

Itinerant Teachers of Music: a state of flux

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Abstract

Teachers who are itinerant contend with many factors that complicate their ability to deliver programmes. This thesis investigates the experiences of one such group of itinerant educators, Itinerant Teachers of Music (ITMs). They are responsible for the teaching of instrumental music in secondary schools in Aotearoa/New Zealand.

I used a case study to examine the phenomenon of itinerancy and considered the experiences of ITMs and ITM Co-ordinators in the Canterbury region and the views of the Heads of Music Departments (HoDs Music) with whom they work. This included observing ITMs at work and interviewing ITMs, ITM Co-ordinators, and HoDs Music about being itinerant. I consulted strategic documents such as music education reports, curriculum statements and job descriptions to examine the place of ITMs in official music education discourses.

A social constructionist perspective underpins the research. Social constructionism emphasises the socially constructed reality of ITMs' experiences and raises issues of power and access to those discourses that define itinerancy.

I argue that itinerancy as encountered by ITMs is characterised by three main themes: temporality, invisibility and adaptability. Time dominates itinerant work. Teaching is compressed into twenty minute blocks, travel times are minimised. An ITMs day is intensive, with scarcely a wasted minute. This influences the quality of their work and interactions with colleagues. Their present situation is affected by historical discourses of itinerancy, their future determined by current restrictions. To be itinerant, with multiple work sites and frequent travel is to be largely invisible. This invisibility, as ITMs engage in their work, impacts on their identity, status, relationships and place in schools and educational discourses. Adaptability and flexibility are essential ITM traits. ITMs are required to conform to the demands and expectations of diverse school systems, HoDs Music and students, as well as their own employers, as they work within systemic constraints. They are multi-skilled musicians and teachers.

ITMs work in conditions intensified by itinerancy where temporality, invisibility and adaptability are the criteria by which they are defined and they have defined themselves. I conclude with nine recommendations for change that involve a review of the operational structures regulating the practice of itinerancy in the ITM programme and an examination of the resources allocated to it.

Chapter 1

Introduction

This chapter defines itinerant teaching and introduces it both in national and international environments, and in music and non-music settings. Through examining the literature on this phenomenon I have identified main themes. This creates the context for the research questions and provides an overview to the phenomenon of itinerancy, the subject under scrutiny in this thesis.

Itinerancy

Itinerant teaching as an educational phenomenon

Itinerancy, or travelling from school to school working as a professional educator, is the exception as a mode of employment within the Aotearoa/New Zealand educational system. Most teachers work in a single setting. Itinerant educators work mainly in areas such as special education (teachers of the deaf, visual impairment, Resource Teachers: Learning and Behaviour) and in instrumental music tuition (ITMs), where some areas of the curriculum rely on itinerant teachers for part of their delivery. The itinerant teaching model for instrumental music teaching has been a feature of education in New Zealand since the mid-1940s (Brice, 1990).

Phillips (1998), in her diary report on the life of an itinerant teacher of the deaf in Auckland, emphasises the themes of variety, communication, rushing, professional development and paper work. In a search of the New Zealand literature on itinerancy this is one of the few published pieces of writing. Itinerancy in any New Zealand educational setting is a phenomenon that has been largely overlooked by researchers.

The Itinerant Teacher of Music programme today

The fragmented nature of ITM teaching, whereby an ITM may work in several schools per day, creates complexities as to how ITMs experience their role. They

work in a variety of settings with multiple HoDs Music, each with differing expectations, and within defined Ministry of Education (MoE) parameters.

The ITM programme is based in state and integrated secondary and area schools in Aotearoa/New Zealand. It occurs in school time and is taught by instrumental teachers. They provide specialist small group vocal and instrumental tuition to students. Schools have an allocation of tagged staffing for ITM tuition that is roll based and calculated at 1 weekly teaching half day (WTHD), or 2.5 hours, per 100 students. Over the years, the range of instruments offered has broadened in response to demand and technological advances. For example, keyboard, voice and guitar tuition have joined the original list of orchestral instruments taught.

Delivery of instrumental tuition functions within one of two models. The first model includes the majority of instrument teachers, officially described as instrument tutors, who are independent and employed directly by a secondary school as a part-time teacher. Some are trained teachers; others operate under a limited authority to teach (LAT). Their hours fluctuate from year to year, depending on student demand for the instrument they teach and the priorities of the school's HoD Music. Most tutors work in several secondary schools, often for as little as one hour per week. They are paid according to the hours they teach. There is no provision for travel allowances, non-contact time or other forms of assistance. Each school carries out the administration for each tutor. They are experts on their instrument and may perform professionally. The second group is ITMs. They fill the 67 permanently appointed positions in Aotearoa/New Zealand, are managed by part-time co-ordinators, are attached to a host school for administrative purposes, have access to support (travel reimbursement, professional development and so forth) but otherwise operate in a manner similar to instrument tutors.

Role comparisons of itinerant teachers

Similarities and differences exist in the operation and role of itinerant teachers in Aotearoa/New Zealand in comparison with those overseas. In Aotearoa/New Zealand ITMs and special education teachers are involved in curriculum delivery to small groups of students. They work co-operatively with classroom teachers to reinforce the classroom course and provide individualised programmes.

ITMs have a considerable degree of autonomy over what they teach, while special education teachers are likely to be locked into the classroom teacher's programme. ITMs may combine school instrumental teaching with private teaching, 'out of hours' classes or professional performance. Special education teachers may work in the classroom with students while ITMs, unless working with a whole class, always withdraw students from lessons for instrumental tuition. ITMs are less likely to be teaching students with a significant learning disability. Unlike special education teachers, ITMs are not required to teach all subjects at all year levels (Yarger & Luckner, 1999). Nor, as in the case of itinerant primary school physical education and music teachers in Australia, are they required to teach whole classes, thereby providing non-contact time for the general classroom teacher (Daly & Edwards, 2001; Roulston 1998a).

Literature Review

Literature related to Itinerant Teachers of Music

A search of the literature specific to ITMs in Aotearoa/New Zealand secondary music education revealed significant gaps. With the exception of the *Report on itinerant teachers of music* (Brice, 1990), known as the Brice Report, that examines how the ITM scheme functions, and the subsequent unreleased *Guidelines for the itinerant teachers of music* (Ministry of Education, 1991), known as the O'Rourke Report, which drew up procedures for the scheme's operation, only Doyle (1982) has described the operation of the ITM scheme, in Christchurch in the early 1980s.

In the literature on music education, the role of the ITM is considered essential to the delivery of the curriculum (Brice, 1990; Ministry of Education, 1991; Ritchie, 1980; Tait, 1970). However, the perspective of the ITM is not apparent in any body of literature. *The Arts in the New Zealand Curriculum* (Ministry of Education, 2000) assumes the ongoing contribution of ITMs to music education. Their existence suggests that these educators fill an essential gap in the delivery of the curriculum - one unable to be filled by any other means.

Itinerant educators overseas

International studies from Australia, the United States of America and the United Kingdom focused on itinerant teaching in physical education (Daly & Edwards, 2001), deaf education (Konza & Paterson, 1996; Luckner & Miller, 1993; Luckner & Miller, 1994; Schmidt & Stipe, 1991), visual impairment (Olmstead, 1995; Swenson, 1995), languages other than English (Miller, 1997), and special physical education (French, Lavay, & Montelione, 1986; Weber 1987). Music-related literature centred on itinerant primary school classroom music teachers (Roulston, 1997; 1998a; 1998b), and peripatetic (itinerant) instrumental teachers in the United Kingdom (Thomson, 1989a; 1989b; 1989c) and Australia (Watson, 1994; 1997).

I found that regardless of educational specialisation, four main themes recurred in teachers' experiences of itinerancy. I have summarised these as autonomy, institutional perspectives, interactions and work conditions. Threaded throughout the literature were lists of survival strategies (French et al., 1986; Luckner & Miller, 1993; Olmstead, 1991; Weber, 1987; Yarger & Luckner 1999). These extended from having keys to each school, to using chilly pads to keep lunch and snacks cool in the car.

Four themes of itinerancy

Autonomy

Autonomy includes characteristics such as isolation, loss of identity, work diversity, benefits of independence and the personal and professional qualities required to be a successful itinerant teacher.

Travel adds to the isolation and distancing from other professionals (Luckner & Miller, 1993; Yarger & Luckner, 1999). Itinerant teachers must work at keeping in communication with other specialists. Olmstead (1991) suggested joining professional organisations, writing newsletters and learning from teachers in other disciplines. Konza and Paterson (1996) pointed out that itinerant teachers must be proactive in raising their profile.

Autonomy, with its diversity of students and schools, is regarded as an advantage of itinerant teaching (Roulston, 1998a; Yarger & Luckner, 1999). Avoidance of

difficult situations experienced by the regular teacher, grounds duty and planning were also considered positives (Roulston, 1998a).

A successful itinerant teacher demonstrates a number of qualities. Yarger and Luckner (1999) summarised them as flexibility, communication, collaboration and having a broad knowledge base. Similarly, Daly and Edwards (2001) conceptualised them as time management and negotiation skills, working collaboratively and working smart, while Miller (1997) and Konza and Paterson (1996) added diplomacy and advocacy to the list. Konza and Paterson (1996, p. 43) summarised the effective itinerant teacher as “a highly skilled, independent ... and autonomous individual; a skilful negotiator; an enthusiastic advocate; and committed to the principles of collaborative teamwork”.

Institutional perspectives

These incorporated the competing expectations experienced by itinerant educators in various work settings and structures, and itinerant teacher training.

The requirement to fit into unique school systems creates difficulties for itinerant teachers (Miller, 1997; Thomson 1989b; Watson, 1994; Watson, 1997). Miller (1997) and Watson (1994; 1997) highlighted the contrasts between schools in terms of culture, ethos, organisation, routines, administration style, resources, decile rating, extra-curricula demands, communication and support staff. Watson (1994) summarised these as a series of dilemmas where the ITM juggles multiple demands.

This raises the question of appropriate training for the position. Yarger and Luckner (1999) suggested that classroom experience should be a pre-requisite to becoming an itinerant educator while Ellis and Matthews (1982) emphasized the need for appropriate role preparation. Few itinerant teachers received specific training for their position and this was a source of frustration for them (Schmidt & Stipe, 1991). Luckner & Miller (1994) confirmed that training occurs from being on the job.

Interactions

Interactions is a major theme present in most studies. It incorporates communications, community and the sense of belonging, and relationships between itinerant teachers, students and other teachers/administrators. Generally, itinerant teachers do not believe they are regarded as regular staff members (French et al., 1986). Yarger and Luckner (1999, p. 312) spoke of “disconnectedness”. Some faced challenges to the value of their work from teachers in the school (Konza & Paterson, 1996; Miller, 1997) while others were treated like visitors (Daly & Edwards, 2001). Some colleagues perceived itinerant teachers as having an easy time with their small groups, experiencing few behavioural problems, no ground duty and a relaxing drive between schools (Konza & Paterson, 1996; Thomson, 1989b).

Watson (1994) and Konza and Paterson (1996) identified the quality of communications as the key to belonging to a staff. Yarger and Luckner (1999) and Miller (1997) cited the requirement for frequent interactions to build collaborative relationships. Konza and Paterson (1996) pointed out that the onus for this was on the itinerant teacher. However, tight timetables and limited time in each school made liaising difficult (Thomson, 1989b; Yarger & Luckner, 1999). Thus, collegiality and belonging to a staff were not easily attained by itinerant teachers.

Work conditions

Work conditions are central to itinerancy and are examined in detail in the literature. They include aspects which are unique to being itinerant and others which, although common to education, require a particular approach in the case of itinerant teachers. Travel time, vehicles, office space, teaching facilities and environment, workload and work intensification, timetables, resource constraints, lack of support structures, professional development and hints for survival in a non-traditional teaching situation were commonly discussed.

The car is both office and best friend to the itinerant teacher (Luckner & Miller, 1993; Olmstead, 1991; Yarger & Luckner, 1999). Itinerant teachers spend considerable time in cars. Vehicles carry their resources, are a source of time

pressure, a place to eat while travelling to the next school (Daly & Edwards, 2001; Phillips 1998) and a source of frustration when seeking parking (Miller, 1997).

Work intensification was considered a downside of itinerancy. Extra-curricular commitments, time to teach effectively, the number of classes and class sizes impacted on an itinerant teachers' job satisfaction (Miller, 1997; Roulston, 1998a). Itinerancy complicated and added to the workload of these teachers (Roulston, 1998a). Other negatives were teaching the same students from year to year (Yarger & Luckner, 1999), travel (Roulston, 1998), the lack of suitable teaching spaces (Daly & Edwards, 2001; Thomson, 1989b) and lack of support (Roulston, 1998a; Watson, 1994). Watson (1994) expanded on this lack of support with a partial list of miscellaneous jobs some music departments required of her. She mentioned collecting hire fees and money for instrument accessories, writing instrument inventories, home visits to collect instruments, repairing instruments or delivering them for repairs, finding absentee students and organising visits.

Miller (1997, pp. 83-84) described it succinctly when she stated

work conditions ... are very much framed by the contextual features of itinerancy itself. ... Understanding the conditions which permeate and surround such work is vital to better understanding pedagogical, curricular and policy issues related to these [itinerant] programs.

Conclusion

The four themes of autonomy, institutional perspectives, interactions and work conditions pervaded studies on itinerancy. Being itinerant has advantages and disadvantages. Some concluded that the negative aspects of itinerancy outweighed the positive (Daly & Edwards, 2001; Miller, 1997; Roulston, 1998a).

An underlying message in the literature implies the particular circumstances of itinerant teachers are poorly understood by non-itinerant educators. At policy level documents are produced with the conventional teacher in mind, but their practice in a school may require resourceful interpretation. On a day to day basis non-itinerant colleagues are unaware of the factors that impinge on itinerancy. Itinerancy

complicates the ability of these teachers to deliver the services they are expected to provide.

Allied to this the importance of relationships and networks was emphasised time and again. Making the effort to interact and participate in the wider school life brought increasing acceptance but the time to do this was often at a cost to the itinerant teacher.

Luckner and Miller (1994) and Olmstead (1991) highlighted features contributing to an effective itinerant programme. However, missing from the literature is any in-depth examination of the efficacy of the itinerant teaching model. This appears to be assumed.

Many of the elements affecting itinerant teachers are beyond their control. These studies on itinerant teachers in a range of educational fields and countries may provide relevant insights into how ITMs make sense of their experiences of itinerancy.

Research Questions

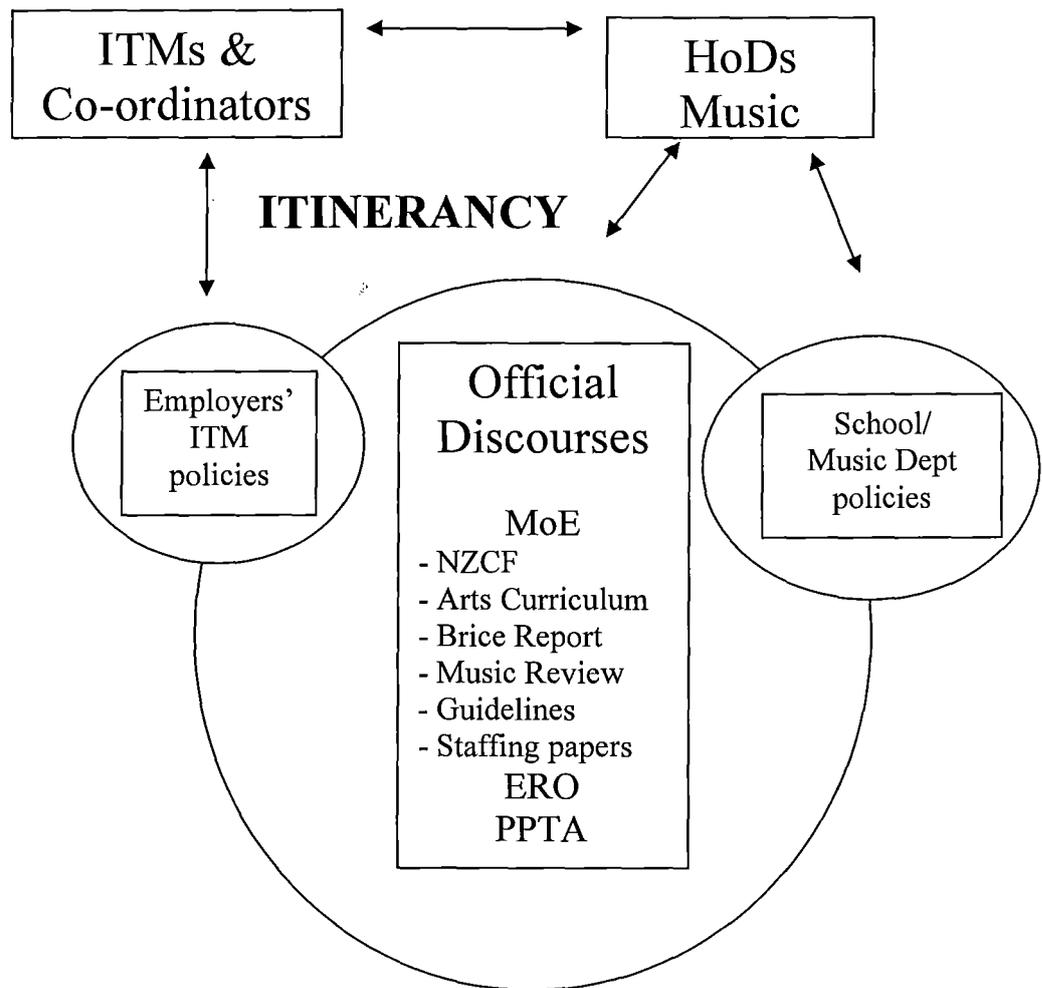
This thesis asks ‘How do Itinerant Teachers of Music experience their work in secondary music education where itinerancy is a condition of employment?’ Secondary questions were also investigated:

- How are ITMs positioned in official discourses of music education?
- How do ITMs experience these official discourses on a day-to-day basis?
- What are the ‘costs’ and ‘benefits’ of itinerant teacher status as described by ITMs, HoDs Music and in official discourses?

There are a number of stakeholders involved in itinerancy and the delivery of the instrumental teaching programme. These include the ITMs, ITM Co-ordinators and their host schools, HoDs Music and client schools and official bodies such as the MoE. Missing from this group is students as they were not the focus of this thesis. These stakeholders affect and are affected by itinerancy.

Figure 1.1 summarises the relationships among the key stakeholders as explored in this study. It stems from my understanding of the influences on itinerancy and ITMs at the beginning of the research process. It links multiple sources of data to the main research focus and foreshadows the approaches important to data generation.

Figure 1.1: Relationships among the key stakeholders.



Summary

This chapter defined the phenomenon of itinerancy. It examined the role of the ITM, making comparisons with other itinerant educators and locating them in the body of itinerancy literature. I identified four themes deriving from the literature and introduced the research questions that shape this thesis.

Chapter 2

Procedures

This chapter describes the approaches to the research. In the first section I explore the philosophical basis and methodological orientations of the theoretical perspectives informing the thesis, constructivism and social constructionism. I then examine the case study as a method to carry out the research and detail the specific approaches I employed to generate data. These were based on observation, interviews and document analysis. In the second section I describe the processes and techniques I utilised to analyse and interpret the data.

Methodology

The epistemological basis of this thesis is constructivism, which is a way of understanding and explaining how people have knowledge of their world. Essential to constructivism is the belief that meaning is made, not discovered, and people will construct meaning differently as they engage with their setting. Constructivism is the foundation of most qualitative research. Crotty (1998, p.42, italics in original) defines it as understanding that

all knowledge, and therefore all meaningful reality as such, is contingent upon human practices, being constructed in and out of interaction between human beings and their world, and developed and transmitted within an essentially social context.

If reality is "socially constructed and culturally embedded" then no single truth about existence is possible (Patton, 2002, p.100). Each ITM constructs his/her individual reality of being itinerant. Although there will be aspects in common between these constructs, each has its own 'truth' and one is no more privileged than another.

Social constructionism is a recent constructivist theoretical orientation. The main assumption of social constructionism, as stated by Burr (1995) and Cromby and

Nightingale (1999), is that it renders problematic common sense knowledge about ourselves and our world. Despite there being no single definition of the term (Cromby and Nightingale, 1999), there exists a broad consensus of principles, one or more of which are adopted by social constructionists. Burr (1995) and Cromby and Nightingale (1999) identify these as:

- the primacy of social processes. Society and people are the basis of our experiences and we construct these through language. Our interactions fabricate our ways of understanding.
- historical and cultural specificity. Cultural differences and changes over time suggest our interpretations and understanding of the world are historically and culturally relative.
- the intertwining of knowledge and social action. As we explore our world we construct knowledge that we accept as 'truth'. The purpose of our actions may specify which 'truth' emerges, privileging some constructions over others.
- a critical stance. Knowledge is relative and materialises from practice. Knowledge construction is flexible, enabling the critique of observations and assumptions (pp. 3-5; pp. 4-6).

Social constructionism offers a means of challenging dominant ideas and customs related to itinerancy, leading to alternative interpretations and practices. The narratives of the ITMs, ITM Co-ordinators and HoDs Music, create stories about itinerancy and its salient features. In conjunction with an examination of important documents that structure their work I explore the discourses that govern their understandings.

A discourse is a set of conditions that restrains and enables certain ways of thinking, writing and speaking in a specific historical context. Across history, there is often discontinuity between and within a discourse, as opposed to it being progressive and cumulative. A discursive paradigm may compete for dominance in a field and its power or importance may wax and wane. Because it is socially situated, a discourse normalises certain forms of thinking and behaviour while discouraging others (McHoul & Grace, 1993; Mills, 1997).

Burr (1995) observes that Foucault, in his *Archaeology of Knowledge* (1972), posits how tracing the emergence of a discourse uncovers the conditions under which it developed, leading to questions about how current 'truths' are constituted and maintained, and the power that resides in them. Foucault is concerned with how one discourse becomes dominant and endures, with access to funding, resources and public acceptance while another discourse is relegated to the margins of society (Mills, 1997). A discourse arises and operates through exclusion, raising questions of access to the discourse and the availability of alternative positions. Power, knowledge and truth are inextricably intertwined as the key elements of a discourse (Mills, 1997). The difficulty with this approach lies in identifying current discourses, the criteria used to recognise them and how the researcher ascertains whose interest they serve (Burr, 1995).

Official and unofficial discourses frame the employment of ITMs. By official discourses I mean the positions and policies, whether implied or stated, adopted by institutional bodies such as the MoE and schools that define accepted ways for ITMs to be itinerant. For example, official discourses appear in curriculum documents, MoE guidelines, job descriptions and music department policies. They form part of the structures that regulate ITMs work. However, the agency with which ITMs enact the official discourse leads to an unofficial discourse of itinerancy as ITMs individually and collectively create their own understanding of the practice of itinerancy based on experience. These discourses jointly impact on their perceptions of itinerancy. By revealing the complexities of their experiences in relation to the principles of social constructionism, therein lies the means to confront embedded assumptions and positions and move towards action and change.

Method

The case study has been long employed in education (Burns, 2000). It is a generic term for research of a single entity, whether this be a setting, subject, or event (Bell, 1993; Bogdan & Bicklen, 1998; Burns, 2000; Sturman, 1999) and is defined by what is studied, not the methods of inquiry, which may include qualitative or quantitative procedures, or a combination of both (Burns, 2000; Stake, 2000; Sturman, 1999). Yin (1994, p.13) describes a case study as

an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident.

Its strength is its ability to consider multiple sources of evidence including documents, artefacts, interviews and observations (Yin, 1994). Adelman, Kemmis and Jenkins (cited in Bassey, 1999, p.23) suggest six other advantages. They are:

1. data strong in reality
2. allowing generalisations about an instance or from an instance to a class
3. recognition of the complexity of social truths
4. descriptive material rich enough to enable subsequent reinterpretation
5. insights may contribute to action, and
6. reports are more publicly accessible than other forms of research reports.

The potential limitations of a case study relate to researcher bias, generalisation, information overload, reliability, validity and rigour (Burns, 2000). Sturman (1999) offers a number of approaches to minimise these, such as explaining data collection procedures, displaying data for reanalysis, reporting negative instances, acknowledging biases, documenting fieldwork analyses, clarifying the relationship between assertion and evidence, distinguishing between description and interpretation, tracking the process in a diary, and devising methods to check the quality of data.

In this research the case is a phenomenon, itinerancy. The participants offer multiple opportunities to scrutinise this. Of importance are various discourses of itinerancy where the “set of meanings, metaphors, representations, images, stories, statements and so on ... in some way together produce a particular version of events” (Burr, 1995, p.48).

Participants

The ITM and Co-ordinator participants were drawn from the two ITM units in Canterbury. They are based at Hagley Community College and Geraldine High School. On receiving ethical approval from Christchurch College of Education late

term 2, 2002 to conduct this investigation, I wrote to the Principals to seek consent to undertake research on itinerancy. Both schools granted permission.

Christchurch Itinerant Teachers of Music unit

Hagley Community College ITMs serve Christchurch city, provincial towns and rural schools in a geographic area that extends from Methven to Cheviot. Thirty secondary schools, one intermediate and one primary school accessed the Hagley ITM services in 2002. Their staffing is capped despite demand outstripping supply. At the time the research took place, ten permanently appointed full-time ITMs and eight permanently appointed job-share ITMs filled 14 full-time equivalent positions. A further six long-term relievers who provide release time for the Co-ordinators to administer the ITM unit teach but a few hours per week and were not considered for this research (personal communication, ITM Co-ordinator, June 10, 2002).

I attended a regular fortnightly meeting of the ITM unit where I spoke about the proposed research, answered questions, and distributed information letters and consent forms. All but three ITMs were in attendance, and they received their information by post. I left the meeting with five signed consent forms. Ultimately, thirteen of the eighteen ITMs, including both Co-ordinators who teach, were willing to be involved.

South Canterbury/Aoraki Itinerant Teachers of Music unit

The unit works in fifteen provincial and rural secondary schools in the South Canterbury/Aoraki region from Ashburton to Oamaru. The Co-ordinator stated that the unit has been unable to accept requests from remote schools, as it is unable to resource the travel time for only a few hours of instrumental teaching. In 2002, five ITMs were part-time, and two were job-sharing to fill the five allocated positions.

The South Canterbury/Aoraki ITMs received their information letter and consent form in the post. A proposed meeting at which I was to speak with the ITMs did not eventuate. Therefore, there was no ground-work prior to receiving my letter. The only person with whom I was acquainted was the Co-ordinator, who promoted the research. Four of seven ITMs who received an invitation to participate

responded positively to my request. The Co-ordinator, who does not teach as an ITM, also volunteered.

Selecting participants

The large number of potential participants from the units meant names were selected randomly. With one exception, a Co-ordinator whom I observed as an ITM teaching and then spoke with in the role of Co-ordinator, participants were either observed or interviewed, not both, since I had decided to seek as wide a representation as possible of the phenomenon of itinerancy.

Participants included full-time and job-share teachers with ITM experience ranging from a few years to almost thirty. Amongst the ITMs and Co-ordinators who participated, seven of the nine had classroom music teaching experience.

Of the HoDs Music approached as potential participants, eight agreed to be interviewed. When it came to interviewing this group, I again selected names randomly. Two did not respond to my phone messages during the last week of term, so I approached the next two on the list.

Data generation

This thesis uses typically qualitative strategies of participant observation, interviews and documentary evidence to shed light on the research question. Qualitative research cuts across disciplines, fields, and subjects stressing the "socially constructed nature of reality" (Denzin & Lincoln, 2000, p.8). It "is not concerned with objective truth, but rather with the truth as the informant perceives it" (Burns, 2000, p.388).

The data collection took place during term 3, 2002, and comprised observations, interviews and document analysis. The observations involved shadowing four ITMs for a day going about their work. Because I travelled in their vehicles from school to school, I had occasion to talk with them, ask questions and clarify observations. Effectively, these operated as informal interviews. The days for observation visits with the four ITMs were negotiated initially with the ITM, then with the HoDs Music. Each ITM taught in either two or three schools per day. The

nine HoDs Music in the schools where the ITMs taught were approached by letter, with a reminder follow-up phone call when necessary, for permission to visit their school. All gave permission for the visits. In total, I visited seven Christchurch schools, one provincial town school and one rural school.

I undertook separate interviews with three different ITMs, three ITM Co-ordinators, and four HoDs Music. These interviews each lasted about one hour. At the same time as I sought permission from an HoD Music to observe an ITM in their school, I asked them if they wished to be interviewed about their perspectives on itinerancy. Amongst the HoDs Music interviewed, two taught in Christchurch schools, one a provincial school and one a rural school. The observation and interview aspects of the data collection are summarised in Figure 2.1.

Figure 2.1: Summary of observations and interviews undertaken

Observations	
ITMs observed teaching	4, for one day each
Number of schools visited	9 (7 city schools, 1 provincial town, 1 rural)
Interviews	
ITMs interviewed	3
Co-ordinators interviewed	3
HoDs Music interviewed	4 (2 city school HoDs Music, 1 provincial town, 1 rural)

Participant Observation

Participant observation involves the researcher observing participants to better understand the phenomenon. The participant observer attempts to “engage in activities appropriate to the situation... and... observe the activities, people, and physical aspects of the situation” (Spradley, 1980). S/he is both part of and apart from the setting under observation, concentrating on the overall circumstances and

the details at the same time. The participant observer keeps a detailed record of what s/he studies and experiences (Spradley, 1980).

Mostly I engaged in passive participant observation whereby I had limited interactions with those under observation. I sat as inconspicuously as possible and discretely wrote notes on what I was observing. However, I occasionally took a more active role as ITMs utilised the presence of another music teacher (myself) in the room. In these cases I wrote up my notes a short time later.

Interviews

I aimed to conduct guided conversations where the interviewer and interviewee reciprocally influence each other (Kvale, 1996). A guided conversation seeks to elicit understandings and interpretations from the interviewees' perspective (Kvale, 1996; Warren, 2002). Kvale (1996) identifies seven stages in the process, ranging from thematizing the purpose of the interview, through to designing, interviewing, transcribing, analysing, verifying and reporting the findings.

I used semi-structured interviews that lasted about one hour. These offered participants open-ended discussion about itinerancy. My initial participant observations informed the ITM and HoD interview guides (Appendices A and B). I did not ask every question on the guide, rather they provided subjects to cover. All interviews were recorded apart from one, which evolved from a casual phone call and for which I sought the participants' permission to use. Detailed notes were kept on this and transcribed immediately after the call finished. Transcriptions were returned to the participant for review, clarification and any additional comments.

Document analysis

Documentary evidence as an auxiliary source of data is common in qualitative research. It may include personal, official or popular culture documents (Bogdan and Biklen, 1998).

In interpreting understandings of itinerancy I have referred to official documents which are available for public scrutiny as a supplementary source of data. I gathered an array of printed materials that represented official positions. These

included syllabi, curriculum statements, guidelines, reports and job descriptions. Some affected music education generally and others were specific to ITMs. In these I examined how ITMs were referred to and positioned. These documents are influential in defining official discourses and the ways in which ITMs are expected to carry out their work.

Ethical issues

An important issue centred on the anonymity and confidentiality of ITMs and ITM Co-ordinators; a small, identifiable group. Confidentiality, whereby the identity of a participant would not be revealed, was assured. However anonymity was not, as with only two employers of ITMs in the Canterbury region it would be apparent from where the participants were drawn. The larger pool of potential HoDs Music meant confidentiality and anonymity were less of a concern for this group. In all cases informed consent was sought and participants had the right to withdraw until the completion of the data collection phase. Quotes attributed to participants are identified throughout the findings by their role (ITM, ITM Co-ordinator or HoD Music).

The most serious ethical issue arises from the submission of this thesis and the potential for changes at policy level that might result in undesirable outcomes for the ITM programme and units. All involved in this research spoke positively of the contribution of the programme and units, but some concerns were expressed in relation to attracting official scrutiny, given a long history of their perceived tenuous existence. The greatest fear of ITMs is the ease with which they believe the units could be disestablished by the MoE. This vulnerability has long been part of the ITMs discourse.

With this in mind, during a presentation to ITMs one asked what I intended for this thesis. I replied that I would pass it back to ITMs as it was their research and their decision as to how it was used. As I said this I was aware that one option was to ignore it, but through submitting the thesis its findings could not be locked away out of sight. Inevitably it will generate discussion by interested stakeholders, one of which is the MoE.

Politically, this research has risks attached and on occasions these have haunted me. I am aware that I have ethical obligations to my participants of which the principal responsibility is to do no harm.

As I conducted the research a number of ITMs expressed the belief that the time had come to emerge from 'invisibility', that hoping no-one in Wellington would remember them for another decade was counterproductive to the professional profile they sought. This stance has given me confidence to continue with the thesis in its current form.

ITMs overwhelmingly supported me in undertaking this study. Many more than could be accommodated offered to participate. A positive outcome is that the thesis has acted as a mechanism to tell their stories to themselves and, potentially, a wider audience.

Limitations of this research

The limitations of this research are those applicable to a case study and have been identified earlier.

A small number of participants, particularly HoDs Music, contributed to this research. Allied to this is the lack of case study research on itinerancy in Aotearoa/New Zealand that would allow for comparisons. The timeframe for fieldwork was partly determined by school holidays and access to participants. I deliberately restricted this to make it manageable. In doing so I realise that I may have missed on some of the richness of ITM experiences. Similarly, budget constraints determined the geographic boundaries of the research.

A further source of limitation is researcher bias and the decisions I made to exclude evidence or choose a certain interpretation. This is discussed in greater detail in the following section.

Reflexivity and my position as researcher

Reflexivity is defined as "dealing with the issues arising from the knowledge that much of what the researcher sees is a result of her own presence" (Holliday, 2002,

p.173). The following discussion attempts to describe my impact on the research setting and of the setting on me.

My music teaching background brought both advantages and disadvantages. I have been an HoD Music who has taught with ITMs, a secondary music teachers' association representative on the Hagley Community College ITM management committee, and during the course of the research, was employed as Music Director (Co-ordinator) of an 'out of hours' primary instrumental programme, the equivalent of the secondary ITM scheme. In this role I occasionally relieved for an absent instrument teacher. May (2001, p.155) refers to this as "using our own cultural equipment ... reflexively to understand social action in context".

Amongst the positives was familiarity with the discourses and culture of each participant group, moving in settings where I was comfortable, and ease of access to the field, due to the relationships I had built with gatekeepers (ITM Co-ordinators, HoDs Music and some ITMs) in earlier years. Prior collegial associations assisted me to maintain relations. This has meant I have been able to go back to participants and verify data or seek further clarification well after the conclusion of the field work.

In hindsight, working outside the secondary education sector while completing this research was critical. I had no power or influence over the employment of any participant. This gave participants fewer reasons to avoid topics or prevaricate.

The disadvantage of such familiarity with the participants' discourses and environment is the possibility that I have dismissed observations or comments to which I should have paid attention (May, 2001). Holliday (2002, p.153) states

the researcher needs to work hard to distance herself from and thus make scientific sense of the melange of interaction in the culture of dealing in which she herself is a major actor.... she has to distance herself from her own prejudices and easy conclusions...

Bogdan and Biklen (1998) refute this position when they point out that researcher objectivity does not exist and knowledge about the field may lead to better decisions in choosing what to include.

In my role as ITM observer I was aware of being positioned, or viewed, differently by various groups. It was impossible to be inconspicuous in a small room populated by the ITM, anything from 1-8 students and myself. By and large, students were satisfied with the explanation that “I was learning about being an ITM”, though one student quizzed the HoD Music privately to ask if I were training to be an ITM. However, I was not always introduced to the students and some were uncomfortable in my presence as they glanced my way trying to work out why I was there. On one of those occasions, I became aware that where I was sitting in the studio, in a direct line to observe the student, was part of the problem. After that I took more care as to where I sat.

At some point during the observations most ITMs included me in their teaching, positioning me as a colleague with skills I could contribute. I found myself accompanying on the piano while the ITM concentrated on the students, commenting on pieces students played, being the audience, or keeping a group working during an ITMs short absence from the room.

While interviewing HoDs Music I appeared to be accepted as ‘one of them’. I could ‘talk the talk’ and was seen as an equal. In the course of observation visits to two schools, I was aware that in the eyes of these HoDs Music I was no longer just ‘Karen the colleague’ but was being transformed into ‘Karen the researcher’. This was confirmed for me both by the effort the HoDs Music made to come and speak with me about my research and the ITM who commented that s/he hadn’t seen so many HoDs Music in one day for a very long time.

The ways in which the ITMs and Co-ordinators I interviewed positioned me was harder to ascertain. They appeared open, willing to discuss sensitive topics. Some discussion was ‘off the record’, signifying a degree of trust.

I have impacted the research setting and it has affected me. According to Holliday (2002) this should be acknowledged and considered another source of data. The complex interactions of the researcher and participants actively create a new research setting (Holliday, 2002). Thus, it is impossible for me to divorce my beliefs, prior knowledge, prior assumptions, and interests from the research process. Inevitably, they colour the questions I asked, the observations I made, and the interpretations I bring to data analysis.

Approaches to data analysis and interpretation

I transcribed my fieldnotes but the interviews were professionally transcribed, then checked and corrected by me and returned to the interviewee for final comment. I made photocopies of everything and filed the originals. Initially I used a highlighter to mark any ideas or key words that interested me from the interview and observation transcripts. From this ‘open coding’ I sought repeated patterns in the data. I also used prior codes such as “disadvantages” or “status”, which derived from the research question. Increasing familiarity with the data and its richness led to some codes being renamed or subdivided. On completing the coding, I manually cut up the transcripts and taped coded chunks onto labelled sheets of paper. Some of the data belonged to multiple codes and appeared more than once. Throughout this process I created a series of concept maps to categorise the codes in various combinations, in an attempt to make sense of what I was reading. I did this either by writing key words on pieces of paper and shuffling them from category to category, or by constructing diagrams on paper. Finally, when I had a ‘fit’ between codes and categories with which I felt comfortable, I remapped the final list under the headings of role, pedagogy and accountability.

Although all categories and codes served to exemplify facets of itinerancy in the teaching of instrumental music, not all were equally important. Thus, for example, codes that focused on teaching were substantially ignored, as they were no different for ITMs as for any other teacher. Nor did they illustrate how ITMs experienced itinerancy and therefore they were beyond the scope of this thesis. The definitive set of codes and categories used in this interpretation of the data appear as Appendix C.

Next I wrote a set of memos on those aspects that I considered important. In selecting these subjects I was guided by factors such as the research focus, features of the job that appeared different from those of conventional teachers, repeated patterns in the interview and fieldnote transcriptions, the literature on itinerancy and the official documents I had read. I also created matrices to cross-reference data and check for worthiness, gaps or contradictions. Consultation with my supervisors confirmed this approach to identifying claims. This method of reconstructing the data has been messy and chaotic. The ensuing themes of temporality, invisibility and adaptability typified aspects of itinerancy which were so overpowering they could not be ignored. Although other themes like 'educator' laid claim for inclusion through the sheer bulk of data, those selected reflected the research question and the particular theoretical perspective I pursued.

During the course of data analysis, I twice had the opportunity to present preliminary findings to ITM groups. The first was at the ITM Co-ordinators Forum held in Christchurch in November 2002, and in March 2003 I spoke with the South Canterbury/Aoraki ITM unit. This was valuable with discussion during the presentations offering verification and constructive feedback in relation to the material. In some cases, such as why most ITMs earn secondary income, it opened up alternative interpretations which I had not considered.

Themes

I have chosen three themes as central to the research phenomenon. Temporality, invisibility, and adaptability are characteristic of the discourse of itinerancy. Appendix D illustrates the relationship between the research focus with itinerancy at the core, the categories by which the data was organised and the themes which are the subject of later findings chapters.

Summary

In this chapter I have described the theoretical approaches underpinning this thesis. These are based on constructivism and social constructionism. I then detailed the particular methods I used to generate the data (interviews, observation and document analysis) and discussed ethical issues and reflexivity. Finally, I

concluded with a description of how I analysed and interpreted the data to arrive at the themes I identified.

Chapter 3

A day in the life...

This chapter describes components of itinerancy that are applicable to an ITM. I then narrate a day in the life of an ITM which highlights these components. The story is a composite of a relatively typical day, based on fieldnotes taken over four days of observations. Its purpose is to foreground characteristics of itinerant experiences.

Components of itinerancy

The nature the ITM role demands movement between schools during the day. Therefore the car and travel are an integral part of an ITMs work. ITMs must be able to function independently. They have a well-honed routine to organise and efficiently move their equipment and personal belongings from car to music studio and school to school. They wear layers of clothing for different climates and carry a self-contained mini office.

ITMs have a wide knowledge of music repertoire and genres and may play more than one instrument proficiently. While on the job everything is 'go' as waves of students roll through the music studio door for their lessons. ITMs adapt to variable student arrival times and lesson agendas. The teaching is intensive and personalised as they respond to individual requirements, usually in a group context. Accurate record keeping is important and finding time to connect with the HoD Music is often a problem as conflicting schedules hinder the opportunity for face to face communication. ITMs constantly juggle different aspects of their job.

Their day extends beyond the teaching. There is preparation for lessons or adapting music for individual students for school ensembles, requests from HoDs Music to accommodate, plus the maintenance of their own performing skills.

Thursday, 23 July

7.50 am. I head towards the garage with my instruments and tuner, my lunch and thermos, cell phone and school keys. They go on the back seat. Next trip I wheel out my bag with today's teaching resources. It goes in the boot of my car with two crates of music and my emergency box (raincoat, heater, shovel, extra jacket, torch). I head out of town. Traffic is light and I make good time despite the rain.

8.23 am. I arrive at my first school. Someone has already taken the music car park. I find a space near the Administration block. I carry my instruments on my back, get my wheeled bag of resources from the boot and grab my bag and thermos. I just have time to set up and pour a cup of coffee. The studio is freezing, the heating hasn't reached this far yet. I leave my jacket and scarf on. I should have brought in my heater but I couldn't carry anything else. My two seniors arrive punctually. We get straight into it as they have a performance assessment in two weeks time. I accompany them on piano as they do a practice run-through of their pieces. They're getting there. No time for aural today. Twenty minutes goes really quickly. I zap out to the ITMs pigeon-hole and get my roll. There's a note from Bill, the HoD Music, asking me if I could look at a video assessment for him today. He would like another opinion on the performance.

8.50 am. Two of the beginners arrive. John is absent again, and I don't have his new phone number. I must remember to leave a note for the HoD and ask him to follow it up. No-one knows where Tracey is. Jane says her instrument isn't working properly, so I make a minor adjustment to it, though it seems OK. As they set up they tell me about their class trip to a factory. We do warm up exercises. Tracey comes in, apologising. She thought her lesson was later. We do a duet and I play the teacher line. As usual, Jane has not practised. She blames it on the instrument. I gently lay down the law. She's not incapable, just lazy and disorganised. I teach them two new notes. I have to move Jane's fingers and adjust her stance – she's not aligned, making good sound production more difficult. We try the start of the next piece in the tutor book. This is their homework for next week. As they pack up, I fill in my plan book, roll and tracking sheet for each student. Lisa sticks her head around the door and says she has a test. I tell her to come over at interval instead.

9.12 am. My next lot are late. David arrives. Amy has the flu. I tell him to get started while I go and look for the HoD. Bill is not in his office, so I scribble him a note about John and pick up the video. David is working on a difficult phrase. Rhythm is the problem, so we go back to clapping, then playing it on one note, then as a phrase. He's got it! The piece is challenging and we want to present it at the end of term concert, as well as for his Grade 6 exam. I take out something new – a light but appealing jazz piece. It makes good sight-reading and a contrast to the Bach. David asks me to check some fingering from his orchestra music. We do aural exercises. We need more time for this, as he finds it difficult. We've accomplished a lot today. I tell him that next week we'll concentrate on scales and aural; I jot this down.

9.38 am. I've gone well over time. The next group are outside waiting but they've already set up their instruments. I tell them to leave the cases out there, as the studio is a bit crowded with them and all their gear. I get two of them to play the piece they were to learn last week and the other two are audience and critics. Then it's their turn to perform it. Not bad! I send one of them to find the portable CD player while I hand out copies of a new duet. I split them up and put two in the empty studio next door, to start working on their part. Teaching four students at once demands different strategies. I move between the two groups before bringing them back together. I play the CD accompaniment so they can get a sense of how the piece fits together. I suggest that next week they bring a blank tape and we'll get each of them a copy of the backing so they can practise the piece at home with the proper accompaniment. In the meantime, they should work on the duet and the scales related to the piece.

10.03 am. It looks like Simon isn't coming today. I take the opportunity to catch up on my roll and planbook. I sip my cold coffee.

10.05 am. I hear noises outside the studio and see my terrible three lurking there. I go out to greet them, commenting that they are early. I ask what class they are trying to avoid, and they tell me English. Today is essay writing. As they set up, I point out that no doubt they'll have to write the essay for homework. This group is fun and they spark off each other. We start playing some scales together. Then I

hear each individually play the latest piece from the tutor book. They've done some practice. Kathy forgets the f#, so I gently tap her finger and she self-corrects. They ask if they can play it together. It sounds so good that I get them to repeat it while I accompany them on the piano. I see Bill, the HoD, at the studio door. I beckon him in and tell him he's just in time to hear the group. We play the piece again. Bill stands in the doorway and makes positive comments. I tell him I've got the video and I'll look at it tonight, since Lisa is coming for her lesson at interval. Bill closes the door. We go onto the next page of the tutor book. A new note and rhythm pattern is introduced. This will keep them working.

10.31 am. Jason bounces in and reminds me that we're doing duets today. Oops – we're not, as I've left the duet book at home on the piano. This is really annoying as the two students in this group are at quite different playing levels and teaching them together is awkward. I like to make sure I'm well organised for them. As I mentally replan the lesson, Jackie comes in. She asks for help with her ensemble music. I get Jason started on a new piece, one to which I can ad lib the accompaniment, while Jackie and I take a look at her problem music. Phrasing and fingering need some attention. I write it in. At the same time, I catch Jason in a rhythmic error he is starting to repeat. I get Jackie to play silently while I sort out Jason. Then it is Jackie's turn. There's a knock at the door and a friend of Jackie's puts her head in. She gives Jackie a book and I shoo her away. I alternate between the two students. Towards the end of the lesson I get Jackie to sight-read the new piece with Jason. This adds to his confidence. As they pack up I write 'duet music' in capital letters in my plan book. I don't want to forget the book a second week in a row.

11.02 am. Lisa enters. I munch on an apple. She tells me her test was OK and that next Thursday she's out on a sports trip. It's really frustrating, as something is always getting in the way of her lesson. However, she is conscientious and has set realistic goals for the year. Simon comes in. He forgot to come, he was so engrossed in a science experiment. It's too late to reschedule a lesson for today. I tell him that he should keep pushing on with his pieces and that if he wants some variety he should look at the duet on the next page of his tutor book. The assessment is only two weeks away. He absolutely has to attend his lesson next

week. I get him to write the lesson time in his diary now. I accompany Lisa as she plays one piece and then she does another using a minus one CD accompaniment. This piece is going well and I tell her that I'll be informing the HoD Music she should perform it at the end of term concert.

11.30 am. I pack up my instruments. My music and paperwork go into my resource bag. I'll have to do the photocopying next week as I've run out of time. My workload in this school is heavy and music is an important part of the culture of the school. I dump everything back into the car. I see Alan coming over from the photocopier room and wave. He is an ITM who has been teaching here at the same time as me. I hit the road. The weather has deteriorated and it's raining heavily, slowing me down. I pull over at a picnic area and eat my lunch in the car. Then I'm on my way again. I have to be at my next school by 12.15pm. I still have two schools to go to.

12.07 pm. This school is a very different kettle of fish. I only have one hour in the school and it's over lunchtime which means student attendance is patchy. The kids are lovely but hardly ever practise. I can't push them or they won't come back next week, so progress is slow. I hardly ever see the HoD Music but she's very supportive and always follows up on the notes I leave her. Most of the kids here are beginners; I only have one senior. I have to be really positive and find five ways to teach the same thing. I go to the staffroom when I arrive, get a coffee and collect the studio key. It turns out to be a pretty typical day for this school. Attendance is poor and possibly made worse when I had to change to the small, grotty studio part way through teaching. I'm not sure the kids would have looked for me there. The HoD needed the larger space for one of her groups. I get away a bit early as the last group didn't turn up.

1.33 pm. At my final school, I have time to do my photocopying first. When I get to the studio, I find an envelope from the HoD. It's full of reports which she needs by Monday. Great. There's a good turn out and I'm kept busy. I leave a bit later than usual as Joe, a former student, came in to talk after school. He's thinking about getting instrument lessons again. I make encouraging noises, but tell him he'll have to see the HoD Music. We go and find her. She is happy to put him on

the waiting list. This is the best he can expect as there's no vacancy at the moment or spare instrument. I haven't seen Sharon, the HoD, to speak with for a couple of weeks. She apologises about the short notice for the reports, but she simply forgot to hand them out and found them at the bottom of a paper pile earlier in the week. We talk about bringing some of the young players into orchestra and I tell her the names of those who could cope. I tell her I'll post the reports to her.

4.06 pm. On the way home I detour to the music shop to collect some books that have arrived. I spend a fortune on music resources, as so few schools provide them.

4.30 pm. Home. I unpack the car. There's a message on the answerphone from one of my Friday students, telling me his instrument is in for repairs, but he'll pop by the studio tomorrow to collect the music for the new piece I promised him. No private students today; I teach them earlier in the week. Today I do my own practice before dinner. I don't really feel like it but I'm playing at a wedding on Saturday. The trio I play in is having a final run through tomorrow night.

7.50 pm. After tea, I dig out the performance assessment schedule, look at the video and make notes on the performance. It's marginal for achievement. I phone Bill and we discuss it; eventually we decide the student should be given a reassessment opportunity using the same pieces.

8.35 pm. I reorganise my bag for my Friday schools. I realise I'll need to go in early as I've got to photocopy music for the ensemble I take at lunchtime. I rewrite two of the parts so the beginners can play them.

My instrument is in demand at the moment and my class numbers are higher than many other ITMs. In that respect I'm lucky, as I don't have to worry about getting enough hours next year to fill my timetable. I don't take this for granted, as instrument popularity changes with trends. I've got a waiting list of students. My day is full-on. There are not many breaks. I'm constantly thinking on my feet. I don't usually realise how tired I am until I get into my car after my last school, then it hits me. I like the job; I wouldn't want to be teaching music in the classroom today. I see how busy the HoDs are and what they have to put up with.

Sometimes the travel gets me down, especially in winter, and it can be lonely. I'm passionate about music and teaching kids my instrument, so this outweighs any disadvantages of the job.

Summary

The preceding explanation and narrative introduced many of the components that affect an ITMs work. Aspects of their works such as tight time frames, isolation and flexibility illustrate distinctive features of itinerancy. These are explored in greater depth as the focus of the findings chapters.

Chapter 4

Temporality

The concept of temporality is a governing influence on itinerancy. I have defined temporality as existing in three dimensions which I refer to as time past, present and future.

Time past is concerned with the history of itinerancy and the discourses that are available to ITMs. Understanding the context of its development frames present day realities. Time present is how ITMs experience itinerancy in relation to the metaphor of a 'ticking clock'. There are consequences for the quality of the programme resulting from the limited time available for instrumental pedagogy and the associated management systems. Time future explores restrictions to the programme and refers to the possibilities for reshaping itinerancy through developing a new discourse.

Temporality and the past

Historical perspectives of itinerancy in the teaching of instrumental music

The political and educational mores of the day have determined both the ITM programme and practice of itinerancy. The context for its beginnings and subsequent development can not be separated from how itinerancy is experienced today by ITMs, as historically dominant discourses have been perpetuated through ongoing practices left unchallenged.

The development of instrumental music in schools dates from Douglas Tayler's appointment as New Zealand's first Supervisor of Musical Education. His work *A Scheme of School Music Related to Human Life* (1928) was considered a radical document, recognising the aesthetic value of music (Ryan & Stewart, 1995). It set the foundations for music education in New Zealand. Tayler claimed "if music is to flourish, we must train children to create music, to perform it and to listen to it" (Tayler, 1927, cited in Ryan & Stewart, 1995). In 1929 the first 'out of hours' instrumental music classes appeared. The 'out-of-hours' scheme is specific to

primary schools and mostly happens after school, while the 'Saturday morning classes', initially devised for primary students, rapidly expanded to include school students of all ages. At the height of the Depression, in an economic move, Tayler was asked to resign his position as Supervisor of Musical Education (Thomson, 1991).

During the post-Tayler era, isolated pockets of instrumental tuition flourished in a few secondary schools. These were dependent on the skills and enthusiasm of individual music teachers. *The post-primary school curriculum* (New Zealand Department of Education, 1944), known as the Thomas Report, heightened interest in music broadcasts to schools and recorder playing. Music was included amongst the first School Certificate examination subjects in 1945.

The “orchestral music in schools”² scheme began in 1945, supported by discretionary funding under the control of District Senior Inspectors. Staffing was available to secondary schools with orchestral activities. There are three main time periods in the ITM scheme. The first was 1945-1963, when part-time teachers taught instruments in small groups. The second was 1963-1989. It included the appointment of 70 permanent full-time ITMs throughout the country and an expansion to the range of instruments offered. The final period is 1989 to present day, where permanent ITMs are attached to host schools (Brice, 1990).

The early 1960s led to the establishment of the music advisory service and purchase of a pool of orchestral instruments in each Education Board area. As the ITM programme expanded, there was a parallel growth in 'out of hours' and 'Saturday morning' classes (Thomson, 1991). The current ITM situation originates from the 1960s implementation.

In 1990 the Ministry of Education commissioned the *Report on itinerant teachers of music* (Brice, 1990). Apart from various material written over the years by Department of Education music education officers (Jansen, 1989; Wood, n.d.), this was the first significant examination of the ITM service. To date it remains the defining document summarising the operation of the ITM programme.

The commissioning of this paper was prompted by the major upheavals surrounding the devolution of decision making from centralised education authorities to individual schools under 'Tomorrow's Schools' arrangements. These reforms affected all compulsory education sectors, distancing the government from responsibility for all but the policy and financing of education, and encouraging market forces to determine the success, or otherwise, of schools. Centralised regional education boards who managed virtually all aspects of a schools' operation, were replaced by parent-elected Boards of Trustees who had oversight not only for educational matters in a school, but also property, finance, and personnel. The MoE replaced previous bureaucratic structures.

The development of the instrumental and vocal programme has been affected by major disruptions, for example Tayler's resignation and 'Tomorrow's Schools' reforms. At each of these times the programme was under threat. Upheavals are influential in shaping how ITMs are currently positioned in music education. The main events that have impacted on the development of the ITM programme are listed as a timeline in Appendix E.

Origins of the Itinerant Teacher of Music units in Canterbury

The first full-time ITM in Christchurch was appointed in 1966. Under the direction of the Inspectorate, the instrumental tuition hours were aggregated to eventually create staffing for 14 permanent positions, with the remaining hours residing in secondary schools. Hagley Community College's ITM unit evolved from the changes engendered by the reforms collectively known as 'Tomorrow's Schools'. The ITMs preferred to remain together and the choices available at the time were to be assigned either to the Christchurch College of Education or to a 'host' school. Serious concerns regarding the potential for 'host school capture' led the Canterbury Principals' Association and Inspectorate to seek alternative arrangements for the Christchurch ITMs. The decision to place the ITMs at Hagley Community College was political. Hagley Community College was considered 'neutral ground' as musically it neither benefited nor suffered from the arrangement, having not previously drawn on the services of the permanently appointed ITMs (Brice, 1990).

In October 1989 the five South Canterbury/Aoraki ITM positions were assigned, at the request of the ITMs, to Geraldine High School under the management of an ITM Co-ordinator.

Conclusion

The phenomenon of itinerancy is subject to powerful institutional groups. These are the MoE and the schools, both host and client, which mandate the official discourses of itinerancy. Each has created and interpreted discourses of itinerancy, which are further mediated by the ITMs as they go about their work. Official discourses have not kept pace with educational changes and, for the most part, the ITM units have been reluctant to challenge this as there has been periods when the continuation of the units and programme has been under threat.

Temporality and the present - pedagogy

This section considers the teaching by ITMs and the time available to perform the role.

Workload

ITMs noted an increased workload over the last ten years. This can be traced to a number of factors including larger numbers of senior students learning an instrument for senior school qualifications, the increased accountability and paperwork associated with this, short lessons which demand that every moment is spent productively, and overall changes to the education system since 'Tomorrow's Schools'. Hargreaves (1994) reinforces the notion of work intensification, the escalating demands on teachers, as an adjunct to increasing professional requirements.

An ITM described the impact of the workload:

The downside is the intensity of the job. I'm absolutely drained. Because the teaching is so full-on I often don't notice how tired I'm getting until I stop.

Roulston (1998a) found in her study that 70% of primary itinerant music teachers described features of work intensification.

Twenty minutes

Time constraints are a “major element in the *structuration* of teachers’ work” (Hargreaves, 1994, p. 95, italics in original), where structuration refers to the way teachers work is constructed and controlled. In Canterbury, twenty minutes is the standard lesson time for each group of students, numbering from one to five students per class. This is irrespective of whether the instrument requires considerable time to unpack, set up and tune, or minimal setting up time, for example, voice. Both HoDs Music and ITMs measure the day in twenty minute slots:

They’re [lessons] virtually all twenty minutes. None are less than that and there’s the odd one or two [groups] that may get twenty five [minutes].

They only get twenty minutes or so and by the time they come to the lesson it’s even shorter.

One ITM had an alternative view on this:

If lesson times were longer, fewer students would get lessons. In reality it’s bums on seats.

ITMs know that if a group doesn’t arrive, then twenty minutes allows just enough time to photocopy, follow up an absent student, or catch up on paperwork. Awareness of twenty minutes is ingrained for ITMs:

It can take twenty minutes to photocopy and deliver music to a student. I know what twenty minutes feels like and every twenty minutes I’m accountable to more students.

The ITM has little control over a twenty minute time frame, depending upon students to arrive punctually for their lesson and relying on the HoD Music to signal any changes to the school timetable. There is no time for personal conversations or social interactions.

Quality of teaching

Canterbury ITMs teach in up to eleven different schools per week. This means that an ITM, should s/he teach for five hours, may encounter fifteen classes per day. Given such a timetable, not only is the quantity of time short but the standard of the lesson suffers. Luckner and Miller (1994) and Miller (1997) noted that difficulties related to time and scheduling limited the ability of itinerant teachers to deliver quality. Such demands accentuated the pressure on ITMs. A student need only arrive a few minutes late for the ITMs planned lesson to require modification.

ITMs commented:

Twenty minute lessons are so short... It's difficult to have a routine such as warm ups, studies, new material all in twenty minutes and keep the kid enthusiastic.

I have a lot more students per hour than most other instruments which means I am utterly overloaded most of the time. This makes it really hard for me to deliver quality and I get frustrated with that... After twenty minutes you're just getting in to it [teaching] – it's frustrating.

As one HoD Music pointed out:

Trying to teach kids in groups for twenty minutes a week, they [ITMs] do damn well to get them to the level they're at now.

Assessment

The teaching of senior students is dominated by performance requirements, whether for school or for music board examinations. This requires long-term planning to manage the timeframe. As one ITM asserted:

[You end up being driven by the demands of performance music] because of the amount of time you've got with them. You've really got to start focussing on that well ahead of time. It takes most of your time to get on top of it.

Class size impacts on the teaching load which varies from instrument to instrument, and sometimes, year to year. An ITM described the dissatisfaction:

It's just ridiculous, even having two kids for twenty minutes and they're both performance students who want to do different things. Then it's ten minutes each and what can you do in ten minutes? I perceive I'm there to give feedback and guidelines in ten minutes and they have to go away and do the hard yards themselves. I can't do a lot in ten minutes – it's unrealistic.

ITMs are not always made aware of the date of a performance, the precise requirements, nor that a student is enrolled in the classroom programme and they are expected to prepare them for the performance component of the prescription.

Many music departments tried to give senior students a longer lesson time. This was done in different ways. Some schools allocated an individual lesson to seniors enrolled in the classroom music programme, others managed to find thirty minutes, while in one case, the school contributed the standard twenty minute lesson and parents paid privately for an extra ten minutes per week. Allocating “extra” time to senior students may impact negatively on junior students' access to the system.

Interruptions

Interruptions to instrumental teaching are a constant part of the job. This may be because of a change to school routine, such as swimming sports, examinations, or a fire drill, because a student arrived late to the lesson, the HoD Music came in to have a word with the ITM, someone entered the wrong room, or there was a message from the office.

Given the intensity of a twenty minute lesson, ITMs considered this disruptive:

I don't mind getting interrupted while teaching but as lessons are only twenty minutes it's a bit of a burden.

Each of these interruptions broke the continuity of the lesson, and if they occurred week after week, were detrimental to sequential learning.

Temporality and the present - systems management

This section focuses on how time is organised and allocated to manage the ITM scheme.

Rationing

The major problem with the ITM programme was identified by ITMs and HoDs Music as too little time in the system. The time allowance for ITM teaching, unchanged since 1989 (Ministry of Education, 1991) when the cap limiting it to ten weekly half days was lifted in light of the growing number of secondary schools with rolls of over a thousand students, exacerbates the problem related to length of lesson and quality of teaching. Changing performance curriculum demands have not been recognised by a commensurate increase in instrumental and vocal teaching time.

One Co-ordinator described the situation:

Performance needs resourcing. It hasn't got it at the moment. It's never been resourced, it was just added on to the workload. ITM hours have stayed the same.

Co-ordinators, ITMs, and HoDs Music alike, bemoaned the inadequate time allowance for the ITM scheme:

[The current time] of 2.5 hours per hundred students is woefully inadequate, especially in light of the performance demands in the senior school... There's not enough hours for the demand. That's the major thing. If ITMs weren't prepared to teach in schools longer than

their allocated time, schools would be very poorly off...I would like to see that [time allowance] doubled.

In a school of X hundred students, less than 20 hours a week of tuition time is too small, yet I have no funding from anywhere to boost that.

It is not only in instrumental tuition that music educators regret insufficient funding. Olmstead (1995) found that unmanageable itinerant caseloads and low budgets were affecting services for the visually impaired.

Although instrumental curriculum needs have changed the staffing formula has remained fixed. In schools HoDs Music have resorted to a number of strategies in an effort to manage the ITM time resource. They have made some hard decisions about which instrument programmes are more important for their school and which music activities they can support. This parallels trends in other areas of itinerancy (Olmstead, 1995; Yarger and Luckner, 1999).

Generally, priority was given to students taking music as a curriculum subject. Some schools employed instrument teachers above their staffing allocation and the ITM charged students privately for lessons, while other schools charged all students, or students of only some instruments. Decisions were made about which co-curricular music activities were offered.

As HoDs Music said:

I encourage all of my students who are learning in the itinerant scheme to join a school music group once they've reached a sufficient standard. If they don't take that encouragement, then I see no reason why I can't stop their lessons.

Do I give an hour to four students in a band or do I give an hour to 35 in a choir?

There are a lot of kids out there who would actually like to learn music – guitarists and drummers with a lot of raw talent, particularly Pacific Island and Maori students... But we have to turn those kids away a lot. If you're not doing Year 9 music, the chances are you might not get in there... Priority is needs-based, working our way down from Year 13. The Bursary class has to have a decent chunk [of time], then Year 12s and Year 11 are the same. By the time you get down to Year 9 there's no way they can all have lessons.

However, one HoD Music suggested that Year 12 and 13 students need to consider private lessons. Another was critical of the allocation process:

It seems to me a bit unfair the way the ITM hours are allocated, especially in a falling roll situation where you still have large senior music classes. ... It's not a level playing field, especially where kids don't start music until they are in Year 9.... I would like to see school roll, plus a decile component to make it a bit more equitable.

Scheduling

ITMs negotiate their teaching times in conjunction with school bells and ensemble rehearsals. They may teach before or after school, interval, or lunchtime to accommodate senior students, as they try to minimise time out of other classes or avoid a situation where a teacher refuses to release the student for their instrument lesson because of the impact to their own subject.

One commented:

Classroom teachers see you as a nuisance because you're taking kids out of class. That's a big issue in some places.

One benefit of negotiated timetables is that some ITMs start a little later because of family commitments or to avoid traffic, while others compress their teaching to be home for school age children. What is apparent is that once the teaching day has

started there are few gaps and eating is done on the run, often in the car. There was agreement:

It's full-on, there's no breaks.

I only get a 15 minute break for lunch and I snatch coffee at a suitable moment.

I travel with a thermos flask and eat as I go.

I don't get much of a chance for morning tea except in two schools.

I forego morning tea on most occasions, have a short lunch hour, or in some places no lunch hour.

Less usual, at one school the HoD Music commented:

Three out of six [ITMs] have morning tea in the staffroom.

ITMs are entitled to non-contact time. A consequence of teaching straight through the day is this time is aggregated, so that a “free” morning or afternoon is a possibility or an early finish to the teaching day. Some considered this a benefit of itinerancy.

Yarger and Luckner (1999) found that autonomy in scheduling student contact was an advantage of itinerancy. However ITMs indicated that they became locked into teaching at schools on certain days because of factors like limited studio teaching spaces and regular ensemble rehearsals. To make any changes often required negotiation with several schools.

Time for Paperwork

Extensive record keeping is required for each student. Schools may request a register, progress report information, and formal reports for parents. This involves ITMs keeping a plan book, roll, and an individual profile sheet for each student,

and a diary. Most ITMs jot down notes about each student they teach as they go, usually during the transition from one class to another. Finding time for paperwork during the day creates pressure, but if left to the end, it is difficult to remember what occurred earlier, given the large number of classes taught per day.

An ITM said:

Keeping running records is a challenge because we're teaching all the time. So what we have to do, in terms of summarising what the students have done, really needs to be done on the spot, in the couple of minutes' turnover between lessons.

HoDs Music who make last minute demands for the completion of paperwork created resentment:

In some schools you're just about to leave and someone will bring the register and expect you to do it there and then. It puts you under pressure.

Sometimes the HoD comes in 10 minutes before you leave and says "just do these [reports] before you go". You're often lined up by the HoD who needs reports next week.

Travel and Punctuality

The time some ITMs spend behind the wheel can equal a full day of work each week. Inclement weather and busy main roads can make the driving wearisome. That "punctuality is a virtue" is a given for ITMs. Tight schedules demand strict adherence to departure times. What ITMs call lateness, HoDs Music label unreliability.

An ITM with significant travel described the scenario:

Travel from one school to another, especially if you're a bit late, is a pressure of its own. Traffic is sometimes a problem if there's big

trucks slowing down the speed. At one school, if I come in five minutes late, the HoD is standing there looking at the clock.

The potential for speed fines and parking problems are a further irritant. Miller (1997) identified travel as an added time pressure while Yarger and Luckner (1999) found that it allowed itinerant teachers to reflect, have a break from teaching and mentally prepare for the next students. A possible reason for this contradiction may relate to the number of students waiting at the next school, whether it is a whole class or a single student, and the length of time allocated for the lesson.

Temporality and the future

Future

A matter that has appeared repeatedly in music education reviews over the years is the desire to expand the scheme into primary education and create a seamless structure for instrumental learning (Brice, 1990; Department of Education, 1985). Students who commence instrument lessons at secondary school, in most cases, are past the optimal starting age for the instrument (Brice, 1991; Ritchie, 1980).

A frequent comment from ITMs was:

I'd like to see it [the scheme] going downwards into the primary school.

A Co-ordinator with an eye to international trends said:

It would be wonderful to see New Zealand develop a system which is similar to Western Australia and other places in the world, where the music performance programmes are coordinated from primary school, and even pre-school, through to the end of high school... at this stage we have little access to primary schools and they very much have a token allocation of time.

Expansion at the secondary education level focused on two components. The first was a wish-list to broaden the range of skills offered within the system and the second dealt with inadequate resourcing, discussed elsewhere.

An HoD Music noted:

I am not sure that what I am able to offer at the moment is really catering for all interests. So we are perhaps a little bit behind the musical tastes of our students.

Ideas for extension to the scheme included itinerant music teaching in rock bands, turn-tablism, computer music programmes, sound engineering and composition.

In examining these further, not all could genuinely be considered to fall under the descriptor of “instrumental and vocal tuition”, as defined by the regulations. Other areas, worthy though they may be, and a requirement of the curriculum, are technically the staffing responsibility of the school. As the choice of music technologies has expanded, revealing gaps in the skill base of the (often) sole music teacher, music teachers increasingly have sought to compensate for this through creative application of their discretionary ITM time allocation. As HoDs Music remarked:

I know some schools do unethical things like charge the students for tuition.

Having enough itinerant time for every school, for every kid who wanted lessons would be the ideal.

I would love more hours.

The regulations governing the ITM scheme date from the late 1980s. The impact of the moratorium on permanent positions created by these regulations and the limitations on the discretionary time allowance for itinerant music contribute to the

resource problems experienced by schools and ITMs. Requests to expand the units have been rejected.

Co-ordinators said:

We keep writing to them and saying we need another full-time position established and they keep writing back – or not, as the case may be – and say refer to MOE 22/4.797, or whatever. You read that and find that it is something that came out in 1992 or 1994 and nothing has changed.

I can almost quote you, because I've read it and quoted it so many times before that "no appointments may be made to the itinerant music positions without the approval of the Ministry until the current uncertainty over the future of the service is resolved". Now that sentence has resided in the 'Guidelines for Itinerant Music Teaching' for over a decade.

Beyond increasing the time allocation and expansion into primary schools, there were few suggestions as to how the scheme might be overhauled.

Ideas included:

Perhaps we could put some of the itinerant teaching outside the school timetable to relieve the pressure.

I wonder if they would ever have jobs where you are part classroom and part itinerant...

ITMs could take on a more flexible role so as to become more involved in workshops for students, festivals and those sorts of things. Things that boost education outside the classroom.

I'd like to see a more uniform way of doing paperwork and a more structured system of keeping in touch with HoDs and getting feedback. Everything is so varied.

ITM hours should revert to the ITM position rather than to client schools.

Implicit in these ideas is awareness that ITMs, schools and the MoE are locked into specific ways of acting. Powerful discourses regulate the operation of itinerancy.

The final word on the future came from a Co-ordinator:

I don't think the MoE has any global view as to where it's [the ITM scheme] going, where we'll be in ten years time. There's need for a brainstorm.

Summary

I have framed the concept of temporality as time past, present and future. I discussed time past in relation to the historical factors governing discourses of itinerancy. Time present was concerned with its impact on day to day teaching and management of the resource, where ITMs are in schools for a finite period during which they are under considerable pressure to deliver quality programmes. Time future explored the limitations and discussed future options. The constraints on ITMs resulting from the effects of time past and present create a constant pressure and impact their ability to visualise alternative discourses of itinerancy.

Chapter 5

Invisibility

Invisibility, which I define as being metaphorically concealed from view or notice, is imposed on ITMs by their itinerant work conditions, and extends to how they are regarded in the official discourses of education. This situation partly arises from being few in number.

Itinerancy hinders opportunities for establishing relationships and communication with colleagues. In belonging to many schools, instead of one, ITMs are denied status and recognition. Invisibility has some advantages, but it also positions ITMs as the ‘poor relative’ in education.

As a representative of the official discourse governing itinerancy the MoE are concerned with the ‘big picture’ and mainstream structures, leaving ITMs feeling at risk and overlooked. One of the ways in which they have dealt with this is to deliberately seek invisibility.

First, I explore how some elements of itinerancy give rise to ITMs being invisible. I then engage in discussion on the relative absence of ITMs from the official discourses of music education.

Invisibility and elements of itinerancy

Problems of Identity

There is a lack of personal identity in the ITM role. The designation ITM, Itinerant Teacher of Music, has appeared in the official documentation since the inception of the ITM scheme. Often shortened to ‘itinerant’, this label has remained. Music departments use ‘itinerant (music) scheme’ on their paperwork and talk about having ‘itinerants’ in the school. In the eyes of participants ‘itinerant’ and ‘teacher’ are not terms of equal value. Although ‘itinerant’ accurately describes the component of their employment that has an ITM moving from school to school, it does not describe their role.

ITMs and HoDs Music commonly understood 'itinerant' in disparaging terms. They did not consider the title pertinent to their role, yet it has been accepted without question for many years. ITMs described itinerancy as:

A gypsy. To me it has a feeling of being a bit loose, a bit tenuous.... It's not a very good description of the work we do. It has a casual connotation associated with it.

[I think of] an itinerant tinker, itinerant gypsy. They travel from place to place without any real place to put their feet down. It's not the most professional of terms.

An HoD Music said:

[An itinerant] is some poor soul who parks their car, loads everything up onto a wheeled trolley, trundles it in to the building, teaches some music, trundles out and sometimes nobody notices... It has that sense of no fixed abode.... The whole 'itinerant' thing doesn't make any sense.

'Itinerancy' and 'music teaching' are the two defining terms most ITMs used to describe their role, although 'specialist instrument teacher' was also mentioned. When asked for a more appropriate job title, both ITMs and HoDs Music expressed preference for a designation that encompassed their teaching, rather than their itinerant lifestyle. Suggestions included:

- specialist music teacher
- specialist music instrument teacher
- specialist (instrument name) teacher
- specialist instrument teacher
- music performance teacher
- performance teacher
- music educator
- music performance tutor
- performance tutor

- instrument tutor

Although the term ‘teacher’ is not legally protected like the term ‘lawyer’ or ‘chartered accountant’, it defines both their professional role and academic qualifications and bestows status that the descriptor ‘itinerant’ or ‘instrument tutor’ does not. Teaching is the foremost activity for most ITMs, who describe themselves as competent performers:

I'm a teacher first, then a motivator and a performer last.

By contrast, two job-share ITMs saw themselves as performers first and teachers second:

I'm a musician first... Over the years I've become a really committed teacher. Now it's half and half.

[I have] ambitions to be a performing musician. [Teaching means] I am constantly doing something related to music and I'm not having to go and do other things which might not be conducive to being a musician.

Other ‘itinerant’ educators are more accurately known by their function, thus, RT:LBs are ‘resource teachers: learning and behaviour’. The wide acceptance of the term ‘itinerant’ in relation to music and specialised instrument teaching raises questions as to their visibility and status in the teaching profession. It relates to how ITMs comprehend their role, develop professional relationships, and view their job security.

Status

ITMs' perspectives on their place in music education elicited a range of responses, from those confident of their position, to those who considered themselves treated as second class citizens.

Different ITMs told me:

Some of my colleagues feel threatened by the 'proper' music teacher and feel quite put down by them. I don't feel like that as I've been there, done that. It gives me another measure of confidence. Status is what you give yourself. I've never considered I'm any lower than anyone else.

Many of us are out there helping in other ways and offering so much to the community that I think our status has gone up. It's a change for the better but I still don't feel that we have as much weight as a classroom music teacher or HoD.

I don't feel we're valued very much. I was asked to watch one of my students perform and the music teacher ignored me - didn't even want to know what mark I'd given.

I like HoDs to treat us like professionals. We are professionals.

Though having dual qualifications in teaching and performance that are equal to, or better than, those of non-itinerant teachers, ITMs are restricted to assistant teacher positions. The standard secondary school promotion procedures for middle and senior management do not apply to the ITM units, as the staffing for management positions belongs to client schools. Realistically, a client school will not appoint an ITM who teaches in their school for but a few hours per week to a management unit, nor 'gift' them to the ITM units. This devalues their work and reinforces their low status.

There is one exception. One of the host schools has chosen to acknowledge the middle management position of their Co-ordinators who receive management units. However, this is funded from the unit's attachment grant, not entitlement staffing, and required the approval of every ITM in the unit before proceeding. In this respect, the size of the unit, the largest in Aotearoa/New Zealand, works to their advantage, as their budget is commensurately greater. Conversely, the fixed size of the unit denies promotion to senior management.

A Co-ordinator who has management units explained it:

In the past it's not been common for itinerants to have the possibility of developing a career structure and getting into middle management or even into senior management... Being an ITM Co-ordinator in this part of New Zealand's history is ground breaking I suppose... In the past it was a very patronising system where I think itinerants weren't regarded as having enough ability, knowledge, [or] general administrative skill to perhaps undertake the job of coordinating the activities of themselves and their colleagues. Hopefully we've shown that it can be done, and done reasonably successfully.

In addition, this unit acknowledges Liaison ITMs, the senior ITMs responsible for an instrumental area, but in name only. Although they have a separate job description, there is no remuneration, nor time allowance attached to the role.

ITMs are not found in the senior ranks of education in Aotearoa/New Zealand. Discussion of promotion options for itinerant educators is missing from the literature. It is not clear whether other systems offer itinerant teachers a career structure.

HoDs Music assert they value ITMs and treat them equally. They said:

I hope they feel as though they've got quite good status within the school.

I see them just being like any other teacher.

In the education system I think ITMs have a lower status than the general classroom teachers. I would like to think that in my own department I see them as the equal of a classroom teacher, but I don't think that's the perception of all the education people out there.

There is a gap between rhetoric and practice in the eyes of ITMs which reinforces ITMs perceptions of status. This challenge to the value of itinerant teachers is not uncommon in schools where itinerants are positioned as “outsiders” (Miller, 1997, p. 81).

Recognition

The lack of recognition of ITMs around the school contributes to a perceived lack of status. ITMs stated:

You go into a school and you usually know only a very small number of people there. That makes you less important as a person in the eyes of the school community.

I have no mana amongst the general school population.

An HoD Music agreed with this:

Many teachers here wouldn't recognise the faces of ITMs... [I think the reason ITMs are seen to have lower status than general classroom teachers] is possibly to do with the fact that they don't necessarily make an obvious wide impact in the school. I am lucky because I am a reasonably visible staff member because of what I do.

Daly and Edwards (2001) also identified this as a critical issue for itinerant teachers, as it compounded their difficulties to obtain information and foster collegial relationships.

Problems of Collegiality

Itinerancy creates an environment that minimises prospects for contact with other colleagues. Any interactions between ITMs and other staff in a school, apart from music staff, tend to be sporadic and impersonal. There are limited opportunities to foster collegial interactions. This is a reflection of the short timeframe during which an ITM is in the school, and a schedule which only allows for teaching. This

makes it difficult to engender any sense of belonging or develop professional or social relationships (Miller, 1997; Roulston, 1998a).

The HoDs Music are often unavailable to the ITMs because of their teaching commitments. ITMs tend to travel, or teach senior students, at interval and lunchtime, when they might otherwise engage with the HoD Music.

As they said:

I don't actually see the HoDs very much.

I get used to being forgotten about.

An HoD Music acknowledged this:

Often I am tied up with a class when they [ITMs] are here and they might zip in and zap out. And I don't even get a chance to say "hello". It's like ships that pass in the night sometimes.

An ITM may have occasional contact with someone from the office, or an encounter in the queue at the photocopier. If the ITM has recently taught as a classroom teacher in the school, then there is lingering recognition and acceptance. On those occasions when an ITM arrives in the staffroom during a regular school break, they are usually ignored by school staff. As one ITM said:

I do go into staffrooms but most people don't know who I am.

The loneliness of itinerancy is welcomed by some who enjoy the seclusion of travel and the thinking time, but ITMs with a more outgoing personality detest it.

It can be lonely... it's just not the same as being part of one school.

Unless ITMs are travelling together to economise on costs, contact with other ITM colleagues during the day is unusual, even when teaching in a school at the same time.

Instead, collegiality and team work are fostered through the ITM units, as it is difficult for ITMs to establish this in schools. Co-ordinators were keenly aware of its importance:

The team stuff is what keeps morale up, keeps them [ITMs] focussed on their job, and making sure they think their job is worthwhile.

This was reinforced by ITMs:

We're a team. We're bonded and [we] help and support each other.

ITMs meet regularly for social and professional purposes. The high morale of the units is very important to ITMs and they are aware that the cohesion they experience through ITM networks and regular meetings is not shared universally by ITM units around Aotearoa/New Zealand.

Communications

In a school, the main professional contact is between the ITM and HoD Music. The importance of regular communication was summarised by one ITM:

It makes a huge difference in my job if I keep the liaising going.

Konza and Paterson (1996, p. 44) considered effective communication the secret “to becom[ing] recognised as a bona fide member of the school community”.

The problems inherent in facilitating quality communication with the HoDs Music further compound the distancing of ITMs. Personal communication between the HoD Music and an ITM tends to be informal and work focussed, when either can free themselves for a moment. If the HoD Music seeks out the ITM, then the fleeting exchange often takes place while the HoD stands in the doorway of the

studio. This contact may be irregular and in some instances there may be weeks between face to face communication. Being in a school at the end of a teaching day affords a greater chance to meet. During one interview I was told that in a rural school, a part-time HoD Music will rarely see an ITM who teaches on a different day. The HoDs teaching timetable, proximity of the ITMs studio to the HoD, and personal inclination all have a bearing on the frequency of contact.

ITMs acknowledged the problem of communication:

It's mainly the HoDs I feel in contact with, but having said that, some of them you only get to see for two seconds. In some schools that may be the only grown-up you see.

[I communicate with HoDs via] a quick word before I go, or start [teaching], there are notes left in my folder and notes I chuck in their pigeon-holes. It's usually pretty rushed.

Proximity assisted one HoD Music to keep in contact:

I poke my head in – or my whole body – every week with every teacher. I'm lucky because it's just across the corridor, so when I get bored with my own class I pop in and visit.

In lieu of personal communication, information is often shared through notes, fax, phone and email. One ITM issued a word of warning:

If an HoD phones you at home that is disastrous, as it inevitably means more work or a timetable change.

Exchanges between ITMs and other adults are often problematic and require deliberate planning.

Personal safety

Given their close contact with students in a confined space, ITMs are aware of their vulnerability to an accusation of inappropriate touching. While teaching ITMs routinely correct a finger position, realign an arm or give a friendly pat to the shoulder. It is easier and faster to make a correction and show students what is wrong, than to explain. Habitually, they open curtains and doors, particularly if they are in a one-to-one situation. They want to be observable. One ITM shared his concerns:

There's one school I feel really uncomfortable in. It's a girls' school and I'm a male in an enclosed position with no windows. I just don't feel safe there. I've tried to get another room [without success].

HoDs Music were also aware of this:

There's the odd occasion where there is one girl having a lesson with a male teacher. We have an understanding that if they feel uncomfortable and want to leave the door open, that's fine.

The issue of personal safety did not appear in the itinerancy literature. A possible reason for this is that some of the literature dealt with itinerant teachers who taught a whole class for a specialist subject.

Accountability

Itinerant teachers serve many bosses, making their line management convoluted and less transparent (Olmstead, 1991). ITMs primarily see themselves responsible to the students they teach. A typical comment was:

I'm accountable to the kids, then the HoDs and in a wider sense my employing school.

Complexity arises with the extra layers of middle management. ITMs answer to the many HoDs Music with whom they work during the course of a week, their liaison

ITM (Christchurch only) and to the unit Co-ordinators. Employer accountability is to the ITM units host school, through the Co-ordinators.

One Co-ordinator summarised accountability as follows:

Accountability is a two edged sword. It's good to be involved and makes us involved much more. The downside is the fragility of the system because of the way it works....We're caught between a rock and a hard place.... We've got several masters and we're in the middle. We've got to make it comfortable for each interest group and we don't get much feedback.

Lack of official space

Itinerant teachers are not allocated any personal space in schools. They do not have lockers or desks (Miller, 1997; Roulston, 1998a). ITMs may occasionally share a pigeon-hole with other ITMs. The itinerant teachers' vehicle serves as a base (Olmstead, 1991; Yarger and Luckner, 1999). It fulfils the role of transport from school to school, music library, wardrobe space and dining room. As one ITM summarised:

The car is my office. It's always a mess and full of things.

ITMs may spend many hours per week isolated behind the wheel and clock up hundreds of kilometres. The car reinforces the notion of vagrancy and the lack of belonging, adding to the invisibility of ITMs.

Benefits of invisibility

Although invisibility makes aspects of their work harder, there are advantages to being on the periphery. The structure of their day means ITMs focused on instrumental teaching and related activities:

I am anonymous in a lot of schools. I do the job, teach, have student contact, leave. There is no sitting time. My time is not wasted

unnecessarily. Things going on [in a school] don't affect me or my teaching life.

Because ITMs spend much of their day isolated from other professionals it is relatively easy to steer clear of local politics and depart after teaching. Visiting different schools means they can take the best practices from each and apply them elsewhere. Roulston (1998a) identified comparable advantages like teaching diverse students in a variety of school cultures and avoidance of particular situations and responsibilities.

Invisibility and official discourses

Ministry of Education

Relationships

The relationship between the ITM units and the MoE is somewhat ambivalent. In recent history, the units sought to avoid attention for fear of being dismantled. Even today, some ITMs question the advisability of challenging the status quo and perhaps attracting unwanted interest. Security and invisibility are inextricably linked in the eyes of the units. The security of the ITM system has fluctuated over time, making ITMs and Co-ordinators wary. A long-serving ITM claimed:

I've been told over and over again that people are trying to get rid of us. That's been going on ever since I started as an itinerant in the 70s, though we feel a bit more secure now... My perception is the Ministry are not quite sure what to do with us. They'd like to get rid of us and save money and realise, perhaps, they'd better not.

A Co-ordinator confirmed this belief:

We have a long history of what some people perceive as insecurity because there's been a perception at Ministry level that perhaps itinerant music could be seen to be a frill that could be dispensable... Certainly over the years we've been given messages that it's not a very permanent programme.

This view was shared by an HoD Music:

It's [ITM scheme] always teetered on the edge of something that could be cut out and that disturbs me a lot, because so much of a student's education would be harmed by that.

The Co-ordinators considered their relationship with the MoE to be somewhat fragile:

[At the time of the Picot report] we found we had no place in the new music education scene. We fought for our very existence... because [otherwise] we would have fallen through the cracks. We continue to live this sort of shadowy existence, where we don't quite fit the model of a school.

Policy makers don't really know where we fit into their various schemes. We're bulk funded and an attached unit. Is our employer the MoE, [school name], or client schools? We get "yours, not ours", or "you're the others" and it changes according to circumstances.... We don't fit the MoE model of the last 10-15 years and I can't see how we fit any future model. We attempt to comply with regulations but it doesn't work the way it should.... The Ministry has painted itself into a corner with the current system.

Although the number of dealings with the MoE has declined as the units gained confidence in self-management, the response from the MoE to a problem tends to be 'hands off'. In this respect, invisibility has been a benefit to ITMs and they have courted it over the years. By not being noticed or being seen to be different they escaped official scrutiny. A cautious optimism regarding the continuation of the ITM scheme was apparent.

As one ITM iterated:

There's too many people out there now benefiting from itinerant tuition [to cut the scheme].

A Co-ordinator also expressed greater confidence:

I don't feel we'll be chopped at any moment. Despite the cumbersome means of funding, we have got some sort of security and some future which is great, as we can plan, instead of keeping our heads down.

As asserted previously, some ITMs felt that invisibility no longer promoted their best interests and that it was time to be more proactive in supporting music education and instrumental learning in particular. This attitude was also expressed at the ITM Co-ordinators Forum at the end of 2002 when a steering committee was formed to investigate the feasibility of an ITM conference.

Education Review Office

The Education Review Office does not review the ITM units per se. As part of a school review, whether host school or client schools, Co-ordinators and HoDs Music may be required to submit relevant documentation, such as charters, handbooks, details of appraisal processes, and so forth. This distances the ITM programme from the mainstream. One HoD Music with experience of a departmental review encompassing ITMs, expressed concern about this:

It seemed to me that the [Education Review Office] reviewer wasn't happy to accept that ITMs were actually the same as me in their job and professional role, rather they were like support staff. I don't feel the reviewer recognised them as a professional teacher.

Arts Curriculum

Although invisible in *The Arts in the New Zealand Curriculum* (Ministry of Education, 2000), there is widespread recognition from music educators of the role the ITM programme plays in music education in Aotearoa/New Zealand. The curriculum and senior qualification requirements would be impossible to deliver in any breadth or depth without them.

ITMs underlined this:

... it is very difficult to operate NCEA without ITMs.

... if they just removed the scheme a lot of people would miss out on NCEA music performance and a lot of the [performing] groups would disappear because the HoDs wouldn't be able to take them.

A Co-ordinator said:

I think if you were to consult HoDs they would say, almost to the person, that it is very important that they have that specialist staffing available to them.

The four HoDs Music interviewed unanimously echoed this position:

I think ITMs are very important in relation to the [music] curriculum.

It's impossible for school music to survive without ITMs.

[The itinerant scheme] is an essential component of the [music] curriculum which we could not do without. We couldn't run it without them, absolutely no way.

There's no way I can teach the whole [music] curriculum without specialist teachers teaching the instruments. I think their role is vital. If the itinerant system was canned then music would fall over in schools, particularly in state schools, where parents aren't necessarily in a position to pay for private tuition.

Summary

Both in the day to day teaching and official discourses, there is a cloak of invisibility that shrouds the work of ITMs. They teach, unrecognised in many schools, with problems of identity, status and belonging. Invisibility has some

benefits in it allows ITMs to focus exclusively on work activities and avoid official notice. Direct mention of ITMs in the official discourses is largely missing, reinforcing their perceptions of invisibility in the eyes of decision makers.

Chapter 6

Adaptability

ITMs display a high degree of adaptability in their role. This requirement for adaptability falls into two main categories. The first relates to the interpersonal relationships they negotiate, and the second the professional skills required by the demands of the job.

Positive, constructive relationships between the ITM and HoDs Music, and the ITM and the students they teach are largely the responsibility of the ITM. For each school they teach in, ITMs enter and negotiate a new social, political, and organisational system. The nature of the itinerant role implies they respond to people, events, and requests, rather than initiate ideas. ITMs are expected to adapt to the changing expectations of each school. They are adept at managing a complex web of relationships, as their on-going employment is dependent upon it.

The professional expertise an ITM brings to the position includes musical and teaching versatility, as well as the qualities required to be effective as an itinerant teacher. ITMs apply these according to the demands of each school.

Adaptability and interpersonal relationships

Relationships between the Itinerant Teacher of Music and the HoD Music

No relationship is more important than that between the ITM and HoD Music. This is crucial to a successful working environment. People skills are an important part of an itinerant educators' repertoire (Konza and Paterson, 1996; Miller, 1997; Watson, 1994; Yarger and Luckner, 1999). Despite the best intentions of HoDs Music, theirs is not an equal relationship. ITMs are very aware of the fragility of the position they occupy, being subject to the authority of the HoDs Music who have considerable power over the appointment of ITMs in their schools. They went out of their way to be accommodating:

You've got to get on with the HoD otherwise you're doomed. If the HoD says wear pink socks, you wear pink socks... The relationship with HoDs is important for survival. If an HoD likes you you're more likely to have work there next year than if the HoD doesn't like you. There's various ways of not giving work to an ITM [such as reallocating hours to another instrument]. I make sure I'm pleasant, willing to help out... You've got to be on your toes and helpful in every possible way and [be] a useful resource in other ways.

The commitment of the HoD Music affects my job... The HoD Music has a 95% bearing on whether I do the job successfully or not.

You just do your best - there's no point to me complaining.

ITMs recognise the HoDs Music as their day to day line manager. Continuity of an ITMs employment depends upon a positive working relationship between the two, as the ITM hours are allocated to schools, not the ITM units. HoDs Music have no obligation to fill an ITMs timetable to ensure their employment. This creates difficulties for the units during the staffing allocation round, when a change of music direction by an HoD Music, or a drop in student numbers, can impact negatively on an ITMs hours and risk their tenure. The apparent security afforded ITMs by tenure is false, when each year the unit must solicit staffing from client schools to be able to employ instrument teachers for the following year. Ironically, part-time instrument tutors employed directly by individual schools have better protection under the Employment Relations Act. Responsibility for filling ITM teaching programmes lies with the host school. This left ITMs susceptible:

If your numbers go down you might possibly lose hours, so there is always that in your head... The fact is you're worrying about trying to keep these children learning so you've got somebody on your roll. That's a real fear for me.

I'm a cash cow for the ITMs. My main aim is to be requested for more hours than I can produce.

ITMs have a vested interest in developing these relationships as they tend to return to the same schools year after year. This contrasts with the situation for itinerant educators in Australia who have circuit changes or transfers imposed, often on a yearly basis (Miller, 1997; Roulston, 1998a; Watson, 1994).

With the staffing for an ITM coming from a client school, most HoDs Music perceived themselves as in charge of ITMs:

When they're at my school they're responsible to me... I think they see me as their boss.

I think my role is to manage them [ITMs].

I feel as though I've got a more equal footing with them, rather than me telling them 'you must' type attitude.

The HoDs Music administer, as they see fit, the ITM resource for their school. ITMs are expected to adapt to the different expectations, with little opportunity for input.

Goodwill

Central to maintaining this key relationship is the goodwill ITMs bring to their work. Doing extras or favours is a means of cementing relationships (Miller, 1997; Olmstead, 1991). ITMs accept that the job does not stop with the teaching. Evening concerts, accompanying for assessments and examinations, giving an extra lesson to students preparing for performances, simplifying orchestra music, instrument repairs, and weekend rehearsals are part of the professional requirements of the job.

One Co-ordinator reinforced this:

Many ITMs have built in an extra 20% [to their workload].

ITMs agreed:

I feel that doing extra stuff is one thing we can do to support them [HoDs], as long as you're getting support back.

I am a musical prostitute – I never say no. I'll do orchestra, accompany students, turn up to concerts.

Because you think you have more time, you offer to do things for people, or people ask you to do things. You say "yes, I'll do that", and it ends up being quite crazy. I look on this as my preparation and marking time, because unlike a classroom teacher, we don't have much. So I'm quite happy to do things, as long as they're not getting out of control.

If student numbers are higher than expected in an instrument, the ITM affected will often teach longer than the time they are paid to accommodate the demand.

An HoD Music acknowledged this:

I am a little uncomfortable with making people do something they are not paid to do. I have three itinerants who are teaching more than the hours that I am paying, and have done all year... I think I'm onto a pretty good thing there, so I've held back on other aspects.

Balancing extra requests can become difficult (Watson, 1997). There are times when HoDs Music demands are unrealistic. Numerous end-of-year prize-givings and concerts, all occurring in a short timeframe, lead to ITMs declining to attend:

One HoD Music draws blood out of me... Some HoDs expect the earth.

It gets busy at the end of year. Usually, I can't do it all. I've got to say 'no' sometimes as I'm double-booked and can't fit it in.

Being responsive to music department needs is one method ITMs use to sustain their relationship with the HoDs Music.

Relationships between Itinerant Teachers of Music and Students

Building positive relationships with students is essential, as ITMs are likely to teach the same students right through secondary school. In some areas of itinerancy teaching the same students year after year was considered a disadvantage (Yarger and Luckner, 1999) but ITMs preferred to build a long-term relationship. The downside of this is if the relationship doesn't work, then students will not return. This affects numbers and prospects for future employment.

ITMs were keenly aware of this:

Itinerants live on a knife-edge. The relationship with the kids has to be good for twenty minutes. It's difficult to link with each, so that each feels important, that they're doing well... This is important as they don't get attention from anybody else. So I ask about their life... Sometimes kids want to talk and I become a counsellor. It can be quite rewarding.

Students are like seedlings - you have to nurture them or they wither and die...

What I really like is the opportunity to get to know a student more personally. How they develop, grow up, the things they tell me that they couldn't admit to others in a group.

For every student that comes through the door we must motivate them, energise them, find out how their week has been, the amount of practice they've done, get them underway and give them tuition and leave ourselves enough time to round the lesson off with a focus for practice in the coming week.

Advocacy and diplomacy skills are important (Konza and Paterson, 1996; Miller, 1997). At times, the ITM is placed in an invidious position between the HoD Music and students. The ITM has little say as to who they teach. One ITM solved a problem in the following way:

I got a Year 13 student to teach the Year 9 student who 'fell out' with the HoD and who wasn't allowed to go to lessons.

The time an ITM spends in a school each week makes it hard to effect change or influence directions. They work under the management of the HoD Music, adapting to each situation.

Adaptability and professional skills

Musical versatility

Schools

Although some ITMs are specialists on one instrument, others teach several, may accompany on the piano, or be conversant with music technologies. This versatility extends to leading ensembles (choir, orchestra, chamber music, bands) and knowledge of music genres (classical, jazz, country, pop and so forth). Schools expect to utilise any skills the ITM offers.

An ITM and a Co-ordinator stated:

If you play the piano you're expected to do it.

If there is no accompanist in the school and the ITM can accompany, they're expected to do that every time their students perform.

In some schools, the ITM allocation is being used beyond the scope for which it was originally intended. It is employed as a staffing mechanism by which schools deliver aspects of the music curriculum with which the music teacher/HoD Music has less familiarity. Using time this way utilises the array of talents and specialisations that ITMs bring to their work.

An HoD Music enthused:

I've got a composition itinerant too, who is fabulous, coming in for two hours a week and working with Years 11, 12 and 13... It's been very valuable, having that extra insight and having an extra pair of hands.

A technology literate ITM used these skills for teaching:

I have 3 periods with each group of Year 10 students for computer music skills. The aim is they won't go into Year 11 completely cold on a computer. Originally, I was the only person in the school who could monitor the computers and maintain them and the program... I'm comfortable teaching [instrument name] and computing.

Community

ITMs contribute musically to the community and professional ranks. This has several purposes, including professional development and earning secondary income. In smaller communities the ITM is often the only specialist teacher of the instrument and s/he felt obliged to offer private lessons.

Some consider this work a way of raising the profile of ITMs, while others use it to maintain their playing standards. Financially, it compensates for the lack of promotion structure within the ITM system. Music is both work and leisure for many ITMs who describe it as their 'passion'.

A number of ITMs pay for instrument lessons either on their main instrument or a second instrument. This increases the range of skills they bring to the job and broadens their overall music knowledge.

Itinerant music teaching and classroom music teaching

ITM training comprises classroom teacher training. Therefore, it is not surprising that most ITMs have been classroom teachers at some point in their career. This situation arises because classroom training is the only form of teacher registration

recognised by the New Zealand Teacher Council. No specific ITM preparation exists, though some ITMs have had the opportunity to observe colleagues at work, and one attended a short course for group instrumental teaching run by the Christchurch School of Music. It is very much a case of 'learn on the job'. This reflects the conclusions of Schmidt and Stipe (1991) and Luckner and Miller (1994) who found that there was no training for an itinerant position.

ITMs have the option to move between itinerant music teaching and classroom teaching. A few ITMs are teaching their instrument in junior music classrooms and find it a rewarding experience. Most ITMs and ITM Co-ordinators, at some stage having taught in the classroom, have made a deliberate choice as to the path they have chosen:

We've got it easy compared with classroom teachers and don't we know it.

It [being an ITM] is less stressful than the classroom. I still find the classroom is much more varied and exciting. There are things in the classroom that I prefer but I wanted to reclaim some of my own life. If the classroom teaching load was more manageable, I would still be in the classroom.

Being an HoD, they're run off their feet.

Knowledge of both roles gives ITMs a wider appreciation of each but from what they have said above it is clear that ITMs prefer to exercise their enthusiasm for music through instrumental teaching.

Professional qualities of itinerant teachers

The literature on itinerancy touches on the personal and professional qualities considered important to be an effective itinerant teacher. These emphasise the flexibility required to be successful in this role. During interviews I asked the HoDs Music about the qualities they considered important in ITMs. The findings from the two perspectives were remarkably similar and are found in Figure 6.1.

Figure 6.1: Personal and professional qualities of an effective itinerant teacher from the literature and the perspective of the HoDs Music

Literature on itinerancy	HoDs Music perspective
<p>Broad knowledge base to meet diverse needs (Konza & Paterson, 1996; Yarger & Luckner, 1999)</p> <p>Working smart (Daly & Edwards, 2001)</p> <p>A highly skilled teacher (Konza & Paterson, 1996)</p> <p>Time management (Daly & Edwards, 2001)</p> <p>Organisational ability (Konza & Paterson, 1996)</p> <p>Keep abreast of resources (Luckner & Miller, 1993; Olmstead, 1991)</p>	<p>Teaching skills</p> <p>Musicianship skills</p> <p>Able to accompany students</p> <p>Professionalism</p> <p>Passion for music and their instrument</p> <p>Punctuality</p> <p>Maintain paperwork (rolls, student progress)</p> <p>Organisational skills</p> <p>Repertoire (mix of tutor books, pieces, modern music, backing CDs)</p>
<p>Communication and building rapport in multiple relationships (French et al., 1986; Luckner & Miller, 1993; Miller, 1997; Olmstead, 1991; Swenson, 1995)</p> <p>Negotiation skills (Daly & Edwards, 2001; Konza & Paterson, 1996)</p> <p>Diplomacy (Konza & Paterson, 1996; Miller, 1997)</p>	<p>Communication skills</p> <p>Rapport with students</p> <p>Encourage and motivate students</p> <p>Perseverance with students</p> <p>Patience</p>

<p>Collaboration with colleagues and students (Daly & Edwards, 2001; Konza & Paterson, 1996; Olmstead, 1991; Yarger & Luckner, 1999)</p>	<p>Positive, enthusiastic personality Prepared to go the extra mile</p>
<p>Flexibility in planning and thinking (French et al., 1986; Olmstead, 1991; Yarger & Luckner, 1999)</p>	<p>Flexibility</p>
<p>Advocate for their specialisation (Konza & Paterson, 1996; Miller, 1997)</p>	<p>Promote music</p>
<p>Able to function autonomously (Konza & Paterson, 1996; Olmstead, 1991)</p>	

There are parallels between the literature and the specific qualities suggested by HoDs Music. The one gap (autonomy) may be because the sample of HoDs Music was small (four), or the ability to function autonomously was taken for granted by both the HoDs Music and/or the researcher. These personal and professional qualities reinforce the notion that ITMs are highly skilled and adaptable educators, bringing a breadth and depth of knowledge to their work.

There is another aspect to this, in that participating ITMs indicated preferences for the qualities and behaviours they sought in HoDs Music to make their itinerant role easier. These included:

- treat ITMs professionally

- communicate in advance information related to students involved in senior music classes, performance assessment dates, concert dates, instrument lesson report deadlines and any requirement such as the colour pen to use
- communicate changes to the school routine in advance, for instance sport's days and notify ITMs of any unusual situations pertaining to the school, the music department or students
- be organised (with timetables, concerts)
- talk to ITMs, be supportive, interested, and available if a problem arises
- keep class sizes manageable, particularly in the more popular instruments
- follow up absent students
- select suitable students for ITM lessons; make clear to students the expectations of being in the ITM scheme and enforce them
- deal with 'awkward' parents
- schedule performing opportunities for students to aim for

Summary

Strong, functional interpersonal relationships are crucial to an ITMs work, particularly those between ITMs and the HoDs Music, and ITMs and students. It is the responsibility of the ITM to adapt to the culture in the schools where they teach and diplomatically manage HoDs Music requests. ITMs draw upon a wealth of musical and professional skills as they respond to individual student needs and meet the expectations of each HoD Music. Adaptability is an important device for survival as an ITM.

Chapter 7

Conclusions

This chapter provides a summary of the phenomenon of itinerancy in relation to the research question and identifies matters that would be of interest to various stakeholders including the ITMs, the HoDs Music and schools and the MoE. I make a series of recommendations to address concerns and offer suggestions for future research in the areas of itinerancy and instrumental music.

Summary

In this thesis I have asserted that the dominant aspects of itinerancy are temporality, invisibility and adaptability. I started by asking ‘how ITMs experience their work in secondary music education where itinerancy is a condition of employment’. I found the phenomenon of itinerancy is experienced in complex and subjective ways.

The further I delved into the secondary research questions, related to how ITMs are positioned in official discourses, how they experience official discourses and the ‘costs’ and ‘benefits’ of itinerant teacher status, the more aware I became of political risks associated with the research. These risks related to portraying an area of education which for a number of years has sought to remain unobserved in an effort to avoid jeopardising either the continuation of the ITM units or the programme. Through participant observation, interviews and the examination of documents I learnt the ‘cost’ of being itinerant is to be marginalised in the official discourses. There is a power imbalance which locates ITMs at the edge. This resulted in considerable ethical soul searching as I have sought ways to represent the tensions apparent in some material which is sensitive in nature.

The ‘benefits’ of itinerancy were incorporated in autonomy and the freedom from bureaucratic observation and aspects of a regular teaching position, while able to pursue the passion ITMs felt for teaching instrumental music.

In terms of the education system, itinerancy, as experienced by ITMs, brings flexibility, specialist knowledge, teaching expertise and enables the delivery of parts of the curriculum. The system makes it difficult for itinerant educators to share their skills, knowledge of students and build professional relationships because of the way their working day is so narrowly focussed.

Discussion

Matters for consideration by the Ministry of Education

Itinerant work structures, as they pertain to ITMs, remain unchanged as regulations have been rolled over from year to year. Because of educational upheavals causing dislocation, ITMs feel vulnerable to circumstances over which they have no control. The input of ITMs is not evident in those MoE documents that determine their working existence. They are positioned as adjuncts to the education system rather than being valued in their own right. ITMs have no career structure or automatic access to management units or promotions. An overhaul of the itinerancy model as it affects ITMs appears overdue.

Adapting to and interpreting the outdated regulations surrounding the practice of itinerancy by ITMs is generating problems for ITMs, HoDs Music and schools. School music needs have changed and grown since the foundations of the ITM programme were laid down. Instrumental and vocal tuition time is being used in music programmes outside the guidelines, producing a number of anomalies and leading me to the following conclusions. It:

- shrinks the small pool of instrumental and vocal tuition hours even further as time is siphoned into other (legitimate) music activities.
- hides the need for increased classroom music hours, that is, a part-time position to assist the full-time music teacher.
- suggests that the music curriculum is being only partially implemented as HoDs Music are forced to make choices about which of its components they can offer in their school.

The four strands of the music curriculum, developing practical knowledge, developing ideas, communicating and interpreting, and understanding music in context (Ministry of Education, 2000) are part of the official discourse of music

education. Implicit is the understanding that students will have opportunities to learn instruments. However the means by which this will occur is left unstated. The implication is schools with itinerant music staffing allocations will use the time to meet curriculum objectives. Student access to specialised instrumental teaching and learning in Aotearoa/New Zealand commences relatively late in their schooling. To fully comply with the expectations of the music curriculum it should be available to intermediate and primary school students. The way in which ITMs are ignored leaves them invisible and subsumed as part of the discourse of curriculum.

School instrumental programmes are pressed for time. Staffing provisions have not been reviewed in over ten years, since the inclusion of practical music requirements in senior school qualification prescriptions and the rise in numbers enrolled (New Zealand Qualifications Authority, 1996). This situation results in rationing which leads to actions whereby schools charge students for lessons in some instruments but not others. This is inequitable. Twenty minute lesson times places pressure on ITMs and is detrimental to the quality of student learning. These aspects of temporality have become a key factor in how ITMs experience itinerancy.

Matters for consideration by Heads of Music Departments and Schools

HoDs Music have assumed tremendous influence over the employment of ITMs and their retention in the school. Mostly they perceive ITMs as employees of the host schools, rather than their own, though regulations suggest otherwise. Itinerancy generates a complex arrangement for accountability and responsibilities.

ITMs are frequently overlooked when in a school as they are not considered regular employees. Generally they are unknown to the majority of staff. They commonly find it difficult to get information in a timely manner about music activities (performance dates, reports), students and changes to the school's routines. They appreciate the interest of an HoD Music and the engendering of a sense of belonging.

The way in which an ITM's day is organised compounds problems in maintaining the fragile relationship between ITMs and HoDs Music. There is no time given to support the relationship making it difficult to communicate and engage in professional sharing. In this respect itinerancy works against developing worksite collegiality.

As curriculum requirements have changed, HoDs Music have come to expect more from ITMs and the skills they offer, sometimes at the expense of instrumental and vocal teaching. Requests for extras asked of an ITM may be repeated up to eleven times – the number of schools some ITMs teach in. Last minute demands create difficulties when ITMs are already juggling various commitments. The scheme appears overburdened as ITMs contend with short lessons and increasing demands. Some popular instruments are taught in large classes, compromising quality and adding to the load in preparing senior students for qualifications. Although by definition itinerancy requires multiple work environments the duplication of tasks and responsibilities to numerous schools and HoDs Music complicates the work of ITMs.

It may be time to review instrumental programme requirements and if the hours are found insufficient seek an increased time allocation through using music teacher associations, ITM networks and the New Zealand Society for Music Education, the subject association for music education, to lobby the MoE.

Matters for consideration by Itinerant Teachers of Music

As a result of fear surrounding the survival of the ITM programme and units, ITMs have tolerated as normal many of the strictures placed on them and so upheld the official discourses of itinerancy. Invisibility, created partly by the nature of the itinerant role and partly through deliberate choice, has produced both positive and negative effects.

Features of work intensification, associated with temporality, are accepted by ITMs as part of their customary job. While recognising that renegotiating teaching days and times is complicated ITMs could consider alternative ways of planning their day and reducing some of the pressures they encounter. For example, building in

some non-contact time would provide much needed breaks from teaching and offer the opportunity to undertake some other tasks (photocopying, paperwork) in a slightly less stressed environment.

ITMs have positioned HoDs Music as the powerbroker and seek to please them by being adaptable and open to all requests. They acknowledge the vulnerability of their position through inferiority.

The complexities of itinerancy have led ITMs to behave and interpret their role in particular ways. These have been constructed in response to the beliefs, perceptions and understandings of their situation.

Recommendations

An alternative picture to that drawn earlier is one that would accord itinerant educators (and ITMs expressly) status, protection and respect. Movement towards achieving such a goal would require a substantial number of changes. A working party comprising representatives of the ITMs, ITM Co-ordinators, music teacher associations, and the MoE could be established and charged with clarifying and addressing issues of temporality, invisibility and adaptability that emerged from this thesis by reviewing and modifying the operation of the current scheme and developing a blueprint to be implemented over a period of 3-7 years.

Specifically, with a view to contending with time constraints, increasing the visibility of ITMs and reducing the demands for adaptability, I offer the following suggestions for the consideration of the ITMs, HoDs Music and schools, and the MoE. The list is not exhaustive and some proposals could be considered in more than one context as the issues concerning temporality, invisibility and adaptability are intertwined. Many relate to systemic problems and would need to be reviewed at policy level while others could be actioned by the ITMs, HoDs Music and schools themselves. Some apply to the ITM role while others focus on itinerancy. They are:

- restructure the teaching day to ensure opportunities for breaks at interval and lunch times

- consider glide time contact hours which could involve some teaching extending beyond the normal school day
- assign time for regular contact with the HoDs Music
- allot longer instrument lessons
- allocate adequate teaching time for senior students seeking qualifications
- offer access to instrument lessons for all students who wish to learn
- set maximum class sizes
- standardise record keeping procedures
- rename the itinerant scheme and ITM job title
- promote ITMs to middle management and senior management roles
- increase the time ITMs have in each school
- minimize the number of different schools ITMs teach in
- denote a pigeonhole, desk space, phone access, secure (but accessible) storage and reserved parking for ITMs
- pre-plan assessment deadlines and major extra curricular commitments with schools at the start of the year
- develop mechanisms for schools to consult with ITMs over proposed changes to instrument teaching programmes
- reassess employment contract provisions to better fit the itinerancy model

The suggestions above are articulated in the following recommendations for the practice of itinerancy as experienced by ITMs.

1. Address issues of status and career structure for both ITMs and instrument tutors through expanding the number of permanent ITM positions and units.
2. Determine appropriate pre-service and in-service training and professional development for the ITM role.
3. Redefine the parameters of the ITM teaching role to reflect recent curriculum changes and technological advances.
4. Clarify ownership of the ITM staffing and responsibilities of the involved parties.
5. Facilitate easier ITM – HoD Music communications.
6. Widen secondary student access to the scheme.
7. Extend the programme to include students from Year 4 onwards.

8. Increase time allocations to improve the quality of instrumental learning for students.
9. Recognise time demands placed on the system by senior students enrolled for performance music qualifications in the National Certificate of Educational Achievement.

These recommendations fall into two broad categories, a review of the systems that regulate the operation of itinerancy as it affects ITMs and the ITM programme, and an examination of the resources (time) allocated to them. In the context of music education aspects of these recommendations are not new. They were first mooted in the *Report on itinerant teachers of music* (Brice, 1990). Brice made seventeen recommendations, few of which were acted upon. The significance of some has eroded over time but others concerned with ITM career development, extending the number of permanent ITM positions, increasing instrumental and vocal teaching allocations, and developing a scheme for intermediate and primary schools are as relevant today as when the report was published. In terms of this thesis the recommendations offer an alternative vision to the phenomenon of itinerancy as currently experienced by ITMs in Aotearoa/New Zealand.

Future research opportunities

Research opportunities, both in the field of itinerancy and the ITM programme are vast, as there is little research into either subject. Possibilities include:

- The experiences of other itinerant educators such as RT:LBs. This would broaden understanding of the phenomenon of itinerancy as it is experienced in Aotearoa/New Zealand, thus enabling comparisons.
- The qualities and practices of effective itinerant teachers. This would assist in developing principles for the appointment and (in-service) training of itinerant educators.
- The impact of the instrumental programme on students' musical achievement in school and beyond in relation to the curriculum and essential skills.

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Appendices

Appendix A: ITM/ITM Co-ordinator interview guide

How do ITMs experience their work in secondary music education where itinerancy is a condition of employment?

What are the 'costs' and 'benefits' of itinerant teacher status as described by ITMs?

How do ITMs experience official discourses on a day-to-day basis?

On being an ITM

- Why did you decide to become an ITM?
- How/where did you learn to be an ITM? Who influenced you most? Why?
- Has the reality matched expectations?
- What do you value in this job?
- What's the rewards of being an ITM?
- What's the downside/constraints?
- What other teaching positions have you had in/outside schools? How does being an ITM compare with this?
- How has your job changed over the last x years?
- What's your typical workload?
- Where do you see ITMs 'fitting' in the education setting?

About schools, HoDs Music and employer(s)

- What's your role in the music department of a school?
- Are there music department policies that affect your role in the school?
- What are your working conditions like in a school?
- How do you think other teachers in the school see you?
- Who values your work most?

- How does your personal music teaching philosophy coincide (or not) with the HoDs Music philosophy?
- Who decides whom you teach/group sizes/timetable?
- How do you decide what to teach?
- How do you deal with something you disagree with?
- To whom are you responsible/accountable?
- How do you negotiate differences with your a) Co-ordinator b) HoD Music? What strategies do you use?
- How do you make changes in your job?

How are ITMs positioned in official discourses of music education?

What are the 'costs' and 'benefits' of itinerant teacher status as described in the official discourses?

Documents and Policies

- What policies does your employer have that affect your job? Do they help or hinder you?
- What input do you have into these policies? How do you go about influencing policy?
- What about MoE policies such as the NZCF, Arts Curriculum, etc. How do they affect your job?
- How do you think the MoE perceives ITM's?

Future

- What small changes could be made now to make your job easier on a day-to-day basis?
- Where do you see your career going?
- How do you see the ITM role changing in the future?

Appendix B: HoD Music Interview Guide

From the perspective of HoDs Music, how do ITMs experience their work in secondary music education where itinerancy is a condition of employment?

What are the 'costs' and 'benefits' of itinerant teacher status as described by HoDs Music?

- What is the role of ITMs in the music department of this school?
- What are their working conditions like here?
- What expectations do you have of ITMs? What responsibilities do they have in this school?
- What about co-curricula and extra-curricula music activities?
- How has their job changed over the last x years?
- What do you consider the costs and benefits are to being an ITM?
- What impact does this have on your music department?
- How do you think other teachers in the school view ITMs?

How are ITMs positioned in official discourses of music education?

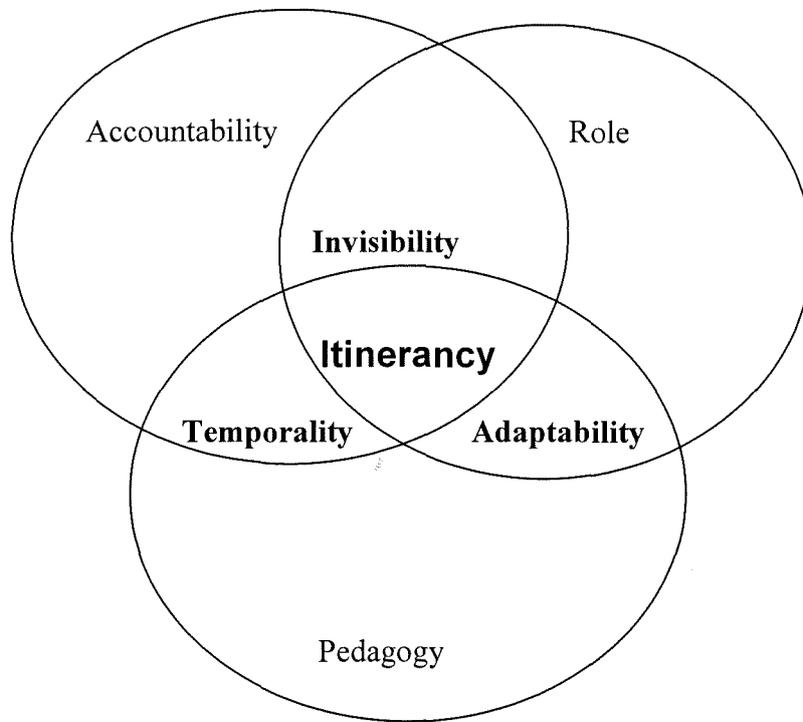
What are the 'costs' and 'benefits' of itinerant teacher status as described in the official discourses?

- What music department policies affect their role in the school? Are ITMs consulted? How?
- Where do you see ITMs in relation to the Arts curriculum etc?
- Where do you see ITMs 'fitting' in the education setting?
- What advantages/disadvantages do you perceive in this?
- How do you see the ITM role changing in the future?

Appendix C: Coding and categories of data

Role	Pedagogy	Accountability
Status Identity Qualifications & career Value (In)visibility Relationship with the HoDs Music Itinerant and classroom teaching	Workload 20 minute lessons Teaching quality Interruptions Timetable Student numbers Goodwill	Professionalism Responsibility Paperwork Training Professional development Professional qualities
Lifestyle (A)loneness Collegiality Travel Car as office Punctuality Musical versatility Getting a break Secondary income Job (dis)satisfaction	Instrumental teaching Repertoire Practice Concerts/performances Assessment Student attitudes Student attendance Relationships with students Teaching strategies Teaching metaphors	Officialdom Management (HoDs Music and Co-ordinators) (In)equity Job description Staffing allocations/rationing Industrial environment ERO MoE Arts Curriculum Future
Communications HoDs Music Students Other Staff	Environment School culture Teaching facilities Personal safety Resources Gear maintenance	

Appendix D: Interconnections between categories, themes and the research focus



Appendix E: Timeline of music events that impacted the development of the Itinerant Teacher of Music programme

Date	Music education event
1926	Supervisor of Musical Education appointed, Douglas Tayler. Position disestablished during the Depression (Thomson, 1991).
1928	<i>A scheme of school music related to human life</i> released (Ryan & Stewart, 1995).
1929	Vernon Griffiths established Saturday morning group vocal and instrumental tuition for primary students in Christchurch. 800 students enrolled the first year. Extended to secondary students two years later (Griffiths, 1941; Thomson, 1991).
1945	“Orchestral music in schools” scheme initiated in secondary and technical schools. Prior to this staffing for any instrumental tuition provided by the school (Ministry of Education, 1991).
1953	Pilot Saturday morning instrumental classes begun in Hutt Valley by W. Walden-Mills (Thomson, 1991). New music syllabus released (Braatvedt & Sell, 2003).
1956	Christchurch School of Instrumental Music founded by Robert Perks in Christchurch (Ritchie & Wallis, 1989).
1958	Adviser on School Music appointed, W. Walden-Mills (Jansen, 1966; Thomson, 1991).
1960	Senior Inspectors approved purchase of a set of musical instruments by each Education Board. For use in instrumental ‘out-of-school hours’ and Saturday morning classes (Jansen, 1966).
1963	4 permanent post-primary itinerant instrumental tutors appointed in Auckland region, created by amalgamating the discretionary WTHDs of several schools (Brice, 1990; Jansen, 1966; Ministry of Education, 1991).
1964	4 District Music Advisers appointed (Jansen, 1966). Extended to all Education Board districts (Thomson, 1991).

1965	Westpac Schools Music Contest for ensemble performance founded (Thomson, 1991).
1967	Pilot scheme in Auckland where ITMs worked in 'feeder' intermediate schools. Dependent upon secondary schools providing the time allocation (Brice, 1990; Ministry of Education, 1991).
1968	Tait Report written on the state of school music education (Tait, 1970).
1969	New music syllabus released (Ryan & Stewart, 1995).
1972	Performance a co-requisite for senior music students.
1975	National Music Adviser report on instrumental music teaching (Brice, 1990).
1977	Vocal lessons added to ITM approved instruments list (Thomson, 1991).
1978	Pilot scheme for secondary school music.
1980	Ritchie Report released on music teaching needs (Ritchie, 1980).
1984	Review of Music education commences.
1989	New music syllabus released (Department of Education, 1989).
1989	Regulations devised to attach ITMs to 22 host schools after 'Tomorrow's Schools' instituted. Total of 70 full-time, permanent ITM positions (Ministry of Education, 1991).
1990	Brice Report on ITMs (Brice, 1990).
1991	ITM guidelines prepared (Ministry of Education, 1991). ITM scheme has 'protected status' until bulk salary funding decided. No new full-time, permanent ITM positions to be created until "present uncertainty" resolved (Ministry of Education, 1991).
1993	School Certificate music prescription includes 40% instrumental performance; student numbers more than tripled (New Zealand Qualifications Authority, 1996).
1995	University Bursary music prescription includes 20%, 30% or 40% instrumental performance.
1995	Music advisory service decimated (Drummond, 1997).
2000	Arts curriculum released (Ministry of Education, 2000).
2001	First national ITM Co-ordinator Forum held. Hosted in Christchurch by Hagley Community College ITM Unit.

2002	67 full-time, permanent ITM positions (New Zealand Government, 2001). National Certificate of Educational Achievement Level 1 implemented. Second national ITM Co-ordinator Forum held. Hosted in Christchurch by Hagley Community College ITM Unit.
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