching associations/institutes/universities should unite to promote the benefits of learning music not only to potential students and their parents, but also to employers, especially the transferable skills such as: working as a team, self-motivation, time-management, self-assessment…"

Other responses commented regarding the psycho and social benefits of learning instruments and singing. One respondent had the suggestion that university professors could take students privately so that these children gain a good education within music before they attend university: "University professors (and artist teachers) could also teach more private students who are younger, to insure that they get good education in music before they go to university.

What 'artist teachers' means, and whether this individual believes that normal music teachers are not qualified enough to be teaching students is not clear".

A summarising comment gave a question for all individuals to ponder as to what is being done, or should be done to deal with this supposed decline in music:

Ask the question, imagine a world without music?

4.7 Benefits of a Music Education

The question of how beneficial each of the statements (below) are in regards to benefits of a music education was asked on a scale with 0 being not at all beneficial and 10 being most beneficial (Table 10). The benefits that received highest mean response rates included improved coordination (8.84), improved listening skills and achieving goals at 8.71. Improved self-esteem received an 8.57 and improved creativity an 8.26. The lowest scoring benefit was an improved cultural awareness

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Table 10: How would you rate these benefits of a music education?(0 = not beneficial, 10 = incredibly beneficial)

Field	Mean	Std. Dev.	Variance	Min.	Max.	Count
Achieving goals	8.71	1.30	1.68	5	10	126
Improved coordination	8.84	1.32	1.75	5	10	126
Improved creativity	8.26	1.71	2.91	3	10	126
Improved cultural awareness	6.63	2.57	6.61	0	10	126
Improved listening skills	8.71	1.48	2.19	4	10	126
Improved maths skills	6.92	2.48	5.18	0	10	126
Improved self-esteem	8.57	1.52	2.32	1	10	126
Improved test scores	7.15	2.15	4.64	1	10	126
Language Skills	7.58	2.23	4.96	1	10	126
Relieving stress	7.52	2.24	5.01	1	10.	126

4.8 Attracting New Students

Another question asked about whether teachers had engaged with particular techniques in order to attract new students to their music program (Table 11). They were able to select as many as they had engaged with. The most used techniques were 'using performances or other music events to showcase student learning in music' with 23.09 percent, and 'coordinating/collaborating with music teachers around your area' with 19.40 percent. Six respondents claimed they had not engaged with any of the above.

Table 11: Have you engaged with any of the following actions to attract more students to learning music (Please tick all that you have engaged with)

Answer	%	Count
Using performances or other music events to showcase student learning in music	23.09%	100
Coordinating/collaborating with music teachers around your area	19.40%	84
Pursuing additional certifications or training in music/music education	14.09%	61
Pursuing additional sources of funding for the music programme	5.77%	25
Working with other music teachers to advocate for music education	13.63%	59
Involving the media to get the word out about music education	5.31%	23
Communicating with school board members to advocate for music education	5.08%	22
Using a teachers union/association	8.31%	36
Other (please specify)	3.93%	17
I have not engaged with any of the above	1.39%	6
Total	100%	433

Those who answered with the other category were asked to specify their answers. Results included a mixture of word of mouth, IRMT, internet marketing, and online teaching options, as well as demonstrations to students. One claimed that they educate parents with how to be 'good music parents'. This response claims that parents are often very prominent in their child's music learning

experience but also have the opportunity to persuade a student to stop. One respondent mentioned that they had retired so did not engage in any, and another stated the engaged in the above but not for the purpose of attracting new students.

4.9 Marketing Perceptions

A five-point Likert scale then introduced some marketing concepts to the respondents and asked how much they either agreed or disagreed with each statement (Table 12). The respondents believed that word of mouth was an important recruiting told with 82.50 percent strongly agreeing, even though one respondent neither agreed or disagreed with this. Other points of interest is that the promotion of music education had the most respondent in the neutral category, with the next highest being the somewhat agree at 40 respondents. Respondents claim that they are active promotors of music within their community and to their students. Students were much more common with 52.59 percent of respondents strongly agreeing to this, whereas community had a mixture of 29.17 percent in strongly agree, and 35.83 percent in the somewhat agree category. The final three statements used the word marketing within them. Of interested included the 9.17 percent of respondents who agreed that music education does not need to be marketed, along with the 30.00 percent who neither agreed nor disagreed with this statement. This was in stark contrast to the 42.50% of respondents who strongly disagreed with this notion. Also of note is the final statement "marketing and music education should not mix". The highest response was in the neutral category with 47.5 percent of respondents neither agreeing or disagreeing with this statement, although 46.67 percent disagreed and only 5.83 percent of respondents agreed. Th results of these questions shows varying opinions of aspects of marketing within music education in New Zealand. A more comprehensive breakdown of this data including percentages for each answer is included in Appendix 7.

4.10 Summary and Conclusion

This chapter has presented the results from the quantitative survey. Results from the survey suggest that student numbers are neither conclusively increasing or decreasing, with respondents claiming both; however, there is a marked decline in the perceived importance of music education in New Zealand. The most common reasons students stop engaging with music includes the other commitments and subjects taking their time. The majority of respondents advocate for higher levels education within music to gifted students and believe that there is a decline in importance attached to music within schools. They also advocate for continued education within the field, but fewer teachers recommend pursuing music as a career for gifted students.

The most beneficial aspects of a music education were identified as improved coordination, listening skills, and achieving goals. Respondents claimed that word of mouth was an important recruiting tool, and the responses from the final question regarding educators' thoughts surrounding marketing reinforce the notion that many music educators are uncomfortable when the word marketing or aspects of marketing are used in conjunction with their field. These factors could be used to improve the importance and impact of music education in New Zealand to counter the perceived decline over the years.

Table 12: Please respond to each statement with whether you agree or disagree by ticking the most accurate box. Strongly agree = 1 and strongly disagree = 5.

Field	Mean	Std. Dev.	Variance	Min.	Max.	Count
Word-of-mouth is an important recruiting tool	1.18	0.41	0.17	1	3	120
It is sufficient promotion for the school website to have a description of our music programme	2.9	1.04	1.09	1	5	120
The way I promote music education has changed drastically over the past 5 years	2.67	0.94	0.89	1	5	120
Social media has had a drastic impact on how I promote music education to potential students and parents	2.8	1.14	1.29	1	5	120
I actively promote music education to the community	2.18	1.02	1.03	1	5	120
I actively promote music education to my students	1.63	0.8	0.63	1	5	120
I could do more to promote music education to my students	2.45	0.89	0.8	1	5	120
I am a leader in music education advocacy	2.77	1.19	1.41	1	5	120
Music education does not need to be marketed	3.9	1.14	1.29	1	5	120
I use the words advocacy and marketing interchangeably	3.19	0.8	0.64	1	5	120
Marketing and music education should not mix	3.62	0.91	0.82	1	5	120

Whilst the results from this survey provide insight into music educators in New Zealand, due to respondents often being private or itinerant teachers, a more personal view related specifically to music education within schools proved necessary. The response rate was useful in determining broad views but the sample size was too small to do any further formative statistical analysis that would conclusively determine whether there were any associations between questions asked. That is, do male teachers feel that music is in greater decline than female teachers or do those with more experience discourage music as a career compared to those with fewer years of experience. These associations would prove useful for future quantitative studies but without a representative sample of the wider population it would be inappropriate to draw conclusively from these results. Instead, these questions, alongside the literature specified within chapter three (see table 1) provided the basis for questions asked in the 11 subsequent interviews. The next chapter presents these interview results, with several commonalities found within and between both the interview and the survey. These will be synthesised within the discussion chapter (Chapter 6) to identify the main findings of this research.

Chapter Five - Interviews

5.1 Introduction

This chapter reveals the data obtained from the eleven in-depth interviews conducted. These further contribute and expand upon the questions posed in chapter one. First, a description of the most pertinent results from the survey will be given before providing background profiles of the eleven interviewees. Next, in line with Braun and Clarke's (2012) description of thematic analysis, coding identified five central themes: a changing learner; a changing educator; music as a career option; promotion techniques and benefits of a music education, and, finally, whether music education seems to be declining within New Zealand. Highlighted within each theme are contributing subthemes. These will be acknowledged more thoroughly within each section of the chapter. Analysis and discussion of these results synthesised with the survey results are provided in the subsequent chapter.

5.1.1 Survey Results

Results from the survey, as provided in the preceding chapter, proved useful in creating and fine turning pertinent questions to ask in interviews with music educators. Of particular interest were the following:

- How student numbers have changed within music education
- Why students stop engaging with music
- Do teachers support music as a career?
- Is there a decline in importance attached to music in schools, why?
- What are music educators perceived benefits of a music education?
- How does one promote the acquisition of music as a subject?
- What are music educator's thoughts surrounding marketing?

These topics contributed to the evolution of interview questions in order to ascertain a more personal voice, as well as whether individuals had differing views to the consensus within the survey. The profile of each individual interviewee is detailed in Table 13 However, data collected from these interviews are a significant contribution within their own right, providing the perceptions of eleven music educators from around New Zealand. The use of a mixed method research methodology is intended to strengthen the reliability and scope of the research.

Table 13: Interviewee profiles

Name:	Years Teaching:	Background :
Emma	20	Emma has spent the majority of her 20 years teaching within the primary school sector. She is currently in her fourth year of teaching secondary school students, and her third-year specialising in music. She is responsible for introducing several new musical groups to schools in her region such as choirs and bands.
Olivia	35	Olivia began her music teaching in 1985 and has a passion for developing previously underdeveloped music programs within schools. She suspended classroom teaching after her child was born but continued to teach privately and by correspondence. A job then came up teaching primary and intermediate aged children which she

		took until she applied for and obtained a job at the secondary school she currently works at. She has been there since 2003.
Jane	25	Jane began privately teaching piano under her piano teacher when she was 17-18 years old. Her involvement within music education began later in life when her children's school did not have a music teacher. She took on the responsibility of taking several groups including the orchestra, ukulele groups, and putting on concerts. She became a registered teacher soon after this, completing her university qualifications including her Masters within seven years. She is now essentially retired but is still privately teaching.
Betty	26	Betty trained as a general primary school teacher. She began her teaching career with primary aged children. She wanted to pursue her singing career and therefore dropped her teaching hours. She felt lucky that the schools she was at offered her a part-time position as the music specialist. In this, her passion for conducting choirs was ignited and she has since been teaching around multiple primary and secondary schools around her region.
Elizabeth	20	Elizabeth began her teaching rather late at the age of 41. Her teaching began within a primary school where she found a piano for sale and placed this as a central feature of her classroom. Her efforts of making music accessible were noted and she became Head of Music at another primary school. She has since taken several choirs and other groups with a focus on mass participation rather than excellence. She believes that music education is "hard yakka' in her region, but continues to focus on areas where music is not valued.
Arthur	30	After gaining a Bachelor of Music majoring in conducting and composition, Arthur went on to get his diploma of secondary school teaching. He taught Music, English and Social Studies for five years at his first school. At other schools, he was head of Instrumental Music, and Director of Music, respectively. In the last 15 years, he has worked as a freelance itinerant teacher and has a love for working with groups.
Charles	20	Charles works at a higher-level institution in New Zealand and has taught music theory and history for the past seven years there. Previous to this, he taught privately and as an itinerant music teacher.
Celia	30	Beginning her career working at a primary school for three years, Celia then pursued further music study in Australia. Once back in New Zealand, she taught within a classroom setting. She was also in charge of the music program; taking the orchestra, choir, chamber groups, and more. She has been in her current role at a secondary school since 2004. In her career span, she has also taught instruments privately, including the clarinet, violin, piano, voice, and saxophone.
Laura	30	Laura was the sole music teacher in charge of her department after graduating in 1989. She received an opportunity to become the acting Head of Department at a high school until she ventured overseas to teach music for over ten years. Since returning, she has taught music at numerous high schools and has been in her current role for the past ten years.

Henry	17	Henry began as a classroom teacher. He was also performing in a band at the time and therefore chose to change to itinerant teaching to be able to travel for performances. Once he returned to teaching, he received the Head of Music position at his school and has been there for the past six years.
George	10	George spends his time educating within a local high school. He is also heavily involved within the cocurricular program at this school. His career has seen him accompanying, performing, and directing choirs. He has been at his current school since 2012

5.2 A Changing Learner

The first prominent theme to emerge from the interviews was the acknowledgment that those engaging within a formal music education are different from previous learners. This theme is supported with statements arguing that the students coming through and engaging with a formal music education within schools are of a lower calibre than those previous. This was noted by Olivia who specifically referenced a "different sort of learner coming through". She continued on to reference that the "nature of the students has changed". She then qualified these statements with one of particular note regarding individuals with little formal music training and its impact on studying music:

> We are getting lots of kids coming through now into our senior school for whom they'd had very little formal musical training. This has impacted on our class numbers, particularly in the classical area.

George also commented regarding the lack of formal music training early enough in an individual:

> There is absolutely a lesser quality of musical experience coming through from your average child.

He went on to comment about the differences within generations and how learning a musical instrument just was something that your parents would provide for you and that it was expected as something you just did.

The thoughts of George and Henry intersect with regards to the reasons why contemporary music learners are less experienced than previous generations of students, linking generational changes and technology. George describes a "generation of kids now who blah, blah, blah, instant gratification. You can talk about that as much as you want. […] Unless they have figured out what it is they like about the instrument in advance, getting them hooked on that can be quite difficult. I think that's more the case than anything we've experienced before".

Henry goes on to highlight certain distractions that an individual may see as more appealing than engaging with music, and particularly learning an instrument:

> There are a lot of other distractions now that are much easier than learning an instrument. You can go on your phone and kill a whole evening and have a bit of fun. From the dopamine hit that you get from pushing buttons on your phone, that same hit you can get from playing an instrument but an instrument's harder. Maybe not more immediately rewarding.

This lower quality of musician coming through has particular interviewees worried about how the notion of a musician is defined. Betty describes a story from her daughter who studied music at tertiary level and was appalled in the ability of her classmates, saying:

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They were all saying they were musicians, but she said half of them didn't know a dotted minim from a bloody crotchet!

The question that therefore arose from these initial responses was why these learners were not maintaining the musical calibre of their predecessors within the eyes of their music educators. The focus then turned from a changing learner to a changing educator with differing qualifications and music genre focus which had some interviewees questioning music education's rigor and depth.

5.3 A Changing Teacher

With the perceived changing learner that is currently coming through the music education system, there is interest by respondents as to what or who has influenced this change in students. Some educators noted that there was a change in the type of teacher that was now teaching students which may explain why these students are more based around performance than theoretical concepts of music. Others argue that certain teachers hindered the growth of music within their school with their 'regimented' ways, as Laura states. Further to this were comments from Elizabeth's about the music teacher she replaced and how the Headmaster at this school had a certain mindset regarding how music should go and, therefore, advocating for its value was difficult when her view on music education differed from that of her senior.

Olivia's perceptions surrounding the change in teacher relate back to the education that today's practitioners are equipped with:

A lot of them have come through jazz school, so they're bringing all that in, but they don't necessarily have the formal classical training that a lot of us older people have had. It's just getting that balance, you know?

George comments on the fact that certain students are seeing the subject as 'frivolous' due to the snowballing effect of learners not choosing music as an academic subject choice seeing fewer specialist teachers graduating and entering the profession due to lack of desire by future employers. He comments regarding the lower quality of teachers who become practitioners within music:

That obviously has a knock-on effect because then with fewer people taking the subject and pursuing it, there are fewer teachers coming out the other end who really know what they're talking about. And that's where people then start to, this is not a very technical description, but then start to become cowboys and just make stuff up. And these people then become practitioners and they themselves don't know what's going on fully, and I'm absolutely not directing this at anyone or any field, but that's where we start to get this dumbing down.

This comment highlights the linkage between the validation and prioritisation of music as an academic subject within a school curriculum and the teachers who are becoming practitioners and teaching the subject. Comments claimed that the teachers who are educating students now are coming from the music industry, rather than from a teaching background, which in turn, affects the skills a learner gains from studying music. However, respondents also directed certain comments towards the support a teacher receives in music when training to become an educator and how this can affect their confidence levels within the subject

5.3.1 Teacher Confidence and Support

Several comments believed that the school curriculum is not rigorous enough, creating this lack of confidence from teachers with respect to music. Interviewees felt that teachers were not given enough training in properly teaching music which related to the ease of fulfilling curriculum requirements for music by singing along to a YouTube clip. Elizabeth was of the thought that music training was not taught the same way STEM subjects were, stating:

> *Teachers need to be taught how to do class music in the same way that we are taught how to teach math, and because so many teachers come with so little confidence teaching music then it's just going to be 'put the CD on and get them to tap their feet' and that is not teaching music.*

Laura provided a recent memory of the school she is currently working at and how worried an individual may be should they ever get given the subject of music to "cover"

> *If any staff member got [music] as cover work, they just completely and utterly 'Oh we can't do this. This is just horrible'. So I think a lot of people don't believe that they have got the skills.*

Several individuals also highlighted that they felt that music was unjustly treated by primary school teachers compared to other subjects. Charles believes that the key is unlocking the potential of music educators by letting them know that music is just another subject, like the others that they are comfortable teaching:

> *Yes, that is a problem that we don't have that a lot of primary school teachers who are comfortable with music. I think part of the solution to that is to get them all realising that they can be comfortable enough with music without having to formally train. You don't get primary school teachers saying I'm not comfortable with running, so I'm not going to get the kids going out running or swimming or doing maths or something like that. And, same with music.*

Interviewees used comments such as "scary" and "terrified" when mentioning primary school educators having to teach music as a subject. Celia states that for some teachers, the concept is too much, claiming that primary school teachers have to teach everything and therefore, several teachers do not teach music "even though they're meant to or they used to be meant to". This commentary that if certain educators find it too 'scary', they will not teach music at their primary school. This begs the question of why music is not easily approachable to teach by those who quite often provide the first exposure a child will have to music in their lives. Betty believes that this is related to the perception teachers have surrounding music where they are petrified of music because they don't believe they can sing. She goes on and discusses some simple ways of incorporating everyday items into music education:

> *I'm really passionate about teaching general teachers that actually you can create instruments out of junk and 'can do' rhythm stuff, and you can just do simple clapping back and rhythm and putting out some straws and making those the notes. If they're educated, anyone can do it. It's not hard.*

The thought then regards how someone could get these general teachers to understand the ease of incorporating these items in their teaching program, and whether or not any would take this offer up, or whether it may still prove too difficult. This can be seen when Jane was teaching and the school she worked at had afternoons of different activities that children could go and engage with, but no music was ever present. She questioned this:

They had a couple of teachers who were more than capable of taking music and I did say to them at one point [...] why aren't you doing music as one of the options? You know, the teachers had these skills that they could pass on. I think they were more interested in it just being a free play downtime for kids and teachers.

Whether or not this related to teachers feeling overwhelmed with the thought of teaching music or not is unknown, but it is clear that music was left out at this particular school. The reasoning behind this which has been highlighted above, may be the fact that primary school teachers are not receiving adequate training in how to teach music. Some interviewees have commented on this and given suggestions of what future steps may be to ensure this does not continue. Charles offered an optimistic solution to ensuring music teachers were adequately trained and prepared to lead a class in music at primary level:

Imagine this, if every primary school teacher in the teaching degree got not just trained but encouraged to be able to sing and lead a class and sing it. You know, maybe some basic sol-fa, but maybe not even that. Would we need more than that at primary school level? And then you'd have a whole country singing. So I think that's the solution to getting everyone making music actively.

Linking into this idea of better training for future educators was Arthur who commented on the hours that are dedicated to teaching music to trainee teachers:

I remember asking some of my primary trainee friends I see, 'are you expected to teach music'? 'Yeah'. 'How much training do you get'? 'We get 25 hours per year' and I was like 25 hours… Do you know how much it is now? 10... 10 hours.

With only ten hours of training in music to educate primary-aged children, the role of a more sufficient music education has seemed to fall on those primary school teachers who have prior experience in music, outside of their training. Nearly all respondents, indirectly, described the growth of singing and instrumental groups from when they started in their respective schools. Of particular interest was hearing how the different educators would structure their day. Elizabeth incorporated music in her primary classroom teaching in an effortless manner:

It was the same as the air they breathe. So we started the day with some singing and then straight into reading [...] And so that's how I started to shape my academic day with music and it took off.

Others, such as Betty, described their situation of being a specialist music teacher and offered support for this to be a common occurrence within all primary schools. This was echoed in the thoughts of Arthur who showed concern at the lack of experience of primary school teachers who, of no fault of their own, were thrown into the role of teaching music:

'How come you ended up taking the choir?' Oh, because I said that I could play the guitar, or I could play the ukulele, or once upon a time I played recorder, or I sang in a choir when I was at high school' and that qualifies them to be a music teacher. That would not be acceptable at high school when most of the neurons are already connected. Why is it acceptable at primary in the formative years of these kids. That is just insane!

These remarks by Arthur fuse in with a question that was asked in both the survey and to all interviewees which was some variation of: do you think primary schools should have a specialist music teacher?

5.3.2 Music Specialist Necessity

With comments, such as this from Emma: "*There was no designated music teacher at any school,"* it was necessary to gain viewpoints on whether these music educators believed that schools should implement a music specialist position. This term was not defined further to allow for an open interpretation.

Betty and Laura both agreed that schools do need someone who has a base knowledge about teaching music but both stipulated that it would not have to be someone with a degree in music, but rather an appreciation. Others stated that the idea sounds promising, but not attainable, with George citing issues around staffing and funding, and Jane mentioning issues with funding and prioritisation. George continues to state the positives surrounding a specialist music program:

> *It's very clear that any school which has any sort of specialist music program, even if it's just a classroom teacher who is musical or even a classroom teacher who has musical training. I can think of schools off the top of my head which have people who are passionate about music, either in a management context or just a classroom context, who make a good program out of very little.*

Arthur and Celia both stated that music should be taught by a specialist in primary schools. Celia went on to describe that a music specialist needs to appear within children's lives before primary school so that they "grow up with music in their lives", citing the benefits of the Kodaly system that was used in her teaching in Australia. She returns to music teaching within New Zealand and claims that "the primary school music system's gone out the window pretty much anyway now, which is really tragic".

Charles takes a wider stance around the matter and offers other insights of interest claiming that more specialist teachers, or even formal education in music is not enough to gain lifelong learners within the subject. He offers a suggestion that perhaps "we need that base level of lots of people making music already before you can then say, okay, and there's this formal education". He then speculates:

> *I wonder if that's the problem that's causing the decline of music education as we've lost the informal music making that fed into that.*

The above points of a changing learner and decreasing teacher confidence led to asking whether a music specialist in all primary schools should become a necessity. This point continued to be discussed with particular focus placed on the evolution of the subject of music and the expectations and requirements for different institutions.

5.4 Evolution of Subject

It has been argued by Pitts (2017) that in order to provide a rounded education, music as a formal subject must be careful in what is taught in the formative years of a student's schooling as this influences their attitude towards music in the future, as well as whether the subject will be pursued further. This caution is heeded by music educators within this study who also reference the inefficiencies of learners in particular stages of their lives. Of particular emphasis were the inefficiencies of music education at primary school and the knock-on effect that was occurring. This seemed to created dissonance in knowledge acquisition and knowledge expectations in transitioning from primary to secondary school. Interviewees highlighted the primary school sector specifically and the value this sector places on music education. George comments regarding the level of musicianship a learner enters secondary schooling with:

There is absolutely a lesser quality of musical experience coming through from your average child and that also reflects in our year nine and ten program. […] Unless they are learning an instrument outside of school, they've never experienced anything like [playing an instrument] before and I find that a huge missed opportunity. Wouldn't it be nice if they had done that at year five or year six or year seven?

As will be discussed further, educators praise the idea of performance within a classroom, but there also seems to be issues emerging where a student is able to get into higher level institutes purely from performance credits from National Certificate of Educational Achievement (NCEA), the national qualification for secondary schools in New Zealand, without engaging with the other aspects of music that is needed to succeed in university. This highlights a prominent issue in the disparity between the high school qualification and the university expectations.

Both Jane and Celia brought this concept up. Jane mainly focussed on the fact that students are able to receive university entrance "without picking up a pen" and purely focussing on performance credits. She discusses the perils of this, citing the business side of universities needing to attract students to study music, therefore allowing those who may not be qualified enough to succeed:

So, one of the biggest scams that we have at the moment is that universities are saying grade 5 theory is the basic entry prerequisite. So if you've got that, basically you get into the university course. They do it to get bums on seats because the only way that a music department can run effectively in the university is to have bums on seats. So, they make the entry criteria possible, but then they go ahead and start teaching the kids at about grade seven level theory and many kids drop out within six months because they can't manage.

Of difficulty is the dichotomy presented with these students not coping with the difficulty of the theoretical side of music that comes with studying music at university level juxtaposed with the need to ensure validation of a music course being on par with other university degrees. Jane continues to openly discuss this dichotomy:

If you make it easy and simple then you're taking away what the degree is worth for any future employer, you know? They should have an idea that okay, a degree level education, doesn't matter if it's music or physics, it should have some robustness to it. […] And I do think most music departments are getting quite varied with what they offer. So I think the problem lies at the NCEA level really for kids that are thinking of going to tertiary study. They shouldn't be pushed through the system like they are being, you know, with all their performance credits. That's where that problem lies.

Jane clearly believed that work needed to be done on ensuring that what students are taught at secondary school level is enough for them to feel equipped to be able to handle the challenge that is university, but not feel overwhelmed with being exposed to the other aspects of music that are not performance. She believes that the transition from secondary to tertiary education, if strengthened, would make a "huge difference" to the learner emerging.

It seems clear through the comments presented by several of the interviewees that the music education an individual receives is fragmented, and sometimes non-existent until secondary school. This is perceived to be due to teacher confidence levels in teaching primary-aged children, as well as different institutions of music not adequately ensuring a streamlined education in music happens so students are not overwhelmed when entering tertiary study. Arthur summarises these thoughts of the possibilities for music education should the whole music community support one another:

I'd say there's a golden opportunity for us here. For Creative New Zealand, Ministry of Education, the Ministry of Arts, Culture and Heritage and all the stakeholders to actually create a community where music education comes from the sector rather than just from the Ministry. But for that, some people are going to have to stop their patch protection, but it should work in New Zealand. New Zealand is a small enough country and a pragmatic enough country for us to make it work.

5.4.1 Syllabus

Several comments arose surrounding the ease of fulfilling the criteria needed to state a primary school was engaging within music education, as outlined by the curriculum requirements. Interviewees showed frustration and discontent at what they have seen or heard as to how schools teach music education. Betty acknowledged that some general teachers simply put on a YouTube clip of a man singing. She continued to state that when children started to engage in singing at concerts, they complained that the songs were too high. Her frustration lies that these students are singing songs by someone not in their voice type with no one to guide them on how to properly use their voice. She was supported in this argument by both Jane and Celia who discussed the perils of simply putting on a YouTube clip or CD for the children. Jane said:

I found that to tick off the curriculum requirements for music was as simple as being able to turn on a DVD player or CD player and have the children clap and dance or exercise in the morning, which is the school I was involved in. So it was so easy to have some curriculum requirements by doing almost nothing.

Celia supported the argument put forward by Betty and highlighted her frustration in the following way:

I mean, whatever happens in primary schools with music now, most of it will be learning by rote in choir. There might be orchestras going on, but the rest of the kids who don't do those things probably get a backing track put on, and some pop songs sitting too low, and that's their music education.

With the bleak outlook of some interviewees regarding the curriculum requirements of music education within primary schools, it is not surprising that George believes that students are ill-equipped to continue and flourish with their music education later on, stating:

These kids in the classroom are not being exposed to appropriate stuff to lead them on to a good, hearty musical education. And I think perhaps from what I can see in the primary sector, they rely too much on kids who are already learning instruments who learn stuff with their itinerant teachers and just go through the process.

This begs the question of whether private or itinerant teachers are picking up the teaching of primary school children and whether this has an impact on the future continuation of the subject. What is apparent from these interviews is the fact that there does not seem to be a uniform way of teaching music at primary school, and teachers are able to fulfil their requirements by 'playing a song on YouTube'.

Betty went on to discuss and suggest the need for an easily accessible resource to be created and distributed out to schools that contained the resources needed to teach music education to students in primary schools:

I don't think we have enough good resources that are being marketed for music education in New Zealand. There are some amazing ones in Australia. But I don't feel we have enough people here actually creating really good hands-on, simple music resources that teachers get emailed. […] They do it for maths, they do it for reading, but they don't do it for the arts really.

Several individuals noted that the syllabus in primary school for music is not rigorous enough, but other comments also mentioned the changing nature of the subject, as well as the increasing ease of access by students to more contemporary music styles. Therefore challenging the relevance of a traditional music education to these contemporary learners.

5.4.2 Traditional vs. Contemporary Music

Whether asked specifically regarding the syllabus taught (particularly in high school), or broached organically, a clear theme that emerged was the inclusion or exclusivity of music theory within several music programs. The general trend that became apparent was that learners are more interested in the contemporary side of music which includes performance of pop music, and less interested in the historical and theoretical aspects of music education.

Some educators state that this is based on students' perceptions surrounding theory or history, and others believe that it is the teacher's responsibility to move with the times and adapt their teaching to fit a new generation. Educators like Emma acknowledge that their program is solely focused on performance:

It's pretty much all playing. There's a little bit of theory, but really not much. There's not a lot of music history or theory knowledge at all.

When questioned about this, she stated that the students would not believe they were capable of doing music theory and that her way of engaging and maintaining students was performance.

Whilst the addition of alternate streams of music education, such as commercial and jazz streams, as acknowledged by Olivia in her school, have been a positive addition to their music program, several highlight the dangers of leaving the other strands of music education behind. Olivia commented that individuals now perceive theory as being "boring", because they are having to "write stuff". She continues to say that the focus is too centred around contemporary music and there needs to be a balance of what is taught:

I would guarantee that you would find most schools in New Zealand, the music programs are predominantly commercial contemporary stuff. You know, and yeah, okay, that's fine. And of course, you know, 20 years ago, of course it was predominantly classical stuff. So the pendulum has gone the other way, but I feel it's gone a bit far the other way and we kind of need to find this happy medium.

Betty believes that "music theory's going out the window", with similar echoing thoughts from Celia who claims that:

Over the years, from starting at (school) to being at (school) now, the kids are coming into the music department with a lot less skills than they used to. [Back at beginning] They actually had theory and they could sight sing a bit. That level has gone down, down, down the whole time.

Others seem to hold similar thoughts regarding the balance of performance music and history and theory, as well as the style of music taught. Betty specified that the "contemporary stuff" can be

taught to keep students interested but there still needs to be a focus on history. Jane agrees by accepting the benefits of performance but also shows that it seems this increase in performance has meant the decrease of the amount of music history being taught:

> *I'll just reiterate that actually what's happening in the music classroom at secondary schools is fabulous. You know, the kids are doing lots of performance, and that's what they should be doing. But I also think that music has such history that it'd be a shame for the kids not to learn about that.*

Of interest is the opinion of Laura who comments that by maintaining this position of forcing students to learn history and theory of music, you are missing out on new potential students who may be scared away at the concept. She says:

> *There's a bit of an obsession with a lot of music teachers that you've got to, you've got to do the music theory, you've got to do the music history, blah, blah, blah, and that you're not really a true musician unless you're a classical musician. There's still quite a lot of that out there and it's just annoys the living daylights out of me because if you're that sort of teacher and that's how you see it all, then there's no way that all of these sort of kids that were at -school- would ever buy into music because that wasn't who they were.*

Diverging this comment further. The first point of interest is that Laura believes certain teachers have a predisposed focus on history and theory and that a student must study these. The second is the comment about classical musicians being the only "true musician". There are clearly opposing views on the importance of theory and history and how this may deter future students from enrolling. The other argument returns to universities and high schools not focusing on the more theoretical side of music, resulting in students who are able to get into the program without having that background theoretical knowledge and then struggling, as highlighted above by Jane.

Whilst the classical, theoretical, and historical strands of music education have had comments surrounding their lack of teaching, contemporary music has been highlighted as being more accessible and relevant to students, with comments surrounding its continual success within schools. Olivia has demonstrated that this is quite possibly related to how the contemporary side of music is marketed, not only in schools, but in the media:

> *There's a slick marketing team around them [artists] in terms of what they look like, how they're promoted, what they sound like. So these kids see this thing as instant. They can do it. They can write a song in their bedroom and record it. In terms of playing any other instrument, there's a lot of hard graft.*

She continues on to state that the type of learner coming through now believes that theory is too difficult for what they want or need to do, in their perception, in order to succeed in music:

> *Oh, this is old fashioned boring stuff and they perceive it as really hard to do because I guess particularly with classical music, and to a lesser degree jazz, there is the whole element of understanding music notation and theory around it.*

Another question highlighted various perceptions surrounding an educator's belief that music education may be too conservative. This question was taken in several ways. However, of note was Charles' response who answered that the exam models of the Associated Board of the Royal Schools of Music (ABRSM) and Trinity College London (TCL) examinations (internationally recognised examination boards offering graded and diploma qualifications) may be declining but argued that

NCEA and universities are changing their program to maintain learners. When asked, do you think music education is too conservative, his response was:

> *What are we conserving? We're really conserving the 19th century model of music teaching, which came out of, guess what? The French Revolution. In other words, it was the Paris Military Music Academy whose model was used for all of the European conservatories and that's what we're conserving. In that sense, I would say yes, we are too wedded to a 19th century conservatory model. I'll take this two ways. Being wedded to that, which I say that the older model of doing it in New Zealand, the exam model, is very wedded to that. I'd say that's a problem for music education. Having said that, I think music education has moved way beyond that in the last 10 years, both if you think of the NCEA curriculum, you think of our curriculum here and so on, it's moved way beyond that and that's probably why that part of music education is not declining.*

It seems that due to the ever-changing nature of music, teachers are finding it hard to include all features and styles of music that they would like to. Certain teachers place an emphasis on a particular genre or strand of music education that they are most comfortable with. The curriculum, as stated by Henry, seems classical-based, but claims that a teacher is able to unpack this however they would like. This may lead to various methods of teaching and concepts focused upon by teachers in schools. George comments on this and discusses the flow on effect that this has to further study:

> *I think there is very little emphasis in our country on the different strands of music education. The academic sort of analytical side of music has actually been, in my experience, dropped at a lot of schools. I find that terribly sad, and that also has a flow on effect to the university programs.*

George continues to state that the academic rigor of NCEA is decreasing due to what he believes as a deliberate "dumbing down of the syllabus", particularly the analytical side of music, as students are receiving poor results year after year:

> *I'm aware that a lot of universities around New Zealand are slowly but surely chipping away at what is seen as traditional music education with harmony and counterpoint and things like that. And that has simply been removed from a lot of programs because the kids aren't keeping up with it. They don't know anything about it.*

These comments aptly reflect on educators' perceptions surrounding the teaching of different concepts of music education such as performance, theory and history. This begs the question of why, with the perceived decreasing focus on the theoretical, historical and analytical side of music, one would study music or choose it as a career path. This question was posed to the interviewees and presented the following results.

5.5 Music as a Career Option

Breaking down the results from interviewees as to their thoughts on whether, if presented with a talented student, they would suggest that student go into a career in music seemed to provide mixed results, as well as certain answers that require further exploration. In general, Celia, George and Emma all stated that they would recommend for gifted students to pursue a career in music. There is then a spectrum of answers regarding the viability of music as a career. Betty, Charles and Jane all said that they would also encourage students to pursue music. However, they also supported these comments with certain warnings regarding the lifestyle that comes with it. Arthur joined Jane's remarks by suggesting a double degree be the best option if a student wanted to study music at

university level. Laura mimics these thoughts by also suggesting that other options should be kept open due to the tough nature of the music industry:

> *It such a fabulous skill that I'm passionate about them always having music with them, but it doesn't have to be their job. it's also letting them know that it's a really tough industry and that absolutely follow your dreams, cause I'm always going to say that to kids but, it's also really cool to have a backup plan because it doesn't always pan out.*

Henry and Elizabeth skewed more towards the negative side of encouraging music as a career option. Elizabeth simply stated that in her region, music is not seen as a career. Henry t seemed to carry the expectation that simply by being a music teacher, he should be advocating for music as a career, but continued to highlight the risk of this profession and ways to mitigate this:

> *I think it's probably a tough one for me to answer that one. I mean, of course, I'm a music teacher but it depends. I mean, it's kind of tricky down here at the bottom of the world and the industry is so small and there aren't maybe the other jobs that you may get in the bigger city. I think in New Zealand, if you want to do music as a career, you've just got to be proficient at a variety of things and you've got to say, 'alright, I'm going to get good at sort of engineering, doing a little bit of live sound stuff. Maybe recording people. I'm going to get good at a couple of instruments and I'm going to join three bands. So you want to kind of have a few avenues going rather than relying too heavily on one thing, unless you're extremely good at it.*

Other warnings surrounding music as a career included an insecure income and the fact that it is a winner-takes-all industry. There was only one interviewee who responded with a clear "No, I never ever say pursue a career in music" and that was Olivia. She went on to qualify this by stating that students nowadays will have portfolio careers and that having studied music at any level may prove beneficial in their lifetimes but training further is not a necessity:

> *I don't say to students, 'yeah, you want to be a professional musician'. I say 'take all the opportunities that you can and see where they lead you'.*

An unexpected result of these interviews was that nearly all interviewees took the question of further study within music to imply that a career in music was synonymous with a (classical) performing musician. Some left out consideration for other strands of careers with music, while others made a strong argument to state other career pathways that an individual may take, but these were after mentioning performance. It is important to note that some interviewees also privately teach a particular instrument and may have assumed the question related solely to those students, but this opened up several interesting points to be analysed later on.

Charles, who teaches at a tertiary-level institution claimed that the students in higher level education are predominantly heading into music teaching:

> *Many of our students go onto professional careers in performing or composing. But, in particular, teaching. We get lots of students who graduate from here and go into school music teaching.*

This counters the argument that those within the music industry are becoming the next generation of music educators, but adds that, due to the changing nature of the learner, the changing syllabus is not rigorous enough to produce the next generation of qualified music educators. George discusses the fact that there is not a clear pathway that leads into a career in music, but also mentions the fact that music is beneficial is many contexts, not just one that may lead to a performing musician:

I think the main problem is that there is not a clear career path. There is not an option unless you are a hot-shot performer who has a chance to go to university or even go overseas to a university to pursue your instrument. Chances of you doing a music job or music-related job in their minds is quite low. However, as we know, there are plenty of jobs in the industry where this knowledge is certainly useful if not essential, and we actually, more and more now, have kids who are exploring that in an electronic context. There are plenty of music technology jobs that are available. There are sound engineering jobs which require a knowledge of music.

Parallel to this argument of music being a viable career option is the focus on producing excellence within students, or having several students engaging in music but for personal gains, rather than as a means of further study.

5.5.1 Elitist or Inclusive?

Jane discusses the concept of excellence when she is referring to the IRMTNZ that is able to assess private music teachers and give them a designation that they are able to place next to their name. She believes the parameters set are incredibly old and stringent:

So, they want a whole lot more people to be learning music but they are still really preoccupied with excellence. This word excellence. And while they're saying they want more people involved, what actually they're doing is still hanging on to this quite antiquated idea of excellence and kind of shooting themselves in the foot for that reason.

These sentiments were also found in Elizabeth, Charles, Henry and Laura's comments who all, in their own way, described a sense of mass participation and exposure to music being of higher importance in a person's life than a formal education focused on excellence. Laura, when entering a new role at her school stated:

I want this to be about every kid at that school getting an opportunity to be involved in music at some level. So it was changing it up and having, yes, of course you keep your -choir- and you keep the things that were there, but it was introducing fun choir and introducing acapella groups and having opportunities for kids that had done very little music to actually have a go.

This perspective was countered by George who spent his time discussing the concept of excellence and what a child in primary school is able achieve:

And I think this comes back to a serious concept that we undervalue in our education system, certainly in this country, which is the idea of achieving excellence. Achieving at a high level. Kids respond very well to achieving at a high level and doing something absolutely fantastically rather than just meeting the mark.

These arguments do not have to be mutually exclusive and it is possible to have mass engagement within music education which also produces a standard of excellence. What is clear is that any form of engagement in music is positive in the eyes of these educators, therefore it is key to examine the benefits of engaging in a music education.

5.6 Benefits of Music Education

5.6.1 Personal and Social Level

When asked about the benefits of studying music, interviewees had multiple answers, with several topics which interrelated. The first of these related to the social and personal benefits a music education can bring. Firstly, the bringing together of individuals to form a close relationship with their peers and their tutors was noted by Elizabeth, Celia, Olivia, George and Laura. Elizabeth commented on this stating the importance of music within the lives of those who may have never had something special in their life:

> *I think it also develops a sense of family within a school and again, for those kids on the periphery, they've got a place, like a rugby team, where they feel important and valued.*

She links being in music groups to being in a rugby team and creating a sense of family. Celia also mentions this aspect of family which demonstrates some personal benefits that she describes, like a student's emotional stability:

> *The social aspect of being a musician. Being in an ensemble is absolutely fantastic, so that's super important. You know, our choirs, they just refer to each other as family. They're whanau and that's their connection, their emotional stability, their joy.*

Celia brings up an interesting concept of music groups providing students with joy and emotional stability. This sentiment was echoed by Olivia who went on to describe what happens to certain individuals who have lost touch of music within their lives and how this can impact on their mental health. When describing an ex-student of her school, Olivia brought up the fact that this student chose to not pursue music at university and had also given up having any music in their life. She comments on the effect this had on their mental state:

> *They got into not a great space mentally, and so one day just went and played the piano and suddenly realised that they needed music in their life.*

These sentiments continue to be shown in other interviews. Emma, when presented with a talented student who did not wish to pursue music further, explained that music was their "release", and a "creative thing" one must do in order to ensure life feels more "balanced".
Several other benefits became apparent on a personal level. These include: resilience, confidence, teamwork, collaboration, problem-solving, critical thinking, and creativity.

Of particular interest were the comments that suggested that music can tap into an individual's ability to be human. This was a quality that came out of the literature (see Fehr, 2009). Two interviewees, Laura and George, had specific comments relating to music being able to open up emotions within individuals. Laura describes that people sometimes try to shut out their emotions and how music may override this:

> *I think that we're all emotional beings and we're all supposed to be, but I think a lot of people try and shut that off. And I think that often music can connect to people in a way that words can't.*

George talks about the vastness of music and how this is a way to connect individuals to the varying cultures around the world:

I think it's an international language. It's something that traverses everything else we do. Every culture in some form or another, whether it's from primitive to right now has music in its life and I think that it really gives, particularly children, a sense of something grander than themselves. It taps into our human nature as people who are fundamentally social. And it is a social thing. It's a good social thing.

Finally, the benefit that was mentioned by Charles, Elizabeth and Celia was that of discipline. This concept is aptly reflected by Charles' comments, who also mentions the transferability of a music education into other fields of study also:

What they get from studying music that they don't get elsewhere is that focus on discipline, on really working hard on something for six months to learn a concerto, that kind of thing. If they can apply those skills to other areas of their work life and their personal life, they're building those skills and deliberate practice that they don't get through many other things that you can learn in an education system.

Another topic that came up frequently was how music education made an individual more intelligent. This is linked to the Mozart Effect that emerged from the literature (Raucher, 2002; Chabris, 1999) (see chapter 2). Other, more general comments surrounding this increased intelligence included Emma's:

It's like learning another language – makes your brain work in different ways.

This concept of one's brain working in different and better ways was continued by those linking students who study music to being the ones who thrive the most, academically. Celia brought this concept into light with her comments when asked about benefits of a music education:

Anyone that has a music education, learns to read music and play an instrument, academically thrives… Well, will have more chance of thriving academically than those who don't. There's a huge amount of research to show the academic benefits from learning instruments.

This notion of music creating more academic children was told by both Betty and Elizabeth who explained that in assemblies, their colleagues noted that individuals going up to receive prizes were always music students. Elizabeth explains:

People used to say this to me, they watched the children go up and the Dux, Head of School, the Prefects, the Academic, "how many more kids are coming up from the choir?"

Of note is the perception of Jane surrounding this benefit of music at an intellectual level rather than the practical level. She states:

You know, music is valued at an intellectual level, but not at a practical. What we must do for our children? What benefits are there? How can we use music in relation to other subjects? And you know, despite a huge quantity of research about music and the benefits, my experience at least is that schools have very little interest in that.

Her comment brings to fruition another concept that became apparent: the benefits of a music education in relation to success in other subject areas.

5.6.2 Transferability

Some interviewees, when asked about benefits of a music education, listed off the transferable skills one acquires which can be implemented in other subjects. These included Elizabeth's comments regarding the benefits of a music education in relation to her primary school students:

> *They learn to be part of a team, mathematical skills. Without a doubt, their reading skills are advanced. Striving for excellence. They're getting phrasing, intonation with expression in reading is just the same as it is with singing. They're getting vocabulary, they're getting, again, self-discipline of singing in time with music in the same way that they apply that to their reading out loud and their reading skills.*

Whilst these benefits continually appear in interviews, as well as literature, some interviewees wished that music was simply valued for itself. Both Henry and Jane had strong opinions surrounding this. Henry responded to the question of the benefits of a music education:

> *We could talk about the little links there are to the other subjects and that, but if you just boil it down, it's just something that have for life. If you learn how to play the guitar in high school, you can play the guitar for the rest of your life.*

He acknowledges the transferable skills but takes the approach that having music in one's life is an important skill within itself. Jane had done her own research regarding these benefits and had certain thoughts regarding using these benefits as a way of attracting students to music:

> *It's the biggest benefit: music itself. You don't need to justify learning music because it helps your math skills or it helps your conversational skills or… it can be like learning a language so it uses different brain functions. So all those things that you want me to list off, everyone knows about and that's been researched [...] We shouldn't have music in schools because it has all these other benefits, we should use music in schools because it's beneficial on its own terms. [...] We're undermining music if we talk about it entirely in terms of its benefits outside of music.*

Therefore, all of these benefits of a music education, including the personal and social benefits, intellectual stimulation and academic results, as well as its transferable skills in other subjects are main features found from these music educators in New Zealand. Therefore, with these benefits at the forefront of educator's minds, it was then necessary to gain an understanding regarding promotion techniques that educators had engaged with in order to attract or retain students within their programs.

5.7 Promotion Techniques

Certain promotion techniques became apparent through these interviews. These included either techniques that educators had used themselves, or techniques that they had seen. These included a mixture of push marketing promotion including demonstrations from students at these higher level institutions and discussing the benefits of music on brain development to students, as well as ineffective techniques that needed further consideration.

The first of these were the different methods of push marketing that teachers used or saw that had a dramatic impact on whether or not their students continued to see music as an option for their future. Betty mentioned that when she was working at a primary school well known for its music, they would try to recruit students transitioning from primary school to middle school:

In terms of marketing, we would go around sometimes and do demonstrations at other schools that only went to year six, cause our programme went to year eight. So schools like (school) and (school), we'd have the kids do like a roadshow.

Although Betty did not go on to state how successful this initiative was, it is likely to be of a similar nature as to when a higher learning institute attended the school Henry works at. He commented on how this has had the biggest impact on his students:

Each year, they'll come out to us and they'll perform. They'll bring X students. They'll get the students to speak and get the students to play and it really makes a difference. So, every year now we have a number of students going there. It's not been the brochure, it's not been looking at the stuff online. It's been the actual students coming out.

This shows a powerful suggestion for higher learning institutions, as well as high schools who may wish to attract future students into studying music. Elizabeth was incredibly proactive in her time teaching and created several groups and opportunities for her students. One of particular note was:

I had the New Zealand Youth Choir come and do a workshop and a recital for us, which just absolutely wowed them.

This highlights how proactive and passionate a teacher must be, but also how New Zealand is a small enough country that asking a national group to perform will most likely return a positive response. This can increase a student's desire to engage with the subject if they can see tangible benefits.

Other methods of attempting to encourage students to pursue music include marketing its effect on the brain. As mentioned within the benefits of music education, increased intelligence and usage of brain seems to impact on a student's desire to study music. Betty described that she was trying to "sell" the idea of learning the violin to year five students at her school and spoke of the engagement that students had when she mentioned brain activity:

And I said to them, 'you have to remember that when you play an instrument, even if you learn the piano, and even singing applies to this too, when you learn the violin, you're using both parts of your brain. You're using your left part of the brain and your right part of the brain cause you've got to put your fingers down the strings, you got to use your bow, you're reading the music'. And they were going, 'Oh is that the same with a piano?' and I went 'Absolutely the piano. You're using your left and your right hand really good for the brain'. And then -teacher-piped up, we both were sort of, you know, doing the whole sell.

5.7.1 Off-Key Marketing

Of course, with discussion surrounding promotion, teachers bring to light certain techniques that have not worked for their students, or areas where they have learnt that caution must be taken should they wish to promote music to a wider audience. The first point of caution was given by Olivia who described that her school creates a handbook for all subjects in order to distribute to potential student's families. She was in charge of writing the section on music and claims that she now always wants to see a proof before it gets sent out as the marketing team at this particular school did not understand the nuances of music. She describes:

I saw the copy and asked to see the photographs that would go with it, but I didn't. They kind of had the wrong photographs on the wrong page, if that makes sense. So I might be talking about the orchestra and then they'd have a photo of a rock band.

This error may seem minor or even non-existent in the marketer's eyes, but for the educator, and potential students and their families, this is a critical error of judgment that may form confusion where another school may seem more appealing with its correct linkage of photos and words. After Henry's comments regarding institutions performing for students, it is a question of whether schools should be targeting students or their parents. Charles describes the need to consider this in further depth as to why certain advocacy techniques are not working:

Perhaps because they're targeted at parents. I think a lot of what music educators are doing is targeting parents. With these things that we've been talking about, music will make your child smarter, music will do these things. It's not targeted at the kids. It's targeted at the parents. And then you've got this problem of forced learning and is it going to work and things like that.

Jane believes that institutional targets are affecting a student focused education. She claims that these have huge consequences. This is agreed with by Laura who claims that the best way of maintaining and gaining more students would be listening to the students' voices instead of imposing subjects that a teacher may be comfortable with. Another technique that Charles believes is not working is the promotion of music only within the context of what non-musical benefits you may gain:

You can clearly be aware of advocacy efforts that aren't working because they're targeting extra musical things. If you do music, you will get these non-musical things rather than if you do music, then you'll have a whole lot of fun. Right? And you'll enjoy it. And I think that's probably the first step before we go beyond that.

Other promotion techniques that seemed 'off-key' included comments from Henry regarding the brochure he received from the local university and the frontpage imagery and the impact that had on his students:

They're very much coming from a, like an old-school traditional approach with how they're trying to present themselves. Even the cover on the magazine before you even open it up is someone playing a violin, somebody playing a lute on the front, someone playing percussion in the background. And I just think for my type of students at (school), that is just probably, apart from a tiny percentage of them, not going to open up the doorway into what might be a great course for some of them, because of how they've presented themselves.

Another issue presented with the marketing of higher-level institutions came from Jane and Celia regarding the difficulties of ensuring there are 'bums on seats', whilst also providing a rigorous tertiary education. Jane claimed that these institutes need to be more transparent with the level that is to be expected of individuals wishing to pursue further study.

Universities are saying grade 5 theory is the basic entry prerequisite. So if you've got that, basically you get into the university course. They do it to get bums on seats because the only way that a music department can run effectively in a university is to have bums on seats. And that's not to say that, I mean it should be rigorous at tertiary level but we shouldn't be saying that grade five is enough.

Another instance of this issue that external educators are seeing comes from Celia's viewpoint where students who had been accepted into a music program at university were unable to be chosen for the university-associated choir as they were not good enough:

There were some students who were first year performance singers who I couldn't put in the choir because they didn't sing well enough or they weren't able to hold… their ears weren't well-trained and a lot of places are accepting people in with no skills cause they need to put bums on seats I suppose and get funding. It's really sad.

There comments highlight issues with how some higher-level institutions promote themselves to attract a vast range of students. These comments support the notion that there are some highly successful promotion techniques and others that require further thinking by schools and individuals.

5.8 Perceptions surrounding Marketing and Education

Another area of interest are the perceptions surrounding the word marketing within the education sector. As the literature has stated (see Chapter 2), there are varied opinions when it comes to merging these two fields together. As a result of the progression of the interviews, some interviewees were asked their opinion surrounding the merging of the words, whilst others were merely asked a more general question regarding the marketing of music education in New Zealand. The results suggest that there is still caution when presented with the concept of merging the two, as well as a lack of resources available, adding to some more generic thoughts surrounding the difference in societal views around the arts and sport in New Zealand.

After hearing a description of the topic undertaken for this thesis, Olivia chimed in with her thoughts that she does not believe music education is marketed well. She continued to acknowledge her role is as an educator, but claimed that she has a lot of opinions regarding what she would like to see marketed within her school:

I don't know a lot about how to market things, but I know the sorts of things that I would like our school to market.

Others shared their thoughts regarding their hesitation of hearing the words marketing and education together. Arthur said some general thoughts which seemed to show an underlying perception of marketing education that included all talk and no action:

It can't just be the glossy cover on the book. It's got to be something that's more substantial than that.

Charles shared a personal experience he had teaching within higher education and certain mindsets that some of his colleagues had:

A previous Vice Chancellor often talked about selling education. That would just… I have more problems with that notion than I do with marketing. I've seen and heard other colleagues talk about that the reality is we live in a neoliberal economy and if you're going to advocate for anything, it's going to have to involve some of the techniques of marketing.

This concept of selling education is one that taps into a traditional perspective of marketing and one that does not sit well with Charles. He continues to, again, highlight caution with the word and its intention, relating to both a more traditional mindset of marketing compared to a more modern interpretation:

Well, if you're marketing it, I guess you could look at it two ways. Are you marketing it because you're trying to make a profit out of an education system? and there are all kinds of

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philosophical issues for and against that, which we won't go into now. But if you're using the techniques of marketing to grow interest in participation in music, that can only be a good thing.

An interesting comment that came from Laura was the concept of selling the subject of Music in order to attract new students. She mentions that certain subjects, such as English or Science, always have full classes, but music must fight to attract and retain students:

But actually we have to, and this has been a thing for music teachers always, you have to work really hard to get bums on seats. You know, you've got to really sell your subject. […] For music it's always got to be about the buy-in and you've got to be a massive advocate or else, you're not going to have kids taking your subject. I think I'm just so used to it. I'm so used to thinking [that].

Olivia chimes in with her thoughts on why the commercial side of music education may be succeeding whereas the classical, more traditional side is not. She places this down to the media and the perceived ease of picking up and instrument and being able to play it and record songs in one's bedroom.

In terms of marketing the music education, the media out there are doing a fantastic job at marketing commercial music to young people.

Can these perceptions surrounding marketing the arts affect its value in our society? Two educators, Laura and Olivia, make comments surrounding the exact same notion of how music is 'marketed' in New Zealand:

There's a huge imbalance around the marketing of music out there, but it's about society. You go and look at the news, you know, hear the news and there's always a sports segment, where's the arts segment? - Olivia

I mean, look, it pisses me off every night when you watch the news and you've got your massive sports segment and it's like, okay, where's the big arts segment? You know? - Laura

From these results, it seems that music, as well as the arts are not seen to be as important as sport is within New Zealand, with this imbalance being portrayed every evening on the news. In order to solidify music's validity as a subject and area of interest, perhaps one of the beginning stages is to get an arts segment so that the general public sees the benefits of these subjects.

This then sparks the question of what is lacking in music education and why there is not a consensus of how and what to teach within schools in New Zealand. Betty boils this down to a lack of easily approachable resources for teachers to engage with. She discusses one that was recently distributed:

New Zealand Opera just released a perfect one of a resource pack for opera and it got emailed to us. PDFs, there it is, stick it up and the kids are learning about opera, easy. I just don't think we're getting enough of that. And people who teach full time, they don't have time to do that. But I reckon it's developing better resources and that's where marketing comes in, it's just it's marketing simple tools.

These resource packs that Betty has mentioned worked well from New Zealand Opera, but whose responsibility is it to advocate for music education's worth, or create these hands-on resources for teachers? Betty argues that teachers are too busy and do not have the time to do this, but also highlights the perceived benefits that this may have on the sector.

5.8.1 Responsibility

Therefore, the question emerged from these interviews of who is responsible for ensuring music education has a place within society and schools? The results from interviewees claim several different individuals hold responsibility, as well as stating whether they believe these individuals or organisation are succeeding in their endeavours.

Jane felt passionate about this subject and claimed that both the Education Council and Ministry of Education should have done more research about the benefits of music education and support teachers:

> *The whole education system, teachers, education council (need to advocate for music). let's start at the top and say that the Education Council, Ministry of Education, they are both responsible. They are in a position where they should have done the research and been mindful of the benefits, and they're sadly lacking in that direction. And we have these amazing teachers, especially at secondary level, that work themselves silly providing a fantastic music program at their secondary schools but they're not supported.*

Others, such as Betty, Charles and Henry, mentioned that a music teacher is responsible for ensuring there are 'bums on seats' in their classrooms. Charles believes that educators must make the case for why what they're offering is useful in society. Elizabeth claims that:

> *You must love what you're doing and just about kill yourself with enthusiasm and that's got to spill out the whole time. And if children feel valued, they will sing.*

Betty spoke of her personal choice to not complete her music degree at University and linked this down to the lecturer she had, insinuating the importance of a music educator:

> *We had old lecturers like -name-. Boring. I was so bored, so I did it in my first year and was like, I'm not going to major in music. Mum even said to me, don't bother. But I kept on doing music stuff.*

Henry continued on with this theme of music educators' importance, but also claimed that if educators work harder by creating extracurricular groups and promoting music around the school, this does not reap any extra remuneration, instead stating that you get punished the harder you work:

> *Music teachers definitely have a role to play. There's no doubt that how you present it at your school is a big deal and how you promote it. So, you can turn up and not do very much and get paid the same. That's the weird thing about teaching. In some ways, you get punished the harder you work, cause when your numbers go up, you've got more assessment, you've got higher teaching workload, more kids to worry about putting lessons on, and you don't get paid a cent more for it.*

There seems to be no financial incentive for teachers to attract more students to their music programs which makes the case for why a teacher would go above and beyond to gain new students and argue their case. George also commented surrounding how important music educators are and even highlighted the issues surrounding the music program that is evident at the school he teaches at:

> *And again, that comes back to who's in charge. I'd like to think that we are offering our kids at - school- a relatively good program, but if I'm being very honest, I don't think we are. And it's not because what we're doing is bad, but it's just, there are bits missing and that's a universal problem. I can't solve that by myself and that's where I think a lot of people probably fall down.*

Continuing on with these thoughts regarding further education for music students, George believes that universities have a large role to play in attracting students to their courses. He continues to state an opportunity for higher education institutions. This is a more hands-on promotion approach of going out to schools and forming a closer collaboration between schools and universities:

> *I think perhaps this is an opportunity for there to be some assistance in the main centres from perhaps the universities to run programs where they can say to the schools, once a month you can actually come and experience these 'blah, blah, blah'. I don't know what that would be exactly, but if you have passionate music classes, I think there's a lot to be said from collaboration, especially with people who actually know what they're doing, and they tend to flock to the university simply because A: there's funding and B: there's positions with people who are choosing to do those subject disciplines. So you're not being monkeyed around or anything.*

This suggestion sheds light on a form of relationship marketing not yet explored in a New Zealand context, of the collaboration between higher education institutions and schools within regions or even nationally.

5.9 Music Education Decline?

One of the main overarching questions that sparked this research is the notion presented by scholars that music education is suffering a global decline (Bath et al., 2020; Aróstegui, 2016; Bess & Fisher, 1993; Burnsed, 1986; Krause & Davidson, 2018; Peñalba, 2017; Pergola, 2014; Richerme, 2011). This question was therefore asked to interviewees to see their perceptions as to whether this statement extended out to New Zealand or not.

Out of the eight interviewees who were asked whether numbers of students in music classrooms had increased or decreased, none responded saying numbers had decreased. The rest seemed to form a spectrum of answers ranging from numbers staying the same to increasing. Two respondents, Emma and George, stated that numbers remained the same in their time teaching. Both Celia and Arthur stated that the subject was undergoing change with different streams of music now so couldn't comment fairly. Of similar thought were Laura and Olivia who commented that class sizes come in waves and there was not a general trend either way. Continuing on the spectrum, Charles said his numbers have increased slightly, and Henry was the most positive surrounding the increase saying that numbers studying music at his school had tripled in his time.

Again, with this type of question, due to the varying strands of music education within a school now, educators qualified their statements. Charles discussed the increase in music technology and use of digital audio workstations. He then shared his thoughts regarding a more traditional education and it's declination:

> *If you're saying private tuition and instrumental playing, the kind of Trinity College exam model is declining. Absolutely. It's declining in terms of the numbers of people participating in it. If you're saying music education refers to playing classical instruments, orchestral instruments, yes, it's declining.*

Several educators provided other reasons for supporting their opinions. One was focused on the ability to engage with music outside of the classroom. Many interviewees discussed the effect of having co-curricular opportunities to engage with music on classroom numbers. Arthur, George and Laura particularly had comments on this, all agreeing that the trend of music education seems to be more

focused on extracurricular rather than curricular learning in New Zealand. Both George and Laura stated that music classroom numbers may not look promising, but what is on offer outside of the classroom may be enough of a music education for the students to be satisfied. Laura comments:

> *There's a flip side with numbers because of the co-curricular. What's on offer has grown so much. It actually doesn't do the music class numbers any favours because some kids can get enough music that they want at school without actually doing it as a subject. But that's why it's important that they still get opportunities outside of class.*

Agreeing about the importance of children being exposed to some form of music education within school that is not necessarily classroom education, George describes the expansive, inclusive qualities of the co-curricular program at the school he is at. He argues that arts subjects are not seen as being as academic as their STEM counterparts and believes that for some students, music provides an outlet that their experience satisfies the need for a formal education in music. He states:

> *There's plenty of outlet for the kids musically. They may be in a chamber group and their music experience, certainly at a school level, is wholesome for them at a performance level. Enough that they don't need to be taking the subject in their mind.*

With several interviewees mentioning an increase in extracurricular musical activities in New Zealand, some focused on the differences in musical education that they had experienced first-hand or heard about with regards to teaching overseas. Comments comparing the New Zealand education system surrounding music against the world highlighted the fact that educators have taken note that there are certain inefficiencies or future directions that music education can go. These include several comments from Arthur and his experience overseas. When talking to a student from Hungary, he remembers the following conversation with a student from Hungary who learnt how to sight sing Bach chorales by age eight:

> *And I sit there and I think […] How good would our music education system be in New Zealand if we were to really truly invest in a logical pathway from birth to the end of high school? How would our society change if every single primary school kid could read music?*

Betty acknowledged the resources that Australia produce for music education claiming that they market their music education "really well", and Celia, who taught in Australia, spoke highly of their music education program whilst commenting on the inefficiencies of New Zealand:

> *Music Education was highly regarded and we taught the Kodaly system and we had primary music specialists in every school. So that's what I did. I was working and I was doing primary music teaching basically using the Kodaly system and a brilliant system there in Brisbane.*

These comments therefore highlight that New Zealand can learn from certain techniques employed by overseas agencies in order to keep music education's value within schools, as well as solidifying its place within the education system, and New Zealand society as a whole.

5.10 Summary and Conclusion

These interviews provided a personal account of the contemporary situation for music educators in New Zealand. This was undertaken in order to develop further research insights and built upon the topics found within the survey in the preceding chapter. Educators interviewed highlighted several commonalities indicating that there are clear areas for improvement within music education in New Zealand. Recurring topics included: a changing learner; a changing educator; music as a career option;

promotion techniques and benefits of a music education, and whether music education seems to be declining within New Zealand. Connecting these themes with the survey, a vast majority of topics were responded similarly by respondents. However, the music specialist question within the survey asked specifically whether someone with a music degree should be introducing children to their first formal introduction to music whereas the interviews left the term music specialist open for interpretation. This produced differing perspectives from the interviewees. The overarching question of whether New Zealand fits within this rhetoric of a global decline in music also produced different responses between the two research methods. Within the interviews, no respondent claimed that student numbers had decreased whereas in the survey it was much more evenly distributed with those who believed numbers had decreased compared to increased.

The discussion points from both the survey and subsequent interviews have been combined and five main themes have been identified as being prominent within this research. These will be presented and discussed within the next chapter.

Chapter Six - Discussion

6.1 Introduction

This chapter discusses data captured from both the survey and the subsequent interviews and places them in the context of the wider available literature. Five main themes are identified. The first three of these themes are interrelated and involve the role of the teacher, the evolution of the subject, and a changed learner as reasons why music education is continually evolving and therefore needs ongoing research. The next two emergent themes are with specific regards to the cognitive, social and emotional benefits that a music education can provide as well as educators perceptions regarding the marketing of music in general and the marketing of music education within New Zealand.

6.2 Role of Teachers

The role of the educator can play a large part in whether a student chooses to take a subject (Taylor, 2014). However, with the changing nature of education and with the evolving nature of music, music educators are having to find ways to stay relevant (Mark & Madura, 2009). Some are eager to continue to move with these times, whilst others prove reluctant to changing their ways and teaching style. This has meant that whilst the subject has evolved rapidly, there may be certain music educators who do not wish to engage with some of the elements of a 21st century educational system (Letts et al., 2011; Schippers, 2004).

As music and music education evolves, so also do those individuals training to become future generalist or music teachers. This has meant that there are educators from multiple generations teaching music. This proves relevant in what educators believe should be taught within music education to provide the best education for students. Several respondents from interviews commented that the type of teacher who were gaining jobs within music education came from the industry and therefore "don't necessarily have the formal classical training that a lot of us older people have had" (Olivia). However, a comment which does not offer this middle ground came from the survey. One respondent believes that this potential decline in music education can be linked to what students listen to at home, claiming that "these days classical music or quality music is not the norm anymore". This comment is reflective of the more 'traditional' mindset that certain music educators possess (Green, 2002b). Green (2002b) also reflected on results from her 1982 and 1998 questionnaires reflecting teachers' attitudes towards particular types of music. These comments included statements from her survey such as: students are already exposed to popular music and know more than their educators about it so they don't want their educators "prying into their world" (p. 16), and one from 1998 commented that it is easier to teach compositional techniques with regards to classical music. It has long been observed (Swanwick, 1968; Vulliamy, 1977; Green, 1988) that popular music is often used as an extra, or 'treat' and the end of lessons. This notion was apparent within this study where Betty claimed educators can "certainly still add the contemporary stuff in there as well to keep them interested" but should also have a main focus on history. This relegation infers that popular music is viewed as less important than classical music (Green, 2002b).

A dominant idea in some of the music education literature is that the best music teachers are the ones who are excellent musicians (Kerchner, 2006; Mills, 2004). However, this is argued against by George in his interview where he claimed that it was possible to become a practitioner of music, without studying the 'academic' side of music. He claims that it is relatively simple to have a 'basic grounding' of musical understanding, but then "these people become practitioners and they themselves don't know what's going on fully". This attitude seems to reflect the changing nature of teachers within education. However, as can be seen within the survey results, of those who responded, 85.83 percent had been teaching for 15 years or more. This is contrasted with the 5.83 percent who

have been teaching for 1-6 years. Another study may survey whether these reflections were prominent within classroom teaching as well, as respondents within the IRMT are also private or itinerant music teachers. Therefore, Betty considers that music teachers, specifically those in her region who are active in the advocation of music education are "nearly at retirement age […] they're a bit old school now as well. So, it's just finding some young people, such as yourself to [market music education] but that takes time".

Whilst respondents to both the survey and questionnaire were not asked their age, it can be assumed that none of the interviewees were under 25. It would be of interest whether younger music educators possessed differing opinions to those interviewed. This would be in line with one of the survey respondents who commented on the difference in educators. This relates to Mark and Madura's (2009) comment regarding relevance of a music teacher that "perhaps the older generation of music teachers find it difficult to stay relevant. IRMTNZ conferences could investigate more what the younger teachers are doing/wanting as well as being introduced to more music that young students actually would rather play". In contrast to this, another survey respondent believed that older educators were being unfairly overlooked for their contemporary counterparts due to their age, claiming "teachers who are considered to have reached their sell-by date--in other words, who have reached the age of fifty or above--are not appointed to teaching positions, notwithstanding their qualifications". This fits the observations of Redman and Snape (2016) who found that this stereotypical ageism with older teachers being perceived to be less adaptable to learn new concepts or accept new technology. This cannot be conclusively agreed as results within this study, whilst not specifically asked related to age and ableness, have found that the majority of respondents have been teaching for over 15 years. This infers an older generation of teachers still undertake the majority of work around music education in New Zealand.

6.2.1 Gender Bias within Music Education?

Music within schools can be seen as a subject that embodies a "feminine image" (Slee, 1968, p. 214). Numerous studies have been conducted regarding gender and attitude towards different subjects within schools (Paechter, 2000; Collis & Williams, 1987). These found that females were more likely to study arts subjects. Other academics found that females were more likely to also achieve higher within these arts subjects than their male counterparts (Madu, 2011). Therefore, an assumption can be made that those who are educators, particularly those involved within arts education, would be predominantly female. An unexpected result of this survey was that 87.50 percent of respondents identified as female, with only 11.67 percent of respondents being male. No respondents identified as gender diverse and only one answered that they preferred not to state their gender. This finding potentially reflects literature which regards arts subjects as 'effeminate', leading to reduced access by males (Levy, 1980). Gainer (1997) furthers these claims with her study which yielded similar results where parents regarded arts education are more important for girls than for boys. The background claims for this included that girls are naturally more predisposed to 'refined' activities, whereas boys are more interested in boisterous activities, not to mention the prevalence of homophobia of taking such an effeminate subject. One of the respondents, when asked if her ballet lessons may prove useful to her son, responded "well, I don't really mean that ballet lessons are going to turn a little boy into a homosexual, but you know.... I mean, I think it's important to give kids things that are related to the way you want them to grow up, you know, to what you want them to be" (p. 257). At the time that Gainer's 1997 study was conducted, gender stereotypes seemed more prominent but considering that most of the respondents of the current research's survey have been teaching for 15+ years (85.83%), this notion that females are more predisposed to be nurturing and feminine may have meant that they were encouraged to pursue a teaching role more than their male counterparts (Gainer, 1997).

Although the survey in this research is not necessarily a representative sample of the New Zealand music educators' population due to the limitations of sample size, it does add significant insights into gender-related literature and issues within the music education field. Further to this, a study completed by Madu in 2011 found that females outperform their male counterparts within art-related subjects, such as music, dance and art. She continues to implore institutions to fight these stereotypes and encourage males to perform better within arts-related subjects. These stereotypes are defined by Colley (1998), who writes regarding the effect of gender on subject choice within secondary schools and how this may affect future occupational status. She claims that "differences in the reproductive roles of males and females have emphasised involvement in key societal roles by the former who take the responsibility for providing resources, and involvement in childcare and the family by the latter" (Colley, 1998, p. 20). Therefore, Colley states an inverse problem to Madu (2011); that there is significant concern within the science and technology sectors and their ability to attract females. Within this study, through the use of purposive snowball sampling, seven interviewees out of the eleven were female (63.63%). Of interest would be a comprehensive breakdown of the arts and whether one subject is more evenly gender distributed than others.

6.2.2 Specialist teachers

A perennial question that reappears in literature regards whether school music education is better served with a generalist or specialist music teacher (Aróstegui & Kyakuwa, 2020; Henley, 2011). A generalist music teacher is a classroom teacher who teaches music but has not studied music education at tertiary level and has only attended the required courses necessary for training purposes to become a classroom teacher (Schiemann, 2017). This is contrasted to a specialist music teacher who has "received specialized training in music and holds qualifications in music" (Mufute, 2007, p. 8). Many studies claim that most primary school classroom teaching of music is done by generalist teachers (Henley, 2011; Hennessey, 2000; Jeanneret, 1997; Mills, 1989). New Zealand saw the introduction of a district music advisor, whose main concern was helping more generalist teachers become more confident and efficient teachers within music (Braatvedt, 2002). This included one of the goals for a music specialist to help generalist teachers "realise that music is a necessary activity for every child; it contributes to the emotional, social, and intellectual growth of the child" (Department of Education, 1970, p.250). This position seems to have evolved into the music education kaiārahi role; a self-employed contractor for MENZA funded through Ministry of Education's 'Network of Expertise' grant (New Zealand Ministry of Education, 2018).

Both the advantages and disadvantages of a specialist music teacher have been outlined and will be discussed further below. The suggestion of a specialist teachers within primary schools emerged through the literature, but also became apparent as a point of further discussion by both results in the survey and educators interviewed. The need seemed to stem from general teachers receiving inadequate hours to confidently teach music, resulting in a lack of self-assurance by educators; a component of music teaching focused upon by several researchers (Seddon & Biasutti, 2008; Hennessy, 2000; Holden & Button, 2006; Jeanneret, 1997; Mills, 1989).

6.2.2.1 Training Hours

Research conducted on generalist teachers and their behaviour towards teaching music produces quite conclusive results with respect to these educators often lacking in the self-confidence to teach music adequately (Garvis & Pendergast, 2012; Hennessy, 2000; Mills, 1989). Several other studies such as Henley's (2011) in English schools have recognised the fact that, particularly within the primary school sector, "the amount of time dedicated to music in most Initial Teacher Training courses is inadequate to create a workforce that is confident in its own ability to teach the subject in the classroom" (p.35). This was also acknowledged within a German context (Fuchs & Brunner, 2006).

This trend seems to extend out to New Zealand with six survey respondents commenting on a lack of adequate hours teaching music pedagogy to future educators. Comments used terms such as "disgraceful" and "grossly inadequate" when mentioning the hours an education student may receive on music compared to other subjects. This was also found as a by-product of interview questions. Arthur commented on the decreasing hours spent on the training of music education within teacher courses:

> *I remember asking some of my primary trainee friends I see, 'are you expected to teach music'? 'Yeah'. 'How much training do you get'? 'We get 25 hours per year' and I was like 25 hours… Do you know how much it is now? 10... 10 hours.*

With such few hours training, it is clear why there are several articles which comment upon the lack of confidence of teachers (Hennessy, 2000; Holden & Button, 2006; Jeanneret, 1997, Mills, 1989). Hallam et al. (2009) supports this notion claiming that confidence in teaching music depends on how much training general teachers receive during their preparation. This may mean that music gets forgotten about within the curriculum because the teacher is uncomfortable teaching it; a comment found within the survey. Incorporating music pedagogical techniques within teacher training may ensure that music becomes a normal aspect of one's life that they are comfortable sharing with their students once graduated. Therefore, several comments also offered solutions to what could be done to ensure music stays prevalent and relevant in today's society. A common resolution presented was the employment of specialist music teachers within primary schools.

6.2.2.2 Specialist teachers

Both within New Zealand and internationally, the debate over generalised versus specialist music teaching is a contentious issue (Braatvedt, 2002; Schiemann, 2017; Henley, 2011; Holden & Button, 2006; Seddon & Biasutti, 2008). Within the New Zealand curriculum, Thwaites (2018) commented on the extensive knowledge that an educator must possess to teach music including "musicology (generally AD 1500 to present-day art music, jazz, and music of popular culture), performance, and composition, and theoretical, technological (constantly in need of updating), and aural (in all styles, genres and applications) skills, as well as practical skills" (p. 15). Therefore, not only are questions raised regarding the broad scope of the subject and divisibility into streams, but also whether the individual responsible for introducing students to formal music learning in primary schools should be a qualified music educator. Arguments both for and against this notion became apparent within this study.

6.2.2.3 Arguments For

Some scholars discuss not only the desire, but also the need for a music specialist within schools. Downing, Johnson and Kaur (2003), claim that due to "anxiety concerning lack of expertise or confidence" within certain educators, music is the arts subject where "one must either be a specialist in music teaching or fear it" (p. 49). Due to this fear, it is found that some generalist teachers may consider time devoted to music as distracting to the 'core' disciplines that ought to be taught within schools (Bresler, 1993), therefore placing music education on the periphery of both the school curriculum and student's minds. A study conducted by Holden and Button (2006) found that music was a subject where specialism was particularly appreciated. This was also supported by interview respondents Arthur and Celia, who both believe that music should be taught by a specialist in primary schools. Arthur commented on how several music teachers within primary schools gain their role by default due to an admittance of minimal music knowledge (i.e, singing in a choir). He claims "That would not be acceptable at high school when most of the neurons are already connected. Why is it acceptable at primary in the formative years of these kids. That is just insane!". This bolsters the

literature pertaining to music specialists and their ability to teach music confidently and accurately (Downing, Johnson & Kaur, 2003). However, survey respondents disagreed with this idea with only 26.19 percent of respondents claiming 'yes' when asked whether someone with a degree (a music specialist) should be teaching children for their first formal introduction to music. Further studies should examine in more depth some of the potential reasons for such a response.

Within the survey, several comments were provided on the necessity of a music specialist. One respondent commented that there should be a specialist qualification implemented for those who do not want to classroom teach. Another commented regarding the benefits that become apparent when specialists are implemented within the school system. They claimed that in order to address this 'decline' within school one should "have specialist music teachers in primary schools - benefits will become apparent - I taught classroom music for a few terms in a primary school and all the teachers commented on how they noticed improvements in children's ability in other curriculum areas". The debate of whether a specialist or generalist teacher should be introducing students to their first formal introduction of music is prominent within literature (Aróstegui & Kyakuwa, 2020; Schiemann, 2017; Holden & Button, 2006). Byo's (2000) study of generalist and specialist teacher's ability to implement curriculum supported music specialists being the primary provider of music instruction (p. 120). Benefits of a music education with be discussed in a subsequent theme but these comments infer that rather than spending time building up abilities of non-specialised educators, more focus could be placed on a music specialist entering in one or several schools to ensure knowledgeable and accurate teaching ensues and to potentially help mentor generalist music educators.

6.2.2.4 Arguments Against

Within arguments against the necessity of a specialist music teacher in all school programs is Mills (1989) who claims that by having non-music specialists teaching the subject, students may realise that this subject is not 'special' or 'elitist', but a ubiquitous construct. Due to their special knowledge within the subject, a specialist may risk the "cultural reproduction" (Heiling & Aróstegui, 2011, p. 2) of their own favoured music as they see themselves as musicians who also teach, rather than music teachers (Aróstegui & Kyakuwa, 2020). This argument was supported by the majority of respondents in the survey conducted. When asked whether someone with a degree (a music specialist) should be teaching children for their first formal introduction to music, a small majority (54.76%) responded no. Responses from interviewees expanded these closed responses with both Betty and Laura agreeing that an individual need not have a degree in the subject, but rather must have a deep appreciation and understanding of music.

Whilst the majority of respondents within this research claimed that a generalist teacher was adequately suited to be a child's first introduction to formal music, comments did arise regarding the necessity of a specialist teacher to help a generalist teacher (Schiemann, 2017). This was conceptualised within interview responses where certain educators are passionate about showing generalist teachers that they are able to "create instruments out of junk", thus connecting the idea of accessibility of music for all. This desire to help more generalised teachers can be linked to the study conducted by Byo (2000) who found that music specialists are less dependent on the assistance of generalists, but the generalist teachers need the assistance of music specialists when it comes to implementing standards. Therefore, the ability to increase confidence levels of generalist classroom teachers is possible (Henley, 2011; Holden & Button, 2006; Schiemann, 2017). Continued research within a New Zealand context of how to ensure future generalist teachers are receiving adequate training hours and prepared for teaching music to primary aged children may prove beneficial in ensuring music education is occurring in all primary schools around the country.

6.3 Evolution of Subject

The fact that music has always had to fight for its place within the education system (Davis, 2007; Elpus, 2007) poses the question as to whether the subject is evolving enough to maintain learners interest. Not only has music education seen an adjustment within the New Zealand curriculum, the whole education sector has seen significant changes (Thwaites, 2018). A main reform for schools is the inclusion of the hegemonic STEM (science, technology, engineering, mathematics) platform that prioritises these core subjects as providing the knowledge base to advance the nation (Thwaites, 2018). However, an interviewee, Arthur, commented that it is now widely known in New Zealand schools that "STEM doesn't cut it. It has to be STEAM. There has to be the arts in there in multiple different formats". Aguilar and Richerme (2016) believe that there is minimal attention given to STEAM policies within music education literature. Therefore, inclusion of the arts within STEAM policies, particularly relating to music education is a necessity for maintaining music's status within schools as just as relevant as other disciplines.

With some scholars arguing that students are being prepared for nineteenth century, rather than twenty-first century, careers within music (Letts et al., 2011; Schippers, 2004), it is clear that the way music is taught is both affected and affects, in turn, its value within a school curriculum and the education that a student receives (Pitts, 2000). Therefore, there has been both an evolution of music with regards to its place within a school curriculum, but also with regards to the style of music that is being taught (Pitts, 2000). This was reflected upon by several interviewees with conflicting opinions with regards to the style of music that should be taught, as well as the different functions of music and their importance within a music program. This argument of academic versus pragmatic music education has left some educators struggling to fully understand the role of music education within schools (Thwaites, 2016).

6.3.1 Traditional or Contemporary Music Education?

Arguments regarding the inclusion of a more classical-based approach to music teaching, as well as one that focuses primarily on a contemporary approach were found within this study. This evolution of music saw an acceptance of different music genres that were not classical. As Heuser (2005) commented in their review of Green's (2002a) book, "teachers in traditional music education considered classical music to be superior for instructional purposes. Popular music was deemed unimportant and used as a treat at the end of lessons or as a means of pacifying low ability students". He continues: "however by the late 1990s, the survey indicated that classical music had lost its preeminent status and that world and popular music became widely accepted in the curriculum" (p.341). This is also argued by Barleet et al. (2012) who state that classical music has a reputation as the more "stable of music genres" (p. 34). Responses provided within interviews do not agree that this trend applies within New Zealand. This was where respondents such as Betty commented that pursuing a more contemporary music performance career would be more beneficial and rewarding as there are more job options within this stream of music.

Perceptions of different music educators within this study found that there are disparities between how educators believe that the subject of music within the school system should be taught. On the more academic and theoretical side of the argument include comments from interviewees such as Betty and Celia who both believe that the focus on performance that seems to be dominating teaching currently is not acceptable. Betty claims that she is still "old school" and comments on the lack of theory within school classrooms and the effect this has on higher level institutions and the quality of learner coming through:

They were all saying they're musicians, but half of them didn't know a dotted minim from a bloody crotchet!

These basic theoretical concepts seem to be lacking in other schools, with Emma discussing her own teaching and methods of ensuring her students are engaged within class. She describes the structure of a typical lesson "it's pretty much all playing. There's a little bit of theory, but really not much. […] There's not a lot of music history or theory knowledge at all". This links in with McPhail's (2018) comment that "the age-old 'theory–practice' divide is still an issue very much 'alive' in music classrooms, at least in New Zealand" (p. 259). Respondents from the survey also commented on why this so-called decline was happening, associating this with a lack of knowledge regarding to the traditional concepts of music. One commented, "it seems there's such a shortage of secondary school teachers that positions are being filled by people who may have some musical knowledge but aren't qualified musicians it who have only a narrow field of experience i.e can play an instrument bit don't know any theory, or who don't know anything about music history etc".

However, critics claim that for some educators it may be that they are choosing to focus on preserving the past without keeping up with the changing musical culture (Kratus, 2007). Others argue that this theoretical base is necessary in ensuring student success for further study. McPhail (2018) conducted a study regarding 44 tertiary students majoring in music and their thoughts regarding whether secondary school music provided them with the tools necessary to succeed at university. His results stated that the area where students felt most ill-equipped and "behind" (p. 262) was music theory with students imploring their educators: "don't be lazy and not teach theory" (p. 263). This is supported by Moore (2014) who claims that the study of theoretical dimensions has been diminished within schools due to teachers attempting to make learning more 'relevant' to their students. These two areas of theory and performance have not been integrated with Jane stating that "it is possible to get University Entrance and music excellences without picking up a pen; you can do it almost entirely on performance credits alone". She continues on to discuss the perils that exist when a student then chooses to continue music study at tertiary level where kids then "drop out within six months because they can't manage". Conversely, George takes into account the issues that occur from a university's perspective where New Zealand universities are still "slowly but surely chipping away at what is seen as traditional music education with harmony and counterpoint and things like that, and that has simply been removed from a lot of programs because the kids aren't keeping up with it".

The other side to this argument seems to be the elitist view that can be attributed to traditional and classical music learning (Whale, 2008) and how, in order to successfully attract and retain students, music classes must be relevant to them (Moore, 2014). This is reflected in the interview with Laura who claimed that, "there's a bit of an obsession with a lot of music teachers that you've got to do the music theory, you've got to do the music history, blah, blah, blah, and that you're not really a true musician unless you're a classical musician. There's still quite a lot of that out there and it's just annoys the living daylights out of me". She continues to comment that this has dire consequences of attaining new students to study music.

Therefore, the broadness of the topic of music education requires teachers to have an "extensive and broad range of knowledge necessary for the effective delivery of the subject (Thwaites, 2018, p. 15). Suggestions have been posed by a respondent who claims that within the school he teaches in, they have "'music' and contemporary music" as separate streams, even though the differentiation of these titles infers a certain bias. The balance is therefore important as to how to incorporate contemporary music in music education, as well as including the more traditional concepts of music such as the history and analytical side. This is an issue, as mentioned by McPhail (2018), within New Zealand schools where teachers are finding difficulty integrating the theoretical learning opportunities with the

performance expectations placed on them. Jenkins (2011) summarises this balance with an overarching statement about the goals of a music education relating to past, present, and future:

> *Music education should certainly pass on knowledge of music's past and present as well as foster teaching and performing skills* (Jenkins, 2011, p. 193).

6.3.2 Streamlined Music Education for All

From the discussion regarding whether a specialist music teacher would help or hinder students in their initial introduction to music education, what became clear was that students were not well equipped with the knowledge needed for each stage of their music educational lives. Several comments emerged from secondary school educators that the learners they were receiving were more different now than ever before and were coming into secondary school with less knowledge. This was also seen in a New Zealand study by McPhail (2018), who found that 56% of students thought that their classroom music education did not adequately prepare them for university. In particular, McPhail claims that what students felt most out of their depth with was theory and that this is the area they regarded themselves as substantially ill-prepared. Therefore, it seems that a streamlined music education curriculum from primary to tertiary level would prove beneficial so that individuals are receiving incremental educational tools to prepare them with skills that will allow them to succeed within further education of the subject, rather than feel the disparate nature of it. Within this study, George shares his comments regarding what is thought of as the analytic side of music education "I think there is very little emphasis in our country on the different strands of music education. The academic sort of analysis, analytical side of music has actually been, in my experience, dropped at a lot of schools. I find that terribly sad, and that also has a flow on effect to the university programs". Therefore, within the sector, if, as George claims, universities are having to adjust their music programs to fit in with a new learner and "offer basic theory course in a music degree" (Celia), it seems apparent that the primary, secondary, and tertiary level are mutually exclusive rather than integrating their resources and meeting the expectations placed on learners' abilities. One issue seems to be the open, the student-focused approach of secondary schools juxtaposed with the more rigid approach of tertiary education (McPhail, 2018). The proposed benefits of this streamlining are speculated by Arthur who comments on his time overseas in Hungary talking to a high school student who began sight singing in preschool and can sight sing Bach chorales by the age of eight. Therefore, this highlights particular possibilities for a country like New Zealand with its geographic isolation with regards to the implementation of a system like the one discussed above.

6.3.3 Music as a Career

In terms of career choices, there are several different industries where having a music degree may prove beneficial. Talbott (2013) identifies three major categories where a music graduate may find themselves. These are: performers of music, non-performers who work with music directly, and 'integrative musicians'; those who are musically trained but work within another field. These three categories are explained further with the salient benefits for industries who receive an 'integrative musician' explained. In keeping with Talbott's definitions, the music educators interviewed can be incorporated in the 'non-performers who work with music directly' category. However, whilst Talbott (2013) acknowledges the idea of a portfolio career within the arts, he fails to acknowledge that an individual may fall into more than one of these categories at any one time. This was seen within interviews, where Celia, Betty and Henry all discussed having a teaching job as well as performing at some stage of their careers. Celia said she was "mixing the singing and the teaching" which she enjoyed. Both Betty and Henry mentioned the difficulty of juggling their teaching job alongside their performing and both cut their hours down to part-time and/or itinerant teaching to focus on their performing career.

This lack of synthesis between these categories may be deliberate in an attempt to create order in labelling the different ways of engaging with music. However, due to the multidimensionality (the tendency of those professions to include many aspects and professional responsibilities (Coles, 2018)) of music as a career, scholars like Arthur (1994) have coined the term 'boundaryless' which states that a career path is less likely to be bound to that one field, but rather that the skills obtained with studying music allow an individual to traverse several other fields. Coles (2018) suggests that musicians are more likely to have this cross-employability than the other structured fields, speculating that this may be down to the competitive nature of the professional music performance field forcing individuals to diversify and consider the several transferable skills music provides within career options.

The ever-growing scope for jobs where an individual with a music degree may prove beneficial would lead one to believe that all music educators would encourage their students to pursue further study, or a career within music. However, from the interviews given in this study, three respondents said they would encourage a student to pursue music but then qualified this with several cautions about the field. Two suggested that if they were to advocate for further study of music, it would always be in the form of a double degree, and two held a more negative perception regarding encouraging students into the music scene. This meant that seven out of the ten respondents who were asked this question were cautious regarding the nature of the career pathway of music. This caution came in relation to one preparing for the lifestyle, and the fact that music was not seen as an academic enough subject in New Zealand schools and therefore, students struggled to see its relevance to their future. The perspectives provided by interviewees were not directly linked to results in the survey. Of the 126 respondents to the question of whether a teacher would advocate for a student to consider higher-level education within New Zealand, 77.78 percent claimed that they would. This question did not allow for any further comments, but it is wondered whether, if converted into an open-ended response, individuals would reiterate what several interviewees stated that they would recommend it, but would ensure a student knew that it is "going to be a hard pathway and there's going to be no guarantees" (Arthur).

6.3.3.1 Performance

This narrow scope of what pursuing music may achieve for an individual is agreed by Talbott (2013), who describes an encounter with a prospective student who just met with their advisor who claimed that "there is little need for music teachers and few other possibilities for those who pursue a degree in music" (p. 1). This notion featured prominently within interviews of whether music was a good career to go into. Although the majority of interviewees acknowledged several forms of music careers indirectly, when asked about whether they would encourage a gifted student to pursue further study within music, several assumed that this question meant music performance as a career. They expanded further after this, but primarily, the first response was regarding performance.

Within the performance category of a music career, there seems to be a strong consensus from literature and respondents that maintaining this lifestyle is of difficulty and not for the faint-hearted. Bartleet et al. (2012) provide data regarding Australia's classical music job positions and claim that there are "less than 600 full-time orchestral performance positions and only 48 full-time company positions for vocalists" (p. 34). They continue to state that "approximately 60% of Australia's orchestral musicians come from, or trained overseas (p. 34)". Whilst data could not be found within a New Zealand context, comments pertaining to the difficulty of maintaining a career solely as a performer surfaced from interviews. These included personal recounts, and stories from other musicians within New Zealand. Several interviewees such as Celia, Betty, and Henry mentioned that they pursued a performing career either before, or within their teaching career lifespan, but mentioned that this lifestyle was not maintainable. Their thoughts regarding the necessity to take on what is

essentially another career choice ties into the concept of 'boundaryless' that Arthur (1994) coined, where either the skills acquired in learning music or the insecure nature of the profession allows the individual pursuing it to diversify. This proved of interest when comparing the results from the interviewees, who are all music educators, and whether or not music education came up on their list when discussing career choices. Supposedly, within Australia, music education is the "exception" where jobs are not sparse (Bartlett et al., 2012). However, educators interviewed within this study focused more on the fusion of other careers and music, labelled as 'integrative musician' pathways (Talbott, 2013) rather than the more traditional careers such as a music educator. Only Emma discussed music teaching as career options for her students, claiming that other career options were foreign to her.

Emma's above comment highlights a need for music educators to know the vast options their students have should they choose to follow the music profession (Branscome, 2010). Literature is clear in listing the several career choices one may find themselves pursuing with music. Talbott (2013) gives options for the three categories of music, and of particular interest to this paper is the linkage to those with a business, law, or marketing degree and the importance of these people within the field. It is clear that if they are musicians themselves that they will better understand the needs of their client and the field they are working within. She relates jobs where a marketer is needed who has music knowledge with needs to "manage schedules, publicize events, produce albums, and sell them. […] Personnel who specialize in marketing and business control much of a musical performer's success. From initializing contact with labels, event directors, and radio personnel to acting as the liaison to their fans, publicity agents establish where, when, and how often a performer takes the stage" (p. 4). Bartlett et al. (2012, p. 33) also lists the vast industries which require someone with a music degree, including: "film and video, motion pictures, television, art galleries, libraries, archives, museums, botanic gardens, music and theatre, performing arts venues, and services such as education". Phillips (2013) adds in the profession of music technology, and within his book, helps an individual understand how to prepare, study, and start their career within this industry. Here, he also dedicates whole chapters to particular fields such as the recording studio, film and television, education, as well as sales and support. These thoughts are substantiated through comments made by George in his interview where he acknowledges the merging of arts and business and how some industries and career paths are overlooked.

Therefore, whilst the results of the survey suggested that more promotion of the benefits of a music education would solidify music's position within a school, a question regarding whether more promotion needs to be done of the ever-growing list of professions that value a music education may benefit students and teachers alike. One response from the survey commented that the answer choices did not focus enough on the influence a parent may have on a student's continuation within music. This is bolstered by Bergee's (1992) findings that, particularly in high school years, students receive discouraging messages about studying music from their family, friends, teachers, and school personnel. The attitudes of these individual's social circles can have an impact on whether that individual chooses to study music further or not. Therefore, arguments become apparent of why music needs advocacy and to whom this advocacy must target, as well as from who this should come from. However, Talbott (2013) argues that whilst a student should be aware of the 'marketability' of their forecasted profession, or be "realistic", as Arthur commented, about music as a career, "to steer students away from the study of music because of the lack of teaching jobs is doing a disservice to both students and to all who make music their life's work" (Talbott, 2013, p.1).

6.3.4 Māori and Pasifika Music

The lack of acknowledgement in the interviews of Māori and Pasifika music education in New Zealand and its importance to the music education system in New Zealand is of interest. The role of

Māori or Pasifika music within the education system was not readily acknowledged by respondents in either the survey or interviews within this study. It is not clear from the survey responses whether the inclusion of Maori and/or Pasifika music is inherently accepted as part of the curriculum, or whether it is not taught. Kapa Haka is a unique Māori competitive performing arts and cultural practice taught within schools and the wider community (Sakamoto, 2012). Although Kapa Hapa was not specifically identified in the list of subjects that music educators taught, only one educator mentioned it in the 'Other' category where individuals were asked to specify what they taught currently or previously. Of speculation then is whether comments by Trinick and Dale (2015) ring true regarding the teaching of waiata (Māori song) by general educators where "the complexities of teaching waiata are compounded for teachers who have not only limited knowledge and lived experience of Te Reo Māori and tikanga Māori (Māori language and cultural practices), but also a lack of expertise and confidence in the field of music" (p. 89). These thoughts are brought to light by one of the interviewees, Arthur, who argues that New Zealand is the biggest Polynesian country in the world" and yet, music education is not highlighting these important cultural factors. The *Oxford History of New Zealand Music* written by John Mansfield Thomson (1991) discusses the passion of the young composer Alfred Hill (1870-1960) in his lifelong affection for Māori people and their culture, but as Thomas (1981) claims "it may have seemed that New Zealand was set on a bi-cultural path in music that could have yielded a unique national style and an awareness, spreading outward, of Oceanic and Asian musics. In fact, the reserve was the case'. This is still continually regarded as a loss as New Zealand's search for "our own musical language and tradition continues" (Grylls, 2020, p. 32).

What is clear is that with Government led initiatives such as one million Kiwis speaking basic Te Reo Māori by 2040 (Nielson, 2018), the acquisition and fusion of Te Reo Māori and music may play a role in ensuring this goal is attainable. Trinick and Dale (2015) suggest that "singing waiata is a way to build knowledge of Te Reo Māori, to foster understanding of Māori history and values, and to celebrate diversity in New Zealand classrooms". George acknowledges the individuality and nationhood that every country is able to translate by using music as a learning tool. This notion of culture and identity proves of relevance in ensuring New Zealand has and maintains its own musical traditions (Manins, 1981). Therefore, it is of interest as to whether other countries are including their own cultural traditions and practices in their music education and the effect this is having on their society. A study conducted by Ellis (1969) regarding Aboriginal music education within Australia implored government to include a specialist music teacher for all classrooms where "Aboriginal and white children are being taught (p. 19)". She implored readers to remember that Aboriginal music is not just a pastime but rather a valuable form of education and communication, and "a means of preserving the traditions" (p. 22). In a more contemporary setting, Marsh (2000) claims that even with the introduction of the Aboriginal Education Policy in 1982, there are still "very limited guidelines in these curricula regarding the inclusion of an Aboriginal perspective in music programs at early childhood, primary (elementary) or secondary levels" (p. 59). When Douglas Lilburn, "New Zealand's pre-eminent composer at the time" heard Māori music, he commented on its foreign nature and that any attempt to use it "for the founding of a national music… have been based more on a wish to practise nineteenth-century theories on the subject than on an ability to fuse a Polynesian culture with our own" (Grylls, 2020). Grylls (2020) further comments that the Māori were able to absorb the cultural heritage of the immigrants more readily than the inverse. Therefore, what better way for New Zealand to establish its national voice than the continuation of learning the history and song of those who found the nation.

6.4 A Changed Learner

6.4.1 Changes in Numbers

The overarching inspiration for writing this thesis was linked to scholars who mentioned a 'crisis' in relation to music education (Burnsed, 1986). Some of these authors related the crisis to budgetary restraints (Slaton, 2012; Bass, 1982; Prescott, 1981), student numbers (Pergola, 2014), demise of educational institutes (Angel-Alvarado, 2020), and legitimation issues (Louth, 2018; Regelski, 2005). Freer and Evans (2018) explain that a major issue concerning music educators in Australia is the declining participation of school-aged children in music. However, it cannot be said with clarity whether New Zealand is following this trend or not as survey results claimed that respondents who thought student numbers had increased either somewhat or a lot accounted for 37.5 percent, those who perceived a decline accounted for 35.16 percent, and 27.34 percent believed this number stayed about the same. No interviewee commented that there was a general decline of student numbers. However, due to the limited nature of this study, specific associations cannot be made. Lees (2018) even noted, when commenting on the state of music education numbers within New Zealand, that this was "one of the few OECD countries where secondary music senior student numbers have risen in recent decades" (p.148).

6.4.2 Decline in Importance

Whilst the number of students engaging with a music education does not seem to be following this downward trend implied by some scholars (Cooper, 2018; Bath et al., 2020; Pergola, 2014), what has become apparent was that there has been a decline in the importance attached to music within the education systems in which educators worked. Aróstegui (2016) claims that music has lost the limited status it once possessed within the school curriculum. This decline in importance is being seen in student attitudes. Wigfield et al. (1997) conducted a three-year longitudinal study in the United States found that music was valued lower than any other subject area. This was also found within the survey results within this study. These found that 61.60 percent perceived that there was a decline in the importance of music education within the school system that they worked in. A follow up question found that one of the main reasons students disengaged with music learning was due to other subjects being considered more important than music. More recently, Schiemann (2017) and Garvis and Pendegast (2012, p. 107) both noted that quite often music is considered a 'frills subject' within a school timetable. Therefore, from the perspective of promoting music education, music needs to be recognised as just as important as other subjects by students so that they become more interested in engaging with formal music education.

6.4.3 Different Learner

As society and technology progress, learners are more actively able to participate in informal music making or absorption (Coombs & Ahmed, 1974). However, this is regarded as leading to a decrease in students wishing to engage with formal music education (Abril, 2008; Cassidy & Paisley, 2013). The question then posed is whether music educators should feel any responsibility for attempts to include these learners within their music programs (Hood, 2012). Several responses within both the survey and interviews regarded a difference in the learner that was coming through and how this has negatively impacted on music's priority within an individual's life. Survey respondents commented on how music education is missing the instant gratification that students seem to desire. One survey respondent regarded learners as: "These 'spoiled brats' who always seem to get their own way refuse to accept that THEY need to put in the effort. They are simply lazy, indulged, and believe everything

should be handed them on a plate, as it so often is within the state system of education in New Zealand".

Whilst this comment could have been linked to differing teacher perspectives regarding the subject of music and students, it was bolstered by several other comments within both the survey and interviews which claimed similar experiences and perceptions with regards to a change in priorities of learners. Henry pinned this down to the other distractions that occur that are much easier than learning and instrument. He claims that one can receive the same "dopamine hit" from playing on a phone to learning music, and music is harder. Chung (2000) states that this change in learner is to be expected with the prevalence of new technologies as to why a child may choose other options rather than music practice:

> *"Let's face it...when most people are given a choice between years of hard work with eventual rewards (à la learning music) versus years of great fun with immediate rewards (à la computer games), why are we surprised when they choose fun? You and I know that playing music will provide a more sustained and viscerally satisfying reward over time than any computer game ever could. But try telling that to the six-year-old with a new Nintendo system who hates being forced to practice the piano. The point is, we need to "fight fire with fire." If fun always beats work in the real world, we must enthusiastically strive to make music learning fun"* (p. 26).

In line with this comment, Cassidy and Paisley (2013) pave the way for future inclusions of gamification within music and its impact on learning. The aim of this "relatively untapped platform" (p. 119) is to combine music education, which is known for its intellectual, social and personal benefits (Hallam, 2010), with the ever-increasing potential of digital games to enrich learning (Wastiau et al., 2009). This study was considered a success for also increasing a learner's understanding of benefits of music education including "musical understanding, transferable skills, personal and social development (p. 133). With comments from interview respondents, like Betty, claiming that "I don't think we have enough good resources that are being marketed for music education in New Zealand", the possibilities of gamification within the music education sector may yet need further exploration as another means of engaging these changing learners with concepts that may have previously been considered too difficult in a formal learning environment (Birch & Woodruff, 2017; Molero et al., 2020; Wagner, 2017)).

6.4.4 Formal vs Informal Learning

The question of how important informal learning within music education has been discussed by several authors (Jenkins, 2011; Wright & Kanellopoulos, 2010). Informal learning can be defined as "the lifelong process by which every person acquires and accumulates knowledge, skills, attitudes, and insights from daily experiences and exposure to the environment" (Coombs & Ahmed, 1974, p. 8). The emphasis of this learning experience falls onto the learner (Seymour, 1972) and gives an individual a sense of self-identify (Jenkins, 2011). Jenkins (2011) states that this informal learning, particularly within music education, is an important component to create a "complete education" for an individual (p. 179). This observation reinforces research from Arostegui (2016) who claimed that the decline seen within music education seems inconsistent with the prevailing contemporary culture where music is being consumed and created within an expanding range of informal settings. Formal learning can be defined as "that which occurs in a traditional pedagogic environment where clarity of goals and procedures are clearly defined in advance and where learning results in certification or assessment" (Wright & Kanellopoulos, 2010, p. 72). The divide that seems apparent is therefore the increasing number of individuals who study music informally rather than formally. This raises questions of how an educator may target students who are engaging with music informally and

translate this to a formal education, and whether it is a priority for New Zealand educators, as well as the importance of informal learning within the classroom.

Green (2002) identified five characteristics that a learner may engage with in her study. These can be summarised as: (1) learner initiated choice of music; (2) copying recordings by ear; (3) collaborative work in "friendship groups"; (4) holistic immersion in projects rather than sequential, step-by-step approaches; and (5) simultaneous involvement in creating, performing, improvising, and listening from the start, rather than a progression from basic technique to broader musical concerns (Jenkins, 2011, p. 189). The importance of informal learning was acknowledged by Charles who, after hearing about the literature surrounding a global music decline, postulated that this may be linked to the emphasis on formal learning. He stated that "there needs to be a base level of lots of people making music already before you can then say, okay, and there's this formal education". This comment relates to Green's (2002a) viewpoint that informal learning is critical to ensuring a complete education, but also that this informal learning may be more congruent to a life-long learner in music. This is of relevance as Heuser (2005) sums up the paradoxical concept that there is a "negative correlation between the increased availability of formal music education programs and continuing adult participation in lifelong music making" (p. 338). One can only speculate the role music may have in society if every individual felt comfortable and encouraged to engage within this informal learning of music. As Bowman (2005) and West and Clauhs (2015) agree, "a product that is valued by others needs no advocate" (West & Clauhs, 2015, p. 57). This focus on performance saw a respondent's class size triple in numbers.

Certain comments from interviewees acknowledged informal learning, particularly within the primary school sector, but noted it's failings in providing a child with the adequate musicianship skills necessary to gain a 'proper' music education. Celia, Jane and Betty spoke specifically about this use of putting on recordings for children to sing or dance along to as a means of fulfilling the requirements of the curriculum. Betty summarises this with "most general teachers just put on a YouTube song of a man, so they're singing down in the wrong key and, you know, I mean the kids wonder why they can't sing the [festival] songs properly, because they're not used to it."

Whilst the idea of students singing along to a YouTube clip fulfils several of Green's (2002a) characteristics of informal learning such as: the students choosing songs, copying the recording by ear, singing alongside their classmates, as well as being fully immersed within the song, rather than learning it step by step, there still seems to be hesitation regarding this method as a learning outcome for students. Although informal learning may be useful as a method of ensuring learners are exposed to and continue music within their lives, it seems as if it's worth is only truly acknowledged if added alongside a more formal education. As Celia comments, the general corpus of children within primary school who do not seek extra music education "probably get a backing track put on, and some pop songs sitting too low… and that's their music education". Therefore, the issue of whether a specialist teacher is needed within primary schools reappears as an individual who is able to realise these challenges, such as proper singing technique (as noted by Betty), and the musical understanding to teach songs that are suited for children's voices so that a child is not put off music further in life due to lack of confidence is noted as necessary.

The lines for informal learning compared to formal learning seem blurred. This is acknowledged by Green (2002a) who claims that within most school music program contexts, there is a middle ground and that formal and informal learning should be thought of as more of a continuum rather than a dichotomy. However, what is also contentious, is the value placed on the subject of music within schools. More specifically, why some students are not taking the subject, although they may be engaging with music in their own time. The findings of McPherson et al. (2015) were echoed by Freer and Evans (2018) who stated that music is not highly valued within schools and, in the Australian context, students within the study found music as less important than their other school subjects. This
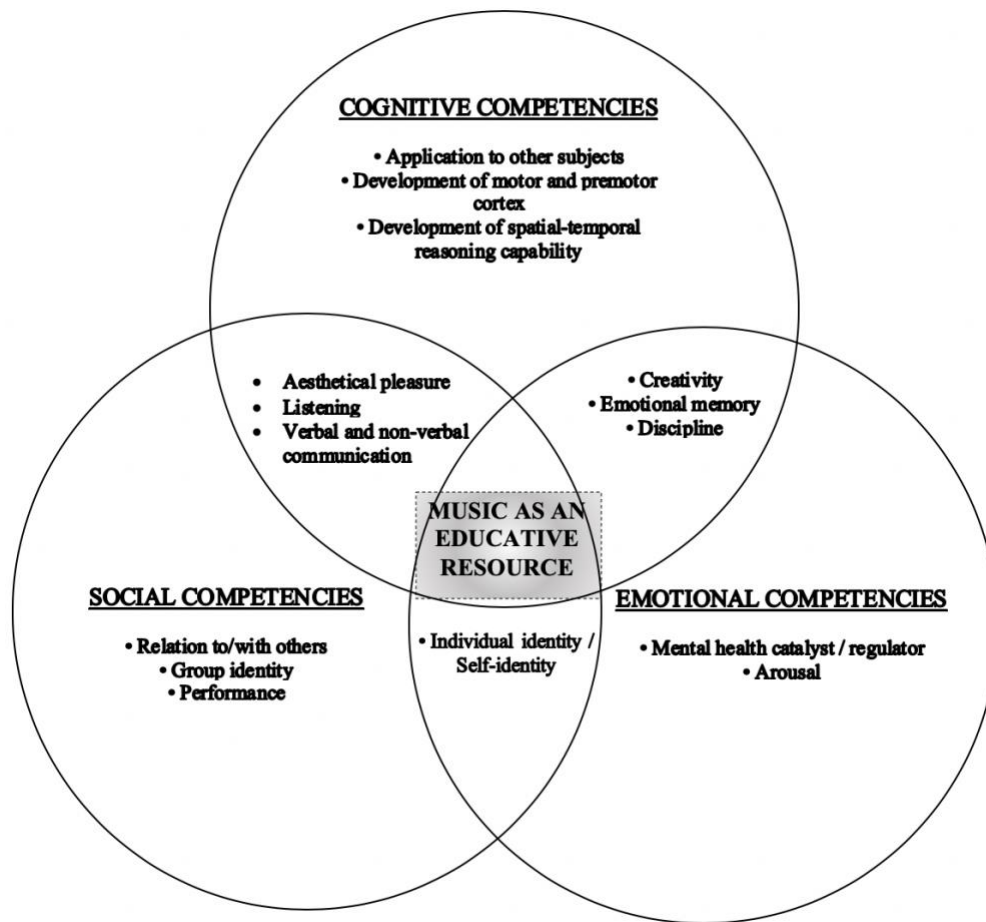
was particularly prominent in those students who had not learnt music outside of school. This therefore brings into account the role a private or itinerant music teacher plays, as well as numbers enrolled in ensembles but not music as a subject. Whilst these lessons are still highly structured with a teacher allocating work, the student then must complete tasks individually during the week. This seems to be a popular option with students, with interviewees stating that their co-curricular program is "totally nuts" (Olivia). The reasoning behind this include that these co-curricular programs are "more wide ranging and all-encompassing than the actual academic music program given that it includes kids from all disciplines, particularly if they're learning in the itinerant music programs" (George). Therefore, there may be substantial differences within a school system between those students choosing to engage in a formal music education (classroom numbers), and those who are using music as a form of informal learning.

6.5 Benefits of a Music Education

The Ministry of Education stipulated in 2007 that within the New Zealand Curriculum, arts subjects stimulate "creative action and response by engaging and connecting thinking, imagination, senses and feelings" (p. 20). This broad definition takes into account some, but not all of the benefits that have often been cited within literature surrounding the benefits of a music education. These benefits include that of cognitive skills (Pitts, 2017; Schellenberg, 2012), better academic results (Hallam & Rogers, 2016), personal benefits such as increased self-esteem and perception (Hallam, 2014; Resnicow et al., 2004), improved socialness (Ros-Morente et al., 2019, Kokotsaki & Hallam, 2007), and general intelligence (Raucher & Ky, 1993). Several scholars have defined categories for the benefits music has. These include Philpott and Plummeridge's (2001) take on the intellectual, emotional, physical and social development of an individual as well as that by Ros-Morente et al. (2019), which is used as a framework that this research builds upon in creating its own synthetic model (Figure 1).

Ros-Morente et al. (2019) created a Venn diagram adapted from Hargreaves and North's (1999) ideas to illustrate the benefits that they had found within literature into groupings, noting that these are able to overlap. These included three main competences; cognitive, social, and emotional. These competencies are closely related with benefits of music education identified within the interview chapter (see chapter five) within this study. The author of this research entitled these categories: personal, social, and transferability. Therefore, data collected within the interview agrees with and builds upon this extant literature (Ros-Morente et al., 2019). In using results from this study as well as from literature, a new conceptual framework is presented (Figure 1), which maintains some of the dimensions provided by Ros-Morente et al. (2019), but furthers some of the competencies based on the results of the present research, as well as showing how some competencies are significantly interrelated.

Figure 1: Competencies of Music as an Educative Resource (after Ros-Morente et al., 2019; Hargreaves & North, 1999)

COGNITIVE COMPETENCIES
- Application to other subjects
- Development of motor and premotor cortex
- Development of spatial-temporal reasoning capability

- Aesthetical pleasure
- Listening
- Verbal and non-verbal communication

- Creativity
- Emotional memory
- Discipline

MUSIC AS AN EDUCATIVE RESOURCE

SOCIAL COMPETENCIES
- Relation to/with others
- Group identity
- Performance

- Individual identity / Self-identity

EMOTIONAL COMPETENCIES
- Mental health catalyst / regulator
- Arousal

6.5.1 Cognitive Competences:

Cognitive competences enable the aesthetical pleasures of music, as well as it being an educative resource for musical and other learning processes in their own right (Hallam & Creech, 2010; Schellenberg, 2016). This can be found within the importance of learning music as a school subject, but also the extra benefits of music such as improved cognitive processes in terms of creativity, language or mathematics (Ros-Morente, 2019; Crooke, 2019; Vitale, 2011; Reimer, 1989). The survey presented within this study measured music educators perceptions of the benefits of a music education. The majority of options were concerned with cognitive competences. In contrast to benefits presented, improved math skills ranked as one of the lowest ranked options with respondents ranking it a mean score of 6.92 out of 10, with 10 being the most beneficial. Improved coordination received the highest ranking. Whilst physical benefits are not explicitly categorised, it is assumed that this falls within the educational resource for 'other' learning processes category. With a lower mean for improved test scores within these benefits of a music education in the survey, those interviewed focused on these transferable skills an individual will gain in studying music, including a relationship to the intelligence of an individual and whether or not they study music. Whilst Ros-Morente et al. (2019) defined 'other learning processes', within this model, the researcher chose to clearly define particular areas where experiments have found positive correlations with musical training. Specifically, studies have shown that children who receive piano lessons show training-related changes within their motor cortex, as well as other areas, which a control group did not show (Hyde et al., 2009). This change in motor and premotor cortex and music has been explored by Bermudez et al. (2009) and Gaser and Schlaug (2003) and has thus been included.

A contentious topic within the benefits of music education are the linkages to an increased intelligence of those studying music. Whilst there is evidence that claims that music can improve several aspects of an individual's intelligence (Schellenberg, 2004; Bilhartz et al., 1999; Rauscher, 2002), there are just as many disproving the same notion (Hetland, 2000; Huwitz et al., 1975). However, this topic was prominent amongst interview subjects. All were asked regarding the benefits of a music education. Comments mainly related to the benefits one would receive with regards to other subjects, such as Celia who claims that "anyone that has a music education, learns to read music and play an instrument, academically thrives… Well, [they] will have more chance of thriving academically than those who don't", as well as general academic benefits such as both Betty and Elizabeth claiming that it was always music students who would "pour onto the stage" to receive academic prizes. These all tie into what has been coined 'The Mozart Effect' by Raucher and Ky (1993) who found that ten minutes of listening to Mozart increased an individual's abstract reasoning ability when compared to either relaxation instructions, or silence. This has been extrapolated within contemporary literature to broadly state that listening to Mozart can improve intelligence (Chabris 1999). However, 'The Mozart Effect' is synonymous now with an increased development of spatial-temporal reasoning. Studying music has shown a significant association with this spatial-temporal reasoning ability (Gardner & Hatch, 1989; Rauscher et al., 1997; Bilhartz et al., 2000; Hetland, 2000). This is therefore included within the model.

Music educators within this study agree with music's transferability of skill within other subjects is an important benefit of why music should be studied. These include mathematical skills, reading skills, striving for excellence, as well as self-discipline. However, a pervasive argument apparent within this research relates to the transferable benefits of music to other subjects and why this is cause for concern (Crossick & Kaszynska, 2016) due to the fact that stating another subject is beneficial to studying music would be highly unusual (Bath et al., 2020). Therefore, music should not have to continue to advocate for the non-musical benefits it possesses, rather than simply the beneficial nature of the subject itself (Keeler, 2009). Olivia states that "we're undermining music if we talk about it entirely in terms of its benefits outside of music". This comment aligns with West and Clauh's (2015) argument that if music programs within schools were "culturally relevant, creative, and valuable to the larger school community" (p. 59) those in charge would never consider music as less important than other subjects. The effect of music on the auditory process of an individual is documented (Lappe et al., 2008), which also impacts on social relationships, hence the inclusion of the North and Hargreaves (1999) original benefit of listening. Two other competencies have been included including individual creativity and discipline. These sit between emotional and cognitive competencies and were found throughout the survey and interviews to be relevant.

6.5.2 Social Competences

Adolescence sees an individual form their personal identity and personality. This is influenced by external factors such as relationships with their peers (Ros-Morente, 2019; Arnett, 2002) This author has adapted these to being 'relation to/with others, as well as group identity, with individual and self-identity falling between social and emotional competencies due to their obvious overlap. Scholars such as Kokotsaki and Hallam (2007) found that students who responded to their perceived benefits of playing music ranked development of social skills the highest (55%). Social benefits included making friends, co-operation, a sense of importance and use, mutual encouragement, as well as increased leadership skills. These benefits were also found within the present study with respondents claiming in interviews that music groups within the school develop a "sense of family" where individuals are able to "feel important and valued". This sense of identity has been echoed by scholars, such as Hartland et

al. (2000), with regards to the benefits of music education. Celia's comment synthesises several of these social competences relating a choir to a place where an individual feel's valued as part of a team. Celia discusses concepts that Hesmondhalgh (2008) defines as two aspects of music and identity. The first being that music is often "intensely and emotionally linked to the private self" (p. 329) and the second being that music is often the basis for a collective experience. Therefore, strengthening relationships within the group, as well as allowing individuals an outlet to create and engage with others, establishes their own identity in the process. Found between social and cognitive competencies for individuals is verbal and non-verbal communication techniques that music education and performance is able to teach, allowing an individual to relate better to others (Moran, 2011), as well as gaining language skills (Kivy, 2007) beneficial to communicating with others. As such, this has been included within the model.

6.5.3 Emotional Competences

Over the past two decades research has been focusing less on logic abilities of music education and more on emotional competencies (Filella et al., 2017; Mayer et al., 2008). These competencies were defined by Ros-Morente et al. (2019) as: expression and regulation of emotions, and enhancement of emotional memory. This was found through interviews when respondents claimed that music made one more 'human'. Other studies have supported this focus on emotional intelligence. Resnicow et al. (2004) found that there was a correlation between identifying emotions in classical piano music and measures of emotional intelligence through hypothetical scenarios individuals had to manage. This research claimed that this identification of emotion within music performance was linked to the identification of emotions in everyday life. Whilst other cultural art forms may also provide a linkage to emotional intelligence (San-Juan-Freer & Hípola, 2019), Hesmondhalgh (2008) highlights that whether music is the strongest cultural form connected to emotions is not really an issue. Instead, the fact that this is widely assumed is what is significant. This was seen through interviews with educators claiming there is a plethora of research claiming the benefits of music education, perhaps reflecting Ros-Morente et al. (2019) whose study found that musicians expressed greater satisfaction with life than non-musicians. This was also found within interviews where Celia discussed her students and the need for music in their life, especially when life was becoming difficult. She recalled that "they got into not a great space mentally, and so one day just went and played the piano and suddenly realised that they needed music in their life". Celia's story reflects the abundance of literature surrounding music and self-perception (Hallam, 2010; Whitwell, 1977). This concept was also found where music students expressed greater satisfaction with their lives than non-musicians (Ros-Morente, 2019). The relevance of this becomes apparent with respect to the numerous comments surrounding mental health made by respondents that became apparent throughout this study. Therefore, based on this study and other research (Ros-Morente et al., 2019), this thesis has included mental health as an element of the results of music education along with Hargreaves and North's (1999) category of arousal, and increases in emotional memory, discipline and creativity being linked also with cognitive competencies (Figure 1).

Arousal is a significant element of music. Hargreaves and North (1999) note the several different types of arousal music can cause including physical reactions such as sweating, sexual arousal, and 'shivers down the spine' (Sloboda, 1991; Gabrielsson, 1993), as well as other states of high mental arousal and arousal-based theories on performance anxiety (Hargreaves & North, 1999). Therefore, the inclusion of arousal including responsiveness of listening or performing music and the 'dopaminergic component of the reward system' (Herholz & Zatorre, 2012; Blood & Zatorre, 2001) are also competencies and dimensions that can emerge from music education (Figure 1) and which may be of relevance to marketing.

Within New Zealand, data provided by Statistics New Zealand shows that there is an increase in mental health related issues within individuals aged 15 and above from 2006. For example, those who were diagnosed with depression in 2006/07 was 10.4% whereas in 2018/19 this was at 15.7%, an estimated 620,000 adults (Ministry of Health, n.d.). Comparing this to those aged 2-14, those showing emotional and/or behavioural problems jumped from 1.8% in 2006/07 to 5.5% in 2018/19 (Ministry of Health, n.d.). This jump in mental health-related issues has led researchers to consider ways to mitigate such issues. Brown et al. (2016) found that within preschools, a high-quality arts integrated curriculum decreased stress (cortisol) responses within individuals. This focus on emotional education means that music, a subsection within arts education, is a subject that can provide answers for social and educational needs that are rarely addressed in other subjects (Bisquerra, 2006). This is crucial in the understanding students as their emotional state and learning process can be affected drastically by their self-esteem or emotional skills (Bong et al., 2012). This can be seen in the evolving music therapy profession where it has been proven that young people, in particular, feel that music can help them when they are feeling low and helps contribute to a sense of well-being (Punch, 2016). Hoffer (1991) claims that this shows the psychological benefits for students who study music (p. 38). There have also been studies that show that music therapy is also helpful with other health-related issues such as eating disorders (Punch, 2016). In her interview, Celia recalled an experience with a past student of hers who opened up about her issues regarding mental health, claiming that music saved her:

> *And I remember one year, a few years ago, a girl said to me, 'you won't know this, but choir has been my saviour. I have mental health issues'. And she went on about these things. She said, 'the only thing that got me through high school was coming to your choir. And that was the time that I got the joy and the pleasure and I could just be in the moment'. I was horrified in two ways. Horrified that her life was like that and horrified that I didn't realise.*

A respondent within the survey claimed that both MENZA and IRMTNZ are engaging in advocacy efforts with the Ministry of Education in order to focus on the "nation's current decline in mental health". They continued to state the benefits of having more music in the community for individual and collective mental health. This comment pertains to targeting both the emotional and social competences of a music education. This may prove to be an effective campaign for highlighting music education's place within both the schooling system, as well as the wider community. This could be used as an advocacy technique in order to promote music education access to all students, such as the 'No Child Left Behind' intervention in America (Gerrity, 2009). This legislature set the goal of using 'best practices' to see an improvement in test scores by students so that by 2014, 95% of students would score a 'proficient or above' (Chapman, 2005). These 'best practices' had several parameters. They had to be: "(a) aligned with national and state standards for achievement, (b) "scientifically proven" to be least costly and with best outcomes, and (c) "able to be applied, duplicated, and scaled up" for wide use". Therefore, with music educators, such as Betty in her interview, claiming that educators are able to make musical instruments out of "junk", this would achieve the least costly point, with the best outcomes being the benefits of studying music outlined within this research, and the plethora of existent literature. However, one must be cautious to learn from the unintended consequences of such an intervention. Darling-Hammond (2007) criticised the failure of achieving these goals in America citing a "narrowed curriculum, focus on the low-level skills generally reflected on high stakes tests; inappropriate assessment of English language learners and students with special needs; and strong incentives to exclude low-scoring students from school, so as to achieve test score targets" (p. 245). In the present study, improved test scores received a mean of 7.15 out of 10 for important benefits of a music education within the survey, bolstering the debate for music's

inclusion within the school syllabus so that institutions do not feel the need to alter their student achievement results.

It became apparent through the results of the survey presented in this study that one of the main suggestions music educators have is that more promotion on the benefits of a music education must be done within a New Zealand context. Therefore, literature pertaining to international promotion techniques may prove beneficial in ensuring music education in New Zealand is equipped with the knowledge necessary to create effective advocacy campaigns.

6.6 Promotion Techniques and Marketing Perceptions

6.6.1 Techniques

A number of papers have claimed that music education has always had to advocate for its place within a school curriculum (Davis, 2007; Elpus, 2007). Brinckmeyer (2016) notes that placing the words music and advocacy in any search engine will pull up "more than 78 million results (p. 68). However, the author conducted a similar search on Google in August, 2020, using the exact terms and found approximately 350,000 results for 'music advocacy', and around 250,000 for 'music education advocacy'. There are a number of articles with 'music education advocacy' in the title (Elpus, 2007; Regelski, 2019; Reimer, 2005; Bowman, 2005; Peñalba-Acitores, 2017). However, 'music education promotion' sees far fewer articles (Whalley, 1997). Within music education advocacy, several articles target mainly educators as to how to effective advocate for their music program within their respective schools (Lehman, 2005). Brinkmeyer (2016) provided a list of ways to advocate for music's place in education. These included a poll, issuing a report on the status of music in schools, holding contests for promoting music, organising tours of school music departments, playing free concerts, conducting workshops on music education and more. She also reported specifically on a technique known as "star power" whereby top musicians within their respective genre can educate individuals through means like radio and online media of how studying music positively impacted on their lives, thus highlighting the benefits of a music education. Further to this, Lehman offers his "ten tips to protect and strengthen your music program" including showing off student's talents, striving for excellence, reaching for more students, and never letting one's guard down, claiming that one should never assume that their program is firmly established. Phillips (2009) echoes some of these techniques, adding that music educators should create a framework for transition from elementary to secondary music programs (p.34) and Ryan (2009) claims photos, bulletin boards, school webpage, yearbook, newspapers, newsletters, artwork, murals, announcement of achievements as well as an attractive room, open-door policy, and an arts week can contribute to this advocacy. Interview respondents engaged in several of these activities including Betty who would take students out of class to travel to other schools to highlight the benefits of their school's music program. With these techniques highlighting how music educators may wish to advocate for their program, there are also articles which heed caution in their implementation (Brinckmeyer, 2016). For example, Bowman (2005) claims that the necessity to advocate for music is due to "musical or educational failings" (p. 125) and that if the power and value of music within the educational system were evident, it would not be necessary to mount these extensive advocacy campaigns. Interviewees within this study agreed with the notion that one of the strongest benefits of a music education is the music itself and that you are doing music a huge disservice if it is only advocated for its non-musical benefits.

6.6.2 From Who to Whom?

The vast majority of literature has a focus on music educators and their responsibility to advocate for their subject (Bess & Fisher, 1993; Green 2014; Lehman 2005; Ryan, 2009; Berge, 1992), claiming that music education is often overlooked by students, parents and administrators alike (Ryan, 2009).

Phillips (2009) gives a personal perspective on music advocacy claiming that quite often, music educators "blame external influences such as dwindling budgets, block timetabling or shifting community demographics for diminished enrolment in their programs" (p. 34). Harding (1992) agrees with this stating that several music educators leave this to "experts" within the field and claim a "lack of time and desire" (p. 20). These comments were found within this study, where individuals within both the survey and interviews stated that the difference in learner coming through, budget restraints and that the responsibility does not fall with them but, instead, policy makers were responsible for the decline in music education. This also links in with the perspective of Phillips (1994) that just because people are music educators, does not mean that they will willingly advocate for the subject. This conflicts with statements from interviewees, particularly that of Elizabeth, who claimed that a teacher must "just about kill yourself with enthusiasm and that's got to spill out the whole time" as a method of advocating for music education. Others claim that engaging and utilising students' parents is a way of adding success to advocacy programs (Phillips, 2009), while Brinckmeyer (2016) claimed that educators should seek guidance from music education associations, such as respondents in the survey have from Music Educators New Zealand Aotearoa (MENZA) for their advocacy activities. It is evident that several respondents place their trust in organisations such as MENZA and the IRMTNZ to assist in advocating for music education and lobbying its benefits to those higher up, such as those in government. Whilst Brinckmeyer (2016) claimed that participants in advocacy campaigns can be national leaders within professional organisations, the results from this study focus more on music teachers having to advocate for music's place to these leaders, where these policymakers are responsible for effective implementation of regulations but do not yet seem to be convinced of music's benefits considering the numerous comments regarding music teachers attempts to convince them. With a clear focus of responsibility on music educators, Regelski (2019) once again warns teachers of the perils of certain advocacy techniques and claims that the best method for ensuring music education's place within schools and society is to use a praxis-premised music education. This focuses on the "long-lasting skills and knowledge needed for various kinds of accessible musical praxies" (p. 98), claiming that this will provide benefits to students, teachers, administrators, parents and taxpayers, and society.

The debate then ensues of, with all of these tools to advocate for music's role within a school curriculum, whether those responsible for reform are persuaded to join the cause for music. As Eisner (2002) states "art's position in the school curriculum symbolises to the young what adults believe is important" (p. 90). Therefore, school principals and administrators, as well as those involved within policy, noted as the Ministry of Education and Ministry of Culture and Heritage in New Zealand, must surely be aware of the benefits of a music education and the perils that exist should value continue to be decreasing, as respondents within the survey conclude. Frustration of a lack of support by schools and government became apparent with interview respondents claiming schools have little interest in music education's value despite the "huge quantity of research about music and the benefits" (Jane), and that the government has "done everything it can to undermine the value music provides to students". Clearly, the attitude of school boards, principals, and governments towards music education therefore becomes a potentially significant area of future research.

6.6.3 Perceptions of Marketing

Definitions of marketing within different sectors have received countless readjustments throughout history. However, even in 1969, authors such as Kotler and Levy claimed that marketers must expand their thinking and apply their skills to differing and interesting activities. They leave the notion that marketing has the opportunity to take on a broader social meaning or remain narrowly defined within business only. Of interest is that even in 2008, with marketing increasing its role within society, Gibbs and Maringe (2008) argued that marketing and education are on opposing ends of the spectrum and should never meet due to the difference in values. This noted a traditional and narrow mindset

surrounding marketing. This was also prevalent within this study where interviewees suggested that marketing had connotations of a "glossy cover" and "selling education".

With the prevalence of the term advocacy within articles, it seems that due to the awkward perceived function of 'marketing', individuals prefer a psychologically more acceptable term such as 'advocacy' (Singh, 2009). Therefore, as Charles claims "if you're going to advocate for anything, it's going to have to involve some of the techniques of marketing" such as customer management and to implement a culture of relationship marketing as can be seen in many cultural and recreational services (Singh, 2009). Responses to the survey provided within this study disagreed with Hedgecoth and Fischer (2014) notion that "we need to sell music education instead of leaving music to sell itself" (p.57) with 9.17 percent of respondents strongly or somewhat agreeing that music education does not need to be marketed and 47.50 percent claiming that they neither agreed nor disagreed that marketing and education should not mix. It is unclear whether these respondents showed apathy towards this question or issue, or whether these is still a significant conceptual gap between the terms marketing and education and the synthesis of the two subjects. However, respondents did note that marketing had its place in education through "marketing simple tools" such as resources for, particularly a generalist educator to buy and have a class module on music, once again claiming that music educators are already so stretched in their lives taking extra-curricular groups that they do not have the time to create these themselves.

6.6.4 Societal View of Arts vs Sport

In a broader sense of marketing, a general view of music within a society can target the wider public to see the benefits of a music education which may solidify music's place not only within schools, but also within the community. Therefore, the blurring of lines between art and entertainment has limited the public's perceptions of the value of the arts within education, placing arts in an inferior position to other subjects (Gerrity, 2007). Sport contends with music for an extra-curricular spot within a student's life and it also offers benefits like music does, such as higher academic achievement, physical health, social relationships and emotional adjustment (North et al., 2000; Simpkins et al., 2010). Studies have found that sport participation is linked to higher masculinity scores (Gregson & Colley, 1986). In comparison, there is a positive association between femininity and music, and a negative association with physical education (Colley et al., 1994). This notion can also be seen in the interviews conducted for this research. For example, Arthur claimed that he worked at an all-boys school and they were "very big on sports, as you can imagine, and not quite so big on music". The question therefore arises then of the environment in which an individual is raised and their predisposition to prefer sports or the arts. With advocacy techniques such as talking to local media proposed, it is a wonder why, in New Zealand, on the news each night there is a sports segment but not an arts segment. This was questioned by both Laura and Olivia and Elizabeth as whether aware or not, "music educators are sending messages to students about what music is, what a musician is, and how people should interact with music" (Bledsoe, 2015, p. 21). Increasing opportunities for public awareness of the benefits of music education can therefore only be seen as a positive.

6.7 Summary and Conclusion

This chapter has discussed several themes and issues that emerged from both the survey and subsequent interviews conducted for the purposes of this study. Five salient themes emerged from the research conducted for this thesis. These included the role a teacher plays on the perceived value of a music education, including a subtheme debating the need for a specialist music teacher, as well as the evolution of the subject including the debate regarding traditional and contemporary music in classrooms, as well as music as a career option and the lack of inclusion for Māori and Pasifika music. Other themes include the changed learner regarding the importance attached to a music education and

formal verse informal music education. Further, the cognitive, social and emotional benefits of a music education are discussed before concluding with promotional techniques and educators' perspectives on marketing.

These five main themes also presented subthemes providing relevance to the overarching theme found. Conclusions drawn from these themes will be discussed within the subsequent chapter, as well as ideas for future research and limitations of the study.

Chapter Seven – Conclusions

7.1 Introduction

This chapter provides an overall summary of the overarching aim and objectives within this thesis before restating the themes and sub-themes discovered in the preceding chapter, as well as their relevance to the overarching objectives. These demonstrate several key contributions to the marketing and music education literature. It can be concluded that this research is part of a wide-ranging area in marketing and music education that can be explored further. As discussed within chapter two, these areas have not synthesised with some individuals still believing that these fields are opposite to each other. However, as will be summarised below, both fields may benefit from a fusion that does not devalue any individual sector. Therefore, managerial, policy, and theoretical implications are suggested. Also included in this chapter is a reflection of particular limitations of the research undertaken within this study, as well as guidance on directions that future research may wish to take in order to progress this area of study.

7.2 Summary of Research

The overall aim of this research was to add to the extant literature surrounding a global decline in music education, noting whether New Zealand fits into this rhetoric or not by dispersing a survey and following up with eleven interviews with music educators in New Zealand. The specific research objectives were:

> 1. What are music educator's perceptions regarding the current state of music education within New Zealand?
>
> 2. What are music educator's perceptions of the promotion of music education in New Zealand?
>
> 3. Does the perceived 'global decline' in music education extend to New Zealand?

Five main themes became apparent during this process. These are:

1. The Teacher's Role
2. Evolution of the Subject
3. A Changed Learner
4. Benefits
5. Perceptions Surrounding Marketing

7.2.1 Research Objective One: *Music educators' perceptions regarding the current state of music education within New Zealand*

The reasoning behind the inclusion of this objective was to gain a general overview of music education in New Zealand. International literature on music education highlighted inefficiencies within the education system with regards to music education and the 'state' it was in (Abril, 2008), with several articles regarding 'advocacy' efforts of music, and the arts in general within schools (Bess & Fisher, 1993; Bowman, 2005; Branscome, 2012; Davis, 2007; Elpus, 2007). The first three themes were especially pertinent to gain further understanding of this objective.

Firstly, it became evident that an educator is able to influence the way students felt towards and valued music within a schooling system. They are able to do this through their confidence level in

primary school, which sees a necessity for increased hours at teacher training institutions teaching future educators music fundamentals, as well as instilling a level of confidence within them to educate others. Otherwise, the implementation of a specialist music teacher within all primary schools shows promise. Although hindered by budgetary restraints and competition by other subjects, data obtained from the wider literature and this study reinforces the effectiveness of a specialist teacher (Byo, 2000).

Secondly, music differs from other subjects in its ability and need to continue to evolve to maintain relevance to students (Pitts, 2000). Therefore, the debate still ensues regarding more traditional teaching methods and styles compared to their contemporaries, with some respondents still believing there is a genre of music and way of teaching that is accepted. This calls for attention regarding a streamlined education curriculum from primary to tertiary study so that both a student and educator are aware of the requirements at their particular level should they wish to continue studying. Perceptions regarding music as a career are expanding with other, non-musical career options proving a music degree could be of relevance. A further research opportunity would be to engage with non-music sectors and their perceptions of an individual with a music degree applying for a job.

Thirdly, it seems that there is a decline of importance people attach to music education within New Zealand. This reflects the perception of respondents that there are different learners coming through the system, as well as the ease of accessibility and relevance of informal music learning compared to formal learning. As Heuser (2005) summarises, there is a "negative correlation between the increased availability of formal music education programs and continuing adult participation in lifelong music making" (p. 338). This seems to extend to school students also with an interviewee claiming that by creating an extracurricular group, some students feel as if they are receiving enough of a music education and do not have to take it formally.

7.2.2 Research Objective Two: *Music educators' perceptions of the promotion of music education in New Zealand*

The next two themes discuss underlying perceptions held by music educators regarding the promotion of music education. The first theme relates to the benefits that one may acquire should they engage in a formal music education. These benefits included cognitive, social, and emotional competences with particular emphasis on how music education can benefit mental health within individuals. A model is provided highlighting these benefits graphically (Figure 1). Secondly, several techniques of music education advocacy were presented with the responsibility falling on music educators to be the biggest advocates. Music educators' perceptions of marketing also proved that there is still tension and hesitation about the merging of sectors such as business and education due to traditional viewpoints regarding both.

7.2.3 Research Objective Three: *Does the perceived 'global decline' in music education extend to New Zealand?*

These themes proved beneficial in determining that, from the data provided in this thesis, New Zealand does not seem to be suffering the global decline in music education indicated by scholars such as Bath et al., 2020 in terms of class numbers dwindling. However, what became apparent within this study was that although class numbers are not conclusively decreasing, the music knowledge base of children coming through the school system is. Although this global decline does not seem to extend out to New Zealand in terms of classroom numbers, several inefficiencies within the field of music education in New Zealand emerged which contributes to a broader spectrum of literature in ensuring, as Lehman (2005) states, that one does not let their guard down assuming that their music program needs no advocacy. It is hoped that these themes may be expanded upon within future research in order to further the research agenda surrounding this emerging concept of music education marketing.

7.3 Managerial Implications

With an overarching aim to discern whether New Zealand is exempt from this perceived global decline in music education, several implications became apparent, especially relating towards the promotion of the benefits of an education in music. As identified within this study, there does not seem to be a streamlined approach to a student's music education, with teachers, particularly at primary school, having to create their own resources and not feeling fully comfortable with teaching the subject of music. This can potentially have dire future consequences for students who see the subject as inaccessible (Hennessy, 2000). Therefore, creating a marketing model specifically for music, or even arts subjects (Branscome, 2012), would allow teachers to focus on the teaching aspect of music with an engaging program that is pre-prepared for them. This also has the ability to attract new students to the field, as well as ensuring a child's first introduction to music is a positive and confident experience. This collaboration between the sectors of education and marketing could see an organisation conceived with the prime responsibility of creating resource packs, either generic or tailored to a specific school's needs, to be disseminated to interested schools and teachers. This resource pack could include both worksheets on music education to be attached to each week of music, but also, for those teachers who truly feel out of their depth facilitating music making in the classroom, videos that are able to be played to the students created by a New Zealand educator, instead of the YouTube clips. This would be able to be played and students follow along, taking out the fear and necessity of singing for the educator. These videos would also be an excellent opportunity to highlight the special uniqueness that comes from New Zealand music, including Māori Waiata, or songs from the Pacific Islands. This would benefit local artists who are having their music used by an organisation, as well as having the youth of New Zealand using it as a means of their first formal introduction to music, and perhaps contributing further to the development of a distinctive New Zealand voice (Grylls, 2020).

Another practical implication of this research is that the link between marketing and the education sector, as well as on New Zealand music education can be bolstered by a continuation of academic research that highlights perceptions of individuals, whether this is educators or students alike. Most of the research found was from America, with the little New Zealand research focusing particularly on the education sector only. In these articles there seemed to be a gap where certain inefficiencies of transitioning from primary to high school, and high school to tertiary level learning were highlighted, but solutions had not yet been created (McPhail et al., 2018). By continuing the circulation of information regarding these, it is hoped that educators and those in positions of power are able to acknowledge certain inefficiencies, and consider how to fix these, if possible.

Several educators interviewed discussed that extracurricular groups outside of their normal classroom teaching were their initiative. It is a wonder whether these groups would exist without their presence within the school. Therefore, it seems necessary that schools are clearly aware of the extra responsibility and passion that a teacher must have for these programs to thrive. Better support from upper management levels is necessary so that teachers feel supported and appreciated for their extra efforts and that this program will be maintained even if they leave their role. This could be done through financial remuneration for their extra efforts, or, more likely, simply ensuring that particular music education subjects are compulsory in all schools through the Headmaster and Board members.

Further to this seems to be the issue that many educators are coming across which is that music is so vast and broad with all of its caveats, that it seems nearly impossible to fulfil the requirements of both a curriculum and maintain the interest of students with the amount of hours they receive each week for music (McPhail et al., 2018). Some educators stated that they had split the streams of music within their schools as is done with mathematics. This has the ability of ensuring that those who are looking

for a more contemporary based approach to music learning can be fulfilled as well as those who are still involved within the classical realm having a more specialised class for their needs. It must be noted that whilst this would solve several issues regarding curriculum and the changing learner's needs, music differs from maths in that it is not compulsory within schools. This would need to be considered when looking at teacher workload and spread for the subject, especially considering its inclusion within curriculum can sometimes depend on classroom numbers (Thorpe et al., 2018).

In a much broader implication, it seems as if music's validation within schools would be more widely accepted if music's validation within society was heightened. Therefore, in an attempt to solidify music, and all arts subjects, within the public eye, there should be an arts segment on the news every night alongside the sports segment. The arts are vast and wide-ranging with many events and projects occurring every day and highlighting these may provide heightened awareness and engagement from the general public who may otherwise be unaware or apathetic towards the arts.

7.4 Policy Implications

This research has yielded results relevant to the development of improved music education policy. Nationally devised policy changes could prove beneficial in creating a streamlined music course in order to cater towards efficiency in an individual's music education from primary school, or even preceding that, until adulthood. Several policy implications can be identified. The first of these would see that subjects, such as music, get more weighting at Teachers' Colleges or when studying an education degree. The ten hours a year that a respondent highlighted from this study seems laughable from a music education perspective considering that such primary sector teachers, may be the first to teach children music formally. Such a measure may reduce teacher stress and a sense of feeling overwhelmed so that they feel well equipped to stand in front of a class and confidently teach the basic rudiments of music (Hennessy, 2000). Therefore, the Ministry of Education could look at ensuring those studying to teach in primary school have more than ten hours a year learning how to teach music to students. Arts education at a young age needs to be as rigorous and valued as other subjects within primary schools. Both of these would benefit from employing individuals who are well educated within the arts as well as marketing to employ a successful and worthwhile program for students.

Secondly, more specific parameters around what requirements there are to teach music seem necessary so that teachers are not able to 'tick off' the arts component of the primary school curriculum by simply putting on a YouTube clip as some respondents have claimed is the case. This would be linked to ensuring that a formal music education is made compulsory in all primary schools. This may be done in several ways. An option would be to ensure that all primary schools have a music specialist who comes in a few times a week to deliver the music education program for children. This program would be created and stipulated by the Ministry of Education alongside music educators in New Zealand to ensure uniformity to the program. Further to this is ensuring that the curriculum presented within New Zealand high schools streamlines students to higher-level institutions so that students feel prepared for the progression of study, and high-level learning institutions feel that the students they are receiving are able to comprehend what they have within their syllabus.

It became apparent from interviews that some music educators believe that students are coming through the school system with less knowledge in music, particularly in what they need for a "good hearty education", as outlined by George in his interview. This ripple effect is being felt across the whole music education sector, even up to university level where some courses are teaching basic theory. Therefore, a bold but promising initiative could be created by music educators, the Ministry of Education, and the Ministry of Arts, Culture and Heritage. This would include a nationally-devised program attempting to engage all New Zealand children in singing or making music. There is no

reason why a country like New Zealand could not follow develop its own version of initiatives such as 'no child left behind' in America (Gerrity, 2009). This would include teaching singing and the rudiments of music from at least primary school level, or even prior, in order to have a nation of individuals who are comfortable with their own singing voice and see the benefits that this provides the nation. The aim of this program would not be to attempt to get more individuals to study music, especially in the formative years, but rather to introduce individuals to the many benefits that a music education has, that music educators from this study would love to see highlighted more within this country.

7.5 Theoretical Implications

This research has contributed to the extant literature regarding a global decline within music education. Specifically, it places New Zealand within this narrative by examining the viewpoints of music educators. It also contributes to research that has been done regarding benefits or competencies one attains when studying music, providing a model (Figure 1) in the hope that future research may engage with and strengthen the points within it. The perspectives of respondents within this research also contribute more generally to music education literature, especially in a New Zealand context, as well as attempting to continue to bridge the gap that seems to be apparent between education and marketing.

7.6 Limitations

The conclusions formed within this research ought to be viewed with a caveat. Findings are based upon an extensive review of relevant literature as well as a survey and interviews with music educators around New Zealand. Therefore, one would not generalise that this research encompasses all of New Zealand music educators' perceptions, but rather that this research is able to incrementally add New Zealand to the international literature.

Due to the qualitative and exploratory nature of this study, it would be expected that increasing participant numbers may have produced larger, more generalisable data to evaluate (Bryman, 1984). However, the researcher believed that with a survey, as well as 11 interviews, data saturation had been reached with little to no change in emergent themes (Bowen, 2008). The survey saw potential for narrowing of questions with suggestions for future research including asking whether music teaching is an individual's primary source of income, as well as further break down of teaching years. With regards to the interviews, time and resource restraints created a limited sample. This was due to the snowball sampling method of recruiting, resulting in the majority of interviewees coming from the Canterbury region.

A further limitation to take into account is the bias that may have been projected onto results due to the researcher's own vested interest within the subject. Due to being a music educator herself, the researcher brings in her own personal experiences and biases, even if unintentionally. These may have been present within interview and research questions chosen, as well as the way the data were analysed and presented. Within the interviews, the interviewer may have unconsciously led the responses of interviewees by sharing her own personal thoughts regarding certain situations. Nevertheless, it was also felt that the author's positionality as a fellow educator also provided for responses that may not have otherwise been possible.

A special acknowledgment must be given to COVID-19 and the effect this had on the interview process. Whilst interviews began in person, New Zealand was placed in a nationwide stipulated 'lockdown' on March 25, 2020. This meant that eight interviews had to take place over Zoom. This impacted on the five other music educators from the Canterbury region who were due to have an

interview in person. This quarantine also affected answers to some of the questions asked, especially regarding promotion as some of these turned into discussions as how lockdown had impacted that individual and their school. These answers were not specifically used within this research to create any inferences but may have had a limited effect on the answers some of the respondents gave.

7.7 Future Research

Rural schools were found to provide significantly less than their suburban and urban counterparts. This finding is consistent with prior research in arts education (Illinois Creates, 2006; NCES, 2002) and further supports the notion that students in rural schools do not necessarily have access to the same arts education experiences as those in suburban or urban areas. This is likely because rural schools have relatively low student enrolment, which might result in fewer resources (human and financial) being allocated to music and the arts.

This research has contributed a foundational understanding of the perceptions of music educators in New Zealand regarding the promotion of music education, as well as whether the country is showing any signs of declination of interest in the subject area trending towards a 'crisis'. The qualitative and explorative nature of this study has revealed numerous avenues for future research to explore in order to gain greater insight into the state of music education in New Zealand. A study should be conducted focusing solely on primary school educators and their willingness and competency to teach music to a room full of children, as well as then offering them a course to upskill and measuring their levels afterwards. This would bear weighting on whether more hours teaching music to future teachers would have a positive, lasting impact on their desire to teach music. Another avenue of future research could be whether rural schools have lessened accessibility to arts education than their urban counterparts in New Zealand. This would bolster international literature such as Abril and Gault (2008) who found this disparity to be the case in America. This study chose to focus on music educators perceptions surrounding music education but another researcher may wish to have a focus on student perceptions around music and use this as the basis to compare what music educators believe is occurring with the benefits and priority given to music within schools and individuals with what is actually occurring in the minds of students. Of particular interest to a future researcher may be the acknowledgment and application of Māori and Pasifika music within the New Zealand school music curriculum. Finally, as was mentioned as an implication, research curating a specifically New Zealand music education program for all primary schools would prove beneficial in ensuring a baseline of music education is fulfilled, as well as promoting and supporting local artists around the country whose music would be used within these instructional videos and other resources.

7.8 Summary and Conclusion

This research has contributed to the international literature regarding the state of music education promotion, attraction and retention techniques. Specifically, it has investigated whether the music education 'crisis', cited by scholars around the globe extends out to New Zealand, as well as investigating positive and negative marketing techniques and their successfulness in attaining and retaining learners in the subject of music. This thesis, based on a survey and eleven in-depth interviews with music educators, identified five main themes in relation to the state of music education within New Zealand. These being:

1. The teacher's role;
2. Evolution of the subject;
3. A changed learner;
4. Benefits; and
5. Perceptions surrounding marketing

These five themes and their subthemes contributed to answering the overall objectives of this study including music educator's perceptions surrounding the current state of music education within New Zealand, music educator's perceptions regarding marketing techniques, and whether music education is suffering from this perceived global decline. Although it has limitations, this thesis has identified potential managerial, political and theoretical implications. It is concluded that although New Zealand may not be seeing a downward trend of the number of individuals engaging with music classes at school, the capabilities of individual music students do seem to be in decline. Despite being a 'dirty word' to some educators, the adoption of a stronger marketing logic in the promotion and development of music education in New Zealand may be a valuable asset in arresting such decline.

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Appendix 1: Information Sheet for Participants

College of Business and Law
Telephone: +64 (03) 3642316
Email: kim.wood@pg.canterbury.ac.nz
09/09/2019
HEC Ref: 2019/70/LR

From Advocacy to Marketing? Music Educators Perceptions Regarding the Promotion of Music Education in New Zealand

Information Sheet for Participants

My name is Kimberley Wood, a Masters of Commerce student at the University of Canterbury. My thesis topic is looking at how qualified music educators perceive that music education should be promoted. The benefits of music education, such as cognitive enhancement, have previously been explored and yet, research from some countries suggests that music education is potentially suffering a worldwide crisis.

The aim of this study is to gain an understanding of the current state of music education from the perspective of music teachers in New Zealand, in order to provide the opportunity to examine current promotion strategies around music education.

You have been approached to take part in this study because you are a qualified music educator in New Zealand.

If you choose to take part in this study, you would be invited to take part in a semi-structured interview. This would involve either a phone call or physical meeting that will last between 15-60 minutes in order to hear your views on promotion techniques for music education in New Zealand. Participation in this interview is voluntary. Please note that these interviews may be recorded solely for the purposes of ensuring accurate statements. No one but the researcher and supervisor will have access to these recordings. These will be kept securely on a locked cellular device and transferred as quickly as possible to a password-protected file on the UC server and deleted on the phone.

In the performance of the tasks and application of the procedures there are no foreseeable risks.

Participation is voluntary and you have the right to withdraw at any stage without penalty. You may ask for your raw data to be returned to you or destroyed at any point. If you withdraw, I will remove information relating to you. However, once analysis of raw data starts on 10/03/2020, it will become increasingly difficult to remove the influence of your data on the results.

The results of the project may be published, but you may be assured of the complete confidentiality of data gathered in this investigation: your identity will not be made public without your prior consent. To ensure anonymity and confidentiality, only the researcher and supervisor will have access to the data. It will be secured stored on a University computer and will be destroyed after the

five-year holding period. A thesis is a public document and will be available through the UC Library.

Please indicate to the researcher on the consent form if you would like to receive a copy of the summary of results of the project.

The project is being carried out as a requirement for the Masters in Commerce degree by Kimberley Wood under the supervision of C. Michael Hall, who can be contacted at michael.hall@canterbury.ac.nz. He will be pleased to discuss any concerns you may have about participation in the project.

This project has been reviewed and approved by the University of Canterbury Human Ethics Committee, and participants should address any complaints to The Chair, Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz) HEC Ref: 2019/70/LR.

Appendix 2: Consent Form for Participants
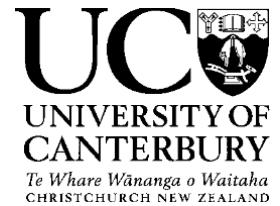
College of Business and Law
Telephone: +64 (03) 3642316
Email:
kim.wood@pg.canterbury.ac.nz
HEC Ref: 2019/70/LR

From Advocacy to Marketing? Music Educators Perceptions Regarding the Promotion of Music Education in New Zealand

Consent Form for Participants

☐ I have been given a full explanation of this project and have had the opportunity to ask questions.

☐ I understand what is required of me if I agree to take part in the research.

☐ I understand that participation is voluntary and I may withdraw at any time without penalty. Withdrawal of participation will also include the withdrawal of any information I have provided should this remain practically achievable.

☐ I understand that any information or opinions I provide will be kept confidential to the researcher and her supervisor and that any published or reported results will not identify the participants. I understand that a thesis is a public document and will be available through the UC Library.

☐ I understand that my interview may be audio recorded but will not be heard by anyone other than the researcher and her supervisor and audio will be securely stored on a locked cellular device and then transferred as quickly as possible to a password-protected file on the UC server and deleted on the phone.

☐ I understand that all data collected for the study will be kept in locked and secure facilities and/or in password protected electronic form and will be destroyed after five years.

☐ I understand the risks associated with taking part and how they will be managed.

☐ I understand that I can contact the researcher Kimberley Wood, kim.wood@pg.canterbury.ac.nz, or supervisor C. Michael Hall, michael.hall@canterbury.ac.nz, for further information. If I have any complaints, I can contact the Chair of the University of Canterbury Human Ethics Committee, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz) HEC Ref: 2019/70/LR.

☐ I would like a summary of the results of the project.

☐ By signing below, I agree to participate in this research project.

Name:_____Signed:_____Date:

_____

Email address *(for report of findings)*:

_____

Please email this form to kim.wood@pg.canterbury.ac.nz *or send it to Business and Law building, University Drive, Ilam CHCH 8041*

Appendix 3: Introductory Page – Survey (Condensed Information and Consent Sheet)

My name is Kimberley Wood, a Masters of Commerce student at the University of Canterbury. My thesis topic is looking at how music educators perceive that music education should be promoted. The benefits of music education, such as cognitive enhancement have previously been explored and yet, research from some countries suggests that music education is potentially suffering a worldwide crisis.

The aim of this study is to gain an understanding of the current state of music education from the perspective of music teachers in New Zealand, in order to provide the opportunity to examine current promotion strategies around music education.

You can contact the researcher Kimberley Wood, kim.wood@pg.canterbury.ac.nz, or supervisor Michael Hall, michael.hall@canterbury.ac.nz, for further information. If you have any complaints, you can contact the Chair of the University of Canterbury Human Ethics Committee, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz) Ref: HEC 2019/70/LR.

Thank-you for taking the time to respond to this questionnaire. The results of the project may be published, but you may be assured of the complete anonymity and confidentiality of data gathered in this investigation: your identity will not be known.

Continuing with this questionnaire indicates your consent.

This survey should take approximately 10-15 minutes of your time. There are **21 questions** for you to answer.

Appendix 4: Human Ethics Approval
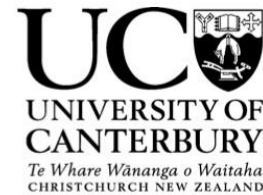
HUMAN ETHICS COMMITTEE

Secretary, Rebecca Robinson
Telephone: +64 03 369 4588, Extn 94588
Email: human-ethics@canterbury.ac.nz

Ref: HEC 2019/70/LR

4 October 2019

Kimberley Wood
College of Business and Law
UNIVERSITY OF CANTERBURY

Dear Kimberley

Thank you for submitting your low risk application to the Human Ethics Committee for the research proposal titled "From Advocacy to Marketing? Music Educators' Perceptions Regarding the Promotion of Music Education".

I am pleased to advise that this application has been reviewed and approved.

Please note that this approval is subject to the incorporation of the amendments you have provided in your email of 27th September 2019, **and the following:**

- *Please confirm there is a "submit" button at the end of the survey, as this did not appear in the version provide to the HEC.*
- *Please ensure that audio recordings are transferred from the cellular device to password-protected files on the UC server as soon as possible, and then securely deleted. Please update the Information Sheet and Consent Form to reflect this process.*

With best wishes for your project.

Yours sincerely

pp. R. Robinson

Professor Geoffrey Rodgers
Deputy Chair, Human Ethics Committee

Appendix 5: Interview Guide

Semi-structured interview protocol for guidance in interview situations.

Introduction

- Introductions (interviewer and interviewee)
- Thank you for participating
- Casual chat
- Mention purpose of Masters research and my background

Housekeeping

- Mention recording interview and ask for consent sheet to be filled in
- Obtain verbal consent if possible
- Complete confidentiality will be upheld

Interview Questions

- How long have you been teaching?

- Is it a specialist music school / has a specialist music programme?

- What are the benefits of music education?

- Is music a good career choice to go into?

- Do you actively tell gifted students to pursue a degree or career in music?

- When I mention the words "marketing" and "education", what are your thoughts about it?

- Whose responsibility is it to advocate or promote music education?

- Are you doing anything personally to promote music education?

- Which word would you choose to use: advocacy and promotion in relation to music education?

- Were you taught by a specialist music teacher? Is it a school's job to hire a specialty music teacher?

- Have you noticed an increase or decrease in students engaging in your music lessons in the past 5 years?

- What could someone do to promote music education?

Statements from Literature to engage with

- Music education is suffering a global decline.

- Music Education is too conservative.

- Not enough money is put into music education.

- Schools focus on STEM subjects too much.

- Music makes you smarter.

- Advocacy efforts are focusing on the wrong things not supporting the current youth culture.

- Music education should be compulsory in primary school, in middle school, in high school.

- Back to the focus on amateur musicians rather than professional.

Concluding Remarks

- Is there anything else you would like to say on that?
- I have one final question for you.
- Thank you and expect a transcript soon

Appendix 6: Survey Table 9
How much (in your opinion) have each of these factors contributed to this decline? (0 = Not at all and 10 = completely contributed.

Field	0	1	2	3	4	5	6	7	8	9	10	Total
Other subjects are considered more important	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	1.05% 1	6.32% 6	9.47% 9	21.05% 20	22.11% 21	40.00% 38	95
Children have other priorities	0.00% 0	1.05% 1	3.16% 3	3.16% 3	2.11% 2	8.42% 8	4.21% 4	17.89% 17	28.42% 27	14.74% 14	16.84% 16	95
Not enough promotion of the benefits of music education	0.00% 0	0.00% 0	1.05% 1	0.00% 0	0.00% 0	3.16% 3	5.26% 5	12.63% 12	12.63% 12	25.26% 24	40.00% 38	95
Music education is not staying relevant with the time	7.61% 7	13.04% 12	7.61% 7	9.78% 9	6.52% 6	21.74% 20	7.61% 7	8.70% 8	7.61% 7	4.35% 4	5.43% 5	92
The curriculum for music is too spread	5.68% 5	11.36% 10	9.09% 8	2.27% 2	4.55% 4	29.55% 26	13.64% 12	6.82% 6	7.95% 7	4.55% 4	4.55% 4	88
The curriculum for music is too narrow	3.57% 3	16.67% 14	11.90% 10	8.33% 7	9.52% 8	23.81% 20	10.71% 9	3.57% 3	5.95% 5	2.38% 2	3.57% 3	84
It is too expensive	2.13% 2	5.32% 5	7.45% 7	8.51% 8	3.19% 3	24.47% 23	10.64% 10	12.77% 12	14.89% 14	7.45% 7	3.19% 3	94
None of their friends take it	6.67% 6	13.33% 12	5.56% 5	10.00% 9	4.44% 4	16.67% 15	12.22% 11	14.44% 13	11.11% 10	2.22% 2	3.33% 3	90
Music is seen as a hobby by students rather than an academic subject	2.13% 2	0.00% 0	2.13% 2	5.32% 5	2.13% 2	9.57% 9	10.64% 10	17.02% 16	22.34% 21	14.89% 14	13.83% 13	94

Appendix 7: Survey Table 12

Please respond to each statement with whether you agree or disagree by ticking the most accurate box. Strongly agree = 1 and strongly disagree = 5.

Field	Strongly agree		Somewhat agree		Neither agree nor disagree		Somewhat disagree		Strongly disagree		Total
Word-of-mouth is an important recruiting tool	82.50%	99	16.67%	20	0.83%	1	0.00%	0	0.00%	0	120
It is sufficient promotion for the school website to have a description of our music programme	7.50%	9	30.83%	37	32.50%	39	22.50%	27	6.67%	8	120
The way I promote music education has changed drastically over the past 5 years	9.17%	11	33.33%	40	43.33%	52	9.17%	11	5.00%	6	120
Social media has had a drastic impact on how I promote music education to potential students and parents	14.17%	17	24.17%	29	39.17%	47	12.50%	15	10.00%	12	120
I actively promote music education to the community	29.17%	35	35.83%	43	25.00%	30	7.50%	9	2.50%	3	120
I actively promote music education to my students	52.50%	63	35.00%	42	10.00%	12	1.67%	2	0.83%	1	120
I could do more to promote music education to my students	12.50%	15	41.67%	50	37.50%	45	5.00%	6	3.33%	4	120
I am a leader in music education advocacy	15.00%	18	25.83%	31	39.17%	47	6.67%	8	13.33%	16	120
Music education does not need to be marketed	4.17%	5	5.00%	6	30.00%	36	18.33%	22	42.50%	51	120
I use the words advocacy and marketing interchangeably	1.67%	2	12.50%	15	57.50%	69	21.67%	26	6.67%	8	120
Marketing and music education should not mix	0.83%	1	5.00%	6	47.50%	57	25.00%	30	21.67%	26	120

Appendix 8: Survey Questions

From Advocacy to Marketing?: Music Educators Perceptions Regarding the Promotion of Music Education

My name is Kimberley Wood, a Masters of Commerce student at the University of Canterbury. My thesis topic is looking at how music educators perceive that music education should be promoted. The benefits of music education, such as cognitive enhancement have previously been explored and yet, research from some countries suggests that music education is potentially suffering a worldwide crisis. The aim of this study is to gain an understanding of the current state of music education from the perspective of music teachers in New Zealand, in order to provide the opportunity to examine current promotion strategies around music education.

You can contact the researcher Kimberley Wood, kim.wood@pg.canterbury.ac.nz, or supervisor Michael Hall, michael.hall@canterbury.ac.nz, for further information. If you have any complaints, you can contact the Chair of the University of Canterbury Human Ethics Committee, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz) Ref: HEC 2019/70/LR.

Thank-you for taking the time to respond to this questionnaire. The results of the project may be published, but you may be assured of the complete anonymity and confidentiality of data gathered in this investigation: your identity will not be known.

Continuing with this questionnaire indicates your consent.

This survey should take approximately 10-15 minutes of your time. There are **21 questions** for you to answer.

Q2 In the past 12 months, what is/was the approximate total number of students enrolled in your music classes / private lessons?

○ 1-10 (1)

○ 11-20 (2)

○ 21-30 (3)

○ 31-40 (4)

○ 41-50 (5)

○ 51-60 (6)

○ 61-70 (7)

○ 71-80 (8)

○ 81-90 (9)

○ 91-100 (10)

○ 100+ (11)

Q3 How has the number of students enrolled in your music classes changed since you began teaching?

○ Much higher (1)

○ Somewhat higher (2)

○ About the same (3)

○ Somewhat lower (4)

○ Much lower (5)

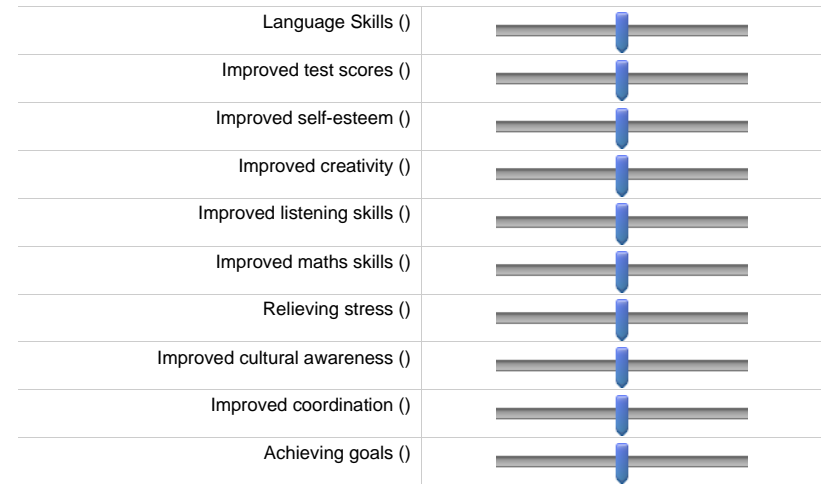Q4 What do you think is linked with the change in teaching numbers (Please tick all that apply)

☐   Changes in technology (1)

☐   Music is now a more approachable subject (2)

☐   Music is now a less approachable subject (3)

☐   Money factors (4)

☐   Access is easier (5)

☐   Access is harder (6)

☐   Music education is more relevant nowadays (7)

☐   Music education is less relevant nowadays (8)

☐   There has not been a change (9)

☐   Other (Please specify) (10)

_____

Page Break —————————————————————————————

Q5 How would you rate these benefits of a music education?
(0 = not beneficial, 10 = incredibly beneficial, please click and drag the slider)

                                 0   1   2   3   4   5   6   7   8   9 10

Language Skills ()	▬▬▬▮▬▬▬
Improved test scores ()	▬▬▬▮▬▬▬
Improved self-esteem ()	▬▬▬▮▬▬▬
Improved creativity ()	▬▬▬▮▬▬▬
Improved listening skills ()	▬▬▬▮▬▬▬
Improved maths skills ()	▬▬▬▮▬▬▬
Relieving stress ()	▬▬▬▮▬▬▬
Improved cultural awareness ()	▬▬▬▮▬▬▬
Improved coordination ()	▬▬▬▮▬▬▬
Achieving goals ()	▬▬▬▮▬▬▬

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Q6 Do you believe that a student's first introduction to formal music education should be by someone with a music degree?

○ Yes (1)

○ No (6)

○ Unsure (2)

Q7 Was your first introduction to formal music education by someone with a degree in music?

○ Yes (1)

○ No (2)

○ Unsure (3)

Q8 If you have a student that is a gifted musician, do you advocate for them to consider higher-level education in music?

○ Yes (1)

○ No (6)

○ Unsure (7)

Q9 If you have a student that is a gifted musician, do you advocate for them to consider higher-level education in music in New Zealand?

○ Yes (1)

○ No (6)

○ Unsure (7)

Q10 Please respond to these statements as to why you would not advocate for higher-level music education in New Zealand

	Strongly agree (1)	Somewhat agree (2)	Neither agree nor disagree (3)	Somewhat disagree (4)	Strongly disagree (5)
I studied overseas and found it useful (1)	○	○	○	○	○
There are more opportunities outside of New Zealand (2)	○	○	○	○	○
I think higher-level music education in New Zealand is lacking (3)	○	○	○	○	○
I do not believe my students should consider studying music at a higher-level institute (4)	○	○	○	○	○
Music institutes outside of New Zealand do a better job of promoting themselves (5)	○	○	○	○	○
Music institutes outside of New Zealand offer better scholarships (6)	○	○	○	○	○
Having a degree from an overseas institute is better recognised than one from New Zealand (7)	○	○	○	○	○
There are other degree choices I would suggest to my student before music (8)	○	○	○	○	○

Q11 If you had a student that is a gifted musician, would you advocate for music as a career choice?

○ Definitely yes (1)

○ Probably yes (2)

○ Might or might not (3)

○ Probably not (4)

○ Definitely not (5)

Skip To: Q13 If If you had a student that is a gifted musician, would you advocate for music as a career choice? = Definitely yes
Skip To: Q13 If If you had a student that is a gifted musician, would you advocate for music as a career choice? = Probably yes

Q12 Why would you NOT advocate for music as a career choice? (Please choose the main reason)

○ Not enough money in the job (1)

○ Too time consuming (2)

○ There are not enough jobs (3)

○ I believe people should always consider a different career path unless they want to do nothing else but music (4)

○ Too many people do music (5)

○ It is hard to be good at music (6)

Q13 Do you / Did you ever teach anything other than music?

○ Yes (Please specify) (1) _____

○ No (2)

Q14 Have you witnessed a decline in the importance attached to music education within the schools system in which you work, over the past 5 years?

○ Definitely yes (6)

○ Probably yes (7)

○ Might or might not (8)

○ Probably not (9)

○ Definitely not (10)

Skip To: Q17 If Have you witnessed a decline in the importance attached to music education within the schools sys... = Probably not

Skip To: Q17 If Have you witnessed a decline in the importance attached to music education within the schools sys... = Definitely not

----

Q15 How much (in your opinion) have each of these factors contributed to this decline?
(0 = Not at all and 10 = completely contributed, please click and drag the slider)

0   1   2   3   4   5   6   7   8   9   10

Other subjects are considered more important ()	
Children have other priorities ()	
Not enough promotion of the benefits of music education ()	
Music education is not staying relevant with the time ()	
The curriculum for music is too spread ()	
The curriculum for music is too narrow ()	
It is too expensive ()	
None of their friends take it ()	
Music is seen as a hobby by students rather than an academic subject ()	

Q16 What is being done at the professional level to arrest this decline? And what indeed should or could be done? (optional)

_____

_____

_____

_____

_____

Q17 From your students who have discontinued learning music, what have been the most common reasons? (Please tick all that apply)

☐ Too hard (1)

☐ Not enough time to practice (2)

☐ Sport commitments (3)

☐ Other commitments / subjects (4)

☐ It was always just for fun (5)

☐ Costs too much (6)

☐ Lost enjoyment of playing (7)

☐ Other (8) _____

Q18 Have you engaged with any of the following actions to attract more students to learning music (Please tick all that you have engaged with)

☐ Using performances or other music events to showcase student learning in music (1)

☐ Coordinating/collaborating with music teachers around your area (2)

☐ Pursuing additional certifications or training in music/music education (5)

☐ Pursuing additional sources of funding for the music programme (6)

☐ Working with other music teachers to advocate for music education (7)

☐ Involving the media to get the word out about music education (8)

☐ Communicating with school board members to advocate for music education (10)

☐ Using a teachers union/association (12)

☐ I have not engaged with any of the above (16)

☐ Other (please specify) (15) _____

Q19 How much influence did each of the following have on you to pursue further study in music?

	Not influential (1)	Somewhat influential (2)	Very influential (3)
Parent (1)	○	○	○
Teacher (2)	○	○	○
Love of music (3)	○	○	○
Love of teaching others (15)	○	○	○
Out-of-school music experiences (6)	○	○	○
Need for employment (9)	○	○	○
Friends/peers (10)	○	○	○

Q20 Did anyone / anything else (other than those previously mentioned) influence you to pursue further study in music?

○ Yes (Please specify) (1) _____

○ No (2)

Page Break _____

Q21 Please respond to each statement with whether you agree or disagree by ticking the most accurate box

	Strongly agree (1)	Somewhat agree (2)	Neither agree nor disagree (3)	Somewhat disagree (4)	Strongly disagree (5)
Word-of-mouth is an important recruiting tool (7)	○	○	○	○	○
It is sufficient promotion for the school website to have a description of our music programme (8)	○	○	○	○	○
The way I promote music education has changed drastically over the past 5 years (12)	○	○	○	○	○
Social media has had a drastic impact on how I promote music education to potential students and parents (13)	○	○	○	○	○
I actively promote music education to the community (17)	○	○	○	○	○
I actively promote music education to my students	○	○	○	○	○

(18)					
I could do more to promote music education to my students	○	○	○	○	○
(19)					
I am a leader in music education advocacy (20)	○	○	○	○	○
Music education does not need to be marketed (14)	○	○	○	○	○
I use the words advocacy and marketing interchangeably (15)	○	○	○	○	○
Marketing and music education should not mix (16)	○	○	○	○	○

Page Break

Q22 Thank you for competing the survey. Please fill in some basic questions about yourself.

Q23 I am a member of Music Education New Zealand Aotearoa (MENZA)

○ Yes (1)

○ No (2)

○ Prefer not to say (4)

○ I have not heard of MENZA (5)

Q24 I am a member of the Institute of Registered Music Teachers

○ Yes (1)

○ No (2)

○ Prefer not to say (3)

○ I have not heard of the Institute of Registered Music Teachers (4)

Q25 What region are you from?

○ Ashburton Area (4)

○ Auckland - Central Suburbs (5)

○ Auckland - Eastern Suburbs (6)

○ Auckland - Hibiscus Coast/Warkworth (7)

○ Auckland - North Shore (8)

○ Auckland - South Auckland (9)

○ Auckland - Western Districts (10)

○ Bay of Plenty Area (11)

○ Christchurch Area (12)

○ Hawkes Bay Area (13)

○ Manawatu Area (14)

○ Otago Area (15)

○ Overseas (16)

○ Rotorua/Taupo Area (17)

○ Southland Area (18)

○ Taranaki Area (19)

○ Timaru Area (20)

○ Waikato Area (21)

○ Wairarapa Area (22)

○ Wanganui Area (23)

○ Wellington - Kapiti (24)

○ Wellington - Lower Hutt (25)

○ Wellington - Porirua/Tawa (26)

○ Wellington - Upper Hutt (27)

○ Wellington - Wellington City (28)

○ Westland (29)

Q26 What is your gender?

○ Male (1)

○ Female (2)

○ Gender Diverse (Please specify) (4)
_____

○ Prefer not to say (3)

Q27 What levels of music do you teach? (Please tick all that apply)

☐ Pre-school Music (12)

☐ Primary School Music (1)

☐ Year 7 music (2)

☐ Year 8 music (3)

☐ Year 9 music (4)

☐ Year 10 music (5)

☐ Year 11 music (6)

☐ Year 12 music (7)

☐ Year 13 music (8)

☐ Itinerant (9)

☐ University (11)

☐ Other (10) _____

- -

Q28 What extracurricular music groups do you take? (Please tick all that apply)

☐ Concert Band (1)

☐ Choirs (2)

☐ Jazz Bands (3)

☐ Rock Bands (9)

☐ Chamber Music Groups (4)

☐ Orchestra (5)

☐ Barbershop (6)

☐ Other (Please specify) (8) _____

☐ None (7)

- -

Q29 What is your highest qualification related to music? (Please tick all that apply)

☐ Bachelors (1)

☐ Honours (13)

☐ Masters (2)

☐ PHD (3)

☐ Grade 8 (4)

☐ ATCL (5)

☐ LTCL (6)

☐ FTCL (7)

☐ ARSM (9)

☐ DipARSM (10)

☐ LRSM (11)

☐ FRSM (12)

☐ Other (Please specify) (8)

Q30 How long have you been teaching music for?

○ 1-3 years (1)

○ 4-6 years (2)

○ 7-9 years (3)

○ 10-12 years (4)

○ 13-15 years (5)

○ 15+ years (6)

Q31 Does the school / institute you teach at have a specialist music programme?

○ Yes (28)

○ No (29)

○ I do not teach at a school (30)

Q32 Do you specialise in teaching a particular instrument?

○ Yes (1)

○ No (2)

○ I teach several instruments (3)

Skip To: End of Block If Do you specialise in teaching a particular instrument? = No

Q33 What instrument(s) do you teach currently? (Please tick all that apply)

☐ Bass (4)

☐ Bassoon (5)

☐ Brass (6)

☐ Cello (7)

☐ Clarinet (8)

☐ Cor anglais (10)

☐ Double Bass (12)

☐ Drums (14)

☐ Flute (17)

☐ French Horn (19)

☐ Guitar (25)

☐ Harp (26)

☐ Keyboard (30)

☐ Oboe (32)

☐ Organ (33)

☐ Percussion (34)

☐ Piano (35)

☐ Recorder (38)

☐ Saxophone (39)

☐ Singing (40)

☐ Trombone (42)

☐ Trumpet (46)

☐ Viola (43)

☐ Violin (44)

☐ Other (Please specify) (45)
_____

Page Break _____

Q34 Thank you for completing the survey.
Would you be willing to participate in a follow-up telephone interview (approximately 15-60mins) ?

○ Yes (1)

○ No (2)

Skip To: Q36 If Thank you for completing the survey. Would you be willing to participate in a follow-up telephon... = No

Q35 Please provide your name and email address for **potential** further correspondence

By participating in an interview, please understand that the data you provide will no longer be anonymous to the researcher (I will know your name and your email address). However, any direct or indirect identifying information will be removed from your responses in order to ensure your confidentiality.

○ First Name (1) _____

○ Last Name (2) _____

○ Email Address (3) _____

Q36 Would you like a summary of the results of this questionnaire?
Please note: If you agree to this, your data will no longer be anonymous (I will know your email address). However, I will not use your email for anything other than sending the summary.

○ Yes (Please provide your email address) (1)
_____

○ No (2)

Q37 Thank you for taking the time to complete this survey. Please note that by pressing submit, you are consenting to your answers being used in this study. These will remain completely anonymous. Therefore, you will be unable to change / withdraw your answers. If you wish to not provide your answers, please quit out of the browser now.