TEACHING MUSIC IN SOUTH AUSTRALIA

MAY 2026

New Approaches to Measuring Australia's Creative Workforce: Beyond the Census

REPORT 1

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EXECUTIVE SUMMARY / KEY FINDINGS

This paper presents findings from a study of musicians working in education in South Australia, conducted between November 2024 and April 2025. Quantitative survey results are presented in the body of the report as charts and qualitative survey data is presented thematically, supported by rich qualitative insights from interviews.

Education is a vital source of income for professional musicians. Throsby and Petetskaya (2024, p. 67) estimate that 71% of musicians and 60% of composers engage in paid teaching and training occupations, and Brook et al. (2020) found that, in their analysis of graduate outcomes, three years after graduation, 17% of music graduates were working in music occupations and 43% were employed in education occupations.

Music Australia's 2025 report, *The Bass Line: Charting the economic contribution of Australia's music industry*, found that specialist music education and programs provided by musicians and qualified music educators contributed more than $60 million to the Australian economy in gross value added in 2023-24 (p. 3). In the same year, 66% of musicians' teaching income was derived from private students and primary and secondary school settings, with 14% derived from teaching in tertiary institutions and conservatoriums of music and 11% from therapy students. 40% of music teachers teach more than 21 individual students each week and 80% of all teaching is for a musical instrument (p. 52)).

The *Bass Line Report* also noted that there is very limited data available regarding music education. It states: 'Research spanning the primary, secondary, and tertiary sectors, alongside youth and private education providers would provide a greater understanding of the revenues and employment, and, over time, changes and trends in economic and employment activity in this part of the sector' (2025, p. 74).

This study, *Teaching music in South Australia*, contributes to filling this gap by presenting new evidence of the contributions of music education in South Australia, including information about incomes, career trajectories and portfolio work, the role of music education in schools, and music teachers' connections with other cultural and creative industries. By combining these findings with deep insights into professional identity and career motivation, focussing on those music teachers most likely to be working in the formal school system, this report points to what we call the **twin sustainabilities** of music education:

Music teaching can be a more sustainable practice than musicianship alone and it is an investment in the future sustainability of the music industry through education and training of future musicians.

Professional identity

Teaching is an integral part of a career as a musician. 50% of respondents described themselves as both musician and teacher, while 79% said that teaching has always been part of their music practice.
Professional identity aligns with the type of work undertaken. Music teachers working within the school ecosystem are more likely to regard themselves as a music teacher, or a teacher first and musician second, while those working in casual and freelance roles are more likely to see themselves as a musician first, teacher second.

Qualifications, formal and informal

Music teachers are highly qualified, with 68% of respondents holding a minimum of two formal qualifications. **A bachelor degree in music was the most common formal qualification**, held by 70% of participants. 52% of the sample obtained a bachelor of music as their first degree, 14% as their second degree. **The second most popular qualification was a graduate diploma or graduate certificate in education**, held by 20% of participants.

Music teachers are life-long learners, with informal courses and learning undertaken by 82% of respondents. **The top informal learning activities reflect personal development training priorities, with the most popular being music related, and the second most popular education related.** Informal learning activities reflect the need for music teachers to be constantly refreshing and refining their musical capabilities and their professional development obligations as teachers; staying on top of the job requires regular music training and practice, further evidence of the dual musician/teacher aspects of working as a music teacher.

Working as a music teacher

Music teachers involved in this study were most likely to be working within the school system, with 44% reporting working as school educators, and another 12% working both as school educators and as casuals/freelancers. **School educators were more likely to be working full time** (77%) while music teachers working outside the school ecosystem were more likely to be working part time (68%).

Incomes

It is very difficult to make a living from playing music alone and it is necessary to have multiple streams of income. **Teaching is a 'safe harbour'** because there will 'always be students, hopefully' (P2). **Music teachers earning the highest incomes are those working full time.** For those working multiple jobs, average earnings decrease with each additional job, while casual earnings do not vary. **Music teachers working multiple jobs are unlikely to equal the incomes of those working full time in one job.** The distribution of total earnings is U-shaped, with total income earned by those working two, three and four jobs lower than the income of those working one job, and those working three jobs earning the lowest total income.

Career development and pathways

79% of participants said that teaching has always been part of their music practice. Interview participants described taking on teaching to provide support while they were studying, to provide pathways for students, to ensure music continues, and that they had always seen themselves as educators. **54% of participants have not held a different previous role as a main job – and 53% plan to stay in their current role. This is a strong indicator of the commitment to teaching music and underlies the twin sustainabilities highlighted at the start of the report.** Respondents' next most common anticipated career move is to adjust their workload in preparation for retirement.

Motivations for teaching music

Income was ranked as the most important motivation for teaching music by more than a third of respondents and ranked as either the first or second most important by more than half. The next two most important motivations were 'using my skills' and 'teaching is a vocation', demonstrating that a sense of vocation (or 'calling') is highly compatible with sustainably earning a living. Vocation here is a work identity that is not reducible to employment status and can exist without it.

Survey responses demonstrate how **participants balance their motivations to make music and perform with the need to earn an income and their desire to share their skills**.

The value contributed by music teachers and their qualifications, skills and experience

Music and music teaching qualifications contribute to education as theory and practice, with formal qualifications providing the essential entry requirements, credibility, pedagogical depth and technical proficiency essential for effective teaching. Music teachers' formal qualifications enable them to contribute meaningfully to school culture, lead programs, and mentor others. They also provide the foundation for effective teaching and confidence in delivering high-quality education, supporting both artistic and pedagogical excellence.

Teachers' music qualifications and experience enhance student engagement, creativity, emotional development, and academic achievement, generating **benefits for students and school communities**. Music teaching supports student growth and confidence as music is inclusive and transformative for students of all abilities.

Music educators are central to school culture, student leadership, and inclusive participation. Music was seen as a point of difference amongst schools in a given region, and as a source of pride, cohesion, and emotional support within the school.

Music teaching also benefits other musicians and the music industry, through sustaining the music industry by training future musicians, assisting them identify pathways into the music industry and maintaining high standards of musicianship. Teachers also noted how their own musicianship is enhanced through teaching.

Music teachers also generate value for broader society through contributing to cultural enrichment, communication cohesion, and emotional wellbeing and resilience. Respondents saw themselves as a bridge to the wider community, contributing to cultural events, public performances, and social inclusion. Teachers often facilitate music performances in community settings and encourage student participation.

The value contributed by teaching skills and experience to music practice and music careers

Music teaching enhances musical practice. Music teaching reinforces musicianship through clarifying technique and musical concepts, reflective learning through explanations to students, and through improved confidence and stage presence.

Music teaching creates career sustainability. Music teaching provides a stable income and professional identity, particularly important given the difficulties in establishing a sustainable career in the music industry. Teaching is a complementary or primary career path for some, while for others it as a gateway to community engagement and influence.

Music teaching builds transferable skills. Music teaching cultivates skills that benefit broader music careers, including communication and collaboration, organisation and leadership, and adaptability and empathy.

Music qualifications add credibility and depth. Formal training and qualifications enhance the effectiveness of their teaching and have a crucial role in building trust with students and parents, and in supporting career progression.

Feedback on the South Australian music curriculum

A small number of respondents praised the curriculum, with positive comments including that the **curriculum provides flexibility**, allowing for adaptation to student needs and teacher capabilities, and that the **curriculum supports creativity and expression**.

Most comments, however, were negative. These followed two main themes, that the **curriculum is outdated, lacks relevance and needs to be better aligned with industry needs** and that the **curriculum is applied inconsistently across schools**, depending on available school resources and staff expertise.

The relationship between music teaching and the music industry in South Australia

The connection between the music industry and music teaching is weak and fragmented, with limited exposure for students to professional musicians. **There is a need for better integration of professional musicians in schools.** Respondents called for more involvement from active musicians and industry figures in education, advocating for stronger partnerships, such as with guest artists, workshops and performance opportunities. **The curriculum is misaligned with industry needs.** Some content is outdated or irrelevant. Some respondents said there is an insufficient performance focus, especially at senior levels.

Respondents also provided positive examples of collaboration and outreach, including collaborations with local ensembles, festivals, and conservatorium outreach.

Schools lack support or funding for music programs. This was particularly seen to be the case in public schools and in primary schools, which were subject to tighter budget constraints than independent equivalents.

Connections with the broader cultural and creative industries

Music teachers were more likely to be engaged with other music-related activities, both performing and as audience members, than other cultural or creative activities. **Direct involvement with live music was generally related to respondents' own performance practices** or supporting other performers. **Participants' involvement with music performance was also connected with teaching**, encouraging their students or supporting participation through non-music-related activities.

Music practice and attending live performances was important for wellbeing.

Involvement with non-music-related creative activities was often in connection with music activities.

Non-music-related creative activities were often associated with community connections.

Implications of this work for creative employment trident analysis

The creative trident applied to Census data undercounts embedded employment of musicians in education. The results presented here suggest that creative jobs embedded in music education may be up to five times greater than estimated using Census data. Study participants spoke about how their work as music teachers involves a significant amount of creative work, including writing, directing, composing and

performing music – evidence that music teaching could be classified as a creative occupation in the creative trident.

ABOUT THIS SURVEY

This survey of music teachers in South Australia was conducted as part of the Australian Research Council Linkage project *New Approaches to Measuring Australia's Creative Workforce: Beyond the Census* (2024-2027). The project is being conducted as a collaboration between the University of Canberra and RMIT University, in partnership with Creative Australia, CreateSA, the City of Sydney and the WA Department of Creative Industries, Tourism and Sport.

Background

Education is a vital source of income for professional musicians. Throsby and Petetskaya (2024, p. 67) estimate that 71% of musicians and 60% of composers engage in paid teaching and training occupations, and Brook et al. (2020) found that, in their analysis of graduate outcomes, three years after graduation, 17% of music graduates were working in music occupations and 43% were employed in education occupations.

More recently, Music Australia's *Bass Line Report* (2025) established that musical artists are dependent on live music performance and royalty income, with it representing more than 70% of total income. Incomes are highly skewed: while the estimated media annual income for musical artists is $14,700, the top 25% earn 82% of total earnings by musical artists. Narrowing the focus to music education, the *Bass Line Report* found that specialist music education and programs provided by musicians and qualified music educators contributed more than $60 million to the Australian economy in gross value added. Sixty-six percent of musicians' teaching income was derived from private students and primary and secondary school settings, with 40% of teachers teaching more than 21 students each week and 80% of all teaching being for a musical instrument.

The report noted:

> There is a disparity in the provision of music education across independent and public schools, and school in metropolitan and rural locations. At the secondary level, in addition to instrument tutoring and music theory, elective subjects can include music industry related training such as audio, production and staging as an industry pathway. (2025, p. 51)

The report also noted that there is very limited data available regarding music education, quoting Census 2021 estimates that there are 11,800 private music teachers in Australia, 87% of which work part time. The equivalent statistics for South Australia are 777 people working as private music teachers as their main job, with 82% working part time. From its own survey of musicians, for the 108 music teachers who provided income details, 43% of their income on average came from private teaching, and 23% from primary and secondary school teaching. The remainder was earned through music therapy, conservatoriums of music and other teaching. The *Bass Line Report* survey results also highlighted how musical artists work in a variety of roles. On average, it found that musical artists worked 1.2 days as a solo artist, 0.9 days as a composer, 0.6 days as a group artist, 0.5 days as a music producer – and 0.6 days per week as a music teacher.

In conducting this research, Music Australia has identified that limited data exists on the economic contribution of music education in Australia. It states: 'Research spanning the primary, secondary, and tertiary sectors, alongside youth and private education providers would provide a greater understanding of

the revenues and employment, and, over time, changes and trends in economic and employment activity in this part of the sector' (2025, p. 74). Our work here contributes to filling this gap by presenting new evidence of the contributions of music education in South Australia, including information about incomes, career trajectories and portfolio work, the role of music education in schools, and music teachers' connections with other cultural and creative industries.

Survey aim and methodology

Music education in Australia is highly diverse. It spans from early childhood to higher education and professional practice. The music education sector is supported by both public and private providers and includes a wide range of activities involving professional tutors, musicians, academics and supporting operational staff providing private lessons, school programs, tertiary-level training and degrees, community initiatives, and private and conservatorium-level training. This survey, conducted in partnership with CreateSA, targeted both qualified teachers teaching music, and musicians working in education, with potential participants being encouraged to participate in the survey if they:

1. were working as a music teacher in a primary or high school, or
2. held a music qualification and taught in any field in a primary or high school, or
3. were a freelance musician teaching in a primary or high school, or
4. taught music at a primary or secondary level privately, in a commercial music school, or in another setting, or
5. have done any of these in the past.

The aim in conducting the survey was to understand the career trajectories and motivations of musicians working in schools, the skills and innovations they bring to their work, and the impact of their work in the school system. We also wanted to find out about the connections musicians in schools might have with the broader cultural and creative industries. The survey questionnaire was developed using the online survey platform Qualtrics, and survey participants were asked whether they would also be happy to participate in an interview.

Recruitment for the survey was conducted by CreateSA through targeted emails to music sector stakeholders including the Music Teachers' Association of South Australia, Catholic Education South Australia, Adelaide Youth Orchestra, Music SA, the Association of Heads of Music in Non-Government Schools and the SA Department of Education. Stakeholder groups were asked to share information about the survey with their members, with the survey remaining open between October 2024 and March 2025.

In total the survey attracted 160 responses, with 67 participants opting to provide detailed qualitative responses within the survey and 12 agreeing to participate in one-on-one interviews. This compares favourably with the size of the sample recruited for Music Australia's *Bass Line Report*, which totalled 509 for all of Australia including 112 music educators. Our sample includes a cross section of music teachers and tutors who work in a variety of institution types and in a variety of roles. Two-thirds (67%) hold music and/or teaching qualifications and teach in a primary or high school, and one-third teach privately or are a freelance musician who also teaches in a school, with approximately half the sample working either full-time or part-time.

Table 1 Sample characteristics

SAMPLE…	SAMPLE SIZE (N=)
… providing quantitative responses in the survey	160
… providing qualitative responses in the survey	67
… participating in face-to-face interviews	12

The structure of this report

The remainder of this report presents results against each survey question, with additional quotes from the interviews. While there are many possible permutations and combinations of the survey questions, we have not included each and every one of them. Responses are cross-tabulated for a selection of those questions where meaningful insights could be obtained. A minimal amount of statistical information is provided in order to confirm the statistical veracity the results, but with the aim of avoiding overwhelming the reader.

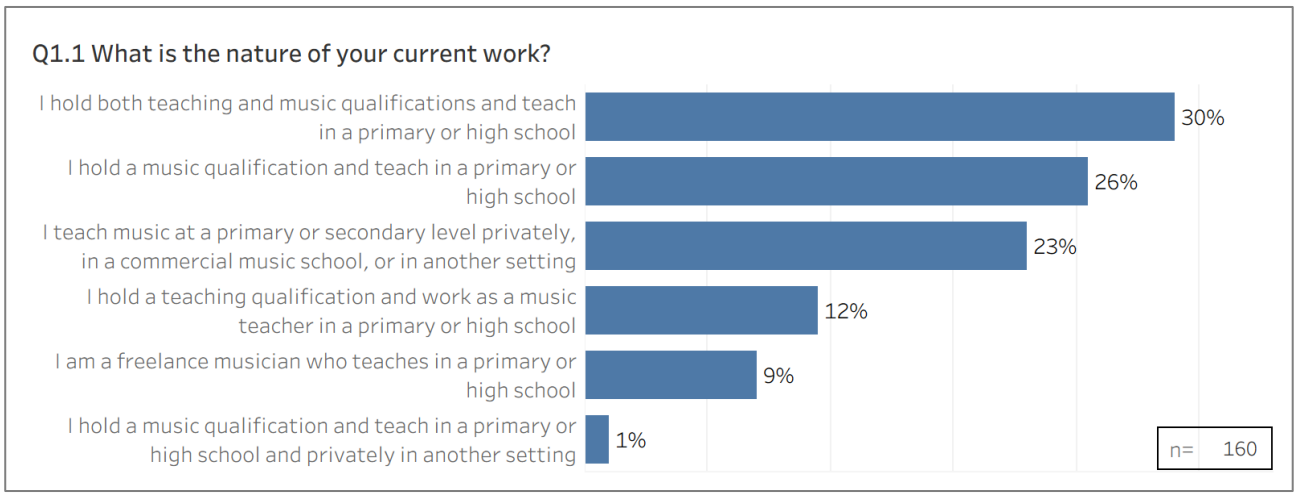
Things to note:

- For each survey question, we have presented here visualisations for the total sample only. Crosstabs using detailed demographics are not possible due to survey dropouts, and if presented for data where we do have demographic information, the results are not likely to be statistically robust.
- Wherever possible, the results of a chi-square goodness of fit test and a binomial test are presented to verify whether the findings for each question are significantly different.
- Relevant insights from the interviews with 12 music teachers are summarised alongside each survey question. Note that the interview participants are self-selected: their commentary reflects their experiences at this point in time and does not represent all musicians/teachers. Each interview participant was allocated a code (P1, P2, etc.) to ensure anonymity.

The executive summary at the front of this report serves as a summary of its most significant findings and can be used as a standalone short paper on the study.

SURVEY SECTION 1. PLEASE INTRODUCE YOURSELF

Question 1.1 What is the nature of your current work?



Participants in the study are most likely to teach in a primary or high school and hold teaching and music qualifications. Statistical testing indicates that there are two similarly distributed groups of categories here, with 80% of respondents similarly distributed across the top three categories:

- hold both teaching and music qualifications and teach in a primary or high school
- hold a music qualification and teach in a primary or high school, and
- teach music at a primary or secondary level privately, in a commercial music school, or in another setting

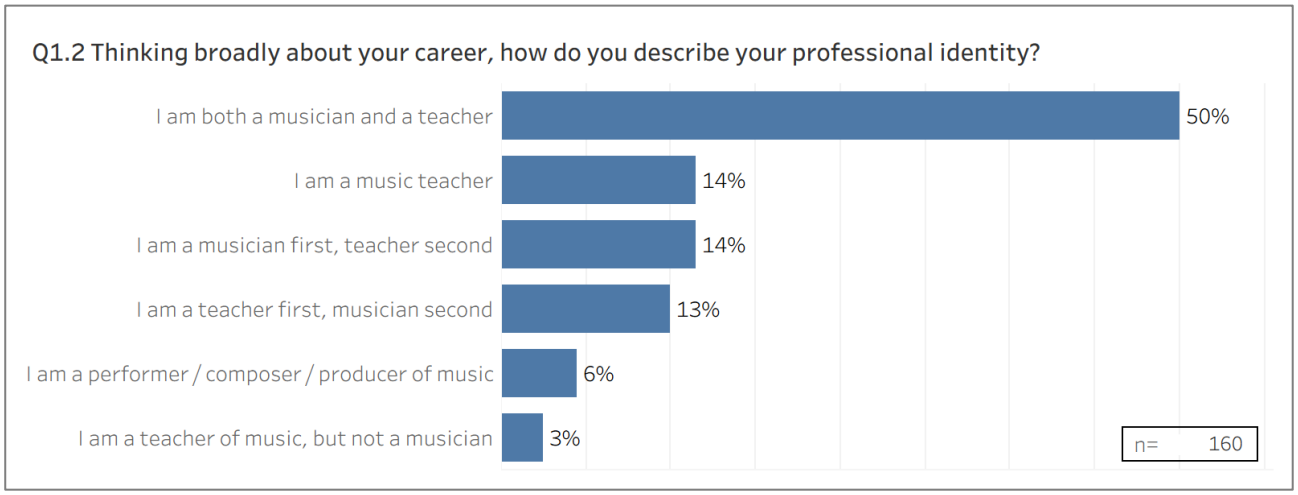
Interview insights. Looking at the interview participants, their survey responses show they work across all categories included in the survey:

- three teach music at a primary or secondary level privately, in a commercial music school, or in another setting
- three hold a teaching qualification and work as a music teacher in a primary or high school
- two hold both teaching and music qualifications and teach in a primary or high school
- two hold a music qualification and teach in a primary or high school
- one holds a music qualification and teaches in a primary and high school as well as their own private business after hours, and
- one chose 'other', stating that they work in their private studio.

The interviewees reported teaching in independent, Catholic and public schools. One also teaches in the higher education sector and several note that they are involved in early learning as well as primary and high school.

While this cohort does not perfectly mirror the survey sample, it nevertheless provides a diverse range of perspectives that we have drawn on throughout this report.

Question 1.2 How do you describe your professional identity?

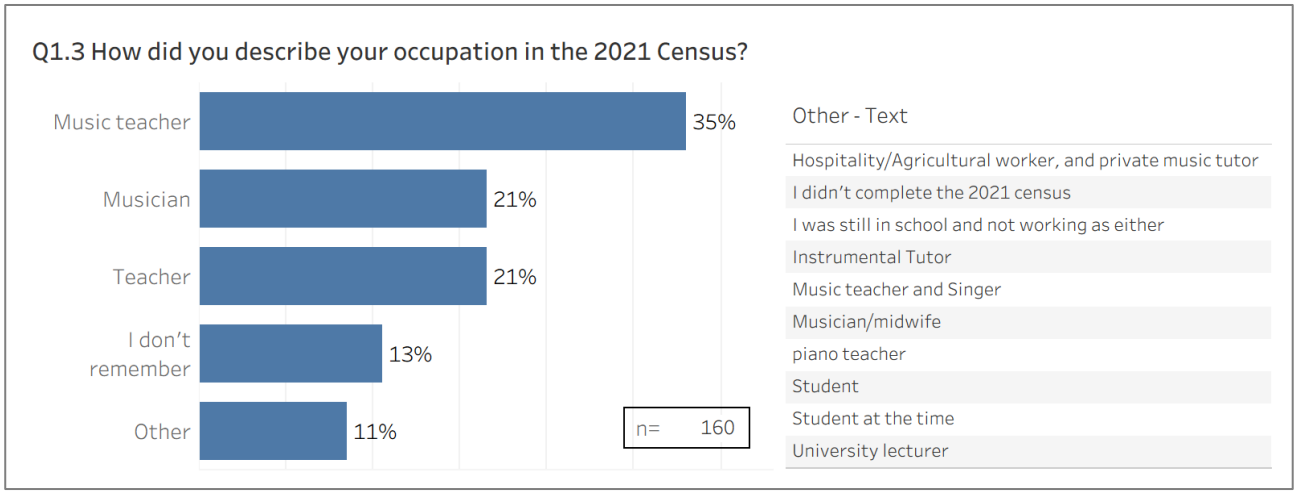


Music teachers tend to regard themselves as having a dual identity, with 50% of respondents describing themselves as both a musician and a teacher. This is significantly different to all other responses. There is no real difference in the proportions of people describing themselves as 'musician first, teacher second', 'teacher first, musician second' or 'performer / composer / producer of music'. The proportion of respondents describing themselves as a 'teacher of music, but not a musician' was significantly lower than the top three categories and not statistically different to 'teacher first, musician second' and 'performer / composer / producer of music'.

Interview insights. Interview participants shared their *love* of teaching and music and how intertwined they are. They described how fulfilling it is 'being able to work in an area, something that you're passionate about' (P8) and 'the ability to be able to share music and teach the understanding of what goes on in music' (P3). P10 expanded on this notion of the symbiosis of teaching and music: 'I think that the dual role of being a performer and a teacher is a great mix.' A similar theme came through in the qualitative answers asked in the survey:

> I don't see myself as 'having a career as a musician'. I am a musician because I play instruments, but in terms of a career, I am a teacher of Music. My musician skills have enhanced my teaching skills and my teaching skills obviously enhance how I deliver musical opportunities to my students.

Question 1.3 How did you describe your occupation in the 2021 Census?



35% of respondents described themselves as a music teacher in the 2021 Census, nearly twice as many as the 21% that called themselves a musician or the 21% that described themselves as a teacher, a statistically significant difference.

This finding is evidence that the Creative Trident approach to calculating creative employment underestimates embedded employment of musicians: creative jobs embedded in music education may be five times greater than estimated using Census data. This is because the creative trident approach to measuring creative employment targets creatives working in occupations associated with creating new knowledge or intellectual property and excludes specialist music and other arts teachers. It is also because the Census only counts jobs that are a main source of income, not additional jobs. In the case of music teachers, the creative trident would only identify the 21% of respondents who called themselves musicians in the 2021 Census as musicians 'embedded' in the education industry. Based on the evidence presented here, the work of music teachers includes a significant amount of creative work, involving writing, directing, composing and performing music – evidence that music teaching should be classified as a creative occupation.

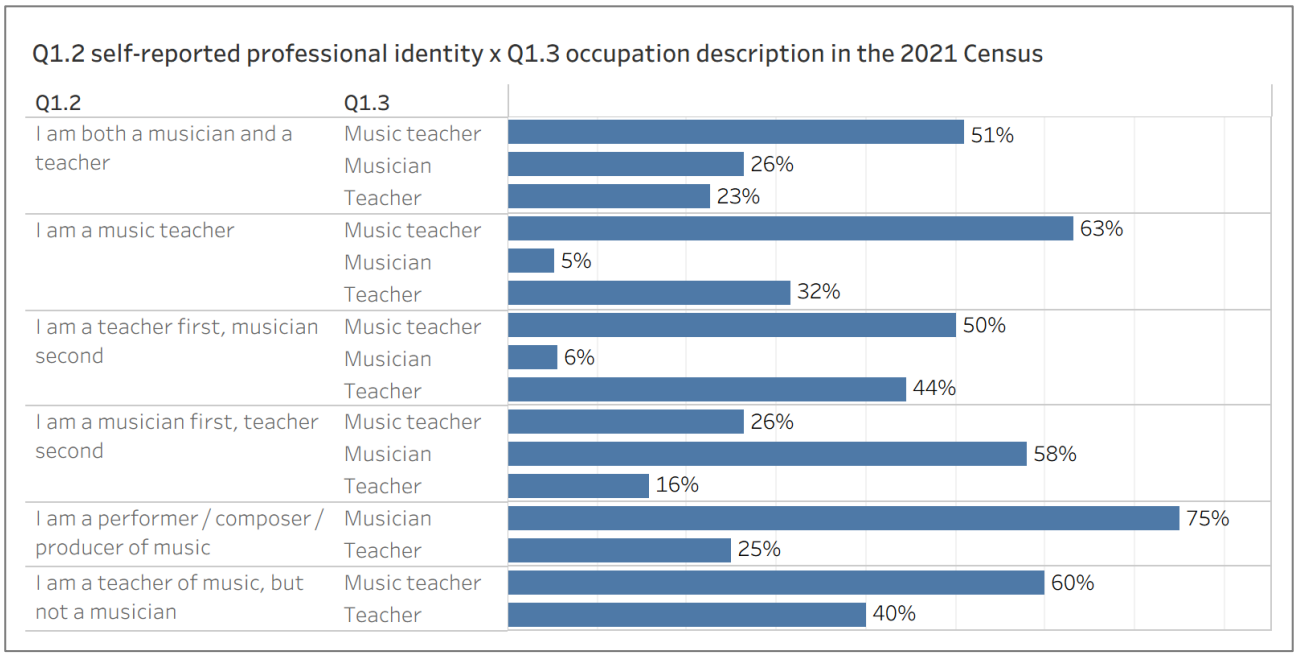
[Note – this topic was not discussed in interviews.]

Question: is there a relationship between self-reported professional identity (Q1.2) and occupation description in the 2021 Census (Q1.3)

In order to better understand the effect of professional identity on how music teachers are recorded in the Census, we cross tabulated the responses for self-reported professional identity and Census occupation description (see the figure below). Examining the distribution of responses suggest that music teachers who see themselves first as musicians would be more likely to be recorded as musicians embedded in the education industry following the creative trident model. Comparing the actual distribution of responses and the expected distribution (based on statistical testing), self-reported professional identity corresponds to how respondents described themselves in the 2021 Census for the following categories:

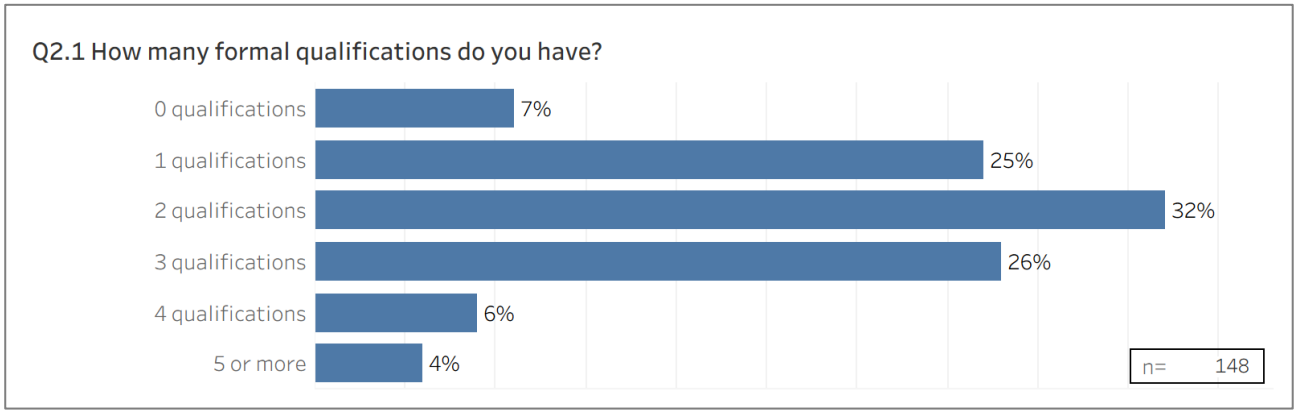
Self-reported professional identity...	occupation in the 2021 Census more likely to be…
Music teacher	Music teacher
Musician first, teacher second	Musician
Performer/composer/producer of music	Musician
Teacher first, musician second	Teacher
Teacher of music, but not a musician	-
Both a musician and a teacher	Music teacher

This tells us that people who described their professional identity as being a music teacher were more likely to have recorded their occupation as music teacher in the 2021 Census. And those whose professional identity was as a musician were more likely to have recorded their occupation as musician in the Census.



SURVEY SECTION 2. YOUR QUALIFICATIONS

Question 2.1 How many qualifications do you have?



Based on this sample, teaching musicians appear to be a highly qualified workforce, with one quarter of respondents holding one formal qualification and more than two-thirds holding two or more qualifications.

Survey participants were asked to list up to five of their formal qualifications. Their responses were standardised by classifying them using the ASCED level and field structures – the result is summarised in the Top 20 Formal Qualifications chart below, which shows t**he most common qualification was a bachelor degree in music, held by 70% of participants. 52% of the sample obtained one as their first degree, 14% as their second degree. The second most popular qualification was a graduate diploma or graduate certificate in education, held by 20% of participants.**

For the 70% whose first qualification was a bachelor degree in music:

- 31% did no further formal study
- 16% completed a graduate diploma or graduate certificate in education as their second degree
- 10% did a masters degree in music as their second degree[1]

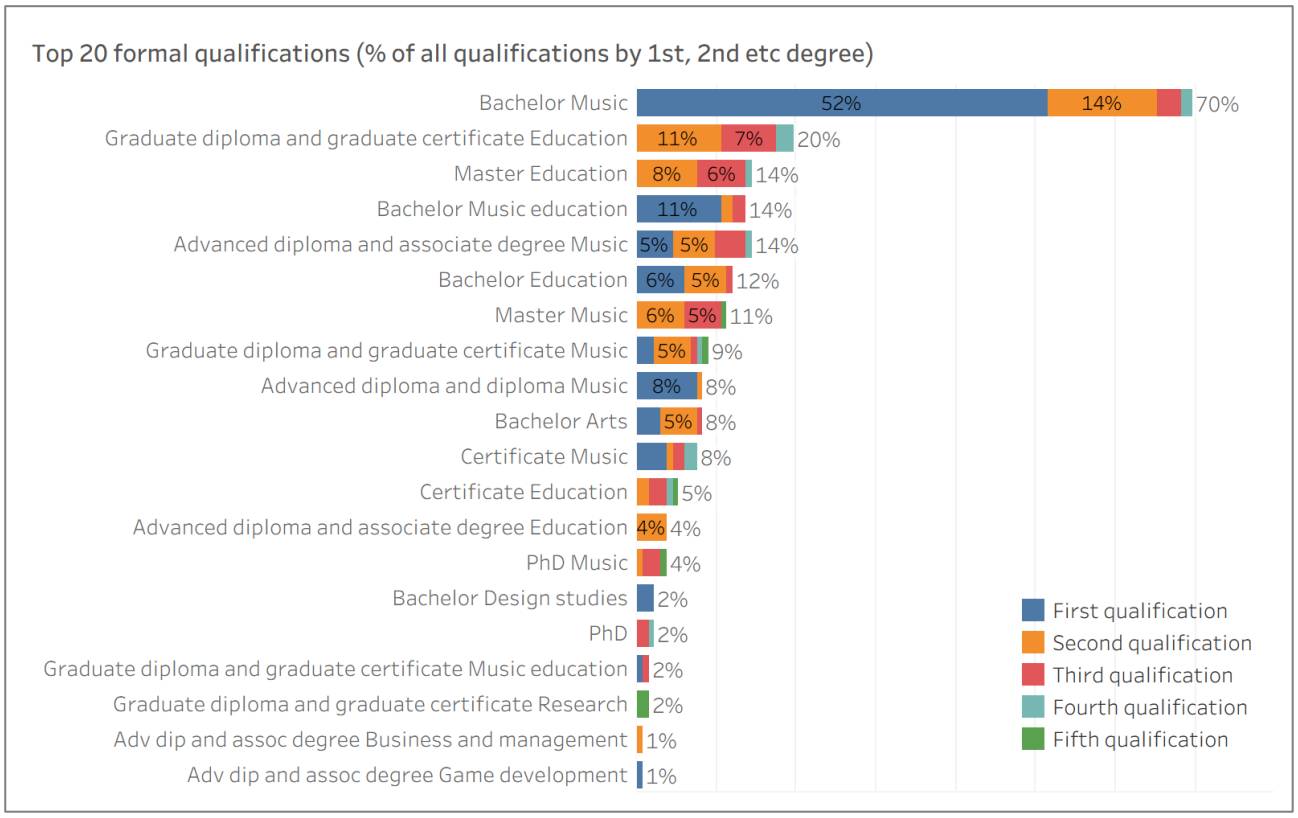
Interview insights. The interview participants have a broad range of qualifications ranging from a PhD through to a Certificate III. An undergraduate music qualification was the most frequent, but there were also Masters qualifications, Graduate Certificates and Diplomas. (This high proportion of post-graduate qualifications may reflect skewing in an enthusiastic self-selected sample.) Two had specific undergraduate teaching qualifications, but others had Graduate Diplomas in some form of teaching education.

The interviewees appear to be learning enthusiasts. For those who mentioned it, while their primary reason for extending their education beyond an undergraduate qualification was to extend their skills, they also love learning (again, the cohort are self-selected enthusiasts). As P4 said, 'I just love learning, and if I see something that interests me, I will follow it.' P4 added that taking a Masters in Education enabled her to examine her teaching practice and deeply engage with her thoughts on education: '[W]e did a subject on philosophy and music education [in Masters program], which I'd never done in my undergrad, and having

[1] Note – these breakdowns have not been tested for statistical significance.

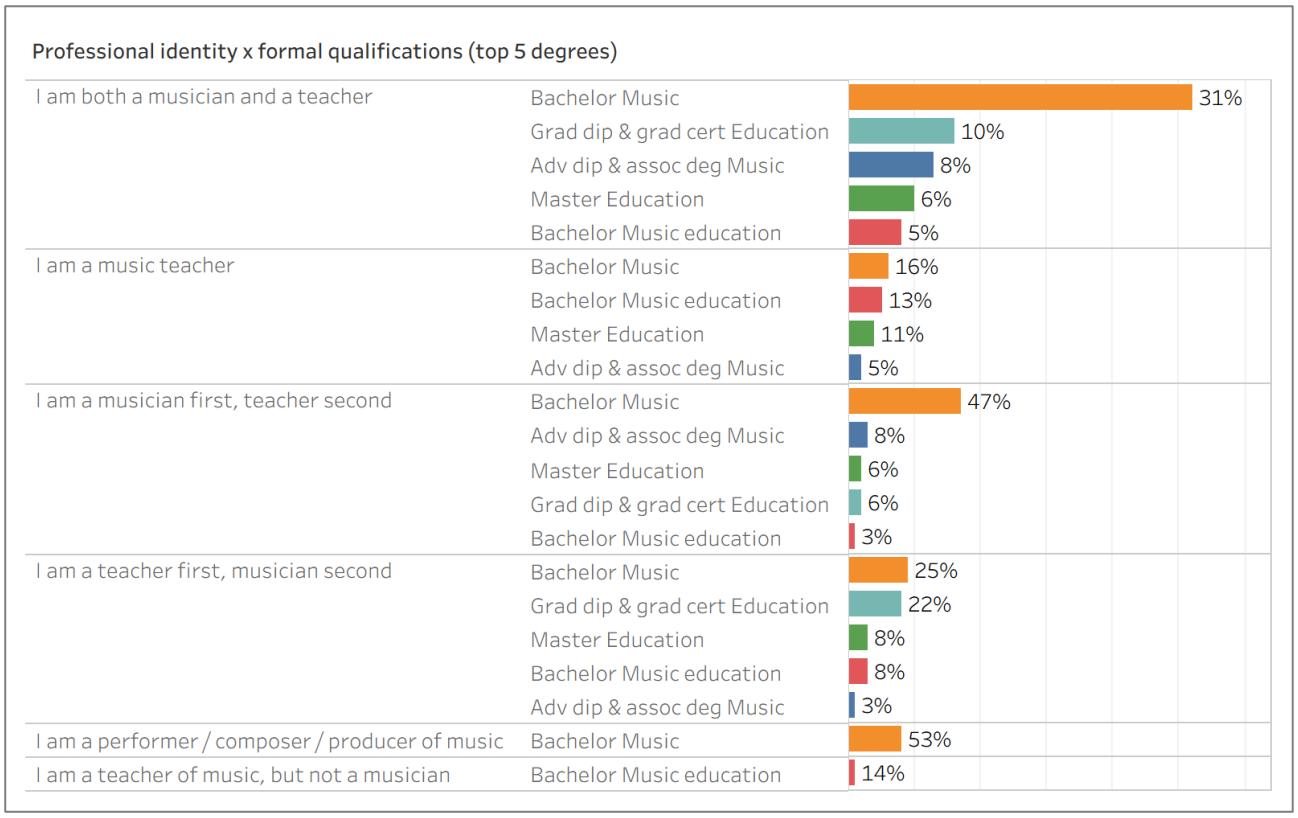
been teaching for 15 years at that point, I was like, it was really nice to just reflect on, what do I value in music education.' P11 also found that undertaking a higher qualification increased her teaching skills but also provided satisfaction:

> I do, like, really, like doing the research, and it's nice in a PhD, because it is very self directed. So I got to, you know, choose music that I found really interesting to work on … I think doing the PhD gives you critical reasoning skills that are so helpful in a teaching situation, and yeah, just helps you to sort of think on your feet and find solutions a lot more quickly.

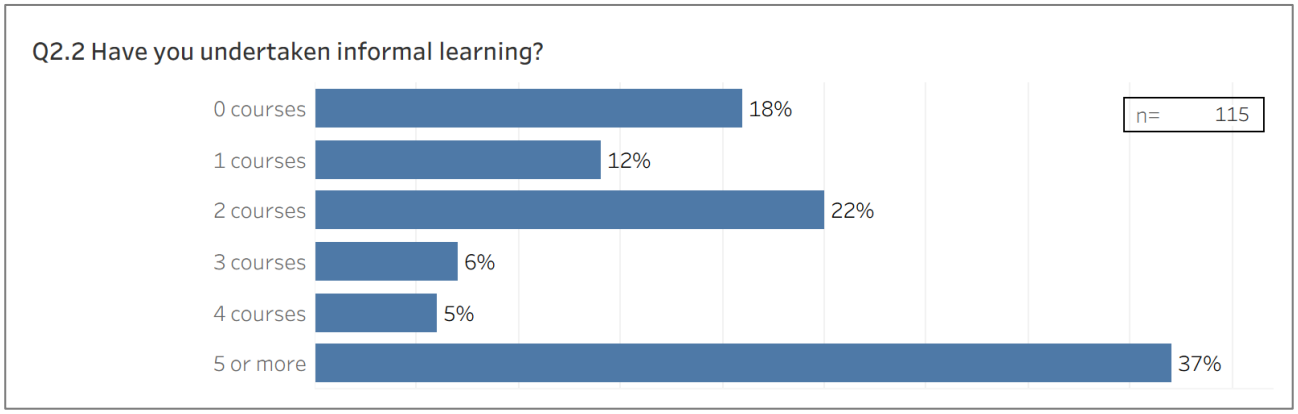


Question: is there a relationship between professional identify (Q1.2) and the formal qualifications held by participants?

For nearly all professional identity cohorts, the most popular qualification is a bachelor degree in music. Any pattern in other qualifications is not clear and is likely not statistically significant. This reinforces the finding with the full sample that the most popular qualification is a bachelor degree in music.

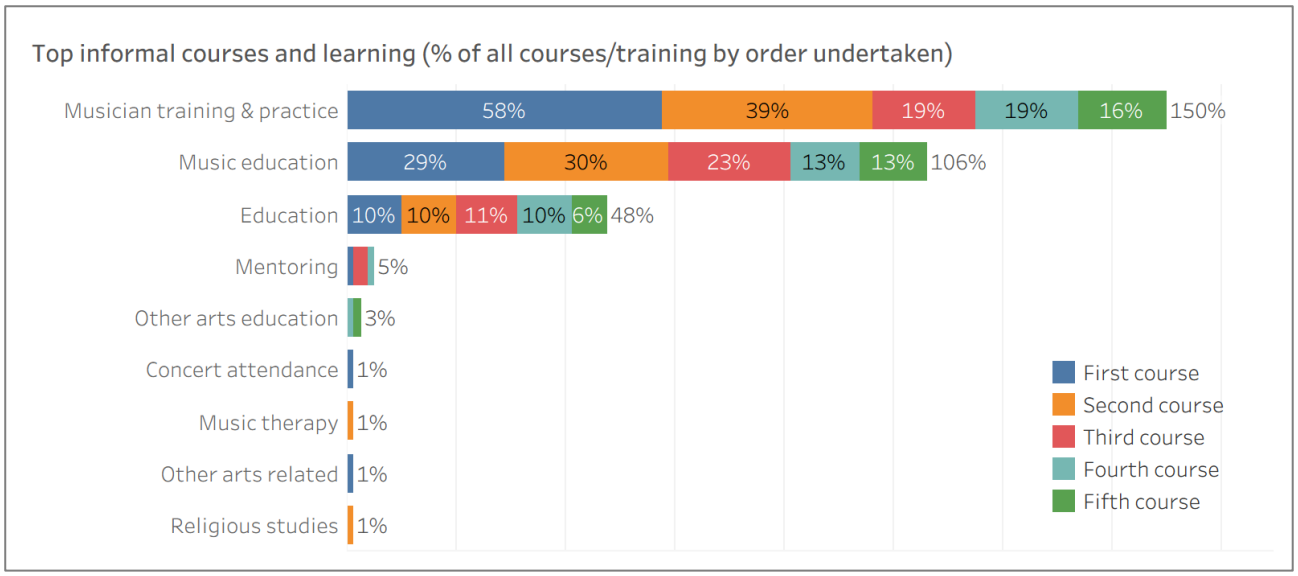


Question 2.2 Have you undertaken informal learning?



Music teachers are life-long learners, with informal courses and learning undertaken by 82% of participants, and 70% having done multiple courses.

Survey participants were asked to list up to five informal courses or other learning that they undertake; responses were standardised using the descriptors in the chart below. The most popular form of informal training was music training and practice. The 150% participation rate highlights that many respondents reported doing multiple music training and practice courses and were, in many cases, learning multiple musical instruments. The popularity of music training and practice reflects the importance for music teachers of being able to function at a high level as a performing musician. The second most popular form of informal training was music education and the third was education, both professional development activities, highlighting the importance of ongoing training for teachers working in the school ecosystem.



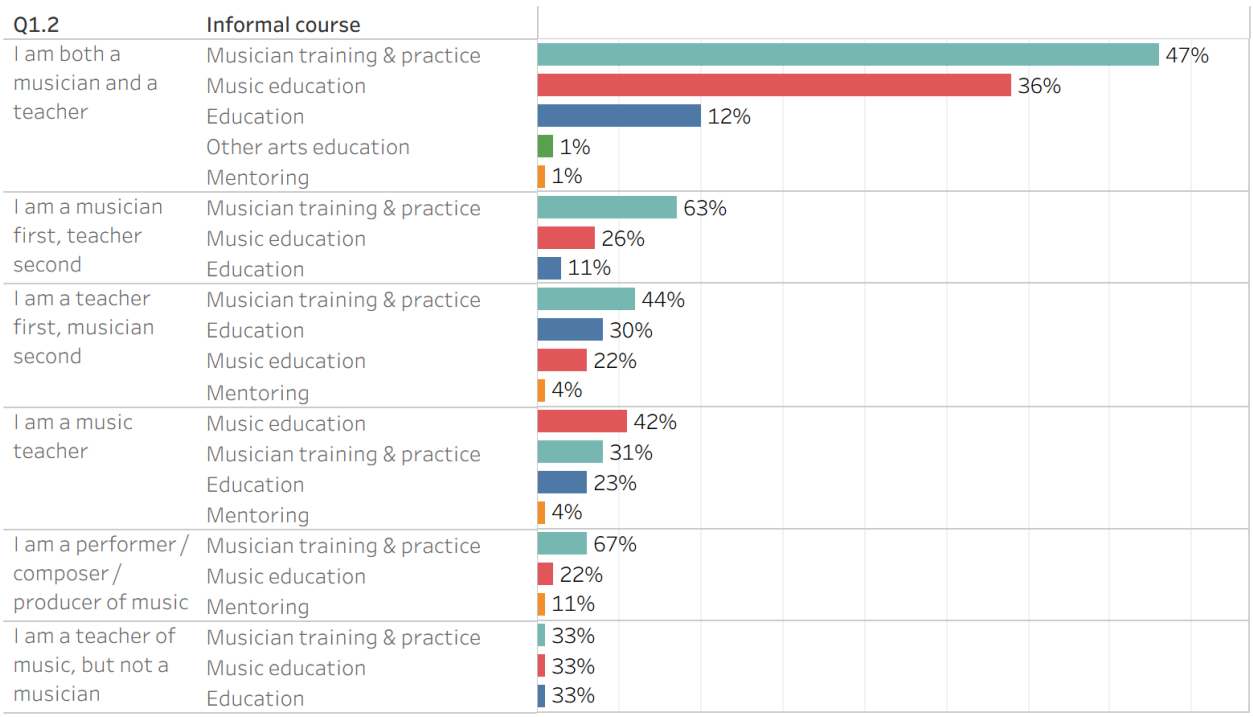
Interview insights. As part of their teaching registration, educators are required to do a minimum amount of professional development (PD). One participant was doing Orff Shulwerk teaching levels but also included personal development training for enjoyment: 'Taught myself to play ukulele, which would classify as personal professional development. But also I have just enjoyed it. I now own too many ukuleles' (P12). Another noted that personal development includes learning newer technologies to incorporate into their teaching practice.

But there are others who take on informal learning as a self-directed exercise. Informal training discussed here included listening to podcasts and reading books on specialised teaching areas, engaging with other musicians and teachers that leads to 'picking things up from a variety of different people who have learnt in a variety of different ways' (P3), on the job training, and learning a new instrument to tailor their skills to the requirements. Others learnt new instruments to fulfil personal needs: 'I've just started cello lessons. Now that's not a formal education. That's just for me because I missed making music' (P4).

Question: Is there a relationship between professional identity (Q1.2) and the types of qualifications held by participants?

Music training and practice is the most popular informal training type for all professional identity cohorts, with the exception of those that describe themselves as a music teacher, where music education professional development activities are most popular.

Q1.2 Professional identity x top 5 informal courses and learning

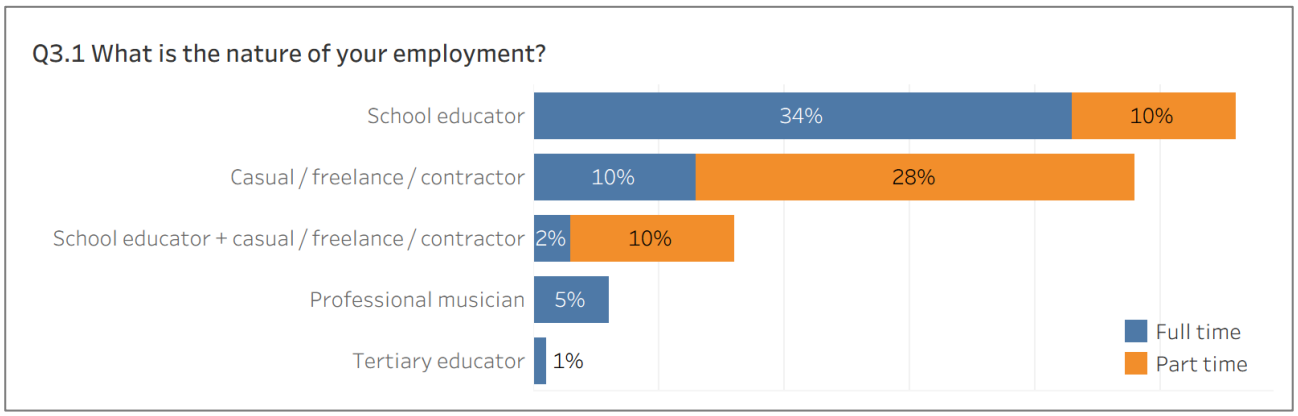


Question: Is there a relationship between the number of formal qualifications and the number of informal courses/learning undertaken by participants?

The correlation between the numbers of formal qualifications and informal learning undertaken by participants was 0.312 – a low positive correlation. This suggests that participants with multiple formal qualifications are somewhat more likely to also pursue multiple informal training opportunities.

SURVEY SECTION 3. YOUR WORK

Question 3.1 What is the nature of your employment?



Survey participants were most likely to working within the school ecosystem, with a total of 56% saying they were employed as school educators and were equally likely to be working part time. School educators were more likely to work full time, while teachers working outside the school system were more likely to be working part time.

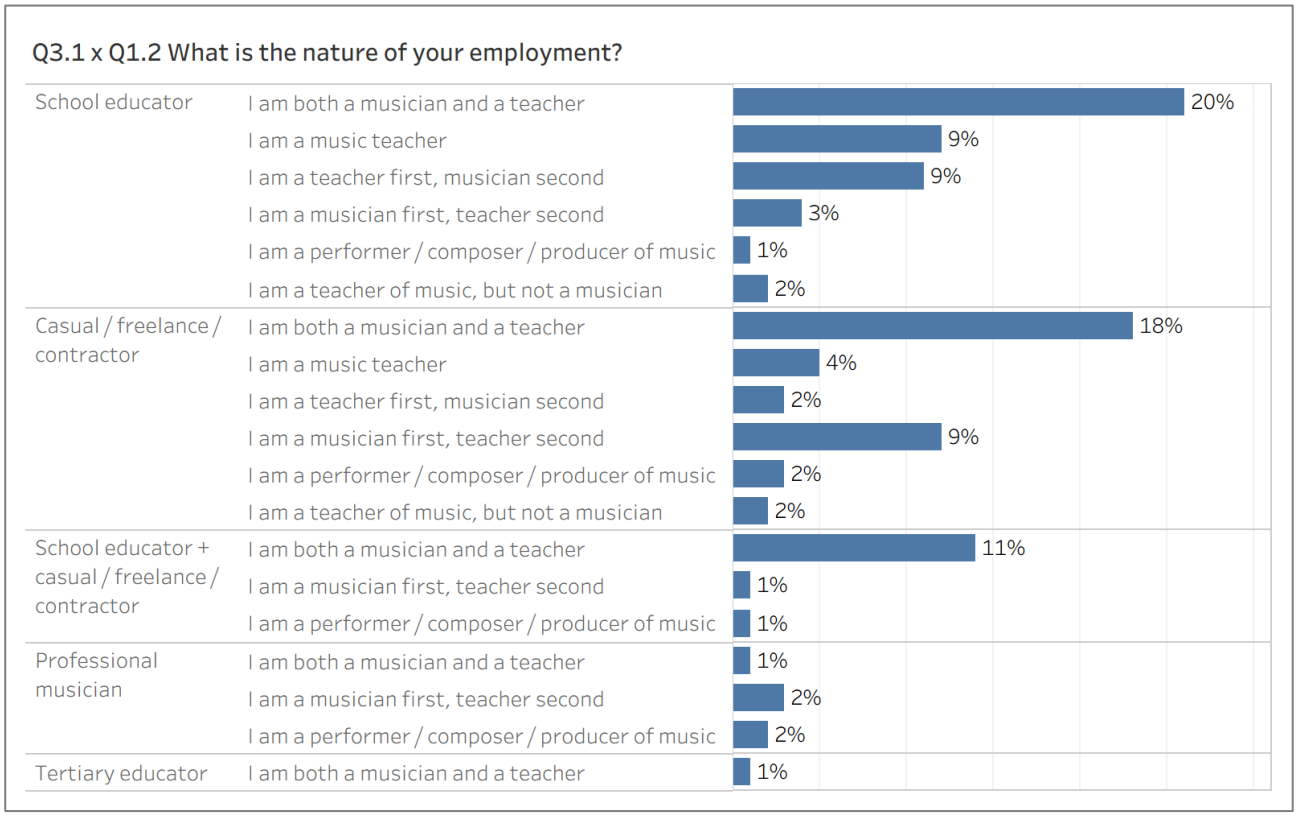
- Statistically, the distribution of participants across different types of work was variable, while the split across full time and part time work is evenly distributed. School educators were more likely to be working full time (77%) while music teachers working outside the school ecosystem were more likely to be working part time (68%).
- The largest group here is school educators – 44% of the sample with another 12% who worked both as school educators and as casuals / freelancers.
- The next largest group was participants working in casual / freelance / contractor roles – 38% of the sample plus the 12% also working as school educators
- While the sample is evenly distributed across full-time and part-time workers, only those participants in school educator roles are more likely to be working full-time – 34% of the sample
- For those in casual / freelance / contractor roles, three-quarters work part-time.

Question: is there a relationship between professional identity and where people work?

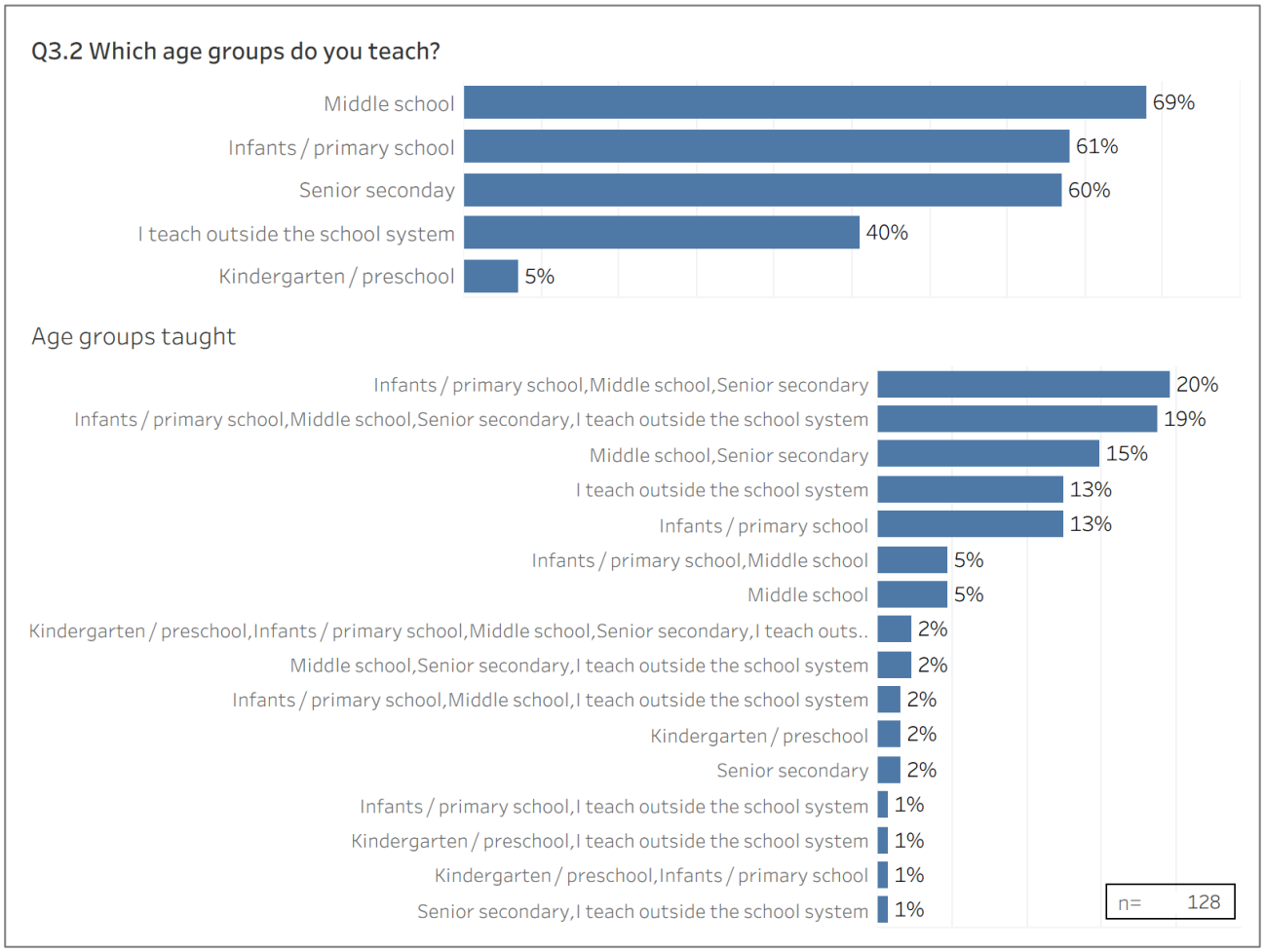
Cross-tabulating responses to *Q3.1 What is the nature of your employment?* with *Q1.2 How do you describe your professional identity?* suggests:

- School educators are more likely to see themselves as a music teacher or a teacher first, musician second
- Participants in casual / freelance / contractor roles are more likely to see themselves as a musician first, teacher second
- Those working both as a school educator in a casual / freelance / contractor role are more likely to see themselves as both a musician and a teacher

- And those working as a professional musician are more likely to describe themselves as musician first and teacher second.



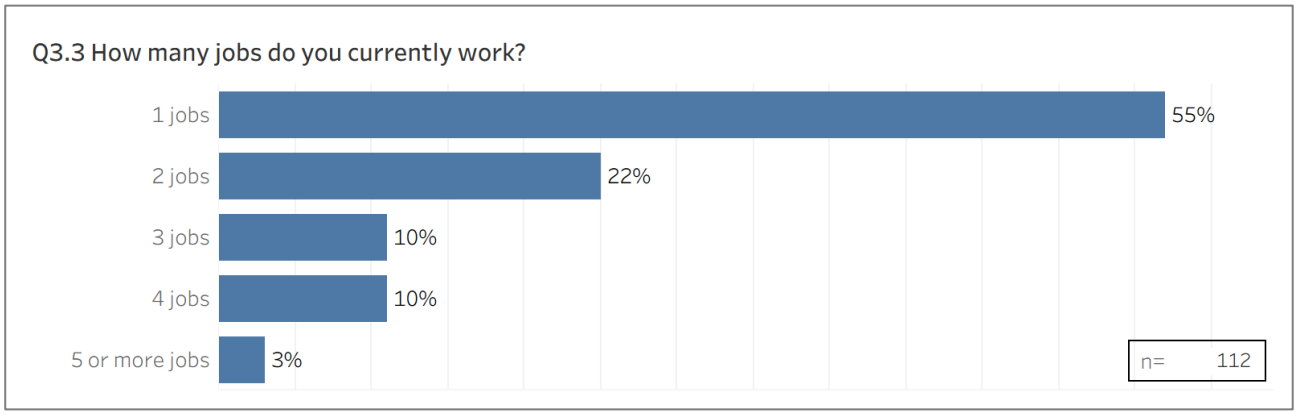
Question 3.2 Which age groups do you teach?



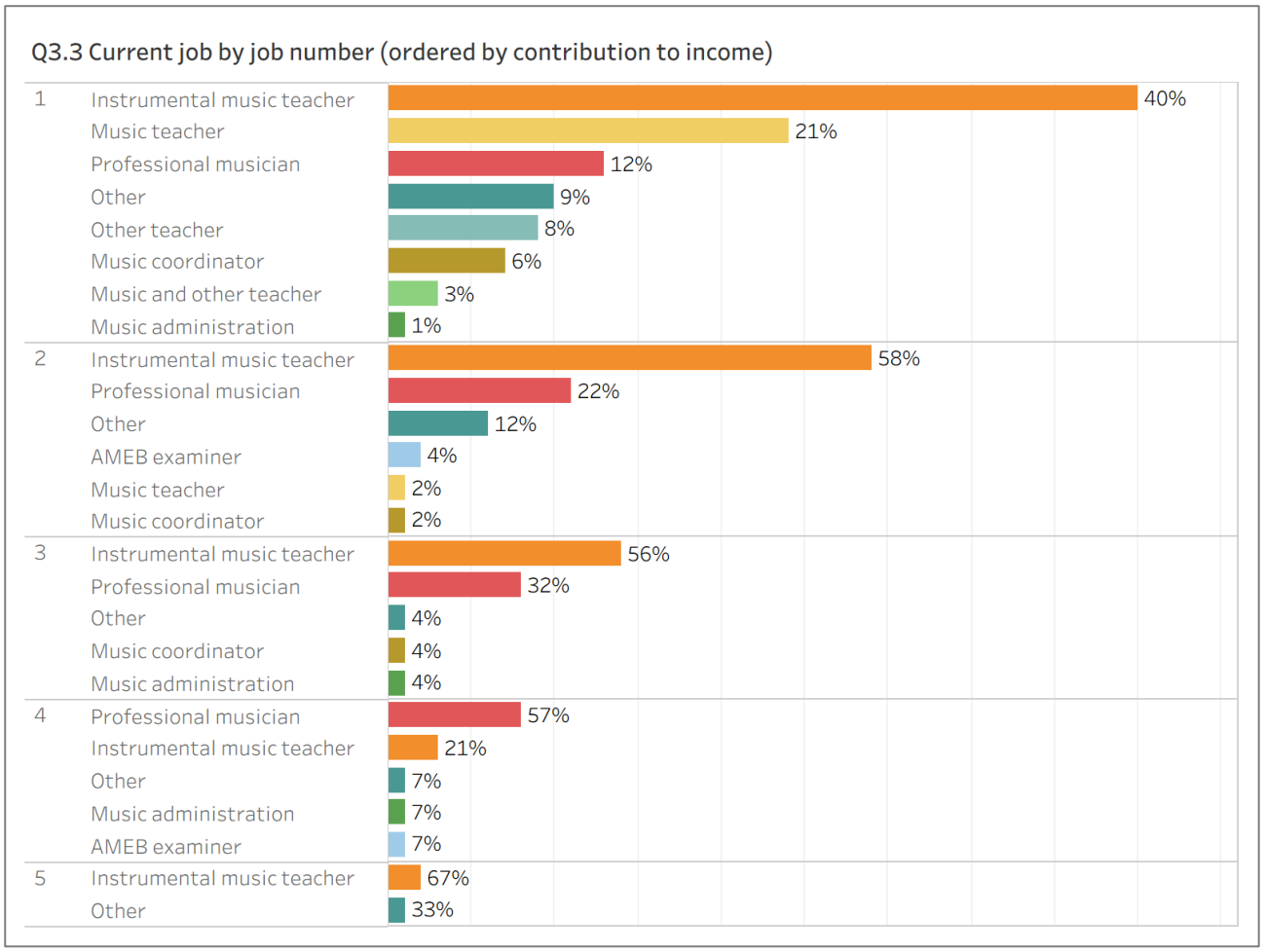
Participant responses here indicate that:

- Most teach multiple age groups – 44% of respondents teach combinations of senior secondary, middle school and infants/primary school.
- Only 13% teach exclusively outside the school system – another 27% teach within schools as well

Question 3.3 How many jobs do you currently work?



Jobs are coded here to identify different types of roles worked by musicians and music teachers, and other professionals, with low count jobs combined in an 'other' category:



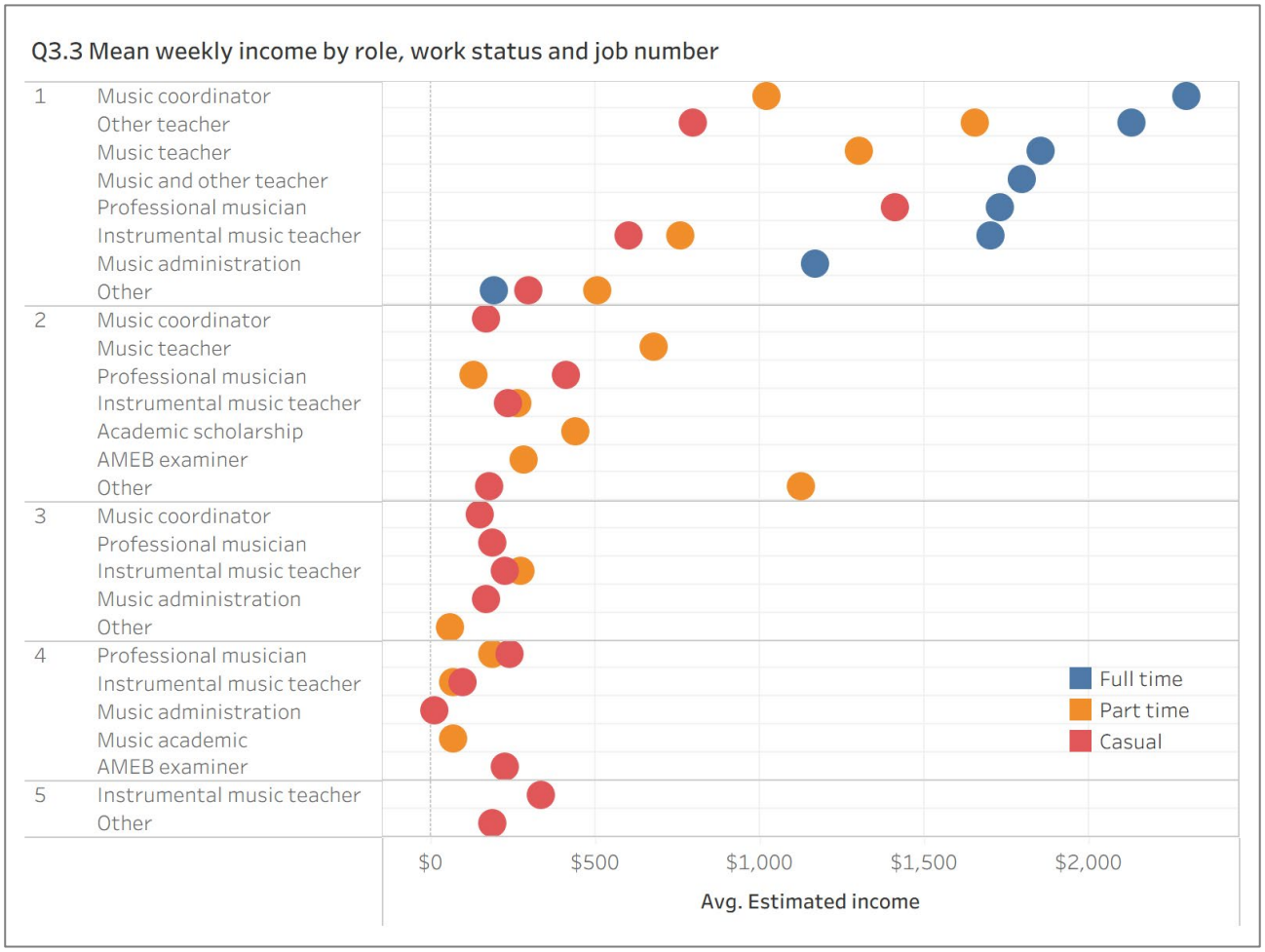
These responses suggest that:

- 40% of all participants are working as instrumental music teachers (tutors) as their main source of income (job #1). 21% are working as music teachers and 12% are professional musicians.
- 22% of participants work two jobs. Of these second jobs, 58% are as instrumental music teachers (tutors) and 22% are professional musicians.

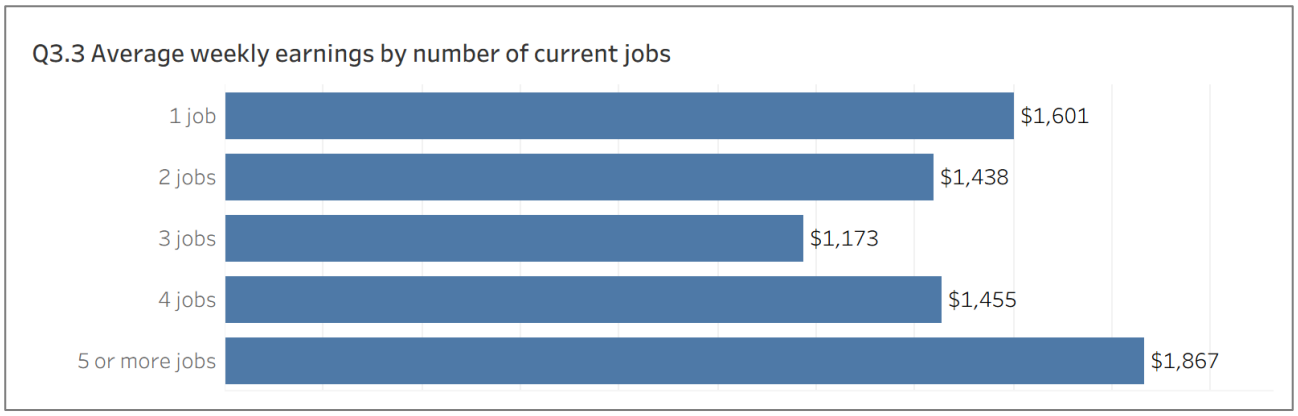
- Only 10% of the sample work three or four jobs, and 3% report work five or more jobs. While these groups are too small for statistical analysis, it does appear that the most common third, fourth and fifth jobs are as instrumental music teachers (tutors) and professional musicians.

Looking at current jobs and income…

The chart below shows that the highest-paying jobs reported by music teachers are those that are a main job (job #1), worked full time. For those working multiple jobs, average earnings decrease with each additional job, while casual earnings appear to be steady from the second additional job through to the fifth. The chart also shows that participants working full time as music coordinators and teachers in other (non-music) roles earn the highest incomes, while full-time music teachers, professional musicians and instrumental music teachers earn similar incomes.



That survey participants might earn less with each subsequent job leads to the question – do multiple job holders earn less overall than participants with just one job? The next chart suggests this is not a linear relationship. Total income earned by those working two, three and four jobs is lower than the income of those working one job, and only those working five jobs earn more. (Note that the small numbers of survey participants working four and five jobs mean these income estimates are not statistically significant.)



Interview insights. Interview participants reported a wide range of experiences when it came to job precarity and income, which changed at different stages of life (e.g. starting a family, studying, close to retirement). The overall consensus seemed to be that it would be very difficult for a musician to make a living from playing music and there needs to be supplementary income. This cohort, of course, are teachers, albeit with different experiences, but other supplementary roles that they mentioned as available to musicians, and that they have either done themselves or know someone who has worked in these roles, include playing wedding gigs and background music for events, participating in festivals, accompanist, music adjacent roles (box office attendant, sound engineer), playing in bands, writing textbooks, and working in music shops. As P10 stated, 'the vast percentage of people never get to that level of security of income … for a lot of people, they're really cobbling together an income and it's often, it's really, it's not viable in terms of a living a living wage.'

P2, a younger participant who had been working in teaching for around 18 months, hoped to make a living as a composer but quickly realised how difficult it is to start in the industry:

> I feel like if I just really put all my time and effort into this, I can just make it work, sort of thing. But the thing I've come to realise is that it really takes a lot of time, like many years, to build up the sort of client base and amount of work to sustain yourself.

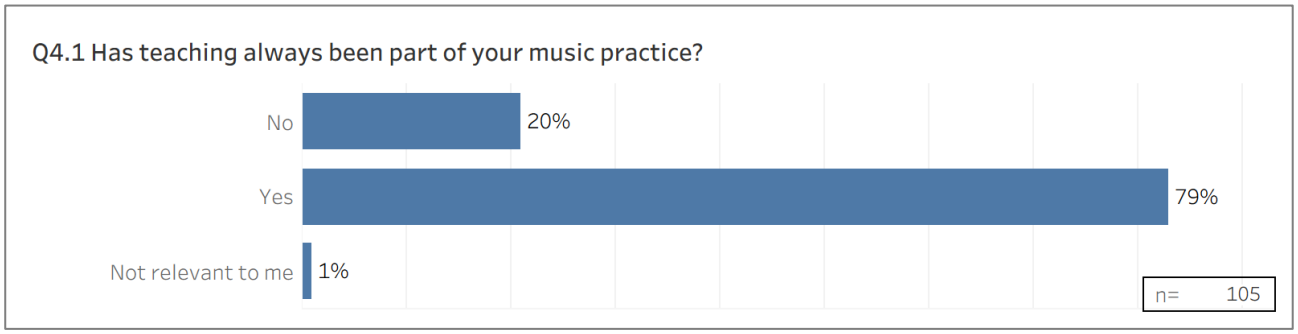
P2 also discussed how fellow students managed after graduating and observed that most of the graduating class is now teaching. Teaching is considered to be a 'safe harbour' because there will 'always be students, hopefully' (P2). But P2 also reflected on advice given about teaching and music:

> [I]t's always necessary to have multiple streams of income, is the advice I've been given and well, from my own experience, I've seen, all right, you can't just do this one thing, because that won't necessarily sustain you when the whole environment changes and the industry changes.

SURVEY SECTION 4. YOUR CAREER DEVELOPMENT.

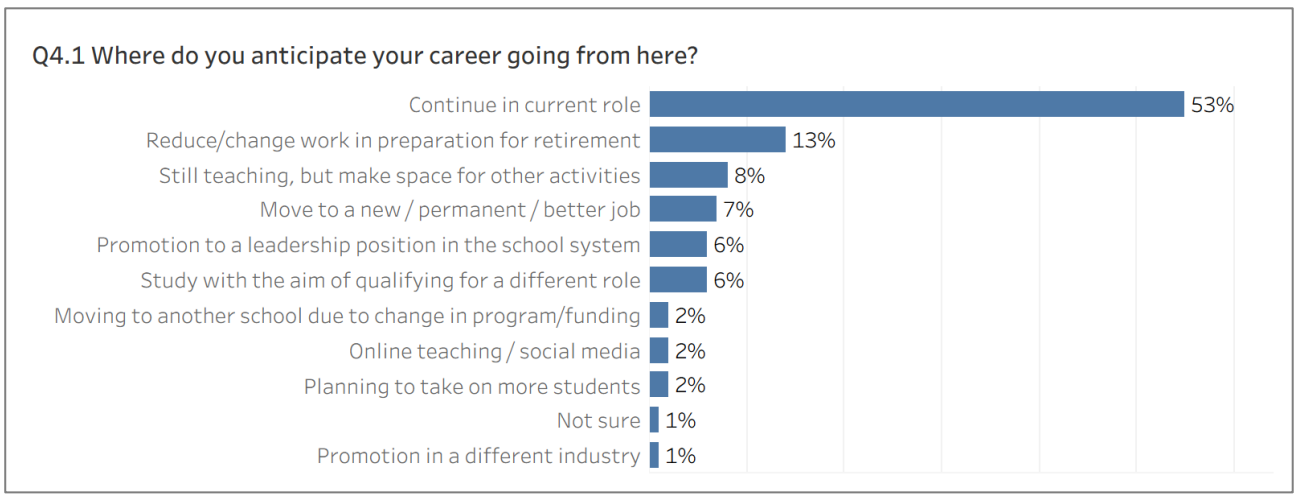
Survey section 4 included the option for survey participants to provide qualitative answers to some of the questions. Where they have been answered, these reflections have been analysed and included in this section along with the interview insights.

Question 4.1 Has teaching always been part of your music practice and where do you anticipate your career going from here?



79% of participants say that teaching has always been part of their music practice – this is a statistically significant result.

Survey respondents were next asked how they anticipate their career going from here. To get an overview of their responses, we coded their detailed descriptions as shown in the chart below. This shows that 53% of participants who are planning to stay in their current role. This is a statistically significant result.



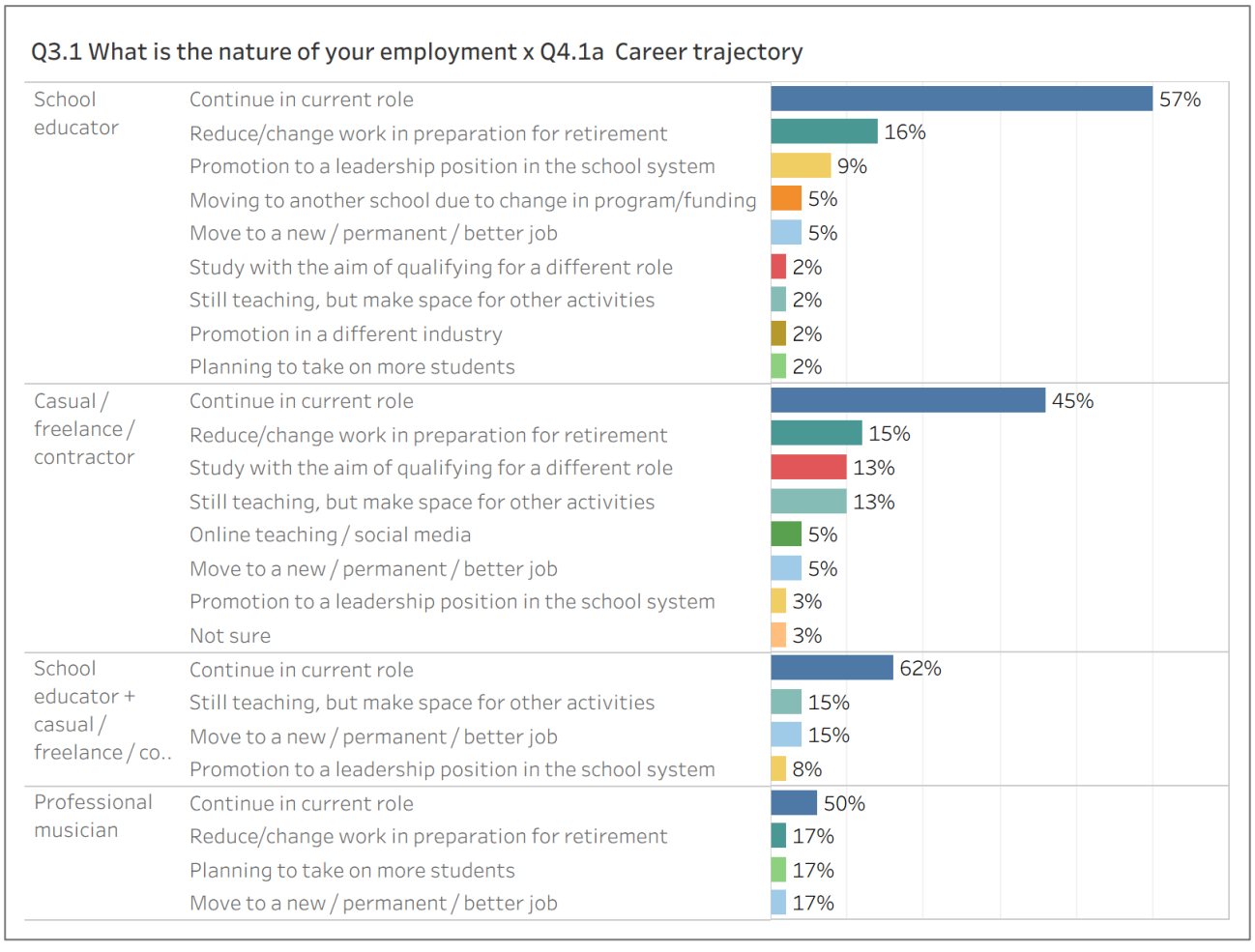
Interview insights. The interview data suggests similar results. Qualitative analysis, by its very nature, is not dependent on counting numbers but, in line with the survey responses, nine out of twelve (75%) of the interview cohort said that teaching has always been part of their music practice. They had taken on teaching as a student themselves to provide support for studying, or to provide pathways for students, or to ensure music continues, or, quite simply, they always saw themselves as educators:

> So I never viewed myself as a musician. Interestingly, I was always a music teacher, and even at university, I was put into the performance degree first. I was like, why am I here? I want to do education. I'm not interested in being a soloist. (P4)

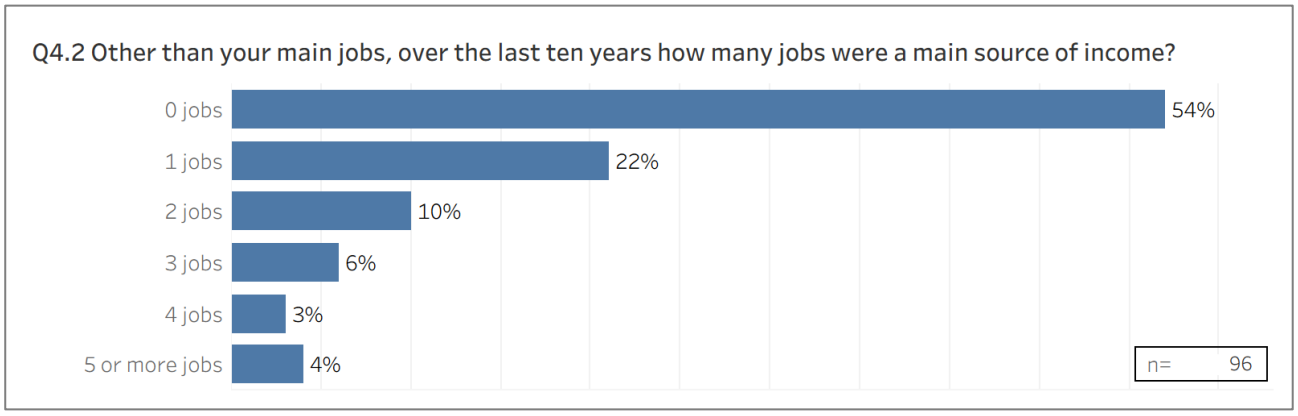
Question: what is the relationship between nature of employment (Q3.1) and future career trajectory (Q4.1)

Cross-tabulating the coded responses for each type of employment provides additional insights into career planning:

- Continuing in their current role is the primary intention of most survey participants.
- For school educators, freelance teachers and professional musicians, the next most common plan is to adjust their workload in preparation for retirement.
- For school educators, the next priorities are seeking a promotion and looking for a new job in response to funding or program changes
- For casuals and freelancers, the next priorities are studying for a new role or making space for other activities.
- Professional musicians were the only participants who mentioned doing more teaching.



Question 4.2 How many jobs have you held?



The standout result here is that more than half of respondents have not held a different job that is their main source of income.

Question 4.3 Motivations for teaching music?

Overall, the most important motivation for getting involved in teaching music is income. Statistical testing shows that survey participants' ranking of income is significantly higher their ranking of all other listed motivations. The average ratings for using my skills, teaching is a vocation, artistic fulfillment, supporting the next generation of musicians and job security are not different in statistical terms.

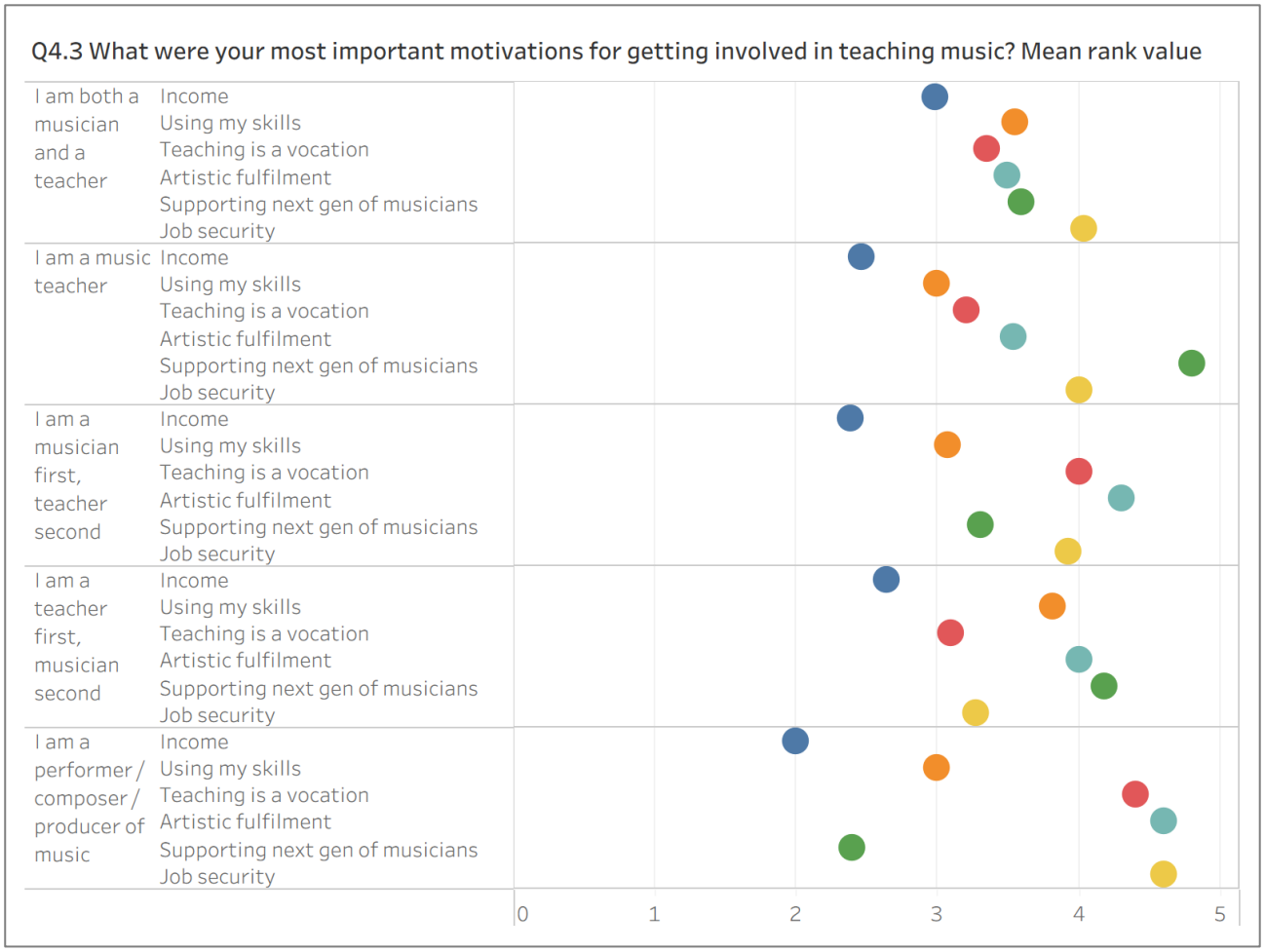
Question: is there a relationship between motivations for getting involved in teaching music (Q4.3) and professional identity (Q1.2)?

The chart below shows the average motivations for each of the professional identity groups. Comparing the motivations of each professional identity group shows differences in the distribution of average motivation values. The spread of average values is less pronounced for the participants who described themselves as 'both a musician and a teacher' – this is the largest group with 50% of participants. The other, smaller groups are more variable, with greater differences between the strongest and weakest motivations.

While statistical testing shows that income is the most significant motivation to teach music across the whole sample, motivation rankings are statistically different for only two professional identity groups:

- I am a music teacher, where income is ranked significantly more highly than supporting the next generation of musicians and job security
- I am a musician first, teacher second, where income is ranked significantly higher than artistic fulfilment

For participants who described themselves as both a musician and a teacher, there was no significant difference motivations despite a relatively large sub-sample (n=51), while the Sub-sample sizes for those that described themselves as a teacher first, musician second and performer / composer / producer of music were not large enough to yield a statistically robust outcome.



This demonstrates that vocation is not incompatible with pecuniary interests. Vocation is a work identity that is not reducible to employment status and can exist without it.

Qualitative insights. Qualitative answers provided in the survey also show that income and job security are important motivations:

> It's meant I am able to have steady income as a musician while perusing passion projects and performing outside of teaching.

> Teaching experience provides me another income stream which I can use to support myself. While music education isn't what I intended to do, having teaching experience begets more teaching opportunities with which to support myself while I pursue and develop my music

> practice. Also, any enthusiastic young musicians who want to pursue a music career could potentially be future peers and collaborators.

Interview insights. While the interview participants did mention a good income and job security as a positive in teaching, and an important part of survival in the industry, those who talked about their motivation for teaching mentioned a love of teaching, receiving support, and providing opportunities for students, particularly from a low SES background. P5 reflected on the teaching from their own education and how the pathway was full of opportunities that others may lack:

> I went through the public school system in [*place name deleted*] and had really wonderful teaching and a lot of opportunities and the university there had great teachers. So I had a very lucky pathway and not every child in Adelaide seems to have access. In fact, very few seem to have access to that opportunity. I've certainly become quite invested in trying to get our city to a point where we might be able to replicate some of those opportunities for those kids, particularly kids that are from less fortunate backgrounds.

In other words, and in line with one of the motivations in the survey, P5 is keen to use their skills to advance music education.

P11 loves music and is happy to be able to fulfil an early dream of also using learnt skills to advance music education: 'I love music. Flute's the vehicle I have for that … I decided when I was in year six that this was the job I wanted. I have a year six project that says I wanted to grow up to be a flute teacher.' P10 is also keen to share their skills but, in a similar fashion to many of the participants, loves their job: 'Why do I do it? Because I enjoy, I enjoy teaching. I enjoy imparting knowledge, and I enjoy imparting a love of music.'

P1, on the other hand, found that encouragement and support from their own teachers led to their motivation to teach: 'I started off as a student teaching when my own teacher went away overseas, and apparently I did a good job, and when she came back, she said, 'Oh, you're a born teacher'. And I think being given an affirmation like that often empowers someone to go and do a bit more.'

Question 4.4 Please tell us what value you believe that your music qualifications, skills and experience contribute to (a) education as theory and practice, (b) students and school communities and (c) musicians and the music industry

Survey participants were asked to provide three open responses to questions about the value contributed by their music qualifications, skills and experience. The information provided was coded and then grouped by theme separately for each of the three sub-questions.

When asked in the survey about **how their music and teaching qualifications contribute to education as theory and practice**, one third of respondents spoke about how their formal qualifications provide credibility, pedagogical depth, and technical proficiency essential for effective teaching. Their qualifications enable them to contribute meaningfully to school culture, lead programs and mentor others. Formal qualifications provide the foundation for effective teaching and confidence in delivering high-quality education, supporting both artistic and pedagogical excellence.

> My performance degree has aided my ability to teach on a broader level … nothing replaces experience and mentorship.
>
> Having a thorough understanding of music theory and instrumental technique allows me to communicate these concepts clearly to students.
>
> I rely on my qualifications, skills and experience every day. This foundation allows me to be creative and teach to inspire others.

In terms of **value generated for students and school communities**, nearly three-quarters of respondents commented on how their music qualifications and experience enhance student engagement, creativity, emotional development and academic achievement. Music teaching supports student growth and confidence as music is inclusive and transformative for students of all abilities.

> The value to the school can improve students' comprehensive quality, promote their intellectual development and enrich campus culture. The value to the community, strengthen cultural inheritance and promotion, and enhance the cohesion of the community.
>
> Music helps students with their wellbeing, motivation, learning in numeracy and literacy, social skills, creativity, time management and organisational skills.
>
> Music exercises both sides of the brain and provides children with the opportunity to learn the skills of perseverance and persistence in a safe environment.
>
> Students respect teachers' ability to 'walk the walk' as well as talk the talk. This provides an opportunity for teachers to model a range of musical skills and inspire students to excellence.
>
> There is a place for every student and every task has an unlimited number of correct answers… Music is great for those who are not overly academic and not sporty.

More broadly, music educators saw themselves as central to school culture, student leadership, and inclusive participation. Music was seen as a source of pride, cohesion and emotional support within the school.

> The Arts programme is often the face of the school especially with performances and full school musicals … The school would be boring without us!

> Most of the student leaders in the School come from the arts. The students who learn in the arts really become the best students in the entire school.

> Music provides opportunities for the school community to positively interact, enjoy and showcase a variety of musical experiences.

Just over one third of respondents identified benefits of music teaching for **musicians and the music industry**. These included that teaching music helps sustain the music industry by training future musicians, assisting them identify pathways into the music industry and maintaining high standards of musicianship. Teachers also noted how their own musicianship is enhanced through teaching:

> Many leading performing musicians chose to teach in order to train the next generation of musicians, and that should be encouraged.

> My career as a musician goes hand in hand with my career as a music teacher… being a musician has enhanced my teaching and vice versa.

> My qualifications, skills and experience contribute to my teaching very much as it is the basis of what I use to teach the students I have.

> Some students have gone on to pursue music as a career path … others have used music as a way to healthily express themselves.

> Teaching helps build audiences that appreciate music. It adds credibility to your name and builds your reputation as a capable all-rounder.

Only a small proportion of respondents provided insights **about the value they create for broader society**. The comments provided included music education being seen as contributing to cultural enrichment, communication cohesion, and emotional wellbeing and resilience. These respondents saw their own role as a bridge to the wider community, contributing to cultural events, public performances and social inclusion. Teachers often facilitate music in community settings and encourage student participation.

> Our school community events help bring connection to the families and wider community. It enables them to partake in arts in ways they may not be able to afford.

> I support youth groups and community events, doing background work and facilitating event management.

> Awareness and understanding of music can contribute to society on many levels. The attention to emotional awareness, musical detail and historical and social context of music can be seen to enrich people's lives.

Interview insights: The value of a music education is a concept that the interviewees strongly advocated. This value was noted in particular within the school system to the students and the school community. It was, though, recognised as of value to the broader community and society. As one example, P9 recently had their school's band perform at the local hospital:

> we hadn't had any sort of performance beyond just in the instrumental concert at school where you're just playing to the parents of instrumental kids, you already, you've got a select audience there. [Yeah, yeah.] And so it was, okay, well, we're going to bring the ukulele band across … it's important for the kids to realise that, you know, the ultimate aim of music is for performance, and performance is about playing with other people, because there's joy in playing in a group.

Other participants drew on research to demonstrate how important music is in society with a broad view of what a music education does within a society:

> I don't see music education as necessarily being part of creating more musicians, more professional musicians, but it is definitely a part of creating a society where we feel able to say what we need to say in a way that's constructive, and we surround ourselves with people who support us in doing that. (P5)

P3 discussed music more generally and how live music in clubs is 'always buzzing with activity' and how that benefits society: 'it just brings all sorts of people together, but it really starts to galvanise communities because you're engaged in either playing or listening to music.'

To bring the discussion back into students and the school community, the interview participants were keen to demonstrate how a music education can benefit. In an individual sense, music education enables students to learn better, build confidence and engage productively with others:

> I can see that we've got better ability to share ideas with each other, take on each other's ideas, trial each other's ideas, and then make a decision about whether it's going to work or not, and I spend a lot less of my time going around the whole class to deal with that. (P12)

Research has also shown that a music education is healthy: 'the actual act of doing it is the reward and the rewards are a massive and profound across your age, across your ability, and across your social, emotional, mental, and community focused life … there's a lot of literature about this for children, that a music education just helps their brains develop better' (P5).

Perhaps more importantly, is that it is enjoyable and fun for students who engage with music. Several of the participants commented on the joy of learning music at all levels of experience. One participant talked about their time in a remote community and shared how profound the music program was to the students:

> And those kids just ate it [music program] up because it was very much. I was told, if they don't do sport, what do they do? And I got all those kids that weren't sporty kids, and we went from having, you know, 12 students to 150 [Wow.] in a short time. And these students that were reluctant to come to school were suddenly coming to school. We started a project at a very challenging site, […] and you could tell the teachers were like, this isn't going to work, they're not going to want to learn to play [deleted] instruments. And they loved it. They saw a change in their students. They did a concert to their parents. They were so proud of themselves. And yeah, they were a bit flat, but it doesn't matter, because they had fun and they felt proud of it. (P4)

In regard to the school community, one respondent wryly pointed out that music is often how a school markets itself: 'I don't think I've ever seen a school that's gone, "Hey, you know, we're a biology focused school, you know, come to us", but you do have, music is part of the marketing programs of schools' (P9). But apart from that, participants noted how schools use the school choirs, bands and ensembles in school

activities: ‘we are engaged in a number of things that are not only just our own performances that we produce and prepare for, but you know, I often joke about the school wanting music at the opening of every door’ (P3).

Question 4.5 Please tell us what value you believe that your teaching skills and experience contribute to your music practice and your career as a musician?

Participants in this study overwhelmingly consider there is a symbiotic relationship between their music practice and teaching practice with each contributing to the other. Survey participants' responses to this question about how teaching influences their music practice and their career as a musician were coded and grouped, revealing five themes. Ordered by frequency of occurrence, these were:

1. Teaching enhances musical practice. This was the most frequently cited benefit of teaching for music practice and musical careers, commented on by nearly half of participants. They described how teaching reinforces their own musicianship through clarifying technique and musical concepts, their own reflective learning as they explained ideas to students, and through improved confidence and stage presence.

> First of all, teaching has prompted me to sort out and understand music knowledge more systematically. Secondly, the teachers and guidance in teaching require me to constantly improve my performance and singing level. Furthermore, the interaction and communication with students has brought rich inspiration to my music creation. Finally, my teaching experience has cultivated my patience and communication skills.

> I perform better now than I ever have before because I understand the fine detail and nuance.

2. Teaching creates career sustainability. Many respondents noted that teaching provides a stable income and professional identity, particularly important given the difficulties in establishing a sustainable career in the music industry. Teaching was described by some respondents as a complementary or primary career path for musicians, while others say it as a gateway to community engagement and influence.

> Teaching provides me with a sustainable job and regular income.

> My teaching work is essential to my career as a musician.

3. Teaching inspires and motivates. Respondents frequently expressed that teaching brings joy, purpose and creative energy to their music careers. These participants saw teaching as mutually enriching, benefiting both students and teachers, and that it fosters lifelong learning and artistic growth.

> Teaching brings me enormous joy and helps provide inspiration to seek out new things creatively.

> It's not just about music. It's about the whole person and the connection.

4. Teaching builds transferable skills. Respondents highlighted how teaching cultivates skills that benefit their broader music careers, including communication and collaboration, organisation and leadership, and adaptability and empathy. They saw these skills as supporting broader career development both in music and in education.

> Teaching has improved my communication skills in new social contexts, which helps greatly as a musician.

> I've learned to adapt to different learning styles and manage diverse groups.

5. Qualifications add credibility and depth. About a quarter of respondents valued their formal training and qualifications for enhancing the effectiveness of their teaching. They described their qualifications as having a crucial role in building trust with students and parents, and in supporting career progression.

> My qualifications allow me to teach with confidence and credibility.
>
> University training gave me the foundation to teach and perform effectively.

Interview insights: The majority of the interview participants talked about the positive relationship between musicianship and teaching and how their teaching informed their music practice.

P11, for example, is in a professional ensemble that performs at fringe shows and the latest show with immersive elements and audience-friendly music, 'really came out of my teaching and what my students are interested in, and, yeah, bringing it to an audience in a different setting.' Others noted how the process of teaching made them more conscious of their own musicianship and how to improve; by needing to explain a piece of music or a technique to students, they learn how to articulate why 'pieces of music do what they do, and understanding that, helps me in understanding what that's meant for me for my whole playing career' (P3). Performing and teaching are both about communicating, although in different formats (P11). The gift of reflection is seen as a positive way to improve their practice:

> I'm always trying to find new ways of explaining things, and, you know, just different. It's just fairly standard teacher sort of stuff, but it means I've got to reflect on my own practice as a musician a lot, which is quite interesting, because quite often, you know, I go and say something, and I think actually what I'm telling the kids, doesn't actually meet up. That's just the way that I've always heard it explained. But it doesn't actually match my experience. So I've got to do a lot of reflection on my experience and either think maybe my experience, maybe I've been doing something wrong as a player, or I've been teaching this wrong, and I've gotta, my experience as a musician is sort of informing the way I teach things. (P8)

One interesting insight is how several of the participants actually noted how practice and teaching is more of a symbiotic relationship; rather than teaching skills and experience contributing to their music, it is very much a two-way process. P12 explained the close relationship between teaching and performing:

> I'm a performer, and I'm particularly a musical theatre performer. So getting up in front of my class every day is performing, and I'm singing to them, or I'm acting, or I'm pretending to be something I'm not. So I get to do that all day. Yeah, kind of, kind of cool. (P12)

P10, while stating that they would find a teaching-only position 'a bit soul destroying' because of what they perceive as a lack of creative input, also recognises a reciprocal relationship:

> I feel like the sort of the creative process and the creative input you get from having visiting conductors, having visiting performers, having really close connection with your colleagues is a real inspiration for when you have to go out and teach, you know, and you hear someone mentions something, "Oh, that's really interesting" and then I find myself, you know, sort of adapting that when I'm teaching. So there's quite a lot of crossover personally.

A final point was raised by P5 about the importance of teaching to music in general. Their perspective broadened out to include the importance of teaching in the past and the future. In other words, carrying on traditions by teaching future generations:

> I think you become more aware of the relationship of your job with the generations that come before you and the generations that come after you. I think, I don't think you can teach, well, certainly for me, I can't teach without feeling a lot more invested in the broader environment of where we exist as a professional musician. You can, I mean, I don't know, but I think if you have a job in an orchestra, and you don't teach anybody, or sort of engage with the world of music education outside of what we do, that's difficult to do.

Question 4.6 Do you have any comments about the South Australian music curriculum and how it is applied in schools?

Survey respondents provided both positive and negative commentary on the South Australian music curriculum, in particular the flexibility the curriculum offers (positive) and the differences in application across different schools (negative). Positive responses clustered into two main themes:

1. Curriculum allows flexibility for teachers. Some respondents appreciated the curriculum's openness, allowing adaptation to student needs and teacher capabilities.

> The curriculum is extremely broad, which allows individual teachers to work to their strengths.

2. Curriculum supports creativity and expression. A number of responses praised the curriculum's emphasis on creativity and student expression.

Most comments, however, were negative and aligned along the following themes

1. Curriculum is outdated, lacks relevance and needs to be better aligned with industry needs. Respondents expressed concern that the curriculum does not reflect current music practices or technologies and requires better integration with real-world music industry skills.

> Curriculum is at least 5 years behind current trends in music creation and production.

> There needs to be more alignment with industry expectations and pathways.

In addition, several respondents felt the curriculum lacks clear standards or sufficient detail for effective teaching.

> The performance standards are so vague and really don't allow teachers to teach what students need to learn.

2. Inconsistent application across schools. Curriculum delivery depends on available school resources and staff expertise. Resourcing is a particular issue, with respondents highlighting issues with staffing, facilities, and administrative support.

> It is applied in vastly different ways across different schools.

> Many schools are doing their students a disservice by not properly resourcing music programs

Interview insights: One of the key comments about the curriculum with the interview participants is the difference between public and private sector schools and how resources can affect how music is taught within the school system. Those independent schools with high fee-paying students can recruit better instrumental teachers, afford superior facilities, provide private tutors, offer a range of music activities, and deliver a wider range of lessons with a better quality of instrument. P8 has found that the attitude in the

public system, at least in those public schools that aren't music specialist schools,[2] is that a music curriculum is highly dependent on a school's culture:

> there's a perception the public system that music education is a second-tier subject that's got to take the seat behind literacy and numeracy. It's really interesting. I find that private schools tend to go and build big music suites and things for other art subjects as well. But they build their big music suites, and that's a massive part of the way they sell the programs. (P8)

Teaching the curriculum in lower SES schools has challenges as well. According to P12, who teaches in a Category Two[3] school as well as a higher category school, issues not only include the low socio-economic status but can also include children with trauma, refugees, students with literacy issues, and students who are neurodivergent. With this in mind, P12 teaches curriculum differently between the two schools:

> I do more music playing than theory with this lot, because my school is a category two school, which means that that's a low socio-economic cohort. So they have literacy struggles in the first place, and so what I need from them is engagement in their learning, and they get that when they do it being physical. I could get them to do the writing, and it would be beneficial to them, but I'll have behaviour issues. I'd rather have them all engaged.

But there was also praise for the curriculum. Teachers have flexibility. And the previous comment by P12 plays into that idea of flexibility; teachers can choose the content to fit within the provided curriculum. P12 recognises this merit by claiming that the curriculum is 'really well structured in that it's skills based but how you choose to use those skills to create, what you create is your choice … you can choose the music style and genre and the instrument playing style that suits the cohort that you've got'. P9 mentioned a similar advantage:

> When Shrek came out as a movie ... there was a big song from that that was a big hit. I dumped what I had planned for the Year Six/Sevens and took that song, and we did about three lessons on form, because they all knew the song, they loved the song, and so we broke it down and looked at how it had verse and chorus and bridge and did work on that. And they had so much fun, especially because it was something that was interesting to them at that moment. So I've got the flexibility in music to be able to do that. So I'm still teaching the things I need to be teaching, but not necessarily the lesson that was planned. (P9)

There is not only flexibility in content. Participants noted how they can teach the curriculum with different musical tools – ukeleles, recorders and singing were mentioned by P9 – and use different technologies such as iPads, which 'helps kids to learn about notation. And so they'll be doing some composing of their own and realizing that these are the rules. And of course, the iPad limits them to the rules, how many beats in the bar and all that sort of thing' (P9).

[2] The Department of Education in South Australia have four of what they call Special Interest Music Centres in Adelaide. They include Brighton Secondary School, Playford International College, Marryatville High School and Woodville High School. More details can be found here: https://www.education.sa.gov.au/docs/curriculum/music/special-interest-music-centres-brochure.pdf

[3] A Category Two school is second lowest on South Australia's Educational Disadvantage Index where category one represents the highest disadvantage and category seven is the lowest level of disadvantage.

Question 4.7 Do you have any comments about the relationship between music teaching and the music industry in South Australia?

Survey responses about the relationship between music teaching and the music industry in South Australia were highly nuanced, although not as numerous as those to the previous questions about the value of music teaching and the relationship between teaching and a musical career. The responses offered by participants were coded and then grouped, identifying five themes:

1. Weak or fragmented connection between teaching and industry. Respondents felt the connection between music teaching and the industry as limited or poorly structured, with limited exposure for students to professional musicians.

> There is a huge gap in what people expect from learning music and the reality of the industry in South Australia.
>
> I'm not sure how much crossover there is between gigging musicians and teaching musicians.
>
> It still seems very limited to specialist schools.
>
> Most musicians are teaching because they can't support their families on what they earn as musicians.

2. Schools lack support or funding for music programs. Respondents highlighted the absence of adequate resources, staffing and institutional backing. This was particularly seen to be the case in public schools and in primary schools, which were subject to tighter budget constraints than the independent equivalents.

> Many schools I think have had erosion over time of the music programme and curriculum.
>
> Primary schools are often without a teacher, and rely on the Primary Schools Music Festival to tick the 'music' box.
>
> There is a clear lack of funding which results in only students/community members with money able to take part in a GOOD music education.

Some respondents took this further, advocating for reform. They appealed for policy change and greater recognition of music education:

> Music should be considered a core subject, not just an elective or 'add on'.
>
> We need to stop thinking that teaching music means students need to be exemplary performers.
>
> The community is working hard to strengthen, support and advocate.

3. Need for better integration of professional musicians in schools. Respondents called for more involvement from active musicians and industry figures in education, advocating for stronger partnerships, such as with guest artists, workshops and performance opportunities.

> It would be great to see more of a crossover. Most teachers I know don't perform regularly or at a high level.
>
> There needs to be more of a link made through courses like Class of Cabaret.

> Having musicians in the school community is invaluable!

A few connected having professional musicians in schools with creating career pathways for future industry participants but that this is not well supported or visible.

> Students get to see what a career in music can be like through my example.

4. The curriculum is misaligned with industry needs. Respondents raised concerns about outdated or irrelevant content. Some also said there is an insufficient performance focus, especially at senior levels.

> The SACE music units offered are no longer a requirement for entrance to Adelaide University. This is appalling.

> Curriculum is at least 5 years behind current trends in music creation and production.

> The Australian Curriculum Version 9 is TERRIBLE when it comes to Arts education.

Despite the overwhelming number of responses to this question being negative or critical, participants also provided positive examples of the relationships between music teaching and the music industry in South Australia:

5. Positive examples of collaboration and outreach. Some respondents shared positive experiences, including collaborations with local ensembles, festivals, and conservatorium outreach.

> Music teaching nurtures industry-ready talents.

> Teaching helps build audiences that appreciate music.

> We have a strong connection between our local Music University and often organise combined workshops.

> I support musical collaboration between young people through the Accompanist's Guild in SA.

> I regularly run workshops for the broader community through an association.

Interview insights: The responses from interview participants covered a wide range, from positive through to negative. Several of the respondents felt there was animosity between the education sector and the music industry, citing professional jealousy between educators and those who work in the industry, and teachers who had been in positions for a long time who may have lost touch with the industry. There was also a recognition by some participants that teaching is seen as a "lesser" profession:

> I've just looked at the Bachelor of Teaching/Bachelor of Music degree. And it still seems to be coming through that the education majors are looked down upon by the performance majors. Even now in 2024 that is the comment that's still coming through, that it's seen as a fallback option that, well, you couldn't make it as a musician, so therefore you're going to go into teaching. And I don't know what would change that view.

> [W]hen I was at university, it was never explicitly said, but certainly there was a huge focus at the time when I was at university, and not just at my university, but generally speaking, if you were going to go into a Bachelor of Music and Classical Performance, everyone wanted to be a

> professional performer. And if you didn't hit that goal, then you're probably going to fall into teaching or fall into something else. (P5)

However, there were also positive comments, with one participant citing the small size of the industry in South Australia: ‘we all know each other, and we're all like, you know, working together on different projects. Yeah, there's a lot of crossover between who you perform with and who you teach with at schools’ (P11). P12 agreed with this assessment but added that interactions between the two include guest artists, mentors for concerts, and ‘professionals coming in to work with the soloists’. The Adelaide Symphony Orchestra also conducts education programs.

SURVEY SECTION 5. YOUR CONNECTION TO THE CULTURAL AND CREATIVE INDUSTRIES

In order to understand their connections with the broader cultural and creative industries, survey and interview participants were asked to describe the full range and value they placed on the cultural activities they engaged in.

Survey responses were coded and grouped into six themes:

1. The most popular cultural activity mentioned by survey participants was music. Music-related activities included attending live music performances, involvement in musical theatre, performing in choirs, ensembles and bands, and music events associated with religious groups and practices. Attending live music performances was the most popular activity, mentioned by more than half of respondents, with participants describing the importance of supporting other performers and artists, including:

> I am a huge advocate for the live performance industry. I try to attend as much as possible (and as much as I can afford) when it is on offer. This is particularly prevalent during Fringe and Festival time as well as Cab Fest time.

> I think it is important to be aware of all artists in the community and to show appreciation.

2. Direct involvement with live music was generally related to respondents' own performance practices or supporting other performers:

> I participate in a lot of live music events, gather with non musos to play and just engage in cultural activities and support fellow musicians.

> This is all the unpaid, "soft" side of my vocation. I invite staff, families & students to music performances I'm involved in or that I think might be of interest. Occasionally I can provide access to final dress rehearsals in theatre for students.

3. Their involvement with music performance was also connected with teaching, encouraging their students:

> I support the music events of the Music Teachers Association of SA. I promote piano teaching nationally.

> Organising live music community events. Very involved in school musical productions.

> I adjudicate Eisteddfods and tutor youth orchestra groups when I can.

> I encourage my students to go to orchestral concert, and for younger students, I encouraged them to go to the Harry Potter movie concert performed by the ASO.

> I attend as many live music performances ranging from amateur through to touring professionals as often as possible and will recommend appropriate shows to respective students.

There was also recognition that their teaching could be supported by participation in non-music performance activities:

> I have also started taking clown workshops to improve my artistic flexibility, creativity and non-verbal communication skills

4. Respondents recognised that their own practice and involvement with attending live performances was important for their own wellbeing:

> I attend live performances of music, theatre, comedy, cabaret & other events regularly, and find this to be essential to my wellbeing and development as both an artist and educator.

> I engage in a wide range of creative activities to support my own wellbeing eg. song writing, listening to music, improvising, singing and playing repertoire that I enjoy. This has helped me work through significant mental health challenges and difficult life events, as well as improving my wellbeing when there are no significant challenges.

5. A small proportion of respondents described involvement with non-music-related creative activities, often in combination with music. These included:

> live music, collaborative works, film works, youth mentoring, judge for various film festivals, sound design, sound installations.

> I enjoy cultural events - festival performances, music performances, art exhibitions, art films, and reading.

> I enjoy music concerts, jazz, attending art galleries

> I like going to performances other than music - comedy, dancing, theatre, improv. I also really appreciate good soundtracks in movies, games, and TV shows.

6. Non-music-related creative activities were often associated with community connections:

> I also do cross stitch, baking, painting and other creative crafting projects to create gifts for my friends and family.

> I attend theatre, play video games, and take a community band.

Interview insights. Responses from interview participants reflected those of survey participants with the majority enjoying an engagement with music outside their teaching practice including:

- Live music – community bands, pub gigs, ensembles, choirs, jazz sessions
- Cabaret shows
- Musical theatre and pantomimes
- Music festivals

These types of activities are where many of the interview participants keep up their music practice. And it is also here where they enjoy collaboration with other musicians:

> You get a lot of opportunities, like, you know, playing concertos and things, because there's so few of you but you do, like, you develop relationships with the composers as a performer, which is really nice to have that sort of like long term collaboration. (P11)

They also engage with other cultural activities, but this engagement is mainly as consumers. These include:

- Theatre
- Art galleries
- Film screenings, including Adelaide Film Festival and indie film screenings
- Gaming industry community meetups
- Sport
- Fringe shows (e.g. comedy)

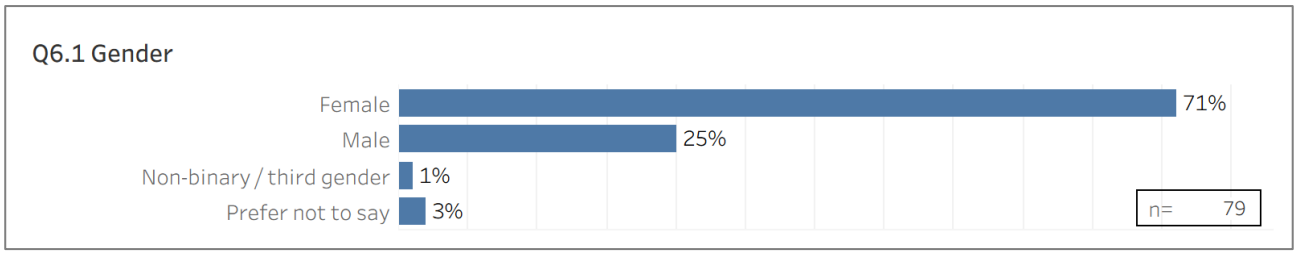
There is, though, very little *collaborative* engagement with other creative industries in this cohort. One exception is the educator who is highly engaged with gaming and is attempting to break into that industry. At an extreme end of the spectrum, P12 noted their lack of engagement with cultural activities: 'I'm a terrible consumer. I'm a creator, more a creator, do people shows from time to time, but I'm pretty slack about it, because usually I'm practicing mine.'

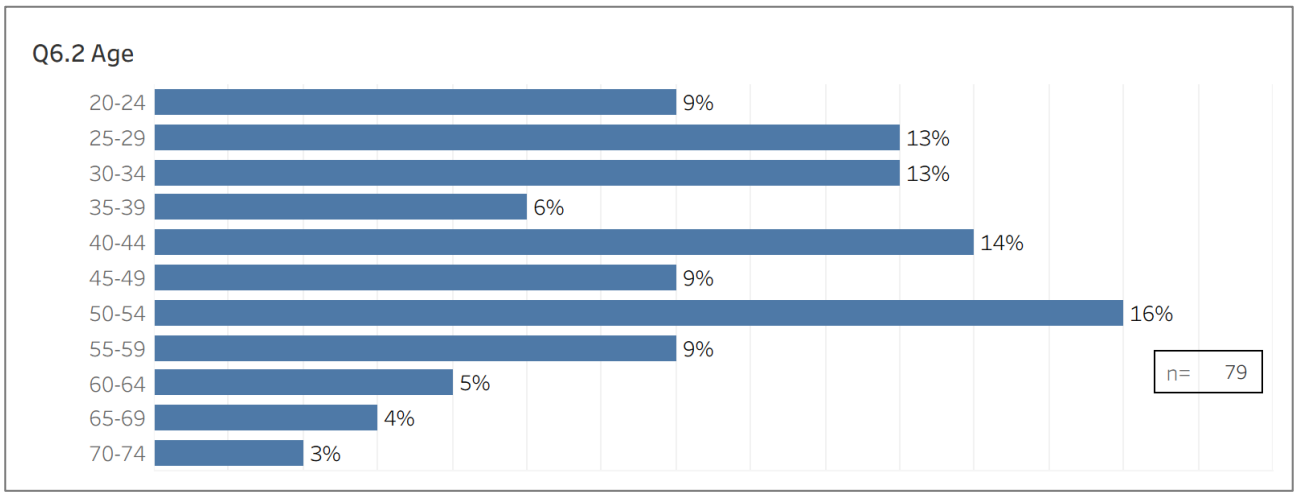
Interestingly, several mentioned the music community and their involvement with it as a networking opportunity is one of the reasons they engage in cultural activities, particularly those activities with a musical bent. The pathways and networks for musicians, and volunteering for committees, organisations and festivals, also presented a way to collaborate with other musicians. And teachers coordinating events such as the Primary Schools Music Festival and the Catholic Schools Music Festival are opportunities to engage further with the music scene in South Australia:

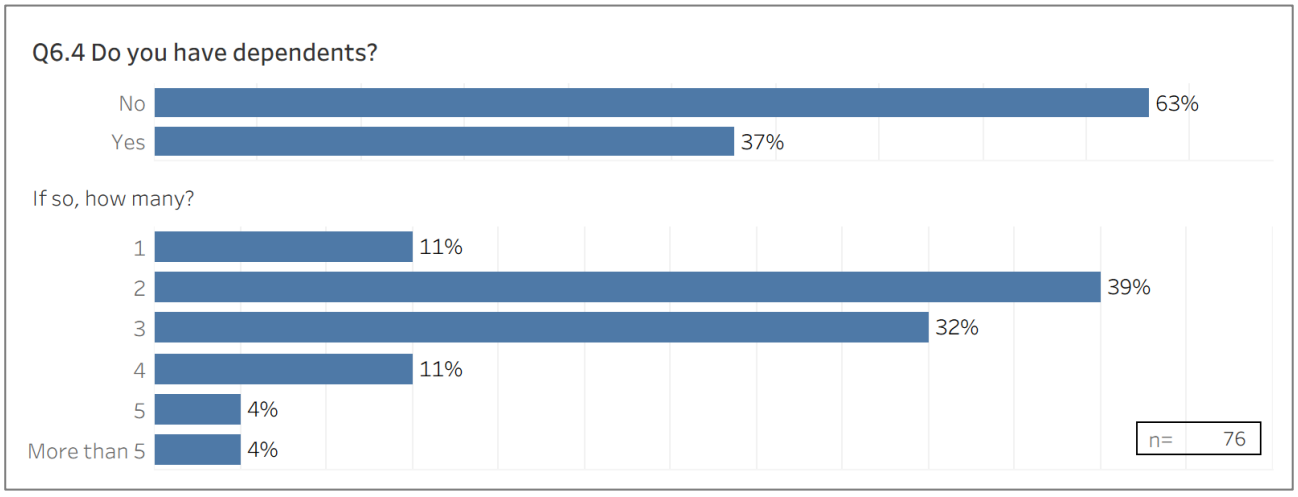
> [W]e sing at the festival theatre, although this year we're sitting at the Adelaide entertainment centre because they're reno-ing the theatre again. So this year it'll be 1000 kids in the choir. Four concerts, 4000 kids all up. So we definitely have a lot of connections there, with professionals coming in to work with the soloists. (P12)

SURVEY SECTION 6. ABOUT YOU

The following charts summarise the demographic information collected in the survey. These questions were at the end of the survey, following the open text qualitative questions. Unfortunately, these questions were too great an ask for some participants and they dropped out. The charts below give some insights into the characteristics of the sample but are of little assistance with data analysis.







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ABOUT THE NEWS & MEDIA RESEARCH CENTRE AND THIS RESEARCH PROJECT

The News and Media Research Centre (N&MRC) advances public understanding of the changing media environment. N&MRC is Australia's nationally recognised research centre for the study of news media industries and the broader creative industries, audiences and public discourse. At a time of epistemic crisis for the media industries, we research and advocate for a media system that builds trust, inclusivity and diversity, to defend and repair the social fabric.

N&MRC conducts its breakthrough research with industry, government and community partners, locally and internationally. This report is an output of the ARC-funded Linkage Project *New Approaches Measuring Australia's Creative Workforce: Beyond the Census*. This research project is being conducted by the University of Canberra and RMIT University in partnership with Creative Australia, CreateSA, Creative WA and the City of Sydney. It aims to explore key creative labour dynamics, building on Census and industry employment statistics to go beyond what they can usually tell us, through five sub-projects:

- Measure and analyse the distribution of creative qualifications in the workforce, establishing Trident III;
- Explore career trajectories for embedded creative workers and the innovations they bring to their industries;
- Measure and analyse the creative jobs not reported in the Census as main sources of income, as well as identify the 'day jobs' of this 'secondary' CCI labour force;
- Analyse the scale and theorise the value of volunteer labour in the CCIs and its relationship to employment in and outside the CCIs;
- Build an exemplary case study of digital disruption in official employment categories – social media creatives.

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