TEACHER RETENTION IN AUSTRALIAN MUSIC EDUCATION

Kristen Bergersen

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This project may have started out as a small question inspired by a media headline but it has turned into something far more complex and exciting than I ever could have imagined. It is only with the support of many wonderful people, that I have been able to complete this to the deadline with my smile still (somewhat) intact.

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"From the rising of the sun to the place where it sets, the name of the Lord is to be praised." – Psalm 113:3

Abstract

This study aims to investigate whether classroom music education in Australia is experiencing challenges regarding teacher attrition, and the main factors which influence graduates to either continue classroom music teaching or to leave the profession.

In this mixed methods study, 59 Australian music education graduates who have passed through their early career stage responded to a questionnaire. The questionnaire enabled close investigation and subsequent rich analysis of a significant amount of data in relation to the participants' career trajectory and professional experiences. Interviews of eight graduates, five University lecturers, and teacher mentors equalled almost nine hours of recordings. Following recommendations in the literature, graduates past the early career stage were chosen because their time in the workforce had allowed them the opportunity to reflect on experiences as beginning teachers, and their impact on subsequent career choices. The study documents the stories of a passionate, intelligent, articulate collection of education professionals who work hard to engage and inspire Australian students.

This study presents a somewhat grim and complex picture, finding that amongst those who participated there is substantial attrition which may be reflective of significant pressures and inadequate support throughout Australian education systems.

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Chapter 1: Introduction

A nation's ability to educate its future generations depends on the strength and breadth of its education system. The capability and capacity of its teaching workforce significantly affects education outcomes. Researchers have found that beginning teachers across the Western world seem to be experiencing significant challenges in their first five years and, as a result are leaving the profession at this very early stage of their career (Ewing & Manuel, 2005; Gallant & Riley, 2014). This pattern has the potential to adversely affect education internationally, despite a general improvement of education standards and resources (Lingard, Thompson, & Sellar, 2015). In Australia, such a trend could create a significant setback for schools given Australia's growing population and the continuous push for educational improvement (Australian Curriculum, Assessment and Reporting Authority, 2017; Ladwig, 2010; Wu, 2010).

Teacher retention does seem to be an issue in Australia. Research from the 2003-2007 period suggested that up to 25% of teachers leave the profession within their first five years (Ewing and Manuel, 2005; House of Representatives Standing Committee on Education and Vocational Training, 2007; Lee Dow, 2003). A report by the Queensland College of Teachers (2013) cited 8-10% attrition (although excluded temporary teachers). A more recent paper estimates the Australian figures at "between 8 and 53%" (Gallant & Riley, 2017). Weldon (2018) extensively reviewed published attrition data and found that "no national figures for Australia were sourced in the last 17 years despite a variety of references" (p. 12).

Other relevant data does point to some attrition. Research into the teaching workforce nationwide estimates that 20% of Australian education graduates do not register as teachers upon graduation (Weldon, 2015; Willet, Segal, & Walford, 2014). A 2014 study found that at least 41% of Early Career Teachers were unsure about whether to stay or leave the teaching workforce and therefore had not yet committed to the profession (McKenzie, Weldon, Rowley, Murphy, & McMillan, 2014). Additionally, Willet et al., (2014) found that approximately 30% of school principals reported moderate to major difficulty in retaining staff.

Weldon (2018) highlights the need for research to identify actual teacher attrition rates both broadly and within specific curriculum areas. Any loss of graduates with specialised music education training could have substantial implications for Australia's capacity to teach music.

This mixed-methods study will investigate whether the music education sector is experiencing challenges with teacher attrition and seeks to understand the rationale behind career pathway decisions. Investigation will focus on those who trained as Australian classroom music educators and who have moved *beyond* the early career stage (Eros, 2011; Szczesiul, 2007) and is discussed further on p.15.

Significance of the Study

This study of Australian music education graduates will provide a useful insight into employment pathways and determine whether an attrition issue exists. Australia does not have an informative set of accurate data covering career pathways of either new or more experienced teachers and researchers have expressed concern regarding the validity and paucity of the data available (Mason & Poyatos Matas, 2015). They also recognise the need for more specific *faculty-based* research (Weldon, 2018). Given the diversification of subject areas and pedagogical practices intrinsic to each sector it is conceivable that teachers from different sectors could experience unique challenges in their effort to become successful and satisfied as an educator.

This examination of workplace experiences will enable identification of any key challenges specific to a career in classroom music education and report any issues which directly impact decisions to remain in or leave the profession. It will also aid the understanding of the impact of current policies and practices at work in the Australian education system, the level of preparedness achieved by preservice training, and its effectiveness in addressing challenges met by Early Career Teachers.

Findings deliver new insights into Australian classroom music educators' careers, assisting in the development of strategies to ensure the adequate support of new music teachers, and ways to secure higher retention rates of our nation's music educators.

Research Questions

The following research questions provide the framework for addressing the topic of teacher retention in music education. Specific areas of focus include the professional experiences and employment opportunities of music education graduates.

1. Do Australian school music educators face the kinds of issues of retention and attrition that have been identified among teachers of other subjects?
2. What is the current career status of music education graduates who are no longer considered to be in their early career stage?
3. What are the main factors that influence music education graduates' decisions to stay in or leave music teaching?
4. How and to what extent might the retention rate of early career music teachers be increased?

Key terms and definitions

Several key terms are used in the survey and their intended meanings in this context are provided below:

Early Career Teachers (ECTs) refers to teachers within their first five years of teaching in a school (Ashiedu & Scott-Ladd, 2012; Australian Institute for Teaching and School Leadership [AITSL], 2016; Ewing & Manuel, 2005; Gallant & Riley, 2017; Manuel, 2003; McKenzie, et al., 2014; Weldon, 2018).

Early Career Music Teachers (ECMTs) refers to music teachers in their first five years.

Initial Teacher Education (ITE) refers to accredited tertiary education programs from which teachers graduate such as a university undergraduate bachelor degree.

Teacher Retention is the continued engagement of Early Career Teachers in the workforce upon graduating from their ITE program (AITSL, 2016; Mason & Poyatos Matas, 2015).

Teacher Attrition refers to graduates who never worked as a teacher, or who left after a number of years in the profession (AITSL, 2016).

When exploring retention and attrition, there are *three* categories of teachers (Billinsley, 1993; Mason & Poyatos Matas, 2015). For this study the following categories will be used to describe specific participants:

- **Remainers:** those currently working as music educators in Australian schools.
- **Leavers:** those no longer working within the music or music education sector.
- **Betweeners:** those who still utilise aspects of their music education qualification and training to generate income, whether in music more generally or within another sector of education.

Preservice teacher someone studying and preparing to be a qualified classroom music educator.

Classroom music teacher (CMT) someone working in a classroom music setting in an Australian school, in either the primary or secondary school sectors. Note that this excludes those working either in education or music but who are not classroom music educators **(nonCMT)**.

Out-of-field refers to someone who is teaching outside of the subject areas in which they are qualified.

The use of acronyms is generally avoided in this study; however, the above key terms are used frequently throughout and are employed for simplicity.

The following literature review further elaborates on the research area and the key contexts regarding teacher attrition in music education.

Chapter 2: Literature Review

This literature review examines the currently available research on teacher retention in music education and places it within the context of retention research in all subject areas. It explores the established research regarding Initial Teacher Education (ITE) programs, factors contributing to the success and failure of Early Career Teachers (ECTs), and the current practices, policies, and recommendations addressing teacher attrition. As this study focuses on the music subset of Australian teachers, this review concentrates on issues relating to this specific area as well as on the wider education community. Although this study is centred on music education in *Australia*, international literature was reviewed to gain a broader context of the topic (it is recognised that this literature was written in the context of different education systems). Additionally, some literature referenced in this review relates to the research on teacher attrition in education across subject areas and is in both Australian and international education contexts. In the following review it will be made clear from which context the research comes.

Initial Teacher Education programs and their impact on retention

Researchers acknowledge that the level of tertiary study and manner in which new music teachers are prepared contributes to the way that they assimilate and adjust to the workforce environment and dictates how they perceive themselves as teachers and their professional futures (Ballantyne & Packer, 2004; Bartolome, 2017; Prichard, 2017). The content studied, range of assessment, and various learning experiences during their tertiary training affect their view of the profession, and shape them as teachers (Bartolome, 2017). As a result, the ITE program from which ECTs graduate affects their success as new teachers.

Preservice music educators in Australia study music through a range of theory, performance and history components, as well as music pedagogies, educational philosophy and theory more broadly through a Bachelor level degree or through Subject Content Knowledge provided at the postgraduate level (Ballantyne & Packer, 2004). The purpose of this variety of coursework is to ensure that every preservice music educator has not only studied music at a tertiary level but has been focusing on how to successfully *teach* music in a school.

The effectiveness of Initial Teacher Music Education programs was investigated by Ballantyne and Packer (2004): Queensland ECMTs who had been in the profession from one to four years were asked to reflect on their satisfaction of various aspects of their ITE program regarding what they found most useful in their careers. Overall satisfaction with ITE programs was relatively low, with 55% of participants reporting that they were "somewhat satisfied" and 29% "somewhat/very dissatisfied" (Ballantyne & Packer, 2004, p. 303). Similarly, 36% of participants found the program to be "not really relevant" (Ballantyne & Packer, 2004, p. 303), highlighting the need for improvement. The study concluded that graduate dissatisfaction was linked to a need for increased support in both pedagogical and non-pedagogical areas, recommending increased focus on developing specific content and professional skills within ITE, and a greater emphasis on professional skills including organisation of extracurricular music activities, legal issues, managing the music budget, communication with colleagues, students, parents, and the wider community (Ballantyne & Packer, 2004). A similar study in the USA (Conway & Hibbard, 2018) acknowledged the validity of such dissatisfaction and stated that while it is difficult to prepare preservice music teachers for specific non-pedagogical issues, it may be possible to effectively promote an awareness of the need to navigate these issues. These conclusions explain some of the issues directly affecting the extent of ECMT's perception of and actual preparation for the workforce.

Preservice music teachers also complete practicum placements in schools during their ITE program to enhance their development of pedagogical skills and competence as educators. Practical experience is the most valuable part of teacher preparation programs worldwide. Bartolome's longitudinal study (2017) followed a cohort of undergraduate music education students in the USA and explored how their perspectives changed through the three fieldwork experiences within their ITE (service learning, primary practicum and peer teaching). Another recent study (Prichard, 2017) investigated the practical experiences of preservice music teachers in America and examined how the experience affected their teaching efficacy and commitment to music education. Both these studies revealed the practicum placement to be the most meaningful learning experience for preservice teachers in respect to their practical understanding of pedagogy in the classroom, because it provided the opportunity to improve pedagogical skills, establish a self-reflective mindset, and develop a more student-centred approach (Bartolome, 2017; Prichard, 2017).

Career cycle in the Teaching Profession

Researchers have identified the value of understanding the stages within a teacher's career, but most acknowledge that the models and structures of careers have changed over time (Conway, 2008; Eros, 2013; Steffy & Wolfe, 2001). Steffy & Wolfe (2001) suggest that a career cycle model "addresses teacher needs at different phases along the continuum of practice" (p. 19) and by identifying the different phases of a career, teachers can be clearer and have better goals for becoming experts. They also suggest that policy should be grounded on a career cycle model.

Some researchers have suggested that there are at least two phases (Conway, 2008; Conway & Eros, 2016; Eros 2009) while others have specifically described more than two phases (Baker, 2005; Brand, 1983, Fessler & Christensen, 1992; Huberman, Grounauer, & Marti, 1993; Steffy, Wolfe, Pasch & Enz, 2000).

Baker (2005) and Brand (1983) both suggest a 5-phase model based on the age of teachers, with categories which best reflect the "dramatic changes that occur during a career" (Brand, 1983, p. 49) as well as in life more broadly. Baker describes his model as a "five-tier qualitative model of shared biographical phases" (2005, p. 263). This model will be adopted to identify the career phase of participants in this study (shown in Table 1).

Table 1: Baker's Five-Phase Model (2005)

Phase	Age of Teacher	Phase Title
1	21-25	Induction
2	26-35	Consolidation
3	36-42	Professional Apex
4	43-53	Reassessment and Redefinition
5	54 and beyond	Proximate Retirement

Retention and Attrition in Education

The word "attrition" has been used in different contexts in the literature. Billinsley (1993) found "little consensus" about what the term means precisely in education research and furthermore discovered that the terms attrition and retention are "not used consistently across studies" (p. 138). He concluded that alongside the graduates who *remain* in the profession there are also two main types of attrition. These types of attrition are based on the kind of employment a teacher takes up after leaving. According to Billinsley, the first type of attrition is *transfer* attrition which includes teachers "who transfer to other teaching assignments" (1993, p. 138). The second type is *exit* attrition and it represents those who leave the profession and move into "non-teaching employment" (Billinsley, 1993, p. 138). Mason and Poyatos Matas (2015) and Mason (2010) espouse the notion of three categories of teachers when exploring retention and attrition: ECTs who remain teaching in their area, those who remain teaching but in a different subject area, and those who exit teaching. Consistent with the aforementioned literature, the three categories of participants identified in this study will be *Remainers, Leavers* and *Betweeners* (see above definitions, pp. 12).

The *Betweener* category reflects Billinsley's (1993) notion of transfer attrition: it describes graduates who could have moved into another sector of education or music. Additionally, it is important to note that a graduate in this category might be using skills not necessarily learned through their tertiary ITE program, such as ensemble conducting. However, these graduates can be described as still showing a commitment to either music or education and as such are transferring their knowledge and skill set to other employment contexts.

Attrition during the first five years after graduation encompasses education graduates who have never worked as a teacher or who left the profession within the first few years of teaching (AITSL, 2016).

It is important to note that Mason and Poyatos Matas (2015) and Buchanan (2012) have raised the issue that attrition, in some circumstances, can be temporary as there is a possibility for former teachers to return to teaching.

Reasons for Early Career Teacher success

ECT success is dependent on motivation, perceived professional identity and capability for resilience in the school environment (AITSL, 2016; Madsen & Hancock, 2002; Pearce & Morrison, 2011; Prichard, 2017). Success as a teacher requires sufficient levels of satisfaction (Chapman & Hutcheson, 1982; Johnson, 1986; Lortie, 1975; Veldman, van Tartwijk, Brekelmans, & Wubbels, 2013) and is dependent on the level of support available, professional development, and mentoring opportunities (Ashiedu & Scott-Ladd, 2012; Bell-Robertson, 2014; Conway et al., 2002; Conway, 2003; Conway & Hibbard, 2018).

Resilience at the individual level is a significant contributor to the success of teachers. The way that ECTs adapt to their school environment enables them to overcome adversity and gain new insights, strengthening their identity as teachers, and minimising the impact of future challenges and setbacks (Castro, Kelly, & Shih, 2010). Developing resilience encourages advanced problem-solving skills, enabling ECTs to seek help from the right people, positively affecting their future as educators (Castro et al., 2010). Researchers have identified resilience as a process of understanding the role of personal and contextual conditions (Castro et al., 2010; Pearce & Morrison, 2011). Pearce and Morrison (2011) concluded that ECTs' realisation of their own identity as educators positively affects their resilience and enables them to successfully remain in the teaching profession.

Strong relationships within the school environment and support at the school administrative level lead to teacher success (Conway & Hibbard, 2018). USA researchers have shown that through mentoring, ECMTs are able to transition successfully from preservice to in-service and helps them adapt and build long term strategies for their career. A meaningful and positive relationship with a practising and experienced music teacher is the most significant type of ECT support (Conway et al., 2002; Conway, 2003; Madsen & Hancock, 2002). Another USA study by Bell-Robertson (2014) explored the benefits of peer support among ECTs (of less than three years of experience) who shared experiences and frustrations and found support in likeminded people. The study concluded that peer support was a positive way of providing ECMTs with emotional support and relief and reduced isolation (Bell-Robertson, 2014).

Within schools, teachers must feel supported and valued, and the way that a school facilitates this will affect the success of its teachers. In Australia, Ashiedu and Scott-Ladd (2012) found that successful retention of teachers arises through maintaining and nurturing a high level of intrinsic motivation, as well as addressing issues of workload, salary and resources.

Factors contributing to Early Career Teacher demoralisation

Dimensions of ECT burnout and demoralisation include emotional exhaustion, de-personalisation, and insecurity about personal accomplishment (Grayson & Alvarez, 2008; McLain, 2005). Other researchers identified a wide range of challenges for ECMTs, including teacher satisfaction, teacher climate, workload, extracurricular expectations, isolation from other music teachers, lack of support, teaching out-of-field, and perceived unpreparedness in non-pedagogical areas (Ballantyne & Packer, 2004; Conway et al., 2002; Ewing & Manuel, 2005; Gallant & Riley, 2017; Grayson & Alvarez, 2008; Madsen & Hancock, 2002).

An Australian study (Ewing & Manuel, 2005) of education more broadly described immediate trials that were experienced by new teachers. Upon entering the workforce, new teachers' positive expectancy for their future as an educator was instantly challenged impacting their self-esteem, beliefs about teaching, and professional identity (Ewing & Manuel, 2005). Providing quality support for new teachers is vital in ensuring their wellbeing and success; however, many researchers have recognised that the level of support is inconsistent (Castro et al., 2010; Conway et al., 2002; Conway, 2003; Ewing & Manuel, 2005). McLain (2005) stated that a lack of support results in diminished self-esteem which can lead to burnout and/or demoralisation. Isolation is another common concern for new music teachers as music is a specialist field. Conway (2003) stated that ECMTs must be "interacting with experienced music mentors in meaningful ways" (p. 13) as isolation from experienced music teachers results in an inability to talk through plans and ideas and to share resources, impacting professional growth (Conway et al., 2002).

From the USA, Bartolome (2017) identified key areas of perceived under-preparedness in ECTs including interpersonal interactions within schools, philosophical differences, and challenging relationships with parents. Ewing and Manuel (2005) noted that many ECTs in

Australia have trouble dealing with staff politics and therefore feel alone. Other Australian research acknowledges the detrimental effect of a clash of values between a school and the teacher, arising from conflicting teaching philosophies and preferred teaching methods (Gallant & Riley, 2017; Pearce & Morrison, 2011). Classroom management and student relations are other areas that have been found to lead to teacher burnout and demoralisation (Long, 2010). International research has identified classroom management as a demoralising factor for ECTs as they may be uncertain about their authority, discipline strategies or feel unprepared for dealing with classroom issues (Ewing & Manuel, 2005; Grayson & Alvarez, 2008; McLain, 2005).

Another factor contributing to the early loss of new music teachers is demanding expectations of employers. Australian research shows that new teachers are overwhelmed with extensive teaching loads, excessive paperwork, various school environment expectations not directly linked to classroom teaching, as well as the extracurricular expectations inherently required of music teachers (Ballantyne & Packer, 2004; Ewing & Manuel, 2005; Gallant & Riley, 2017; Roulston, 2004). Gallant and Riley (2017) suggest that the requirement for continuous professional development adds to the strain, especially when in-school mandatory professional development is not related to music specifically. In the USA McLain (2005) supports the notion that the constant justification of music's inclusion in the curriculum provides unique emotional stress for music teachers.

Current practices, recommendations and policies to address attrition

Changing ITE programs

Researchers have made recommendations for future research and strategies to combat ECT attrition. Some researchers have recommended developing preservice music teachers' skills to increase their chances of success as ECTs in schools. These skills include adequate training in classroom management, resilience, and developing teacher identity (Grayson & Alvarez, 2008; Pearce & Morrison, 2011; Russell, 2012).

Targeted Professional Development

Around the world, researchers recommend in-service professional development because it facilitates the development of educator skills and peer relationships (Conway & Hibbard, 2018; Ewing & Manuel, 2005). Ewing and Manuel (2005) suggest that ECTs take

opportunities to participate in committees and other non-pedagogy specific occasions to develop interpersonal relations and learn more about the school environment from experienced educators. Conway and Hibbard (2018) outline specific issues related to past ECT experiences that professional development could address. Developing teachers' knowledge on topics including power relations in schools, peer communication, parent interaction, and working with administrators could be beneficial for new teachers (Conway & Hibbard, 2018).

Researchers have acknowledged that professional development should continue throughout a career, not only during a teacher's ECT period (Eros, 2012; Hookey, 2002). Eros (2012) concluded that teachers have different professional development needs at different times and that topics for teachers past the early career stage could include supporting new teachers, professional collaboration and engagement, and career development.

Bautista and Wong (2019) investigated professional development programs and experiences available to music teachers in Singapore finding that the traditional form of professional development, one-off workshops, were perceived as least helpful to educators. Teachers prefer initiatives spread over time, as they allow for greater impact on teachers' music content knowledge and teaching practices (Bautista & Wong, 2019). The study also concluded that to combat feelings of isolation teachers preferred professional development opportunities that involved collaboration, because it aided them in making connections with other teachers in similar contexts.

Russell (2012) identified that a teacher's ability to develop and understand their teacher-identity supports ECMTs' resilience when faced with conflict. Forging positive relationships both inside and outside the school environment is essential for ECMTs to be emotionally supported and can reduce the effects of emotional exhaustion (Russell, 2012). To achieve this, Russell recommends that ECMTs participate in musical experiences with people outside school. His research indicates that maintenance of positive interpersonal interactions helps develop teacher identity and sustains the joy for the artform that they teach, positively affecting their personal motivation for work, and self-efficacy as musicians and educators (Russell, 2012).

Structural change in schools and mentoring

School-level recommendations made by researchers call upon experienced teachers to provide support to new teachers. Ewing and Manuel (2005) recommend a supportive induction process that assists ECTs adjust to their specific school context and the profession more broadly. In another study, Manuel (2003) advocates for mandated induction and supportive strategies including a reduced load for beginning teachers and pastoral care in Australian schools. This study also recommends professional development that targets ECTs' issues whilst encouraging professional development opportunities for existing teachers to be supportive for beginning teachers. As discussed above, researchers promote the importance of having an experienced music teacher as an active mentor for an ECMT. Conway (2003) states that ensuring such an experienced music teacher is available to observe in the classroom and give relevant and meaningful feedback is essential for new teacher support and growth.

Nurturing communities of practice and support networks

A USA study (Stringham & Snell, 2018) explored stress experienced by new music teachers and showed that reflective work including journal writing, interviews, and the sharing of teacher stories allowed each ECMT to develop a better understanding of issues experienced. This is consistent with conclusions from Bell-Robertson's study (2014) on peer support. The encouragement of conversations and the sharing of experiences in music education help highlight the matters being faced by new teachers and lead to the development of resources and additional research to combat them (Stringham & Snell, 2018). Other research, in education more broadly, advocates for the development of stress prevention strategies, targeting both individual and system-level needs (Grayson & Alvarez, 2008).

The response: Government policy

The level and amount of support provided for ECTs varies across Australia. The NSW Department of Education's policy regarding beginning teachers outlines the government's current strategies for supporting ECTs (NSW Department of Education, 2018). Funding is allocated to schools to support *eligible* ECTs' induction and professional development, provided that the school reduces the responsibilities or teaching load of a new teacher, gives ongoing feedback and support, makes mentoring and collaborative practices

available, and provides professional development that directly relates to classroom management and professional practice (NSW Department of Education, 2018). Similarly, the Victorian Department of Education provides an induction program which includes mentoring opportunities and professional development for teachers in their first two years (State of Victoria (Department of Education), 2019). New teachers in Victoria are invited to a conference during their first year and new mentor teachers are given two days of training (State of Victoria, 2019). In South Australia, new teachers in their first two years of employment are given access to online learning opportunities and resources in addition to mentoring (South Australia Department for Education, 2017). The Western Australia Department of Education provides four two-day professional learning modules to be completed by new teachers in their first 30 months and encourages schools to take up their own mentoring policy with the support of a professional development program for experienced teachers providing mentoring (Western Australia Department of Education, 2019). New teachers in Western Australia are also given the opportunity to apply for an in-class coaching program which focuses on self-reflective professional learning (Western Australia Department of Education, 2019).

One concern relating to these policies and programs is that the funding and the related support for new teachers in many states does not extend throughout the whole of the five-year period of an ECT. Most states limit support to a two-year period based on AITSL's guidelines for teacher induction (Australian Institute for Teaching and School Leadership, 2014). Similarly, concerns exist regarding ECTs' *eligibility* for funding. For example, in NSW, while permanent full-/part-time ECTs are eligible for two years' funding, temporary full-time teachers can only receive one year of funding, and part-time temporary and casual teachers cannot receive any funding. Despite the equity of funding for respective workloads, according to AITSL's report on teacher attrition (2016) only 41% of ECTs were working full time and at least 25% were working part time. These concerns aside, the policies' intentions are for funding to go primarily towards providing support in the form of mentoring, professional development and regular release time for the ECT to enhance their professional growth, which is consistent with the research recommendations (NSW Department of Education, 2018).

Conclusion

The issue of ECT retention is complex across education, but a synthesis of the literature suggests that the factors influencing *music* teacher retention and attrition are more complex due to the variety of elements that make up the role of music teachers. Understanding these factors should assist ITE programs and institutions to better prepare and support preservice teachers once they graduate and begin teaching.

As Manuel (2003) states, systems are failing new teachers, and therefore, the profession is losing effective and enthusiastic workers. The major influences on ECT attrition are related to the level and type of support available, the extent to which a new teacher is prepared in ITE programs, the overwhelming nature of the job, and the ways in which schools and individuals deal with these issues. Conway et al., (2002) emphasises that most of the current research relates to all teachers rather than music educators specifically but points out that music teachers are faced with unique challenges. This study addresses the gap identified by Conway et al. (2002) by involving Australian classroom music educators who have passed through their early career stage. The findings will allow for the evaluation of government policies on ITE and current practices present in Australian schools, as well as their effectiveness in combatting ECT attrition.

Chapter 3: Methodology

This study utilises a mixed methods design, including both quantitative and qualitative research paradigms. While the qualitative data will offer an in-depth insight into the research area through the investigation of individuals' experiences, the quantitative data is important due to the recent and accurate lack of statistical data related to music teacher retention and attrition in Australia. Additionally, the qualitative data will be used to analyse whether there is a degree of correlation with the quantitative data collected.

Qualitative research is based on the recognition that people's experiences and viewpoints are valuable. It provides opportunities to capture what people say and do as they interpret the world around them, and as a result, it can lead to a deeper understanding of an area of study (Burns, 2000). Eisner (1979) suggests that qualitative research provides distinctive insights into specific viewpoints, and therefore investigations are directed towards context bound conclusions that can lead to new policies and practices. In contrast, quantitative research allows for reliable and precise results about a research topic (Burns, 2000).

This mixed methods approach will allow for the complementation and elaboration of the quantitative results through the inclusion of qualitative elements (Brannen, 2005). The combination of approaches will provide a more complete understanding and the data gathered will be stronger as the weaknesses of each will be cancelled out (Creswell, 2014; Hammersley, 1996).

Study Design for Grounded Theory

To maintain the accuracy of the study, an analysis method that represents the data in the most truthful way was chosen. Grounded Theory is a qualitative methodology which aims to construct theory based on data and as a result, enables the researcher to remain as close to the data as possible and form the foundation of the analysis from the data collected (Charmaz, 2014). Strauss and Corbin (1990) stated that through the examination of topics from many different angles "Grounded Theory methodology enables persons to explain and take action" (p. 36).

Mason and Poyatos Matas (2015) suggested that data on retention and attrition must be collected from a variety of perspectives and must analyse the views and experiences of both current and former teachers. This study gathered initial quantitative data relating to the employment opportunities and current career status of music education graduates in Australia through a questionnaire. The questionnaire also collected qualitative data as written descriptions of participants' experiences in music education and their reflections on what has led to their current career status, in response to open ended, non-leading questions. More in-depth context behind the initial data was collected through semi-structured interviews with graduates, university lecturers in music ITE accredited degrees, and mentors for preservice and beginning music teachers. These interviews extended the initial data collected and provided detailed perspectives on the topic.

Participants and Recruitment

The participants in the study were, as described above, graduate CMTs, mentors, and lecturers of music ITE degrees. Graduate participants were recruited through platforms such as the Australian Society for Music Education (ASME) newsletter and a NSW university alumni mailing list, as well as through Facebook pages for Australian Music Education communities. University lecturers and beginning teacher mentors were invited via email to participate.

Teacher Stages

Eros stated that second stage teachers were useful because their "proximity to the first stage would allow them to speak about the transition to the second stage with immediacy" (Eros, 2013). Furthermore, researchers have noted that because second stage teachers have survived the first five years of teaching, they hold more expertise than beginning teachers (Szczesiul, 2007; Eros, 2009). Baker (2005) suggested that teachers past the early career period are committed to careers as music teachers and as a result, their views are more established and grounded on experience in the profession. Johnston-Anderson stated that as of 2016, there had been "no recorded studies of second stage teachers conducted within the Australian context" (2016, p. 4).

Therefore, this study focused on graduates who have passed through their early career stage. Graduates who are still considered to be in the early career phase (Ashiedu & Scott-

Ladd, 2012; AITSL, 2016; Ewing & Manuel, 2005; Gallant & Riley, 2017; Manuel, 2003; Weldon, 2018) were not included in this study. Conway and Eros (2016) stated that there has been "substantial" research into the early career stage and the influencing factors on retention, but that this has been from the perspective of ECTs themselves. This study builds on this research by investigating graduates who have *passed* the first five years and investigates the correlation between their experiences in their early career stage and their current career status. Furthermore, there is limited literature on Australian education graduates who are no longer in their early career (Johnston-Anderson, 2016).

Data Collection

According to Johnson and Turner (2003), an inter-method approach to research will result in the "most accurate and complete depiction of the phenomenon under investigation" (p. 299). Data for this mixed-methods study was collected by means of a questionnaire and semi-structured interviews. The questionnaire is reproduced in full in Appendix D, and the guiding questions for the interviews in Appendix E.

Questionnaire

Questionnaire participants were given up to eleven weeks to complete the survey, which was distributed online and created using the online survey tool Survey Monkey Australia (https://www.surveymonkey.com/). The questionnaire was anonymous and received 59 eligible responses from music education graduates across Australia.

Johnson and Turner (2003) state that a mixed questionnaire that uses both open and closed-ended questions will collect rich quantitative and qualitative data. They state that questionnaires are "good for measuring attitudes and eliciting other content from research participants" (Johnson & Turner, 2003, p. 306). The initial questions in this study's questionnaire aimed to establish the context for the sample of graduate participants. This information included qualification, tertiary institution, year of graduation, current career status, and employment capacity. Other questions were directed at specific groups of participants, based on their career status (*Remainer*, *Betweener*, or *Leaver*, as described above) and aimed at collecting more detailed responses regarding personal experiences and pathways. Some multiple-choice questions asked participants to select the response that best fit with their views or select "other" and clarify. Johnson and Turner (2003) explain

that while this type of question is mixed in terms of data collection methods, it "allows respondents to fill in their answers, in their own words" (p. 304). Participants were also asked to rate their current job satisfaction out of 10 in question 14 and to elaborate on their choice in question 15. This type of question was utilised as a way of collecting quantitative data on topics raised in the literature review, as well as contextualising the viewpoints of the sample from the qualitative responses.

Semi-structured interviews

Interviews in this study allowed for further exploration of the initial data collected through the questionnaire in addition to other ideas within the research area (see Appendix E). Graduate interviewees were recruited through the survey by way of an option to express willingness to participate in a further interview. The provided contact details were not linked to the questionnaire responses and therefore the questionnaire remained anonymous.

Semi-structured interviews were utilised in this study because they enable the researcher to "see the world from the participant's point of view" (Liamputtong, 2013, p. 52). Liamputtong comments on the flexibility of the interview method allowing participants to "freely articulate their worldviews but at the same time the researchers can remain focused on the research topic" (2013, p. 53) and as a result, it is consistent with a Grounded Theory approach (Charmaz, 2014; Strauss & Corbin, 2015). Open interview questions collected detailed responses about the individual's background as well as their professional experiences. Liamputtong (2013) highlighted the importance of using questions that encourage conversation and allow the participants to "discuss their lived experiences further" (p. 56). Interview questions were open-ended, and the researcher followed up on key ideas through the use of indirect, transition, and clarification questions (Charmaz, 2014). Participants were given the opportunity to direct the discussion by raising any other issues. Focusing on gathering stories and reflections from the participants ensured that the data collected was detailed and based on the participants' own perspectives and experiences (Charmaz, 2014). Interviews with the mentors and lecturers were based on analysis of the initial data collected through the questionnaire, allowing for the initial perspectives to be challenged or validated (Charmaz 2014).

Sampling

Seven interviews were conducted with participants selected by the procedure shown in Table 3 to evenly represent the three categories (*Remainers, Leavers and Betweeners*) in proportion to the full population, each representing different positions in relation to the study focus.

Categorisation/Adapting Baker's Model

This study has adapted Baker's Model (2005) (see Table 1) because it best relates to the literature on music teachers' career trajectories (Conway & Eros, 2016; Eros, 2013). The adaptation of this model (shown in Table 2) was necessary because the data collected from the interviews needed to accurately represent the wide range of professional experiences within the *Remainers* sample.

Table 2: Adaption of Baker's model (2005) – *Remainers from Questionnaire*

Phase	Phase from model: (Age)	Adapted phase (Years since Graduation)
1	21-25	1-5
2	26-35	6-15
3	36-42	16-22
4	43-53	23-33
5	54 and beyond	34 +

The interviews for the *Remainers* category were selected by calculation of a representation of each phase within the overall population and can be seen in Table 3.

Table 3: Representation of *Remainers* Category

Phase	Years of experience	Career Stage Title (from Baker's model)	Responses from Questionnaire	% of *Remainer* Category	Number of Participants Interviewed
1	1-5	Induction (Early Career)	N/A	N/A	N/A
2	6-15	Consolidation	15	75	3
3	16-22	Professional Apex	2	10	1
4	23-33	Reassessment	1	5	1
5	34 +	Proximate Retirement	2	10	
		Total:	20	100	5

Note. Phase 1 is not included in this study.
Phase 4 and 5 were combined.

Table 4 summarises the Graduate participants who were interviewed. It is important to note that none of the interview participants are categorised as *Leavers* due to the available population of this study and given the time constraints of this study.

Interview Participants

Table 4: Graduate Interview Participants

Pseudonym	Status	State	Qualifications	Year of Graduation[1] & Career Phase	Current Role
Claudia	Remainer	NSW	Bachelor of Music (Music Education), Masters of Teaching (Clinical)	1983 4/5	CMT
Dianne	Remainer	NSW	Bachelor of Primary Education, Majoring in Music	2001 3	Full-time CMT and Ensemble director

[1] Year of graduation refers to the year participants became a qualified CMT.

Sarah	Remainer	NSW	Bachelor of Music (Music Education) (Performance), Masters of Education (Leadership, Policy & Change)	2008 1	Part-time CMT and Teaching instrumental & ensemble
Rachel	Remainer	NSW	Bachelor of Music and Bachelor of Music Education, Postgraduate certificate in Contemporary commercial music vocal pedagogy	2009 1	Full-time as CMT
Kate	Betweener	NSW	Bachelor of Arts (Music), Diploma of Education,	1989	Peripatetic Instrumental teacher
Simone[2]	Betweener	NSW	Bachelor of Music (Music Education	2011	Peripatetic Instrumental & Ensemble Teaching.
Daniel	Betweener	Intern-ational	Bachelor of Music (Music Education), Graduate Certificate (Teaching English to Speakers of Other Languages)	2012	Working full-time in Education as teacher's aid
Caleb	Betweener	QLD	Bachelor of Music (Music Education), Diploma of Arts (Dance & Voice), Masters of Vocal Pedagogy	2013	Peripatetic Vocal teacher

[2] Simone identified herself as a *Leaver*, however her current work as a peripatetic music tutor fits the *Betweener* category and thus she will be identified as one.

Five interviews were undertaken with lecturers and mentors to gather further perspectives on the area of study and to interrogate analysis of the initial data gathered by the survey. Participants included 3 university lecturers in a preservice degree and 2 mentors of preservice and early career stage teachers.

Analysis

The transcription of interviews for this study allowed for the in-depth analysis of the data collected and were produced in a way that "suited to the needs of the specific study" (Davidson, 2009, p. 42).

Initial coding of the data collected through both the questionnaire and interviews was completed line-by-line in order to remain close to the true meaning of the data (Charmaz, 2014). Codes were created by seeking the action in each segment and using a gerund to describe the participant's action. The use of gerunds reduced the tendency to code based on the assumptions of the researcher, thus remaining true to the data collected (Charmaz, 2014). Strauss and Corbin (2015) detailed the process of using gerunds suggesting researchers "reflect upon the main idea being expressed and use words to explain that action" (p. 134). The initial codes were then developed during an iterative focused coding process and a "concept" was identified to cover each key theme that emerged. The researcher also recorded their thoughts in memos throughout the process in order to reflect on any emerging themes. Memo writing and reflection ensured that while the emerging theories were complex and interwoven, the researcher was able to seek the stories being told by participants and analyse them from various angles.

Triangulation

Triangulation uses multiple observations to "clarify meaning, verifying the repeatability of an observation or interpretation" (Stake, 2000, p. 443). Researchers can avoid bias and gain confidence in their findings through triangulation when "different methods of data collection yield substantially the same results" (Cohen, Manion, & Morrison, 2007, p. 141). Methodological triangulation can provide a richer understanding of the findings by studying it from "more than one standpoint… and by making use of both quantitative and qualitative data" (Cohen et al., 2007, p. 141).

Triangulation has been achieved in this study by including both open and closed questions in the questionnaire and comparing the questionnaire responses and participant interviews. Further triangulation was made possible through the secondary interviews with the lecturer and mentor participants in which the initial findings and emerging themes were presented. Investigator triangulation promoted critical analysis of the research method and ensured that emerging theories were accurately representing the participants' voices (Cohen et al., 2007).

As a result of this process, the arising theories are grounded in the words and described experiences of participants themselves (Charmaz, 2014), and are presented alongside those words in the following Chapter.

Ethical Considerations

Ethics approval for this study was granted by the Human Research Ethics Committee University of Sydney (see Appendix A). Participant Information Statements (see Appendix B) and Consent Forms (see Appendix C) were provided and signed by all participants. The audio recordings of interviews were made with the permission of all participants. Pseudonyms were used to keep the identity of all participants anonymous. Data was stored in accordance with The University of Sydney's Data Management Provisions policy. Security measures included the removal of all identifiers for participants and restricted access to the data collected.

Chapter 4: Research Findings

This study investigated the main factors which influence music education graduates to remain dedicated to music teaching or leave the profession and sought potential ways to improve the retention of ECMTs. This chapter presents findings from the analysis of combined data collected from all three types of participants (graduates, lecturers and mentors) and links them to the relevant literature.

This chapter outlines the sample questionnaire and interview participant's characteristics to establish the context of their lived experiences and then identifies the main factors which influence a teacher's retention (their satisfaction or dissatisfaction in the profession). The analytical (coding) process identified six key areas that contribute to the retention of ECMTs: Reward, Workload, Support, Career Trajectory, Training, and Classroom Management. Following an initial population analysis, this chapter is organised under these categories as major headings.

Population Analysis

Questionnaire Population

The questionnaire collected 59 eligible responses from participants who graduated with the qualifications to teach classroom music education in Australia in 2013 or earlier. Table 5, Figure 1, and Table 6 summarise the qualifications held by participants, the State of their qualification and their career stage.

Table 5: Qualifications

Qualification	Number of Participants	Percentage of Population %
Bachelor of Music (Music Education)	27	45.76
Bachelor of Music/Bachelor of Education (Secondary)	6	10.17
Bachelor of Music & Diploma of Education (Secondary)	5	8.47
Bachelor of Arts (Music), Diploma of Education/Bachelor of Teaching	4	6.79
Bachelor of Music & Masters of Education	3	5.08
Bachelor of Education & Masters of Music	2	3.39
Bachelor of Music Education & Postgraduate study	2	3.39
Other	9	15.21

Figure 1: State of University Qualification

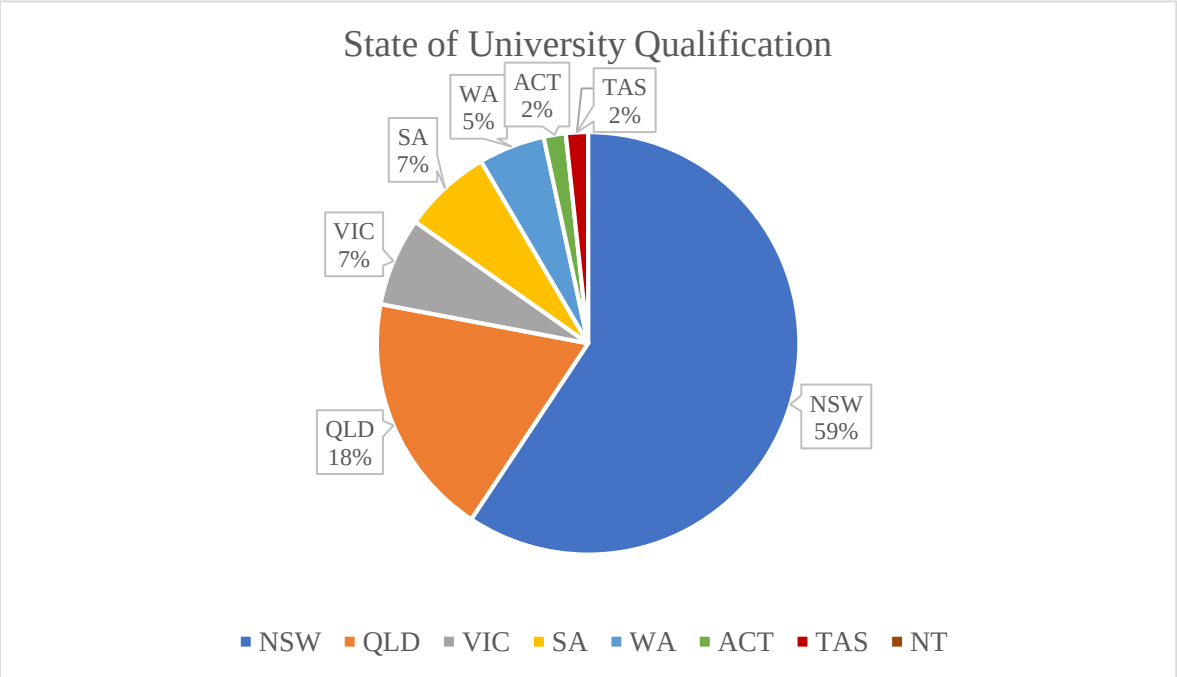

Table 6: Career stage of participants – based on Baker's model (2005)

Phase	Years of experience	Number of Responses	Percentage of population %
Phase 2	6-15	35	59.32
Phase 3	16-22	9	15.25
Phase 4	23-33	11	18.64
Phase 5	34+	4	6.78

Of the graduates who took part in the survey, 64% were currently working as CMTs. Table 7 displays their distribution in the education sector.

Table 7: Sector of employment – CMT participants

Sector	Number of Participants	Percentage of Population % (CMT Participants)
Secondary	14	38.89
Primary	12	33.33
Primary & Secondary	9	25.00
Other	1	2.78

Table 8 displays the employment status of CMT participants.

Table 8: Employment status – CMT participants

Capacity	Number of Participants	Percentage of Population % (CMT Participants)
Full-time	22	61.11
Part-time	10	27.78
Casual	1	2.78
Other[3]	3	8.33

Of those surveyed, 36% of music education graduates are no longer working in classroom music teaching and are known as nonCMTs in this study. This exceeds the figures commonly quoted in the literature from the 2003-2007 period, indicating possible attrition of 25% of ECTs across education (Ewing and Manuel, 2005; House of Representatives Standing Committee on Education and Vocational Training, 2007; Lee Dow, 2003). NonCMT participants were all working in either the music or education sectors in *some* capacity (other than classroom music teaching) and were therefore identified as *Betweeners* rather than *Leavers*. Within this nonCMT sub-population, 81% of participants are working in an employment sector of their choice.

As the questionnaire was anonymous the responses included in this chapter are de-identified and to maintain anonymity, pseudonyms for interview participants have been used.

[3] The three participants who selected "other" currently work as a school executive (balancing as a CMT), a full-time music/ICT coordinator and a full-time worker with part classroom teaching and part instrumental.

Reward

"I love being a music teacher. There are times… of frustration… but on the whole I really enjoy it and find it incredibly rewarding" (Participant 47).

Satisfaction

Professional efficacy arises when "job satisfaction is the result of a personal assessment of work and work experiences" (Veldman et al., 2013, p. 56). Consequently, a teacher's desire to remain in their specific school context or even the profession more broadly is heavily influenced by their personal satisfaction with their work and their workplace environment (Ashiedu & Scott-Ladd, 2012).

CMTs revealed a job satisfaction averaging 8/10, consistent with the data collected through the 2013 "Staff in Australia's Schools" (SiAS) survey (McKenzie et al., 2014). CMTs find immense reward in the teaching profession, contributing heavily to overall job satisfaction. However, this is impacted by experiences relating to their career trajectory as well as other issues once in the job which can affect their overall motivation to remain in the profession.

Maintaining Joy

Most CMTs (89%) reported "maintaining a joy for music and education" as one of the most positive and important factors determining success as a music teacher (Appendix F shows tabulated results for key questionnaire responses). CMTs' comments "I love teaching music" (Participant 18) and I "thoroughly enjoy what I do" (Participant 27) commonly arose in the questionnaire. This is consistent with the findings in the SiAS survey (McKenzie et al., 2014), which showed that teachers' love of teaching, their subject, as well as a desire to work with students, are the most common factors influencing their career choice. In this study, participants also commented on the enjoyment derived from the variety of roles and responsibilities held in the workplace, including their classroom teaching, the wide range of ages and stages of students that they teach, and their additional roles, such as ensemble work and student mentoring opportunities.

CMT participants consistently recalled a feeling of joy when they felt appreciated, and when they had been able to share their knowledge and passion with a student. This is consistent with prior research, which shows that teachers feel a sense of reward when they

see the value of their work. They also derive interpersonal rewards through recognition and rapport with others (Chapman & Hutcheson, 1982; Lortie, 1975; McKenzie et al., 2014).

Autonomy in school allows teachers the freedom to create and control what they teach, providing what they perceive to be the best possible music education. Experiences of autonomy contributed to teachers' overall satisfaction and sense of reward: "I love my job… I have the freedom to be creative and the kids love coming to lessons. We create wonderful music together" (Participant 10). This link between experiences of autonomy as a reward is consistent with Chapman and Hutcheson's research (1982).

While CMTs often reported a positive experience of autonomy, they also recognised the isolation associated with pedagogical independence:

> Participant 5: I have lots of autonomy at my school which I enjoy, but often don't feel supported or understood by the regular classroom teachers who just see music as their [Relief from Face to Face] time rather than something valuable for their students.

Teachers consistently reported that positive collegial relationships and supportive workplace environments contributed to a high level of satisfaction: "Excellent supportive colleagues, enjoyable work environment" (Participant 59). This supports the notion that teachers feel a sense of reward through their positive experiences with students and recognition from colleagues, principals and parents (Lortie, 1975; McKenzie et al., 2014).

When justifying decisions to remain in the profession, CMT participants also expressed their enjoyment of teaching *despite* the challenges they face: "It's a really big job, it's a great job but it's really exhausting" (Dianne).

Personal Passion

Music teachers appear to enjoy their work as it allows them to *combine* their personal passion for music and teaching both in the classroom and in the extracurricular context.

Working in an ensemble context is a unique and important part of a music teacher's job and allows teachers to work with students while utilising their own specialist musical

skills. Lecturer Jordan stated, “all of those things are really rewarding for teachers and the devotion to music is something that they find personally really, really fulfilling”.

Rapport

A major motivation for CMTs is the opportunity to develop relationships with students and help them mature as individuals and discover more about themselves and the world around them (Chapman & Hutcheson, 1982; Lortie, 1975). Building rapport with students and working closely alongside others in a musical setting was identified as the “best” thing about teaching by every *Remainer* participant interviewed and is consistent with prior research (Ashiedu & Scott-Ladd, 2012; McKenzie et al., 2014). *Remainer* Rachel reflected that “connections that you make with the students and with their creativity and form of expression” are a unique aspect of music teaching. This specific sentiment aligns with Cox’s research on secondary CMTs and their experiences (1999). *Betweener* Daniel said that a unique benefit of teaching across multiple year groups is that you “get to know the student body really well and… a very strong understanding of what students are capable of doing at different ages and that is something a lot of educators don’t get exposed to”.

Participants recognised the unique opportunity their role had in developing relationships with students, not only in class but also through extracurricular opportunities which enables even deeper levels of connection. “I love doing ensembles for that reason… developing that rapport with students and getting to share the music with them” (*Remainer* Sarah). Participants consistently raised the notion that because music is closely related to emotions, they are able to engage and motivate students on an emotional level which heightens potential for developing rapport. Sarah commented “music can be quite an emotional thing and it’s a passion of a lot of students so when you can really tap into that and ignite that passion, then you can develop some really good relationships”.

Collegial Relationships

Half of the CMTs (50%) selected “sense of community with other classroom music teachers” as the most positive and important factor for their success. This is consistent with the findings of the SiAS survey, in which “working relationships with colleagues” was identified as a main influence on high job satisfaction (McKenzie et al., 2014).

Participants valued opportunities to collaborate with other teachers who were passionate about their subject area, and education more broadly. Some perceived "long lasting friendships with like-minded colleagues who are passionate about the students" (Participant 33) and "sharing lesson plans, sharing different ideas" (*Betweener* Caleb) as benefits of maintaining relationships with colleagues. Daniel commented that "it made a really big difference" that he could "come to work and work with people [he] had a positive relationship with".

Many participants believed the development of collegial networks and relationships outside the school network, through professional development opportunities, social media, and professional associations, contributed to their overall satisfaction. This is consistent with prior research indicating the importance of teacher interaction with a community of practice (Bautista & Wong, 2019; Bell-Robertson, 2014; Russell, 2012).

Workload

The workload of CMTs emerged as the most significant issue leading to attrition and is a major factor determining job satisfaction and influencing graduates' career decisions. This is consistent with the literature which identified demanding workload expectations associated with both classroom work and inherent extracurricular expectations required of music teachers (Ballantyne & Packer, 2004; Ewing & Manuel, 2005; Gallant & Riley, 2017).

Heavy Workload

A heavy workload is typically identified as relating specifically to the teacher's classroom teaching load and associated workload. Whilst this issue is commonly experienced by teachers of all subject areas, it has emerged as a significant issue in this study because it directly influences music graduates' decisions to stay or leave the profession. Almost every CMT (92%) in the questionnaire identified a "heavy workload" as something that they have experienced during their time in the workforce. Significantly, 52% of nonCMTs identified a "heavy workload" as a reason for their departure. This was the most chosen option in response to that question: more than "lack of support" (48%), "exhaustion" (43%) or "classroom management" (29%) (see Appendix D for all questions and answer options and Appendix F for responses). This coincides with the findings of the SiAS

survey, which identified a heavy workload as the most common reason for ECTs to depart from the profession (McKenzie et al., 2014). The questionnaire data was validated by lecturers and mentors, exemplified by Jamie who commented that "the workload is something that every first year out teacher tells me about no matter what the subject".

The classroom workload issue is amplified for CMTs. Due to the required curriculum hours for mandatory and elective subjects, music teachers generally teach a larger *number* of students than teachers of other subjects. In primary schools, specialist CMTs tend to have at least one class with each year group, and possibly also run additional extracurricular ensembles. In secondary schools, music is mandatory in Stage 4, and in a single music teacher school, that teacher must therefore teach every child in Year 7 and Year 8 as well as elective classes in all higher years (NSW Education Standards Authority, 2018). Participants like Daniel commented on the "sheer numbers of students that you are dealing with" and the amount of work that it creates both in preparation and in administrative work.

This challenge has been recognised in the literature (Roulston, 2004) and by lecturers and mentors: "Managing 200 students… and their different needs and the administrative burden that goes with that, the reporting and assessing and marking… That's a burden that teachers of other subjects don't have to carry" (Riley).

Betweener Simone pointed out "you have such a broad range of skills and abilities and they're all in a mixed abilities class… you just have no idea what you're going to get, and it makes it really difficult to plan". While Drummond (2001) has previously identified this difficulty, this study's finding is unique as it relates to the Australian education context.

Secondary CMTs believe the current limited curriculum requirements of music education in primary schools exaggerate the impact of the different abilities and experiences present in a Year 7 music class. Lecturer Alex recognised the implications:

> Alex: The enormity of preparing completely separate things for different cohorts and different classes with completely different needs, that workload issue is something that very few of us are really prepared for and I hear that, I see that a lot in new teachers.

CMTs also experience isolation in not being able to share the load and responsibility: "As a subject specialist… the responsibility and preparation is solely on myself to create and deliver" (Participant 37). They believe workload and support are interdependent. CMTs expressed the view that that their workload was also harder to manage when continuous effort was required to justify the place of music in the curriculum and in their school situation, especially when trying to gain support from executives and other staff. This unique challenge is consistent with McLain's (2005) view that environmental support is critical for CMT. These issues are discussed in depth under the heading *Support* but the way in which they can compound workload needs to be highlighted.

Extra Expectations

Curricular

Participants highlighted the negative impact of extra expectations they felt were required of them. Music teachers felt that their workload was made more onerous by both non-pedagogical tasks and music related extra expectations.

CMTs regarded many administrative work tasks as an additional challenge and pressure, particularly when there was little remuneration nor relief time. Lecturer Riley identified this as a particularly burdensome challenge for ECTs:

Riley: If music teachers were only to do those things that are important to their jobs their lives would be busy but nevertheless manageable for most. The problem now is that there is an increasing burden of things which is not necessary for them to do their jobs well and… a beginning teacher can't tell the difference between the important things and the unimportant things because they haven't the experience to know that.

One CMT stated "classroom teaching is impacted by paperwork and bureaucracy which has become more demanding over the years" (Participant 17). Others indicated frustration towards administrative work because it takes away from their focus on lesson preparation and their work with their students:

Sarah: I think people forget that most of the time you are face to face with students and that to me is the priority of my position and so much of the time emails and other paperwork and the formalities that have to go with it, the policy side of things can take away from what you are really trying to achieve.

Communication with parents/carers as well as assessment requirements were raised as extra expectations: “The least satisfying element of my role is the external factors - negative parent/carer influences and demands, additional ‘paperwork’ and requirements, and assessment requirements in all grades” (Participant 43). This is consistent with the findings of the SiAS survey in which the amount of administrative and clerical work expected of teachers was recognised as one of the main contributors to a low job satisfaction (McKenzie et al., 2014).

Extra-curricular

Participants viewed themselves as uniquely carrying a demanding amount of extra work in addition to their classroom teaching workload. They perceive that this experience is not shared by most other subject teachers: “Teaching music comes with a heavy workload. Rehearsals, concerts and classroom teaching” (Participant 31). They reported an “unwritten expectation that because you are a music teacher, you will also be responsible for running choirs, musicals, bands, concerts etc.” (Participant 50). This situation was also acknowledged by both lecturers and mentors:

Riley: It is something that is physically really demanding for new teachers. So, whether they are music teachers or not, there are incredible physical demands that are exacerbated for music teachers because they are expected to take rehearsals before and after school, during lunch times and so on.

One participant stated that they found the out-of-hours expectations “the hardest thing”. Another raised the issue of remuneration: “Many extra commitments … are expected and the level of remuneration does not reflect this workload” (Participant 20).

Extracurricular ensemble work carries an additional related administrative load: “Administrators do not understand the enormous job involved with managing an instrumental program and working with many peripatetic staff” (Participant 27). Another accepted a heavy workload “because I value quality music ed[ucation]… if I didn’t do it, they wouldn’t get positive music ed[ucation] experiences” (Participant 9). Sarah also believed that more was expected although;

Sarah: I also think that you expect more of yourself as a music teacher in many ways… It’s more of a life, you live music and the things that come with it…

> there are a lot of things that I propose that I don't have to do but I choose to do because I feel like it is all part of it.

Work/Life Balance

CMT participants were asked to rate their job satisfaction (questionnaire, questions 14 and 15, see Appendix D) and as part of this, many raised the issue of work/life balance. This is consistent with the SiAS survey which found that one of the main factors lowering levels of job satisfaction for teachers was the balance between working time and their private life (McKenzie et al., 2014).

Participants also identified workload and associated out-of-hours work as a factor which challenged their sense of a successful balance. This is especially the case when trying to "juggle family with education" (*Remainer* Claudia). The literature recognises that out-of-hours commitments are common challenges for music teachers (Cox, 1999; Roulston, 2004).

CMTs raised the issue of the physical challenges of their role. Exhaustion may impact a teacher's sense of success and satisfaction and may result in demoralisation, burnout and eventual attrition: "When you have ensembles, classroom teaching and then you might have a school musical on top of that which just takes up all of the oxygen that you might have left" (Jordan).

Most CMTs (81%) have experienced "exhaustion" and 43% of nonCMTs identified "exhaustion" as a contributing factor to them leaving the profession.

In addition to physical exhaustion, participants expressed other concerns for their health due to the physical demands of their work. *Remainer* Sarah was concerned about "voice fatigue because you are battling with instruments... as a conductor, I am worried about my hearing." This notion of physical demands has been acknowledged by Australian research (Roulston, 2004) but further confirmed in this study.

Participants realised that they must prioritise, accept their limits and avoid perfectionism: "Understand that you can't always do the job that you want to do and that at some point your own wellbeing as a teacher has to take priority" (Daniel).

Support

The extent to which a teacher feels supported in the workplace is a significant contributor to their overall satisfaction level and in motivating them when making career decisions. A complex picture of workplace support requirements emerged, but many levels of support were identified, and each is essential to at least some degree. The combination of support required at each level varies depending on each CMT's situation. Primary levels of support relate to workload (including administrative support), collegiate relationships, and attitudes of the school hierarchy, as well as the overarching issue of how music is valued as a subject area. A lack of the required mix of support can be an insurmountable issue.

A majority of CMTs (64%) had experienced a "lack of support" while 47% of the same group reported positive experiences of "support and mentoring from other more experienced teachers and executive staff". Almost half (43%) of nonCMTs acknowledged that a lack of support was a contributing factor in their decision to leave the profession.

Support from Administration, Colleagues & Executives

Conway and Hibbard (2018) stated that strong relationships within the school environment and support at the administrative level lead to teacher success. This was confirmed in this study because participants who enjoyed a high job satisfaction attributed it to the support they received from colleagues, administrative staff, executive staff, and the broader school community.

Teachers feel supported when surrounded by a community of like-minded people. Half (50%) of CMTs reported such positive experiences in their career: "The biggest support I got was from my faculty" (Daniel).

However, a substantial number of participants (64% of CMTs and 43% of nonCMTs) experienced a lack of support and a feeling of being unsupported. Many particularly felt that music as a subject was not valued by school executives. Comments such as "music has a lack of funding… and is not supported by executive staff members" (Participant 48) were common. *Remainer* Dianne stated that not all Principals "appreciate the value of the arts in general", and suggested this was one of the biggest challenges that music teachers face in the workforce. Another observed: "From the top down there appeared to be little respect

for the skills and professionalism of the staff and the subject did not receive much support" (Participant 55). An extreme example was a CMT who had "been told in front of whole staff by [Head of Department] that Music is a 'fill in' subject so that the 'real teachers' get their spare each week" (Participant 12).

This lack of support from executives may represent total disdain for music and its position in the core curriculum, as discussed later in this section, but perhaps also reflects a lack of experience and general understanding of music as reflected in the comment "HOD above has no background whatsoever in Arts" (Participant 14).

Challenging Workplace Relationships

CMTs encounter challenging relationships in the workplace. Sarah said that "dealing with colleagues can always be tricky, my first year out, one of my colleagues was very challenging and I felt very uncomfortable in the workplace with her". A third (33%) of CMTs had experienced a "clash of values between the school and individual" including Jamie who had to work with another music teacher who didn't "agree with [me] ideologically about… methods or… content".

Teachers who encounter challenging relationships in the workplace feel more pressure than those who enjoy a supportive environment, and "particularly if you are inexperienced you need to know that someone is looking after your interests" (Riley).

More than a third (39%) of CMT respondents had encountered "trouble dealing with school/staff politics" and often the politics are exercised by senior staff and school executives in relative positions of power. Rachel accepted "there are politics in every school …[but]… when your need to have a job doesn't work with the agenda of the principal… that's a challenge". One head teacher "played favourites with certain staff and ignored my requests for money and support" (Participant 34). Morgan (mentor) surmised that that toxic school cultures created by teachers with toxic personalities "are particularly hard to deal with" for ECTs because they "are in the position of least power".

Isolation

Most CMTs (72%) acknowledged that they have experienced "feelings of isolation" in the profession, leading to a sense of detachment from other teaching staff. This experience of isolation by CMTs confirms overseas research (Conway, 2003). Participants noted the reality that "often we are a one-man department which is very lonely" (Participant 30), and that "being the only music teacher … [meant] not having anyone to talk to or ask advice" (Participant 30). Consequently "you don't tend to have a community" (Jordan). Being part of a team positively contributes to job satisfaction "work[ing] alongside another music teacher, instead of it being the 'me, myself and I' show, it has been awesome!" (Participant 23).

Quite apart from any loneliness, being the sole CMT means a limited capacity for collaborative work, especially the sharing of planning content and preparing resources, which in turn exacerbates workload issues. One participant viewed this as a disadvantage for them in their work compared with their generalist colleagues: "Primary school music teachers tend to work in isolation whilst the Year 3 teachers share planning and resources" (Participant 5).

Interestingly, Simone did acknowledge the possibility that this experience may be shared by other specialist subjects, specifically in the arts: "I wouldn't say it is only for music because there are other subjects, probably languages and art and other smaller subjects that have the same kinds of issues".

Primary CMTs raised specific support issues: "I didn't get a great deal of support compared to generalist primary teachers" (Participant 16). Relief from face to face specialists experience a "divide" between themselves and the generalists:

> Dianne: You're not attached to a stage…[and] not fitting into a 'team' such as a stage team left me feeling (at times) isolated and unsupported in my work…the hardest bit … is that it can be quite lonely…you are not part of anyone and people almost refer to you as the 'non-teaching staff' which is ludicrous because you are teaching as much as anybody else.

The divide sometimes had another isolating effect where the generalists were "often unwilling to communicate important information about students" (Participant 55). This

was frustrating for CMTs because it can potentially directly impact their work with their students.

CMTs felt further isolated within the workplace because of a lack of understanding by the general staff body, including executive staff, about both the specialist nature of music in education, and its unique workload. Rachel said "Only music teachers understand music teaching, other areas don't understand the resources, the space, how loud it is in a classroom, they don't understand what you're doing, the complexities of it".

Another participant commented on the level of the preparation needed to create good learning opportunities:

> Participant 33: Incredibly structured lessons which flow and carry on to deep theoretical knowledge. Everything has to be planned to create positive experiences for the kids. And the fact that no other teacher really understands how much work is actually involved so their ignorance isn't intentional but challenging.

Comments by colleagues "that music is just another art subject, which anyone could teach" reveal a lack of understanding. CMTs find "other teachers, especially principals make assumptions about your skill set… or what good music education should be or look like" (Participant 40) and found it frustrating to "have expectations placed on them by colleagues and leadership who may not understand music" (Participant 1).

Types of Support

The literature establishes that mentoring can be an effective way of supporting new teachers (Conway et al., 2002; Conway, 2003; Madsen & Hancock, 2002).

Betweener Simone, appreciated formal mentoring:

> Simone: I would kind of prepare the lesson and show them what was happening, and they'd help with the behaviour management so I could see how they managed the class and then I could implement … different ideas from different teachers, and that was really helpful.

However, formal mentoring from a school executive member can be of limited usefulness:

Dianne: I did have a mentor … the deputy principal and she was really, really busy and she kept saying to me all the time "Oh, [Dianne], you can do this on your own, you're fine". And so that was a nice validation but at the same time not particularly useful.

Dianne worked with another teacher who acted as unofficial mentor: "She was much more use than the official mentor … she would just drop in on me all of the time…and would help me with program documentation."

Many CMTs (42%) identified mentoring by another music teacher as one of the most positive factors for their success. *Betweener* Daniel's mentor "was very, very helpful in terms of … advice with reporting, advice with things like parent teacher meetings" but he found it was essential to find "someone who understood the things that you were complaining about and the kinds of pressures that you were under".

Half (50%) of CMTs identified a "sense of community with other classroom music teachers" as one of the most positive and important factors for their success in the profession: "Collaboration is the key to keeping a school environment manageable for teachers. It can be very frustrating and lonely otherwise" (Participant 46). *Betweener* Caleb appreciated "talking to them about an idea I had for a lesson, or something they had done before, sharing lesson plans, sharing different ideas".

A third (33%) of CMTs received mentoring. Others revealed "I've had to go looking for support... Starting up networks for music teachers" (Participant 22). Sarah found her own mentor, the art teacher "I didn't feel like I had the formal support maybe that would have been helpful, but I found means to achieving that". Primary CMT Dianne "made friends with the other music teachers in the area and so we now have a really strong collegiate group… everyone else goes to a stage meeting and I'll go and send a message on our Facebook group". Mentor Jamie knows of an informal support network which includes music teachers from all local schools (primary and secondary as well as public and private). This varied concept of support is consistent with the suggestions in the literature (Bautista & Wong, 2017; Bell-Robertson, 2014; Russell, 2012).

Lecturer and mentors understood the importance of peer support networks. Alex believed that "pooling resources and sharing each other's pain … is good psychological support".

They also realise that levels of support for ECTs can generally be "hit and miss… [both] in state and private schools" (Jamie), who went on to acknowledge that the level of support available is often dependent upon the executive staff in the specific school context: "It depends on the Principal I reckon. It's another indication of how important the principal is and how they set the tone of what's going to happen".

The lecturer and mentor participants noted the importance of having support *within the specific school context* to assist the induction process:

> Alex: Having a teacher buddy for the first year or so, appointed to you could be useful as well, who is not necessarily from within the same department but someone who might be able to help you find your way around the school and how it operates.

They also maintain that mentoring is essential for ECTs:

> Riley: A beginning teacher can't tell the difference between the important things and the unimportant things because they haven't the experience to know that and some sort of discernment of what is important and what I need to do well and what I can get away with doing as quickly as possible and what I can completely ignore…

Riley noted that whilst much of the literature recommends mentoring of ECTs by another experienced music teacher at the same school this is not always practical in the Australian setting where schools are smaller and sometimes have very small music departments:

> Riley: The most important thing with selecting a mentor... [is that] it needs to be two matched personalities... to establish a level of trust and rapport. It needs to be [someone] who is experienced in that particular environment and it needs to be somebody whose personality suits yours… I don't think it needs to necessarily be a music teacher... if you're [one and] the other person is likely to be the head of department anyway so that is not an ideal mentoring relationship, nor is somebody from the school executive, because they, necessarily have to push the party line, they can't show you where the dodges and cheats are.

The Value of Music as a Curricular Subject

CMTs' feelings of support are directly impacted by the philosophical attitudes held by others towards music as a subject area. Similar proportions of CMTs (39%) and nonCMTs (38%) had experienced a "constant need for the justification of music's inclusion in the

curriculum". Several observed that "music is seen as a luxury" (Participant 7), "music and the arts are not valued as high priority in the curriculum" (Participant 37), and "students and parents often do not see the value of music education" (Participant 31). This is a fundamental issue for CMTs but is not a pressure felt by teachers of most other subject areas. This is consistent with McLain's (2005) notion that this philosophical issue may provide unique emotional stress that is not encountered by the general teaching population.

CMTs recognise that such issues may reflect wider societal values, but dealing with the impact of that in the workplace provides a significant personal challenge. One participant wrote "Music (Arts) teachers need to defend their value more than any other area" (Participant 59), while another added "we are not treated like the specialists we are, Music is regarded as a fill in type subject, not important" (Participant 7).

CMTs believe the way that music is valued directly affects how *they* are valued in the school community: "Because [music] is regarded as a lesser subject you are not treated like you have an important contribution to make. Many extra hours with bands, choirs and school musical productions are not acknowledged" (Participant 7). *Remainer* Claudia commented that "not being appreciated… is probably the biggest challenge". One CMT expressed frustration saying, "it is a constant struggle to be taken seriously by my colleagues and leadership" and that it was "a struggle to be seen as a legitimate subject as important as any other and is still seen as a glorified babysitting service by some colleagues" (Participant 1). *Remainer* Rachel recognised that the issue was "more of a fight" if members of the School Executive did not value music and that consequently it could be harder to engage the students.

Lecturer Alex accepted that the lack of respect for their subject is a unique experience of music teachers but further suggested that in some cases it isn't just a fight for the existence of the subject but for something far more important: "Music is about music making and community... they're absolutely right, fight for the existence of your subject and sometimes it is a different fight [and] can actually be a fight for the *integrity* of your subject."

Some participants experienced practical consequences of the lack of respect for music as a subject because it translated into a "lack of willingness for school to allocate funds to Music Department" (Participant 4). Mentor Jamie understood the challenge: "It's a

practical subject and you need instruments, so that's a problem". In the literature, Eros (2012) suggested funding issues impact feelings of support and affect CMTs' confidence in asking for help and support if needed, because of concerns that the music program could be affected.

Apart from funding implications, some CMTs found time allocation was just as lacking. One noted "many schools do not support music and it can be a constant battle with resources and time" (Participant 26), and another that the "overcrowded curriculum means I'm constantly fighting to find time for students to be involved in music" (Participant 27). Sarah felt a lack of support: "There is this constant idea that everything that we do is just ours and that there isn't this ownership of the school… so many things become *a CAPA thing*".

Career Trajectory

"I was and still am disheartened by the lack of specialist job opportunities" (Participant 37).

Career Aspirations

The predominant expectation of music education graduates is "to be a music teacher and run a successful band and choir program alongside classroom music" (Dianne). The literature examining preservice teachers' career plans supports this view (Thornton & Bergee, 2008).

Many respondents envisaged a broader aspiration of combining their passion for education and music. *Betweener* Daniel's goal "was always to be a teacher for some length of time and understand education and the skills required to be a good teacher… so that I could apply that knowledge in the sort of humanitarian context". On graduating Caleb, another *Betweener*, was "halfway between figuring out that I didn't want to work as a performer anymore and working out what I wanted to do as a teacher".

Career aspirations shift as individuals realise their passion for teaching. *Remainer* Rachel originally aspired "to be a professional singer and songwriter… I never wanted to be a teacher… but I've discovered that I am a very good teacher". *Remainer* Sarah originally

intended classroom music teaching to be a "backup career" to her qualification in performance: "I did my first high school prac[ticum] in third year when I discovered that I really loved teaching".

Employment Opportunities

In this study 67% of CMTs and 71% of nonCMT graduates immediately looked for work as a CMT. However, 39% of CMTs and 33% of nonCMTs have experienced lack of job opportunities.

Some participants found "few job opportunities" (Participant 15) and reported "doing job searches and nothing coming up over and over again. Constantly just missing out on positions" (Participant 30). *Betweener* Kate originally "wanted to get a job in classroom music teaching, but ... couldn't". *Remainer* Rachel raised the issue of scarcity saying "there are very few permanent jobs, very few full-time music jobs". *Betweener* Simone wanted to do primary classroom teaching but "there's not enough work for primary music teachers to do full time work so it is unrealistic". *Remainer* Sarah found temporary CMT work but felt that job security was an issue. The need for perseverance in job seeking is evident but it also seems that some graduates will not land the job that they desire.

Some music education graduates found their ability to gain employment restricted by a mismatch between their skills and the unique job requirements set by employers:

> Participant 2: As a music teacher, you tend to specialise (Rock Bands, Choir, Bands, Musicals, Music Technology, String Program, generalist etc). In applying for jobs ...as a beginning teacher, I often didn't make the cut because of my lack of band background.

Government accreditation of ITE programs does not require students to specifically learn the piano (or any other instrument), and therefore universities do not mandate this, but many employment roles have sub-specialist music teaching requirements. Participants opined "the hardest part is feeling less because you don't play the piano and not being able to apply for jobs or missing out because of that fact" and "I wish someone had told me that if I don't play piano (like an accompanist) not to bother being a music teacher" (Participant 30). Consequently, such graduates felt inadequate and demoralised about working in the music education sector.

Many positions are filled through personal connections rather than through formal employment processes. *Remainer* Rachel admitted "It's all from word of mouth". For *Betweener* Simone "even the casual work was all through people who had recommended me". ECTs deliberately looked to build connections through temporary work (and practicum positions) as a way of finding permanent work.

Lecturer Riley commented that "music specialists are any different from any other kind of teacher" adding that there are "a lot of people who follow the sort of career profile of doing casual work in increasingly large blocks for a year or two before they get a permanent situation which is far from ideal".

Career Path

This study revealed that there is no typical career path for ECMTs. Most were focussed on meeting career aspirations by finding a way to teach and ultimately meeting their goal of classroom music teaching. Most CMT participants (72%) held multiple positions before landing their current position. The most common career path includes a combination of actively seeking work and in the meantime taking whatever teaching work they could find, undertaking casual and relief positions mainly in the music education area but also including out-of-field work and often working at multiple schools simultaneously.

Remainer Rachel, was "also working two other jobs at the time outside of classroom music teaching to make ends meet". *Betweener* Caleb was "already teaching studio singing while I was in my degree and also when I was in the classroom". Many sought to supplement their income and gain professional experience through ad hoc instrumental and performance work as well as music ensemble work and this could be disheartening: "The insecurity and uncertainty is challenging" (Participant 42).

Some, like Sarah, undertook further studies while waiting for full time classroom music teaching work: "I worked straight out of uni and... did the Masters while I was working".

Graduate career decisions can be affected by external factors especially if there is a lack of availability of meaningful and sustainable employment opportunities in the music classroom. In response to feeling financial pressure, some participants left the profession. *Betweener* Simone said "there just wasn't anything that would be sustainable", and

Simone, another *Betweener* commented that "I can potentially earn more than I was as a beginner teacher anyway, so financially it's also better in the long run".

External factors can affect career path. Lifestyle choices, such as where ECTs want to live and work in, their family situation, or work-life balance. One simply "could not find work teaching music in the city I wished to live in" (Participant 2). Several abandoned classroom music teaching because of familial priorities: "As I had just had a child, I did not want the hours and extra workload of full-time teaching and at the time the pay was equivalent for instrumental tutoring" (Participant 24). Almost a third (29%) of nonCMTs cite pay issues as a motivation for exiting the profession. Another nonCMT departed classroom music teaching for instrumental teaching concluding "I have much more flexibility… I have more choice over the hours I work" and "I try and do stuff that fits in with the family" (Kate).

Training

Preparedness

Some CMTs had no issues with preparedness. Rachel concluded "I had been in schools a lot and my final prac[ticum] had really prepared me to actually, properly do the work. So, I did feel prepared". However, 50% of CMTs experienced "feelings of under-preparedness and 29% of nonCMTs reported that "feelings of under-preparedness" contributed to their attrition. These feelings related to preparedness of both content and skills and confirms the literature (Ballantyne & Packer, 2004; Bartolome, 2017; Ewing & Manuel, 2005).

Under-preparedness is felt in different ways by different people. Sarah felt "relatively prepared in terms of content. I knew what to teach" but experienced under-preparedness when adapting to cultures of different schools. Dianne on the other hand found "there was little that I learnt at uni that was useful".

The sheer breadth of the content area of music poses a challenge as identified by *Betweener* Kate: "Music is so diverse and ideally ...you need to prepare them in classical, folk, pop, jazz, across the board so that if they go to any school, they can cope with the different styles that appear".

Lecturer Riley surmised that this challenge was not unique: “Science teachers have to be across Chemistry and Biology and Physics, language teachers typically teach two or three languages, HSIE teachers need to be specialists in History, Geography and Economics.”

Lecturers defended ITE programs in this regard with Alex saying that whilst “there is only a finite amount that we can teach any student in any subject” preservice teachers needed to be directed how to access further learning. Jordan concurred with the need for ongoing learning on the part of the teachers: “What we are providing is a kind of starter kit which has to be constantly developed and topped up by teachers once they are actually in the school environment”.

The transition to the *actual “reality” of the teaching role* also poses challenges. ECTs must cope with the physical and intellectual demands of the job as well as non-pedagogical challenges such as administrative workload, compliance, teaching out-of-field (42% of CMTs), working with challenging relationships, trouble dealing with school/staff politics (39% of CMTs) and issues with parent communication and interaction (22% of CMTs).

Mentor Jamie recognised that the reality of stepping into a classroom could be a real shock. He acknowledged that “training is all very well, but the reality is something else” and “I don’t know how or what more we can do in training other than put [students] in schools at least three times”.

Resilience

“Sometimes it’s manageable to juggle all of the tensions, and other times, when my resilience is low, it gets extremely hard” (Participant 13).

More than half (67%) of participant CMTs listed resilience as a positive factor in their success. *Remainer* Dianne, thought she “wasn’t prepared particularly well”, but believed that her own personality and resilience enabled her to remain in the profession and not rely solely on the skills and knowledge she had acquired through ITE.

However, despite the wealth of literature available, lecturers in this study acknowledged that resilience is a concept in education and the need to develop resilience strategies is not well understood: “I understand what resilience is and I understand that some people seem

to exhibit more than other people. How to inculcate that into a person is not something I have really ever understood…" (Riley).

Whilst the topic of resilience is not usually either addressed or developed in current ITE programs it could be incorporated:

Jordan: Developing resilience strategies would be a useful thing and I don't think it happens in university teacher training degrees … it certainly doesn't happen in ours…we spend a lot of our time within our degree looking at content, essentially, but there are things like psychology subjects for example where you could build in units on resilience and that could be resilience that relates to the teacher as well as to the student.

Alex considered that resilience is not always the answer:

Alex: People need to know their rights and responsibilities, it is all very well to say "be resilient" but there are situations where you hear graduates from all disciplines talking about what they went through and you think that had nothing to do with resilience, that was just a bad workplace or that was bullying or that was inappropriate behaviour and they were just trying to be resilient through it because they think they have to, they should be able to cope…if you're not coping…you need to seek help.

Identity

Pearce and Morrison (2011) acknowledged that teacher identity is a contributing factor to an ECT's sense of preparedness and resilience in the workforce. Almost a third (31%) of participant CMTs listed this as a positive factor in their success. Many acknowledged that in the early years, the process of developing a teacher identity was difficult: "My identity wasn't a solid or comfortable thing to begin with, I was just still figuring it out" (Dianne). Once they had established an identity, the experience became a positive aspect of their working life and became linked to feelings of satisfaction:

Sarah: I think it took me a little while to develop my classroom persona… when I first went in, I was almost too much of myself … I think you need to have a degree of separation between you as a person and you as a teacher just so that there is a certain boundary.

Initially the experience of developing an identity involved feelings consistent with "imposter syndrome":

Rachel: I largely didn't feel for the first five years that I was actually a teacher… But I was, and I was totally the right person for that job and was capable of doing it, but I think it takes a while of having successes in it until you sort of own… that identity.

Autonomy in the classroom and a feeling of control over the content are positive influences on ECTs defining their identity:

Daniel: I had pretty good creative control of what was happening in the classroom to begin with… when it became clear to me that I would be at the school longer than initially was expected, that's when I kind of went "okay, this is my baby now" and I can definitely start making some calls autonomously about various things.

On the other hand, being overwhelmed by workload can delay this development of identity. *Remainer* Dianne commented "I think I was even too busy to worry about that to be honest… I felt like I didn't even come up for air for the first few years, it was just so, so busy". Classroom management can also be a challenge to developing identity. *Betweener* Kate remembered "it was just crowd control really… I didn't really have an identity".

Professional Development

More than half (58%) of CMTs identified "professional development that directly links to the music classroom" as one of the most positive and important factors for their success in the workforce and is consistent with the literature (Bautista & Wong, 2019; Conway & Hibbard, 2018). This study found that professional development also holds the additional potential to provide support and lessen isolation which would be a very positive outcome for CMTs. This extends upon the literature on professional development (Bautista & Wong, 2019; Russell, 2012).

Through the interviews, three themes emerged, the need for professional development to be content specific, practical, and needs-based.

Firstly, CMTs value content specific input. The three main providers in Australia are The Kodaly Music Education Institute of Australia, the Australian National Council of Orff Schulwerk, and Dalcroze Australia. Lecturer Riley pointed out that such courses "tend to

be specific to younger learners… and become less of a driving force" in senior school years.

Secondly, professional development should be practical with direct application into the classroom. Year 12 exam marking was suggested as useful source of professional development: "It is the best thing you can possibly do for your career because it gives you a completely different perspective on the [exam] and what's required and what's out there as well" (Morgan). Alex believed that music teachers needed to have skills in running ensembles and "knowing their way around different instruments … and different musical genres…and music technology". Furthermore;

> Alex: There are things that you actually need to do and when you are in a school situation, they assume that you know. "Oh, ask the music teacher, she'll know how to do that" and well, the music teacher doesn't. So, I think there are some really basic things about the types of music making that are done in schools where we need to be real that a student teacher needs to know how to do that.

Thirdly interviewees supported needs-based professional development. "Nothing should be mandatory. Professional people can use their judgement to decide what is going to be good for them and what is not" (Riley).

Professional development can have an additional benefit specific to music teachers. Participation in an ensemble or digital network of resource sharing for example was valued as it has the capability to reduce isolation in the field (see above section, pp. 46-48).

Role of ITE Providers and Universities

ITE programs and universities play a fundamental role in teaching and supporting preservice teachers. Riley comprehended the importance of ITE providers continually adjusting and improving their programs to ensure that teachers are prepared in the most relevant and appropriate way: "We are always amending our units of work every single semester… [in an] ongoing process of renewal."

While ITE programs hold responsibility for ensuring that new graduates are as prepared as possible for the classroom, the data also suggests that ITE programs can potentially do more to ensure the successful induction of ECTs into the workforce. Alex stated that ITE

programs want “our preservice teachers to know where to go to locate the learning they will need and how to learn so they can be independent”. Furthermore, he elaborated on this, saying: “What we can do is connect preservice teachers with sources of professional learning and [with] networks that will enable them to do some learning if and when they need it”. This concept of ITE providers creating and maintaining professional links could potentially extend the support system through the transition from student to teacher and may have positive implications on reducing isolation.

Lecturers also envisaged the possibility of a partnership programme where graduates could return to take individual subjects to fulfil their need and then perhaps give tutorials or give lectures in return. This sits perfectly alongside the notion that professional development should be needs-based. This builds on Eros’ (2012) notion of needs-based professional development at different stages of a teaching career.

Professional development should enable heightened feelings of preparedness through acquisition of knowledge, building up resilience, and by supporting new teachers to work through challenges in their early career phase.

Classroom Management

Nearly half (47%) of questionnaire CMTs reported having experienced classroom management issues during their time in the workforce and 29% of nonCMT respondents (and two interviewed nonCMTs) listed classroom management issues as a reason for their departure. *Betweener* Kate acknowledged it as a contributing factor to her lack of developing a positive teacher identity and ultimately the change of her career aspiration, as she didn’t want to put up with the behaviour of children in mandatory music classes: “It was just crowd control really”. *Betweener* Simone acknowledged that it was difficult and stated that more support with classroom management may have enabled her to remain in the profession: “Regular de-briefing every week or every couple of days even with a head teacher who could observe classes early, earlier on, that would have been helpful, like from the first week or two”. This experience confirms findings in the literature that classroom management has the potential to challenge a teacher’s sense of identity and lead to demoralisation (Ewing & Manuel, 2005; Grayson & Alvarez, 2008; McLain, 2005).

Classroom management was identified as an issue by a few participants who often expressed the idea that music teachers have a unique challenge particularly when musical instruments are present in class: “Classroom management can be challenging in any subject area but is particularly difficult when students are given instruments!” (Participant 47). Similar comments also expressed anxiety about challenging behaviour management given the fragility of equipment needed in classroom music: “Students in music are given great responsibility with instruments that can be quite costly to replace and managing behaviour around these when there is a lack of respect or understanding for these things is quite challenging” (Participant 3). Lecturer Jordan also commented that “the noise aspect of things creates an extra challenge”, although lecturer Riley was not sure that classroom management was experienced in a unique way in the music classroom. Riley felt that some other areas (such as Science and Design and Technology) would probably experience similar challenges. Either way, teachers need to learn how to overcome these challenges in addition to providing and creating good learning activities and engaging content for their students.

When discussing challenges relating to classroom management, other participants identified the cause of the issue to be external factors not specific to music or under the control of the music teaching staff. Some participants commented on the effect of the school timetable and face-to-face hours for music, for example “primary school music teachers have a limited time to establish a relationship with students, therefore behaviour and class management are often bigger issues than when they are with their day-to-day teacher” (Participant 1). Other participants acknowledged schoolwide issues with classroom management issues where there was “no clear behaviour management structure throughout [the] school other than direction to form positive relationships” and where “no punitive consequences for inappropriate behaviour” (Participant 14). One CMT said “I have been asked to teach classes of over 40 children, significant behaviour issues” (Participant 1).

Whilst CMTs do face classroom management challenges, analysis reveals that these may not be specific to musical tasks and activities. This is an important finding as it builds upon the current literature (Long, 2010). Gallant & Riley (2017) found that attrition is more likely due to a clash of values and an individual’s sense of workload and wellbeing rather than classroom management.

Music education graduates are passionate about music and education, but not all of them remain in the classroom setting. This study reveals that Australia has a problem with music teacher retention. Six areas emerged as key factors in influencing graduates' motivations and career path decisions. These areas are interdependent and often the interaction between them made the CMT role an impossible task.

Chapter 5: Conclusion

Study Overview

This study sought to discover whether classroom music education in Australia is experiencing challenges with teacher attrition and seeks to understand the rationale behind career pathway decisions.

Music teachers undoubtedly have a passion for both music and teaching, and find satisfaction in their time working with students in the classroom and in ensembles. It seems anomalous, then, that in this study 36% (n = 21 participants) have left classroom teaching altogether. What could motivate someone who said "I love being a music teacher" to have exited the profession a few years later?

A third (33%) of nonCMTs were challenged at the outset, struggling to find full-time employment which matched their skills (although 81% reported themselves now working in the employment sector of their choice).

This study demonstrates that 59 CMTs in Australia experience pressures from heavy workload, lack of support, exhaustion and demoralisation and frequently a more existential battle to constantly justify the importance of their own subject area (and therefore their role as a teacher). These pressures may be compounded by a sense of isolation, by challenging workplace relationships, and classroom management issues which can cause a vicious circle to form whereby a CMT's sense of reward and satisfaction declines.

In order to secure retention of CMTs, adequate support must be provided, of both the tangible kind (resources and administrative assistance) and the less tangible (mentoring, collegial support, internal school support). More employment opportunities need to be found and ECMT preparedness (not just of content) would be beneficial. Workload pressures must be eased and the need for adequate remuneration (including out-of-hours work) must be addressed. Strategies must be developed to directly combat the notion that music is not a worthy part of the curriculum, and to ensure that people in our education institutions recognise its true value (Hallam & Council, 2015). These strategies could help to ensure that CMTs have the respect and recognition they deserve.

Limitations of this study

Participants were sought from three categories of graduates (*Remainers*, *Leavers* and *Betweeners*). No participants were identified as *Leavers*. A wider range of recruitment platforms may have enabled participation from this group. Nevertheless, the *Betweeners* who did participate are no longer working as CMTs, and had a thorough understanding of the issues which lead them to leave the profession. Therefore, the findings of this study are still substantial and relevant.

This questionnaire did not seek information regarding participants' school context (whether location, or socio-economic situation, whether co-education, or whether public or independent). No specific findings could be made on this topic.

It should be noted that as this study, in line with Eros' (2011) proposal, surveyed those past the ECT stage, it did not gather data on attrition rates of ECTs in the music sub-specialty area. NonCMT respondents were not actually asked at which *point* they exited the profession.

Attrition in Music Education

Data was collected via a questionnaire from 59 graduates (not ECTs). Over a third (36%) of participating music education graduates past their early career stage are no longer working in classroom music teaching. This exceeds the 25% attrition rate for ECTs commonly referred to in Australian discussions (Ewing & Manuel, 2005; House of Representatives Standing Committee on Education and Vocational Training, 2007; Lee Dow, 2003). This study suggests that, in those who participated, there is significant attrition which may be reflective of the issue throughout Australia.

There is no single reason for music teachers leaving the profession. Numerous key issues were identified as contributors, so it is the degree to which such factors interact that likely determine career path direction. A CMT's experience of these can compound and ultimately erode their sense of reward and overall satisfaction and drive them out of the profession.

Over 98% (n = 56) of graduate participants believe CMTs face challenges that are not experienced by teachers of other subjects. They feel that many of the aspects of their job are different and that their role carries many extra expectations, particularly extracurricular activities: “There are demands on music teachers outside of the classroom that other teachers don’t get to the same degree” (Jamie).

Another key finding which emerged was that CMTs often felt that their subject area is not understood (“no-one understands a music teacher except a music teacher” (Rachel)), nor appreciated (“music is just another art subject, which anyone could teach” (Participant 12)). This leaves them feeling undervalued in the workplace and sometimes under-supported and under-resourced. A CMT working under an HOD who states “music is a ‘fill in subject’” (Participant 12) is not just entirely unsupported but is being undermined and perhaps even harassed. When CMTs feel that music as a subject is not valued or respected, they are experiencing an overarching issue which can set them up to fail, especially because that situation is not generally within their capability to control or change.

Career status of graduates in this study

Almost two thirds of graduates past their early career period have been retained in the workforce as CMTs and are quite evenly split between primary and secondary teaching. The other third are all still working in either the music or education sectors (but not the classroom), and are therefore *Betweeners* in this study. In itself this is an interesting discovery: finding the nonCMTs still keen to work in music and/or education, just not in the challenging classroom role. Furthermore, when questioned, nonCMTs still perceived the CMT role as a thoroughly rewarding and important role, but given their own experiences it was a role which the majority no longer wished to hold.

Factors which influence Retention

Building rapport with students and musicking (Small, 1998) alongside them in the classroom was identified as the *best* thing about music teaching by every *Remainer*. However, 92% of CMTs identified workload and exhaustion (81%) as the most significant issues they face. “It is a really big job, it’s a great job, but it’s really exhausting” (Dianne). The pedagogical workload is heavy and is amplified by music specific tasks: “It is almost a

truism that music teachers are the busiest teachers in the school and certainly all the evidence on the ground seems to point to that" (Riley). CMTs feel frustrated that many of the administrative tasks are taking them away from time they need to prepare for classroom teaching. This is seen as the least satisfying part of their role and it also takes them away from pursuing what they value in their job.

Feelings of isolation (72%) and lack of support (64%) are closely linked. Given the workload burden, effective support is absolutely vital: "The support networks really need to be there… that's the key to it" (Riley). A key theme which emerged from this study is that CMTs need support at many levels. Administrative support, collegiate support ("collaboration is the key to making a school environment manageable for teachers" (Participant 46)) and a supportive school executive will provide CMTs with the best opportunity to succeed in their workplace. ECTs need mentoring at both the school level for induction and with an appropriate CMT whether at the same school or elsewhere.

Many CMTs (39%) had experienced the constant need to justify music's inclusion in the curriculum with all of the associated demoralisation and isolation. Lecturer Riley found this frustrating:

> Riley: I've almost given up trying to justify the value of music and music education because I might as well justify to value of sunshine or fresh air… it's absurd to have to keep justifying our existence when it is manifestly obvious that what we do is extremely important.

Increasing Retention & Recommendations

This study has revealed that music education graduates often find it difficult to find suitable full-time work teaching classroom music. Once having found such a role, CMTs find themselves under pressure in a number of areas. A very heavy workload and consequent exhaustion is often compounded by a lack of support at different levels. A number of other interdependent issues operate to make classroom music teaching a challenging role. A vicious circle can develop in which a CMT feels stressed by their workload and works in an environment of inadequate support and recognition. Feelings of isolation develop and they may lose their sense of reward and satisfaction. At this point if they cannot access adequate support mechanisms their sense of isolation and

demoralisation rise, leaving them feeling undervalued and completely unable to break out of the circle. Once this occurs, their love of being a music teacher is not enough to sustain them in a teaching role. This vicious circle needs to be circumvented to secure retention of specialist music teachers.

Further Research

It would be very useful if other researchers could undertake similar studies in different sectors of Australian classroom teaching. This may enable results to be synthesised into a more comprehensive picture of attrition. Studies need to focus on whether teachers in other small/specialist subjects (particularly in the arts and languages) experience similar challenges that they perceive to be "unique".

Within music education, an investigation of the interaction between heavy workload and support could help identify practical ways to assist CMTs. Classroom management has emerged as an issue for both CMTs and nonCMTs and would be an interesting area to investigate.

Research examining the efficacy of current government initiatives and whether they provide effective support for ECTs may directly inform policy. Furthermore, an examination of whether such initiatives could be made more effective for those like CMTs, who experience unique challenges gaining full-time work in their specialty area.

Workload

The heavy workload of CMTs must be addressed. Non-pedagogical workload could be eased by developing better administrative structures to assist single-staff departments and those who take extracurricular ensembles and undertake out-of-hours work. The role of each CMT position in schools must be clearly defined to reduce extra expectations which CMTs find burdensome and dissatisfying. CMT teaching loads need to include extracurricular work and must be adequately remunerated.

Support

Sufficient support must be provided at a number of levels (music teaching colleagues, teaching colleagues at the same school, social media forums, professional development and

ITE programs, targeted and flexible government and employer initiatives and effective mentoring).

Mentoring is essential but must be appropriate to be effective. Ideally, mentoring should be provided on three levels simultaneously: first, induction mentoring from someone at the same school who understands the school context, demands, and can provide practical and immediate support. Second, collegiate music mentoring is essential but does not necessarily need to be provided from someone teaching at the same school. Third, peer networks, with the capacity to share similar experiences and advice, would reduce isolation.

In the primary school setting, specialist teachers must be integrated into the teaching team. Furthermore, a community of practice amongst primary music specialists should be facilitated to reduce isolation and promote collaboration. This could be extended to apply to other small specialist subjects. In the high school setting, small music departments should be linked with music departments in similar-sized schools to allow collegial support and opportunities for collaboration.

Retention of CMTs may be less of an issue if music was always valued as a subject. Societal values will not necessarily promote this, but school executives and other staff need to understand that music is not just legitimate but a vital part of education, bringing many benefits to students (Hallam & Council, 2005). Policies must be implemented to show recognition of this and ensure that music departments are well resourced.

Existing government initiatives for ECTs are welcome but are deficient in a number of ways. They do not cover the full ECT period, nor cover all types of employment capacities and use inconsistent definitions of ECT. Therefore, ECMTs might not ever be eligible to access this support. Independent schools need to implement schemes to provide adequate support for ECTs. The unique position of ECTs in sub-specialty groups like music needs to be recognised and adequately supported.

Role of ITE

The recommendations made by Ballantyne and Packer (2004) should be accepted and ITE programs should introduce an increased focus within the degree on developing specific

content and professional skills to take into the classroom upon graduation, and a greater emphasis on professional non-pedagogical skills that teachers need in the school environment (organisation of extracurricular activities, legal issues, managing a budget, and communication with the community):

Alex: We need to be much better at helping students to create evidence of their abilities, they need to be from the very first year of study thinking about, "why would somebody employ me and not the other 50 people in my class".

ITE programs should promote an awareness of the need for ECTs to build resilience, and the importance of developing a strong teacher-identity throughout their career. ECTs need a solid understanding of their rights and responsibilities, as well as an awareness that they need to protect their work/life balance and avail themselves of support at any level that can be accessed.

Professional Development

Professional development must be needs-based to be effective. ITE providers should maintain relationships with graduates throughout their early career phase and build a supportive community of practice connecting the university community, graduates, and the professional community. ITE providers could have a significant ongoing role in enabling ECTs to access continued education. Partnership models with graduates and/or schools could have positive implications for both parties. ITEs would be better able to evaluate preparedness achieved of their graduates, and graduates would become connected with a community of others who share similar experiences and aspirations, ultimately reducing isolation.

School executives should recognise the influence they hold in a school community and need to show respect and support for all subject areas equally. They should be encouraged to undertake continuing professional development covering the value of the arts to ensure that the culture at a school level is healthy for teachers in arts faculties.

Closing Statement

ECMTs must be adequately supported to safeguard their continued contribution to the education system. Workload issues need to be addressed and better support structures (both music and non-music) should be provided. Professional networks need to be developed in a more comprehensive and cohesive way. This could effectively reduce isolation in the profession and enhance satisfaction of music educators.

The most difficult task is to challenge the way that society values music and the arts to ensure that music teachers receive the respect, support, job opportunities, and funding that they deserve. “I love teaching about music. I hate the view that music education is not valuable/worthwhile” (Participant 9).

Music, as a unique part of the curriculum, requires more funding so that all students are provided with the opportunity to enjoy all the benefits that they will receive from specialist music training. Helping ECMTs to retain their sense of joy for their work and job satisfaction will ultimately increase retention.

“I am always encouraged to work with early stage music teachers. There is a level of passion there and a level of commitment there which is really, really a joy to see… we need to not only keep those people but keep those levels of enthusiasm and skills high all the way through their careers” (Lecturer Riley).

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Appendix A: Ethics Approval Letter

THE UNIVERSITY OF SYDNEY

Research Integrity & Ethics Administration
HUMAN RESEARCH ETHICS COMMITTEE

Monday, 4 February 2019

Dr Michael Webb
Music Education Unit; Sydney Conservatorium of Music
Email: michael.webb@sydney.edu.au

Dear Michael,

The University of Sydney Human Research Ethics Committee (HREC) has considered your application.

I am pleased to inform you that after consideration of your response, your project has been approved.

Details of the approval are as follows:

Project No.:	**2018/920**
Project Title:	**Teacher Retention and Attrition in Music Education**
Authorised Personnel:	**Webb Michael; Bergersen Kristen;**
Approval Period:	**01/02/2019** to **01/02/2023**
First Annual Report Due:	**01/02/2020**

Documents Approved:

Date Uploaded	Version Number	Document Name
27/10/2018	Version 1	Participant Information Statement (Questionnaire)
27/10/2018	Version 1	Participant Information Statement (Graduate Interview)
27/10/2018	Version 1	Participant Information Statement (Lecturer Interview)
27/10/2018	Version 1	Participant Information Statement (Mentor Interview)
27/10/2018	Version 1	Participant Consent Form (Graduate Interview)
27/10/2018	Version 1	Participant Consent Form (Lecturer Interview)
27/10/2018	Version 1	Participant Consent Form (Mentor Interview)
27/10/2018	Version 1	Questionnaire Questions
27/10/2018	Version 1	Interview Questions
27/10/2018	Version 1	Letter of Introduction (Members of the Public)
27/10/2018	Version 1	Letter of Introduction (University Staff)
27/10/2018	Version 1	Letter of Introduction (Mentor)

Condition/s of Approval

- Research must be conducted according to the approved proposal.
- An annual progress report must be submitted to the Ethics Office on or before the anniversary of approval and on completion of the project.
- You must report as soon as practicable anything that might warrant review of ethical approval of the project including:
  - Serious or unexpected adverse events (which should be reported within 72 hours).
  - Unforeseen events that might affect continued ethical acceptability of the project.
- Any changes to the proposal must be approved prior to their implementation (except where an amendment is undertaken to eliminate *immediate* risk to participants).

Research Integrity & Ethics Administration
Research Portfolio
Level 3, F23 Administration Building
The University of Sydney
NSW 2006 Australia

T +61 2 9036 9161
E human.ethics@sydney.edu.au
W sydney.edu.au/ethics

ABN 15 211 513 464
CRICOS 00026A

THE UNIVERSITY OF SYDNEY

- Personnel working on this project must be sufficiently qualified by education, training and experience for their role, or adequately supervised. Changes to personnel must be reported and approved.
- Personnel must disclose any actual or potential conflicts of interest, including any financial or other interest or affiliation, as relevant to this project.
- Data and primary materials must be retained and stored in accordance with the relevant legislation and University guidelines.
- Ethics approval is dependent upon ongoing compliance of the research with the *National Statement on Ethical Conduct in Human Research*, the *Australian Code for the Responsible Conduct of Research*, applicable legal requirements, and with University policies, procedures and governance requirements.
- The Ethics Office may conduct audits on approved projects.
- The Chief Investigator has ultimate responsibility for the conduct of the research and is responsible for ensuring all others involved will conduct the research in accordance with the above.

This letter constitutes ethical approval only.

Please contact the Ethics Office should you require further information or clarification.

Sincerely,

Dr Narelle Yeo
Acting Chair
Conservatorium Review Committee (Low Risk)

The University of Sydney of Sydney HRECs are constituted and operate in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2007) and the NHMRC's Australian Code for the Responsible Conduct of Research (2007)

Appendix B: Participant Information Statements

Graduate Questionnaire

THE UNIVERSITY OF SYDNEY

School of Sydney Conservatorium of Music
Faculty of Sydney Conservatorium of Music

ABN 15 211 513 464

Dr James Humberstone
Senior Lecturer in Music Education

Room 2127
C41 – Sydney Conservatorium of Music
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 1270
Email: james.humberstone@sydney.edu.au
Web: http://www.sydney.edu.au/

Teacher Retention and Attrition in Music Education

PARTICIPANT INFORMATION STATEMENT

Questionnaire Participant

(1) What is this study about?

You are invited to take part in a research study investigating the experiences of Australian music educators who have moved beyond the early career stage

You have been invited to participate in this study because you graduated from an Australian university with qualifications in classroom music education in 2013 or earlier. This Participant Information Statement tells you about the research study. Knowing what is involved will help you decide if you want to take part in the research. Please read this sheet carefully and ask questions about anything that you don't understand or want to know more about.

Participation in this research study is voluntary. By giving your consent to take part in this study you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree to take part in the research study as outlined below.
- ✓ Agree to the use of your personal information as described.

You will be given a copy of this Participant Information Statement to keep.

(2) Who is running the study?

The study is being carried out by the following researchers:

- Dr James Humberstone (Senior Lecturer in Music Education, Sydney Conservatorium of Music)
- Kristen Bergersen (Music Education Honours Candidate)

STUDENT DECLARATION
Kristen Bergersen is conducting this study as the basis for the degree of Bachelor of Music (Music Education) Honours at The University of Sydney. This will take place under the supervision of Dr James Humberstone (Senior Lecturer).

(3) What will the study involve for me?

Participating in this portion of the study will include completing a short online questionnaire relating to your professional experience as a music educator or lack thereof. You will be asked to respond to questions regarding your employment opportunities and experiences. The questionnaire includes both multiple choice questions and questions that require a short response, but the level of detail included is up to you. All data relating to the questionnaire will be anonymous and you will not be identified in the resulting thesis.

(4) How much of my time will the study take?

The survey is designed to take no more than 10-15 minutes of your time. You will only be asked to complete the survey once. At the end of the questionnaire, you will be given an option to indicate whether or not you would like to be contacted further for an interview on the research topic.

(5) Who can take part in the study?

Graduates from Australian universities with qualifications in classroom music education from 2013 or earlier are the population of interest for this study as they are graduate teachers who have passed the early career stage of five years. As a result, this population will provide rich data on the career path, employment opportunities and experiences within the music education sector. It also provides a unique pool of potential experiences and data as it captures graduates past the first five years in the workforce whether or not they are still within the music education sector specifically.

(6) Do I have to be in the study? Can I withdraw from the study once I've started?

Being in this study is completely voluntary and you do not have to take part. Your decision whether to participate will not affect your current or future relationship with the researchers or anyone else at the University of Sydney.

Submitting your completed survey is an indication of your consent to participate in the study. You can withdraw your responses any time before you have submitted the questionnaire. Once you have submitted it, your responses cannot be withdrawn because they are anonymous and therefore we will not be able to tell which one is yours.

(7) Are there any risks or costs associated with being in the study?

Aside from giving up your time, we do not expect that there will be any risks or costs associated with taking part in this study.

(8) Are there any benefits associated with being in the study?

The investigation may provide a clearer understanding of the current policies and practices of Australian schools and their effectiveness in addressing early career teacher retention and attrition. It is hoped that the study of current experiences and practices will lead to the development of strategies that increase retention rates and ensure a more positive future for new music teachers in Australia. However, we cannot guarantee that you will receive any direct benefits from being in the study.

(9) What will happen to information about me that is collected during the study?

The following types of information will be collected in the questionnaire and used as part of this study:

- Personal responses about tertiary education, professional experiences and employment opportunities

All electronic data collected as part of this study will be stored securely during and after the study on the University of Sydney Research Data Store. Only the investigators of this study will have access to this data. The data will be kept for 7 years in accordance with the SCM Research Data Management Provisions policy (page 14, 2015). At the conclusion of the storage period, the materials will be securely disposed of in accordance with the SCM Research Data Management Provisions and the University of Sydney Research Data Store (RDS) Procedures.

All personal and identifiable information collected as part of this study will be kept confidential. All names will be changed to maintain privacy. Hardcopy consent forms will be destroyed once scanned and uploaded to the University Research Data Store. Study findings may be published, but you will not be individually identifiable in these publications.

By providing your consent, you are agreeing to us collecting personal information about you for the purposes of this research study. The information will only be used for the purposes outlined in this Participant Information Statement. The results of the study will be published as a student honours thesis.

(10) Can I tell other people about the study?

Yes, you are welcome to tell other people about the study.

(11) What if I would like further information about the study?

When you have read this information, please feel free to contact Dr James Humberstone (james.humberstone@sydney.edu.au) or Kristen Bergersen (kber5343@uni.sydney.edu.au) who will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact Dr James Humberstone – Senior Lecturer in Music Education at the Sydney Conservatorium of Music by email at james.humberstone@sydney.edu.au or by phone at +61 2 9351 1270.

(12) Will I be told the results of the study?

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by supplying your email at the end of the survey. This feedback will be in the form of a one-page summary. You will receive this feedback after the study is finished.

(13) What if I have a complaint or any concerns about the study?

Research involving humans in Australia is reviewed by an independent group of people called a Human Research Ethics Committee (HREC). The ethical aspects of this study have been approved by the HREC of the University of Sydney, Project 2018/920. As part of this process, we have agreed to carry out the study according to the *National Statement on Ethical Conduct in Human Research (2007)*. This statement has been developed to protect people who agree to take part in research studies.

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- **Email:** human.ethics@sydney.edu.au
- **Fax:** +61 2 8627 8177 (Facsimile)

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School of Sydney Conservatorium of Music
Faculty of Sydney Conservatorium of Music

ABN 15 211 513 464

Dr James Humberstone
Senior Lecturer in Music Education

Room 2127
C41 – Sydney Conservatorium of Music
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 1270
Email: james.humberstone@sydney.edu.au
Web: http://www.sydney.edu.au/

Teacher Retention and Attrition in Music Education

PARTICIPANT INFORMATION STATEMENT

Graduate Interview

(1) What is this study about?

You are invited to take part in a research study investigating the experiences of Australian music educators who have moved beyond the early career stage

You have been invited to participate in this study because you graduated from an Australian university with qualifications in classroom music education in 2013 or earlier and because you indicated in your completed questionnaire that you would be willing to complete an interview on this research topic. This Participant Information Statement tells you about the research study. Knowing what is involved will help you decide if you want to take part in the research. Please read this sheet carefully and ask questions about anything that you don't understand or want to know more about.

Participation in this research study is voluntary. By giving your consent to take part in this study you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree to take part in the research study as outlined below.
- ✓ Agree to the use of your personal information as described.

You will be given a copy of this Participant Information Statement to keep.

(2) Who is running the study?

The study is being carried out by the following researchers:

- Dr James Humberstone (Senior Lecturer in Music Education, Sydney Conservatorium of Music)
- Kristen Bergersen (Music Education Honours Candidate)

STUDENT DECLARATION
Kristen Bergersen is conducting this study as the basis for the degree of Bachelor of Music (Music Education) Honours at The University of Sydney. This will take place under the supervision of Dr James Humberstone (Senior Lecturer).

(3) What will the study involve for me?

Participating in this portion of the study will include completing an interview with the researcher relating to your professional experience as a music educator. You will be asked to respond to questions regarding your employment opportunities and experiences. All data will be anonymous, and you will not be identified in the resulting thesis.

The interview will be conducted at a mutually agreed location. If a face-to-face interview is not possible for any reason, an interview via video conference will be conducted using programs such as skype.

The interview will be audio recorded to assist in the transcription and analysing process. Following the interview, the data will be transcribed and coded for analysis. You can indicate whether you would like to review the transcript of the interview on the consent form.

(4) How much of my time will the study take?

The interview will take approximately one hour of your time as well as a short time to review your transcript if you select to do so.

(5) Do I have to be in the study? Can I withdraw from the study once I've started?

Being in this study is completely voluntary and you do not have to take part. Your decision whether to participate will not affect your current or future relationship with the researchers or anyone else at the University of Sydney.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can do this by contacting either Dr James Humberstone (james.humberstone@sydney.edu.au) or Kristen Bergersen (kber5343@uni.sydney.edu.au).

You are free to stop the interview at any time. Unless you say that you want us to keep them, any recordings will be erased and the information you have provided will not be included in the study results. You may also refuse to answer any questions that you do not wish to answer during the interview.

(6) Are there any risks or costs associated with being in the study?

Aside from giving up your time, we do not expect that there will be any risks or costs associated with taking part in this study.

(7) Are there any benefits associated with being in the study?

The investigation may provide a clearer understanding of the current policies and practices of Australian schools and their effectiveness in addressing early career teacher attrition. It is hoped that the study of current experiences and practices will lead to the development of strategies that increase retention rates and ensure a more positive future for new music teachers in Australia. However, we cannot guarantee that you will receive any direct benefits from being in the study.

(8) What will happen to information about me that is collected during the study?

The following types of information will be collected in the questionnaire and used as part of this study:

- Personal responses about tertiary education, professional experiences and employment opportunities.
- Audio recording of interview
- Transcript of interview recording.

All electronic data collected as part of this study will be stored securely during and after the study on the University of Sydney Research Data Store. Only the investigators of this study will have access to this data. The data will be kept for 7 years in accordance with the SCM Research Data Management Provisions policy (page 14, 2015). At the conclusion of the storage period, the materials will be securely disposed of in accordance with the SCM Research Data Management Provisions and the University of Sydney Research Data Store (RDS) Procedures.

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By providing your consent, you are agreeing to use collecting personal information about you for the purposes of this research study. The information will only be used for the purposes outlined in this Participant Information Statement. The results of the study will be published as a student honours thesis.

(9) Can I tell other people about the study?

Yes, you are welcome to tell other people about the study.

(10) What if I would like further information about the study?

When you have read this information, please feel free to contact Dr James Humberstone (james.humberstone@sydney.edu.au) or Kristen Bergersen (kber5343@uni.sydney.edu.au) who will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact Dr James Humberstone – Senior Lecturer in Music Education at the Sydney Conservatorium of Music by email at james.humberstone@sydney.edu.au or by phone at +61 2 9351 1270.

(11) Will I be told the results of the study?

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by supplying your email at the end of the consent form. This feedback will be in the form of a one-page summary. You will receive this feedback after the study is finished.

(12) What if I have a complaint or any concerns about the study?

Research involving humans in Australia is reviewed by an independent group of people called a Human Research Ethics Committee (HREC). The ethical aspects of this study have been approved by the HREC of the University of Sydney, Project 2018/920. As part of this process, we have agreed to carry out the study according to the *National Statement on Ethical Conduct in Human Research (2007).* This statement has been developed to protect people who agree to take part in research studies.

If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the university using the details outlined below. Please quote the study title and protocol number.

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School of Sydney Conservatorium of Music
Faculty of Sydney Conservatorium of Music

ABN 15 211 513 464

Dr James Humberstone
Senior Lecturer in Music Education

Room 2127
C41 – Sydney Conservatorium of Music
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 1270
Email: james.humberstone@sydney.edu.au
Web: http://www.sydney.edu.au/

Teacher Retention and Attrition in Music Education

PARTICIPANT INFORMATION STATEMENT

Lecturer Interview

(1) What is this study about?

You are invited to take part in a research study investigating the experiences of Australian music educators who have moved beyond the early career stage

You have been invited to participate in this study because you are a lecturer at an Australian University and you teach pre-service music teachers. This Participant Information Statement tells you about the research study. Knowing what is involved will help you decide if you want to take part in the research. Please read this sheet carefully and ask questions about anything that you don't understand or want to know more about.

Participation in this research study is voluntary. By giving consent to take part in this study you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree to take part in the research study as outlined below.
- ✓ Agree to the use of your personal information as described.

You will be given a copy of this Participant Information Statement to keep.

(2) Who is running the study?

The study is being carried out by the following researchers:

- Dr James Humberstone (Senior Lecturer in Music Education, Sydney Conservatorium of Music)
- Kristen Bergersen (Music Education Honours Candidate)

STUDENT DECLARATION
Kristen Bergersen is conducting this study as the basis for the degree of Bachelor of Music (Music Education) Honours at The University of Sydney. This will take place under the supervision of Dr James Humberstone (Senior Lecturer).

(3) What will the study involve for me?

Participating in this portion of the study will include completing an interview with the researcher relating to your professional experience as a music educator and as an educator of pre-service music teachers. You will be asked to respond to questions regarding the topic of music teacher retention and attrition. All data will be anonymous, and you will not be identified in the resulting thesis.

The interview will be conducted at a mutually agreed location. If a face-to-face interview is not possible for any reason, an interview via video conference will be conducted using programs such as skype.

The interview will be audio recorded to assist in the transcription and analysing process. Following the interview, the data will be transcribed and coded for analysis. You can indicate whether you would like to review the transcript of the interview on the consent form.

(4) How much of my time will the study take?

The interview will take approximately one hour of your time as well as a short time to review your transcript if you select to do so.

(5) Do I have to be in the study? Can I withdraw from the study once I've started?

Being in this study is completely voluntary and you do not have to take part. Your decision whether to participate will not affect your current or future relationship with the researchers or anyone else at the University of Sydney.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can do this by contacting either Dr James Humberstone (james.humberstone@sydney.edu.au) or Kristen Bergersen (kber5343@uni.sydney.edu.au).

You are free to stop the interview at any time. Unless you say that you want us to keep them, any recordings will be erased and the information you have provided will not be included in the study results. You may also refuse to answer any questions that you do not wish to answer during the interview.

(6) Are there any risks or costs associated with being in the study?

Aside from giving up your time, we do not expect that there will be any risks or costs associated with taking part in this study.

(7) Are there any benefits associated with being in the study?

The investigation may provide a clearer understanding of the current policies and practices of Australian schools and their effectiveness in addressing early career teacher attrition. It is hoped that the study of current experiences and practices will lead to the development of strategies that increase retention rates and ensure a more positive future for new music teachers in Australia. However, we cannot guarantee that you will receive any direct benefits from being in the study.

(8) What will happen to information about me that is collected during the study?

The following types of information will be collected in the questionnaire and used as part of this study:

- Personal responses about tertiary education and early career music teachers' professional experiences and employment opportunities.
- Audio recording of interview
- Transcript of interview recording.

All electronic data collected as part of this study will be stored securely during and after the study on the University of Sydney Research Data Store. Only the investigators of this study will have access to this data. The data will be kept for 7 years in accordance with the SCM Research Data Management Provisions policy (page 14, 2015). At the conclusion of the storage period, the materials will be securely disposed of in accordance with the SCM Research Data Management Provisions and the University of Sydney Research Data Store (RDS) Procedures.

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By providing your consent, you are agreeing to use collecting personal information about you for the purposes of this research study. The information will only be used for the purposes outlined in this Participant Information Statement. The results of the study will be published as a student honours thesis.

(9) Can I tell other people about the study?

Yes, you are welcome to tell other people about the study.

(10) What if I would like further information about the study?

When you have read this information, please feel free to contact Dr James Humberstone (james.humberstone@sydney.edu.au) or Kristen Bergersen (kber5343@uni.sydney.edu.au) who will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact Dr James Humberstone – Senior Lecturer in Music Education at the Sydney Conservatorium of Music by email at james.humberstone@sydney.edu.au or by phone at +61 2 9351 1270.

(11) Will I be told the results of the study?

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by supplying your email at the end of the consent form. This feedback will be in the form of a one-page summary. You will receive this feedback after the study is finished.

(12) What if I have a complaint or any concerns about the study?

Research involving humans in Australia is reviewed by an independent group of people called a Human Research Ethics Committee (HREC). The ethical aspects of this study have been approved by the HREC of the University of Sydney, Project 2018/920. As part of this process, we have agreed to carry out the study according to the *National Statement on Ethical Conduct in Human Research (2007).* This statement has been developed to protect people who agree to take part in research studies.

If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the university using the details outlined below. Please quote the study title and protocol number.

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Faculty of Sydney Conservatorium of Music

ABN 15 211 513 464

Dr James Humberstone
Senior Lecturer in Music Education

Room 2127
C41 – Sydney Conservatorium of Music
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 1270
Email: james.humberstone@sydney.edu.au
Web: http://www.sydney.edu.au/

Teacher Retention and Attrition in Music Education

PARTICIPANT INFORMATION STATEMENT

Mentor Interview

(1) What is this study about?

You are invited to take part in a research study investigating the experiences of Australian music educators who have moved beyond the early career stage.

You have been invited to participate in this study because you are a mentor for early career music teachers. This Participant Information Statement tells you about the research study. Knowing what is involved will help you decide if you want to take part in the research. Please read this sheet carefully and ask questions about anything that you don't understand or want to know more about.

Participation in this research study is voluntary. By giving consent to take part in this study you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree to take part in the research study as outlined below.
- ✓ Agree to the use of your personal information as described.

You will be given a copy of this Participant Information Statement to keep.

(2) Who is running the study?

The study is being carried out by the following researchers:

- Dr James Humberstone (Senior Lecturer in Music Education, Sydney Conservatorium of Music)
- Kristen Bergersen (Music Education Honours Candidate)

STUDENT DECLARATION
Kristen Bergersen is conducting this study as the basis for the degree of Bachelor of Music (Music Education) Honours at The University of Sydney. This will take place under the supervision of Dr James Humberstone (Senior Lecturer).

(3) What will the study involve for me?

Participating in this portion of the study will include completing an interview with the researcher relating to your professional experience as a music educator and as a mentor of early career music teachers. You will be asked to respond to questions regarding the topic of music teacher retention and attrition. All data will be anonymous, and you will not be identified in the resulting thesis.

The interview will be conducted at a mutually agreed location. If a face-to-face interview is not possible for any reason, an interview via video conference will be conducted using programs such as skype.

The interview will be audio recorded to assist in the transcription and analysing process. Following the interview, the data will be transcribed and coded for analysis. You can indicate whether you would like to review the transcript of the interview on the consent form.

(4) How much of my time will the study take?

The interview will take approximately one hour of your time as well as a short time to review your transcript if you select to do so.

(5) Do I have to be in the study? Can I withdraw from the study once I've started?

Being in this study is completely voluntary and you do not have to take part. Your decision whether to participate will not affect your current or future relationship with the researchers or anyone else at the University of Sydney.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can do this by contacting either Dr James Humberstone (james.humberstone@sydney.edu.au) or Kristen Bergersen (kber5343@uni.sydney.edu.au).

You are free to stop the interview at any time. Unless you say that you want us to keep them, any recordings will be erased and the information you have provided will not be included in the study results. You may also refuse to answer any questions that you do not wish to answer during the interview.

(6) Are there any risks or costs associated with being in the study?

Aside from giving up your time, we do not expect that there will be any risks or costs associated with taking part in this study.

(7) Are there any benefits associated with being in the study?

The investigation may provide a clearer understanding of the current policies and practices of Australian schools and their effectiveness in addressing early career teacher attrition. It is hoped that the study of current experiences and practices will lead to the development of strategies that increase retention rates and ensure a more positive future for new music teachers in Australia. However, we cannot guarantee that you will receive any direct benefits from being in the study.

(8) What will happen to information about me that is collected during the study?

The following types of information will be collected in the questionnaire and used as part of this study:

- Personal responses about tertiary education and early career music teachers' professional experiences and employment opportunities.
- Audio recording of interview
- Transcript of interview recording.

All electronic data collected as part of this study will be stored securely during and after the study on the University of Sydney Research Data Store. Only the investigators of this study will have access to this data. The data will be kept for 7 years in accordance with the SCM Research Data Management Provisions policy (page 14, 2015). At the conclusion of the storage period, the materials will be securely disposed of in accordance with the SCM Research Data Management Provisions and the University of Sydney Research Data Store (RDS) Procedures.

All personal and identifiable information collected as part of this study will be kept confidential. All names will be changed to maintain privacy. Hardcopy consent forms will be destroyed once scanned and uploaded to the University Research Data Store. Study findings may be published, but you will not be individually identifiable in these publications.

By providing your consent, you are agreeing to use collecting personal information about you for the purposes of this research study. The information will only be used for the purposes outlined in this Participant Information Statement. The results of the study will be published as a student honours thesis.

(9) Can I tell other people about the study?

Yes, you are welcome to tell other people about the study.

(10) What if I would like further information about the study?

When you have read this information, please feel free to contact Dr James Humberstone (james.humberstone@sydney.edu.au) or Kristen Bergersen (kber5343@uni.sydney.edu.au) who will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact Dr James Humberstone – Senior Lecturer in Music Education at the Sydney Conservatorium of Music by email at james.humberstone@sydney.edu.au or by phone at +61 2 9351 1270.

(11) Will I be told the results of the study?

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by supplying your email at the end of the consent form. This feedback will be in the form of a one-page summary. You will receive this feedback after the study is finished.

(12) What if I have a complaint or any concerns about the study?

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If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the university using the details outlined below. Please quote the study title and protocol number.

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Appendix C: Consent Forms

Graduate

THE UNIVERSITY OF SYDNEY

School of Sydney Conservatorium of Music
Faculty of Sydney Conservatorium of Music

ABN 15 211 513 464

Dr James Humberstone
Senior Lecturer in Music Education

Room 2127
C41 – Sydney Conservatorium of Music
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 1270
Email: james.humberstone@sydney.edu.au
Web: http://www.sydney.edu.au/

Teacher Retention and Attrition in Music Education

PARTICIPANT CONSENT FORM – Interview (Graduate)

I, ... [PRINT NAME], agree to take part in this research study.

In giving my consent I state that:

- I understand the purpose of the study, what I will be asked to do, and any risks/benefits involved.
- I have read the Participant Information Statement and have been able to discuss my involvement in the study with the researchers if I wished to do so.
- The researchers have answered any questions that I had about the study and I am happy with the answers.
- I understand that my participation in this study is entirely voluntary; I am not obliged to complete it and I may withdraw at any time.
- If I choose not to continue, my withdrawal will not affect my relationship with the researchers or anyone else at the University of Sydney, now or in the future
- I understand that I may stop the interview at any time if I do not wish to continue, and that unless I indicate otherwise any recordings will then be erased and the information provided will not be included in the study. I also understand that I may refuse to answer any questions I don't wish to answer.

- I understand that personal information about me that is collected over the course of this project will be stored securely and will only be used for purposes that I have agreed to. I understand that information about me will only be told to others with my permission, except as required by law.

- I understand that the results of this study may be published, and that publications will not contain my name or any identifiable information about me.
  I consent to:

  - **Audio-recording** YES ☐ NO ☐

I would like to review my interview transcripts YES ☐ NO ☐

I would like to receive feedback about the overall results of this study

YES ☐ NO ☐

If you answered **YES**, please indicate your preferred form of feedback and address:

☐ Postal: _____

_____

☐ Email: _____

.....

Signature

....

PRINT name

.....

Date

Lecturer

THE UNIVERSITY OF SYDNEY

School of Sydney Conservatorium of Music
Faculty of Sydney Conservatorium of Music

ABN 15 211 513 464

Dr James Humberstone
Senior Lecturer in Music Education

Room 2127
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Telephone: +61 2 9351 1270
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Teacher Retention and Attrition in Music Education

PARTICIPANT CONSENT FORM – Interview (Lecturer)

I, ... [PRINT NAME], agree to take part in this research study.

In giving my consent I state that:

- I understand the purpose of the study, what I will be asked to do, and any risks/benefits involved.
- I have read the Participant Information Statement and have been able to discuss my involvement in the study with the researchers if I wished to do so.
- The researchers have answered any questions that I had about the study and I am happy with the answers.
- I understand that my participation in this study is entirely voluntary; I am not obliged to complete it and I may withdraw at any time.
- If I choose not to continue, my withdrawal will not affect my relationship with the researchers or anyone else at the University of Sydney, now or in the future
- I understand that I may stop the interview at any time if I do not wish to continue, and that unless I indicate otherwise any recordings will then be erased and the information provided will not be included in the study. I also understand that I may refuse to answer any questions I don't wish to answer.

- I understand that personal information about me that is collected over the course of this project will be stored securely and will only be used for purposes that I have agreed to. I understand that information about me will only be told to others with my permission, except as required by law.

- I understand that the results of this study may be published, and that publications will not contain my name or any identifiable information about me.

I consent to:

- **Audio-recording** YES ☐ NO ☐

I would like to review my interview transcripts YES ☐ NO ☐

I would like to receive feedback about the overall results of this study

YES ☐ NO ☐

If you answered **YES**, please indicate your preferred form of feedback and address:

☐ Postal: _____

_____

☐ Email: _____

.....

Signature

....

PRINT name

.....

Date

Mentor

THE UNIVERSITY OF SYDNEY

School of Sydney Conservatorium of Music
Faculty of Sydney Conservatorium of Music

ABN 15 211 513 464

Dr James Humberstone
Senior Lecturer in Music Education

Room 2127
C41 – Sydney Conservatorium of Music
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 1270
Email: james.humberstone@sydney.edu.au
Web: http://www.sydney.edu.au/

Teacher Retention and Attrition in Music Education

PARTICIPANT CONSENT FORM – Interview (Mentor)

I, ... [PRINT NAME], agree to take part in this research study.

In giving my consent I state that:

- I understand the purpose of the study, what I will be asked to do, and any risks/benefits involved.
- I have read the Participant Information Statement and have been able to discuss my involvement in the study with the researchers if I wished to do so.
- The researchers have answered any questions that I had about the study and I am happy with the answers.
- I understand that my participation in this study is entirely voluntary; I am not obliged to complete it and I may withdraw at any time.
- If I choose not to continue, my withdrawal will not affect my relationship with the researchers or anyone else at the University of Sydney, now or in the future
- I understand that I may stop the interview at any time if I do not wish to continue, and that unless I indicate otherwise any recordings will then be erased and the information provided will not be included in the study. I also understand that I may refuse to answer any questions I don't wish to answer.

- I understand that personal information about me that is collected over the course of this project will be stored securely and will only be used for purposes that I have agreed to. I understand that information about me will only be told to others with my permission, except as required by law.

- I understand that the results of this study may be published, and that publications will not contain my name or any identifiable information about me.

I consent to:

- **Audio-recording** YES ☐ NO ☐

I would like to review my interview transcripts YES ☐ NO ☐

I would like to receive feedback about the overall results of this study

YES ☐ NO ☐

If you answered **YES**, please indicate your preferred form of feedback and address:

☐ Postal: _____

_____

☐ Email: _____

.....

Signature

....

PRINT name

.....

Date

Appendix D: Questionnaire

Teacher Retention and Attrition in Music Education - Questionnaire Questions (Online using Survey Host – Survey Monkey)

(1) Consent – will be written into this part of the Questionnaire.

PARTICIPANT CONSENT FORM – Questionnaire

In giving my consent I state that:

- I understand the purpose of the study, what I will be asked to do, and any risks/benefits involved.
- I have read the Participant Information Statement and have been able to discuss my involvement in the study with the researchers if I wished to do so.
- The researchers have answered any questions that I had about the study and I am happy with the answers.
- I understand that my participation in this study is entirely voluntary; I am not obliged to complete it and I may withdraw at any time.
- If I choose not to continue, my withdrawal will not affect my relationship with the researchers or anyone else at the University of Sydney, now or in the future
- I understand that my questionnaire responses cannot be withdrawn once they are submitted, as they are anonymous and therefore the researchers will not be able to tell which one is mine.
- I understand that personal information about me that is collected over the course of this project will be stored securely and will only be used for purposes that I have agreed to. I understand that information about me will only be told to others with my permission, except as required by law.
- I understand that the results of this study may be published, and that publications will not contain my name or any identifiable information about me.

☐ I agree (continue onto Questions)

☐ I do not wish to continue (exits survey)

(2) What Qualifications relating to Music Education do you hold?
    - Bachelor of Music (Music Education)
    - Bachelor or Music/Bachelor of Education (Secondary)
    - Bachelor of Music & Masters of Education
    - Bachelor of Education & Masters of Music
    - Other – Please specify

(3) From which Australian University/ies did you obtain these qualifications from?
    - Please state which

(4) In which State/Territory did you attend university in?
    - NSW
    - QLD
    - VIC
    - ACT
    - WA
    - NT
    - SA
    - TAS

(5) In which year did you graduate? (i.e. the year that you completed the degree requirements.)
    - 2003
    - 2004
    - 2005
    - 2006
    - 2007
    - 2008
    - 2009
    - 2010
    - 2011
    - 2012
    - 2013
    - Other – Please specify

(6) Please select gender
    - Female
    - Male
    - I would prefer not to disclose

(7) Are you currently teaching in an Australian school as a classroom music teacher?
    - Yes
    - No

If you answered Yes proceed to Question 7

If No, proceed to Question 20

If currently working as a classroom music teacher:

(8) Which sector of Education are you working in?
- Primary
- Secondary
- Other – Please specify

(9) Please select a category that best describes your employment status.
- Full time classroom music teacher
- Part time classroom music teacher
- Casual classroom music teacher
- Other – Please specify

(10) How long have you been in your current position?
- Please state

(11) Upon graduating did you immediately look for work as a classroom music teacher?
- Yes
- No

(12) Did you hold multiple positions relating to music education (part time/full time/casual/other) before landing your current position?
- Yes – Please explain
- No

(13) In your early career stage (first 5 years of music teaching), did you receive any mentoring from a more experienced educator/executive staff member?
- Yes
- No

(14) Please rate your current job satisfaction as a music educator (0 being the lowest and 10 being the highest).
- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

(15) Please explain your rating (in Question 14) and any influencing factors/experiences.
- Please explain

(16) From the options below, please select any which you have experienced during your time in the workforce as a classroom music educator.
- Heavy workload – (teaching load, extra-curricular expectations, paperwork/administrative duties, continuous professional development, etc.)
- Lack of support
- Exhaustion (e.g. emotional, physical & mental)
- Feelings of isolation
- Feelings of under preparedness
- Teaching out of field
- Clash of values between school and individual

- Classroom management issues
- Trouble dealing with school/staff politics
- Issues with parent communication and interaction
- Lack of job opportunities
- Constant need for the justification of music's inclusion in the curriculum
- General demoralisation
- Other – please explain

(17) Please elaborate your response to Question 16.
- Please explain

(18) During your time in the workforce, which factors would you describe as the most positive and important for your success as a classroom music educator.
- Support/mentoring from other more experienced teachers & executive teachers
- Sense of community with other classroom music teachers
- Professional development that directly links to the music classroom
- Mentoring from another music educator
- Strong classroom management skills
- Your own resilience in the school environment
- Personal development of a teacher identity
- Maintaining a joy for music and education
- Self-reflective work such as journal writing & sharing of stories with other teachers
- Other – please explain

Please proceed to Question 27

If not working as a music teacher:

(19) Select a category that best describes your employment status.
- Working in another sector of education
- Working in music more broadly
- No longer working in the music or education sectors

(20) If working in education more broadly, please select a category that best describes your current position. **Otherwise please proceed to question 21.**
- Full time teacher
- Part time teacher
- Casual teacher
- Other – Please specify

(21) Are you currently working in an employment sector of your choice?
- Yes
- No

(22) Please detail the main factors leading to your employment status (career path/previous positions/experiences in the workforce that led to your current status).
- Please explain

(23) Upon graduating did you look for work as a classroom music teacher?
- Yes, immediately
- Yes, but after a short time (within 1-3 years)
- Yes, but after a prolonged time (after more than 3 years)
- No

(24) Please outline your previous employment opportunities/career path relating to music education.
    - Please explain

(25) The following are some reasons that people leave the music education sector. Please select the ones pertinent to you.
    - Heavy workload – (teaching load, extra-curricular expectations, paperwork/administrative duties, continuous professional development, etc.)
    - Lack of support
    - Exhaustion (e.g. emotional, physical & mental)
    - Feelings of isolation
    - Feelings of under preparedness
    - Teaching out of field
    - Clash of values between school and individual
    - Classroom management issues
    - Trouble dealing with school/staff politics
    - Issues with parent communication and interaction
    - Lack of job opportunities
    - The pay
    - Constant need for the justification of music's inclusion in the curriculum
    - General demoralisation
    - Other – please explain

(26) Can you please elaborate your response to Question 25 in relation to your own experience?
    - Please explain

Please proceed to Question 27

(27) Would you support the statement "Music teachers face challenges that teachers of other areas do not experience"? Please elaborate your response.
    - Yes _____
    - No _____

(28) Would you be willing to be contacted for an interview to discuss this topic further?
    - No
    - Yes – Please provide your contact details below

Please fill out the information below – the questionnaire data is separate and these details will not be linked to your responses above.

Name: _____

Email Address: _____

Year of Graduation: _____

Current employment status:

- Current classroom music teacher
- Former classroom music teacher
- Currently employed in an education sector other than classroom music
- Currently employed in the music sector

Would you like to receive a summary of the study's findings?

- No
- Yes – Please provide your contact details below

Name: _____

Email Address: _____

Thank you for your time

Appendix E: Interview Protocol

Teacher Retention and Attrition in Music Education - Interview Schedule

Introduction: Hi, my name is Kristen Bergersen and I am a student researcher from the University of Sydney. Thank you for agreeing to take part in a follow up interview regarding music teacher retention and attrition. This interview will require you to answer questions regarding music education in Australia as well as your own personal professional experience.

Graduates

To begin, some questions relating to your employment status:

(1) What Australian university did you attend?
(2) What qualifications do you hold that relate to classroom music education?
(3) What year did you graduate?
(4) What is your current employment status and how does it relate to music education?
(5) What were your career intentions?

Questions about retention and workplace experiences – depending on their status.

Remainers:

(1) What is the best and the hardest thing about being a music educator?
(2) What challenges have you faced during your time in the education sector?
(3) Have you ever contemplated leaving music education entirely?
    - Why?
    - What were the contributing factors that influenced you to stay?
(4) If you could change one thing about your current job, what would it be and why?

Leavers:

(5) What were the contributing factors that influenced you to leave classroom music teaching and education more broadly?
(6) What could have changed or been introduced to support you in the music education sector?
(7) What are your current thoughts/feelings towards a job as a classroom music teacher?

Betweeners:

(8) What were the contributing factors that led you to your current career status and did you choose your path?
(9) What are your current thoughts/feelings towards a job as a classroom music teacher?

To all:

(10) Do you think that music educators face unique challenges in the workplace compared to teachers of other subjects and can you please explain?
(11) In terms of support, what levels of support did you received in relation to classroom music teaching positions either in schools, from a community of music teachers, personal relationships outside of music teaching?
(12) In your early career stage (first five years), what challenges did you experience relating to job opportunities, feelings of preparedness, and your identity as an educator.
(13) If you could give advice to the current generation of early career teachers and pre-service teachers what would it be?

Lecturers

(1) Do you think that music educators face unique challenges in the workplace compared to teachers of other subjects and can you please explain?
(2) In your opinion, what is the biggest challenge that early career music teachers face?
    - How could this be changed?
(3) Research states that an early career teacher's levels of support, resilience and preparedness will greatly influence their induction into the workforce. Can you please respond?
    - What are the current mentoring opportunities for new teachers in Australian schools?
(4) What are your views on the workload of music teachers?
(5) What professional development programs or topics, specific to music education should be mandatory for early career music teachers.
(6) Do you agree with the view that there is a link between an individual's personal music experience away from the classroom and their passion for music education?
(7) If you had the opportunity, what strategies would you introduce to both Initial Teacher Education (ITE) programs and in school environments to increase the retention rate of music teachers?

Mentors

(1) Can you please outline your job as a mentor?
    - what is your main role and what sort of teachers do you work with?
    - How did you get into the role you currently hold?
(2) To your knowledge; what are the current mentoring opportunities for new teachers in Australian schools?
(3) In your opinion, what is the biggest challenge that early career music teachers face?
    - How could this be addressed?
(4) Research states that an early career teacher's levels of support, resilience and preparedness will greatly influence their induction into the workforce. Can you please respond based on your work with new teachers?
    - What levels of support for new teachers have you experienced in schools?
(5) What are your views on the workload of music teachers?
(6) What are some key topics/areas of classroom teaching that you as a mentor address with beginning teachers.
(7) If you had the opportunity, what strategies would you introduce to both Initial Teacher Education (ITE) programs and in school environments to increase the music teacher retention rate?

Thank you so much for your time and your responses.

Appendix F: Key Questionnaire Data

Table F.1: Question number 18 - *CMTs Positive experiences/influences*

During your time in the workforce, which factors would you describe as the most positive and important for your success as a classroom music educator?

Answer Choices	Responses %	Number of Responses
Maintaining a joy for music and education	89	32
Your own resilience in the school environment	67	24
Professional development that directly links to the music classroom	58	21
Strong classroom management skills	58	21
Sense of community with other classroom music teachers	50	18
Support/mentoring from other more experienced teachers & executive teachers.	47	17
Mentoring from another music educator	42	15
Personal development of a teacher identity	31	11
Self-reflective work such as journal writing & sharing stories with other teachers	14	5
Other (please explain)	22	8

Note: Participants could select as many answer options that applied to their experience.

Table F.2: Question number 16 - *CMTs Experiences in the workforce*

From the options below, please select ay which you have experienced during your time in the workforce as a classroom music educator.

Answer Choices	Responses %	Number of Responses
Heavy workload – (teaching load, extracurricular expectations, paperwork/administrative duties, continuous professional development, etc.)	92	33
Exhaustion (e.g. emotional, physical & mental)	81	29
Feelings of isolation	72	26
Lack of Support	64	23
Feelings of under-preparedness	50	18
Classroom management issues	47	17
Teaching out-of-field	42	15
Trouble dealing with school/staff politics	39	14
Lack of job opportunities	39	14
Constant need for the justification of music's inclusion in the curriculum	39	14
Clash of values between school and individual	33	12

General demoralisation	25	9
Issues with parent communication and interaction	22	8
Other (please explain)	11	4

Note: Participants could select as many answer options that applied to their experience.

Table F.3: Question number 25 - *nonCMTs Reasons for leaving CMT*

The following are some reasons why people leave the music education sector. Please select the ones pertinent to you.

Answer Choices	Responses %	Number of Responses
Heavy workload – (teaching load, extracurricular expectations, paperwork/administrative duties, continuous professional development, etc.)	52	11
Lack of Support	48	10
Exhaustion (e.g. emotional, physical & mental)	43	9
Constant need for the justification of music's inclusion in the curriculum	38	8
General demoralisation	38	8
Lack of job opportunities	33	7
Feelings of isolation	29	6
Feelings of under-preparedness	29	6
Classroom management issues	29	6
The pay	29	6
Trouble dealing with school/staff politics	24	5

Clash of values between school and individual	24	5
Teaching out-of-field	10	2
Issues with parent communication and interaction	10	2
Other (please explain)	38	8

Note: Participants could select as many answer options that applied to their experience.