

**Indonesian Gamelan in Australian and New Zealand Schools:
Towards a Vitality and Sustainability Framework for School-Based
Culturally Diverse Music Programs**

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**Indonesian Gamelan in Australian and New Zealand
Schools: Towards a Vitality and Sustainability
Framework for School-Based Culturally Diverse Music
Programs**

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Abstract

Increases in the cultural and ethnic diversity of many societies since the mid-twentieth century and the reality of the multicultural classrooms within which school teachers work today have led many educators to believe there is a need for students to develop greater intercultural understanding (Draisey-Collishaw, 2004; Hayden & Thompson, 1998). Many music education policies and curricula have changed to incorporate a broader view of what types of music should be studied in schools (Volk, 2004). One approach to developing more culturally responsive and diverse programs for music learning and teaching has been to introduce into schools a range of musics and ensembles, such as Indonesian gamelan. Gamelan are traditional instrumental ensembles from Indonesia and Malaysia consisting largely of bronze or iron metallophones, gongs of various shapes and sizes, and drums. This thesis explores the attitudes, beliefs, approaches and experiences of teachers in the context of teaching and learning Indonesian gamelan in schools in Australia and New Zealand.

Gamelan in schools in Australia and New Zealand exist in a range of contexts. Some form the basis of vibrant and innovative educational programs with wide-reaching effects. Others, after an initial period of activity, spend years in school storerooms and are rarely, if ever, used again. Considering the rarity and cost of a set of these instruments, and their significant potential for teaching intercultural understanding in addition to a wide range of musical skills, why are some of these gamelan so underused? What factors affect the vitality and sustainability of school-based gamelan programs? This project examines teachers' perspectives on school-based gamelan programs and, in particular, investigates the myriad influences on the sustainability and vitality of such programs.

Data collection involved semi-structured interviews with teachers and representatives of school management in 23 schools in Australia and New Zealand with gamelan programs. I modified the Music Vitality and Endangerment Framework (Grant, 2014, p. 111) for use as an instrument to initiate discussion with interviewees about their specific programs and contexts, explore and describe these school-based gamelan programs and compare programs across schools.

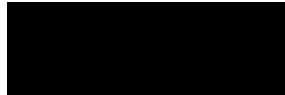
The Introduction (Chapter 1) to this thesis presents the context and rationale for my research, the research question and aims. Chapters 2 and 3 comprise a review of relevant scholarly literature, publications and curriculum documents relating to cultural diversity in music education and literature concerning teaching and learning gamelan. Chapter 4 details the study's methodology and theoretical and conceptual frameworks, as well as the research design, data collection and analysis methods. Chapter 5 presents the findings from the data analysis. Chapters 6 and 7 describe and examine the stages involved in my development of a theoretical framework for gauging the vitality and sustainability of culturally diverse music (CDM) programs in schools. Chapter 8 concludes the thesis, discusses the research outcomes and provides recommendations for action and future research.

This study aims to shed light on a little-explored aspect of CDM education in Australia and New Zealand and to contribute to scholarly understanding of the role that CDM programs can and do play in school-based education in Western countries. The insights gained from this research project may help educators, school management, policymakers and community stakeholders better support the vitality and sustainability of gamelan and other CDM programs in schools, and thus help students reap the many potential benefits of these programs.

Statement of Originality

I hereby declare that this submission is my own work and, to the best of my knowledge, it contains no materials previously published or written by another person, or substantial proportions of material accepted for the award of any other degree or diploma at any educational institution, except where due acknowledgement is made in the thesis. I also declare that the intellectual content of this thesis is the product of my own work, except to the extent that assistance from others in the project's design and conception or in style, presentation and linguistic expression is acknowledged in the thesis.

Signed:

A solid black rectangular box redacting the signature.

Julia Lewis Pope

Date:

January 27, 2022

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List of Abbreviations

ACARA	Australian Curriculum, Assessment and Reporting Authority
ACT BSSS	ACT Board of Senior Secondary Studies
ACT	Australian Capital Territory
ATAR	Australian Tertiary Academic Ranking
CDM	culturally diverse music
F-10	Foundation – Year 10
ISI	Conservatorium for the Traditional Arts (<i>Institut Seni Indonesia</i>)
ISME	International Society for Music Education
KOKAR	<i>Konservatori Karawitan Indonesia</i>
LOTE	Languages Other Than English
MENC	Music Educators National Conference
MVEF	Music Vitality and Endangerment Framework
NALSAS	National Asian Languages and Studies in Australian Schools
NEI	Netherlands East Indies
NSW	New South Wales
PISA	Programme for International Student Assessment
QCAA	Queensland Curriculum and Assessment Authority
SAC	St Aloysius College, Adelaide
SACE	South Australian Certificate of Education
SMKI	<i>Sekolah Menengah Karawitan Indonesia</i>
TASC	Office of Tasmanian Assessment, Standards and Certification
UK	United Kingdom

USA	United States of America
VA Framework	Vitality Assessment Framework
VCAA	Victorian Curriculum and Assessment Authority
WACE SCSA	Western Australian Certificate of Education Schools and Curriculum Standards Authority

Chapter 1: Introduction

1.1 Personal Context

Over the course of many years, I have been fortunate to have had a range of experiences learning, teaching and performing culturally diverse music (CDM), including Indonesian *gamelan* music. I often critically reflect on these experiences and their deep and significant effects on me both as an individual and a teacher. I have developed a strong belief in the importance and value of teaching CDM in schools. These reflections and beliefs have led to my curiosity to explore other teachers' beliefs and attitudes towards establishing and maintaining CDM programs in educational contexts, specifically Indonesian *gamelan* programs. This curiosity gave rise to this research project. This opening section of my dissertation offers an auto-ethnographic account of my formative musical experiences, including my experiences learning and teaching *gamelan*. I reflect on these in some depth, both to provide a personal context for my study and clarify how my background and experiences position me in relation to this project.

My early years were spent in Tehran, Iran, with some exposure to both Persian and Western classical music. During my subsequent years of schooling in England, I enthusiastically participated in classroom music lessons, school choirs and various orchestras. I do not remember many details of the repertoire covered, but I am confident it was Western classical music, Christian-based hymns and songs, and a few items from musicals. The one exception to this was the introduction of Indian *tabla* lessons at my English high school, which I keenly enquired about only to be told that I could not join the classes as they were only for Indian students. I remember being disappointed but not surprised by that response. I knew that *tabla* was something for 'the other' and that I was

not part of that ‘other’ (Cain, 2015). I was still curious and would have been a keen member of the class. As I matured, my musical independence increased and I explored a wide range of jazz, contemporary and world musics. By the start of my adulthood, I was beginning to get a sense of what Nettl (1992) refers to as ‘what’s out there’ (p. 5).

My first encounter with the Indonesian musical tradition of gamelan was in 1991, while I was studying the Western classical music canon as part of an Arts degree at Glasgow University in Scotland. I had the opportunity to engage with gamelan outside of my formal studies through free workshops sponsored by the local council (Strathclyde Regional Council), which had recently acquired a full set of Central Javanese gamelan instruments and were starting a community group. These lessons opened my eyes to a new world of music and musical opportunities. I was not drawn in immediately. The sound of the gamelan was so different and foreign I did not quite know how to approach it. I found that repeated exposure helped it to make sense, a strategy that I later discovered is used by many gamelan teachers (e.g., Dally, 2005; Diamond, 1979; Mendonça, 2002). Allowing myself to experience it, without worrying too much about it making sense, and learning to trust myself and my brain to work out the patterns and meaning in due course led to a whole new musical world opening up to me. I embraced a new way of connecting to music and making sense of music.

My next formative experience with gamelan was in the early 1990s, after my first degree, when I joined the Darmasiswa scholarship program in Solo, Central Java, Indonesia. I studied at the Conservatorium for the Traditional Arts (*Institut Seni Indonesia* [ISI], then known as *Sekolah Tinggi Seni Indonesia*). For 18 months, I was immersed in learning, playing and watching gamelan music in its traditional context. I had both group and private lessons on a range of instruments and attended many *klenengan* (recitals), *wayang* (puppet shows) and traditional dance performances. I found the teaching methods

in group lessons challenging. There seemed to be little theoretical content conveyed and sparse feedback. The teachers sometimes fell asleep in class and often seemed disinterested. After much thought, discussion and investigation, I realised that there were several issues pertinent to my understanding of the teachers' approaches to the group classes. One was that the lecturers did not get paid very much and very often chose to supplement their income by playing in all-night wayang and late-night klenengan. Thus, they were not at their best at their 7 am group class. Another point was that most of the students knew most of the repertoire and how to play many of the instruments already; a large amount of gamelan knowledge in Java is obtained informally in a village, community or family setting (Hand, 2017).

For many students with a background in gamelan, studying at a place like ISI is a formality, a necessary step towards a possible career in gamelan. In particular, with regard to the practical classes in the early years of the degree program, they rarely involve the acquisition of new knowledge for the already experienced players. My inquiries also suggested that, according to institutional protocol, the curriculum had to be followed regardless of the prior knowledge of the students in the class. This produced some apathy in the lecturers, who knew that while the curriculum was logical and carefully planned and structured (Hand, 2017), it was not always appropriate for the cohort in front of them. Despite these perceived shortcomings, it was evident to me that Indonesian students progressed, developed and matured musically through their degree. My further informal investigations revealed that almost all Indonesian students played gamelan in a variety of settings outside the 'classroom'. These included earning money by playing at wayang and other performances elsewhere in Central Java, and joining study groups in the city and at one of the palaces nearby. I concluded that these broader playing experiences, particularly

as they often involved more experienced musicians, must have formed another equally-important dimension to their learning and development as musicians.

The individual, private classes I took as a student—often with the same lecturers as those who taught the group classes—were free of external expectations, regulations and curricula; thus, they were much more focused and tailored to my needs. I could ask questions, which were answered to some extent, and could ask for whatever feedback I felt I needed. Through these lessons, my learning progressed at a fair rate and my understanding of the music as a whole system deepened. It was in these private classes that I realised that my desire for factual, theoretical answers to my questions and for consistent realisations of instrumental gamelan parts was at odds with the common Javanese perception of their music. From this, I learned probably the single most important lesson from study with culture-bearers in Java: there are many possible and valid ways to perceive, connect with and make sense of music, and that a Western analytical style, which my learning had been so steeped in up to that point, is not necessarily ‘right’, superior, appropriate, effective or even useful in all cases. I have tried to keep this front of mind when teaching music in the classroom, even though my belief has frequently clashed with curriculum requirements. Most curricula I have worked with require musicological analysis based on a prescribed list of music elements (Cain, 2011; Lum & Marsh, 2012), and a fairly rigid pedagogical approach.

Another profound realisation I had in Java arose from the performances I saw that involved gamelan. One performance in particular—a *srimpi* (refined young female group dance accompanied by gamelan) at the Mangkunegaran Palace in Solo—was the most beautiful performance I remember ever having experienced. The music and dance combined with the natural setting of the palace *pendopo* and the ambient sounds seemed perfect and created a deep and lasting impression on me. Experiencing that level of artistic

excellence instilled in me an enduring and unshakeable respect for, and valuing of, that art form and the culture that produces it. I later reflected on how to enable my students in a classroom in Australia to experience this depth of artistic beauty. A video would be the closest I could show them, but it would not do it justice.

My next formative experience with gamelan was while completing a classroom music teacher training program in Edinburgh, Scotland, under the direction of Neil Houston in 1996 and 1997. In retrospect, I feel very lucky in my choice of teacher training institution, as it encouraged and created opportunities for the learning and teaching of a range of musics, which was not a common approach at that time. In addition to a focus on traditional Scottish music, the teaching college also acquired a Central Javanese gamelan while I was there and studies on this were incorporated into our lesson planning. I developed and taught a unit on Indonesian gamelan and another on Latin American music during the course. While studying to be a classroom teacher, I also taught gamelan to adult community groups and ran workshops for children and special needs groups in Glasgow and Edinburgh. These were my first experiences of teaching gamelan rather than learning it. The various groups, classes and contexts provided me with a rich opportunity to consider how to teach gamelan most effectively in contexts so very different to Java.

My next formative experience with gamelan began in 2006. Having moved to Australia, I joined the Balinese Community of Queensland and learned and performed gamelan *gong kebyar* (quite a distinct tradition from Javanese gamelan) with them for two years. I was taught aurally/orally by culture-bearers. The group was a mix of Indonesians and Australians of various ethnicities. I relished the opportunity to be taught gamelan in this way and Balinese gong kebyar in particular. I had previously encountered this music primarily as a tourist in Bali and in recordings.

The leaders of the group knew I was a music teacher. Early on, they asked me if I could think of a way for them to teach using notation to make it easier for beginners to learn complete pieces more quickly, a requirement created by our frequent public performances. I looked at the two types of notation they had created already: a simple numerical notation of the melody line for one of the simpler parts and a shorthand notation of the overall structure of the piece for the more complex parts. The simpler notation was used by the player of that instrument for most pieces, but the structural notation was not used at all—it had proven to be unhelpful in speeding up the learning process. I could not come up with a more effective notational system myself in my two years with the group, as the complexity of the music was too great to be condensed into symbols, except perhaps if fully notated using Western staff notation, which would not help beginners unless they were already proficient in reading this type of notation. I concluded that for most parts and most players, the common Balinese style of teaching and learning (Dunbar-Hall & Adnyana, 2004; Gold, 2004)—aural/oral, demonstration, imitation and much repetition—was the most appropriate and effective way to learn this type of music. I also observed a Balinese gamelan group in the nearby town of Toowoomba teaching and learning in a similar way in rehearsals, and this reinforced my thinking. I am grateful that I was able to experience this style of teaching for an extended time in the Balinese Community of Queensland group; it has influenced my teaching practice.

I purchased my own set of Central Javanese gamelan instruments in 2007 from a local Queensland school whose gamelan teacher had retired. I began teaching with them in my classes soon after. To date, I have taught gamelan in Australia and the United Kingdom (UK) to many hundreds of students with cultural backgrounds from countries including Australia, New Zealand, Indonesia, Samoa, Papua New Guinea, Japan, Jordan, South Korea, Thailand, China, Taiwan, Vietnam, the Philippines, the UK, Ukraine, Hungary and

Germany. I feel privileged to be able to teach gamelan with a set of instruments built in Java.

I had a realisation in Java that has subsequently deepened: my musical world as a child and young adult, though rich in a particular tradition, had been rather limited and limiting. The hegemony of Western classical music prevailed in my musical development, and I felt it was necessary to broaden, widen and deepen my music worldview and ensure that others, my future students in particular (if I chose to become a teacher), would not be limited either. Luckily, opportunities arose and were created, and, through being challenged by exposure to teaching and learning new and different musics, my musical worldview expanded irrevocably. This broadening and deepening of perspective and understanding forms the basis of my approach to, and personal philosophy of, teaching: students must be given an opportunity to experience a wide world of music and be strongly encouraged to value and respect musics other than those that dominate their mainstream culture. This is a belief echoed by many scholars (Cain et al., 2013; Campbell, 2018; Schippers, 2010; Walden, 2020). In particular, I hope my students are set along a path to develop a strong belief in the value and beauty of an art form and culture other than their own. By doing this, I hope that students will develop a tolerance of difference, a valuing of and respect for diversity, and an openness to that which is currently unexplored or not yet experienced.

As I reflected on my teaching activities over the years, questions inevitably arose for me, such as how others teach gamelan outside of Indonesia and how widespread gamelan teaching is in my region. I considered the contested issues of how to approach and deal with cultural sensitivity, authenticity and the re-contextualisation of traditional music in the classroom. Of particular interest for me was the challenge other teachers face in managing what they consider to be a successful gamelan program in schools. I wondered why some gamelan programs thrive while others struggle, and whether some of the

challenges faced might be common to many gamelan programs. It has been my desire to critically explore the aforementioned topics, and perhaps also reduce the sense of professional isolation for both myself and other gamelan teachers in schools. That is what prompted this project.

All these experiences—as a non-Indonesian learner of gamelan in formal educational contexts, a performer and a teacher—have instilled in me a strong interest in CDM and its power to educate students, both in music and in other ways. Combined with this interest is my desire to learn about the experiences of other teachers of CDM in schools to uncover commonalities and differences. It is in this context that this research found its genesis.

1.2 Scholarly Context

Increases in the cultural and ethnic diversity of many societies since the mid-twentieth century, and the reality of the multicultural classrooms within which school teachers work today, have led many educators to believe there is a need for students to develop greater intercultural understanding (Draisey-Collishaw, 2004; Hayden & Thompson, 1998). Many music education policies and curricula have changed to incorporate a broader view of what types of music should be studied in schools (Volk, 2004). This has been especially true since the 1960s, when many Western countries were influenced by the Tanglewood Declaration, an outcome of the 1967 Tanglewood Symposium. This symposium was a gathering of musicians, educators, sociologists, anthropologists and government leaders who met to discuss the inclusion of ‘polycultural curriculums’ (Campbell, 2002, p. 29) and to ‘resolve questions about the relevance of school music programs to young people’ (p. 29). The declaration stated that music of all

cultures, periods, and styles should be in the curriculum and that the musical repertory in schools should be expanded to include music in all its forms (Choate, 1968, p. 139).

Despite the importance of the Tanglewood Declaration, it took many years before the teaching of CDM in schools became relatively widespread in many parts of the world. Schippers and Campbell (2012) comment that the process of making Western school music curricula more multicultural was sped up considerably once ‘government and educational policies started recognizing the importance and realities of cultural diversity more widely’ (p. 89) from the mid-1970s onwards. There was an inevitable delay (Cain, 2011; Volk, 2004) due to the time needed for the change to filter through from policy to curriculum, then via teacher training to the classroom, and the practicalities involved, such as developing teaching resources and teacher training programs.

One approach to developing more culturally responsive and diverse programs for music learning and teaching has been to introduce a range of musics and ensembles into schools. One of the most widespread traditions and ensembles that has found its way into Western school education is the Indonesian gamelan. Gamelan are traditional instrumental ensembles from Indonesia and Malaysia consisting largely of bronze or iron metallophones, gongs of various shapes and sizes, and drums. The word ‘gamelan’ is thought to come from the word ‘*gamel*’, meaning a beater or hammer. There are a number of different kinds of gamelan featuring various combinations of instruments and different musical styles and repertoires. Examples include Central Javanese gamelan (from the cities of Solo and Yogya), *gamelan degung* (from the region of Sunda in West Java) and *gong kebyar* (from Bali). Gamelan has many social and cultural functions in its society, such as supporting storytelling puppet performances (*wayang*) of the *Mahābhārata* and *Rāmāyana* Sanskrit epics, accompanying traditional dance performances and marking auspicious occasions such as marriages and birthdays. Gamelan is very much a living tradition and a

fundamental part of society in both Java and Bali. Although gamelan has a history of 1,000 years or more, it is in the last 300 years that most of the present repertoire and performance practices evolved (Howard, 2013). There are, however, some ancient ceremonial gamelan (e.g., *cåråbalen* and *sekaten*) whose repertoire may have originated much earlier (Howard, 2013). Indonesian gamelan was listed as an Intangible Cultural Heritage of Humanity by UNESCO in 2021 (UNESCO, 2021).

Figure 1.1 shows a set of gamelan instruments in a classroom in Queensland, Australia. This type of gamelan ensemble from the city of Solo in Central Java is one quite commonly seen in Western schools. The instruments in this set are broadly similar to the instruments found in other types of gamelan, but most have different names and slightly different tuning systems.

Figure 1.1

Photograph of a Central Javanese (Solonese) Gamelan in a Classroom in Logan, Queensland, Australia, in 2014



Note. Photograph taken by the author.

The metallophone-type instruments seen in the middle and to the centre left in Figure 1.1, in descending pitch order and ascending size order, are called *peking*, *saron*, *demung* and *slenthem*. They are hit with mallets made from wood or horn. The *colotomic* or punctuating instruments consist of vertical hanging gongs (seen hanging at the back of Figure 1.1) and horizontally placed gongs called *kenong*, *ketuk* and *kempyang* (partially visible in the bottom left of Figure 1.1). They are hit on the raised boss with padded mallets. A full ensemble includes a range of decorative or elaborating instruments, but for school use, the *bonang barung* and *bonang panerus* are the most commonly available

instruments in this category. These can be seen in the bottom right and centre right of Figure 1.1. The two types of bonang consist of 12 to 14 small gongs horizontally suspended on a wooden rack. The two look very similar, though the bonang panerus is slightly smaller in scale and is one octave higher than the bonang barung. These instruments are played by hitting the raised boss on each gong with padded stick mallets. Lastly, the *kendang* or drums are the timekeepers and tempo controllers of the ensemble. There are three different sizes of drums; in ascending size order, they are *ketipung*, *ciblon* and *kendang ageng*. A *kendang ageng* can be seen in the centre of Figure 1.1. They are typically made of jackfruit wood or teak, with the drumheads made of goatskin or water buffalo skin. A set of gamelan instruments such as those described and shown above (Central Javanese: Solonese) are tuned to either a *slendro* (pentatonic) or a *pelog* (heptatonic) scale. All the instruments in a set are tuned to each other and the specific pitches vary from set to set, so the tuning of a particular set is often unique.

The accessible and tactile nature of gamelan instruments (Plantema in Schippers, 1997; Sanger & Kippen, 1987) and the immediacy and physicality of the playing experience (Eros, 2008; Mendonça, 2002; Schippers, 2010) arguably make it an effective and attractive medium with which people from non-gamelan cultures can explore music of another culture (Goldsworthy, 1997; Ruffer, 2001). There are many relatively straightforward parts playable by children or beginners (Schippers, 2010), and the instruments are very well suited to being used as a rich sound resource for student composition projects (Diamond, 2000; Lindblom, 2017).

Gamelan can now be found in many places outside of Southeast Asia. Uptake of this tradition outside of Indonesia first took place in the mid-twentieth century in formal diplomatic and education contexts, including Indonesian embassies and consulates, and universities (Harnish, 2013; Mendonça, 2011). From here, interest in gamelan spread by

various means, including commercial recordings and expanding ethnomusicology programs (Chacko, 2014). Interest in this music continued to increase worldwide in the later decades of the twentieth century, spreading to semi-formal and informal community and educational contexts (Mendonça, 2002). Since the 1980s in particular, opportunities for teaching and learning gamelan have increased in many parts of the Western world (Clendinning, 2020; Mendonça, 2002).

The first set of gamelan instruments arrived in Australia in 1942, brought by political prisoners evacuated from the Netherlands East Indies (NEI) prison camp at Boven Digul to Australia when the Japanese invaded the NEI (Kartomi, 2002). These were followed by many other sets in later decades. The first gamelan arrived in New Zealand in 1974, when ethnomusicologist Allan Thomas imported a gamelan from Cirebon on the north coast of West Java (Gamelan Wellington New Zealand, 2020). Thomas brought his Cirebon gamelan to Wellington where it was played initially at the Wellington Teachers' Training College and then as part of Victoria University's musicology program, where Thomas was employed as ethnomusicologist (Gamelan Wellington New Zealand, 2020). This gamelan was joined by a number of others in later decades. Many of these gamelan found homes in universities or in Indonesian embassies and consulates in Australia and New Zealand. The physical proximity of Australia and New Zealand to Indonesia, the increasing interest in this type of music worldwide (Mendonça, 2002) and its suitability for educational settings have undoubtedly all contributed to the acquisition of gamelan in these countries.

Sets of gamelan can also be found in schools in Australia and New Zealand, though it is difficult to determine exactly when the first school sets were acquired. In Australia, it may have been in a school in Geelong, Victoria, in the early 1970s, due to the pioneering work of Poedijono (see Section 5.1.1). In New Zealand, it was at Clyde Quay Primary

School, Wellington, in the early 2000s as a result of the work of primary school teacher Marie Direen and her passion for the instruments and commitment to having them in her school (see Section 5.1.2). Some of the schools with gamelan purchased the instruments through government funding (e.g., National Asian Languages and Studies in Australian Schools [NALSAS] funding; Bradshaw, personal communication, 2018), while others were donated or loaned to schools by teachers or members of the wider school community.

These school-based sets exist in a range of conditions. Some form the basis of vibrant and innovative educational programs with wide-reaching effects, while others, after an initial period of activity, have spent years in school storerooms. The educational programs surrounding the gamelan in schools in Australia and New Zealand have varying degrees of success, measured not only in educational terms but also in terms of their vitality and sustainability. A clearer understanding of the factors that affect the vitality of these programs could facilitate their success. The challenges facing gamelan programs in schools in Australia and New Zealand are at least to some extent indicative of challenges facing CDM programs more generally in Western formal and semi-formal music education. Research into the vitality and sustainability of such programs is currently minimal and could help realise the full potential of these ensembles.

1.3 Research Question and Aims

In this context of cultural diversity in music programs in schools, as well as in my own background, this study examines what influences the vitality and sustainability of school-based gamelan programs in particular and school-based CDM programs in general. The central research question of this project is: *How vital and sustainable are current school-based gamelan programs in Australia and New Zealand, and what are the significant factors affecting the vitality and sustainability of school-based gamelan*

programs in these countries, both in the past and today? As a step in answering this question, the project also documents teachers' experiences of teaching gamelan in a school context, thereby shedding light on a little-explored but important aspect of education in Australia and New Zealand. The project critically explores how schools are responding to the increasing cultural diversity of classrooms through providing gamelan programs for their students. The insights gained from this research project may help educators be better equipped to address challenges to the vitality and sustainability of gamelan programs in their schools and help them to continue, improve and further develop their teaching of CDM in schools.

The key aims of the project are to:

- explore in depth one type of school-based CDM program (Indonesian gamelan) in Australia and New Zealand in relation to its vitality and sustainability, including historical perspectives
- explore the perspectives and experiences of teachers of that school-based CDM program (Indonesian gamelan) in relation to its vitality and sustainability
- identify the significant factors affecting the vitality and sustainability of school-based Indonesian gamelan programs in Australia and New Zealand
- develop and trial a tool to gauge the vitality and sustainability of school-based CDM programs
- provide further understanding of how the vitality and sustainability of school-based culturally diverse programs can be improved for future practice.

1.3.1 Terminology

‘Sustainability’ is a term used frequently in this research project. Grant (2013, p. 1) defines sustainability as ‘the ability of a music genre to endure, without implications of

either a static tradition or a preservationist bearing'. In the present research project, as it is focused on music genres thriving in a school context, I use the term 'sustainability' more in the sense of 'the condition under which music genres can thrive, evolve, and survive' (Schippers & Grant, 2016, p. 7). I frequently refer to the sustainability of CDM programs in schools, and by this, following Schippers and Grant (2016), I mean the conditions under which CDM programs in schools can thrive, evolve, survive and endure. This definition is narrower than the more ecology-orientated definitions presented in current discussions of the topic (e.g., Bendrups et al., 2013; Grant, 2013, 2020) and does not apply to music genres in general but, rather, to school-based CDM programs specifically. Therefore, despite drawing on Schippers and Grant's (2016) framework, my research is not primarily situated in the current area of music sustainability, but rather in music education.

For the purposes of this research, I use the term 'vitality' in the sense of the health of a school-based CDM program. This follows Grant's (2014) definition of vitality as the health of a music genre, from nonvital and inactive to vital and vibrant, or somewhere in between. Grant (2014) identifies ways in which the field of language maintenance might suggest new pathways to keep endangered music genres alive and thriving. She presents a framework (2014, p. 111) for gauging the level of vitality and viability of music genres across the world. This framework forms the basis of many aspects of this project and is explored further in Section 4.2.

In this project, I use the term 'music genre' to mean a type of music 'characterized by a particular style, form, or content' (Merriam-Webster, n.d.). A music genre could be defined fairly broadly, such as *Balinese gamelan*, or it could be narrowly defined, such as *Sundanese Kecapi Suling* or *Balinese Beleganjur*. In the context of this project, I define 'school-based' as instruments and teaching programs that are situated within the physical campus of a school (the potential for online learning notwithstanding) that in some way

engage teachers and school management. Non-school-based instruments, for example, may be located at a community hall or an embassy yet still be used for school-based CDM programs—non-school-based teachers and school management may be on secondment or have retired. For the purposes of this research, and specifically in relation to music in schools, I define ‘culturally diverse’ as music from cultures other than the dominant culture(s) of the region where a school is located and/or the dominant culture of students at a school. An example is Australian children studying Indonesian gamelan at a school in Australia. I explore the concept of cultural diversity in relation to music programs at more length in the course of this dissertation.

1.4 Rationale

There are three elements to the rationale for this research: the direct benefits of a CDM education to young learners; the wider benefits of this research for schools and their communities; and the potential benefits of this research beyond school communities to the wider societies of Australia and New Zealand, both at home and in an international context.

The first element consists of the direct benefits to young learners of a culturally diverse (music) education. The value of a high-quality musical education is well documented (Marsh, 2012; Rickard et al., 2013; Schlaug et al., 2013). The benefits include improving cognitive abilities (Habibi et al., 2016), promoting neuroplasticity (Schlaug et al., 2009), improving health and wellbeing (Hallam, 2010) and developing creativity (Lindblom, 2017). Similarly, the importance of teaching intercultural understanding, promoting cultural awareness and combating racism and xenophobia in schools is indisputable (Flanagan et al., 2010; Organisation for Economic Co-operation and Development, 2018; Torney-Purta & Wilkenfeld, 2009). Combining a high-quality music education with an awareness of and respect for different cultures is a deeply valuable

experience for children. A CDM education teaches tolerance of difference (Volk, 2004), valuing of diversity (Cain et al., 2013, Campbell, 2018), intercultural understanding (Howard et al., 2014; Mellizo, 2016; Walden, 2020), aspects of social justice and equity (Costes-Onishi & Lum, 2015) and reduces prejudice (Campbell, 1996), as well as improving cognitive abilities, wellbeing and social inclusion (Crawford, 2020) and encouraging creativity (Seeger, 1992).

The second element of the rationale consists of the wider benefits of this research for schools and their communities. This includes the potential for CDM programs to help teach and promote intercultural understanding, cultural diversity, inclusion and globalisation in line with current educational policy and curriculum documents in Australia and New Zealand. The Australian National Curriculum includes a priority focus on ‘intercultural understanding’ (Australian Curriculum, Assessment and Reporting Authority [ACARA], 2020), and the New Zealand National Curriculum includes an emphasis on valuing ‘Cultural Diversity’ and ‘Inclusion’ and a future focus on ‘Globalisation’ (New Zealand Ministry of Education, 2020b). CDM programs can help meet all these curriculum focuses (Cabedo-Mas et al., 2017; Cain & Walden, 2018; Mellizo, 2020). Teaching CDM in a school can help foster closer links between the school and its wider community (Campbell, 2018; Joseph, 2016), it can help children from refugee and migrant backgrounds and their families feel more included, valued and welcome by showing explicit valuing of the diverse cultures within a particular school community (Mansikka et al., 2018; Soto, 2015). In these uncertain and disrupted pandemic times, this type of educational experience and its wider effects can play an important role in efforts to reduce racism and bigotry. It helps combat elements of society that children and their families can be exposed to that encourage division and conflict, thereby helping to create a more positive and hopeful future for our troubled world (Marsh, 2012, 2015).

The third element of the rationale for this research consists of its potential benefits beyond school communities to the wider societies of Australia and New Zealand, both domestically and in an international context. This includes its role in helping advance broader national policy intentions such as the *Multicultural Australia – united, strong, successful* statement (Australian Government, 2017), *Alice Springs (Mparntwe) education declaration* (Department of Education, Skills and Employment, 2019), *Youth Taskforce interim report* (Australian Government, 2020) and *Action plan for Pacific education 2020–2030* (New Zealand Government, 2020). These national policies focus on goals such as combating racism and discrimination, respect for cultural diversity, the importance of music in fostering inclusion and developing cultural competence. These goals align comfortably with the possible benefits of CDM programs in schools.

Although not a key rationale for this project, this research also has potential incidental benefits in terms of music sustainability, which has been a cause of recent concern and scholarly interest (Schippers & Grant, 2016; UNESCO, 2003). This project could contribute to the sustainability of music genres by helping raise awareness of a range of musics and encouraging teachers and students to actively engage with them, thereby increasing these genres' vitality and viability. Further, students' participation in CDM programs in schools is likely to develop creative thinking skills (Lindblom, 2017; Seeger, 1992); creative thinking has been added to the range of subjects assessed in the Organisation for Economic Co-operation and Development's 2022 Programme for International Student Assessment (PISA). A country's ranking within the PISA system is heavily scrutinised both internationally and intra-nationally, so educational activities that focus on developing one or more of the areas to be tested are significant and could help bolster the wider world's view of Australia and New Zealand.

1.5 Critical Reflections

Several assumptions and ethical considerations underpin the broad topic of CDM being taught in schools. In this section, I critically reflect on these and discuss how I responded to the ethical challenges and risks of this research. These considerations include the assumption that CDM taught in schools is always positive, non-culture-bearers teaching a music genre of a specific culture that is not their own, presentation of the CDM as exotic or ‘other’, the assumption that exposure to non-Western music results in an increase in cultural sensitivity in students, the concern that the widespread teaching of gamelan in schools may endanger other CDM traditions due to it detracting from students learning about other musics, fitting CDM into an already crowded curriculum, and the possibility that the skills I hope students gain from learning CDM might be better and more efficiently gained either in a community setting or in the context of school subjects other than music. I explore each of these in detail in this section.

First, I remain aware of the fact that CDM taught in schools is not inevitably a positive phenomenon. In fact, there are significant issues and risks inherent in teaching music from a range of cultures in schools. One issue may arise when non-culture-bearers teach a music genre of a culture that is not their own, leading to possible charges of tokenism, disrespect and colonialism (Ingle, 2017). CDM in such situations risks being presented as exotic or ‘other’, thus perpetuating colonial and dominant culture ideas (Cain, 2015). Consideration must therefore be given to how (and, indeed, whether) non-culture-bearers can respectfully and reasonably engage with music traditions that are not their own and teach these appropriately to their students (Bradley, 2015; R. Matthews, 2015; Roberts & Campbell, 2015). I believe that a self-critical and reflective approach stands teachers in good stead to respectfully and appropriately teach music from cultures not their own.

Schippers (2010) provides clear advice on how to address these challenges; he encourages classroom music teachers to learn about the culture of the music, think about how to present it and then ‘boldly present the recontextualised version of the music’ (p. 169).

Another risk is the uncritical assumption that exposure to non-Western music inevitably results in an increase in cultural sensitivity in students. While anecdotal evidence from my and others’ decades of teaching gamelan to young people suggests students do often expand their cultural awareness and sensitivity in such situations (Diamond, 2000; Kitley, 1993; Mendonça, 2002), there is little research-based evidence to support this view for gamelan. This is an important area for future research. Nevertheless, there exists significant research-based evidence that learning CDM in general helps to increase cultural sensitivity (Howard et al., 2014; Mellizo, 2016; Walden, 2020), and it may be assumed that this applies equally to learning gamelan.

Another ethical consideration relating to this research is that the widespread teaching of gamelan in schools may endanger other CDM traditions by displacing them (Grant, 2020). Though the overall aim of this research is to encourage more CDM to be taught in schools, my focus on gamelan ensembles in schools may appear to particularly encourage the teaching of this tradition, thereby discouraging the formation of other types of culturally diverse ensembles or music learning opportunities. This echoes Nettl’s (2005) concern for the many music cultures ‘belonging to the weak end of power distribution’ (p. 168) that are losing vitality and viability. While I recognise this concern, as a teacher with expertise in gamelan, I am best equipped to convey to students the meaning and significance of gamelan and to focus on this tradition for this research. I encourage curiosity in my music classes and guide students to explore other genres that are of interest to them, whether related to the specific genre being taught or not. Often, my assessment is designed so that it can accommodate and be applied to a wide range of music genres. When

mentoring other, less experienced teachers, I encourage them to follow my example. I also propose that this research be read in this light; that even though I focus on gamelan here, I wish to encourage teachers and institutions to explore a diversity of traditions with students, thereby supporting rather than diminishing the multitude of vibrant music genres around the world.

Another ethical consideration is the appropriateness of teaching CDM within schools when the Australian National Curriculum (as an example) is currently considered to be overcrowded (ACARA, 2020). One could argue that the skills students gain from learning CDM at school might be better and more efficiently gained in a semi-formal community setting such as a youth gamelan community group. While this may be a very beneficial learning situation, it is not available to all or even most students (who may not live close to such a group, for example). On the basis of equity, the opportunity to learn CDM is arguably best provided within a school setting. There are many scholars who advocate for inviting culture-bearers into the music classroom (Campbell, 2018; Joseph & Southcott, 2013; Schippers, 2010), and this could serve as a bridge between the community and school contexts, thus enriching the learning experiences of students. It could also be argued that these skills can be learned by allocating school time to subjects such as ‘Global Citizenship Education’ (High Resolves, 2019; United Nations, 2020). As a teacher, I think this argument is reasonable, but this or similar subjects are not always offered or prioritised in a school setting, particularly not for a range of year levels, and thus the value of having the opportunity to learn CDM persists.

Several ethical considerations also arise regarding my own relationship to this project. My experiences outlined in Section 1.1 above inevitably affect my relationship with this research. It has been important for me to retain awareness of, and critically reflect on, what effects this may have on my approach to the topic, my findings and the research

outcomes. My interest in teaching and learning gamelan is long-lasting, passionate and active. While this leads me to approach my topic as an experienced insider, this also carries the risk of an attitude of expertise rather than learning. In addition, although I believe it is a strength of this research that I bring my own personal experiences of teaching gamelan to the research topic, my long-term engagement with gamelan risks me not noticing more subtle findings that do not coincide with my personal experiences and beliefs around teaching and learning gamelan. I have also remained aware that in some sense, I have (and can be perceived to have) vested interest in the findings, given that my career is situated within the field. I made every effort to approach this research with an open and enquiring mind, and to interpret the research findings with full awareness of how my own positionality might affect my approach.

As a school gamelan teacher, I am an insider in the context I have chosen to study. I am also an insider in terms of the relationships and networks I have within the wider gamelan community, having been a member of this community for many years. I have made every attempt for this insider status to not adversely affect the integrity in presenting my findings, while also remaining sensitive to those within the gamelan community who may be affected by my findings or by my possible portrayal of them. For example, I do not wish to cause disruption for those I know well, unreasonably criticise those who do not take a similar approach to me to teaching gamelan, or disregard those who do not appear to value gamelan as much as I do. In response to the concerns I have raised, I have remained committed to self-reflecting throughout the different stages and processes of this research to become aware of any unconscious biases, challenge them and look beyond the limitations they may impose on the research. Further detailed discussion of my relationship to the field in which this research occurs together with ethical considerations relating specifically to the data collection and analysis can be found in Section 4.5.

1.6 Thesis Structure

This thesis comprises eight chapters. This Introduction (Chapter 1) presents the research context, rationale, question and aims; some ethical considerations (including my own positioning as the researcher); and critical reflection on some assumptions underpinning the topic. Chapter 2 comprises a literature review of relevant topics, publications and curriculum documents relating to cultural diversity in music education. Chapter 3 reviews literature concerning teaching and learning gamelan, both in and outside of Indonesia. For context, the chapter also discusses some personal gamelan teaching methodologies. Chapter 4 outlines the research methodology, with a discussion of the theoretical and conceptual frameworks used in the project, the research design and specific ethical considerations arising from this design.

Chapter 5 presents the outcomes of data analysis, exploring the strengths and challenges of gamelan programs in schools and participants' motivations for and approaches to teaching gamelan. Chapters 6 and 7 describe and examine the stages involved in my building a theoretical framework for gauging the vitality and sustainability of CDM programs, presenting each factor in the framework in turn. Chapter 8 discusses the research outcomes, implications, recommendations for action and recommendations for future research.

Chapter 2: CDIME and Relevant Policy and Curriculum Documents

In this chapter, I review literature relevant to this project. I begin by providing an historical context to the project by reviewing the field of culturally diversity in music education, focusing particularly on the period from the late 1960s to the present day. I then explore current knowledge of CDM programs in schools, first internationally, and then in Australia and New Zealand. Finally, I review relevant grey (non-scholarly, organisational) literature, including relevant curriculum and policy documents from the region that affect or relate in some way to school-based music programs. Each of these provides essential context for this research.

2.1 Cultural Diversity in Music Education: A Brief History

My research is positioned in the field of cultural diversity and music education. Scholarly interest in music from other cultures dates back to at least the late 1800s, as evidenced by the rise of the fields of comparative musicology and then, in the mid-twentieth century, ethnomusicology. An interest in music from other cultures in music education also slowly developed around this time. In the first half of the twentieth century, due a variety of factors such as mass migration, the world wars, music teacher association conferences, developments in recording technology and increased global mobility, there was a growing awareness of music beyond the classical Euro-Germanic art music tradition (Volk, 2004). In addition, there was an increased desire to educate for world understanding in an attempt to prevent a repeat of the world wars (Volk, 2004). This encouraged the inclusion of music from other cultures in the classroom, particularly folk songs.

2.1.1 1967–1989

An important marker in the rise in interest in cultural diversity in music education in the twentieth century was the Tanglewood Declaration (Schippers & Campbell, 2012, p. 88; Volk, 2004, p. 84), the key outcome of the 1967 Tanglewood Symposium, a conference sponsored by the Music Educators National Conference (MENC; now the National Association for Music Education or NAfME). The focus of this conference was a thorough evaluation of the role of music in society and education in the United States of America (USA). The most important part of the declaration pertaining to this thesis is the statement that:

Music of all periods, styles, forms and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures. (Choate, 1968, p. 139)

This declaration set the stage for change and gave music educators the impetus to realise this new vision of music education. Many music educators now see the Tanglewood Declaration as the ‘basis for what is known as multicultural/world music education’ (Volk, 2004, p. 84).

It took many years before the teaching of CDM in schools became relatively widespread in many parts of the world, despite the importance of the declaration. Schippers and Campbell (2012) comment that the process of making school music curricula more multicultural was sped up considerably once ‘government and educational policies started recognizing the importance and realities of cultural diversity more widely’ (p. 89) from the mid-1970s onwards. There was an inevitable time lag as policy filtered through to curriculum, then via teacher training to the classroom, especially given the practicalities involved, such as developing teaching resources and teacher training programs. Volk (2004,

p. 123) estimates a 30-year cycle for a new educational idea to progress from its initial introduction to actually being implemented in the curriculum. Cain (2011) discusses the many reasons why there is a disjunct between policies promoting cultural diversity in music and their implementation in actual practice in schools. Examples include teachers' personal philosophies of music education, teacher training courses that do not adequately prepare new teachers to teach CDM and overworked teachers. She comments, 'music education as a discipline has been slow to address issues of cultural diversity' (2011, p. 283). The teaching of world music was often based on a one-unit, one-culture approach in its early stages (Volk, 2004, p. 112), and all musics were viewed in terms of Western classical music structures and the framework of its standard musical elements (e.g., harmony, melody, timbre; Cain, 2011, p. 284).

From the 1980s, there was significant government and institutional funding available in many Western countries for educational initiatives, and over the decades, an abundance of resources was created for teachers to use. The availability of funding also led to a considerable amount of research done in the two decades after the Tanglewood Declaration. Volk (2004) comments that research into how multicultural music education was implemented during this time shows that progress was slow despite the substantial teaching resources created. She adds that from the late 1980s, there was scholarly reflection on the 'first rush of interest' (p. 101) in world musics, and that world conferences of the International Society for Music Education (ISME) in particular often focused on a 'broad world view of multicultural music education' (p. 102). There was also much discussion at this time on the need for music teacher education to train teachers in the musics of a range of cultures.

In his keynote address at the 1988 ISME conference in Canberra, Australia, ethnomusicologist Ricardo Trimillos (1989) discussed the ISME's change in perspective

regarding what music should be taught in schools. He discussed moving from an acceptance of a Western-biased institutional infrastructure in music education as the norm to a broader view in which the possibility, desirability and need to educate our students about the wider world of music is acknowledged. He argued that ‘the process of learning is as important as its product’ (Trimillos, 1989, p. 40), that ‘a close study of traditional learning systems is critical’ (p. 41) and implied that educational strategies should have ‘some resonance’ (p. 41) with these traditional learning systems in order to be successful.

Continuing the call to broaden the types of music studied in schools, Keith Swanwick’s influential book *Music, mind and education* (1988) states that:

a range of styles [of music] should be experienced in education, not as ‘examples’ of other cultures, with all the stereotyping and labelling that goes with such an approach, but as objects and events carrying expressive meaning within a cohesive form. (p. 113)

He comments further that:

teachers cannot be expected to be *skilled* in all the musics of the world, but they must be *sensitive* to many and skilled in at least one. Musical sensitivity arises out of receptive attention coupled with an understanding of the *universality* of musical practice. (p. 116)

Swanwick advises that ‘a music curriculum which is truly pluralistic might best be generated by identifying “sets of sound” in a progressive sequence ... drawn from across different music cultures, always chosen for their sonorous, expressive and structural impact’ (p. 116). While he promotes the study of music from many cultures, he does not consider knowledge about the cultural context of the music as an essential component of experiencing and learning the music.

Schippers (2010) argues that Swanwick:

reacted against the strong contextual bias in most practices of culturally diverse music education: ‘One way of dealing with prejudicial value systems – which can set like concrete around potential musical responses – is to avoid labelling altogether until the music has really been experienced’. (p. 33, quoting Swanwick, 1988, p. 97)

The absence of any consideration of the cultural context or cultural relevance of music in Swanwick’s writing is problematic. Some consideration of cultural context is necessary and important, even if it happens after the music has been experienced rather than before. The strong emphasis on developing ‘intercultural understanding’ in the Australian National Curriculum (ACARA, 2020) indicates that a consideration of the cultural context of music can help develop essential skills in students. Swanwick’s emphasis on music as having expressive meaning is also arguably limiting; even if it can be assumed that all music has expressive meaning, a piece of music’s expressive meaning is not necessarily the most important thing about it. A piece of music may have great cultural significance and value while not being replete with expressive meaning in itself; emphasis on expression and aesthetics as the crucial elements of any music arguably reflect a Eurocentric value system (Schippers, personal communication, 25 May 2016). These viewpoints suggest that the 1980s were a time of significant discussion and expansion in regard to thinking about multicultural music education but with differing perspectives on the importance of teaching cultural context.

2.1.2 1990s

The early 1990s were a period of economic recession in many parts of the world (e.g., the USA, Canada, the UK, Finland, Japan, Australia and New Zealand). In the USA at least, this partially curtailed the previously generous funding available for multicultural

education. These funding cuts became apparent from the mid-1990s in the USA. However, this was not the case in many parts of Europe, where carefully conceived new initiatives and projects flourished, as illustrated by the examples given below.

The conference proceedings from *The Second International Symposium: Teaching Musics of the World*, which took place in Basel, Switzerland, in October 1993 (Lieth-Philipp & Gutzwiller, 1995), contain many innovative examples of CDM teaching practice in Europe (and a few from the USA). This is evidence of the rich and widespread practice of cultural diversity in music education in Europe at this time: ‘The presence of music from other cultures at all levels of education in the Western world ... is a social and artistic reality in the 1990s’ (Lieth-Philipp & Gutzwiller, 1995, p. 2). After some unsuccessful and costly mistakes in teaching and learning world musics in Europe in the 1980s, there was a shift in thinking (Schippers, 1997, pp. 138–139), and in the early 1990s, educators in Europe started working with accomplished teachers from their own culture and blending pedagogies (Schippers, personal communication, 27 April 2016). The Rotterdam Conservatory developed full degree courses in a range of specific world musics from 1990. Master musicians in those traditions took artistic leadership over the programs and ‘an important support role [was] played by “bridging musicians” who are less senior in the tradition but have cultural competencies that span the background of masters and learners’ (Schippers, 2010, pp. 140–141). The community-oriented Amsterdam Music School also established a successful world music department from 1990 (Schippers, 1996). The Netherlands Institute for Arts Education (*Landelijk Ondersteuningsinstituut Kunstzinnige Vorming* [LOKV]) started to coordinate the development of world music schools throughout the country (Schippers, 1996).

Schippers (1996) called for a change in approaches to teaching music in schools, commenting that current practice at that time in the Netherlands General Music Education

curriculum was to teach the principles of Western music as the basis for the study of music. He argued at the time, ‘If we want to bring up a generation of culturally unbiased world citizens, we should not bring them up as half deaf, unable to hear and appreciate other cultures’. (p. 20). He proposed:

a program of world musics which is well integrated into the ‘regular music’ curriculum. In this program the central focus should be formed not so much by the cultures the music comes from but rather by the musical principles underlying the music ... It is only with a flexible attitude and without fear of change that we will come to a point where world music is completely integrated into the teaching of music at all levels ... and [we can] refer to all music simply as ‘music’. (p. 21)

Volk (2004) comments that multiculturalism in the early 1990s was now a matter of fact in the USA and the issue of whether a multicultural approach would be employed in relation to education was no longer debated. The focus had now changed to how a multicultural approach could now best be fostered through the curriculum. Volk (2004) notes that the *Music Educators Journal* published three special issues on multicultural music education: volume 59(2) in October 1972, volume 69(9) in May 1983 and volume 78(9) in May 1992 (MENC, 1972, 1983, 1992). The first, in 1972, encouraged teachers to learn about other cultures. The second, in 1983, discussed the need for classroom applications of world music. The third, published in 1992, challenged teachers to infuse every class and ensemble with music from many cultures. This demonstrates how attitudes had changed, developed and expanded over the three decades. Volk (2004) also mentions the broadening viewpoint demonstrated by Nettle’s (1992) keynote address at the 1992 ISME conference. This encouragement to adopt a more global perspective on music was also reflected in the title of the conference (Music Education: Sharing Musics of the World) and the papers given at the conference. Nettle asked music educators to:

lead students to an understanding of music as a worldwide and varied phenomenon which will help them to comprehend all kinds of music and also provide an entry to understand other things about the world's cultures; and to help members of all societies understand their own music ... We must do it because these musics are there, and studying them will immeasurably broaden both our musical and our cultural understanding. (1992, p. 6)

Glenn comments on the demographic changes in the USA and the move to 'raise the awareness of our pluralistic society to a greater appreciation and understanding of American cultural diversity' (Glenn, 1990, p.21). Anderson (1992) discusses the increasing awareness that music teacher education must respond to the changed demographics and describes ways to do this. His suggestions are based on adding music examples from other cultures into current practices with the idea that these additional practices 'should complement and enhance our traditional programs' (p. 55) rather than following Trimillos' (1989) call to consider incorporating traditional learning styles into contemporary educational programs.

Campbell (1992) adds an articulate and pragmatic voice to the debate on multicultural music education. She directly counters teachers' concerns about teaching CDM and gives numerous examples of how classic pedagogical techniques (such as Orff and Kodály approaches) can be applied to a new, broader repertoire to introduce a wide range of music into the classroom. She asks teachers to 'seriously consider the question of process' (p. 32) and explains that transmission of much of the world's music 'can only be delivered orally' (p. 32). She advocates active listening as being crucial to the teaching and learning process, which should then be complemented by modelling, imitation, exploration and improvisation in the classroom (p. 33). Campbell states that although notational literacy is often considered important, the oral/aural process by which music is taught and

learned in many cultures is more important for students to experience in order for them to achieve cultural (and multicultural) literacy. She asserts that the music teacher:

knows that major shifts in the contents of the music class must occur ... The teacher *can* activate his or her cultural consciousness and apply it directly to the daily lessons of music for children ... [with example lessons provided,] the teacher is geared for the infusion of the world's greatest musical traditions into general music classes. (p. 33)

Campbell's pragmatic approach to music teachers' concerns about the why and how of teaching CDM is a powerful call to action in this area by providing hesitant educators with abundant practical advice.

In his influential book *Music matters*, Elliott (1995) presents his 'praxial' philosophy of music education. His perspective adds to the call for multicultural music education to aid the development of tolerance and cooperation in children. He states, 'If MUSIC consists in a diversity of music cultures, then MUSIC is inherently multicultural. And if MUSIC is inherently multicultural, then music education ought to be multicultural in essence' (p. 207). He argues for a 'dynamic multicultural curriculum' (p. 293) in order to best achieve a central goal of humanistic education: self-understanding through 'other-understanding' (p. 293). He suggests 'the induction of students into different music cultures may be one of the most powerful ways to achieve a larger educational goal: preparing children to work effectively and tolerantly with others to solve shared community problems' (p. 293). The dynamic curriculum encourages students to develop 'insights into the meanings and uses of various kinds of music from the inside out and from the bottom up' (p. 293). This approach 'recommends itself because it minimizes the tendency to superimpose a universal musical belief system on all music everywhere' (p. 293).

Volk (2004) notes the changed focus in ISME's revised constitution adopted at the 1996 ISME conference to one with a more global perspective on music. The wording of the constitution changed from 'helping music teachers to preserve "traditional national music ..."' to one of assisting them "in the preservation and teaching of music cultures of human society"' (McCarthy, 1997, p. 89). This was in accordance with ISME's *Policy on musics of the world's cultures*, approved in 1994 (ISME, 1998, n.p.), that saw Western classical music as simply one type of music in a world of musics that are best 'comprehended in social and cultural context and as a part of culture'. Volk (2004) notes that 'perhaps the most influential factor in effecting this change in perspective was the contact between music education and ethnomusicology' (p. 125). Schippers and Campbell (2012) explain this point further, stating that:

the historical development of greater musical diversity in school programs is directly linked to developments in university programs of music of the time. The field of ethnomusicology was blossoming with the founding of the Society for Ethnomusicology in 1955, which then fuelled interest from established university faculties. (p. 88)

In brief, the 1990s was a time of changing perspectives in relation to how music of other cultures should be taught in schools and what teachers' aims or goals should be when teaching this music. This is represented in the words of Lundquist and Szego (1998) that 'instruction concerned with musics of the world's cultures is an appropriate goal for music educators across the world ... The challenge is to help our students make sense of the world of human music-making' (p. 38). Echoing Trimillos' (1989) views from a decade earlier, they explain that we should teach 'what the specific music tradition regards as important; and use a teaching process that is culturally congruent with the musical tradition we are teaching' (Lundquist & Szego, 1998, p. 38).

2.1.3 2000–2021

The three editions of Bennett Reimer's *A philosophy of music education* (1970, 1989, 2003) are classic and influential texts in the field of music education and are included in this section based on the date of the latest edition. Reimer's (1970) book is based on the premise that 'the nature and value of music education are determined by the nature and value of the art of music ... music education's character is a function of the character of music itself' (p. 1). Reimer (1970) states that the major function of music education is 'the education of human feeling, through development of responsiveness to the aesthetic qualities of sound' (p. 39). His approach is clearly focused on Western aesthetics. He talks in terms of melody, harmony, rhythm, tone colour, texture and form (p. 100) and asserts that 'Eastern music is largely inaccessible to the casual Western listener ... Truly, the "universality" of musical sharing is more a fond hope than a reality' (p. 101). Reimer argues that aesthetic music education would include 'aesthetically valuable music of any sort' but cautions that the quality of each piece of music to be studied must be judged carefully (p. 106).

The first and second editions of Reimer's classic text do not specifically discuss issues involved in multicultural education or using CDM in the classroom. His third edition (2003), however, addresses these topics to a degree. In answer to his question 'To what extent can people genuinely experience a different way of musical being?', he responds, 'to some extent' (p. 191) and encourages teachers to teach music from foreign cultures to help their students deepen their understanding of the nature of the human condition (p. 191). He discusses some of the issues in using CDM in the classroom in the introduction to his 2002 publication, *World musics and music education: Facing the issues*. Reimer (2002) acknowledges the changing demographics (in the USA) in recent decades and comments on the 'rising interest in and acceptance of the need for inclusion of world musics as an

integral and important dimension of music education' (p. 4). He then cautions against blindly teaching world musics without having a solid theoretical foundation for doing so (p. 4) and raises such questions as 'Can world musics be genuinely shared?' and 'Should world musics be "integrated" or "fused" in the total music program or given autonomy as a distinct area of study?' (p. 5), suggesting there are still many unresolved issues in this field. Schippers (2010) argues that Reimer is 'quite conservative' (p. 34) in his approach to CDM and 'does not see cultural diversity as a reality on the *inside* of music education but rather as a foreign presence on the *outside*, something to be dealt with from an established frame of reference' (p. 34). Reimer's limiting approach, though it has become more open to musics of other cultures over the decades (as the three editions of his *A philosophy of music education* show), still positions CDM as something 'other'. As Schippers argues (2010), this is problematic for music teachers and the reality of their classrooms today, in which cultural diversity among students (at least in the West) is more common than not.

Following the trend of the previous decade of challenging and reenvisioning how CDM should be taught in schools, Jorgensen (2003) discussed the need to transform music education, envisaging a world that 'does not valorize one music as better than another but exemplifies a plethora of rich traditions ... the study of each tradition takes into account the different perspectives and practices of people in time and place' (p. 136). She argues that 'the music curriculum needs to be radically broadened to reflect the multiplicity of musical perspectives and practices' (p. 43).

At a similar period in time, and following a similar approach, the Global Music Series of books was published in the early to mid-2000s, with the framing book of the series, *Thinking musically*, now in its third edition (Wade, 2013). These books form a quality, comprehensive resource for teachers considering how to teach CDM. They were designed to introduce teachers and tertiary level students of music education to world

music. The series focuses on how people make music meaningful and useful in their lives. Wade's *Thinking musically* (2013) discusses how various cultural influences shape music and the ways we experience it. Campbell's *Teaching music globally* (2004) gives music educators multiple ideas and practical techniques for teaching CDM in schools. Her Cultural Prism Model and her emphasis on Attentive, Engaged and Enactive Listening provide a solid framework for teachers to use in their classrooms. She discusses the emergence of World Music Pedagogy (p. 26) and explains that this involves awareness and understanding of how music is taught and learned in its original context. These insights can then be sensitively incorporated into classroom practice. The other books in the series cover a wide range of musical cultures from around the world, including those in Central Java (Brinner, 2008) and Bali (Gold, 2004). This series of books challenge music educators to include world music in their classroom teaching and provide strong support for practitioners through giving clear teaching strategies, reliable information and authentic recordings.

A decade on from the publication of *Teaching musics of the world* (Lieth-Philipp & Gutzwiller, 1995), *Cultural diversity in music education: Directions and challenges for the 21st century* (Campbell et al., 2005) provided an updated review of innovations and issues in the field. In the introduction, Campbell and Schippers (2005) comment that there was, at the time, a 'receding emphasis on notation and analytical teaching methods in the way material is being present to learners' (p. v) in some areas. They report on some successful projects and trends in Europe, which were enduring and thriving. They also note that from the late 1990s, 'Xenophobia has struck in even the most tolerant environments, and the fear-driven desire to return to an idyllicised monocultural past is a force to be reckoned with in maintaining established projects and developing new initiatives' (p. vi). They comment that there is a deeper understanding among teachers of the fact that 'many types

of music transform in new times and places' (p. vi) and so there is correspondingly less angst over the issue of authenticity. There is also evidence in this volume that approaches to teaching and learning were being reconsidered in the light of teachers being able to reflect on what was by then, in many cases, their many years of experience teaching a range of musics in classrooms (p. vi). These comments reflect some positive developments in cultural diversity in music education over this decade, but also some worrying trends in the rise in intolerance of difference and reduced openness to cultural diversity in many societies.

A landmark around this time was the *Tanglewood II Symposium: Charting the Future* in 2007, which examined current issues in music education in the light of the four decades of change and development since the original Tanglewood Declaration (Choate, 1968). The resulting Tanglewood II Declaration referred to the 'changing demographics of school populations, especially in urban schools' and commented that this reality has 'raised serious questions regarding the efficacy of traditional approaches to music education' (Boston University, 2007). The third point in the declaration refers to the need to acknowledge and embrace the realities of the 'globalized cultural environment' ourselves and our students exist in:

3. Development of Musicianship. A major purpose of music education is to validate the many forms of music making found in local communities and to prepare students to take their place in a globalized cultural environment. Therefore, in the preparation of music teachers, musicianship needs to be conceived broadly as the ability to perform, compose, arrange, improvise, and understand a broad array of repertoires and expressions. (Boston University, 2007, p. 2)

However, the use of the phrase 'a broad array of repertoires and expressions' can be viewed as an unwelcome step backwards from the ambitious and inclusive nature of the

1967 declaration, which specifically referred to musics from a range of cultures. The use of that phrase in the 2007 declaration arguably suggests a selection of a narrower range of musics than under the 1967 declaration. For example, the choice of a piece of baroque music together with an English folk song could be seen as a ‘broad array of repertoires and expressions’ but would still be representative of a Eurocentric view of music. The 2007 declaration avoids the strong stand on cultural diversity in music education that characterised the 1967 declaration.

Another consideration of scholars and educators that came under scrutiny around this time was the ‘elements’ approach. Dunbar-Hall (2002) explains how this approach to music education ‘in which music is atomized into constituent parts as Western analysts perceive it’ (p. 67) can hinder or even prevent students (and teachers) understanding the music of non-Western cultures. In a more recent publication, Dunbar-Hall (2010) discusses the recent shift in thinking about cultural diversity in music education ‘from an obsession with teaching/learning content, to a focus on the appropriateness of teaching in culturally influenced ways’ (p. 43). Using university students of music education learning Balinese gamelan as an example, he explains how the experience demonstrated to the students that ‘teaching, learning, and the music involved were linked through a web of cultural influence’ (p. 43). Dunbar-Hall (2009) uses the term ‘ethnopedagogy’, meaning ‘to utilise and interpret a range of pedagogic strategies to reflect the types of music being taught and the cultures from which those musics derive’ (p. 76). He explains:

Multiculturalism should be about more than the content of lessons; it should cover all aspects of learning and teaching situations. Adopting an ethnopedagogic approach to music education can be a solution to these problematic situations and another way to develop a new pedagogy through which music education will move ahead. (pp. 76–77)

This represents a significant shift in thinking about CDM education, in which other cultures and their perspectives on their music are valued and respected. Teaching music with reference to the techniques and strategies used in the culture from which it originates became important, rather than focusing on approaching every type of music from a Western analytical ‘elements’ focus. This concept of ethnopedagogy remains relevant to theories of cultural diversity in music education today, in the sense that it provides a clear direction from which to approach teaching musics from other cultures.

Further supporting calls to move beyond the ‘elements’ approach to music, Nettl (2012), in his discussion of how ethnomusicology’s findings may inform music education, concludes with this principle:

The way music is taught and learned is a major and essential component of any musical culture and must play a role when music is studied by scholars in the field, and also when it is imparted to students at primary and secondary levels in the classroom. (p. 122)

Lum and Marsh (2012) continue this call for change and highlight the need for diversity in both repertoire and in the teaching and learning that takes place in the music classroom. They discuss the need for acknowledgement and respect for the range of teaching and learning styles that exist in different musics and the blending of some of these with more traditional pedagogies to produce hybrid practices of teaching and learning in the music classroom. They also discuss ways forward from the ‘universal’ concepts or elements-based approach to music teaching that dominates curricula in so many countries. They emphasise the need for clear connections between the cultures, communities and musical lives (outside of school) of school students and how and what those students study in the music classroom.

Another significant recent development in thinking about cultural diversity in music education is represented in the work of Schippers (2010), who proposes an approach to help overcome teacher hesitancy in teaching a wider range of musics in the classroom. Schippers (2010) sets out the Twelve Continuum Transmission Framework (detailed in Section 4.2) and explains that this framework is intended as a ‘basis for planning, negotiating, and realizing world music education in culturally diverse environments’ (p. 166), as it helps to uncover both ‘synergies and frictions in settings for learning and teaching music “out of context”’ (p. 166). He gives a number of excellent and imaginative hands-on, practical suggestions for school music teachers wanting to teach CDM in their classrooms (pp. 168–169). In response to teachers’ commonly voiced concerns about issues of tradition and authenticity when teaching world musics, Schippers advises to ‘not get stifled by these concepts ... read about them, think about them, and boldly present the recontextualised version of the music you have chosen to work with in the classroom’ (p. 169).

Continuing the discussion of the notion of authenticity in CDM education, Kallio et al. (2014) refer to Schippers’ recommendation that “music educators adopt a dynamic approach to cultural diversity, and by implication, authenticity, encouraging an embracement of the ‘complexities and challenges of contemporary cultural realities”’ (p. 212). They suggest that:

rather than viewing authenticity as a fixed ideal that follows principles imported from outside schools, it may be found in educational and social processes within the school ... Considerations of authenticity are thus refocused from the distant Other to the question of how to make music education practices and knowledge meaningful for students in situ. (p. 205)

This recommendation holds relevance for the present research, where notions of authenticity of gamelan in Australian schools might be best conceived of as an authenticity

of local process and practices, rather than as (inevitably flawed) attempts to recreate the sound of gamelan as it is heard in Bali.

The discussion around the issue of authenticity is also found in Schippers and Campbell (2012), in which they comment that ISME's *Policy on musics of the world's cultures* published in 1996 'advocated engagement with world music in education from a predominantly ethnomusicological point of view. Its heavy emphasis on music in culture has both raised awareness and caused stifling fear of cultural incorrectness among many music teachers' (p. 92). They add that 'an updated policy with a more dynamic approach' (p. 92) was endorsed by the ISME Board in 2010. Nevertheless, there is evidence, in the USA at least, that since the events of 9/11, initiatives that were in existence pre-2001 have been abandoned and things have not progressed or developed as expected (Schippers, personal communication, 27 April 2016). Cain (2015) argues that (in Australia) there is 'a disconnect between policy, rhetoric and practice in the area of culturally diverse music education in classrooms today' (p. 71). She explains:

Teachers are cognisant of directives in policy and curriculum to include culturally diverse musics in their lessons, and yet their music programmes are firmly based on the acquisition of Western skills and content. As music assessment tools focus on elements which directly relate to Western musical concepts, teachers are reluctant to include more diverse musics in their lessons, as non-Western musics are not easily assessable using this structure. (p. 82)

Cain further argues how curriculum documents privilege 'dominant musical discourses while marginalising "other" forms of music' (p. 82). An example of this is the senior Music syllabus for Queensland released in 2019 (Queensland Curriculum and Assessment Authority [QCAA], 2019). In the 'Subject Matter' section, the syllabus clearly shows a

privileging of the ‘elements’ approach that has been common for so many years in Australia (Cain, 2011; Dunbar-Hall, 2002).

As we enter the third decade of the twenty-first century, the disconnect between policy and practice in CDM education highlighted by Cain (2015) continues to be documented (Mellizo, 2017a, 2017b; Reyes, 2018). One proposed solution to help reduce this gap is the wide dissemination of examples of innovative practice in the music classroom (Cain & Walden, 2018; Campbell, 2018; Mellizo, 2019; Walden, 2020). There are also recent examples of how CDM is being used to engage young people and promote social inclusion and cohesion (Crawford, 2020; Mellizo, 2020) as challenges to these in our societies continue to manifest.

2.1.4 Conclusion

Clearly, complex and unresolved issues remain in relation to the teaching of CDM in classrooms today. Despite many examples of positive and inspiring policies, projects, programs and teachers (see, e.g., the 2015 Cultural Diversity in Music Education conference program [CDIME, 2015]), there are still significant obstacles, including problems with teacher training programs, the fears and reservations of classroom teachers (and possibly also school administration) and issues with curriculum documents.

A number of central themes can be identified in this overview of literature on cultural diversity in music education, including the fundamental importance of teaching a wider range of diverse musics in the classroom, considerations of appropriate pedagogy when teaching non-Western musics, the delay in implementation of policies into curricula and again from curricula into the classroom, consideration of the extent and content of contextual information when teaching a range of musics, issues of authenticity, the historical dominance of the ‘elements’ approach to music, and the matter of adequate funding for research and resources. All of these themes have relevance to my research, but

the following four are particularly relevant to the research questions and aims of this project, and will I return to them in later parts of this dissertation:

1. The importance of teaching a wider range of diverse musics in the classroom. This topic is explored further in Section 2.2.
2. Diverse gamelan teaching pedagogies. These are explored in Chapter 3. The main themes in the discussion are whether to take an oral/aural approach, or to use notation, or a mix of both; to use traditional Javanese methods of teaching, to adopt a Western style of teaching, or to blend both styles of pedagogy; to teach what is considered important about the music in the original culture, or to teach what is considered important from a Western perspective. My research explores and documents the different pedagogies used by the teachers and key participants I interviewed.
3. Contextualisation of gamelan music. This issue is explored in Chapter 3. The main themes are how much and what contextual information to include, and whether to give it before, during or after students experience the music. My research explores this theme through interviews with teachers.
4. Adequate funding. Active and successful school gamelan programs are dependent on adequate funding to purchase, maintain, replace and house gamelan instruments and also to provide access to culture-bearers and/or training for in-house teachers. The availability of funding and its influence on gamelan programs is explored in my research through interviews with teachers.

It is anticipated that this research project, through its examination and exploration of the teaching and learning of a specific type of CDM in Australian and New Zealand schools, can help raise awareness of the above-mentioned issues, and in turn provide teachers with the confidence to respond to these issues on a daily basis in classrooms,

schools and broader contexts, such as through active involvement in curriculum writing and teacher training. In this way, the success and sustainability of their programs will increase.

2.2 The Importance and Benefits of Learning Culturally Diverse Music

The importance and benefits of teaching and learning CDM in educational settings is an important topic for this research project. The potential benefits can vary according to the type of CDM but have been shown to include developing socio-emotional skills such as listening skills, self-control, group work skills, mutual respect and cooperation; interpersonal skills and knowledge, such as developing intercultural understanding, tolerance of difference, valuing of diversity and leadership; musical skills, such as developing aural memory, ensemble skills and broadening musical horizons through new rhythmic, pitch, textural and timbral experiences; and physical skills such as hand, ear and eye coordination, and fine and gross motor skills (Anderson & Campbell, 2010; Campbell, 2004; Volk, 2004). The very significant musical and physical skill development that learning music provides is well documented and is not the focus of this research. This section instead focuses on exploring the literature about the importance and benefits of learning CDM for the development of social, emotional and interpersonal skills, and attempts to answer the question, why should we teach CDM in schools? The answer to this question has been briefly considered in Section 1.4, where I also acknowledged the potential challenges and risks of introducing cultural diversity through music into schools. I now explore in more detail the relevant literature.

A number of leading scholars have argued for the importance and necessity of teaching music from a range of cultures. Nettl (1992, p. 6) asked music educators to help students understand that music exists in many forms across the world and that by studying music from a range of cultures, their understanding of both music, and other cultures, can

be greatly enhanced. Likewise, Schippers (1997) called for change in approaches to teaching music in schools and argued strongly for the need for children to learn to appreciate other cultures. Additionally, Elliott (1995, p. 293) states, ‘the induction of students into different music cultures may be one of the most powerful ways to achieve a larger educational goal: preparing children to work effectively and tolerantly with others to solve shared community problems’.

In broad societal terms, many writers have discussed how a CDM education can encourage a greater tolerance of diversity, the development of global citizenship and the development of social cohesion. Volk (2004) discusses how a CDM education teaches tolerance of difference. Similarly, Campbell (1996) argues that CDM education reduces prejudice, and Campbell (2018) and Cain et al. (2013) discuss how it expresses a valuing of diversity. Yoo (2020) explains how teaching and learning CDM in schools helps students develop as global citizens, while Halse (2013), focusing on an Australian context, suggests engaging young people with music from different ethnic groups across Asia to help develop ‘Asia Literacy’ in line with the Australian Government’s intentions to build an ‘Asia capable’ country early in the twenty-first century (Commonwealth of Australia, 2012). Joseph (2016) and Campbell (2018) discuss how this type of education can help develop social cohesion through helping develop closer links between the school and its wider community. This can help children from migrant and refugee backgrounds and their families feel more involved and appreciated by the explicit valuing of diverse cultures within the school community (Mansikka et al., 2018; Soto, 2015). Similarly, Crawford (2020) and Mellizo (2020) both describe how CDM is being used to engage young people and promote social inclusion and cohesion. Howard et al. (2014), Mellizo (2016) and Walden (2020) explain how this type of education can help develop intercultural understanding through gaining an understanding of how different cultures view music in

different ways (e.g., ways of describing music and singing, notation systems and so on), while Costes-Onishi and Lum (2015) discuss how it helps teach aspects of social justice and equity.

On a more personal and individual level, a number of researchers have argued that CDM teaching and learning can lead to an improvement in self-esteem and general wellbeing, help develop social skills and facilitate the development of young people's personal identities. Crawford (2017) explains how music programs for students from refugee and migrant backgrounds, which included a range of CDM, increased the students' personal wellbeing through encouraging a sense of pride and providing opportunities to develop self-confidence. Solis (2004) describes how his students developed self-confidence and pride through their study of Latin Marimba music. Hesser and Bartleet (2020) provide examples of projects from around the world using a wide range of musics to make positive changes in children's lives, including developing self-confidence and resilience. Diamond (1979, 2000), Kitley (1993) and Henley (2015) discuss how the development of social skills and increase in self-esteem are a likely outcomes of learning gamelan music, due in part to the communal and interrelated nature of the music. Bartleet et al. (2020), Hoffman (2012) and Nethsinghe (2012a, 2012b) discuss how CDM-making helps develop and enhance students' identities. Abril (2013) argues that teaching CDM, including those from students' own cultures, can help bridge the cultural gap for some children and thus make them feel more 'seen', valued and connected to the learning experience.

With contemporary societies' many divisions, conflicts and challenges, a diversity of tools and strategies is arguably useful to help develop in children and young people the values, skills and behaviours that promote social cohesion, tolerance and intercultural understanding. As the above literature indicates, promoting and enabling the teaching of

CDM in schools may be an effective way to contribute to building a more cohesive, secure and stable society, in addition to the individual benefits.

2.3 Factors Affecting the Success of School Music Programs

While there is some literature on the factors affecting the success of school music programs, there is very little on factors affecting specifically the success of CDM programs in schools. This section reviews literature on factors affecting the success of school music programs in general and reflects on its potential relevance for culturally diverse programs.

One highly relevant and recent study was that by Crooke and McFerran (2015), which researched the barriers and enablers for implementing music programs in Australian schools. Identified barriers included the likely added burden or increased workload that a music program would entail, leading to staff push back against overloading. Staff also felt they had a lack of expertise to implement the program and feared it might detract from core subjects. Other barriers were access to the necessary resources in terms of staffing, facilities (space) and long-term funding; relevance of a program to the specific school; lack of support from the school community; lack of support from school leadership; and concerns about the long-term sustainability of a music program. Identified enablers for implementing music programs included existing level of support for the arts in the school, existing resources (staffing, facilities and funding) and the attitude of school leadership (understanding the need for and value of the music program and a long-term, persistent commitment to the program). Other enablers were a music program tailored to the specific school, support from school staff, support from an external team such as an external non-profit music education program or organisation, and support from the wider school community and local community. The other main identified enabler was the embedding of

music in the culture of the school and a long-term commitment by all parties to the music program.

Many of the factors identified in Crooke and McFerran's study (2015) were echoed by Abril and Bannerman (2015). The results of Abril and Bannerman's (2015) research in the USA indicated that school facilities, program funding and school leadership had crucial influence on the success or otherwise of a school music program. That study also found that timetabling (in terms of when and how often music lessons were scheduled, and how much time was allocated to music) was an important factor in a program's success. Lierse's (2005) research in Australia focused specifically on instrumental music programs in schools and similarly found school leadership and other school staff support, appropriate facilities for lessons, adequate funding and considered timetabling as significant factors affecting the success of a program. VanDeusen (2016) focused on school music programs in rural areas of the USA and found that the support of the wider school community, school leaders and staff were the crucial elements in the success of a music program; such support aided in finding appropriate funding and facilities for such a program.

This review of recent scholarly literature is somewhat limited due to the scarcity of research on the topic and such research being focused on school music programs generally rather than specifically on those involving CDM. Nevertheless, it is relevant and useful for the present project. The literature suggests that common significant factors affecting the success or otherwise of a program are long-term school leadership support, wider school community support, adequate funding and the availability of appropriate facilities. These factors are considered later in this thesis when exploring the influences on CDM programs in schools.

2.4 Relevant Policy and Curriculum Documents

In this section, I turn to the Australian and New Zealand context in relation to cultural diversity in music education. Exploring the current climate and frameworks within which Australian and New Zealand school teachers work provides insight into the extent that the curriculum documents and syllabuses in these two countries encourage, hinder or prescribe the teaching of CDM in the classroom (with relevance, therefore, to the vitality and viability of such music education programs). This section therefore mostly reviews grey literature, such as government policy, curriculum and syllabus documents. I review the relevant areas of the Australian National Curriculum, the Australian Senior Music syllabus documents for each Australian state and territory, and the applicable components of the New Zealand National Curriculum.

The Australian schooling system varies slightly between the individual states and territories, but all systems have a Foundation year (called Foundation, Pre-Primary, Preparatory, Kindergarten, Transition, or Reception), then Years 1–6 at primary school and Years 7–12 at secondary or high school. Some schools cater to all year levels. New Zealand has a Year 0 (zero) for some children (depending on their birthdate), then Years 1–13. Years 0–8 are most commonly undertaken at primary school, and Years 9–13 at secondary or high school.

2.4.1 The Australian National Curriculum

The Australian Foundation – Year 10 (F-10) Curriculum (ACARA, 2020) has nine learning areas, one of which is The Arts. The Arts covers five subjects, one of which is Music; seven general capabilities, one of which is ‘intercultural understanding’; and three cross-curriculum priorities, one of which is ‘Asia and Australia’s engagement with Asia’. The F-10 Music curriculum contains clear references (in the band descriptors) to students

studying music from a ‘range of cultures, times and locations’ (ACARA, 2020, n.p.) and exploring music of the Asia region. All three of these aspects of the curriculum are relevant to cultural diversity in music education and to gamelan in particular (being an Asian musical tradition).

The introduction to the general capability ‘intercultural understanding’, explains: students develop intercultural understanding as they learn to value their own cultures, languages and beliefs, and those of others ... The capability involves students in learning about and engaging with diverse cultures in ways that recognise commonalities and differences, create connections with others and cultivate mutual respect. (ACARA, 2020, n.p.)

The curriculum states:

Intercultural understanding is an essential part of living with others in the diverse world of the twenty-first century. It assists young people to become responsible local and global citizens, equipped through their education for living and working together in an interconnected world. (n.p.)

One of the elements involved in this general capability is, ‘Interacting and empathising with others’ (n.p.), which the curriculum explains:

gives an experiential dimension to intercultural learning ... It involves students in developing the skills to relate to ... [other] cultures through engagement ... encouraging flexibility, adaptability and a willingness to try new cultural experiences. Empathy assists students to develop a sense of solidarity with others. (n.p.)

All these aspects to this general capability have direct relevance to the area of cultural diversity in music education, in the sense that they describe the likely experiences and benefits to students of studying CDM in schools.

The explanation of the cross-curriculum priority ‘Asia and Australia’s engagement with Asia’ draws attention to ‘Australia’s extensive engagement with Asia in ... cultural spheres’ (ACARA, 2020, n.p.) and states that ‘An understanding of Asia underpins the capacity of Australian students to be active and informed citizens working together to build harmonious ... communities, and build Australia’s ... creative capital’ (n.p.). This understanding, ‘also builds understanding of the diversity of cultures and people living in Australia, fosters social inclusion and cohesion and is vital to the prosperity of Australia’ (n.p.). Again, all these aspects of this priority hold direct relevance to cultural diversity in music education, with its proven ability to foster social cohesion and intercultural understanding (Crawford, 2020; Mellizo, 2020). Within this cross-curriculum priority are eight organising ideas, which are embedded in the content descriptions in the learning areas. One of these ideas, OI.4, is, ‘The arts and literature of Asia influence aesthetic and creative pursuits within Australia, the region and globally’ (ACARA, 2020, n.p.).

These excerpts from the Australian National Curriculum exemplify the clear and strong references in the curriculum document to the need for familiarity, understanding and engagement with Asian cultures in Australia and the development of intercultural understanding as a high priority for Australian students. Teaching and learning about gamelan music in Australian schools is an activity with clear potential to help meet these curriculum requirements.

The Australian F-10 Curriculum (ACARA, 2020) has been in place since 2015. In June 2020, ACARA announced a review of the curriculum, with the approved, revised curriculum to be ready for implementation at the start of 2022. The review focuses on ‘refining, updating and “decluttering” to better support teachers’ (ACARA, 2021, n.p.). At the time of writing (January 2022), there are no indications whether the information

provided in this section about the curriculum will change apart from the implementation date being postponed.

2.4.2 Australian Senior Music Syllabus Documents

What follows is a survey of the state and territory Music curriculum documents for the senior stage of schooling (Years 11 and 12, the last two years of school-based education). A range of perspectives on the arts, cultural diversity and engagement with Asia are found within the documents, and these are summarised at the end of this section.

2.4.2.1 Queensland

The Queensland Music General senior syllabus (QCAA, 2019) and Music Extension syllabus (QCAA, 2020) relate to the F-10 national curriculum through their continued focus on the key ideas of ‘making and responding’ (Section 1.1.1 in both syllabuses).

Both syllabuses refer to the concept of building intercultural understanding and Australia’s engagement with Asia:

The arts encourage unity through active involvement in building cultural literacy, by respecting and valuing the meaningful and unique impact of Aboriginal people’s and Torres Strait Islander people’s contribution to Australia’s arts knowledge, traditions and experience. Australia’s multicultural identity, cultural inheritance and contemporary arts practice is enhanced through this recognition and the shared inspirations of the broader Asia–Pacific community. (QCAA, 2019, Section 1.1.1; 2020, Section 1.1.1)

Both syllabuses also refer to cultural awareness as a twenty-first-century skill and state it as one of the underpinning factors present in all Queensland senior syllabuses. Both refer to Aboriginal perspectives and Torres Strait Islanders perspectives and how these help develop intercultural understanding:

The inclusion and acknowledgement of Aboriginal music and Torres Strait Islander music, and broader arts content and practices, will assist the education of all students in building intercultural understanding. This understanding helps support learning at the cultural interface, encouraging students to make connections between their own worlds and the worlds of others, build on shared interests and commonalities, and develop empathy with others and insight into themselves as part of a diverse, global community. (QCAA, 2019, Section 1.2.3; 2020, Section 1.2.3)

There is a music elements and concepts section (QCAA, 2019, Section 1.25; 2020, Section 1.2.5) in both syllabuses, suggesting the dominance of the somewhat limiting elements approach to music (Dunbar-Hall, 2002) previously discussed in Section 2.1 of this thesis. Nevertheless, the table of music elements, definitions and related concepts in the syllabuses' respective Section 1.2.5 provides a broad interpretation of the elements of music that could be applied to a wide range of different styles and genres of music, including music from other cultures. In the 'Suggested Repertoire' sections for each unit, there are a wide range of genres and styles listed, and teachers are also encouraged to use other examples as suits their local context (affording the possibility of introducing, for example, the music of Indigenous Australians). The 'Performance' dimension of assessment conditions in both syllabuses (QCAA, 2019, Section 4.4.1; 2020, Section 2.5.1) state, 'Students may perform using any melodic/harmonic instrument (including voice), drum kit or percussion', which would presumably permit performance on an instrument from another culture, or to perform in a style common to another culture. The sections continue, 'If the performance is within an ensemble, the student's part must be independent and aurally identifiable (one person per part)'. This requirement would be incompatible with the common performance practice of some styles of music from non-Western cultures, where participatory music-making in a group is typical or even necessary for the success of

the performance. The ‘Composition’ sections (QCAA, 2019, Section 4.4.2; 2020, Section 2.5.1) state that ‘the composition task should allow the student to respond in any genre and/or style in the context of the unit’. The units are not genre/style based, and so this directive allows for a wide range of types of music to be composed. In the Music Extension syllabus, the Musicology specialised area of study section (QCAA, 2020, Section 2.4) includes, ‘investigating the music conventions of a variety of cultures’.

Based on the above survey, there are many sections in the Queensland senior syllabuses that allow for CDM to be taught, learned, experienced, composed, analysed and performed. There are also opportunities for students to develop intercultural understanding within the courses.

2.4.2.2 New South Wales

The New South Wales Stage 6 Music syllabuses (Board of Studies NSW, 2009a, 2009b) cover the senior years of schooling and consist of Music 1, Music 2 and Music Extension. The generic preamble (Board of Studies NSW, 2009a, 2009b, Section 1) in Music 1 and Music 2 about the Higher School Certificate program provided in New South Wales (NSW) lists developing ‘respect for the cultural diversity of Australian society’ as a key goal. One of the objectives of the syllabus is ‘to develop knowledge and skills about the concepts of music and of music as an art form through performance, composition, musicology and aural activities in a variety of cultural and historical contexts’ (Board of Studies NSW, 2009a, Section 5). The course structure (Board of Studies NSW, 2009a, Section 6) states the concepts of music will be studied ‘within the context of a range of styles, periods and genres’. ‘Music of a culture’ is listed as a possible topic. The Performance learning experiences section (Board of Studies NSW, 2009a, p. 20) states that these experiences should include performing ‘music of various genres, periods and styles’ and ‘music representative of the contexts studied’. The Musicology learning experiences

section (Board of Studies NSW, 2009a, p. 21) states that students will investigate “some of the cultural contexts of music”. Under the heading ‘Aural’ (Board of Studies NSW, 2009a, p. 21), it states that students should ‘develop skills in order to recognise, analyse and comment on ... music of various cultures’. The Music Concepts section (Board of Studies NSW, 2009a, p. 16) gives a broad view of the elements of music that could be easily applied to a wide range of musics.

The Music 2 syllabus focuses primarily on Western classical music and is designed for students who can read Western notation, have reached a certain level of skill in a Western instrument and may be considering tertiary study in music. Music Extension can only be studied by students who are taking Music 2 and is designed to be a challenging course for high-achieving students. Students who are studying Music 1 cannot do Music Extension. Studying a topic entitled ‘Music of a culture’ is an option in the Music 2 syllabus (Board of Studies NSW, 2009b, p. 11). The ‘Concepts’ section is quite broad in its scope and mentions that students should be familiar with structures used in music of other cultures (p. 19). Section 15 mentions that the Musicology specialism includes ‘an increasing understanding of cultural context’ (p. 36). It is important to note the emphasis on Western classical music in the syllabus designed for the more musically higher-achieving students and particularly those intending to pursue tertiary study in music. This suggests, despite the inclusion of optional topics on music of other cultures, that the curriculum implicitly places greater value on Western classical music than other types of music.

2.4.2.3 Victoria

The Victorian Certificate of Education Music study design ‘Scope of Study’ (Victorian Curriculum and Assessment Authority [VCAA], 2020, p. 6) states that ‘students study music styles and genres from diverse cultures, times and locations’. The elements of music section (p. 14) takes a broad approach and could be used with a wide range of

musics. The list of prescribed pieces for the Music Performance and the Music Investigation units covers a very wide range of styles and genres, including some ‘World’ music options for both vocal ensembles and percussion ensembles in particular. An application can also be made to the VCAA if a student wants to perform on a culturally-specific (non-Western) instrument. For the Music Investigation units, students:

research performance practices relevant to a music style, tradition or genre of their choice. The music style, tradition or genre selected for study may be representative of music practice in a specific time, place or culture, and/or the work of a particular performer or composer. (VCAA, 2017, p. 3)

In the Music Style and Composition units, ‘students explore and develop their understanding of the diverse practice of music creators working in different times, places and traditions ... including music that is not from the Western art music or popular repertoires’ (VCAA, 2017, p. 4).

The above sections indicate that the Victorian Certificate of Education Music syllabus allows for CDM to be taught, learned, experienced, composed, analysed and performed. This suggests there are opportunities for students to develop some degree of intercultural understanding through studying the course.

2.4.2.4 South Australia and the Northern Territory

The South Australian Certificate of Education (SACE) Board of South Australia offers a range of options for students studying music in the senior years of schooling. The Northern Territory Certificate of Education and Training follows the same SACE subject outlines for the Northern Territory’s senior students. The ‘Subject Description’ section of the Stage 1 Music subject outline (SACE, 2020a, p. 1) states, ‘The study of music enables students to appreciate the world in unique ways, through aesthetic treatments of sound across cultures, times, places, and contexts’. The seven capabilities listed include

intercultural understanding (p. 4), and the document states that students should learn to ‘interpret, analyse, and discuss genres and influences from a range of social and cultural contexts’ (p. 8). There are similar statements in the Stage 2 Music subject outline (SACE, 2020b). The suggested repertoire for study in Stage 2 includes world music examples (SACE, 2020b, p. 11), and suggested areas of study include music of a particular culture (p. 11). There is a table of musical elements and associated theoretical concepts showing the continuing dominance of an elements approach to music in Australian schools. Despite this, the above statements suggest there are opportunities to experience and study music from other cultures within the South Australian and Northern Territory courses.

2.4.2.5 Australian Capital Territory

The ACT Board of Senior Secondary Studies (ACT BSSS) Music syllabus, based on the Arts Course Framework (ACT BSSS, 2008/2014) and accredited for use for 2017–2021, gives students the opportunity to study a very wide range of units, including World Music. The document lists the capabilities for twenty-first-century learners, which include intercultural understanding (p. 1), and lists curriculum priorities including ‘Asia and Australia’s engagement with Asia’ (p. 1). The list of the elements of music (pp. 23–25) includes a broad interpretation of the concepts, allowing them to be applied to a wide range of musics. The World Music unit (pp. 105–108) and the approach of the syllabus as a whole would allow the study of a range of CDM.

2.4.2.6 Tasmania

The Office of Tasmanian Assessment, Standards and Certification (TASC) Music 3 and Music Studies 2 courses cater for senior students with a strong background in music, evidenced by the prerequisite of AMEB (Australian Music Examinations Board) Grade 3 or equivalent and higher in practical exams. The content of the higher-level course (Music 3) includes studying ‘a range of music styles and genres (e.g., classical, contemporary, jazz)’

(TASC, 2020, p. 1), and the learning experiences include placing music ‘within historical and cultural settings’ (p. 5). No reference is made to the study of music from other cultures, and although there is not much specific detail on what styles or genres are taught, the emphasis on a solid background in formal music exams suggests a Western classical and/or Contemporary Music focus. References to the elements of music to be studied and assessed have a clear Western classical music focus.

2.4.2.7 Western Australia

The Western Australian Certificate of Education Schools and Curriculum Standards Authority (WACE SCSA) Music Australian Tertiary Academic Ranking (ATAR) Course Year 11 and Year 12 syllabuses have a clearly stated focus on Western classical music, Jazz and Contemporary Music. These foci are reflected in the ‘Suggested technical work and repertoire list’ (WACE SCSA, 2019), and there is no mention of studying music from other cultures or genres. In direct reference to the Australian F-10 Curriculum, ‘intercultural understanding’ is listed under the heading ‘Representations of the general capabilities’ (WACE SCSA, 2020a, 2020b, p. 7) and ‘Asia and Australia’s engagement with Asia’ is listed under the ‘Representations of the cross-curriculum priorities’ (2020a, p. 9; 2020b, p. 9) in the syllabuses, suggesting that these areas are considered important. These inclusions are further qualified by the statement, ‘Teachers may find opportunities to incorporate [the capabilities/priorities] into the teaching and learning program for the Music ATAR course. The [general capabilities priorities/cross-curriculum priorities] are not assessed unless they are identified within the specified unit content’ (WACE SCSA, 2020a, pp. 7–8). Despite the mention of the two Australian F-10 Curriculum priority areas, there appears to be no explicit opportunity to develop or address either of them in the context of studying music from non-Western cultures in the Western Australian state curriculum.

2.4.2.8 Summary of Australian Senior Syllabuses

The above survey of Australian senior syllabuses for Music shows that fewer than half of the state and territory documents explicitly focus on Western classical music, Contemporary Music and Jazz. Most of the syllabus documents state that students will study a range of contexts, styles and genres of music, and many also mention that there will be opportunities for students to undertake activities involving music from a variety of cultural and historical contexts. All states and territories, apart from Western Australia and Tasmania, allow music from other cultures to be studied, often in an optional unit or study area entitled ‘Music of a Culture’ or similar. The senior syllabuses in Queensland, Victoria, South Australia, the Northern Territory and the ACT are particularly accommodating to the teaching of CDM, due to either offering a very broad range of units and study areas, or not prescribing any genre-specific topics or works. The description of the music elements in the Queensland, NSW, Victorian and ACT syllabuses in particular are broad and could accommodate analysis of many types of music. This current situation contrasts with a review of the syllabuses I undertook in the mid-2010s (an informal review I undertook out of professional curiosity), when there was more emphasis on Western classical music, Contemporary Music and Jazz in most of the documents and the elements of music were more focused around Western classical music concepts. A broader view of music is now presented in the current state and territory Music senior syllabuses.

2.4.3 *The New Zealand National Curriculum*

The New Zealand National Curriculum consists of two documents: *The New Zealand Curriculum* (New Zealand Ministry of Education, 2020b), which covers all years of schooling in English-medium schools (though schooling is only compulsory to the end of Year 10), and *Te Marautanga o Aotearoa* (New Zealand Ministry of Education, 2017), an Indigenous curriculum for Māori-medium schools, which also covers all years of

schooling. Both documents serve as frameworks with which individual schools are required to align when creating their own school-specific curriculum. A report supporting future-oriented learning and teaching in New Zealand that was prepared around a decade ago for the Ministry of Education argued that:

‘Diversity’ needs to be recognised as a strength for a future-oriented learning system, something to be actively fostered, not a weakness that lowers the system’s performance. Diversity encompasses *everyone’s* variations and differences, including their cultures and backgrounds. This calls for greater engagement of learners, family/whānau and communities in co-shaping education to address their needs, strengths, interests and aspirations, while also ensuring that all students – no matter where they are from or where their learning happens – have opportunities to develop and succeed according to the high-level educational aspirations set for, and agreed to, by New Zealanders as a whole. (Bolstad & Gilbert, 2012, p. 3)

This report helped provide the foundations for the development of some of the eight principles on which the New Zealand National Curriculum is based. These principles embody beliefs about what is important in the school curriculum and are designed to underpin all school decision-making (New Zealand Ministry of Education, 2020b). One is the cultural diversity: ‘The curriculum reflects New Zealand’s cultural diversity and values the histories and traditions of all its people’ (New Zealand Ministry of Education, 2020b, n.p.). Other principles include inclusion and future-focused, which both encourage celebration of diverse languages and identities and a focus on developing citizenship and globalisation.

The New Zealand National Curriculum has eight learning areas, one of which is The Arts. The Arts covers four subjects, one of which is Music. The Music curriculum achievement objectives contain clear references to students studying music from a range of

‘historical, social and cultural contexts’, and the ‘Key Concepts’ of the senior secondary studies curriculum guide (New Zealand Ministry of Education, 2020b) mentions music from diverse cultures and contexts as an integral part of senior secondary studies. Notably, the curriculum refers to valuing the cultural diversity, histories and traditions of all New Zealanders, rather than referring specifically to a focus on engaging with Asia, as is found in the Australian National Curriculum. *Te Marautanga o Aotearoa* aims to increase Māori achievement in all parts of the education system and focuses particularly on literacy and numeracy skills.

2.4.4 Reflections

The Australian National Curriculum has a strong and clear focus on developing intercultural understanding and prioritises Asia and Australia’s engagement with Asia. An examination of the respective senior syllabuses of the Australian states and territories in the mid-2010s showed that despite this focus in the Australian National Curriculum, none of the states or territories made teaching CDM compulsory at a senior level. As of 2022, this has changed in most but not all jurisdictions, as state and territory senior syllabuses have been revised or rewritten to ensure better alignment with the F-10 Curriculum. In the mid-2010s, the question was raised as to why official government policies and white papers—for example, the *Melbourne declaration on educational goals for young Australians* (Ministerial Council on Education, Employment, Training and Youth Affairs, 2008), *The people of Australia: Australia’s multicultural policy* (Department of Immigration and Border Protection, 2011) and *Australia in the Asian Century* (Australia in the Asian Century Task Force, 2012)—took so long to filter down into curricula and then be implemented in actual classroom practice. The lengthy delay suggested a deeper and more fundamental issue than just bureaucracy. Ang (2016) argued that due to Australia continuing to define Asia ‘as a space “out there”, separate from “us here” ’ and Australia

not seeing itself as being ‘intimately entangled’ with Asia showed that ‘Australia is incontestably not (yet) at home in Asia’ (p. 266). However, there are some encouraging signs of change in the more recent syllabus documents. In contrast, the *Alice Springs (Mparntwe) education declaration* (Department of Education, Skills and Employment, 2019) has very little reference to the global context of Australia, and there is no reference to Asia in the document, much less the cross-curriculum priority ‘Asia and Australia’s engagement with Asia’. In the previous *Melbourne declaration on educational goals for young Australians* (Ministerial Council on Education, Employment, Training and Youth Affairs, 2008), Australia’s position within Asia was emphasised a number of times and there were significant references to the global context of Australia.

In contrast to the Australian National Curriculum, the New Zealand National Curriculum focuses explicitly on the cultural diversity, histories and traditions of New Zealanders, rather than containing any specific reference to a focus on engaging with its geographical region. Nevertheless, the New Zealand curriculum contains clear references to students studying music from a range of ‘historical, social, and cultural contexts’, a phrase also used in many Australian curriculum and syllabus documents. Due to New Zealand schools developing their own individualised curriculums, it is difficult to determine from national policy and curriculum documents alone the extent to which CDM is taught in New Zealand classrooms.

2.5 Conclusion

This chapter provided an overview of cultural diversity in music education, focusing on the last 50 or so years, from the landmark Tanglewood Declaration. The literature review showed a number of challenges and complexities in relation to the teaching of CDM in classrooms today, some of which remain not fully resolved. Despite many examples of

positive and inspiring policies, projects, programs and educators, recent scholarship indicates ongoing challenges to the teaching of CDM in schools, including problems with teacher training programs, fears and reservations of classroom teachers (and possibly also school administration) and issues with curriculum documents. Section 2.2 presented research indicating that promoting and enabling the teaching and learning of CDM in schools can be an effective way to contribute to building a more cohesive, secure and stable society, for example, by helping develop social cohesion, tolerance and intercultural understanding in young people. Section 2.3 demonstrated that the most significant factors affecting the success of school music programs are school leadership's long-term support, wider school community support, adequate funding and appropriate facilities. The review of relevant curriculum documents and government declarations in Section 2.4 showed a somewhat mixed attitude towards culturally diversity in music education and engagement with Asia. While the older documents are generally supportive of the latter, the newest Mparntwe declaration (Department of Education, Skills and Employment, 2019) makes no mention of Asia. The effects of this in the classroom remains to be seen. This literature review sets the scene for the present research project, demonstrating that it is situated in a somewhat contested context, with diverse circumstances for, and philosophies of, learning and teaching music within the two countries of focus (Australia and New Zealand). Following this review of cultural diversity in music education broadly, the next chapter focuses on teaching and learning gamelan in particular, informed by both my review of the available literature and my many years of experience as a gamelan teacher in schools.

Chapter 3: Teaching and Learning Gamelan

In this chapter, I narrow my review of relevant literature to teaching and learning gamelan. I begin by providing an overview of teaching and learning gamelan in and outside of Indonesia. I then discuss gamelan's educational appeal (outside of Indonesia) and explore a range of eminent gamelan teachers' approaches to teaching gamelan outside of Indonesia. Finally, I present an overview of educational resources for teaching and learning gamelan and evaluate the situation of gamelan teaching and learning in Australia and New Zealand.

3.1 Teaching and Learning Gamelan in Indonesia

The majority of gamelan teaching and learning in Java and Bali occurs informally through family and community relationships and connections. Children commonly grow up with frequent exposure to the sounds of gamelan—on the radio, television or social media at least, if not actually played live in their village, town or community (Sofari, personal communication, 28 May 2016). The common methods of informal learning are through listening to and observation of more experienced players (Hand, 2017) and do not involve the use of notation. A child will perhaps regularly play around the gamelan rehearsal area in their village or suburb and then, during a rehearsal break, may try to play something they have heard on one of the simpler instruments, a saron or demung. An experienced player may then play along or sing another part at the same time. This informal learning or learning by assimilation (Diamond, 1979, p. 45) gradually develops until, perhaps, during a local performance, a player needs to take a short break, and a child (now perhaps a bit older), would be invited to fill in on that instrument. If a child shows interest and ability, they may then be invited on a more regular basis to rehearse and play with the group. In

this way, many young musicians learn how to play a range of gamelan instruments and pieces.

Sumarsam (1999) explains that traditionally, if someone wanted to play the instrument in the gamelan ensemble *gender*, they would listen to and observe experienced gender players while they themselves played one of the other instruments in the gamelan. At some point, they would try to play gender for a *gendhing* (gamelan piece), and a more experienced player would occasionally correct them by singing the vocal melody of the phrase that was not known or not remembered correctly. Supanggah (2011, pp. 247–248) describes this process of learning through listening and observation in some detail and states that non-formal learning within families with a musical lineage or *trah* is common (p. 246). This learning often happens between family members of different generations and is commonly initiated by the student. Supanggah (2011) gives the example of Pak Mlayawidada learning from his aunt; she would help him memorise gendhing by singing them to him while looking for lice in his hair, tapping the young Mlayawidada on his head to symbolise a *kenong* or *gong* beat (p. 246).

Although it is quite possible for learners to continue learning gamelan informally in community settings into adulthood, these informal learning experiences may lead young learners to a desire to undertake formal learning in gamelan at the Traditional Arts high schools (e.g., *Sekolah Menengah Karawitan Indonesia* [SMKI] in Solo) and then the Traditional Arts tertiary education institutes (e.g., ISI in Solo or Denpasar). On arrival at these institutions, students are commonly assumed to be fairly experienced players in the simpler instruments and to have a rich aural experience and familiarity with the music (Dunbar-Hall & Adnyana, 2004, p. 148; Sumarsam, 1999, p. 4). Musician and scholar Sumarsam (1999, p. 4) comments that when he arrived at KOKAR (*Konservatori Karawitan Indonesia*, later SMKI) to study, he already knew how to play many gamelan

instruments but not gender and *rebab*, as they were not part of the tradition in his village in East Java (where he had played since he was eight years old). The years of formal learning at the government institutions are therefore focused on increasing familiarity with standardised repertoire and learning the more complex and specialised instruments such as *kendang*, *rebab* and *gender*.

Brinner (2008, p. 96) comments that in Central Java, musicians often highlight the differences between *desa* (village) and *keraton* (court/palace) styles of playing gamelan. The *desa* style is considered to be more instinctive and the *keraton* style more formal, academically knowledgeable and systematic, and it is this latter style that aligns most closely with that taught in formal institutions. This reflects the teaching and learning styles in each context. Brinner also notes that there is a blurring of these two styles in more recent times, as young musicians with a village background move to study at SMKI or ISI.

Supanggah (2011, pp. 246–248) notes that formal arts education started in Indonesia in the 1950s, very soon after Indonesian independence was declared. Prior to that, non-formal learning in the family environment was the main form of arts education. This type of education was quite open in many ways and often initiated and led by the student. There was no set curriculum, fixed timetable or prescribed *gendhing*. The student was expected to practice both with others and on their own and under their own initiative. Their teacher would give input and feedback as needed.

Conversely, teaching and learning in the formal, government-sponsored institutions follows a set curriculum and is regulated and prescribed, with regular assessment to be completed and milestones to be reached. Supanggah (2011, p. 255) comments that when KOKAR (now SMKI) first opened in Solo in 1950, it chose the *keraton* (Solonese Palace) style of gamelan as the basis of its teaching, employing teachers from there and using teaching material based on common *keraton gendhing*. It also adopted Western methods of

teaching, such as a fixed curriculum, class or group system of teaching, use of notation and detailed study of aspects of *garap* (realisation and interpretation) such as *cengkok* (melodic phrases) and playing techniques. Classes in the *Gaya Pokok* (Main Style [of music]) used notation to some extent (often written up on a whiteboard) and involved much repetition of the set pieces and a fairly strict rotation of all students around all instruments.

Sumarsam (2004, p. 78) describes a typical rebab class in government institutions (both in earlier decades and in contemporary practice). This instrument is taught in a class of individual instruction with three teachers. The teacher explains how to play the rebab, for example, how to hold the rebab, read the notation and bow. Notation is written on the board and students play short phrases of that together. Teachers move around the room correcting students' posture, finger positions and intonation until students can play the piece in full, guided by the notation on the board. There is accompaniment on gender and kendang from the teachers to help contextualise the rebab part.

Sumarsam (1999) describes how gender was taught at the government conservatories in the 1960s and 1970s. *Cengkok* were identified either by the last note of the pattern, which coincided with the *seleh* (final note of each set of four notes), or by names relating to a lyric in a traditional song they were similar to, or by other names. The learning encouraged formulaic construction of gender parts, and while this has advantages in terms of the speed of learning, Sumarsam (1999, p. 6) cautions that it is important for a student not to lose the melodic flow and motion of a *gendhing* through using this method; therefore, learning in the context of a playing ensemble (i.e., in a group with rebab, kendang and slenthem) is important. My experience studying in classes at STSI Surakarta (*Sekolah Tinggi Seni Indonesia Surakarta*, as the ISI in Solo was then known) in the mid-1990s was very similar to that described above. Classes in specialised instruments (e.g., rebab and gender) all involved group unison playing and many repetitions, often following

notation written on a whiteboard, of a set piece. Individual feedback was given to students. Gender teaching in particular was very notation based.

Supanggah (2011) discusses the problems caused by using notation and formulaic constructions of instrumental parts. He describes how, in the mid-1970s, at ASKI Surakarta (now ISI Surakarta), the head of school forbade 'all teachers and students from using notation in lessons and especially in performances' (p. 258) because of the tangible loss in musical sensitivity that had occurred through the overuse of notation up to that point. This comment can be positioned within the wider ethnomusicological discourse about the limitations and risks of introducing notation systems to music genres that were traditionally aurally/orally transmitted. (Nettl, 2010; Schippers, 2006).

Sumarsam (2004, p. 80) notes that individual initiative is also important when learning gamelan and that making opportunities to play outside of the formal learning environment was crucial for expanding his own repertoire and musicianship. Supanggah (2011, p. 267) also recommends a combination of formal and non-formal education as the ideal way to study the art of gamelan. This suggests that while learning in a formal manner can be useful, particularly in terms of acquiring a firm foundation of factual knowledge, exposure to a wide range of playing contexts is also a very important aspect in the development of a proficient gamelan musician. This wider world of gamelan playing contexts in Java includes the various study groups that exist locally (in Solo, for example, there are regular groups at the Cakra Homestay and the Mangkunegaran Palace) and *wayangs* and other performances for friends, family, acquaintances and tourists. In Bali, outside of ISI in Denpasar, the situation is slightly different, as the teaching and learning of gamelan is usually strongly rooted in the local community (*banjar*), and there are regular and frequent rehearsals locally as the community gamelan club is required to provide the

music for local events, ceremonies and other similar events (Diamond, 1979, p. 45). Gold (2004) notes that in this context:

Balinese music is transmitted by rote. The teacher plays a phrase, then the students repeat the phrase until they have learned it. The teacher then plays that phrase and continues, gradually adding phrases until the entire piece is learned. This is usually done in rehearsal of the full group rather than privately. (p. 36)

Despite these differences in learning environments in Java and Bali, exposure to a wider range of contexts, players and repertoires than that offered within the formal, government institutions is considered vital in the development of a competent and well-rounded player throughout Java and Bali.

There are clearly some sharp contrasts and tensions between the common formal and non-formal gamelan teaching and learning methods in Indonesia. These are heightened by the perceived need for traditional musicians to obtain a formal qualification from a government institution in order to gain a prestigious job in the traditional arts. There are far-reaching implications of imposing set curricula, rigid teaching methods and notation-based learning on a pre-existing music tradition. Young and emerging musicians have to learn to navigate these seemingly contradictory environments while maintaining the integrity of their traditions. In addition, approaches to teaching and learning gamelan within Indonesia have also influenced the way this tradition is transmitted outside of Indonesia.

3.2 Teaching and Learning Gamelan Outside of Indonesia

3.2.1 Background

Gamelan is taught and performed widely outside of Indonesia in the twenty-first century, predominantly in North America, Europe and parts of Asia, including Japan, Taiwan and Singapore (Mendonça, 2011). A brief history and overview of the development

of gamelan groups outside of Indonesia provides context to this research, as it is important for understanding current approaches to learning and teaching gamelan in Australia and New Zealand.

The first gamelan ensembles found outside of Southeast Asia were those of Stamford Raffles, who brought two sets to England in 1816 at the conclusion of his governorship of Java (Mendonça, 2011). Gamelan and dance performances by touring groups from Java and Bali were occasionally seen outside of Southeast Asia as part of the grand exhibitions of the late nineteenth and early twentieth centuries in some European cities (e.g., Amsterdam in 1883 and Paris in 1889 and 1900; Mendonça, 2011). In terms of diasporic gamelan activity at this time, there is evidence of some in the Netherlands at the turn of the twentieth century, when some Indonesian students performed for the public, purportedly with a political agenda to raise awareness of the issue of independence for the NEI (Mendonça, 2011). In the 1920s, there were two groups of Indonesian students and workers that performed gamelan and other Indonesian music and dance art forms both in the Netherlands and more widely through Europe (Mendonça, 2011). In 1941, guided by the ethnomusicologist Jaap Kunst, a group of non-Indonesian teenagers formed a gamelan study and performance group in the Netherlands called Babar Layar, which existed until the early 1950s (Mendonça, 2011).

Since the 1940s, interest in gamelan has increased rapidly, and gamelan ensembles (predominantly Javanese) outside of Indonesia are now numerous. This popularity and spread have resulted for a variety of reasons too complex to address here, but in summary they are related to the following: the development of ethnomusicology as a discipline and key figures in the disciplines seeing gamelan as a useful teaching and learning tool, Indonesian embassies having gamelan and personnel who could teach gamelan and dance, and the Indonesian Government awarding scholarships to foreigners to study at prominent

tertiary level arts institutions in Indonesia (see Mendonça, 2002, 2011; Sumarsam, 2015). Mendonça (2011) points out that the spread of gamelan in most areas is not due to the presence of a population of Indonesian or Malaysian ancestry and most gamelan players outside of Indonesia are not of Indonesian or Malaysian ancestry.

Many gamelan group situations currently exist. Examples include ensembles based at an Indonesian embassy or consulate taught by the cultural attaché or another staff member, with players including other embassy workers, their families and members of the broader local community (Indonesian and non-Indonesian); ensembles based in a tertiary education setting with an Indonesian culture-bearer as the teacher and the students enrolled at that institution; community groups taught by non-Indonesians who have significant in-country experience; and school-based groups taught by a regular classroom teacher who has studied with a culture-bearer but has not studied in Indonesia.

3.2.2 The Educational Merit of Gamelan

Gamelan has broad appeal in both educational, community and performing arts contexts. My own experiences with teaching and learning gamelan for the past 25 years suggest that gamelan's appeal is often connected to its feeling of being an inclusive and equitable activity. It encourages effective group dynamics and promotes communal values, in the sense that no player is more important or more dominant than another, cooperation is necessary, the group is more important than the individual, all parts are needed to make the best whole and the sum of the parts is greater than each individual part. Mendonça (2002) comments that the 'relative physical fixity' (p. 284) of the instruments also ensures that the majority of the learning and practising of gamelan takes place at the gamelan and, therefore, within the group rather than as an individual activity elsewhere, thus further encouraging the communal group learning experience.

Diamond (1979) comments that playing gamelan is a 'positive social experience' (p. vii). It involves being part of a small group of people with a similar goal. This aspect of gamelan can be very useful in an educational context, as it is an opportunity for children who might be socially excluded in other contexts or different in some way to feel included and part of a group. She believes there is 'a place for everyone' in gamelan (Diamond, 2000, para. 4). Kitley (1993) mentions the development of social skills and increase in self-esteem as common outcomes of learning gamelan.

Learning gamelan also helps develop understanding of another culture, thus promoting acceptance of difference and valuing of diversity. Important for its own sake, this feature of gamelan also helps meet the standards outlined in the cultural understanding sections of educational curriculum documents, such as those described in the previous chapter. In the Australian context, and in regard to those curriculum aims, learning gamelan helps develop an 'Asia literate' society (Kitley, 1993, p. 1). Freeman and Jacquier (2007, p. 3) highlight the relevance of gamelan to the Australian context by explaining that Indonesia is our closest neighbour and gamelan is an ideal way to help students learn about Indonesian culture. Diamond (2000) further explains that by bringing a gamelan into a school:

we establish a visual and sonic environment that by its very nature begins immediately to teach about the cultural milieu of the land of its origin. ... This gives students a direct experience of the art forms of another culture, and personal insight into the worldview contained in those arts and the instruments on which they are expressed. (para. 2)

This direct experience for students has strong educational appeal for both students and teachers.

The availability of a number of entry-level parts (in Javanese gamelan at least; Balinese can be more challenging), and the ease with which a range of ability and experience levels can be catered to at the same time in the same piece, also affords gamelan strong merit and appeal in an educational context. It also provides ensemble playing experience to students who may not access this otherwise, for example, those who do not have the opportunity to play an orchestral or band instrument with others. Ruffer (2001) comments that gamelan provided students in his school ‘the chance to play in an orchestra. Only 10% of our pupils learn a Western musical instrument, so an opportunity to play real instruments in a group is something most of them would not otherwise have’ (p. 12).

In addition to its social aspects, gamelan can also broaden musical horizons through its tuning, modes and formal structures; in learners more familiar with Western musics, it can challenge musical habits and routines such as the strong beat being on the fourth beat of a set of four notes rather than the first. It can also encourage development of aural memory skills if it is taught without notation. In my experience as a teacher, learners have commented to me that it is relaxing and de-stressing—a lack of assumed prior knowledge in most ensemble settings can make it a less stressful experience than participating in music ensembles for which stronger expectations of ability and accomplishment exist. Sanger and Kippen (1987) explain that learners ‘experienced no inhibitions in learning and playing gamelan music’ (p. 13) in their research context due to it being an unfamiliar musical tradition and surmised that ‘such inhibitions might have been expected had the group been dealing with musical forms for which they perceived particular standards of excellence’ (p. 13). Diamond (2000) proposes that gamelan is ideal for encouraging creativity in composition and improvisation because of the rich sound source it represents. Gamelan’s uniqueness is also conducive to creativity, as students can put aside conventions and

preconceived ideas about music when entering such a ‘completely new musical environment’ (para. 3).

Dally (n.d., p. 2) comments that an educational advantage of gamelan is that a group can start by playing ‘real’ classic pieces of gamelan music from the beginning, without the need to do exercises, studies or beginners’ pieces first. He also adds that gamelan looks and sounds beautiful and, as such, it is attractive and enriching to play. In my experience, this often makes learners feel more respectful, privileged and focused on their learning. Children especially feel that they are playing on ‘real’ instruments rather than imitation or simplified ones just for children. This can often make them approach the experience more seriously and feel more pride in their playing. Eros (2008) argues that the physical experience of playing authentic gamelan instruments is so powerful that there is ‘simply no substitute’ (p. 8). He describes feeling the sound when playing and sitting in the gamelan as an intense experience capable of leaving a lasting impression on a student and thus having a real effect on their educational journey. This intensity of experience can be harder to achieve in many other musical contexts. Mendonça (2002) explains that ‘the immediacy of the experience of gamelan playing’ (p. 286) is an important factor in its appeal. Being able to produce a good sound instantly on most of the instruments increases learners’ confidence and self-esteem.

Many scholars and educators concur on the educational merit of gamelan, especially for young people. Plantema explains, ‘Gamelan is a nice thing for beginners—it’s a nice sound straight way—no complicated techniques to learn first’ (Schippers, 1997, 21:00). Schippers (2010) explains that gamelan:

represents a culture that is far removed from the familiar soundscapes of most students, yet it is readily accessible. Moreover, it enables young learners through

collaboration to play a piece of music that sounds reasonably coherent after a workshop as short as a single hour. (p. 152)

Goldsworthy (1997) comments specifically about the suitability of Javanese gamelan for educational purposes in terms of sets of instruments (depending on their configuration) being able to accommodate large numbers of students of varied ability and skill levels, and the speed at which a group new to gamelan can produce ‘satisfying musical sounds after one or two lessons’ (pp. 4–5). In sum, gamelan has various characteristics that arguably make it eminently suitable for use in educational settings. This is corroborated by the high number of educational institutions outside of Indonesia that have a gamelan ensemble.

3.2.3 Approaches to Teaching Gamelan

The literature I review in this section suggests that while there are some commonalities, there is no canonical or standard method of teaching gamelan in schools, tertiary institutions or community-based groups outside of Indonesia; rather, gamelan teaching methods or styles are based on individual experience, including teachers’ prior experiences and the extent and depth of their knowledge about gamelan, their preferences for established schools of music teaching (e.g., Orff and Kodály) and their personal philosophies of teaching (e.g., a preference for teaching aurally/orally rather than using notation). Gamelan teaching methods or styles are also influenced by the context in which the gamelan is being taught. Factors that can influence the methods or styles of teaching used include the learners’ ages, the performance and assessment requirements of the situation, and the amount of time available for practice.

Teaching gamelan involves consideration of several matters, including the repertoire; the use of notation and/or an aural/oral approach to teaching; the extent to which cultural information is given and contextualisation of the music occurs; adaptations for different ages, contexts, abilities and cohorts; the purpose and goals of the group; the

teacher's own personal beliefs about gamelan combined with their own experiences of being taught gamelan; and how these inform the teacher's personal methodology. In this section, I present a review of experienced and well-respected gamelan teachers' approaches to these issues and their teaching methodologies, structured by individual. I chose to focus this section on teachers of gamelan outside Indonesia (both Indonesian and non-Indonesian), as their perspectives and approaches are even more relevant to this research than those of Indonesian gamelan teachers within Indonesia. This is not an exhaustive selection but represents some key active figures in the non-Indonesian gamelan teaching world. I identified the selected teachers and located their written or spoken accounts of their teaching through an extensive literature review and the Gamelan Listserv discussion group (an online, English language-based, international community of gamelan enthusiasts, scholars and musicians). I recognise that this likely means my selection is weighed towards those who publish in academic contexts and/or are proficient in English; many other experienced gamelan teachers certainly exist who have not documented their teaching approaches. In fact, many of the following teachers are also academics, who are arguably more likely to document and publish their teaching methods than those who teach in other contexts. All have decades of experience teaching gamelan in the West. Gender balance has also been considered in the selection; however, documented accounts of teaching methods by female gamelan teachers are relatively few compared to those by men, which is the reason for the imbalance of representation in this section.

Elsje Plantema is a very experienced gamelan teacher and performer from the Netherlands. She teaches gamelan at the Amsterdam Conservatorium and, in 2011, received the Professor Teeuw Award for her dedication to gamelan music, with her playing in, teaching and conducting the gamelan orchestra Widosari and founding the 'Gamelan House' in Amsterdam. She is featured as a teacher of Central Javanese gamelan in the

Dutch music education documentary *One monkey, no show* commissioned by Huib Schippers (1997, 21:00–29:00). In that documentary, Plantema explains her personal approach to teaching gamelan: ‘My teaching is based on the oral tradition. That is how this music has come to the present generation through the ages ... I just play a new melody first’ (in Schippers, 1997, 21:40). The video shows her sitting opposite an adult student and directing/guiding them as needed. Later, the video shows her demonstrating a section (eight beats or two *gatra* at a time) of a piece and the adult student copying her. She comments on how her notation-less approach to teaching helps students quickly develop a strong musical memory:

Some people are afraid they won’t remember it [the music] next week. That is typical to our culture but it is not really necessary I think. I’d rather they didn’t write it down but if they really want to they can write it down at home and bring it to the next lesson. But when I see too many pieces of paper I simply turn them over. The students may panic at first but then they just play on. (in Schippers, 1997, 28:00)

Plantema uses numbers to identify the pitches used and sings the melodic line too. She also teaches kendang (drum) using sounds too.

Jody Diamond is a renowned American gamelan teacher and was artist in residence in the Music Department of Harvard University (2007–2017) and a senior lecturer at Dartmouth College (1990–2016). She has written in a variety of contexts about her personal approach to teaching gamelan. She prefers to teach without notation and requires students to sing their part as well as play it on the gamelan (Diamond, 1983). She elaborates that notation is ‘primarily used to record new pieces’ (p. 1). In her teaching, Diamond (1983) includes composition, improvisation and learning traditional pieces. In my own experience as a gamelan teacher, I have found this approach works well with school-age students.

Diamond (2003) explains her intention to teach her students to hear the gamelan or inner melody within while playing the gamelan and to learn to feel the gamelan. She also comments that she gained a valuable insight from Pak Midiyanto (the leading Javanese gamelan teacher in the USA) about the importance of not singing parts or talking to help students when they are lost during a piece. She feels it is important for students to learn to find their place again by listening to the other instruments and only offers help once the gamelan has stopped playing. She states that offering verbal help while the music is playing distracts the students from learning to feel and hear the gamelan. She also mentions using rondo form (ABACA) to help learn a piece. Everyone plays in A and then students play a solo in the other sections while the other students sing the inner melody.

Hardja Susilo (1934–2015) was the first Javanese gamelan teacher in the USA and taught gamelan at the University of Hawai'i for many years. He was a strong advocate for oral/aural methods of teaching gamelan, believing that they make students more sensitive, responsive, creative and expressive (Susilo, 2004). Susilo also believed that giving some cultural information and context is important and mentioned in his interview that he always had a *slametan* (ritual feast) with every performance (p. 64). He talked about how students need to learn to think about the music in the same way that Javanese people do, for example, by 'feeling that a gong signals the end of a phrase, rather than the beginning' (p. 57). Susilo mentioned that the aim of learning music and dance is 'to be a better member of the society ... The goal is that everyone sounds good' (p. 65). He discussed the concept of cultural appropriation in relation to gamelan being taught outside of Indonesia and stated that he was very happy that non-Javanese study gamelan (p. 66). He commented that a community group is the ideal place to learn gamelan, as there are less time restrictions than in an educational setting (p. 58).

Sumarsam is a professor of Music at Wesleyan University and a Javanese gamelan musician with many years of experience teaching and performing gamelan in the West. He comments (2004) that gamelan teaching in the USA is an adaptation, to some extent, of modern gamelan teaching in Java (p. 82). Sumarsam (2004) believes that Western-style conservatories strengthen the use of notation (p. 88) and has observed that notation is commonly used in the West (p. 82). He adds that notation is more commonly used if a group has limited time with a teacher, and that a mix of aural/oral methods and notation often produces the most successful outcome in Western contexts (p. 88). As an experienced gamelan teacher, I too have found that a mixed approach works best in many Western contexts. Sumarsam demonstrates and explains each (functional) group of instruments to a class starting with the colotomic structure instruments, then the balungan instruments, then the elaborating instruments and then finally the kendang (drum). He comments that the lower to middle strata gamelan instruments are commonly taught first as they require less challenging playing techniques (p. 71). He has teaching assistants in classes, which enables more complex pieces to be learned sooner. Sumarsam adds that his students do listening and reflective activities in classes to widen and deepen their knowledge and experience of gamelan. He also mentions that he gives contextual information through discussions, watching relevant documentaries and giving broad information about the arts in Indonesia (pp. 86–87). He adds that he regularly has a *slametan* (celebratory meal) before performances. Sumarsam clearly believes that contextualising gamelan is an important part of the learning experience for his students.

Roger Vetter is an associate professor of Music at Grinnell College, Iowa. He has many years of experience teaching Javanese gamelan at this rural liberal arts college. He states (2004) that total immersion is the ideal way to learn gamelan (p. 119) and suggests an ideal model for teaching gamelan (pp. 122–123) that allows a few semesters of learning

before students are required to perform. He comments that the need to conform to a conservatory ensemble model limits the educational potential of the experience and suggests a 'square peg in a round hole' (p. 124) analogy. He explains that his approach to teaching gamelan is similar to that for teaching a foreign language; that is, he articulates underlying structures and presents (melodic and rhythmic) building blocks (p. 120). He asserts that teaching gamelan has more in common with teaching a foreign language than teaching/directing a canonical ensemble in a conservatory setting (p. 120). In terms of his approach to contextualisation, he gives anecdotal references in his classes to his experiences in Java and with Javanese musicians during rehearsals. Vetter makes an interesting point that his early career goals when teaching gamelan have changed considerably over the years and he now feels his goals are more realistic. His overall goal nowadays is, through teaching students gamelan, to contribute to better preparing students for future life experiences and encounters (p. 118).

J. Lawrence Witzleben was a professor in the Music Department of the Chinese University in Hong Kong and taught Javanese gamelan there. At the time of writing, he is a professor of Ethnomusicology at the University of Maryland. He prefers an aural/oral approach to gamelan teaching but acknowledges it is hard to take that approach if students are steeped in a notation-based music tradition (2004, p. 147). He gives the example of witnessing Poedijono handing out notation to a new group and achieving great results quickly (p. 148). This experience made Witzleben reconsider his own teaching methods. He considers it important to give a considerable amount of background cultural information to his students:

Like most ethnomusicologists, I believe that musical understanding is closely tied to cultural understanding, and that the more one knows about where the music came

from, how it is learned, and where, when, by whom, and for whom it is performed, the more effectively and convincingly one can play it. (p. 146)

Nikhil Dally is a UK-based gamelan teacher and has many years of experience teaching gamelan both to children and adults. He states (2005) that a process-orientated approach to teaching gamelan is preferable, and that ‘Education is a journey, not a goal’ (p. 19). He uses aspects of the Kodály method in his teaching (the use of singing and hand signals in particular) and is a strong advocate for a kinaesthetic approach to learning gamelan. He gives detailed information about his teaching methods and his justification of them, in particular, not apologising for the time they take and level of difficulty they (at least initially) present to the learner. He feels that his oral, kinaesthetic, multi-tasking approach to learning produces the deepest and therefore greatest transformative effect on his students. He states that ultimately, we should teach gamelan to remind ourselves and our students of the existence of something transcendent and greater than ourselves.

Maria Mendonça is an associate professor of Ethnomusicology at Kenyon College, Ohio. In describing her typical teaching methods (2002, pp. 438–446), she comments that her personal approach to teaching has developed somewhat randomly over the years, based on her teaching experiences and her observations of others’ teaching. She does not use notation and begins with singing the balungan without using pitch names, with the group sitting away from the instruments. She then teaches the complete balungan (in stages) by imitation and repetition with some verbal explanation of particular melodic features. As the group sing the balungan, she then plays kendang along with the group and introduces some tempo changes. These tempo changes are then discussed along with some discussion and explanation of the structure of the piece. She then introduces the role of the gong and then the other colotomic/structural instruments—again, through discussion and explanation of the need for ‘aural markers’ (p. 440). The group move into the gamelan and practice

playing those instruments while still singing the balungan. The group then moves to the balungan instruments, experiments with playing them, and then Mendonça leads a discussion of their varied sound qualities. This leads to an explanation and demonstration of the need for damping (a technique to stop the resonance of the metal keys on some instruments), and this is practised while playing the balungan that was previously sung. There are many repetitions of the piece at this stage. The *buka* (introduction) is then introduced on kendang and then later bonang. The bonang parts are then taught in full. There is much repetition and rotation around the instruments during this process. The group then come away from the instruments and some soft instruments (e.g., rebab and gender) are demonstrated, and there is some discussion of possible further developments of the piece (e.g., *irama* [relative tempo densities] changes and the effect of these on the elaborating instruments).

David Harnish is an experienced teacher of Balinese gamelan and an ethnomusicologist and professor at the University of San Diego. He uses a Javanese style of notation to teach the core melody and punctuation of Balinese gamelan pieces. He describes this as a compromise and combines it with an oral/aural approach; he also advocates a modified version of the common Balinese imitation-repetition style of teaching (2004, p. 132). He comments how he explicitly highlights and explains the musical relationships and connections between parts to try and expedite the learning process for his students (p. 132). Harnish explains that he limits the use of Balinese music terminology and uses Western equivalent terms instead. For example, he calls the gong stroke 'beat one' (p. 132). He gives quite a detailed explanation of how he teaches a new piece (p. 132), incorporating all the points mentioned above. He believes (as the Balinese do) that when the music enters (*masuk*) you, you will not forget it. He asserts that the repeated cycles of gamelan music aid acquisition, retention and kinetic learning. In terms of cultural information given, Harnish

states that he asks students to remove their shoes and to not step over instruments but does not mention whether he gives students any more contextual information. He comments that he tries to create a community feeling in his ensemble by encouraging social bonding (p. 133). He adds that teachers of gamelan should reflect on their teaching strategies and goals regularly, as they inevitably create ‘shadows in the field’ (p. 136) when teaching.

From the above personal accounts, it can be seen that most of these teachers favour an oral/aural approach, especially at the early stages of learning. Nevertheless, many also consider notation useful in particular circumstances. Some mention that they teach the *balungan* initially by singing. Others teach it by demonstration and repetition on an instrument (a *saron* or a *demung* for example). Many state that they believe it is important to give contextual and cultural information to their students as well as teaching them to play the actual music. Harnish’s account of teaching Balinese gamelan differs slightly from the others (who discuss teaching Javanese gamelan), perhaps due to the greater complexity of the music at a beginner level—Javanese gamelan has more entry level-type parts that can be learned first by beginners, whereas Balinese gamelan parts are often more challenging from the outset. Harnish also mentions explicitly highlighting and explaining the relationships between parts—something also done by teachers of Javanese gamelan—but, again, these relationships in Javanese gamelan are often clearer and easier to understand, in the early stages at least, than those in Balinese gamelan and, therefore, do not necessarily need as much explicit highlighting and explanation.

The above examination of the teaching methodologies of some key gamelan pedagogues outside of Indonesia gives some insight into ‘systems of learning music’, one of the key domains in Schippers’ (2015) five-domain ‘ecosystems of music’ framework (p. 141). It lays groundwork for better understanding the effect of this domain on the vitality and sustainability of a gamelan program, a relationship that will be explored further

in the next chapters. My personal approach to teaching gamelan is provided in Appendix A, for comparison with the approaches presented in this section. Many of the sources cited in this section are 15 or more years old, suggesting there was a trend of producing resources for teaching and learning gamelan, specifically teachers reflecting on their own experiences, in the 1990s and early 2000s.

3.2.4 Educational Resources for Teaching and Learning Gamelan

There are a small number of educational resources available specifically for teaching and learning gamelan. These consist of a variety of books designed for school or tertiary use, pamphlets designed for community group use, and online resources such as apps and education websites. The resources vary in quality, depth of communicated knowledge and accuracy, and are reviewed in this section.

3.2.4.1 Books

The standard Australian high school classroom music textbooks and reference books such as *Listen to the music* (Dorricott, 2015) and *In tune with music* (Dorricott & Allan, 2014) do not contain any references to gamelan music. Interestingly, this more recent edition of *Listen to the music* (the previous edition was published in 2007) has a new unit called ‘Music and Society’, which references a range of CDM, perhaps mirroring the move towards prioritising intercultural understanding and Australia’s engagement with Asia in the Australian National Curriculum. *Music: An appreciation* (Kamien, 2017) mentions gamelan very briefly in the context of the non-Western music chapter and also briefly in the context of the influence of Asian music on Western composers. *Multicultural perspectives in music education*, volume 3 (Anderson & Campbell, 2010) is part of a series of books published in association with MENC, designed for school music teachers to use. Volume 3 has comprehensive and high-quality lesson plans and resources on Javanese and Balinese gamelan music and the Balinese Kecak Dance-Drama (vocal based music). The

popular Australian primary school music textbook series, Music Room, published by Bushfire Press (2007–2018), has a section entitled ‘Music from different lands’ in most of their books, but there are no specific references to gamelan music. This is not unexpected, as this section in the series focuses on songs rather than instrumental music from different countries, and a song from Indonesia is included in Book 4 (Fairbairn et al., 2007, p. 52). *Andy Gleadhill’s Indonesian gamelan book* (Gleadhill, 2008) is a comprehensive beginner’s resource designed for primary and junior secondary schools to use if they do not have access to a gamelan. It covers a range of gamelan styles and offers audio, video and lesson plan resources. An Australian Indonesian language textbook series, *Kenalilah Indonesia*, published by Macmillan Education, aimed at high school–level language programs, contains a cultural section in one chapter (Hibbs et al., 2007, Textbook, pp. 44–47; Workbook, pp. 43–44) that includes information about gamelan. The information is broad, accurate and includes details of instruments, performance contexts, notation and photographs. There are listening, writing, research-based and practical activities. The glossary of the fifth volume of the Australian Music Centre’s ‘Sounds Australian’ series of educational resources, *World music in Australia*, describes gamelan briefly (Crowe, 1994, p. 114) and in general (and slightly inaccurate) terms. There is no reference to gamelan elsewhere in the resource. In addition to these various resources for older students, there also exists a small number of educational resources aimed at younger students, which include broad introductions to music, and instruments in particular, from other cultures (e.g., Ardley, 1989; Thomas, 1998). Some of these resources have photographs of gamelan instruments accompanied by simple explanatory text.

The textbook *Aspects of music* (Hodge et al., 1986) has a chapter on Music of Asia that includes a paragraph on gamelan music with an accompanying photograph (p. 42). The information, though brief, is accurate and more technically detailed and complex than the

previously mentioned resources, and would be useful for secondary students. *A guide to music around the world* (Dunbar-Hall & Hodge, 1991) has a chapter on Indonesian music, the majority of which is about gamelan. The information is accurate, detailed and suitable for secondary school students. It includes photographs, notation examples, listening examples and questions to check understanding. Kitley's (1993) *Balinese gamelan music* booklet is designed as a curriculum resource for Years 7–9 and was developed as part of the Asian Studies Curriculum Development Project, a joint program between the Commonwealth Department of Employment, Education and Training and the Queensland Department of Education 'to support the integration of Asian Studies in the P-10 humanities curriculum' (Foreword, para. 1). It is an accurate and detailed resource. It includes information on the cultural context of Balinese gamelan music and a range of classroom-based activities and extension activities. The quality of the information and the appropriateness of its presentation clearly indicate that its author is both knowledgeable about Balinese gamelan and an experienced educator.

Many of these resources and their dates of publication suggest there was a trend of producing resources for teaching and learning gamelan in schools in the 1980s and 1990s. As a music teacher who arrived in Australia in the early 2000s, my experience has been that these resources are not widely available or commonly known, and so have not been used in recent years. They have also not been widely replaced or updated despite the existence of multiple policies and curriculum documents that encourage or at least allow the teaching of CDM. It is interesting to note that another relatively recent resource, the *Kenalilah Indonesia* textbook series (Bahasa Indonesia language learning textbooks) (Hibbs et al., 2007), is actually in the area of LOTE (Languages Other Than English) education, rather than Music. In the following chapters, I reflect on my findings regarding the positioning of

gamelan in schools, including whether gamelan are managed by Music or LOTE departments in schools and why this might be.

There are a number of World Music survey-type textbooks aimed at tertiary level students that contain chapters or sections on various types of gamelan. Miller and Shahriari's *World music: A global journey* (2012) has a section on the music of Java and Bali. Bakan's *World music: Traditions and transformations* (2007) has a chapter on gamelan music. Nettl's *Excursions in world music* (2004) has a chapter on music in Indonesia, which covers a variety of types of music including a range of Balinese and Javanese gamelan and popular music. Alves' *Music of the peoples of the world* (2010) has a section on gamelan. Titon's *Worlds of music: An introduction to the music of the worlds people* (2009) has a chapter on the music of Indonesia. Many of these books have CDs or additional web resources, often accessible to the general public. A closer examination of the chapters in these books highlights some commonalities. These include a broad survey approach to Indonesian music, rather than specific details and tools to teach how to play the musics (an exception to this is Titon's book, which has a brief guide to playing a specific Javanese gamelan piece); details on the cultural, historical and geographical context of different types of Indonesian music; detailed listening guides for a range of styles of pieces; notational examples and diagrams used to explain the structure of gamelan music in particular; description and discussion of many types of Indonesian music, not just gamelan, but with more pages allocated to gamelan than other types of music; personalised accounts of musical encounters; and links to online activities and resources. A review of the biographies of the authors (where available) of the gamelan-related chapters reveals that they are often experts in a type of Indonesian music but not always gamelan, despite that being the main focus of the chapters. For example, in Nettl's *Excursions in world music* (2004), the author of the chapter on Indonesian music is Charles Capwell. His biography

shows that his research areas include Muslim popular music in Indonesia and aspects of South Asian musical culture. Overall, the various chapters consist of good quality, accurate information presented in an attractive and accessible manner. The ubiquitous presence of a chapter or section predominantly about gamelan music in every one of these well-known and, in many cases, long-established tertiary texts is indicative of the position of gamelan music as a significant area of music study at a tertiary level. It is also evidence of the existence of quality resources for studying gamelan music (in a non-practical sense) at the tertiary level.

Music in Central Java by Brinner (2008) and *Music in Bali* by Gold (2004), from the Global Music Series, are two books that have considerable information on gamelan. They are also aimed at tertiary level students and focus on music in those two specific geographical areas. They are of a high quality in terms of their accuracy of information and depth of knowledge. There are many detailed listening and analytical activities and an accompanying CD for each book.

There are two pamphlets/booklets designed for use with community groups or for independent study. These were compiled from information published in the British gamelan newsletter, *Seleh Notes*, from 1995–2002. One is *Sound works. A beginner's guide to playing loud-style Central Javanese Gamelan*, and the other is *Playing Bonang* by Andy Channing. Both are edited by Sheila Cude and undated. They are concise, accurate and well written, and are excellent resources for community gamelan groups without regular access to culture-bearers or experts, or for individuals wanting to study independently.

3.2.4.2 Apps

There are a number of gamelan-related apps currently available (as at October 2021) for smart phones and tablets. The apps have varied functionality and quality and allow the user to play specific instruments. Most could not be used as a tool for learning traditional

gamelan or understanding the role of the specific instrument within the gamelan, but they are nevertheless useful as creative tools. The authenticity of the sounds and images is useful. Examples of apps for Javanese gamelan are *Gendingan Gamelan* and *Gatoel 2* (both Android only); *Gamelan Bonang*, *Gamelan Gong*, *Gamelan Kenong* and *Gamelan Saron*, which are four related apps; and *Gamelan Saron Xylophone*. Examples for Balinese gamelan include *Balinese Gamelan Gong Kebyar*, which is a bundle of 10 apps, each relating to a different instrument from the gong kebyar ensemble (Pemade, Kantil, Reyong and so on); and *Gamelan Gender* and *Gamelan Gender Lite*, which are for Balinese gender wayang instruments. In 2020, a UK-based charity, Good Vibrations, hosted a gamelan app designing competition (Good Vibrations, 2020a), perhaps suggesting the existing apps are not as far reaching or functional as the charity would like. (No resulting app is yet publicly available.) Good Vibrations uses ‘communal music-making to support people with complex needs in challenging circumstances to develop transferable life and work skills and to forge fulfilling, constructive lives’ (Good Vibrations, 2020b). They focus on supporting prisoners, those with serious mental illness and those with disabilities. They want the app to enhance their current programs rather than replace them, and provide a detailed design brief for potential developers, which includes a high level of desired functionality for the app.

The Virtual Javanese Gamelan app (available until 2016) was produced by Wells Music Academy in the UK but is no longer available. It was free and also had a desktop version. It enabled the user to play on a range of gamelan instruments. The user could play along with the audio recordings of four simple traditional pieces, or play any piece alone, making it a useful tool for practice away from the instruments. The sounds and images were authentic and generated from the academy’s own gamelan. There were a few minor inaccuracies in the factual content of the app and the instruments included did not encompass the full range of gamelan instruments; the quieter ornamenting instruments in

particular were absent or simplified. This is an understandable modification in the light of the complexity of the parts those instruments play.

A team at the University of Otago developed an iGamelan app for use by tertiary students at the university in 2010–2011. It was not available to the public and appears to be no longer available to the university’s students either. It used images and sounds of the gamelan at the university played by Dr Joko Susilo, a Javanese Gamelan expert and ‘a recognized cultural insider’ (Brunt & Johnson, 2013, p. 224), thus ‘offering a culturally authoritative understanding of the musical forms and cultural background, information of which is included as part of the resource’ (p. 224). It had recordings of the instrumental parts of three contrasting traditional pieces. These parts could be played alone or together for each individual piece. Students could play a virtual saron demung (a lower-pitched metallophone), and there was a playback feature with which they could check their accuracy when playing along with the pre-recorded pieces.

In addition to these two apps, a number of other apps were available in the past but are no longer available, demonstrating that this is a rapidly changing area for resources. The Good Vibrations competition will be particularly interesting to monitor for a further potential resource.

3.2.4.3 Web-based Resources

A range of web-based gamelan educational resources exist. The e-learning resources website, e-lr.com.au (Melville, 2020), is designed for school-age students. It has a well-researched, high-quality and very detailed section on two types of Balinese gamelan (gamelan gong and semar pegulingan). The authors consulted Balinese culture-bearers and recognised experts, both Balinese and Western, to compile the information. The audio and video material were recorded in Bali and played by established Balinese musicians. The section includes written explanations, photographs, audio and video examples, and notation

examples. These explain the instruments, including playing techniques, and the music, including the cultural context of the music and some of the typical features of the music such as *kotekan* (interlocking patterns) and colotomic structure. There are detailed analyses of specific pieces of music and comparisons of Balinese music with both Western classical and Contemporary Music. There are worksheets and online quizzes for students to complete. A yearly subscription is needed to access the site.

The UNSW Interactive Gamelan Program, <https://interactivegamelan.arts.unsw.edu.au/> (Mora, 2021), is a ‘rhythmic training program designed to supplement traditional Balinese gamelan instructional methods, which are normally based on observation and imitation’ (n.p.). The program is intended to help students learn about music for the gamelan gong kebyar and semar pegulingan. The website is quite complex and detailed, having obviously been created by an expert in the field.

<http://gamelan.blogs.bucknell.edu/instruments/> (Bucknell University, 2021) is a website with downloadable virtual Balinese gamelan instruments to practice on. It was envisaged for situations when access to instruments is difficult.

Good Vibrations’ *Gamelan Playground*, <https://www.good-vibrations.org.uk/play-music-with-others-2/gamelan-playground/> (Crossland, 2019), consists of 16 audio and video tracks that can be played in any order or combination to create new compositions. It is a user-friendly and fun resource that would be especially useful for when instruments are not available.

Dr Joko Susilo made an *Introduction to Gamelan with Dr Joko Susilo* video on behalf of the University of New England in 2019, <https://www.youtube.com/watch?v=1zLRMcLKeAQ>. It is a useful visual guide to the different layers of instruments played in a typical, traditional Central Javanese gamelan

piece and is intended for use by University of New England students but also available to the public.

Ketuk Ketik, ketuk-ketik.com/# (Hough, 2019), is a very simple website with a Javanese-style gamelan and an accompanying YouTube example, <https://www.youtube.com/watch?v=yWQmlAw41Pc> (Nypaver, 2019). Despite its simplicity, it has authentic sounds that are useful for a beginner.

Pipilan Patch, cycling74.com/projects/pipilan-gamelan-composition-real-time (C. Matthews, 2015), is a webpage demonstrating a gamelan composition project (Javanese instruments) in action but with limited functionality.

La Cite de la Musique in Paris has a website entitled *Le Gamelan mecanique*, <https://pad.philharmoniedeparis.fr/gamelan.aspx> (La Cite de la Musique, 2021), produced in conjunction with City University, London. The website has authentic images and sounds of three different types of gamelan resident at those two institutions. There are examples of Central Javanese, Balinese and Sundanese (West Java) style gamelan pieces being played, and a site user can experiment with a number of functions to ‘play’ the different gamelan and learn about features of the pieces they play. It is a useful and effective website to learn the basics about these types of gamelan if access to actual instruments is not possible.

The NSW Department of Education and Communities (now the NSW Department of Education) created some online, audio and print resources about gamelan in 2009 as part of their Music of Our Region curriculum resource bank. These were perhaps created in response to the 2008 *Melbourne declaration on educational goals for young Australians* and its statement on the need for young people to become ‘Asia literate’ (Ministerial Council on Education, Employment, Training and Youth Affairs, 2008, p. 4). These resources are no longer available but are evidence that there was a perceived need and/or demand for resources on gamelan for Australian secondary schools in the past. The same

department currently maintains a webpage to support the teaching of multicultural music (NSW Government, 2020). Unfortunately, gamelan and instruments from Indonesia are not included.

The UK website <http://www.bbc.co.uk/education/guides/z3r2mp3/revision/1> (BBC, 2021) provides a short, simple introduction to gamelan but blurs the distinction between gamelan from different regions of Indonesia. This is not unexpected, considering the brevity of the article, but suggests it is not written by an expert or intended for use by experts. The pages provide a brief overview of gamelan music with some useful technical detail for the non-gamelan expert music teacher or student musician.

The Sibelius Ultimate notation software includes a number of gamelan instruments in its extensive instrument range. Unfortunately, a few of these are spelt incorrectly ('slentam' instead of slenthem and 'kengong' instead of kenong). Although there are a small number of accepted orthographies for Javanese (Sumarsam, 2015), these two spellings are not among the accepted spellings for these instruments. The sounds assigned to the instruments are, in some cases, conflated to a single sound. For example, the gong, ketuk and kempyang are all assigned the same crash cymbal-type sound, which is not close to these instruments actual sound. The kenong is assigned a tinny, metallophone-type sound with varied pitch. The varied pitch option is found in gamelan ensembles, but the timbre is very different to the original. The limitations of the assigned sounds may be due to the limitation of the sound library available, but these small inaccuracies are suboptimal. Sibelius is a well-respected, influential and popular piece of software that is used worldwide. It is therefore particularly important that its representation of a music tradition is accurate, else it runs the risk of unfaithfully devaluing or misrepresenting the music.

3.2.5 Conclusion

The quantity, quality, accuracy and depth of knowledge communicated in the above-mentioned educational resources vary greatly. The higher quality resources have been developed (to the best of my knowledge) with the involvement of culture-bearers and experienced teachers. The poorer quality resources suggest a lack of expertise. Overall, while there are some quality resources available for teaching Balinese gamelan in schools, there are fewer comprehensive, quality resources for teaching Javanese Gamelan in schools, despite a strong and demonstrated interest in using gamelan for educational purposes in many countries outside of Indonesia. This is an area of clear need with implications for the vitality and sustainability of gamelan programs in schools, as I discuss in later chapters.

3.3 Teaching and Learning Gamelan in Australia and New Zealand

A brief history of gamelan in Australia and New Zealand has already been given in Section 1.2. Gamelan first arrived in Australia in the 1940s and in New Zealand in the 1970s, followed by many other sets in later decades. Many of these gamelan found homes in universities (e.g., Griffith University, the University of Melbourne, the University of Otago and Victoria University of Wellington) and in Indonesian embassies and consulates in Australia and New Zealand. Sets of gamelan can also be found in a number of schools and communities in Australia and New Zealand. This section of the literature review is concerned with experiences and issues with teaching and learning gamelan in a range of contexts specifically in this region. Towards the end of this section, I briefly discuss the ongoing demise of Indonesian language programs in Australia and New Zealand and the possible effects of this on gamelan programs in schools.

Dunbar-Hall (2006) discusses individual non-Balinese adult learners' approaches to learning Balinese gamelan in a community setting in Australia and concludes that although learners each adopted an individual approach, all adapted music learning techniques they were already familiar with from previous music learning experiences and added some new, more Balinese music-inspired techniques. In a later publication, Dunbar-Hall (2007) discusses using Balinese gamelan as a pedagogic tool, specifically teaching pre-service music teachers in Sydney. While the response to learning Balinese gamelan was positive from most students, there was some disconnect or mismatch between the teacher's and curriculum designer's intentions of learning (to develop deep self-reflection skills as future educators and to approach all musics equally) and what the students actually felt they learned (new musical knowledge and teaching content). Dunbar-Hall (2010) demonstrates how pre-service music teachers are led towards an understanding of culturally influenced pedagogy through learning Balinese gamelan and reflecting on their experiences.

Goldsworthy (who taught gamelan for many years from the late 1970s at the University of New England, Armidale, NSW) discusses some of the issues involved with teaching gamelan in Australia (1997). He mentions Australian students having to adapt to the group-focused, non-individualistic style of the music, and encourages students to help each other. He also discusses the range of rhythmic issues that students often have when learning, due in part to the end-orientated feel of the music and the transitions between irama, both of which are different to most Western musics. He also discusses the issue of authenticity and tradition and highlights that gamelan is an ever-evolving genre in Indonesia and should be approached similarly in Australia, with adaptation as necessary or desirable in the new context.

In terms of gamelan-specific resources for teaching and learning, Brunt and Johnson (2013) describe the creation of an online resource to help learn gamelan in New Zealand.

The iGamelan resource is a virtual gamelan designed to be a standalone educational tool as well as supplementing the in-person gamelan classes at the University of Otago. It is also intended to nurture music sustainability through re-contextualisation of gamelan. The iGamelan is not publicly available at the time of writing (January 2022). Hibbs et al. (2007) include a detailed section on gamelan music in their Indonesian language textbook used in Australian schools.

Watson and Dunbar-Hall (2002) and McIntosh (2009) discuss experiences to do with identity within gamelan community groups in Australia. Watson and Dunbar-Hall (2002) examine two community groups playing Balinese gamelan in Sydney and explore the different identities and purposes of the groups based on their members. McIntosh (2009) discusses what a community gamelan group in Perth means to its members. In both sources, gamelan community groups in Australia are shown to serve to connect Indonesian people to their culture while enabling non-Indonesian players to learn more about Indonesia or connect with their previous ties to Indonesia. Johnson (2008), while primarily discussing gamelan-related composition, describes how gamelan is a part of contemporary creative New Zealand and provides ‘both a tool for creativity and community and a vehicle that might nurture cultural understanding’ (p. 76).

Another consideration in terms of teaching and learning gamelan in Australia and New Zealand is the issue of Indonesian language programs in these countries being in decline for the last two decades (Thomas, 2019; Walrond, 2015). Reasons for this decline include changes in government foreign policy, which directly affect investment in Asian studies and language programs in schools and universities; public education funding cuts forcing educational institutions to focus on more popular, high enrolment courses; and increasing pressure on universities to focus on STEM rather than languages and humanities (Aspinall, 2020). These considerations have bearing on the vitality and sustainability of

gamelan programs (and CDM programs generally) in schools. Reductions in funding and the number of schools offering Indonesian language programs could directly affect the likelihood of gamelan programs being established and/or thriving in schools. Despite many gamelan programs in schools not necessarily being directly linked to Indonesian language programs, a declining interest in Indonesian language could also indicate a decreased interest in Indonesian culture and less openness to learning about other cultures in general.

3.4 Conclusion

This chapter began with an overview of teaching and learning gamelan in Indonesia, with a focus on the long-established non-formal teaching methods and how these contrast with the formal teaching methods found in the conservatories in Indonesia. Section 3.2 showed that gamelan has spread to many parts of the world and is well established in many Western countries, particularly in educational institutions. This section also explored the educational appeal of gamelan outside of Indonesia, for reasons including the immediacy and physicality of playing the instruments, the equitable and inclusive group experience, the broadening of musical horizons, and the increase in intercultural understanding and tolerance of difference. An exploration of selected renowned teachers' approaches to teaching gamelan outside of Indonesia in Section 3.2.3 showed that most of those teachers favour an oral/aural approach, especially at the early stages of learning, but many also consider notation useful in particular circumstances, such as when time is tight before a performance. Some teach the main melody initially by singing and others teach it by demonstration and repetition on an instrument. Many of the teachers referred to their belief that it is important to give contextual and cultural information to their students to provide a broader context to the music.

The chapter then turned to an overview of educational resources for teaching and learning gamelan. The books, websites and apps detailed in Section 3.2.4 showed significant variance in quality, suggesting not all were created in consultation with culture-bearers or experts. The survey showed an absence of quality teaching resources for Javanese gamelan in particular. This chapter concluded with a brief reflection on the considerable reduction of Indonesian language programs in Australia and New Zealand and the possible effects of this on the likelihood of new gamelan programs being established in Australian and New Zealand schools, either due to less funding being available or less interest in Indonesia and other cultures in general. Having presented the context for my research on learning and teaching gamelan in schools, in the next chapter I outline my chosen research methodology, informed by both my review of the literature and my many years of experience as a gamelan teacher in schools.

Chapter 4: Methodology

In this chapter, I first outline my ethnographic methodology and theoretical frameworks, then turn to describing my methods. I close the chapter with a discussion of the ethical considerations of this research. I opted for a qualitative approach in this research project. Qualitative research is focused on ‘*understanding the meaning people have constructed*, that is, how people make sense of their world and the experiences they have in the world’ (Merriam, 2009, p. 13). Denzin and Lincoln (2005) state that ‘qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them’ (p. 3). The concept of ‘natural settings’ in Denzin and Lincoln (2005, p. 3) deserves defining in the context of the present project. In one sense, the ‘natural setting’ of a gamelan may be considered to be Java or Bali, but this project deals with gamelan primarily as an educational tool, thus, in this case, its ‘natural setting’ is in a classroom or other educational environment.

4.1 Ethnographic Methodology

Ethnography is ‘the study and representation of culture as used by particular people, in particular places, at particular times’ (Van Maanen, 2011, p. 155). It involves qualitative methods that focus on the observation of social practices and interactions. Within this ethnographic methodology, I used two primary methods of data collection: interviews and participant observation (as described in Section 4.4).

The research questions central to this project are concerned with (teachers’ perceptions of) the significant factors affecting the vitality and sustainability of school-based gamelan programs in Australia and New Zealand, and how the vitality and sustainability of school-based gamelan programs can be improved for future practice.

Given these research questions, interviews were an obvious choice of research activity for this project. ‘Interviews yield rich insights into people’s biographies, experiences, opinions, values, aspirations, attitudes and feelings’ (May, 2011, p. 131). Fife (2005) explains that generally, ‘ethnographic researchers will prefer to make use of open-ended, semi-structured and unstructured interview methods’ (p. 94) in their fieldwork. He comments that semi-structured interviews ‘are a chance to develop a conversation along one or more lines without most of the usual “chatter”’ (p. 95). This research project primarily used semi-structured interviews involving a combination of closed and open-ended questions. The project aimed to undertake a diverse range of interviews in an ‘attempt to cover the full anticipated range/variation’ (Gerring, 2008, cited in Barbour, 2014, p. 74) of gamelan programs.

Participant observation typically occurs over a period of time and involves observation while participating in the context being studied (Fife, 2005; Flick, 2014; O’Reilly, 2005). In the case of this project, I did not plan to participate as a teacher or a student of gamelan in the schools that I visited as part of my fieldwork. Nevertheless, I am a participant-observer from the perspective of being an active teacher (and student) of gamelan myself (as described in Chapter 1); therefore, I was (and still am) a member of the broader gamelan teaching and learning culture/community. In many ways I am ‘part of the field’ (Flick, 2014, p. 42). My research approach has been informed by critical reflection on my own experiences over 25 years of teaching and learning gamelan in educational contexts and the philosophical beliefs underpinning my approach to teaching. This helped me to make a clear and deep connection between my own lived experiences and those of my interviewees.

4.2 Theoretical Framework

In this research project, I decided to focus primarily on using a modified version of the Music Vitality and Endangerment Framework (MVEF; Grant, 2014, p. 111) as an instrument to explore and describe school-based CDM programs. I chose the MVEF as it was the framework most directly relevant to my research focus of promoting and maintaining the vitality of these programs. The MVEF (Grant, 2014, p. 111) is a tool to ‘gauge the “health” or vitality of a music genre’ (Schippers & Grant, 2016, p. 343). It is based on a *Language Vitality and Endangerment* framework developed by expert linguists in response to a request from UNESCO in the early 2000s. The MVEF identifies 12 factors that affect the vitality of a music genre (Schippers & Grant, 2016, p. 344) (e.g., availability of infrastructure and resources for music practices, knowledge and skills for music practices, relevant outsiders’ attitudes towards the genre, and governmental policies affecting music practices). Each of the factors is measured on a scale of 0 (nonvital, inactive) to 5 (vital and vibrant). Most of the 12 factors can be adapted to suit CDM programs in schools. The modified version of the MVEF I created for the first stage of this research project is called the School-based Gamelan Programs: Vitality Assessment Framework (preliminary version) (VA Framework; see Appendix B). I did not use the term ‘endangerment’ in the framework’s title, as I felt it did not reflect my intended focus for the framework, which was encouraging the vitality and sustainability of gamelan programs solely in a school context. I used the VA Framework to initiate discussion with stakeholders (my research participants) about their specific programs and contexts. I describe how I created the VA Framework from the original MVEF in the next section.

Other theoretical frameworks relevant to my research aims are the Twelve Continuum Transmission Framework (Schippers, 2010, p. 124) and a modified version of

the ‘five-domain ecosystem’ approach (Schippers, 2015, p. 141). The Twelve Continuum Transmission Framework (Schippers, 2010, p. 124) helps to uncover both ‘synergies and frictions in settings for learning and teaching music “out of context”’ (p. 124). Schippers’ (2015) ‘five-domain ecosystem’ approach describes ‘a framework of five domains that contain the crucial elements of most “ecosystems of music” ’ (p. 144). He argues that this ‘ecosystems of music’ approach can ‘serve as an instrument to describe specific music cultures ... with the potential of initiating ... discussions with stakeholders’ (p. 154). These two frameworks may also be useful tools in comparing gamelan programs across a range of schools and to initiate discussion with stakeholders about their specific programs and contexts. Due to the scope and scale restraints of this project, I decided to primarily use Grant’s (2014) MVEF as it was the framework most directly relevant to my research focus. Nevertheless, I reflected on Schippers’ 12 transmission continuums (2010) and his ecosystems approach (2015) to further inform, support and deepen my thinking during this project.

4.2.1 Creating the Vitality Assessment Framework

In this section, I discuss each factor in the MVEF and justify how I adapted and used it (or not) in the preliminary version of the VA Framework, which then served as the basis for my data collection (as described later this chapter).

MVEF Factor 1. Intergenerational transmission—the performing and teaching of the music genre by different generations.

As is, this factor is not directly applicable to schools because transmission of cultural practices in schools takes place not via intergenerational transmission (as in, for example, many community contexts) but, rather, by formal or semi-formal learning and teaching. The factor could, however, be adapted to mean how many individuals can teach gamelan in a specific school, or whether there are any culture-bearers contributing to the

gamelan program either by directly teaching the students, or indirectly through a school teacher travelling to Indonesia at regular intervals for lessons, or having regular access to a culture-bearer teacher in their own country. It could also be adapted to refer to whether all appropriate year levels in the school are learning gamelan at some point in a school year, or just some. Because of its relationship to human resources in a school context, I chose to absorb this factor into Factor 5: Human resources for music practices in the preliminary VA Framework.

MVEF Factor 2. Change in number of proficient musicians—an increase or decrease in the number of musicians who are proficient in the music genre.

This factor is more applicable to schools than Factor 1, but, nevertheless, cannot be used exactly as is. In a similar way to Factor 1, it could be adapted to mean how many individuals can teach gamelan in a specific school. It could also be adapted to refer to whether there are any culture-bearers contributing to the gamelan program either by directly teaching the students, or indirectly through the school teacher travelling to Indonesia at regular intervals for lessons. It could even cover whether the school teacher has regular access to a culture-bearer teacher in their own country. It could also be adapted to refer to the number and proficiency of students, including, for example, whether all appropriate year levels in the school learn gamelan at some point in a school year, or just some. Reflecting on these matters, I collapsed this factor with the next factor of the MVEF to create Factor 2: Change in number of students engaged with the gamelan program, and parts of it were also absorbed into Factor 5: Human resources for music practices in the preliminary VA Framework.

MVEF Factor 3. Change in number of people engaged with the genre—an increase or decrease in the number of people engaging with the music genre through learning, teaching, listening, watching or consuming.

This factor is almost directly applicable to a school context and became Factor 2: Change in number of students engaged with the gamelan program in the preliminary VA Framework. The timescale used was changed from ‘in the past 5 to 10 years’ to ‘in the past 5 years’, as school cultures can change quite rapidly due to the yearly changes in student population. The significance and effects of any change in the number of teachers and the wider school community engaged with the program was absorbed into Factor 5: Human resources for music practices.

MVEF Factor 4. Change in the music and music practices—changes in the pace or direction of the music and associated music practices which strengthen or weaken the genre.

This factor is not clearly applicable to schools because, in the MVEF, it relates to changes in the music genre and the music practices associated with that genre. Gamelan programs in schools may adapt the music genre to suit a school environment, but the vitality and sustainability of a gamelan program in a school arguably does not depend on the music genre and its associated music practices in its cultural context remaining unchanged or not. Therefore, I did not include this factor in the preliminary VA Framework. Instead, I included an interview question asking participants what gamelan pieces were taught and learned in their schools (e.g., whether these were mostly traditional music or compositions) to try to ascertain whether the type of music played affected the vitality of the program.

MVEF Factor 5. Change in performance contexts and functions—this focuses on the nature of change in the performance contexts and social function of a music genre.

This factor is directly applicable to a school context and became Factor 3: Change in performance contexts and functions in the preliminary VA Framework. I changed the

timescale from ‘in the last 5 to 10 years’ to ‘in the last 5 years’ for reasons previously stated under *MVEF Factor 3*.

MVEF Factor 6. Response to mass media and the music industry—the strength of engagement, ability to cope, and response of the music genre to mass media and the music industry.

This factor as is, is not directly applicable or relevant to schools, as few schools are represented in the mass media or the music industry. Instead, this factor was adapted to form Factor 9: Marketing and promotion of the gamelan program.

MVEF Factor 7. Infrastructure and resources for music practices—the availability and accessibility of musical instruments, space for making music and performing, and teaching and learning resources.

This factor is almost directly applicable to a school context and became Factor 4: Infrastructure and physical resources for music practices of the preliminary VA Framework. It includes storage of instruments, tuning, repairing and servicing of instruments (including sourcing spare parts as needed), transportation of instruments, space for teaching and learning, rehearsing and performing, sheet music, photocopying services and any audio or audio-visual teaching resources required.

MVEF Factor 8. Knowledge and skills for music practices—the availability and accessibility of the knowledge and skills required for creating, performing and transmitting the music genre.

This factor is almost directly applicable to a school context and became Factor 5: Human resources for music practices. It primarily focuses on the availability of knowledgeable and skilful program teachers but could include a teacher’s access to culture-bearers if not a culture-bearer themselves.

MVEF Factor 9. Governmental policies affecting music practices—official attitudes towards the music genre shown through policies supporting (or not supporting) its cultural expression.

This factor is almost directly applicable to a school context and became Factor 6: Policy and curriculum documents affecting music practices of the preliminary VA Framework. ‘Governmental policies’ in this case could include national and state curriculum documents, school curriculum frameworks, school educational philosophies, government declarations about young people, government policies about multiculturalism, cultural diversity in education and statements about arts education.

MVEF Factor 10. Community members’ attitudes toward the genre—these are shown through their support (or not) for the maintenance of the genre.

This factor is directly applicable to a school context and became Factor 7: Players’ attitudes towards the gamelan program. Community members are ‘insiders’, so this factor includes the gamelan program teachers and students who play the gamelan. It also includes any associated culture-bearers.

MVEF Factor 11. Relevant outsiders’ attitudes toward the genre—these are shown through their support (or not) for the maintenance of the genre.

This factor is directly applicable to a school context and became Factor 8: Wider school community attitudes towards the gamelan program in the preliminary VA Framework. The wider school community includes other teachers, students, management, administration staff, other staff and parents.

MVEF Factor 12. Amount and quality of documentation—this focuses on the amount and quality of documentation of the music genre in a range of formats.

Within the MVEF, this factor relates to a music genre in a whole-of-society context, and the amount and quality of documentation of that music genre is likely to be a

significant factor related to its survival. The same is not as true in a school context.

Documentation in the sense of high-quality teaching resources is certainly important for a vibrant program, and in case a teacher leaves and another teacher needs to take over the program, though I decided this was best subsumed into Factor 4: Infrastructure and physical resources for music practices.

To summarise, the preliminary working version of the VA Framework, which I used to inform my approach to data collection, consisted of the following factors, some of which are grouped by themes:

- Factor 1: **Individuals** who are passionate, knowledgeable and committed to the gamelan program
- Factor 2: **Change** in number of students engaged with the gamelan program
- Factor 3: **Change** in performance contexts and functions
- Factor 4: Infrastructure and physical **resources** for music practices
- Factor 5: Human **resources** for music practices
- Factor 6: **Policy and curriculum documents** affecting music practices
- Factor 7: Players' **attitudes** towards the gamelan program
- Factor 8: Wider school community **attitudes** towards the gamelan program
- Factor 9: **Marketing and promotion** of the gamelan program.

Factor 1 is *Individuals*, which I placed first as I felt this factor in isolation could be used as an indicative measure of the vitality of a gamelan program (much in the same way as the first 'number of musicians' factor of the MVEF could be used indicatively). Factors 2 and 3 are concerned with *Change*, and factors 4 and 5 are about availability and accessibility of *Resources*. Factor 6 covers official attitudes towards a gamelan program through policy and

curriculum documents, and this is related to factors 7 and 8 with the theme of *Attitudes*. The final factor assesses the marketing and promotion of the gamelan program.

This preliminary version of the VA Framework is presented in full in Appendix B. In Chapter 6, I explain how I later refined and finalised this framework based on my research findings.

4.3 Research Design

In this section, I outline my research design, which involved eight stages. The first four stages formed the preparatory work, the next two stages were the data collection and analysis, and the final two stages formed the theory and conclusions section.

4.3.1 Preparatory Work: Stages 1–4

The first stage of this project was to undertake an extensive literature review, which can be found in Chapters 2 and 3. As evident in those chapters, the review covered current sources on cultural diversity in music education, relevant policy documents and curricula, gamelan teaching and learning methods in Indonesia, a history and survey of gamelan teaching and learning outside Indonesia, personal accounts of gamelan teaching and learning from around the world, and music and sustainability.

For the second stage, informed by the literature review, I decided on my theoretical framework (Grant's [2014] MVEF) and adapted it for use in schools with gamelan music programs (see Appendix B), as described in the previous section. I also used the MVEF to guide the creation of my interview questions.

In the third stage, I created a directory of schools with gamelan in Australia and New Zealand. This document is not included in this thesis, as including it could enable easy identification of my research participants. I compiled this directory initially through internet searches, by emailing contacts, searching for information in community newsletters and

similar publications, and then later by adding information gained during interviews and school visits. Through my desk research, professional networks and using a snowballing technique (Lavrakas, 2008) during my interviews, I identified 27 schools in Australia and New Zealand with gamelan. Two schools share the same gamelan, so there are 26 sets of gamelan used at 27 schools. Further details of these schools (to the extent that enables participants to remain anonymous) are given in Section 4.4.1 and in Chapter 5.

The fourth stage of the research was obtaining ethics clearance for this research project. The project was given full approval in 2016 by the Griffith University Ethics Committee, before data collection commenced (GU Ref No: 2016/643). An Information Sheet and Informed Consent Forms were created (see Appendix C). Participants signed the informed consent form, indicating their willingness to take part in the data collection process and to have our conversations recorded. The principal or head teacher of each school involved in the interviews also signed an informed consent form or gave written consent by email, giving permission for the relevant staff member(s) to participate in the research. Interviewees and their school names (if appropriate) were de-identified to protect participants' identities.

4.3.2 Data Collection and Analysis: Stages 5–6

In the fifth stage, I interviewed teachers and other key school personnel about their gamelan programs, as well as selected non-school-based participants about their role in the development of gamelan programs in schools. The interview questions related to each of the factors of the preliminary VA Framework, and also included questions about the broader context for participants of teaching gamelan in schools and other relevant questions as mentioned in the previous section. The interview questions were adapted to suit the interviewee and samples can be found in Appendix D. Further details about the interviews can be found in Section 4.4.2.

In the sixth stage, I analysed the interview data using thematic coding (Creswell, 2007, p. 152; Fife, 2005, p. 120), using both an inductive approach (to capture codes and themes not included in the VA Framework) and a deductive approach based on the factors of the preliminary VA Framework. Since some of the data were most clearly presented numerically, I generated basic quantitative descriptions where appropriate (though the depth of this type of data in the context of the project does not, in my view, warrant this being classified as mixed methods research). The results of this analysis are presented in Chapter 5.

4.3.3 Theory and Conclusions: Stages 7–8

In the seventh stage, I refined the preliminary framework created in stage 2 based on the data analysis and developed a more generic framework adaptable for use with all types of CDM programs in schools (see Appendix E).

In the eighth and final stage, I briefly considered this framework in relation to a small number of other CDM programs in schools as a way to trial, demonstrate and explain how the framework could be used, and I reflected on the key findings, limitations and implications of the research. The outputs of this stage are presented Chapter 8.

4.4 Interviews

4.4.1 Participants

I used a variety of strategies to determine which schools and non-school-based individuals to contact about participation in this project. I started with convenience sampling (Creswell, 2007; Liamputtong, 2020) and used my personal and professional networks of gamelan contacts, the online Gamelan Listserv community and internet searches to identify appropriate participants. I then focused on identifying schools with gamelan and finding the teachers who taught gamelan in those schools. I also searched for

individuals that may not have been connected to one specific school, or perhaps were retired but had or had had an important role in promoting the teaching of gamelan in schools. At each interview, I used a snowballing (Lavrakas, 2008) or chain technique (Creswell, 2007) and asked if the interviewee knew any other schools with gamelan or other people they thought I should contact.

In terms of how I contacted schools, I contacted the identified gamelan teacher directly initially if I knew their name, explained the research I wanted to undertake and then asked if they would be willing to participate, subject to approval from the relevant education authorities. If the teacher agreed to participate, I then sought approval from the school principal, and was guided by them as to whether and how to obtain 'gatekeeper' approval through the relevant educational authority (e.g., the NSW Department of Education, the Queensland Catholic Education Commission). The approval process went smoothly, with no significant issues arising. If I did not know the gamelan teacher's name, I contacted the school principal directly.

I had initially planned to interview school management and gamelan teachers themselves, but found that most school managers declined to be interviewed. Sometimes they said their refusal was due to them not being directly involved in their school's gamelan program or because they were not knowledgeable about gamelan, or it was implied that they were too busy. Therefore, I only interviewed two school principals.

In addition to visiting schools with active gamelan programs, I was keen to visit schools that had gamelan that were underused or not used at all. Interviewing the teachers involved in that situation was invaluable in helping determine the challenges involved in maintaining an active gamelan program.

Table 4.1 shows basic information about the school-based participants, their school and the date of their interview. It also includes school contacts that declined to be

interviewed (labelled ‘NA’) but who gave some basic information (by email or informal conversation) that helped inform the analysis. Those that declined to be interviewed did not complete the informed consent process, and no direct or indirect quotations from them are included in this thesis. I include them in Table 4.1 as a form of documentation and because they informed my thinking about the topic. Throughout the thesis, I refer to participants by their teacher number and school letter provided in Table 4.1 to preserve participant anonymity.

Table 4.1

Participant Number, School Letter and Date of Interview

Teacher (participant) number	School letter	Date of interview
1	A	June 2018
2	A	May 2019
3	B	June 2018
4	B	June 2018
5	C	September 2017
6	D	June 2018
7	E	NA
8	F	August 2017
9	G	August 2017
10	H	NA
11	I	March 2018
12	J	August 2018
13	K	NA
14	L	NA
15	M	NA
16	N	November 2017

Teacher (participant) number	School letter	Date of interview
17	N	November 2017
18	O	NA
19	P	April 2018
20	Q	NA
21	R	NA
22	S	June 2018
23	T	September 2017
24	U	June 2018
25	V	September 2017
26	W	June 2018
27	W	June 2018
28	W	June 2018
29	W	June 2018
30	W	June 2018
31	W	June 2018
32	W	June 2018
33	X	August 2017
34	Y	November 2017
35	Z	NA
36	AA	NA
37	BB	NA
38	–	November 2017

Note. NA = Declined to be interviewed.

Teacher 38 was not based at a school at the time of the interview but is normally school based and so is included in this table.

I conducted five interviews with non-school-based participants. They represented a small number of people who have a long association with gamelan in Australia and New

Zealand but do not (or no longer) teach in schools. Some are still practicing performers and/or teachers, and some had retired at the time of the interview. In either situation, these individuals have considerable relevant knowledge of my research area. I was able to interview some of them at length.

Six of the interviewees were Indonesian. I interviewed them in English as they have all lived in Australia or New Zealand for a number of years, speak English fluently and indicated they were happy to be interviewed in English. Some Indonesian and Javanese words were used by the interviewees at times, but my knowledge of Indonesian and Javanese was sufficient for this to not impede my understanding of their meaning.

4.4.2 Number and Type of Interviews

Data collection occurred from August 2016 to June 2019, with the majority in August 2017 to June 2018. I completed interviews at 17 schools with 26 teachers and other relevant personnel, and five interviews with eight non-school-based people (some interviews involved two or more people if this arrangement was preferred by the participants), giving me insight into the history of gamelan in schools in Australia and New Zealand. I also obtained data from emails with schools and other relevant personnel (e.g., community music group members) and from school websites. Four schools in Australia with gamelan declined to participate in my research. I undertook 23 face-to-face or phone interviews of about one hour each and three written interviews at the request of participants. The interview location was often determined by the interviewee. In other cases, as far as possible, I used informal, comfortable settings for interviews, such as casual seating areas, the floor area that a gamelan occupies, or a cafe. My aim in choosing this type of setting, or allowing interviewees to choose the location, was to put the interviewee at ease. With participants' consent, I audio-recorded the interviews using two small and

discrete devices located on a table or a surface between myself and the interviewee. I used the second back-up device to ensure that no audio was lost or inaudible.

I started each interview with a brief overview of the research project, then proceeded with the first few prepared questions. My interview questions (see Appendix D) were developed directly from the preliminary VA Framework, with additional questions related to the background and context of the school's gamelan and teachers' motivations for teaching gamelan. I found that often, after a few initial questions, many other questions were answered in the flow of the conversation.

The face-to-face interviews were transcribed by an external service. As described in the previous section, I analysed the transcriptions and written interview answers using thematic coding (Fife, 2005, p. 120; Liamputtong, 2020) following the factors in the preliminary VA Framework and any additional themes that arose. I then collated all the data related to each factor in the draft VA Framework and thoroughly revised and updated the framework to reflect the results of the data analysis. Further details on this process and the resultant framework are presented in Chapter 6.

4.5 Ethical Considerations

An important consideration for all researchers when undertaking fieldwork is their impact on the field. Cooley (2003) comments that that it is 'phenomenally difficult to recognise and understand one's own fieldwork impact' (para. 2) but asserts that this is 'all the more reason to encourage dialogue on the topic' (para. 2). I considered my possible impact on the field at length and planned to minimise my impact as much as practically possible at the interview stage. This is because it was my intention to assess current circumstances of vitality rather than influence the vitality or sustainability of a program at the data collection stage. (This contrasts with the intentions of my project as a whole, which

does hope to positively influence the vitality and sustainability of such programs through its findings.)

Despite my intentions, I found that many of the interviewees commented to me, either during interviews or after in follow-up emails, that my visit and the act of being interviewed had created an opportunity for them to reflect in some depth on their gamelan activities. Some teachers reconsidered how the gamelan had been used or not, and what they felt should be happening with it. They rethought their current activities and future plans while also reflecting on their previous achievements and successes. In many cases, my visit to the school and the interview itself brought attention and focus to the gamelan, for the teacher and often also for school management. Despite my intention of not wanting to influence the field at the interview stage, I believe that this ‘accidental’ influence was a positive thing. Since my overall aim with this project is to encourage the vitality and sustainability of CDM programs in schools, stimulating teachers and management to reflect on this topic is a welcome and arguably necessary step to that end.

Bithell (2003) discusses another area of possible impact, namely, that the very presence of an observer can affect the manner in which events are ‘organised and represented’ (p. 80). She gives examples of how her presence sometimes led to modifications of what was performed during her period of fieldwork (p. 89). While I did not observe any performances during my visits to schools, I had concerns during interviews that the interviewees were consciously or unconsciously presenting their gamelan activities in the best possible light. I was also aware that sometimes classes were rearranged so I could see the ‘better’ class in action, even though class observations did not form any part of my data collection. This tendency to present information in an overly positive light was even more apparent when school management were present in interviews. I noted that the type of language used by interviewees often included more positive and more sweeping

statement-type answers compared to the responses I had received in interviews with no school management present. There was also often an increased use of educational terminology in the responses provided in interviews with school management present. Further, for Indonesian interviewees, some specific cultural differences may have affected the way these interviewees presented information during the interview. In Indonesian culture, for example, saving face may be more important than factual accuracy, and at times I suspected an overly positive presentation of the gamelan activities. I kept these possible biases in mind when analysing the data, while also taking the data collected at face value. The findings should be interpreted with this in mind.

Another fundamental issue when discussing potential impact is a consideration of relationships, specifically the relationships formed between the fieldworker and those in the field. Shelemay (2008) argues, ‘We must accept responsibility not just for the impact of our entry in to the field, but for our abiding relationship to it and our teachers long after we have “left” (i.e., discontinued research)’ (p. 153). Hellier-Tinoco (2003) asserts that people, and our relationships with them, are the fundamental issue in fieldwork. As previously mentioned, the gamelan community across the world, as well as specifically in Australia and New Zealand, is close-knit, welcoming and inclusive. I had expected, and was invited, to make new friendships and further develop existing relationships in the course of my research. In each new setting that I studied, I thought carefully about how my research could potentially affect both new and existing relationships I had within that field. I acknowledge the likely impact of my research and researcher relationships on both the data and the field, and I remained alert to this in presenting my findings and making claims for reliability of my research.

Closely interconnected with this matter of researcher relationships in the field is the question of how the outcomes of the research will be received by participants. My

intentions are to produce information that will help both the participants and others to establish and develop effective and successful CDM programs. Nevertheless, some participants may see the information I share as criticism of their programs, or their actions, or lack of, in relation to those programs. They may simply not agree with my conclusions. Bithell (2003) discusses an increasingly commonly profiled issue of the effects of a researcher's writing when it is read by the people who have participated in the research. While some presentations of research outcomes may be fully positively received, at other times they can have 'upset, angered and scandalised those whose trust the fieldworker had previously enjoyed but was later considered to have betrayed' (p. 72). Bithell describes that in her experience, the closer the field is to home (both geographically and culturally), the higher the likelihood of significant impact resulting from the published research. She states, 'all things considered, then, we are unlikely to produce the texts that our informants would like us to write' (p. 74), highlighting the likelihood of at least some degree of adverse impact on the field. My writing is respectfully critical of the views and actions of some of those I have interviewed, and thus this issue is of concern to me. While being honest and transparent, I have approached my writing and presentation of findings with sensitivity as to how these may be received by my participants.

Moreover, the closeness of the gamelan community and the fact that relationships within it commonly extend over many years are further significant considerations. Some of my interviewees were critical of the views and actions of others in this research. Protecting interviewees and minimising any possible adverse impact on relationships are further reasons for the de-identification of interviewees and schools in disseminating my research findings. As stated in the Participant Information Sheet (see Appendix C), when the research is completed, I will make available to all participants a summary of the findings and conclusions. Some participants may, of course, also choose to read this dissertation or

access my full disseminated findings through other means. I also plan to offer all involved schools the opportunity for individualised feedback.

Although the ethics consent process referred to the de-identification and preservation of participants' anonymity, and despite my assurances that this process would be carefully followed, some potential interviewees declined to participate in the research because they were concerned that their anonymity would not be fully preserved. These were mostly teachers who expressed that they would be highly critical of their school management when being interviewed and were concerned about their job security. Some interviewees agreed to be interviewed but still had concerns about their anonymity as the interview progressed, often when they made some statements that were critical of others' views and actions. At these moments, I took steps to reassure them that I would preserve their anonymity and the collected data would be de-identified. Where even a de-identified comment seemed to be potentially attributable to an individual (or school), I chose not to quote such statements in this thesis, though the statements were still included in data analysis. I did this to ensure I always prioritise the anonymity of interviewees.

4.6 Conclusion

This chapter has explained my choice of theoretical framework—Grant's (2014) MVEF—and my chosen qualitative research approach—an ethnographic methodology with interviews and participant observation (in the sense of being an 'insider' to the community of school-based gamelan teachers). I outlined the eight stages of my research design: literature review, adoption and adaptation of Grant's (2014) MVEF to produce a preliminary VA Framework, creation of a directory of Australian and New Zealand schools with gamelan, ethics clearance for the research project, interviews, data analysis using thematic coding and basic statistics, refinement of the preliminary VA Framework to be

suitable for use with all types of CDM programs in schools (the final VA Framework), and a brief trial application of this framework to a small number of CDM programs in schools, with discussion and explanation of how the framework could be used. I also discussed the ethical considerations of this project. The results of these choices and considerations flow through to the findings detailed Chapter 5 and form the basis for the framework development presented in Chapter 6.

Chapter 5: Findings

This chapter presents and discusses the results of the interview data analysis, grouped into four broad areas. I start with my findings in terms of the historical background of gamelan programs in schools in Australia and New Zealand and focus on the role of some key individuals in the development of these. Second, I present a description of the quantitative aspects of the data, for example, how many gamelan there are in Australia and New Zealand schools, of what type and in how many schools. I decided not to provide descriptive statistics (e.g., percentages of schools of each type) due to the small sample size. Third, I discuss the strengths, challenges and motivations for running a gamelan program in schools, foregrounding teachers' voices through the use of interview quotations. I then reflect on how the preliminary VA Framework fitted with the reality of the schools I studied, discussing each factor of the framework in turn. I finish the chapter with a summary and conclusion reflecting on the relationship of each of these areas to the vitality and sustainability of school-based gamelan programs.

5.1 The Role of Key Individuals in the Development of Gamelan in Schools in Australia and New Zealand

This section presents my findings on the historical background of gamelan in schools in Australia and New Zealand, focusing on my findings on the role of some key individuals in the development of gamelan programs in schools in Australia and New Zealand. The findings are based on interviews with those individuals. It is by no means an exhaustive list but gives some historical background and context to school-based gamelan programs in Australia and New Zealand and contributes to and expands the available knowledge about these programs (as described in Chapter 3). This knowledge is important

as a basis for understanding the trajectory of gamelan programs in schools in Australia and New Zealand and has relevance for understanding those programs' current (and future) vitality and sustainability. All individuals mentioned by name have given permission to be identified.

5.1.1 Australia

Poedijono (d. 2021; interviewed June 2018) was a well-known and highly respected musician, puppeteer, composer and dancer who spent decades of his life bringing the culture of Indonesia to Australians. Poedijono was awarded an OAM in 1994 for his services to promoting Indonesia culture in Australia. He is credited with introducing 24 sets of gamelan to Australia (Melbourne Community Gamelan, n.d.).

Poedijono was born in Wonogiri, Central Java, Indonesia, in 1940 into a family of performing artists. His father was a *dalang* (puppet master), and Poedijono grew up learning from him. Poedijono then studied at the Performing Arts Conservatorium in Surakarta, Central Java, and subsequently moved to Bali and taught at the Performing Arts Conservatorium there. He moved to Melbourne, Australia, in 1972 to work at Monash University and also started working with schools in Geelong in the same year. In his interview, he recalled running a gamelan workshop for more than 40 teachers there, and conducting many further workshops for other teachers and school groups over the years. Poedijono was often asked to help buy gamelan for schools and other organisations around Australia, and he asked renowned gamelan maker Tentrem Sarwanto in Surakarta, Central Java, to make many of them. Poedijono was often invited to teach gamelan in schools. In reflecting on his time teaching gamelan to children, he felt that by far the most important thing was that children must enjoy playing the gamelan. He chose pieces with memorable melodies to help children learn them more easily. Poedijono commented that during the Hawke and Keating governments (1983–1996), there was a political focus on Australia's

near neighbour Indonesia, on Indonesian language promotion and on Southeast Asia in general, and there was funding available for cultural awareness activities. Training teachers to teach gamelan therefore happened more frequently in the 1980s and into the 1990s. Most teachers came to the Indonesian consulate in Melbourne for workshops. Some were Indonesian teachers and some were music teachers. He also conducted gamelan workshops for teachers in Adelaide, South Australia.

Poedijono was told by his father, ‘Gamelan is not to make you become rich but to make other people become happy’. He felt this to be true and reflected that a great way to learn about other people’s cultures is through learning about their cultural performances. Poedijono’s daughter, Eka Poedi-Winarto, who attended (and to some extent participated in) my interview with her father, commented that the discipline you get from learning gamelan covers all the basic values that you should learn in life: mutual respect; the self-discipline needed to listen, learn and play in time; and self-control. Poedi-Winarto also commented that her father taught in a freer way than someone more governed by a curriculum or academic framework. She explained that he would teach one section of a piece and then extend that knowledge, and so the learning was always scaffolded. Poedi-Winarto commented that Poedijono was very direct, straightforward and uncomplicated in his teaching style. He encouraged his students to ‘just do it, to just give it a go’. Poedijono commented that children like simple, fast, memorable pieces more than slower ones. Poedi-Winarto added that her father’s intentions were simple and clear, and so he was able to teach gamelan to anyone because he strongly wanted to do that and wanted to share his passion. He wanted gamelan to make other people happy. Poedijono passed away in January 2021, but his considerable legacy lives on through the people inspired by his passion for the Indonesian Arts.

Vic Say (interviewed May 2019) worked at Castlemaine North Primary School, Victoria, Australia, from the early 1990s to 2005, teaching Indonesian and then gamelan. There were government grants available in the early 1990s to promote language learning activities, and Say applied for money to buy a gamelan for the school. At that point, he had never played gamelan but had been to Indonesia several times. He asked Poedijono to order a gamelan on his behalf and to help him teach it. Say discussed his reasons for teaching gamelan: ‘My whole thing was to raise the status of Indonesian language, Indonesian culture, music and all that stuff to being something that the kids were so excited about’. He wanted to create a sense of ownership of the gamelan and Indonesian language and culture at the school, saying, ‘It’s part of who we are’. He went to Indonesia every year to keep his passion alive: ‘My aim was ... to create a dramatic, engaging, informative and informed context for language’. Say would observe Poedijono teaching the adults in a local adult community group and learn too, and then teach the same to his school students. Say aimed to create an immersive experience of Indonesia for the children, not just a language learned with minimal context. He commented that he helped the students ‘embrace the whole idea of Indonesia—what is it? It’s the culture, it’s the music, it’s the language the food’. Over the years, the students he taught gave numerous performances in a range of contexts, including at the Melbourne Parliament. The enthusiasm and support for the gamelan at the school were very high and the language program flourished.

Suzanne Bradshaw (interviewed June 2018) was an adviser for South Australian independent schools for Asian languages and studies of Asia in the NALSAS funding era (1995–2002), trying to improve schools’ delivery of these. She found that there was interest from schools but not much relevant professional development in pre-service teacher training courses or for current teachers. Training had been and still was quite Eurocentric, meaning teachers felt hesitant about teaching Asian studies and Asian languages because

they did not have in-depth knowledge and wanted to feel confident that they were teaching accurate content and context. There were a number of professional development programs created at that time to bridge the gap:

The gamelan started as a combination of trying to get studies of Asia across the curriculum in all curriculum areas, but also supporting Indonesian language teachers as well with having people in the school that had some interest to do with Indonesia.

Bradshaw explained that she chose to teach gamelan for many reasons: because it was a group activity rather than an individual one, was not expensive, players had to learn to coordinate and cooperate, it was something different, people could play it even if they had not had musical training as long as they could keep a beat, it gives an experience of ensemble playing without years of prior training, and Poedijono was available to help buy and teach the gamelan.

Bradshaw wanted to give teachers some experiential learning, and so arranged for Poedijono to come to Adelaide and conduct a week-long gamelan intensive course in June 2000 for teachers (of Indonesian, music and anyone else who was interested). There was also the hope that doing this would help make Indonesian language teachers feel less isolated; that is, if other parts of the school were interested in Indonesia and doing Indonesian-themed activities, then Indonesian language teachers would feel more integrated and supported. The week-long course was very successful due (in Bradshaw's opinion) to Poedijono's personality and enthusiasm. Once the professional development week had happened, Bradshaw explained that the next issue was how to sustain this interest, and so she conceived the idea of a shared gamelan for independent schools. NALSAS funding enabled Bradshaw to coordinate and realise a shared gamelan program for independent schools. This resulted in the acquisition of two sets of gamelan, each of which were shared between four schools. Poedijono was asked to order a gamelan from Surakarta, Central

Java, which arrived in late 2000. The second gamelan arrived in late 2001. Schools that had been involved in the week-long course in Adelaide were eligible to share the gamelan.

Schools had to submit a formal application to be involved and show they had their principal's support. There were playing sessions held a couple of times a term for all the teachers that had gone to the intensive course to come and play to keep their skills fresh.

Bradshaw explains:

It wasn't just for one school. Also with the independent schools there's a big variety between very wealthy schools who could in fact purchase it themselves with no problem, and the lower socioeconomic ones. So it made it so some schools who would never be able to afford that could do it.

There were further plans made and further professional development available until the funding, and therefore Bradshaw's job, stopped in 2002. The schools themselves took over the coordination of the two shared gamelan at that point and the ensembles thrived for some years after.

Sister Jane Redden is a retired principal and Barbara Burr is a retired teacher, both of St Aloysius College (SAC), Adelaide, South Australia. I interviewed them together in June 2018. SAC has a strong and vibrant gamelan program that has existed for many years. Burr introduced Indonesian to the school in 1996, and she commented that gamelan has always been very significant to her as she has strong connections to Indonesia: '[as an Indonesian language teacher,] I've always looked for ways to encourage students to engage with language ... Gamelan is a way to encourage students to learn Indonesian'. SAC started to acquire gamelan instruments in 2001 from Suhirdjan in Yogyakarta, Central Java, using various sources of funding, including a large grant from the Building Asia Literacy funding program in 2010. From this funding, the gamelan set was completed and a musician in residence program initiated in 2011. The SAC gamelan program is still active and

flourishing, and much of its longevity is due to Burr's persistence in her repeated grant applications, sourcing of instruments and teachers, and advocacy for the gamelan to be used and housed appropriately at the school. One particular innovation that Burr implemented was the setting up of the gamelan program to include a 'Friends of the SAC Gamelan' group. This group consisted of teachers at the school who were required to complete a certain number of hours of extracurricular activities as part of their work obligations. Doing gamelan-related activities counted as extracurricular hours for those teachers and, therefore, there were always people available to help with the gamelan for concerts and other related activities (such as packing up the gamelan for it to be transported). Burr also took some school teachers on a tour to Indonesia to see gamelan-related places and activities. She felt it was important for them to know more about gamelan and its original context.

Barbara Burr and Sister Jane Redden commented that they often talked over plans to do with the gamelan. When the school introduced accelerated Indonesian (taken in Years 10 and 11), it made sense to have gamelan. Sister Redden is very supportive of the gamelan. During their joint interview, it became clear that Burr made the gamelan program go from strength to strength with strong support and action from Sister Redden. They jointly discussed how having a gamelan in a school is a visible statement that says, 'We care about other cultures, we care about Asia, we value other cultures'. Sister Redden heard gamelan in Yogyakarta one evening and was very impressed by the beauty of it. That experience was fundamental to her believing that gamelan is beautiful, important and valuable in schools. She thinks anyone that had a similar in-country experience with gamelan would feel the same way and this is the best way to enthuse people about gamelan:

There is an appreciation of beauty that the school encourages ... It's important that schools give students lots of experiences in the Arts in particular ... It's very

important to hear beauty, see beauty and experience beauty [through playing the gamelan instruments].

The gamelan program at SAC continues to be well supported by the current principal and staff, and it is a notable example of what can be achieved with committed and passionate advocates, supporters and staff.

5.1.2 New Zealand

Marie Direen (interviewed September 2017) first learned gamelan at the University in Wellington, New Zealand, in the late 1970s and has played in the Wellington-based community gamelan group Gamelan Padhang Moncar for many years. Direen is passionate and knowledgeable about gamelan. She started working as a teacher at Clyde Quay Primary School in the late 1990s and, from 2002, began to acquire a collection of gamelan instruments at the school. Some were donated and others were on long-term loan from the Indonesian embassy in Wellington or private individuals. Direen ran a lunchtime extracurricular gamelan group at the school from 2002 until her full retirement in 2018. Over the years, the group has performed at prestigious venues such as Te Papa (the National Museum), The Michael Fowler Centre (the main performing arts centre in Wellington) and numerous local festivals, and has even been featured in a documentary about Direen's brother, Bill Direen, a well-known writer and musician. She encouraged multi-age and multi-experience groups to play together, and this helped the group play a range of more challenging pieces due to having some more experienced players together with beginners. She encouraged student compositions, and the gamelan group was an important creative outlet for school students. Clyde Quay Primary is the only school in New Zealand with a gamelan. The school's principal has always been very supportive of the gamelan, and this consistent support, together with the enthusiasm and commitment of

Direen, helped the gamelan to thrive at the school for many years, giving countless children a unique opportunity to play and learn Indonesian music.

Joko Susilo (interviewed August 2016) comes from a Central Javanese performing arts family. He can trace his family lineage through seven generations of musicians and *dalang* (traditional puppet masters). Susilo learned gamelan and wayang (traditional puppetry) from a young age. He studied *Pedalangan* (traditional puppetry) at the Performing Arts Conservatorium in Surakarta, Central Java, in the early to mid-1980s. Susilo later moved to Dunedin, New Zealand. The University of Otago (located in Dunedin) obtained a gamelan in 1995, and Susilo contacted many local schools offering free extracurricular gamelan lessons from 1996 onwards. The children's workshops were free because Susilo's father told him that he could earn money from being a *dalang*, but if he was teaching someone gamelan or *dalang* skills (that is, if he was sharing his skills with them), then he should not charge them. He also taught teacher-only workshops, with the intention that the teachers would be able to return to their classrooms and teach about gamelan using their classroom instruments. His school groups performed at several prestigious venues over the years. Susilo found that teaching children's songs works best for primary school-age students and more funky, fast, 'cool' pieces work best for high school-age students. He deliberately does not play *kendang* (drum) for high school concerts because he wants students themselves to play it. He says that by doing that, students feel a sense of ownership and pride. Susilo commented that management support of a gamelan program (in educational institutions at any level) is very important for its success, and this, together with valuing and respecting other cultures and an open-minded attitude towards musics of other cultures, is essential for the long-term viability of a gamelan program.

5.1.3 Conclusion

This section presented my research findings about the long-term and inspiring work of some individuals that have made a significant contribution to the development of gamelan programs in schools in Australia and New Zealand since the 1970s. It shows that gamelan have been actively used in schools in Australia and New Zealand for nearly half a century, gives some historical background and context to this research project and helps answer part of the main research aim: *explore in depth one type of school-based CDM program (Indonesian gamelan) in Australia and New Zealand in relation to its vitality and sustainability, including historical perspectives*. A number of the Australia-based interviews showed a strong connection between government policies, the availability of funding and activity levels of gamelan in schools, particularly in terms of gamelan acquisition and teacher training. The mid- to late 1980s, 1990s and very early 2000s saw more frequent acquisitions of gamelan compared to that in more recent decades, coinciding with the Hawke and Keating governments and the NALSAS strategy era. The interviews also show the great effects that these committed and passionate individuals have had on the development of gamelan programs in Australian and New Zealand schools since the 1970s.

5.2 Descriptive Data

I identified 26 schools in Australia and one school in New Zealand with sets of gamelan instruments at the school (either permanently or on a rotational basis). These consisted of a wide range of types of schools, listed by type in Table 5.1. Eleven of the schools are located in regional areas and 16 are in metropolitan areas. The sole school with a gamelan in New Zealand is a government primary school located in a metropolitan area.

Table 5.1*Type of School with Gamelan and Number of that School Type*

Type of school	N
Government (Secondary)	7
Government (Primary)	2
Government (Foundation to Year 12)	1
Private Catholic (Secondary)	2
Private Catholic (Foundation to Year 12)	3
Private Anglican (Foundation to Year 12)	3
Private Uniting Church (Foundation to Year 12)	2
Private Other Christian (Foundation to Year 12)	2*
Private Montessori (Foundation to Year 10)	1
Private Steiner (Foundation to Year 12)	2
Private Independent (non-religious) (Foundation to Year 12)	2
Total	27

Note. * One Lutheran and one Presbyterian school.

Given the small numbers of schools, these figures may not suggest any noticeable correlation between the type of school and likelihood of having a gamelan. I was surprised by the range of types of schools that had gamelan; I had expected to find gamelan mostly in private schools (due to the cost of gamelan instruments), or perhaps schools with a more alternative type of curriculum (e.g., Steiner). Instead, I found gamelan located within a wide range of types of schools, both in terms of location (regional and metropolitan) and educational philosophies.

Comparing the total number of schools in each country to the number of schools with gamelan, on average, one in every 365 schools in Australia has a gamelan (Australian Bureau of Statistics, 2020) and one in every 2,500 schools in New Zealand has a gamelan

(New Zealand Ministry for Education, 2020a). One possible reason for this disparity between the two countries is the ready availability of gamelan workshops for schools in New Zealand, as discussed in Chapter 1, meaning that fewer New Zealand schools would need to acquire their own gamelan. These school workshops are run at some of the universities in New Zealand by Indonesian embassy staff and other resident gamelan experts, such as Pak Joko Susilo. Some regions of Australia (e.g., Perth, Western Australia) have a similar availability of experts and workshops, but many areas in Australia do not.

5.2.1 Type of Gamelan and Location

This section presents information on how many gamelan there are in schools in each state, territory and country (see Table 5.2); the type of gamelan (based on the Indonesian region of origin); and how much of that type is in each state, territory and country (see Table 5.3). Figure 5.1 presents a map of Java and Bali, showing the regions of origin of these gamelan.

Table 5.2

Location of Schools with Gamelan

State, territory or country	Number of gamelan in schools
New South Wales	6
Queensland	5
South Australia	5*
Tasmania	1
Victoria	4
Western Australia	4
Australian Capital Territory	0
Northern Territory	0
New Zealand	1

Note. * Used by six schools.

There are a wide range of types of gamelan in schools, and these are listed by type in Table 5.3. Complete data on the type of gamelan was not available for all schools.

Table 5.3

Type of Gamelan in Schools Based on Indonesian Region of Origin

Indonesian region of origin	Type of gamelan in school	Number by state, territory or country	Total number
Bali	Beleganjur	1 in TAS	1
	Gong Kebyar	2 in NSW, 1 in QLD, 1 in WA	4
	Semaradana	1 in NSW	1
	Unknown type	1 in NSW, 3 in WA	4
Central Java	Solonese, Slendro	1 in New Zealand, 2 in QLD, 1 in SA, 1 in VIC	5
	Solonese, Pelog	1 in QLD, 1 in SA, 1 in VIC	3
	Solonese, Unknown tuning	1 in SA, 1 in VIC	2
	Yogyanese, Slendro	1 in SA	1
	Yogyanese, Unknown tuning	1 in SA	1
Sunda (West Java)	Gamelan degung	1 in NSW	1
Java (Central or West)	Unknown or mixed origin	1 in NSW, 1 in QLD, 1 in VIC	3

Note. TAS = Tasmanian, NSW = New South Wales, QLD = Queensland, WA = Western Australia, SA = South Australia, VIC = Victoria.

The five gamelan in South Australia are used by six schools.

Figure 5.1

Map of Java and Bali Showing the Origin of the Gamelan Instruments in Australian and New Zealand Schools



Note. Blue pin (Sunda) = 1 gamelan; green pin (Yogyakarta) = 2 gamelan; red pins (Surakarta/Solo and Bali) = 10 gamelan from each region. Three gamelan in Australian schools are of unidentified origin.

The most common type of gamelan in Australian and New Zealand schools is made in the Central Javanese city of Surakarta (Solo). Ten of the 26 sets of gamelan instruments in the identified schools (about one-third) are from this area. This is likely at least partly due to the influence of Indonesian cultural advocate and Javanese gamelan teacher Poedijono and his longstanding influence and involvement in buying gamelan for schools in Australia (see Section 5.1.1). This type of gamelan typically has red and gold decorations, and an example can be seen in Figure 1.1 in Chapter 1.

There are no Balinese gamelan in schools in Victoria and South Australia, perhaps again due to Poedijono's significant influence and involvement with that geographical area. Poedijono lived in Victoria and worked there and in South Australia for many years on gamelan-related projects. When ordering gamelan from Indonesia for schools in Australia, Poedijono ordered from makers in Central Java (Poedijono, personal communication, 2018), as this was the style of gamelan he had most experience with, and he was more

likely to have a personal connection with these makers than those from other areas of Indonesia. Conversely, all the gamelan in schools in Western Australia are Balinese. This may be due to an (unknown) individual being involved in the sourcing of the instruments, or due to the state’s proximity to Bali.

There is only one Sundanese (West Javanese) gamelan in a school in Australia. This gamelan is privately owned and on long-term loan to School V in NSW. Despite the lack of instruments, Sundanese music is taught at three schools: two in NSW and one in South Australia (Schools N, V and W). This is due to having teachers at all three schools with experience in that type of music, and the music being easily transferable to Central Javanese–style gamelan instruments.

5.2.2 Approximate Year of Acquisition of Gamelan

There was a peak in gamelan acquisition in Australia in the late 1990s and early 2000s (highlighted in blue in Table 5.4). Note that the information in the first column of this table is not available for all schools and is as reported by interviewees (sometimes based on memory alone).

Table 5.4

Approximate Year of Acquisition of Gamelan

Year gamelan arrived at the school, or in Australia/New Zealand, or came into the possession of the teacher	Location by state or country
Early 1990s	1 in VIC
1997	1 in NSW
Late 1990s	1 in VIC
2000	1 in NSW, 1 in WA
2001 or ‘early 2000s’	1 in NSW, 1 in QLD, 3 in SA
2002	1 in New Zealand

Year gamelan arrived at the school, or in Australia/New Zealand, or came into the possession of the teacher	Location by state or country
2007	1 in QLD
2009	1 in QLD
2010	1 in QLD
2013	1 in TAS
2014	1 in NSW
2018	1 in VIC
2019	1 in VIC

Note. VIC = Victoria, NSW = New South Wales, WA = Western Australia, QLD = Queensland, SA = South Australia, TAS = Tasmanian.

Blue highlight indicates acquisition during the peak in gamelan acquisition in Australia in the late 1990s and early 2000s.

This gamelan acquisition peak coincided with significant amounts of NALSAS funding being available in Australia. The NALSAS strategy was a cooperative initiative of the Australian federal, state and territory governments, developed in response to the Council of Australian Governments Working Group on Asian Languages and Cultures report *Asian languages and Australia's economic future*, and was endorsed in 1994 (Curriculum Corporation, 2003). Indonesian was one of the four languages that were a focus for NALSAS funding. There was generous funding available for projects and activities that improved participation and proficiency levels in language learning in schools. These projects and activities included facilitating gamelan workshops and buying gamelan in South Australia in particular (Bradshaw, personal communication, 2018), and may have happened in other regions in Australia. The NALSAS strategy was in place from 1995–2002. A gap can be seen between 2002 and 2007 in Table 5.4—no school in Australia acquired a gamelan during this period. Again, this suggests that the availability of funding and subsequent withdrawal of funding affected gamelan-related activities in schools.

5.2.3 School Year Levels in which Gamelan is Taught

Table 5.5 shows the school year levels in which gamelan is taught in Australia and New Zealand. The most common year levels for learning gamelan are Years 6, 7, 8 and 10. Years 3, 4, 5, 8 and 9 are also common. Overall, upper primary and middle secondary are the most common ages for learning gamelan. This may be due to gamelan being too challenging for lower primary students and the senior secondary curriculum perhaps being too focused, crowded or inflexible.

Table 5.5

Year Levels in which Gamelan is Taught in Australian and New Zealand Schools

School year level	Number of schools that teach gamelan to this year level
Foundation	3
Year 1	3
Year 2	3
Year 3	4
Year 4	4
Year 5	4
Year 6	7
Year 7	7
Year 8	6
Year 9	5
Year 10	7
Year 11	3
Year 12	2

5.2.4 Level of Gamelan Activity, Management Location and Timetabling

Of the 27 schools identified in Australia and New Zealand with gamelan, 16 (a little over half) actively (regularly used) their gamelan, four were slightly active (e.g., some instruments are in storage, and some are in a classroom and used occasionally), five were inactive (e.g., instruments are stored away and unused) and the activity level of two were undeterminable. There was no apparent relationship between the type of school (Catholic, independent, primary, or secondary) and the level of activity of the gamelan.

Twelve of the gamelan were managed by the Music department at the respective schools, 11 were managed by the Languages/Indonesian department, three were standalone entities within their schools and I was unable to determine the management status of one. The gamelan managed by a Music department were more likely to be active or slightly active (11 of 12) than those managed by the Languages/Indonesian department (6 of 11 were active or slightly active). Two of the three standalone gamelan were active.

There are several possible reasons why gamelan managed by Music departments might be more likely to be active than those managed by Language/Indonesian departments. Two main reasons became apparent in my interviews. First, many of the Indonesian teacher interviewees expressed their frustration at the limited time they had available to teach gamelan (Teacher 1, School A; Teachers 3 and 4, School B; Teacher 23, School T; Teacher 25, School V). They had to cover the language learning aspect of the subject in the often minimal contact time they had, and this left little time to focus their teaching on the cultural aspects of Indonesia, like gamelan. Second, a few Indonesian teachers (Teachers 3 and 4, School B; Teacher 23, School T; Teacher 25, School V; Teacher 33, School X) expressed their lack of confidence in teaching gamelan. Even if they knew about gamelan's cultural context in Indonesia, they felt they did not have sufficient music knowledge or skills to teach students to play it.

As the above data show, schools with gamelan in Australia and New Zealand are uncommon, and schools with gamelan that do not come under the governance of a specific department (Music or Languages/Indonesian) are even more uncommon. I identified two standalone gamelan in Australia and one in New Zealand. Two of the standalone gamelan were very active in their respective schools (School N and School W). The third standalone gamelan (School C) had been active for many years (up to 2018) but then became inactive due to the retirement of the teacher. All three of these schools have or had remarkably active and long-existing gamelan programs. The standalone status of these programs in these schools suggests that the instruments have a different or broader function in the school compared to those housed in Music departments (as an interesting ensemble experience that broadens musical horizons perhaps) or Language/Indonesian departments (as a cultural artefact used to learn more about Indonesian culture in many cases). The gamelan programs at these three schools all had strong school management support in addition to key supporting personnel with a longstanding association with the school. These key personnel were either the teachers of the gamelan themselves, or they were enthusiastic supporters of the gamelan in the school community due to a strong belief in the importance of teaching intercultural awareness and competence and their belief in the gamelan classes' ability to do this. This extra dimension of support in the environment in which the gamelan resides was instrumental in achieving the vitality and sustainability of the gamelan program in these three schools.

While I was unable to determine the timetabling of gamelan activity in all schools, about five schools teach gamelan year-round with ongoing lessons, ensemble rehearsals, or similar. More commonly though, schools teach gamelan only one term per year (eight schools did this). This may be due to an overcrowded curriculum, timetabling issues, or

finding that students' interest in gamelan is best created by having it as a special or occasional activity rather than an ongoing activity.

5.3 Strengths and Challenges

5.3.1 Strengths of Gamelan Programs in Schools

I now move to a discussion of some strengths and positive aspects of gamelan programs in schools that teachers discussed in their interviews. These strengths may give insight into what is important to cultivate or focus on when establishing and maintaining a CDM program. One of the most memorable aspects of the interviews was experiencing the passion, knowledge and commitment of the teachers to their programs. I experienced this through the way they talked about their teaching, the instruments and their classes. This was not the case for all schools, but it was a strong feature of schools with successful gamelan programs.

One teacher described how they feel about being able to teach gamelan in their school:

I am extremely fortunate to have had such a wealth of experience in the music and culture and to own a gamelan and feel privileged that I can pass some of my knowledge and experience on to my students. It's [teaching gamelan] always positive and one of the highlights of my teaching year. (Teacher 8, School F, August 2017)

Another teacher described the value of having a knowledgeable gamelan musician available to teach the gamelan:

Interviewee: So [culture-bearer and teacher] Ayu being here is quite crucial to the program to really flourish?

Teacher 17: Yeah, absolutely. The teachers would find it hard to prepare and spend time. They certainly couldn't compose like Ayu does, the fusion piece that she would work on with the high school students, none of us would have the capacity to do that ... Ayu is essential for the more advanced and the more creative work that the students do with the gamelan. (School N, November 2017)

Many teachers mentioned the strength of both school management support and wider school community support for their program:

They [school management] were welcoming. When I first got it, it was incredibly—they just thought it was so unique, so I invited a whole load of the administration to come and listen to the result, and they were thrilled ... they were thrilled to the point that there was an art exhibition that's held annually and they asked us to perform at the opening of that... which was really nice. (Teacher 8, School F, August 2017)

Whenever we've put it in front of the wider community, the response is always really positive and they're amazed because it's so unusual. They can see the complexity and they can see the refinement the students have to get to, the level they have to get to. (Teacher 34, School Y, November 2017)

One teacher described what the gamelan represents or symbolises in their school, demonstrating very tangible management support for the program:

It promotes that commitment we have to the international dimension of an education, to learning about other countries and cultures. [The gamelan is] a visible sign that we are committed to capturing children's curiosity about other countries and cultures. (Teacher 26, School W, June 2018)

Some teachers described their fortunate position in terms of space allocated for the gamelan: ‘In terms of space, we’re very fortunate, extremely fortunate that we have enough space and enough store room as well’ (Teacher 6, School D, June 2018).

Teachers at four of the schools stated that they owned the gamelan themselves, while a number of other teachers mentioned that their school owned the instruments. This clear ownership position provides some certainty and confidence about being able to access and use the instruments long term.

To summarise, the most common strengths or positives of the program that the interviewees discussed or demonstrated included the teacher(s) being passionate, knowledgeable and committed to the program; school management support for the program; a dedicated space for the gamelan; and the long-term availability of the instruments, either due to them being owned by the school (not just loaned) or owned by the gamelan teacher themselves (four of the schools have gamelan owned by the gamelan teacher). Further discussion of the importance of these and how to enable them in a school are discussed in Chapter 8.

5.3.2 Challenges or Limitations of Gamelan Programs in Schools

This section explores the interviewee-reported challenges or limitations faced by gamelan programs and teachers. Interview questions relating to this topic invited comment on what challenges may arise when establishing and/or maintaining a gamelan program in schools. Once such challenges are identified, targeted action can be planned to alleviate or avoid these occurring, thus aiding the vitality and sustainability of these programs.

Many teachers commented on the difficult situation that existed at their schools in terms of the space available (or lack thereof) for the gamelan:

Space is at a premium here at the moment ... That dividing wall there is not soundproof and if you’re playing gamelan without a soundproof wall then it’s not

going to work ... That's been a big issue for us. (Teacher 9, School G, August 2017)

Then our class sizes changed and then I came into this room now, which I can't have a gamelan set up in here. There's no room. (Teacher 1, School A, June 2018)

Teacher 25 (School V) also commented on the lack of a dedicated space for the gamelan and reflected on the implications that has for the status of the gamelan at their school. They felt the students could not understand or believe that it was really valued at their school if it did not have its own dedicated space.

Many teachers mentioned the lack of time available in the school day, both in terms of the curriculum and extracurricular activities, for gamelan to be taught: 'Time is a major issue, and priority [of Indonesian language teaching at the school and by association gamelan] is a major issue' (Teacher 1, School A, June 2018).

Some teachers mentioned their lack of confidence when teaching the gamelan. This was based on them feeling that they did not have sufficient expertise and/or training in how to teach gamelan. For example, two teachers (in a joint interview) commented:

Teacher 3: I would feel a little bit embarrassed, offering it at a very big event, because it's an experience and it's an exposure, but I'm not sure I'm doing it really, if...

Teacher 4: We're doing well.

Teacher 3: What we do is great for the box it has to tick—do they [students] have a positive attitude to the gamelan—but if any expert came in they'd probably be able to say, 'that's not how you do it'. (School B, June 2018)

A teacher who was part of a group of schools that shared a gamelan between them commented that transportation of the instruments was often a problem, along with damage incurred when the instruments were at other schools: 'Getting it [the gamelan] from one

school to the other was always quite a task and then they end up—each time it would come back ... I'd be really disheartened at how damaged things looked' (Teacher 24, School U, June 2018).

A number of teachers implied or explicitly mentioned a lack of clear school management support for the gamelan program and the difficulties this caused:

Due to the nature of the leadership of the school being up in the air, the continuation of the Indonesian Language program in itself is somewhat tenuous, as it was the principal that called for the change. Without the focus of Indonesian being here at school, there might not be an uptake of the focus to utilise the gamelan without someone who can teach it whether that's from an artist in residence or a schoolteacher. (Teacher 25, School V, September 2017)

A few teachers commented on their instruments needing servicing and not having the means to do this. Gamelan instruments commonly need minor repairs and re-tuning every three to five years. This is a skilled job, and it is difficult to find someone outside of Indonesia that can do this: 'Repair is a big issue for the gamelan, as we have neither the skill nor the knowledge on how to do this' (Teacher 22, School S, June 2018).

While the vast majority of teachers said their students enjoyed learning gamelan, a small number mentioned that some students are not particularly enthusiastic about playing the gamelan:

Lots of kids here ..., because they're not playing it properly, complain that it's too noisy ... it's just everyone playing at once. (Teacher 3, School B, June 2018)

Others are a little disrespectful and dismissive and are not open to a new musical experience. The negative attitudes are seen more in Year 9/10 students and less in younger and older classes. (Teacher 12, School J, August 2018)

To summarise, the challenges teachers referred to in interviews included lack of dedicated space; noise levels; insufficient time in the timetable and for extracurricular activities; lack of expertise; difficulties transporting the gamelan; low school management support; lack of available skill and knowledge for repairs, servicing and tuning; and low student enthusiasm and/or respect for the gamelan.

5.3.3 Advice on Starting Up and Maintaining Gamelan Programs in Schools

Towards the end of each interview, I asked teachers what advice they would give to someone wanting to start up and maintain a successful gamelan program in a school. Their responses are presented by order of frequency in Table 5.6, with key words highlighted.

Table 5.6

Teachers' Advice for Starting a School-based Gamelan Program

Advice	Number of respondents
Space —well-managed, dedicated, soundproof	6
School management support	6
Support for the gamelan teacher through a network of support with other gamelan teachers	3
Support from other teachers at the school	3
Teacher having personal experience of cultural context	3
Regular performance opportunities	2
Visibility within the school (promoting awareness of the gamelan and its activities, get it involved with as much as possible even if it is difficult to transport)	2
Give the gamelan value (actively treat it as if it has value—an attractive, dedicated space, talk about it respectfully)	2
Expertise —high-level playing skills, you have to be able to play all parts, listen to others at the same time as playing, lead from an instrument and conduct	2
Maintain interest of the students—be innovative, creative and non-purist	2

Advice	Number of respondents
Make the learning fun	2
Ready access to expertise (human preferably or resources) if you feel you do not have enough yourself	1
Confidence in one's own knowledge and ability	1
Connection to a Music department rather than an Indonesian department in a school, as the gamelan is likely to have more time and more space	1
In-country lessons with master musicians, regular top-up lessons	1
Make the teaching relate to real life in Indonesia and the students' own lives	1
Passionate, inspired teacher—the teacher's feelings about gamelan are what will make it thrive or not	1
Specific scheduled time for playing the gamelan	1
Having a teacher	1

The responses suggest that interviewees considered an appropriate and dedicated space, school community support and experience of cultural context to be important factors in the success of a program. In addition, regular performance opportunities, visibility of the gamelan, demonstrating the gamelan has value within the school environment and expertise are considered very important. Teachers recommended that teaching should be innovative, creative and fun.

Interestingly, not many respondents mentioned the importance of the presence of passionate and committed individuals. The need for expertise and knowledge was mentioned, but not the need for individuals with a more emotional connection to the instruments and program. This is noteworthy, considering one of my main conclusions from my visits to schools was the overwhelming importance of passionate and committed individuals to the success of a gamelan program (hence my decision to place it as Factor 1

in the preliminary VA Framework). On reflection, perhaps the teachers themselves did not realise how crucial they were to the success of the program, and that could only be observed by an outsider observing their work.

5.4 Participants' Motivations for Teaching Gamelan

During interviews, I asked teachers why they taught gamelan and asked them to explain their motivation for teaching gamelan. Interviewees gave many reasons for teaching gamelan. Many discussed how useful gamelan is for teaching music skills and concepts:

Well, it's about them understanding concepts of music and there are so many concepts that you can explore through the gamelan. (Teacher 34, School Y, November 2017)

From an aural perspective it's really good ... a great exercise. (Teacher 6, School D, June 2018)

Another participant, who taught younger children, commented on the benefits for children's brain development:

I think the musical component is huge for children in their learning. I think the brain development from rhythm and timing and beat is just, it's invaluable, and I, so for me, that's a really embedded layer of why you would do it. (Teacher 1, School A, June 2018)

A few teachers mentioned the benefits of learning gamelan for all children, regardless of their previous musical background. They highlighted how egalitarian a student gamelan ensemble can be:

What I really like about it is that all the kids start on an equal plane because none of them know how to play any of the instruments. So, it's not like the greatest

trumpeter and the best violinist are all advantaged. No. They've got to all learn together. (Teacher 8, School F, August 2017)

For the more musically experienced students, it broadens their music horizons and provides a new challenge for them. For the more musically inexperienced students, it provides an opportunity to participate in an ensemble and to improve their coordination and listening skills. (Teacher 12, School J, August 2018)

For some teachers, their motivation for teaching gamelan is to teach students about the culture of Indonesia as part of the Indonesian language program at their school:

It is an integral part of so much of Indonesian life, that we would be remiss in an Indonesian program to ignore this aspect of Indonesian culture. (Teacher 22, School S, June 2018)

The more marks on their mind map [so] that they understand they're interconnected, culturally, with Indonesia, the better. (Teacher 25, School V, September 2017)

Taking a broader view on cultural awareness beyond just Indonesia, some teachers hope that learning gamelan would increase students' intercultural understanding by them experiencing the beauty and complexity of another culture:

I teach gamelan because I have a wonderful opportunity to teach students about another culture through music. I have a holistic approach and talk about the society in Bali and what music and dance means there. (Teacher 8, School F, August 2017)

An understanding of another musical heritage, another form of music making. ... honing their listening skills and their respect for something even if it's not part of their everyday life, so respect for another culture. (Teacher 24, School U, June 2018)

One teacher talked about the potential of gamelan to increase students' engagement with language: 'I've always looked for ways to encourage students to engage with language

... You learn a lot through unexpected sources for instance through art, dance, music ...
Accidental interest in the language comes through engaging with the gamelan' (Teacher 26, School W, June 2018).

Some teachers talked about how gamelan broadened the children's musical horizons and how it challenged them to think differently about music:

It opens their minds a little bit. It broadens their horizons. (Teacher 34, School Y, November 2017)

[Gamelan is] musically challenging, the different rhythmic structures and different way of teaching, learning things by rote and getting their ears attuned to something different. I think there's an importance of [there being], more global music learners rather than just a classical or just a rock or just a jazz, yeah, so broadening their [musical horizons]. (Teacher 24, School U, June 2018)

It's [the students' performance on gamelan in front of the school] an opportunity to show these kids who are listening to tunes on their iPod all day that there's other stuff out there and it's interesting and it's something that is available to us. It hopefully just broadens their minds a little bit. (Teacher 6, School D, June 2018)

Some teachers highlighted the development of group work, ensemble skills and the bonding that could occur while learning gamelan:

[There is] very much an element of ensemble in terms of teamwork, because you don't have a conductor out the front directing you and cueing you and so therefore you've got to be listening and you've got to be in tune with what everyone is doing. We speed up at the same time, at the same rate, we slow down and we stop at the same rate, and all those things. It's fascinating every time and I say it to the kids each time, I say, 'at some point we're just going to finish in time and we will', and they do. It happened last week, I think it was, where without any direction at all

they just nail[ed] it and just go, 'wow, that was amazing'. For me I think it's that element of teamwork. There's an element of bonding as well, particularly with the Year 7s, I'm finding, they're new to the school. (Teacher 6, School D, June 2018)

I also love ... the amazing feeling we have as a group at the end of the process. (Teacher 8, School F, August 2017)

A few teachers commented on the personal and social benefits that they hoped the children would gain from learning gamelan:

I teach gamelan to increase the sensitivity and respect of students towards themselves, the instruments and the sounds they create and each other. I hope, in big picture terms, teaching and learning gamelan makes the world a better place. (Teacher 12, School J, August 2018)

It really encourages that listening and cooperation and patience, ...waiting while they all learn their parts, so it's a really good social activity, a strengthening activity for the class. (Teacher 17, School N, November 2017)

They are always so eager to learn and are very proud of their achievements in a few short weeks. (Teacher 8, School F, August 2017)

To summarise, the interviewee-identified reasons for teaching gamelan in schools can be categorised as musical, cognitive, social and cultural. They include broadening musical horizons; cognitive skills such as focus and memory; social skills such as listening, responding, and cooperating; and cultural awareness and intercultural understanding. Teachers hope (among other things) to encourage a valuing of Indonesian language, a respect for difference, a feeling of satisfaction when a difficult piece is performed well to an audience, self-discipline and personal responsibility. From their responses, it is evident that these teachers value the opportunity to teach gamelan and are confident that learning gamelan gives their students the opportunity to develop in a wide range of areas. These

teacher voices indicate the value of CDM programs in schools and the potential they have for educating and developing children in a wide range of areas.

5.5 Participants' Approaches for Teaching Gamelan

During interviews, I asked teachers if they used notation or aural/oral methods to teach gamelan. Almost all reported teaching using a combination of both methods, often modelling/demonstrating specific instrumental parts and encouraging imitation of technique. The two exceptions are both teachers at schools with Balinese gong kebyar gamelan; these gamelan are both taught using an aural/oral approach, without any notation being used. Some teachers said that they used notation more for high school and aural/oral more for primary school, though some did use both to some extent with both age groups. Teachers commented that using notation early on can speed up the learning process in the early stages. These findings mirror my own experiences of teaching and learning gamelan; I teach and learn Javanese gamelan with a combination of notation and aural/oral methods and learned Balinese gamelan with aural/oral methods. I also find that using notation with high school-age children often speeds up the learning process in the early stages. Primary-age children often seem to learn more quickly without notation. The difference may be due to the different stages of cognitive development in childhood and adolescence (Richardson, 2019).

I also included an interview question asking teachers what pieces they played and whether it was mostly traditional music or compositions, to try to ascertain if the type of music played affected program vitality. Responses to this question showed no clear relationship between any one type of music and program vitality. Some preferred traditional compositions, while others took a more innovative approach. Many teachers commented that they would commonly change or adapt the pieces they taught based on

student interest each year. One particularly innovative teacher taught adaptations of whatever pop songs were current that year, as well as some traditional pieces. Many teachers encouraged students to compose or improvise using the gamelan instruments.

5.6 Conclusion

This chapter presented and discussed the results of the interview data analysis, with the intention of helping to identify the vitality and sustainability of current school-based gamelan programs in Australia and New Zealand and some of the significant factors affecting their vitality and sustainability (both in the past and present day). In particular, the chapter presented an in-depth exploration of school-based Indonesian gamelan programs in an Australian and New Zealand context in relation to their vitality and sustainability. It also explored the perspectives and experiences of teachers of school-based Indonesian gamelan programs. Both of these are key aims of this research (see Section 1.3).

Several key findings from this chapter advance the research aims. Notable findings included that gamelan programs located within school Music departments rather than within Indonesian departments tended to be more active and successful; the most common type of gamelan in Australian and New Zealand schools are from Central Java, Solonese style, possibly due to the extensive work by Poedijono in promoting Central Javanese gamelan in Australia over several decades; and there was a peak in gamelan acquisition in Australia in the late 1990s and early 2000s that coincided with the availability of significant amounts of NALSAS funding. The implications of these key findings are discussed further in Chapter 8.

Section 5.3 explored the strengths, challenges and motivations for running a gamelan program in schools. From the teachers' perspectives, common strengths or positives of such programs included school management support for the program; a

dedicated space for the gamelan; and the long-term availability of the instruments, either due to them being owned by the school or the gamelan teacher themselves. The teacher(s) being passionate, knowledgeable and committed to the program was also noted as a strength. The most common challenges that teachers reported included a lack of dedicated space; noise levels; insufficient time in the timetable and for extracurricular activities; lack of expertise; difficulties transporting the gamelan; lack of school management support; and lack of skill and knowledge for repairs, servicing and tuning. Teachers' motivations for teaching gamelan in schools could be categorised as musical, cognitive, social, or cultural. Overall, the teacher voices in this chapter provide insight into the value of CDM programs in schools, and in the case of gamelan in Australia and New Zealand, some of the factors contributing to their historical, current and potential future success.

Chapter 6: Building a Theoretical Framework

I structured my interview questions (see Appendix D) around my preliminary VA Framework (see Chapter 4), later using deductive thematic analysis to code the data obtained from interviews according to the nine factors in that preliminary version of the framework. This chapter presents the findings of this analysis to help answer one of the research questions: What are the significant factors affecting the vitality and sustainability of school-based gamelan programs in Australia and New Zealand? For each factor, I present my collated interpretation of interviewees' responses, including direct (de-identified) quotations where relevant. At the end of each factor, I offer some brief reflections on how the factor functioned and the extent to which I felt it fitted circumstances, with the intention of refining the framework to be suitable for a wide range of school-based CDM programs (presented in Chapter 7). One key theme that arose and was not covered by the factors in the framework (time availability and timetabling for gamelan programs) is addressed in Section 6.1.9, after discussion of the other factors.

6.1 Findings

6.1.1 Factor 1: Individuals who are Passionate, Knowledgeable and Committed to the Gamelan Program

Most interviewees at schools with active gamelan programs talked in depth about the existence of passionate, knowledgeable and committed individuals either now or in the past who make/made the program happen. At school N, for example, where I interviewed both the principal and the gamelan teacher (Teacher 15), the principal emphasised the role of that teacher in the success of the gamelan program and commented that creativity is the crucial element that Teacher 15 brought to the gamelan program. In the principal's opinion,

some teachers that Teacher 15 has taught could themselves teach some basic gamelan if Teacher 15 was not at the school, but Teacher 15 is essential for the more advanced and more creative work that the students do with the gamelan.

Similarly, most interviewees at schools with only slightly active or inactive gamelan programs talked about either the prior presence of such individuals, who have now left/retired, or the wish for such an individual to be at the school. Teacher 1 talked about an Indonesian language teacher who had been at her school (School A) for an extended period in the past and had organised for the gamelan and a large number of other Indonesian cultural artefacts to be obtained by the school: 'I think his vision was really to bring the cultural aspect of the language program to the children via music' (June 2018). That teacher also discussed how active the previous principal and the music teacher had been in promoting the gamelan and other Indonesian cultural activities. Those three individuals had now all retired, and she noted that the level of gamelan activity currently was much lower than it had been in the past. Another interviewee (Teacher 3, School B), after stating they did not feel very confident in their ability to teach gamelan, commented: 'It'd be good if the government actually had a gamelan expert to go around to different schools' (June 2018).

Notably, not all the individuals who had a significant effect on a school's gamelan program were particularly knowledgeable about the gamelan, and some did not actually teach the gamelan. The retired principal of one school (Teacher 27, School W) was always very supportive of the gamelan, and while they had experienced it in its cultural context in Java, they did not teach it herself. She felt that 'There is an appreciation of beauty that the school encourages ... It can tap into the soul of a person It's very important to hear beauty, see beauty and experience beauty [through playing the gamelan instruments]' (June 2018). Another retired teacher from the same school (Teacher 26, School W) also did not teach the gamelan but, nevertheless, was very supportive and, together with the retired

principal, was the main driver of the gamelan program over the many years that it had been running at the school.

On reflection, I concluded that this factor needed to include individuals who are passionate and committed to the program, but that the findings suggested that the degree of knowledge of individuals was itself a distinct characteristic. Therefore, I decided to place it under a separate factor, Factor 5: Resources, Human, in the revised version of the VA Framework (presented in Chapter 7).

6.1.2 Factor 2: Change in Number of Students Engaged with the Gamelan Program and Factor 3: Change in Performance Contexts and Functions

For half of the schools (9 of 18) from which data was obtained on factor 2, interviewees reported no significant change in student numbers in the past five years, regardless of whether the gamelan was active, slightly active or inactive, for example:

[The number of students engaged with the gamelan] has stayed the same. Each year we pull out the gamelan from storage, and spend several lessons giving students an introduction to the gamelan, and teach them how to play each instrument, and a song. (Teacher 22, School S, June 2018)

The reasons for a change in numbers (increase or decrease) given by the other interviewees were all external factors, such as Year 7s going into high school rather than being in primary school (this made the numbers go up in one school and go down in another school), the gamelan changing location and/or going into storage, and the teacher being on leave or changing roles within the school. In a sense, these changes are all outside influences on gamelan programs, and none of the interviewees felt that the changes had a significant influence on the long-term vitality and sustainability of their respective gamelan programs.

For factor 3, almost all interviewees reported no significant change in performance context and functions. The few who noted a change at their school said it was arbitrary, out of their control and not related to the success, popularity or otherwise of the program—for example, fewer performance opportunities because of a particular school event not being on. Again, most interviewees did not feel these external changes had any significant effects on the long-term vitality and sustainability of their respective gamelan program. One interviewee commented that there were no gamelan performances at their school at all: ‘We do not do performances of the gamelan, we just teach [gamelan to] the students in class’ (Teacher 22, School S, June 2018).

This was not a common situation in schools, but as School S has an ongoing, active gamelan program, it suggests that active programs do not necessarily need to have regular performances to be sustainable. For programs that had once given many performances, and for which the gamelan had a clear function or role within the school, and which now gave very few or no performances and the gamelan no longer had a function or purpose, it is because the program had ceased to run and had become inactive. This was perhaps due to the retirement of a teacher or a change in school management support, not because of the unavailability of performance opportunities specifically.

6.1.3 Factor 4: Infrastructure and Physical Resources for Music Practices

This factor was an issue discussed at length by most interviewees. Lack of an appropriate, dedicated space for the gamelan was a common complaint by interviewees and perceived to directly affect the success of the gamelan program in a number of ways.

One interviewee commented that the lack of space indicates to students that the gamelan may not be valued by the school:

We need a space. Yeah, because I can teach—anyone can teach a lot of protocol and a lot of respect and cultural background, but if there’s not a space being held for that

gamelan, then it's very hard for them to come into honouring what it is, a privilege it is to learn. (Teacher 25, School V, September 2017)

Teacher 5 (School C) commented that they have found over the years that the more permanently set up the gamelan is, the more likely it is to get played. Another interviewee (Teacher 1, School A) commented that the lack of a dedicated space restricts and inhibits use of the gamelan due to the difficulty of actually accessing it. This teacher also noted that the time it takes to pull out and set up the instruments takes away from practice time and is not as enjoyable an activity as actually playing the instruments, and thus puts some students off the opportunity. Another interviewee (Teacher 23, School T) commented that the gamelan at their school is made of bronze (some gamelan are made of bronze, some of iron and some of a mixture of the two; iron instruments are lighter than bronze) and each individual instrument is quite heavy, making it hard to move if it is not already set up and ready to play. A teacher at a school that is part of one of the gamelan consortiums that share a gamelan in South Australia mentioned that the lack of a dedicated space at their school directly affects how long they can have the gamelan each year. They commented that whichever school had the most space usually ended up with the gamelan for the most time.

Several interviewees reported that transportation of the gamelan had been an issue; if this were not resolved or tolerated, then it could reduce the gamelan's visibility and activities, thus stymying the program's success. Some schools had specially trained packing crews and moving companies that they used for the gamelan. Servicing, repairs, tuning and sourcing replacement parts were also an issue for many teachers, as there are very few people in Australia and New Zealand who have the skills to service, repair and tune a gamelan. Teacher 23 (School T) and Teacher 12 (School J) both commented that their gamelan needed servicing but they did not know anyone who could do it. Another teacher mentioned the problem of repairs: 'Repair is a big issue for the gamelan, as we have neither

the skill nor the knowledge on how to do this' (Teacher 22, School S, June 2018).

Additionally, teachers reported that schools often had little or no budget for these tasks.

This factor could also include physical documentation, and so I considered whether adequate documentation was important in terms of creating an archive of ensemble activities and, therefore, a feeling of history, continuity and value in a program. It was common in the schools I visited with a long-established program (eight in total) that there was a collection of historical documents related to the gamelan program, such as photos, videos, notation books, performance posters, school newsletter and local paper articles. However, these were rarely organised in any coherent way or available to the wider school community, suggesting that archival documentation was not necessary for the vitality of a gamelan program. In contrast, the lack of sufficient teaching resources, for example, notation charts with accompanying audio or video, was problematic for a few teachers. Though most teachers did not consider this a problem, increased availability of good quality teaching resources could positively affect the gamelan programs in some schools. Teacher 25 (School V), for example, mentioned that they would like more teaching resources to be available, especially simple-to-understand notation charts with full instructions for when an expert is not available, paired with audio and video examples.

This factor was discussed spontaneously and in detail by almost all interviewees. Space, or the lack thereof, was an emotive issue for many, and they felt it directly affected the success or otherwise of their respective gamelan program. Lack of expertise for repairs and servicing was also problematic, and though this had less effect on the vitality of a program, it might affect the sustainability, as instruments and mallets gradually become more and more damaged through regular use to the point of no longer being usable. There was also a stated need for good quality teaching resources.

6.1.4 Factor 5: Human Resources for Music Practices

This factor was discussed at length by many interviewees. Most interviewees (about two-thirds) felt that their schools had sufficient human resources available (i.e., one or more teachers with access to more expertise if needed). However, there were a few teacher interviewees (about one-quarter) who did not feel their knowledge was sufficient to teach beyond a beginner level. In a couple of schools, teacher interviewees felt this was acceptable, as the gamelan was only ever a ‘taster’ activity: ‘To run a purely gamelan program, no we don’t have the skills, but in the context of our Indonesian program we don’t particularly want to do this’ (Teacher 22, School S, June 2018).

Four interviewees felt restricted by their lack of knowledge and would like more professional development, for example, through visiting artists (Teacher 25, School V), though they were not always sure that there was money or time to make this actually happen (Teacher 23, School T; Teacher 9, School G).

This factor was clearly important to many interviewees, as indicated by it being spontaneously raised in most interviews. The interview analysis highlighted both the need and desire among a few teachers for further professional development through training of current teachers and/or artist visits (a suggestion I will revisit in Chapter 8).

6.1.5 Factor 6: Policy and Curriculum Documents Affecting Music Practices

No teacher reported any difficulty with fitting gamelan activities into their curriculum, regardless of whether it was a government school (national curriculum), Catholic education, Steiner, Montessori, or followed the International Baccalaureate. In Australia, the specific curriculum of a given school did not appear to affect the vitality or sustainability of its gamelan program. The school in New Zealand has always had gamelan as an extracurricular activity but did not mention any challenges in regard to curriculum.

Several interviewees commented that in terms of timetabling, gamelan fitted easily into the Music curriculum and not as well into the Indonesian curriculum, due to there not being a lot of time available in the language subject area for cultural activities in addition to the requisite language learning activities. In the Music subject area, gamelan was taught as part of a World Music or Music of Other Cultures unit in a few schools. The Steiner idea of ‘resting’ a subject area or activity (i.e., teaching it in bursts rather than continuously) was felt by the principal at School N to be important, relevant and beneficial to the gamelan program. A teacher at another (Australian) school wrote (as part of a written interview):

The school vision, Educating Global Citizens, sits well with having a gamelan. The National Curriculum (ACARA) for Music easily allows gamelan to be included in the classroom (examples of the Band Descriptors for Music are: Draw on music from a range of cultures, times and locations as they experience music; Explore the music and influences of Aboriginal and Torres Strait Islander Peoples and those of the Asia region). It also stipulates Intercultural Understanding as one of the General Capabilities and Asia and Australia’s Engagement with Australia as one of the Cross-Curriculum Priorities. Both of these features sit well with a school gamelan program. The Senior Music Syllabus for Queensland is more restrictive in terms of Performance conditions – If the performance is within an ensemble, the student’s part must be independent and aurally identifiable (one person per part), and traditional gamelan does not fit well with those requirements. There is also a trend in education in Australia currently towards Global Citizenship Education and gamelan sits well with this. (Teacher 12, School J, August 2018)

Despite this factor seeming to have little influence on whether the gamelan programs at these schools were active and successful, this may not be the case worldwide or for all types of CDM.

6.1.6 Factor 7: Players' Attitudes Towards the Gamelan Program

Players' attitudes towards the gamelan were widely reported to be positive and enthusiastic. Many teachers commented that playing the gamelan was a source of pleasure and excitement for their students, for example:

Whenever the kids got a chance to go on it, they were really excited, they loved it.

(Teacher 38, no current school, November 2017)

Boys just love it because it's just so powerful and so loud ... they love it when I say no, louder, actually hit the thing. It's always been met very favourably. (Teacher 34,

School Y, November 2017)

Another interviewee said that their students were enthusiastic about playing but felt there were some conditions that encouraged their enthusiasm:

Absolutely love it. Absolutely love it. They probably wouldn't want to do it for too long, but if you do it in a concentrated way and they can see the results every week, them getting better, and leading to an assessment and a performance that we'd invite some sort of audience, even if it was another class. (Teacher 8, School F, August 2017)

This teacher suggested that this way of using the gamelan (that is, making it a special, only-sometimes activity) helped with enthusiasm and focus. Another teacher (Teacher 19, School P) felt that their students were as receptive as they could be, but there was a limit to their receptivity that is reached in a one-term unit. Another teacher commented, 'It is seen as cool by the students, but only because they play it for a limited time' (Teacher 22, School S, June 2018).

Another teacher (Teacher 16, School N) explained that the students were excited about playing gamelan when they were young but could get somewhat unfocused or impatient when they became older. This varied from class to class and year to year, but this

teacher reported that 12-year-olds ‘can be a bit tired of gamelan’, or think it is not ‘cool’, or is only for younger children. The teacher also reported that some older high school students (15–17 years old) were voluntarily involved in a fusion composition project involving the gamelan and very keen to participate.

A teacher at a particularly prestigious and well-resourced school (Teacher 9, School G) commented that the students were initially interested, but some soon became less so, perhaps due to students’ expectation of having impressive and interesting educational items in the school. They commented that the students’ lives were very full and curiosity was not always in abundance.

Both Teachers 3 and 4 (School B) commented that their students had varied attitudes towards the gamelan. Some students found it too loud and chaotic. Some were frustrated because the other players did not listen carefully and were unfocused, so it did not sound good. Others found it too prescriptive. The teachers felt the students were not always respectful towards the instruments. A teacher at a different school commented that although most of their students were enthusiastic and really embraced the gamelan, a few were not keen on the vibrations and the sound, and so were reluctant to learn. Yet another teacher wrote about some varied attitudes displayed:

Some are very enthusiastic and keen for more, others are a little disrespectful and dismissive and are not open to a new musical experience – the negative attitudes are seen more in Year 9 and 10 students [14–15 years old] and less in younger and older classes. (Teacher 12, School J, August 2018)

In generic terms, if students are not keen to play in an ensemble, then an ensemble cannot really flourish. If gamelan players are not keen to learn and experience the gamelan, then a gamelan program is almost certain to struggle to be active and sustainable. Factor 7 is, therefore, an important indicator of the success or otherwise of a gamelan program.

6.1.7 Factor 8: Wider School Community Attitudes Towards the Gamelan Program

The importance of school management attitudes towards the gamelan and their level of support given to the gamelan program was mentioned by almost all interviewees, even without my prompting. The focus in interviewees' answers was very much on the positive affect of school management support on the success of a gamelan program. (This may have been partly due to a reluctance of teachers to comment on the less favourable aspects of school management support, especially if a school representative was present in interviews.)

Teacher 34 (School Y) believed school management support was crucial to the success of a cultural arts program:

We took half a dozen staff to Bali and we took our principal to Bali. So that engendered a lot of support, because once she had been there and particularly the area where we were taking kids to, she could see the cultural benefits. Not only the music and dance benefits, but exposure to just the culture itself and their religious beliefs and the challenges of that society. (November 2017)

When asked if school management support was important for the success of the gamelan program, this teacher stated, 'I think it is really crucial' (November 2017).

The school management at School N was apparently very supportive of the gamelan program. The principal (Teacher 17) commented:

I'd like to think that it would continue [even if the current management leave] with the succession plan because it is a part of—it's a great way for us to demonstrate important values of the school and the ethos of this school through this inclusion and interest in other people and valuing of diversity and all of those things. And the language, Bahasa Indonesia. (November 2017)

Teacher 5 commented that her school (School C) was very multicultural and school management very supportive of any arts-based cultural activities: ‘I think it’s just understood that anything multicultural or in the arts is supported and encouraged’ (September 2017). Another teacher (Teacher 6, School D) commented that their school management was very supportive, which they felt this was probably because the school was an International Baccalaureate School with an outward-looking cultural focus. Teacher 8 (School F) commented:

[The school management] were welcoming. When I first got it [the gamelan], it was incredibly—they just thought it was so unique, so I invited a whole load of the administration to come and listen to the result, and they were thrilled. (August 2017)

The attitudes of other (non-gamelan-related) teachers at schools were mentioned by some interviewees but were not reported to much affect the success or otherwise of a gamelan program. One teacher (Teacher 5, School C) commented that other teachers did not always understand or appreciate the gamelan but were politely supportive. This seemed to be the case in most schools. Some challenges mentioned in interviews were other teachers not liking the noise levels, worrying about damaging the instruments and so being reluctant to use them, and not being open-minded to music of other cultures. One interviewee (Teacher 24, School U) commented, ‘A lot of music staff were very anti-trying to understand it, like, “Oh no that’s harsh, and it’s not what I’m used to”’ (June 2018).

The attitudes of parents and friends of the school were generally reported as being positive (when they were mentioned at all), but no interviewees referred to these as significantly affecting the success of a program.

Factor 8 covers three different aspects of wider school community attitudes: attitudes of school management, attitudes of other teachers and staff at the school, and

attitudes of parents and friends of the school. Discussions of the first aspect, and its effects on the success or otherwise of the gamelan program, were by far the most dominant in interviewees' responses. The support or otherwise of the gamelan program by school management was felt by teachers to strongly affect the vitality and sustainability of their gamelan programs.

6.1.8 Factor 9: Marketing and Promotion of the Gamelan Program

Slightly more than half of the teachers felt that this factor was very important for the sustainability of their respective gamelan program. Many teachers reported actively promoting the gamelan at every opportunity. Platforms for promotion included performances and workshops at the school, public venues (such as at festivals or Asian-themed conferences), school newsletters, local newspapers, social media, school websites and school annual reports.

Teacher 6 (School D) felt that marketing and promotion were important to ensure the sustainability of the gamelan program. They reported trying to conduct frequent performances and workshops to promote the gamelan at their school. They felt the gamelan had to be very visible to ensure it maintained its position in the school:

It's very much a part of this place, but I want to make sure that it continues to be a part of it and that's why we do the assemblies in and try and get as many classes in and so on ... you do need to maintain [it]—you've got to keep going. (June 2018)

Teacher 26 (School W) said that marketing and promotion were done frequently over the years, and opportunities for promotion were actively sought. This teacher reported the existence of a Facebook page for the school's gamelan. Teacher 24 (School U) felt that promotion of the gamelan through frequent performances and visibility of the gamelan instruments was very important for its sustainability and vitality. They echoed a few other

interviewees by commenting that they felt it was important for school management to see student gamelan performances as often as possible.

In sum, most interviewees who felt that marketing and promotion of the gamelan program was important were from schools with active and sustained gamelan programs. One exception was Teacher 8 at School F, a school with an active and long-term program, who commented that no specific marketing or promotion of the gamelan program was undertaken or felt necessary. Notwithstanding this exception, this factor was perceived by the majority of teachers to be important in terms of the viability of their respective gamelan program.

6.1.9 Additional Factor: Time

Almost all interviewees reported believing that time, or the lack of it, in the school day affected the success of the gamelan program.

One teacher commented on the difficulty of fitting gamelan activities into the one-hour weekly Indonesian lessons they teach:

Time is a major issue ... As an Indonesian teacher I have one hour a week ... so for me, what I'm expected to do—part of my role is delivering the language as well. So yes, we're delivering culture and yes, we're delivering language, but how we fit all that in together in one hour a week—so the curriculum is actually written on two and a half hours of language instruction per week, so we're already doing less than half [of the required time]. (Teacher 1, School A, June 2018)

Teacher 6 (School D) commented that the gamelan teaching activities were limited by the allocated time and there were more gamelan-related activities (e.g., composition) that could be done if there were more time. They expressed the desire to use the gamelan more in primary school but did not have enough time.

Teacher 9 (School G) commented that timetabling was a major issue in terms of changeable spaces for classes, lack of spare time in a busy curriculum and lack of soundproofing. This interviewee had considered making gamelan extracurricular but noted a lack of time in the extracurricular program and students' lives.

This additional factor appears significant in terms of teachers' perceptions of its effects on the vitality and sustainability of a gamelan program. It refers to how much time is available in the timetable, how much time is available for extracurricular activities, and the level of overloading of students and teachers in schools.

6.2 Conclusion

The findings presented in this chapter have identified some key areas where many school-based gamelan programs are particularly strong and viable and other areas that could benefit from attention. Those factors that many teachers reported as generally strong included factors 1 (Individuals who are Passionate, Knowledgeable and Committed to the Gamelan Program), 5 (Human Resources for Music Practices) and 7 (Players' Attitudes Towards the Gamelan Program). The main factor that many teachers reported challenges with was factor 4 (Infrastructure and Physical Resources for Music Practices). It was also found that the (limited) time available in the school day for such programs to run was a significant challenge for many schools.

In terms of how the preliminary VA Framework (designed for the purpose of data collection) fit with the reality of the schools I studied, I found some factors fit well and some needed adjusting. Factors that worked particularly well were factors 4 (Infrastructure and Physical Resources for Music Practices), 5 (Human Resources for Music Practices) and 8 (Wider School Community Attitudes Towards the Gamelan Program, with a particular focus on school management support)—all three of these were emphasised by almost all

interviewees. Two factors that did not seem to particularly affect the vitality and sustainability of the gamelan program in the schools I visited were factors 2 (Change in Number of Students Engaged with the Gamelan Program) and 3 (Change in Performance Contexts and Functions). Neither of these factors were felt by interviewees to particularly affect the vitality and sustainability of a gamelan program. (My response to this finding is provided in Chapter 7.) In addition, factor 6 (Policy and Curriculum Documents Affecting Music Practices) did not appear to adversely affect the vitality of a gamelan program in any school I visited, though this is not to say it is not potentially significant in other contexts. I added a new factor relating to time availability for teaching gamelan to the VA Framework, echoing previous studies about challenges to implementing music programs in schools (Crooke & McFerran, 2015; Mellizo, 2019; Schippers & Campbell, 2012).

This analysis of the data using the factors of the preliminary VA Framework informed the final version of this framework, a more generic framework that I present and reflect on in the next chapter.

Chapter 7: Building a Theoretical Framework for Culturally Diverse Music Programs

My aim in this chapter is to adapt the preliminary VA Framework I designed for assessing gamelan programs and consider how it might be more broadly applicable and adaptable to gauge the vitality of school-based CDM programs (in the sense of ‘culturally diverse’ as outlined in Section 1.3; that is, music from cultures other than the dominant culture(s) of the region where a school is located and/or the dominant culture of the students at a school). This chapter outlines how I refined the preliminary VA Framework into the School-based Culturally Diverse Music Programs: Vitality Assessment Framework, or final VA Framework. As stated in Chapter 4, my starting point for the preliminary framework development was Grant’s (2014, p. 111) MVEF (see Appendix F). To briefly recap, the MVEF identifies 12 factors that affect the vitality of a music genre (Schippers & Grant, 2016, p. 344). Each of the 12 factors is measured on a scale of 0 (nonvital, inactive) to 5 (vital and vibrant). Most of the 12 factors can be adapted to suit CDM programs in schools. In Chapter 4, I outlined how I initially adapted the MVEF for school-based gamelan programs (i.e., the preliminary VA Framework), as a kind of case example of this process. Although the final VA Framework presented in this chapter is intended to be applicable to school-based CDM programs generally, the framework arises largely from the gamelan-specific data presented in the previous chapters (combined with my critical reflections on the broader applicability of the findings to other programs). I recognise the diversity of music genres in the world and the diversity of those taught in schools; it is a risk to assume a single approach or framework can apply to all genres. In the same way, then, that I developed a preliminary version of the framework to test on gamelan

(as outlined in Chapter 4 and tested in Chapter 5), then refined and adapted that framework as necessary (as outlined in this chapter), I intend for this final VA Framework to be used in much the same way: to be trialled and adapted in future as befits the educational circumstances, culturally diverse programs, geographical contexts and musical genres at hand. Thus, I refer to this version of the VA Framework as ‘final’ only in the sense of it being the endpoint in the context of this research project, and I encourage the reader to conceive of it as a preliminary version in its own right.

7.1 Refining and Finalising the Vitality Assessment Framework

I used the findings from the interview data analysis detailed in Chapter 5 to refine the preliminary VA Framework to the more general final VA Framework, which I intend to be applicable or adaptable for any type of CDM program in schools. The final version of the VA Framework consists of the following factors:

- Factor 1: Individuals
- Factor 2: Change in Activity Levels
- Factor 3: Time Available
- Factor 4: Resources, Physical
- Factor 5: Resources, Human
- Factor 6: Attitudes, Participants
- Factor 7: Attitudes, Wider School Community
- Factor 8: Policies and Curricula
- Factor 9: Promotion

In this chapter, I present each factor as it appears in the final VA Framework (presented in full in Appendix E), including grade descriptions as per the MVEF by Grant (2014). I then justify each factor’s inclusion, explaining my process of refining the

preliminary version of the VA Framework on the basis of my collected data, with consideration of applicability across a range of CDM programs.

7.1.1 Factor 1: Individuals

The first factor is the long-term or continuing presence of individuals who are passionate about and committed to the CDM program. These people may or may not be the actual CDM program teacher/s. The grade scale for this factor is provided below.

Grade	Notable individuals engaged with the CDM program
5	Two or more passionate and committed individuals engaged long term.
4	One passionate and committed individual engaged long term.
3	One passionate and committed individual engaged short term or temporarily.
2	One or more individuals responsible for the program with limited engagement.
1	No specific individuals responsible for the program but some temporary interest in the program or possible future plans for activity.
0	No specific individuals associated with the program and no apparent current or future interest.

I changed the preliminary VA Framework *Factor 1: Individuals who are passionate, knowledgeable and committed to the gamelan program* to *Factor 1: Individuals* to be more succinct. I also changed wording in the factor descriptor to be more specific. Reference to the ‘knowledge’ of the individual in relation to the CDM was removed, as not all the individuals that had a significant effect on the gamelan programs I studied were particularly knowledgeable about the gamelan themselves and some did not actually teach the gamelan, and I surmise that this may remain true for other types of CDM programs. Nevertheless, it seems important to have knowledgeable teachers and access to further knowledge about the CDM as needed (as several teachers who participated in this study noted), and this is covered by *Factor 5: Resources, Human* (see Section 7.1.5). I created the

grade descriptors based on the situations I observed in the schools I visited, ranging from ‘Two or more passionate and committed individuals engaged long term’ to ‘No specific individuals associated with the program and no apparent current or future interest’. It is quite possible that this number could vary from context to context (and should, therefore, be adapted to suit the situation at hand, as with all these factors and grade descriptions).

7.1.2 Factor 2: Change in Activity Levels

The second factor is the change in activity levels. This includes a change in how many students participate in the CDM program—either as part of their regular class or as an extracurricular activity—and how many performances the CDM program does each year. The grade scale for this factor is provided below.

Grade*	Change in activity level of the CDM program in the past 2–5 years
5	Significant increase in activity level.
4	Moderate increase in activity level.
3	Little or no change in activity level.
2	Moderate decrease in activity level.
1	Significant decrease in activity level.
0	No students engaged with the program.

Note. * Schools with vital and sustainable CDM programs do not necessarily need an increase in activity to maintain their success. For well-established programs, a grade of ‘3’ may signal vitality. Where schools are setting up a program or having trouble maintaining a program, a grade of ‘4’ or ‘5’ might be needed to signal vitality. This factor may be of most relevance in situations where schools are setting up a program or having trouble maintaining a program.

Preliminary VA Framework *Factor 2: Change in number of students engaged with the gamelan program* and *Factor 3: Change in performance contexts and functions* were combined to form this factor. This is because for the gamelan programs, as stated in Chapter 5, change in student numbers did not reliably indicate whether the gamelan was active, slightly active or inactive, and it seems possible that this could hold true for CDM

programs generally. This factor gauges the change in how many students participate in the CDM program, either as part of their regular class or as an extracurricular activity, and how many performances the CDM program does each year. The timescale used was changed from ‘in the last 5 years’ to ‘in the last 2–5 years’, as school cultures can change quite rapidly due to the regular, yearly changes in student population. My data suggested that even changes in just the last two to three years had a significant impact on the vitality of the program; by the same token, a change in a period less than two years may not be a lasting change or a reliable indicator of the trajectory of a program. Based on the interview data, it was clear that schools with vital and sustainable gamelan programs did not necessarily need an increase in activity to maintain their success, so this factor potentially has less relevance for well-established programs than for emerging programs. It is important though for schools setting up a CDM program, or schools having trouble maintaining a CDM program. The factor descriptor was adapted to reflect this difference in relevance.

7.1.3 Factor 3: Time Available

Factor 3 includes how much time is available in the timetable for teaching the CDM and/or how much time is available for the CDM program as an extracurricular activity. Another consideration is the level of overloading of teachers and students in general, which affects their ability and desire to be involved in the CDM program. The grade scale for this factor is provided below.

Grade	Amount of time available for the CDM program
5	More than adequate time available.
4	Adequate time available.
3	Mostly adequate time available with some uncertainty at times in the school year.
2	Little time available.

1	Almost no time available.
0	No time available.

When analysing the interview data, it became clear that there was an additional significant factor affecting gamelan programs that was not covered in the preliminary VA Framework: the issue of time for the program, its availability or lack thereof, and the level of overloading of teachers and students at a school. Given that this is likely to affect CDM programs regardless of the instrument/s or music genre taught, this factor was created for this version of the framework.

7.1.4 Factor 4: Resources, Physical

This factor is concerned with the physical resources available, including space available for set up of instruments (for teaching, learning, rehearsing and performing), storage of instruments, tuning, repairing and servicing of instruments (including sourcing replacement parts as needed), transportation of instruments, sheet music, photocopying services, and any audio or audio-visual teaching resources required. The grade scale for this factor is provided below.

Grade	Availability of infrastructure and physical resources for music practices
5	All infrastructure and resources required for teaching and learning, rehearsing and performing the music are easily available and accessible.
4	All infrastructure and resources required for teaching and learning, rehearsing and performing the music are available, but not necessarily easily.
3	Most but not all required infrastructure/resources are available.
2	Some but not all required infrastructure/resources are available.
1	Some required infrastructure/resources are only available with great difficulty.
0	Some required infrastructure/resources are completely unavailable.

This factor worked well based on the interview data analysis and was not modified significantly for the final VA Framework, though there were some minor changes to the wording for clarity purposes. It should be noted that some music genres have significantly higher infrastructure and resourcing requirements than others and, in terms of instruments (e.g., gamelan), may be on the higher end of this spectrum. As with all factors, this factor should be interpreted in context and adapted as necessary to suit the particular CDM program at hand.

7.1.5 Factor 5: Resources, Human

Factor 5 is concerned with the human resources available. This primarily focuses on the availability of knowledgeable and skilful CDM program teachers. It could include the teacher’s access to culture-bearers if the regular teacher is not a culture-bearer themselves. Is the teacher able to have regular contact with a culture-bearer in Australia or New Zealand or via visits overseas to update their skills and knowledge? ‘School community’ is defined as the teacher and any associated culture-bearers, including other teachers, students, parents and friends. The grade scale for this factor is provided below.

Grade	Availability of knowledge and skills for music practices
5	The school community holds all knowledge and skills required for teaching and learning, rehearsing and performing the music, and these are easily available and accessible.
4	The school community holds all required knowledge and skills, but these may not be easily available or accessible.
3	The school community holds most but not all required knowledge and skills.
2	The school community holds only some of the required knowledge and skills.
1	The school community holds only a little of the required knowledge and skills.
0	Required knowledge and skills are almost or completely absent in the school community.

This factor worked well for gamelan based on the interview data analysis, and given that human resources are very likely to interplay with the sustainability of a CDM program regardless of the type of music the program relates to, I did not modify the factor significantly for the final VA Framework. There were some minor changes to the wording for clarity purposes.

7.1.6 Factor 6: Attitudes, Participants

This factor is concerned with participants' attitudes towards the program. This includes CDM program teachers and students who play in the CDM program. The grade scale for this factor is provided below.

Grade	Participants' attitudes towards the CDM program
5	Participants' support for the CDM program is very strong.
4	Participants' support for the CDM program is strong.
3	Participants' support for the CDM program is moderate.
2	Participants' support for the CDM program is weak.
1	Participants' support for the CDM program is minimal.
0	No participants support the CDM program.

The preliminary VA Framework *Factor 7: Players' attitudes towards the gamelan program* worked well when applied to gamelan programs in schools. This factor was not significantly modified for the final VA Framework, as I felt that the level of participant (both teacher and student) support (i.e., enthusiasm and commitment) for any type of CDM program is likely to be important to the program's vitality and sustainability. To give this factor broader applicability, 'Players' was changed to 'Participants', given that some music genres may also involve (for example) singers, or people engaged in other art forms such as theatre or dance. To explain my use of 'attitudes' in the factor descriptor but 'support' in

the grade descriptors, I decided to use ‘support’ as a proxy to measure ‘attitudes’, as the latter are arguably more difficult to measure and ‘support’ in the form of enthusiasm and commitment is more tangible and, therefore, reportable.

7.1.7 Factor 7: Attitudes, Wider School Community

This factor is concerned with the wider school community’s attitudes towards the program. This includes senior and middle school management, other teachers, students, administration staff, other staff and parents. The grade scale for this factor is provided below.

Grade	Wider school community attitudes towards the CDM program
5	Wider school community support for the CDM program is very strong.
4	Wider school community support for the CDM program is strong.
3	Wider school community support for the CDM program is moderate.
2	Wider school community support for the CDM program is weak.
1	Wider school community support for the CDM program is minimal.
0	Wider school community support for the CDM program is absent altogether, or attitudes to the genre are adverse.

The preliminary VA Framework *Factor 8: Wider school community attitudes towards the CDM program* was strongly relevant to the schools I visited, specifically in terms of the support (or lack thereof) from senior (CEO, principal, head of school) and middle (head of department, head of faculty) school management, which often significantly affected the vitality and sustainability of a gamelan program. The attitudes of other teachers at a school were mentioned by some interviewees, but did not seem to much, if at all, affect the success or otherwise of a gamelan program. Parents’ attitudes were generally positive but were not mentioned as significantly affecting the success of a program. I felt that the wider school community attitudes towards a CDM program in schools could well be

significant for other types of CDM and, thus, this factor was kept the same for the final VA Framework, with just some minor rewording of the factor descriptor and grade descriptors. As with Factor 6, to explain my use of ‘attitudes’ in the factor descriptor but ‘support’ in the grade descriptors, I took evidence of ‘support’ as a proxy to measure ‘attitudes’.

7.1.8 Factor 8: Policies and Curricula

This factor is concerned with any relevant policies and curriculum documents, including national and state curriculum documents, school curriculum frameworks, school educational philosophies, government declarations about young people, government policies about multiculturalism, cultural diversity in education and statements about arts education. The grade scale for this factor is provided below.

Grade	Official attitudes towards the CDM program
5	The CDM program is supported through specific educational/cultural policies and/or curricula.
4	The CDM program is supported through overarching educational/cultural policies and/or curricula, without differentiation.
3	No explicit policies exist for supporting (or hindering) diverse cultural expressions, such as those in the CDM program.
2	Implicitly or explicitly, the policies and curricula discourage non-mainstream cultural expressions, for example, by providing compulsory education only in the dominant music culture of the majority group.
1	The policies and curricula explicitly support the representation only of the dominant culture in music programs. Non-mainstream cultural expressions are neither recognised nor supported.
0	Performance of the CDM genre is prohibited.

No school—government, Catholic, Steiner, Montessori, or a school offering the International Baccalaureate system—reported any difficulty with fitting gamelan activities into their curriculum, so this factor was not significant for gamelan programs in schools in Australia and New Zealand. Taking a broader view though, this factor was retained in the

final VA Framework as it may be significant for other types of CDM and/or in other countries (where governments explicitly ban or otherwise hinder the teaching and learning of the music of a minority culture for example).

7.1.9 Factor 9: Promotion

This factor includes promotion of a CDM program within the school community, for example, through discussing its activities and achievements at school meetings (both meetings with teachers and school management, and meetings with parents and the P&F Association) and in school newsletters, and performing at school assemblies, open days and arts showcases. This factor also includes promotion within the wider community, such as playing public concerts outside of the school, having articles in local or regional newspapers, television and radio station interviews, promotion on social media (e.g., a school’s Facebook page or Twitter account), and exposure on a school website and other websites (e.g., YouTube or websites associated with external performances). The grade scale for this factor is provided below.

Grade	Promotion of the CDM program
5	The CDM program is widely and vigorously promoted within the school community and to wider audiences.
4	The CDM program is quite strongly promoted within the school community and to wider audiences.
3	The CDM program is moderately well promoted within the school community and possibly to wider audiences.
2	The CDM program is relatively little promoted within the school community and to wider audiences.
1	The CDM program is barely promoted within the school community and to wider audiences.
0	The CDM program is not promoted within the school community and to wider audiences.

The preliminary VA Framework *Factor 9: Marketing and promotion of the gamelan program* was felt to be relevant in slightly over half of the schools I visited. I decided to retain the factor in the final VA Framework, as the level of visibility of a CDM program within the school setting and more broadly is likely to have capacity to affect the program's vitality and sustainability, regardless of the type of music it relates to. Interviewees talked more in terms of promoting the program rather than marketing it, and the wording of the factor and the grade descriptors were adjusted accordingly for the final VA Framework.

7.2 Discussion and Conclusion

In this chapter, I explained how I refined the VA Framework to be more broadly applicable to school-based CDM programs. Figure 7.1 presents the factors of the final VA Framework. Based on my data analysis, some factors worked well with gamelan programs and seem likely to be applicable to a wider range of CDM programs (an assumption discussed further below): factors 4 (Resources, Physical), 5 (Resources, Human), 6 (Attitudes, Participants), 7 (Attitudes, Wider School Community), 8 (Policies and Curricula) and 9 (Promotion).

Figure 7.1

Factors of the Final Vitality Assessment Framework for School-based Culturally Diverse Music Programs

FACTOR 1	• Individuals
FACTOR 2	• Change in Activity Levels
FACTOR 3	• Time Available
FACTOR 4	• Resources, Physical
FACTOR 5	• Resources, Human
FACTOR 6	• Attitudes, Participants
FACTOR 7	• Attitudes, Wider School Community
FACTOR 8	• Policies and Curricula
FACTOR 9	• Promotion

Some factors needed adjusting to better suit the purpose of the revised VA Framework: factors 1 (Individuals), 2 (Change in Activity Levels) and 3 (Time Available). Factor 1 was changed to apply to ‘committed and passionate individuals’, and the need for ‘knowledgeable individuals’ was subsumed into factor 5 (Resources, Human), as the data analysis indicated a gamelan program could thrive well with committed and passionate individuals who were not necessarily the teachers of the program. Factor 2 (Change in Activity Levels) is a blending and adaptation of two of the factors in the preliminary VA Framework (*Factor 2: Change in number of students engaged with the gamelan program* and *Factor 3: Change in performance contexts and functions*), as neither factor on its own proved to be very influential for well-established programs; however, data analysis indicated that a factor covering change in activity levels was needed for newly emerging

and less successful but longer established programs. This led to the creation of Factor 3 (Time Available).

Having presented the final VA Framework, I now explore in more depth some considerations that may be necessary when applying this framework to school-based CDM programs other than gamelan. I discuss what aspects of the proposed final VA Framework may need further or deeper consideration when assessing the vitality and sustainability of a school-based CDM program. The music example I will consider is Australian Indigenous music (encompassing the music of both Aboriginal and Torres Strait Islander Peoples, the First Peoples of Australia). I have chosen this example for two reasons: 1) the geographical context (Australia) remains consistent with (or, at least, has overlap with) the context of the gamelan programs that I have studied in this research, therefore providing a useful point of comparison and retaining the research focus on Australia (and New Zealand); and 2) Australian Indigenous music programs also have very substantial differences from gamelan programs, for example, in terms of social and cultural context of the music genres it encompasses, transmission practices of those genres, the situation of culture-bearers, sociohistorical considerations, school settings and resourcing, among many other differences. This means that these programs provide a useful test of the framework, to see whether it holds up in a context and for a music genre quite different from gamelan. In this test, I have chosen not to identify any specific Australian Indigenous music program to evaluate but, rather, reflect on the types of considerations that might arise from applying the revised VA Framework to such a program. This leaves open the possibility, for example, that such a program is taught primarily to Indigenous children by Indigenous elders or culture-bearers in a regional or rural school within a primarily Indigenous community, or that it is taught in an urban context to Indigenous and non-Indigenous children. The

framework should be applicable (or at least be adaptable) regardless of diverse circumstances like these.

When considering assessing the vitality and sustainability of an Australian Indigenous music program in a school using the VA Framework, many of the factors are likely to be broadly applicable. Support for the program from the school community, the availability of appropriate physical resources (where necessary), availability of appropriate cultural knowledge and skills within the wider school community, and sufficient time for teaching and learning are all factors that (in educational contexts) are likely to affect the vitality and sustainability of the program. For Australian Indigenous music, an added consideration in relation to sustainability and vitality of a program is the appropriate dissemination of cultural knowledge. Some knowledge about Australian Indigenous music is location specific, or family, lineage, or clan specific (Anderson & Campbell, 2010, pp. 94–95), is not always appropriate for both males and females to access (Barwick & Turpin, 2016), and/or not appropriate for non-Indigenous people to access. Sensitivity to the historical and cultural context of the music is vital to avoid inadvertent cultural appropriation and possible perpetuation of colonial attitudes. These matters may be considered under the factor relating to human resources (as Elders and other culture-bearers involved in the program should have full autonomy over decisions about what, when and to whom to teach), the factors relating to attitudes (which could embrace attitudes of respect for cultural protocols) and the factor concerned with the promotion of the program both within the school community and in the wider local community (which should also attend to these matters of protocols, and respect for the wishes of the Elders and culture-bearers). Alternatively, a user of the VA Framework in an Australian Indigenous context may decide to adapt the framework to explicitly include a factor relating to respect for cultural

protocols, thereby placing emphasis on this factor in relation to the sustainability and vitality of the program.

The refinement of the VA Framework undertaken in this chapter was intended to make the framework suitable or adaptable for use to gauge the vitality and sustainability of all types of CDM programs in schools. This brief reflection on how the VA Framework might (or might not) work when applied to Indigenous Australian music gives some insight into the kinds of adaptations that will inevitably be needed to ensure the framework suits the context at hand. Future research that more thoroughly tests the framework by applying it to many different types of CDM programs in schools will be necessary to ensure the framework's appropriateness and adaptability across a range of geographical contexts, music programs and school settings. I further explore how the framework might be applied and how it may help teachers and school management to best develop and sustain their CDM programs in Chapter 8.

Chapter 8: Conclusion

This thesis examined the vitality and sustainability of Indonesian gamelan programs in schools. Twenty-three interviews involving 34 participants (teachers, school management and other key non-school-based individuals) provided insights into the history of gamelan in schools in Australia and New Zealand and revealed important factors affecting these programs. The findings indicated gamelan programs with a range of vitality and sustainability levels, forming a basis for developing a framework for exploring and assessing the factors affecting these levels of vitality and sustainability. I then further refined the framework, with the intention of it being (eventually) applicable to all types of CDM programs in schools.

In Chapter 1, I presented the research context, rationale, question and aims, and critically reflected on some of the assumptions and ethical considerations that underpin the topic, including my own positioning as the researcher. To help answer the research question and fulfil the research aims, I undertook an in-depth literature review, presented in two parts. Chapter 2 comprised a literature review of relevant topics, publications and curriculum documents relating to cultural diversity in music education. Chapter 3 reviewed literature concerning teaching and learning gamelan, both in and outside of Indonesia, including discussion of some early pioneers of gamelan in schools in Australia and New Zealand, and my and others' personal gamelan teaching methodologies.

Chapter 4 outlined the research methodology, with a discussion of the theoretical and conceptual frameworks used in the project, the research design and specific ethical considerations arising from the research design. Chapter 5 presented the outcomes of the data analysis, exploring the strengths and challenges of gamelan programs in schools, as

well as participants' motivations for and approaches to teaching gamelan. Chapters 6 and 7 described and examined in depth the stages involved in my building of a theoretical framework for gauging the vitality and sustainability of CDM programs, presenting each factor of the framework in turn. The present chapter concludes the thesis with a discussion of the research outcomes and recommendations for action and future research.

8.1 Research Outcomes

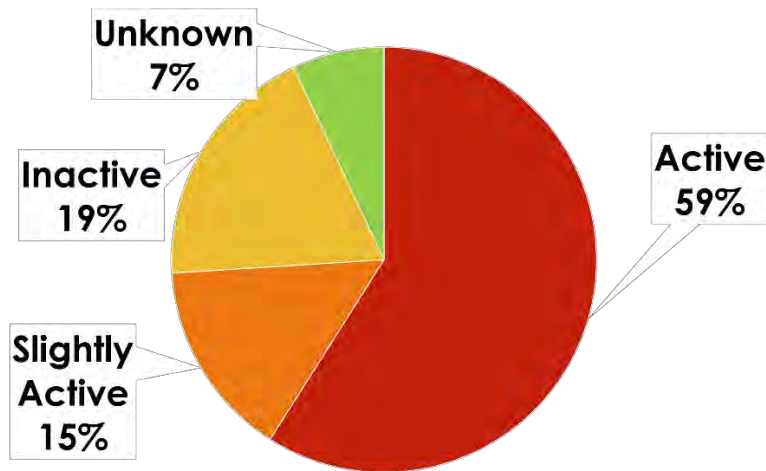
In this section, I revisit the research question and aims stated in Chapter 1 and reflect on the extent to which I have addressed them. The research question guiding this research was: *How vital and sustainable are current school-based gamelan programs in Australia and New Zealand, and what are the significant factors affecting the vitality and sustainability of school-based gamelan programs in these countries, both in the past and today?*

8.1.1.1 The Vitality and Sustainability of Current School-based Gamelan Programs in Australia and New Zealand

The activity level of current school-based gamelan programs in Australia and New Zealand is an effective indicator of the vitality and sustainability of those programs. This was presented in Section 5.2.4 and is summarised in Figure 8.1.

Figure 8.1

Activity Levels of School-based Gamelan Programs in Australia and New Zealand



Of the 27 schools with gamelan identified in Australia and New Zealand, 16 (a little over half) were active (instruments used regularly), four were slightly active (e.g., some instruments are in storage, and some are in a classroom and used occasionally), five were inactive (e.g., instruments are stored away and unused) and the activity level of two were undeterminable.

8.1.1.2 The Significant Factors Affecting the Vitality and Sustainability of School-based Gamelan Programs in Australia and New Zealand, Both in the Past and Today

Following the data analysis, I adapted the preliminary VA Framework that had guided my data collection into the final VA Framework presented in Chapter 7 (and Appendix E). The significant factors affecting the vitality and sustainability of school-based gamelan programs in Australia and New Zealand are those detailed in this final VA Framework:

- Factor 1: Individuals
- Factor 2: Change in Activity Levels

- Factor 3: Time Available
- Factor 4: Resources, Physical
- Factor 5: Resources, Human
- Factor 6: Attitudes, Participants
- Factor 7: Attitudes, Wider School Community
- Factor 8: Policies and Curricula
- Factor 9: Promotion

The final VA Framework (Appendix E) gives detailed factor and grade descriptors for each of the nine factors.

In Australia, a significant factor affecting the vitality and sustainability of many school-based gamelan programs, both in the past and today, is funding. The availability of funding in recent decades has been closely linked to the political climate. That climate in Australia in the mid- to late 1990s was Asia focused, and there was generous government funding available for projects and activities that improved participation and proficiency levels in Asian language learning in schools. There was an accompanying peak in gamelan acquisition in Australia in the late 1990s and early 2000s (see Section 5.2.2), coinciding with significant amounts of NALSAS funding. The resulting projects and activities included gamelan workshops and the purchase of gamelan instruments in South Australia in particular (Bradshaw, personal communication, 2018), and this may have contributed to increased activity in other regions within Australia. The NALSAS strategy existed from 1995–2002. No school in Australia acquired a gamelan between 2002 and 2007.

As New Zealand only has one school with a gamelan, and that gamelan was slowly built up over a number of years with instruments from a range of sources, I can only comment on the significant factors affecting the vitality and sustainability of that specific

school-based gamelan program, rather than comment more broadly on factors affecting school-based gamelan programs in schools in New Zealand in the past and today. The significant factors affecting the sole New Zealand gamelan program were very much in line with the findings used to produce the final VA Framework. For this school in particular, factors 1 (Individuals), 4 (Resources, Physical) and 7 (Attitudes, Wider School Community) seemed to be most relevant to the program's long-term vitality and sustainability.

8.1.1.3 Responding to the Research Aims

I now reflect on the extent to which I have addressed each of the research aims.

Research aim 1: Explore in depth one type of school-based CDM program (Indonesian gamelan) in Australia and New Zealand in relation to its vitality and sustainability, including historical perspectives.

This aim has been met through the literature review (Section 3.2.2), research design (Section 4.3), interviews and data analysis. Chapter 5 provides some descriptive data (Section 5.2) and qualitative teacher-voiced experiences (Sections 5.3–5.5) of gamelan programs. Chapter 6 expands on the teachers' stated experiences, providing a deeper understanding of these programs in Australia and New Zealand.

Research aim 2: Explore the perspectives and experiences of teachers of that school-based CDM program (Indonesian gamelan) in relation to its vitality and sustainability.

This aim has been met through the literature review (Section 3.2.2), research design (Section 4.3), interviews and data analysis. Chapter 5 provides interviewed teachers' experiences (Sections 5.3–5.5) of gamelan programs, including the strengths and challenges of those programs. Chapter 6 expands on the teacher experiences, providing a deeper understanding of these programs in Australia and New Zealand.

Research aim 3: Identify the significant factors affecting the vitality and sustainability of school-based Indonesian gamelan programs in Australia and New Zealand.

This aim has been met through the research design (Section 4.3), data collection and analysis, and refinement of the VA Framework (Chapter 6). The nine identified factors affecting the vitality and sustainability of school-based Indonesian gamelan programs in Australia and New Zealand (as represented in the final VA Framework) are:

- Factor 1: Individuals
- Factor 2: Change in Activity Levels
- Factor 3: Time Available
- Factor 4: Resources, Physical
- Factor 5: Resources, Human
- Factor 6: Attitudes, Participants
- Factor 7: Attitudes, Wider School Community
- Factor 8: Policies and Curricula
- Factor 9: Promotion

Further description of and justification for each factor is provided in Chapter 7 and Appendix E.

Research aim 4: develop and trial a tool to gauge the vitality and sustainability of school-based CDM programs.

This aim has been met through the research design (Section 4.3), data collection and analysis, and refinement of the VA Framework (Chapters 6 and 7). In Section 8.1.2, I apply the generalised version of the VA Framework (i.e., final, post-interview framework) to three schools that I visited during the data collection, to show how the framework might

help schools in decision-making regarding a music program. Trialling the VA Framework more widely across contexts and programs is an area recommended for future research.

Research aim 5: provide further understanding of how the vitality and sustainability of school-based culturally diverse programs can be improved for future practice.

This aim has been largely met through the literature review (Section 2.3), research design (Section 4.3), data collection and analysis, and refinement of the VA Framework (Chapters 6 and 7), and in Section 8.1.2, where I apply the VA Framework to specific school programs. As stated in the previous aim, trialling the VA Framework more widely is an area recommended for future research. This wider application of the framework to a range of CDM programs in schools and the resulting data and feedback produced will aid further understanding of how the vitality and sustainability of school-based culturally diverse programs can be improved for future practice.

8.1.2 Applying the Framework

In this section, to briefly show how the VA Framework might work in practice, I describe how I applied the final VA Framework to gamelan programs in three schools that I visited. I demonstrate how the framework can be used and how to interpret the results. The data presented in previous chapters on gamelan programs in schools in Australia serves as a case study for implementation of the VA Framework.

Based on the interview data and the activity classifications used in Chapter 5, School 1 has an inactive program (e.g., instruments are stored away and unused), School 2 has a slightly active program (e.g., some instruments are in storage, and some are in a classroom and used occasionally) and School 3 has an active and sustainable program (e.g., instruments are used frequently). I chose one school from each activity classification to best represent a range of schools. Through a close examination of the interview data, I awarded a grade for each factor for each school on the five-point scale, according to the grade

descriptors in the final VA Framework (see Appendix E). (The anonymity of the schools is maintained.) It should be noted that this is my subjective assessment of the situation of the gamelan program in each of these schools, based on research data.

I awarded the following grades to School 1. These relatively low grades reflect the situation of the school’s gamelan program at the time of the interview: it was not played, was in storage, and there was no one who knew how to play it or who was keen to revive or promote it.

Table 8.1

Grades Awarded for School 1

VA Framework factor	1	2	3	4	5	6	7	8	9
Grade awarded	1	0	1	1	0	2	1	3	0

I awarded the following grades to School 2. These somewhat stronger grades reflect the situation of the school’s gamelan program at the time of the interview: some of the instruments were set up and played in the classroom and others were in storage. The teacher valued the gamelan and was happy to include it in their teaching program, but did not have much knowledge of traditional methods of playing the instruments or traditional pieces. The teacher reported that students had positive attitudes towards the gamelan and there were occasional performances. The teacher highlighted the lack of time for teaching the gamelan within the regular timetable as a significant problem.

Table 8.2

Grades Awarded for School 2

VA Framework factor	1	2	3	4	5	6	7	8	9
Grade awarded	4	2	2	2	1	4	3	4	0

I awarded the following grades to School 3. These generally very strong grades reflect the situation of the school’s gamelan program at the time of the interview: there were multiple individuals who were committed to the gamelan long term; the gamelan program was well established and well supported by school management; there were some minor challenges with timetabling gamelan lessons in some year levels, but this was worked around by offering an extracurricular group for that age group; and the gamelan had an ideal, dedicated space and was an integral and valued part of the school.

Table 8.3

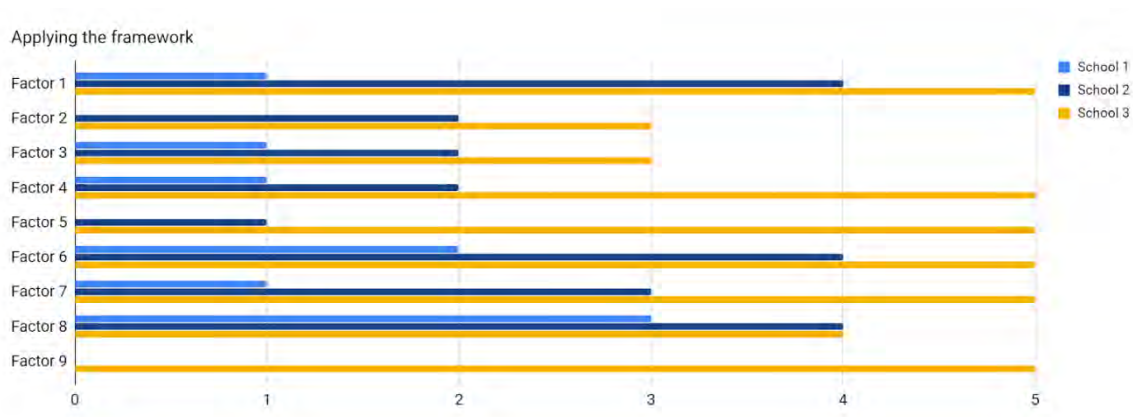
Grades Awarded for School 3

VA Framework factor	1	2	3	4	5	6	7	8	9
Grade awarded	5	3	3	5	5	5	5	4	5

I then plotted these grades on the bar chart shown in Figure 8.2. The bars reflect the activity level of each school. It is useful to present the three schools on the same bar chart, as this aids comparison of the schools.

Figure 8.2

Bar Chart of the VA Framework Applied to CDM Programs in Three Schools



Note that this is one possible quantitative representation of the framework, and I wish to emphasise that a qualitative understanding of the factors is essential to understanding and interpreting the vitality of a program. The graph in Figure 8.2 (or any other quantitative representation of grades for each factor) should, therefore, not be used in isolation as it risks misinterpretation and can be overly reductive.

Advice about what specifically needs to be done to improve the vitality and sustainability of a specific CDM program in a school comes from examining the low-scoring factors in the VA Framework as applied to a school. For example, the gamelan program in School 1 has few strengths and is weak in many areas. Possible advice on reinvigorating their program could, therefore, include (in order of the framework factors): consider allocating a specific person to be in charge of the program; aim to have some activity happening in relation to the program, no matter how small (perhaps a short taster workshop for students if the knowledge and ability is there, or perhaps a display of the instruments in a prominent part of the school); negotiate with school management to have some time allocated specifically to the program; find at least a temporary space for the gamelan where it can be accessed more easily than at present; consider upskilling the allocated person in charge of the gamelan, or inviting a culture-bearer to the school to share their skills and lead a workshop; and communicate with the wider school community about the importance and benefits of the CDM program (perhaps in an article in the school newsletter, or a photo on the school's social media pages) to help promote and garner support for the program. Teachers might also be invited to join a 'Teachers of CDM programs in schools' professional network (if available) and be offered introduction to a possible mentor (if available and appropriate).

The program in School 2 has some good strengths, namely, that the teacher is supportive of the gamelan, the children have positive attitudes towards the gamelan, school

management is somewhat supportive and the curriculum is flexible enough to support inclusion of gamelan teaching. Nevertheless, there are some hindrances to the program's vitality and sustainability. Advice to this school about their program could include: aim to have some more regular activities happening in relation to the program, no matter how small (perhaps an informal lunchtime play session for students on the same day each week); negotiate with school management to have some time allocated specifically to the program, even if it is a named/specified extracurricular session each week rather than as part of the timetable; find at least a temporary space for the gamelan where it can be set up properly, or at least accessed more easily than at present; consider funding the upskilling of the allocated person in charge of the gamelan, or inviting a culture-bearer to the school to share their skills and lead a workshop; and promote the importance and benefits of the program (perhaps through an article in the school newsletter, or a photo on the school's social media pages). Again, teachers might be invited to join a 'Teachers of CDM programs in schools' professional network (if available) and be offered introduction to a possible mentor (if available and appropriate).

The program in School 3 is very vital and sustainable, though even here teachers and students might benefit from certain recommendations (again, such as joining a professional network or mentoring scheme).

These examples suggest how the VA Framework may help pinpoint areas of strength and weakness in a school's CDM program. A school's CDM program can be appraised using the VA Framework, either by teachers at the school or an outsider (e.g., a researcher or consultant). Discussions could then be had about the current state of the program, and targeted advice could be provided to schools or generated by the teachers and school management themselves, with the intention to strengthen the vitality and sustainability of their CDM program(s).

For schools that do not yet have a CDM program, the VA Framework could be used as a tool to prompt discussion and planning on what factors need to be considered when initiating and then maintaining a CDM program in schools.

8.1.3 Suggestions for Ensuring a Vital and Sustainable Program

I now offer suggestions for steps to take to ensure a successful and longstanding program. The following points (in italics) summarise the findings of my research and describe a strongly vital and sustainable CDM program in a school. I also indicate how each step may be achieved.

Committed, supported, knowledgeable, inspired, creative teachers (more than one) with in-country experience of the music genre they are teaching and access to further learning or professional development as needed. As discussed in Sections 5.3.1 and 6.1.1, it appears that one vital and foundational characteristic of a successful program is the presence of expert teachers at the school. These teachers also need to be passionate about the music they are teaching and have a strong belief in the importance of a CDM program in their school. They also need access to further resources and learning opportunities as needed and wanted. Experts in specific musics outside of the country or region that the music is from are rarely abundant. Finding experts who are also qualified teachers makes the search more difficult. Therefore, some flexibility and creativity in finding appropriate teachers is needed. Community leaders of the specific culture can be approached to ascertain whether they know of any expert musicians who could teach in the school. The class could then be supervised by a qualified teacher while being taught by the community-based expert. Strong and tangible management support is needed for teachers to be able to travel to the appropriate country or region for further professional development. Ideally, this would be funded by schools themselves or by grants from appropriate authorities (such as educational bodies). A number of schools I visited had provided funds for their teachers

to visit Java or Bali for further lessons on gamelan. As discussed in Section 6.1.4, other schools had arranged for visiting artists, musicians and dancers at the school from time to time, for example, through artists in residence programs, so that expert musicians from Indonesia could spend time at the school teaching the students. Some schools had the same expert Indonesian teacher every year for one term for a number of consecutive years, enabling a strong knowledge base to be built among teachers and students.

As discussed in Sections 2.3, 5.3.1 and 5.3.3, a vital characteristic of a successful program is *strong and tangible management support*. This is fundamental for the success of a CDM program. As discussed in Section 5.3.3, management support can be encouraged and nurtured by the ensemble giving *prestigious performances from time to time combined with regular performances 2–3 times a year*. These performances provide the opportunity for *strong visibility of the program’s activities through frequent promotion of them in the appropriate channels* (e.g., assemblies, school newsletter, school Facebook page). The importance of visibility and promotion of the program’s activities is discussed in Sections 5.3.3 and 6.1.8.

Good quality, well-maintained instruments permanently set up in a beautiful, valuable, dedicated space decorated with contextual cultural items—textiles, art items, photos and similar items. As discussed in Sections 2.3, 5.3.1, 5.3.3 and 6.1.3, adequate and appropriate physical resources are vital for a successful CDM program. Strong school management support and a clear valuing of the program is needed for this to occur. It requires the availability and prioritising of funding for the instruments in the initial stages, and then ongoing maintenance of those instruments. It also concerns the availability and prioritising of space at the school. Teachers also need to have cultural knowledge and cultural contacts to obtain appropriate cultural items for display in the area around the instruments. These suggestions, together with *strong and tangible management support*,

and *committed, supported, knowledgeable, inspired, creative teachers*, create *long-term confidence in the program continuing*. Engendering this confidence is another step towards a vital and sustainable program and is discussed in Sections 2.3 and 5.3.1.

As discussed in Section 5.3.3, enjoyable, meaningful lessons that maintain students' interest—fun and creativity combined with depth of understanding and skill building—are important to the success of a program. These require a creative, skilful and experienced teacher. It is also an ideal topic for professional development sessions given by other teachers of the same genre of music. These could develop from a formal network established for teachers of CDM programs in schools. This leads to another step that can be taken to ensure the vitality and sustainability of the program: the teachers belong to a supportive professional network consisting of other CDM teachers in schools/educational institutions. In interviews, a number of less experienced or confident teachers mentioned (as summarised in Section 5.3.3) that a professional network for gamelan teachers, including mentoring opportunities, would be very useful for them and would give them more confidence in delivering the program. I hope to play a role in setting up such a network in the near future as one of the outcomes of this project.

Plenty of time for creativity and composition, as well as learning traditional pieces. As discussed in Sections 5.3.2 and 6.1.9, having sufficient time allocated to the program is a crucial element in its success. Students need enough time to learn the basic playing skills and some traditional or classic pieces, and also time to experiment with the instruments and create their own compositions. This creative element in the lessons often leads to a much greater feeling of ownership and engagement with the music, thus enhancing the longevity and perceived value of the program.

Keen, respectful students. As discussed in Sections 5.3.2 and 6.1.6, participant attitudes towards the program are important for its success. Students will often take their

attitude cues from the adults around them. If the teacher and the school clearly value and respect the instruments (shown by how the instruments are housed and treated), the genre and the opportunity to teach and learn them, then most students will be keen and respectful. Xenophobic or racist comments from students should be challenged immediately by the teacher if and when they arise. They can be briefly explored or unpacked, and more appropriate attitudes can be suggested.

As discussed in Section 6.1.5, *no curriculum or policy document impediment to the program*. This depends on the jurisdiction within which a school resides, but at least in my research in Australia and New Zealand, I found no example of a curriculum document or policy that discouraged the teaching of CDM (though the extent to which the Australian states and territories encouraged it varied considerably). Nevertheless, it is vital that there is no official or formal impediment to the teaching and learning of CDM within a school in order to be able to sustain an active program.

I hope that these insights gained from this thesis may help educators overcome challenges to the vitality and sustainability of CDM programs in their schools and thus help them to either establish, or to continue and develop further, their CDM programs.

8.1.4 Significance of the Research Outcomes

Despite the many benefits of teaching and learning gamelan in schools, many sets of gamelan in schools are underused. This research project explored what could be done to help improve the vitality and sustainability of gamelan programs in schools; in so doing, it also indicates possible approaches to improving the vitality and sustainability of other school-based CDM programs. The VA Framework helps teachers and school management to pinpoint the specific reasons why a program may or may not thrive, by guiding them through a review of the significant factors affecting the vitality and sustainability of such programs. By considering each of the factors presented in the VA Framework in relation to

their own program, and what grade descriptor best matches their current program, they can become aware of issues hindering the program and can make structured, specific plans to move towards matching their program to higher grade descriptors. The final stage of refinement of the VA Framework was designed to make the framework relevant and suitable for all types of CDM programs in schools. Though verifying this suitability is dependent on further research, I am confident that many aspects of the VA Framework will be found to be directly applicable to a wide range of music programs, thus helping to build the vitality and sustainability of CDM programs in schools generally.

The research outcomes from this project are important in the broadest sense because citizens in many countries could arguably benefit from strategies to help develop intercultural understanding, embrace difference, and foster cooperative social skills and inclusive attitudes. The VA Framework helps demonstrate how to implement one such possible strategy, namely, CDM programs in schools, and guides schools towards both establishing and sustaining these programs. Focusing in on education systems, including pre-service teacher training courses and lecturers, school management and teachers, the research outcomes raise awareness of the importance and value of CDM programs in schools and suggest how to best implement and manage these.

The research outcomes, specifically the VA Framework, are also potentially useful for the teachers I interviewed because they could use them to reflect directly on their own programs, either guided by me or on their own. This would help their programs grow, develop and thrive. (I plan to share with them the summarised findings of this and offer follow-up discussion if they wish.) They can also use the framework to advocate for the needs of a program. In a similar way, the VA Framework could be useful to teachers who teach CDM, because the framework gives them a basis to reflect on their own existing music programs and may help their programs grow, develop and thrive. The VA

Framework could also be useful for teachers who would like to set up a CDM program in their school. It gives them a tool to help shape such a program from its foundations, and they could use the framework, and the research it is based on, to advocate for the future needs of a program.

8.1.5 Limitations of the Research

There were a number of limitations to the research undertaken for this project. First was simply the scope in terms of music genre: the research focused on Indonesian gamelan programs only and did not deeply investigate the topic of vitality and sustainability in relation to a range of CDM programs in schools. The refinement of the VA Framework in Chapter 7 to be suitable for all CDM programs, and not just for gamelan programs in schools, clearly requires further research to ensure its applicability to this broader context. Nevertheless, the VA Framework provides a starting point for further evidence-based scholarship on the success (or otherwise) of school-based CDM programs.

Another limitation of the research was its geographical scope: it was based on gamelan programs in Australian and New Zealand schools only (both Western countries). Again, further research is warranted to explore issues relating to the vitality and sustainability of gamelan specifically, and school-based music programs generally, across a broader geographical area, including contemporary and historical perspectives.

A third limitation relates to the research design. My research was based on the schools with gamelan that I found through my desk research, professional networks and snowballing technique during interviews. I am aware that there may be more schools with gamelan in Australia and New Zealand; I continued searching for more using those above-mentioned techniques for the duration of this project. This yielded one or two more schools with fledgling gamelan programs near the completion of the project, and I added information from these into my findings. Inevitably, schools will acquire new gamelan

following completion of this research, and in any case it is possible that I have not identified all schools in Australia and New Zealand that already have gamelan. However, I am satisfied that I have managed to find a wide range of types of schools, types of gamelan and levels of activity on which to base my data collection.

My research was based on those teachers and school management representatives who were willing to be interviewed, and not every school that had a gamelan had personnel that were willing to be interviewed. Teachers and school management are often time-poor, experiencing high stress levels, and some are not keen to be scrutinised (as they may have felt I would do if I interviewed them). I was, therefore, unable to interview everyone I would have liked, and there may have been useful (and contrasting) data to be gained from those less-keen teachers and schools, perhaps about programs that were struggling, or were not as valued as some others. Nevertheless, I respected decisions to not participate in my research, and I appreciate the wide diversity of opinions and circumstances represented by those who did participate.

Another limitation to the research concerns my position as an insider, outlined in depth in Chapter 1. I am aware that this positioning may have affected my data collection, through leading or biased questions; my analysis and interpretation of the data, through wanting to find certain results; and the honesty of my participants, through them knowing me, or knowing people who know me, or them knowing I was a gamelan teacher too. It is possible that an outsider conducting the research may have collected different data and produced different results. As stated in Chapter 1, I made every effort to approach this research with an open mind and interpret the research findings with full awareness of how my own positionality might affect my approach. I am confident that the numerous feedback and self-reflection opportunities I was fortunate to have in this course of this project helped to mitigate these potential issues.

8.2 Recommendations for Action

I wish to make several recommendations for action based on this research. I have categorised the recommendations based on who they are for (myself, teachers, school management, and curriculum and education policymakers), thus there is some repetition in the categories presented. In many cases, these recommendations respond directly to the needs articulated by the teachers interviewed (as outlined in Chapter 5).

Before I provide my recommendations for others, these are the recommendations for action that I plan to enact myself (over coming months and years):

- publish, distribute and promote the VA Framework
- give advice based on the framework to the schools I visited and offer ongoing support/consultation opportunities
- coordinate a redistribution of unused gamelan to schools that would use them
- coordinate a revitalisation of underused gamelan through visits by a gamelan expert (myself or someone else) and distribution of quality teaching resources
- create a support network for school-based gamelan teachers and coordinators
- create quality teaching resources for gamelan (and other related art forms), including details on linking gamelan to musical concepts and elements, other music genres and composers
- apply the VA Framework to other types of CDM programs in schools (where the opportunity arises) and gather data on how applicable and appropriate it is and what further refinements may be needed
- advocate for in-depth CDM experiences and training in pre-service music teacher training courses and professional development for current teachers

- consider ways to make schools/teachers aware of funding opportunities for CDM programs, perhaps added to the feedback/advice on their own gamelan program
- advocate for long-term funding and high-quality resources to support Asia literacy and the teaching of the general capabilities in the Australian National Curriculum, including intercultural understanding/combating racism in schools
- encourage students and teachers to join community gamelan groups, including by distributing contact details of groups
- list and distribute gamelan experience opportunities in situations where a school is unable to maintain a gamelan program, such as:
 - visits to or visits from the social/cultural officer or similar at Indonesian embassies and consulates for cultural workshops
 - incursions from commercial ‘cultural education’ groups or individual culture-bearers
 - visits to university-based gamelan
 - teacher-facilitated classroom experiences—some BMus and teacher training courses teach gamelan so the teacher themselves may have sufficient knowledge
 - educational resource experiences—teachers can access good quality textbooks and educational resources (written, video and audio)
 - online experiences—apps or websites with high-quality information on gamelan
 - in-country school trips to Java and Bali
 - rotation of gamelan instruments between multiple schools.

8.2.1 Recommendations for Teachers

These are recommendations for action that I plan to distribute to the teachers who I interviewed (and others who may be interested, such as school management). I have written these addressed to the teachers directly.

If you have a gamelan at your school, you could:

- read and consider how the framework applies to your school situation—what are your areas of strength and what areas could be improved? (Consult with Julia Pope if you would like.)
- join the gamelan teachers support network
- request a visit from a gamelan expert to your school
- acquire quality teaching resources from the visiting gamelan expert or the support network or look online
- join a local community gamelan group
- give your students other gamelan experiences such as visits to social/cultural officer or similar for workshops at Indonesian embassies and consulates, incursions and excursions from commercial ‘cultural education’ groups and visits to university-based gamelan.

If you do not have a gamelan and hope to establish a program in your school and/or you would like your students to experience gamelan:

- read and consider how each factor in the framework could apply to your school situation—what are the specific areas you need to target to be in the strongest position for starting a program? (Consult with Julia Pope if you would like.)
- join the gamelan teachers support network
- join a local community gamelan group and encourage your students and their families to do the same

- try to source an unused gamelan that you can borrow or one that you can borrow on rotation from another school—ask the gamelan community to help
- give your students other gamelan experiences such as visits to social/cultural officer or similar for workshops at Indonesian embassies and consulates, incursions from commercial ‘cultural education’ groups, visits to university-based gamelan, access good quality textbooks and educational resources (written, video and audio), access apps or websites with virtual gamelan, and in-country school trips to Java and Bali.

8.2.2 Recommendations for School Management

These are recommendations for action that I plan to distribute to the school management at schools I visited (and any other interested parties):

- read and consider how the framework applies to your school situation: What are your areas of strength and what areas could be improved? How can you best support your teachers to achieve and maintain a thriving CDM program? (Consult with Julia Pope if you would like.)
- become aware of and utilise funding opportunities for CDM programs
- advocate for long-term funding and high-quality resources to support Asia literacy/the teaching of the general capabilities in the Australian National Curriculum, including intercultural competence/combating racism in schools.

8.2.3 Recommendations for Pre-service Music Teacher Training Course Leaders

These are recommendations for action that I plan to distribute to Pre-service Music Teacher Training Course Leaders (and any other interested parties):

- advocate for and provide in-depth CDM experiences and training in pre-service music teacher training courses

- give your students direct experience of gamelan by visiting the nearest Indonesian embassy and consulate for a workshop, arranging incursions from commercial ‘cultural education’ groups, or visiting university-based gamelan groups
- introduce pre-service teachers to a range of good quality textbooks and educational resources (written, video and audio) about gamelan
- introduce pre-service teachers to good quality apps or websites with high-quality information on gamelan or virtual gamelan
- encourage pre-service teachers to join a local community gamelan group.

8.2.4 Recommendations for Curriculum and Education Policymakers

These are recommendations for action that I plan to distribute to curriculum and education policymakers.

- advocate for in-depth CDM experiences and training in pre-service music teacher training courses and professional development for current teachers
- advocate for long-term funding and high-quality resources to support Asia literacy and the teaching of the general capabilities in the Australian National Curriculum, including intercultural competence/combating racism in schools.

8.3 Recommendations for Future Research

There are a number of areas for future research arising directly from this project. Many have been implied or identified throughout the course of this thesis; I will briefly recap just three of these here.

First, it will be useful for future research to determine to what extent learning gamelan specifically, or CDM generally, helps to teach (and helps students to learn) principles of intercultural understanding and global citizenship. Section 2.2 outlines some

relevant literature, though more detailed and specific studies are needed. Current research suggests that CDM programs in schools are potentially valuable tools in helping young people develop appropriate skills for managing the somewhat troubled and divided world they are growing up in.

Another important area for future research is how to encourage the appropriate and respectful engagement of non-culture-bearers with CDM and their culture-bearers. While some research has been done in this area (as outlined in Section 1.5), there is a need for more. This topic especially needs to be considered in relation to pre-service teacher training programs and ongoing professional development for more experienced teachers.

Finally, as previously stated, a clear area where further research is needed is gauging the applicability of the VA Framework to other CDM programs in schools. It would also be useful to gauge how vital and sustainable current specific cultural music programs are in schools (in Australia and New Zealand, or worldwide), to gain an overview of how widespread and successful the implementation of CDM programs in schools is. This data would be valuable when advocating for the further development of both music programs and culturally diverse activities in schools.

8.4 Closing Words

As I write these closing words of my thesis, COVID-19 is changing education and society, in Australia (where I live) and globally. In this new world context, it is perhaps even more important than ever to find ways for all of us, including school children, to develop and sustain meaningful connections, work cooperatively and inclusively, welcome and embrace difference, and gain a deeper understanding of other peoples and cultures. Teaching and learning CDM can help develop all of these things in young people. It is a way to share culture despite restrictions on education and local and global travel.

During this pandemic, teachers have been challenged to adapt and innovate their teaching methods and approaches for students. The outcomes of this research, particularly the VA Framework and the recommendations for action, provide some guidance and ideas for how some of these challenges can be met. The teacher voices included in this research also serve to remind us of the very real value and worth of providing the experience of learning CDM to school students. This project also reminds us of the importance of educators and how their passion and commitment to a goal or vision can help bring hope and make positive and much-needed change in our world.

Appendices

Appendix A: My Personal Approach to Teaching Gamelan

This appendix offers some comments on my own approach to teaching gamelan. It relates directly to the literature review (Section 3.2.3) describing personal approaches to teaching gamelan and is included here for relevance to that section, as well as to provide further context to my explorations of this research topic.

My Personal Approach to Teaching Gamelan

My personal approach to teaching gamelan has developed from many years of reflecting on my own experience teaching gamelan and other types of music and is also coloured by my own music learning experiences, as outlined at the beginning of this document.

Irrespective of formal curricula, my goals when teaching gamelan are clearly defined:

- to broaden students' musical horizons by having them experience music that is often very different to what they have experienced before
- to develop students' musical skills by teaching them how to play different instruments and teaching them how to play in a group
- to give students the experience of performing for an audience (if appropriate to the context)
- to give students the experience of composing their own music using the gamelan as a rich sound resource
- to increase my students' cultural awareness and improve their intercultural competence by having them experience some aspects of another culture
- to teach students how to be a better and more responsive member of society by experiencing the importance of the group over the individual and also by experiencing the power of teamwork—*the whole is greater than the sum of the parts*
- to better prepare my students for their future lives by giving them a rich arts-based experience that they can draw on in future encounters.

My Teaching Methodology

My teaching methodology with school-age children typically follows these stages.

Introduction

The students sit away from, but in the same room as, the instruments and I ask them questions to determine their prior knowledge of Indonesia and of gamelan. We discuss the country, the location of Java and Bali, and where the instruments come from (Solo, Central Java). We discuss the context of the music in terms of *where* the music is from and *where* it is usually played, *why* is it played (i.e., *what* is it played for) and *who* plays it. We discuss

the need to remove our shoes when playing and moving around the gamelan and I ask them to remove their shoes.

Starting to play

I allocate each child an instrument and hand out the appropriate beaters. We then listen to each instrument being played briefly individually. We discuss the different timbre, pitch and visual aspects of the instruments. We then start to learn the balungan (tune) of a traditional piece aurally/orally (e.g., Lancaran Ricik-Ricik). I say the numbers of the notes (one number initially, then two together, then four and then eight), the students find them on their instruments (as far as possible) and we all play them together multiple times. I then introduce the adaptation of the balungan part that is played on the peking. I then introduce the parts played by the non-balungan instruments (i.e., gong, kenong, ketuk, bonang, kendang). We repeat the first eight notes (which form the first line in a typical Lancaran) many times. We then learn the second line with all the appropriate parts and, therefore, extend the piece to two eight note lines that are repeated once each (AABB). This is one complete round of the piece.

Consolidation

The students rotate around the instruments and play the piece through many times. Each time they are at a new (to them) instrument I give guidance about how to play that part or the previous player will help them learn it. When the group is playing fairly confidently, we add the introduction and practice the conventional way to end the piece (a gradual slowing and quietening, and a 'breath' pause before and after the final gong). We also vary the dynamics and (to some extent) the tempo. At this stage, I strongly encourage students to listen carefully to the quality of the sound they make and make adjustments to their playing technique as necessary. I also direct them to consider how their sound blends with others and if the ensemble as a whole sounds even and balanced. We discuss their ideas, and they adjust their playing accordingly. At this stage, I may introduce improvisation opportunities and also group or individual composition activities. For improvisation, I choose a student to start playing a short musical idea and then direct other students to listen and then respond to that musical idea by joining in on their instrument. Gradually, the whole group joins in and then we experiment with dynamics, and I remind them to keep listening carefully to each other. I then direct students individually to stop playing. The music then ends with the last student playing their musical idea for a final time. Students enjoy being the teacher in that exercise, and I often rotate round a few students being the 'director' of the improvisation. For composition activities, I direct individuals or small groups to work on a themed or a free choice composition on the gamelan. Only a small number of students can do this at one time (due to space, noise and instrument limitations), so the others in a class need to be occupied in a separate activity for the composition activity to be able to occur.

Performance

We discuss and decide on the arrangement of the piece appropriate for the performance. The students polish their playing of the arrangement, listening carefully to themselves and each other, and then perform for a real or virtual audience. I find a real audience is more effective in terms of students taking the opportunity seriously and playing at their most focused, refined and sensitive.

These stages are modified according to the age of the students, the learning context (e.g., is a performance required, is there a composition assessment with the unit) and time constraints.

Matters I Consider When Teaching Gamelan in Schools

Like all teachers, I am faced with several considerations when teaching gamelan in schools. These are discussed below, together with a description of my approach to them.

The repertoire and if and how it can be modified

A major consideration when teaching gamelan in schools is what pieces to teach and the extent to which traditional pieces are modified or adapted to suit the learning cohort. The repertoire that I choose to teach consists mostly of traditional Solonese pieces that I learned when I studied in Solo. These include well-known pieces such as Lancaran Ricik-Ricik, Lancaran Rena-Rena, Ladrang Asmaradana and Ladrang Eling-Eling. I initially tried to teach the pieces with each part as it is played in Java. I soon realised that modifications were desirable to enable students to feel a sense of accomplishment. Some parts are just too hard for a typical young learner but, with some modification, they become challenging but achievable.

I modify the traditional repertoire in all, some or none of the following ways, depending on the group being taught: I teach the bonang panerus player to play the bonang barung part so both instruments play the same part. This is particularly true for both imbal and sekaran patterns and mipil patterns in Ladrang and Ketawang. The rhythm and speed of the imbal is often too hard for school-age groups and the speed required for the bonang panerus mipil patterns is also too challenging. I also modify gembyangan parts for both bonang in Lancaran if the correct patterns are too hard for the players. This modification is usually only needed in players aged 13 years and under. I teach the gambang player to play the normal peking part, as the traditional gambang part is too fast moving for many children. I simplify the kendang (drum) part to suit the ability level of the learner and I do not worry too much about the quality of the sounds made in the early stages of learning.

I often do not include *irama* (relative tempo) changes in arrangements of pieces I teach, as young learners find these quite difficult. I usually, therefore, stay in *irama tanggung* for Ladrang and Ketawang and in *irama lancer* for Lancaran. I often do not include vocal parts, as I find teenage boys in particular reluctant to sing due to their voices being in a transitory phase. I feel that the performance versions of our pieces are still authentic, as the adaptations I make do not change the basic balungan (melody) and the roles and relative relationships of most of the instruments. For my performance ensemble, I have composed a few pieces. These compositions so far have deliberately had a mixture of gamelan and Western music features to make them more accessible to Western audience ears and aim to create a contrast to the traditional pieces we play. They have proved popular with both players and audiences. Playing students' own compositions can also be very successful in terms of audience appreciation.

Notation

A primary consideration when teaching gamelan is that of notation. The issue is whether to use it or not, and, if so, to what extent. In an ideal world, with no time constraints and no assessment or performance pressures, I would teach without notation. I would demonstrate,

students would imitate and be given verbal and physical guidance as appropriate, students would rotate around all the main instruments, and all main parts would be committed to memory. This approach allows the music to be internalised as much as possible and is the closest I can get the students to how gamelan is learned in Java. In reality, there are very often time constraints and performance and/or assessment pressures. Therefore, I often use notation with groups aged 14 years or older. In most cases, this speeds up the initial learning process but can impede the internalisation of the music which is so critical for a deep understanding of the music, and also a refined and sensitive performance. I have found that using notation in children aged 13 years or under is often counterproductive. Depending on the young individual's literacy skills, it can often be quicker and more effective to teach a piece orally.

Rotation of instruments

I prefer to rotate all players around all the main loud instruments. In the early stages at least, it can be very useful to have most players knowing most parts. It creates a common knowledge base and helps greatly when players lose their place in the music. One of the most important skills to be developed in the early stages of learning gamelan is to be able to find one's place in the piece when one has become lost. Losing one's place happens surprisingly often in gamelan, perhaps due to the cyclical nature of the music, and familiarity with the colotomic structure is the first pointer to getting back on track. The downside of this rotational approach is that it can take a lot of time and can become repetitive or monotonous for the quicker learners. I have found it effective to ask quick learners to help teach the parts that they already know to players that are trying that instrument for the first time.

Contextualisation

Another consideration is the extent to which one contextualises the music. Again, ideally, I would explain the cultural context of the music in some detail, show relevant videos and play relevant audio samples to illustrate my explanations. I would also direct the students to where they could find further information and examples if they were keen to know more. Time constraints affect the depth of contextualisation possible. If I am short of time, then a brief five-minute introduction/discussion covering the *where*, *why* and *who* questions mentioned previously, and an explanation of the cultural (as well as practical) importance of not stepping over the instruments, suffices. That is often enough at the start of a series of lessons, whatever the time constraints. I have found that the cultural context can be revisited again later when the students have become more familiar with the music. Cultural information can also often be given anecdotally in the normal flow of a lesson as questions arise naturally from the teaching and learning.

Composition and improvisation

I also teach some modern compositions that are not based on traditional structures and melodies but, nevertheless, retain some features of traditional gamelan such as the gongs and kenongs punctuating a piece, and the bonang providing an elaboration of the main melody played on saron and demung. I also like to give learners a chance to do group improvisations on the gamelan and also to write compositions for the gamelan if there is enough time. Going through the process of creating music using the gamelan as a sound resource is very valuable. The compatibility of the tuning of the instruments combined with the beauty and richness of their individual sounds provide an intense and inspiring canvas

of sound for students to work with. It can also provide a contrast to the conformity required when learning a traditional piece.

Appendix B: Preliminary Vitality Assessment Framework

I adapted this gamelan-specific version of the framework from Grant's (2014) MVEF, which can be found in Appendix F. I used it as the basis for my data collection (e.g., when constructing the semi-structured interview questions). It then served as the foundation for developing the final version of the VA Framework, presented in Appendix E.

School-based Gamelan Programs: Vitality Assessment Framework (VA Framework)

Preliminary Version

Factor 1: Individuals who are passionate, knowledgeable and committed to the gamelan program

Factor 2: Change in number of students engaged with the gamelan program

Factor 3: Change in performance contexts and functions

Factor 4: Infrastructure and physical resources for music practices

Factor 5: Human resources for music practices

Factor 6: Policy and curriculum documents affecting music practices

Factor 7: Players' attitudes towards the gamelan program

Factor 8: Wider school community attitudes towards the gamelan program

Factor 9: Marketing and promotion of the gamelan program

Factor 1. This factor will be the single most important factor—the one that can be used in isolation because it gives a strong, accurate and immediate sense of the vitality and strength of a program. I will leave defining/describing it until the end of the modification process. I speculate the single most important factor affecting the strength and vitality of the gamelan program may be the long-term or continuing existence of individuals who are passionate, knowledgeable, and committed to the program.

Factor 2. Change in number of students engaged with the gamelan program

This includes how many students, classes, year levels in the school participate in the gamelan program—either as part of their regular class or as an extracurricular activity.

Grade	Change in number of people engaged with the gamelan program in the past 5 years
5	Significant increase in students engaged with the program.
4	Moderate increase in students engaged with the program.
3	Little or no change in students engaged with the program.
2	Moderate decrease in students engaged with the program.
1	Significant decrease in students engaged with the program.
0	No students engaged with the program.

Factor 3. Change in performance contexts and functions

Grade	Change in performance context(s) and function(s) in the last 5 years
5	The music has expanded to new context(s) and function(s), is performed in one or more regular, well-established contexts and holds integral function(s) within the school community.
4	The music continues to be performed in one or more regular, well-established contexts and holds integral function(s) within the school community.
3	Context(s) and function(s) for the music have remained largely static, even in relation to changing environments. The music is performed regularly or semi-regularly.
2	The music is performed only irregularly.
1	The music is performed only on exceptional occasions.
0	The music is not performed in any context for any function.

Factor 4. Infrastructure and physical resources for music practices

This includes storage of instruments, tuning, repairing and servicing of instruments (including sourcing spare parts as needed), transportation of instruments, space for teaching and learning, rehearsing and performing, sheet music, photocopying services, and any audio or audio-visual teaching resources required.

Grade	Availability of infrastructure and physical resources for music practices
5	All infrastructure and resources required for teaching and learning, rehearsing and performing the music are easily available and accessible.
4	All infrastructure and resources required for teaching and learning, rehearsing and performing the music are available, but not necessarily easily.
3	Most but not all required infrastructure/resources are available.
2	Some but not all required infrastructure/resources are available.
1	Some required infrastructure/resources are only available with great difficulty.
0	Some required infrastructure/resources are completely unavailable.

Factor 5. Human resources for music practices

This primarily focuses on the availability of knowledgeable and skilful gamelan program teachers but could include the teacher's access to culture-bearers if the regular teacher is not a culture-bearer themselves. Is the teacher able to have regular contact with a culture-bearer in Australia or New Zealand or via visits to the relevant country (e.g., Java, Bali, Samoa) to update their skills and knowledge? 'School community' is defined as the teacher and any associated culture-bearers.

Grade	Availability of knowledge and skills for music practices
5	The school community holds all knowledge and skills required for teaching and learning, rehearsing and performing the music, and these are easily available and accessible.
4	The school community holds all required knowledge and skills, but these may not be easily available or accessible.
3	The school community holds most but not all required knowledge and skills.
2	The school community holds only some of the required knowledge and skills.
1	The school community holds only a little of the required knowledge and skills.
0	Required knowledge and skills are almost or completely absent in the school community.

Factor 6. Policy and curriculum documents affecting music practices

These include national and state curriculum documents, school curriculum frameworks, school educational philosophies, government declarations about young people, government policies about multiculturalism, cultural diversity in education and statements about arts education.

Grade	Official attitudes towards the music program
5	The music program is supported through specific educational/cultural policies and or curriculum documents.
4	The music program is supported through overarching educational/cultural policies and/or curriculum documents, without differentiation.
3	No explicit policy exists for supporting (or hindering) diverse cultural expressions, such as those in the music program.
2	Implicitly or explicitly, the policies and relevant documents discourage non-mainstream cultural expressions, for example, by providing compulsory education only in the dominant music culture of the majority group.
1	The policies and relevant documents explicitly declare the majority group to represent the only recognised music culture. Non-mainstream cultural expressions are neither recognised nor supported.
0	Performance of the music genre is prohibited.

Factor 7. Players' attitudes towards the gamelan program

This includes gamelan program teachers and students who play the gamelan.

Grade	Players' attitudes towards the gamelan program
5	Players' support for the music program is very strong.
4	Players' support for the music program is strong.
3	Players' support for the music program is moderate.
2	Players' support for the music program genre is weak.
1	Players' support for the music program is minimal.
0	No players support the program.

Factor 8. Wider school community attitudes towards the gamelan program

This includes other teachers, students, management, admin staff, other staff and parents.

Grade	Wider school community attitudes towards the gamelan program
5	Support of the music program by the wider school community is very strong.
4	Support of the music program by the wider school community is strong.
3	Support of the music program by the wider school community is moderate.
2	Support of the music program by the wider school community is weak.
1	Support of the music program by the wider school community is minimal.
0	Support of the music program by the wider school community is absent altogether, or attitudes to the genre are adverse.

Factor 9. Marketing and promotion of the gamelan program

This factor includes promotion of the gamelan program within the school community through discussing its activities and achievements at school meetings (both meetings with teachers and school management as well as meetings with parents and the P&F Association), in school newsletters, performing at school assemblies, open days and arts showcases. This factor also includes promotion within the wider community such as playing public concerts outside of the school, having articles in the local or regional newspaper, TV and radio station interviews, promotion on social media (e.g., the school's Facebook page or Twitter account), and the school's website and other websites (e.g., YouTube or websites associated with external performances).

Grade	Marketing and promotion of the program
5	The program displays significant strength in its marketing and promotion within the school community and to wider audiences.
4	The program displays strength in its marketing and promotion within the school community and to wider audiences.
3	The program is moderately well marketed and promoted within the school community and possibly to wider audiences.
2	The program displays weakness in its marketing and promotion within the school community and to wider audiences.
1	The program displays significant weakness in its marketing and promotion within the school community and to wider audiences.
0	The program is not marketed and promoted within the school community and to wider audiences.

Appendix C: Ethical Consent Materials

Participant Information Sheet

School-based Indonesian gamelan programs as music ecosystems:

Historical and contemporary perspectives on the vitality and sustainability of school-based gamelan programs in Australia and

New Zealand

INFORMATION SHEET

Who is conducting the research?

Researcher's details:

Name: Professor Scott Harrison
School: Griffith University Queensland Conservatorium
Phone: +61 7 3735 6208, Fax: +61 7 3735 6282
Contact Email: Scott.Harrison@griffith.edu.au

Name: Dr Catherine Grant
School: Griffith University Queensland Conservatorium
Phone: +61 7 3735 0234
Contact Email: Catherine.Grant@griffith.edu.au

Name: Julia Pope (student researcher)
School: Griffith University Queensland Conservatorium
Contact Phone: 0438166064
Contact Email: Julia.Pope@griffithuni.edu.au

Note: This research is being conducted as part of the researcher's PhD studies through Griffith University.

Project Reference Number: GU 2016/643

Why is the research being conducted?

The purpose of this research is to discover, explore and document Indonesian gamelan music programs in schools in Australia and New Zealand. The results will indicate what approaches and features make a successful gamelan program in schools. The insights gained may help educators to overcome common stumbling blocks to tackling cultural diversity in the classroom and enable them to teach with confidence and willingness.

What you will be asked to do

As a teacher, you will be interviewed. During the interview you will be asked to answer a series of questions on the subject of teaching gamelan music and running a gamelan program in a school setting, based on your own experience. The interview will last approximately 45–60 minutes, in a location convenient to you.

Participation in this research is completely voluntary.

The basis by which participants will be selected or screened

Teacher participants will be selected based on their having experience of teaching gamelan. Teachers with a range of gamelan teaching experience levels will be selected.

Schools that have gamelan are identified and selected through a variety of channels including internet searches, word of mouth, social media, emails and phone calls.

The expected benefits of the research

Those expected to benefit from this research include academics, policy developers, educational authorities, teachers, administrators and, ultimately, the children themselves, as results of this research will provide important information about how to best deliver a gamelan music program in schools.

Risks to you

There are no foreseeable risks associated with participation in this research, as possible contentious statements on teaching and learning gamelan music and the challenges of running a successful gamelan program will not be identifiable.

Your confidentiality

The identity of participants will not be disclosed in the reporting or publication of any data. However, due to the close-knit nature of the gamelan community, there may be some limitations in maintaining the anonymity of participants.

Data resulting from research will be recorded on the researcher's private computer and will be shared only with the researcher's supervisor before publication. Data will remain in safe storage at Griffith University for five years. Audio-visual recordings will be erased after transcription. All video-recordings involving images of children will only be seen by the researcher and the project supervisors and will be destroyed after the project is completed.

Your participation is voluntary

As a participant in this research study, please be advised that your participation is completely voluntary, and you are free to withdraw from the study at any time without comment or penalty.

Questions / further information

For further information about and questions relating to this research, please contact the researchers listed at the top of this form.

The ethical conduct of this research

Griffith University conducts research in accordance with the *National Statement on Ethical Conduct in Human Research*. If potential participants have any concerns or complaints about the ethical conduct of the research project they should contact the Manager, Research Ethics on 3735 4375 or research-ethics@griffith.edu.au.

Feedback to you

At the completion of this project, results will be available to you as a participant. Please contact the Chief Investigator should you wish to receive a summary of the research data

Privacy Statement – non-disclosure

The conduct of this research involves the collection, access and/or use of your identified personal information. The information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safeguarded. For further information consult the University's Privacy Plan at <http://www.griffith.edu.au/about-griffith/plans-publications/griffith-university-privacy-plan> or telephone (07) 3735 4375.

Informed Consent Forms (Teachers and School Principals) De-identified

School-based Indonesian gamelan programs as music ecosystems:

Historical and contemporary perspectives on the vitality and sustainability of school-based gamelan programs in Australia and New Zealand

CONSENT FORM - Adults

Research Team

Name: Professor Scott Harrison
School: Griffith University Queensland Conservatorium
Phone: +61 7 3735 6208, Fax: +61 7 3735 6282
Contact Email: Scott.Harrison@griffith.edu.au

Name: Dr Catherine Grant
School: Griffith University Queensland Conservatorium
Phone: +61 7 3735 0234
Contact Email: Catherine.Grant@griffith.edu.au

Name: Julia Pope (student researcher)
School: Griffith University Queensland Conservatorium
Contact Phone: 0438166064
Contact Email: Julia.Pope@griffithuni.edu.au

Note: This research is being conducted as part of the researcher's PhD studies through Griffith University.

Project Reference Number: GU 2016/643

By signing below, I confirm that I have read and understood the information package and in particular have noted that:

- I understand that my involvement in this research will include:
For teachers: an interview lasting 45–60 minutes;
For school management: an interview lasting 30–60 minutes;
- I have had any questions answered to my satisfaction;
- I understand the risks involved;
- I understand that there will be no direct benefit to me from my participation in this research;

- I understand that my participation in this research is voluntary;
- I understand that if I have any additional questions I can contact the research team;
- I understand that I am free to withdraw at any time, without explanation or penalty;
- I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on 3735 4375 (or research-ethics@griffith.edu.au) if I have any concerns about the ethical conduct of the project; and
- I agree to participate in the project.

I grant permission to be audio-recorded during an interview: Yes: ___ No: ___

Name	
Signature	
Date	

Informed Consent Forms (Teachers and School Principals) Identified

School-based Indonesian gamelan programs as music ecosystems:

Historical and contemporary perspectives on the vitality and sustainability of school-based gamelan programs in Australia and New Zealand

CONSENT FORM - Adults

Research Team

Name: Professor Scott Harrison
School: Griffith University Queensland Conservatorium
Phone: +61 7 3735 6208, Fax: +61 7 3735 6282
Contact Email: Scott.Harrison@griffith.edu.au

Name: Dr Catherine Grant
School: Griffith University Queensland Conservatorium
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Name: Julia Pope (student researcher)
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Contact Email: Julia.Pope@griffithuni.edu.au

Note: This research is being conducted as part of the researcher's PhD studies through Griffith University.

Project Reference Number: GU 2016/643

By signing below, I confirm that I have read and understood the information package and in particular have noted that:

- I understand that my involvement in this research will include:
For teachers: an interview lasting 45–60 minutes;
For school management: an interview lasting 30–60 minutes;
- I have had any questions answered to my satisfaction;
- I understand the risks involved;
- I understand that there will be no direct benefit to me from my participation in this research;
- I understand that my participation in this research is voluntary;
- I understand that if I have any additional questions I can contact the research team;

- I understand that I am free to withdraw at any time, without explanation or penalty;
- I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on 3735 4375 (or research-ethics@griffith.edu.au) if I have any concerns about the ethical conduct of the project; and
- I agree to participate in the project.
- I agree to be identified by (please circle 'Yes' or 'No' for each category):
 - Name Yes: No:
 - Relevant Job title (historical or current) Yes: No:
 - Location (country, state, city etc.) Yes: No:
 - School (if applicable*) Yes: No:

* If 'Yes' is circled, the School Principal's permission will be sought.

I grant permission to be audio-recorded during an interview: Yes: ___ No: ___

Name	
Signature	
Date	

Ethics Certification

Full Research Ethics Clearance 2016/643

rims@griffith.edu.au

8/31/16 to j.pope, Scott.Harrison, research-ethics, k.madison

GRIFFITH UNIVERSITY HUMAN RESEARCH ETHICS REVIEW

Dear Prof Scott Harrison,

I write further to the additional information provided in relation to the provisional approval granted to your application for ethical clearance for your project "Teaching and Learning Javanese Gamelan Music in Schools in Australia and New Zealand" (GU Ref No: 2016/643). This is to confirm that this response has addressed the comments and concerns of the HREC. The ethics reviewers resolved to grant your application a clearance status of "Fully Approved". Consequently, you are authorised to immediately commence this research on this basis.

Regards,

Kim Madison

Human Research Ethics and Integrity

Office for Research

Bray Centre, Nathan Campus

Griffith University

ph: +61 (0)7 373 58043

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Appendix D: Interview Material

Sample Semi-Structured Interview Questions for Teachers

1. Why does the school have a gamelan? What does the school want/hope to achieve by teaching gamelan?
2. How many gamelan teachers/gamelan program coordinators are there at your school?
3. What kind of gamelan does the school have (Javanese Slendro, Balinese gong kebyar, etc.), how did they get the instruments (from Java/Bali, from another school in Australia, etc.) and what year did they arrive at the school?
4. What is your background in gamelan? Who have you learned gamelan from and where and when have you studied?
5. Has there been a significant increase or decrease in the number of students involved with the gamelan in the last five years or has the number stayed about the same? If there has been a significant change in numbers, what do you think caused it?
6. How regularly does the gamelan perform?
7. Does the gamelan perform in regular, well-established contexts and is it an integral part of the school community?
8. Has the gamelan program expanded to new performance contexts and functions in the last five years? Please give some examples.
9. What kind of events does the gamelan perform at? Have these changed at all over the last five years?
10. Do you have the physical infrastructure and physical resources you need to run the program? [This includes storage of instruments, tuning, repairing and servicing of instruments (including sourcing spare parts as needed), transportation of instruments, space for teaching and learning, rehearsing and performing, sheet music, photocopying services, and any audio or audio-visual teaching resources required.] If no, then please give further details.
11. Do you and the school community have or have access to all the knowledge and skills you need to run the gamelan program (e.g., teachers, culture-bearers)? If no, then please give further details.
12. Do you feel that the ACARA National Curriculum, the State Senior subject syllabuses and any other curriculum or policy documents your school follows support the gamelan

program? Do they allow for the gamelan program to exist? Are there any school-specific policies, educational philosophies or frameworks etc. that support the gamelan program?

13. What are the gamelan players' attitudes towards the gamelan program? Do they enjoy playing? Is the gamelan seen as 'cool' by the students?
14. What are the wider school community's (other teachers, students, management, admin staff, other staff, parents etc.) attitudes towards the gamelan program? Do they support having a gamelan at the school?
15. How strongly and in what ways is the gamelan marketed and promoted within and outside the school community?
16. Is the gamelan part of/managed by the LOTE department or the Music department or someone else?
17. Is there a future path for keen players once they leave school (e.g., tertiary study, community groups, etc.)?
18. What motivates students to learn gamelan (if it is extracurricular)?
19. How do you teach the gamelan—aurally, or with notation, or using a mix of both? Do either of those approaches affect student enjoyment at all?
20. If you were giving someone advice on starting up and maintaining a gamelan program, what would you say was important to ensure success. People? Resources/spaces? Management support? Fun? Rewards? Motivation?
21. Why teach/learn gamelan? What do you think are the benefits of teaching and learning gamelan—to you as the teacher and to the students?

Appendix E: Final Vitality Assessment Framework

I developed this framework from the preliminary VA Framework, which can be found in Appendix B. Based on my data analysis, I refined the gamelan-specific preliminary VA Framework, with the aim of making a framework applicable to a broad range of CDM programs.

School-based Culturally Diverse Music Programs: Vitality Assessment Framework (VA Framework)

Factor 1: Individuals

Factor 2: Change in Activity Levels

Factor 3: Time Available

Factor 4: Resources, Physical

Factor 5: Resources, Human

Factor 6: Attitudes, Participants

Factor 7: Attitudes, Wider School Community

Factor 8: Policies and Curricula

Factor 9: Promotion

Factor 1. Individuals

The long-term or continuing presence of individuals who are passionate about the CDM program and committed to the program. These people may or may not be the actual CDM program teacher/s.

Grade	Notable individuals engaged with the CDM program
5	Two or more passionate and committed individuals engaged long term.
4	One passionate and committed individual engaged long term.
3	One passionate and committed individual engaged short term or temporarily.
2	One or more individuals responsible for the program with limited engagement.
1	No specific individuals responsible for the program but some temporary interest in the program or possible future plans for activity.
0	No specific individuals associated with the program and no apparent current or future interest.

Factor 2. Change in activity levels*

This includes a change in how many students participate in the CDM program—either as part of their regular class or as an extracurricular activity, and how many performances the CDM program does each year.

Grade	Change in activity level of the CDM program in the past 2–5 years
5	Significant increase in activity level.
4	Moderate increase in activity level.
3	Little or no change in activity level.
2	Moderate decrease in activity level.
1	Significant decrease in activity level.
0	No students engaged with the program.

* Schools with vital and sustainable CDM programs do not necessarily need an increase in activity to maintain their success. For well-established programs, a grade of ‘3’ may signal vitality. Where schools are setting up a program or having trouble maintaining a program, a grade of ‘4’ or ‘5’ might be needed to signal vitality. This factor may be of most relevance in situations where schools are setting up a program or having trouble maintaining a program.

Factor 3. Time available

This includes how much time is available in the timetable for teaching the CDM and/or how much time is available for the CDM program as an extracurricular activity. Another consideration is the level of overloading of the teachers and students in general, which affects their ability and desire to be involved in the CDM program.

Grade	Amount of time available for the CDM program
5	More than adequate time available.
4	Adequate time available.

3	Mostly adequate time available with some uncertainty at times in the school year.
2	Little time available.
1	Almost no time available.
0	No time available.

Factor 4. Resources, Physical

This includes space available for set up of instruments (for teaching, learning, rehearsing and performing), for storage of instruments, tuning, repairing and servicing of instruments (including sourcing replacement parts as needed), transportation of instruments, sheet music, photocopying services, and any audio or audio-visual teaching resources required.

Grade	Availability of infrastructure and physical resources for music practices
5	All infrastructure and resources required for teaching and learning, rehearsing and performing the music are easily available and accessible.
4	All infrastructure and resources required for teaching and learning, rehearsing and performing the music are available, but not necessarily easily.
3	Most but not all required infrastructure/resources are available.
2	Some but not all required infrastructure/resources are available.
1	Some required infrastructure/resources are only available with great difficulty.
0	Some required infrastructure/resources are completely unavailable.

Factor 5. Resources, Human

This primarily focuses on the availability of knowledgeable and skilful CDM program teachers. It could include the teacher's access to culture-bearers if the regular teacher is not a culture-bearer themselves. Is the teacher able to have regular contact with a culture-bearer in Australia or New Zealand or via visits overseas to update their skills and knowledge? 'School community' is defined as the teacher and any associated culture-bearers including other teachers, students, parents and friends.

Grade	Availability of knowledge and skills for music practices
5	The school community holds all knowledge and skills required for teaching and learning, rehearsing and performing the music, and these are easily available and accessible.
4	The school community holds all required knowledge and skills, but these may not be easily available or accessible.
3	The school community holds most but not all required knowledge and skills.
2	The school community holds only some of the required knowledge and skills.
1	The school community holds only a little of the required knowledge and skills.
0	Required knowledge and skills are almost or completely absent in the school community.

Factor 6. Attitudes, Participants

This includes CDM program teachers and students who play in the CDM program.

Grade	Participants' attitudes towards the CDM program
5	Participants' support for the CDM program is very strong.
4	Participants' support for the CDM program is strong.
3	Participants' support for the CDM program is moderate.
2	Participants' support for the CDM program is weak.
1	Participants' support for the CDM program is minimal.
0	No participants support the CDM program.

Factor 7. Attitudes, Wider school community

This includes senior and middle school management, other teachers, students, administration staff, other staff and parents.

Grade	Wider school community attitudes towards the CDM program
5	Wider school community support for the CDM program is very strong.
4	Wider school community support for the CDM program is strong.
3	Wider school community support for the CDM program is moderate.
2	Wider school community support for the CDM program is weak.
1	Wider school community support for the CDM program is minimal.
0	Wider school community support for the CDM program is absent altogether, or attitudes to the genre are adverse.

Factor 8. Policies and curricula

These include national and state curriculum documents, school curriculum frameworks, school educational philosophies, government declarations about young people, government policies about multiculturalism, cultural diversity in education and statements about arts education.

Grade	Official attitudes towards the CDM program
5	The CDM program is supported through specific educational/cultural policies and/or curricula.
4	The CDM program is supported through overarching educational/cultural policies and/or curricula, without differentiation.
3	No explicit policies exist for supporting (or hindering) diverse cultural expressions, such as those in the CDM program.
2	Implicitly or explicitly, the policies and curricula discourage non-mainstream cultural expressions, for example, by providing compulsory education only in the dominant music culture of the majority group.
1	The policies and curricula explicitly support the representation only of the dominant culture in music programs. Non-mainstream cultural expressions are neither recognised nor supported.

0	Performance of the CDM genre is prohibited.
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Factor 9. Promotion

This factor includes promotion of the CDM program within the school community, for example, through discussing its activities and achievements at school meetings (both meetings with teachers and school management as well as meetings with parents and the P&F Association), in school newsletters, performing at school assemblies, open days and arts showcases. This factor also includes promotion within the wider community such as playing public concerts outside of the school, having articles in the local or regional newspaper, TV and radio station interviews, promotion on social media (e.g., the school’s Facebook page or Twitter account), and the school’s website and other websites (e.g., YouTube or websites associated with external performances).

Grade	Promotion of the CDM program
5	The CDM program is widely and vigorously promoted within the school community and to wider audiences.
4	The CDM program is quite strongly promoted within the school community and to wider audiences.
3	The CDM program is moderately well promoted within the school community and possibly to wider audiences.
2	The CDM program is relatively little promoted within the school community and to wider audiences.
1	The CDM program is barely promoted within the school community and to wider audiences.
0	The CDM program is not promoted within the school community and to wider audiences.

Appendix F: Theoretical Framework

Music Vitality and Endangerment Framework (MVEF) by Catherine Grant

This framework for identifying and measuring music endangerment is developed, described and discussed in depth in Chapter 4 of *Music endangerment: How language maintenance can help* (Grant, 2014). This document presents only the skeleton of the framework: 12 factors in music vitality and endangerment and the corresponding grade descriptions for each.

Factor 1. Intergenerational transmission

For non-emergent* situations:

Degree of endangerment	Grade	Intergenerational transmission
<i>safe</i>	5	The music genre is performed by all appropriate ages and is transmitted intergenerationally.
<i>unsafe</i>	4	The music genre is performed by all appropriate ages, but transmission to the youngest appropriate generation is weakening.
<i>definitively endangered</i>	3	The music genre is performed mostly by the middle generations and up.
<i>severely endangered</i>	2	The music genre is performed mostly by the older generations.
<i>critically endangered</i>	1	The music genre is performed only by the very elderly, and then only partially and infrequently.
<i>inactive</i>	0	There exists no performer of the music genre.

For emergent* situations:

Grade	Intergenerational transmission
5	The music genre is performed by all appropriate ages and is transmitted intergenerationally in an unbroken chain from older to younger generations.
4	The music genre is performed by all appropriate ages, though is not (yet) transmitted intergenerationally in an unbroken chain from older to younger generations.
3	The music genre is being re-established among more than one appropriate generation.

2	The music genre is being re-established among only one generation.
1	The music genre is being re-established among only one generation, and then only partially and infrequently.

*Emergent music genres are ones that have undergone some degree of revitalization, whether due to “spontaneous” revivals or engineered sustainability initiatives.

Factor 2. Change in number of proficient musicians

Grade	Change in number of proficient musicians in the past 5 to 10 years
5	Significant increase in proficient musicians.
4	Moderate increase in proficient musicians.
3	Little or no change in numbers of proficient musicians.
2	Moderate decrease in proficient musicians.
1	Significant decrease in proficient musicians.
0	No proficient musicians.

Factor 3. Change in number of people engaged with the genre

Grade	Change in number of people engaged with the genre in the past 5 to 10 years
5	Significant increase in people engaged with the genre.
4	Moderate increase in people engaged with the genre.
3	Little or no change in people engaged with the genre.
2	Moderate decrease in people engaged with the genre.
1	Significant decrease in people engaged with the genre.
0	No people engaged with the genre.

Factor 4. Change in the music and music practices

Grade	Pace and direction of change in the music and music practices in the last 5 to 10 years
5	Pace and direction of change in the music and associated music practices reflect significantly increased strength of the genre.
4	Pace and direction of change reflect moderately increased strength.
3	Pace and direction of change reflect little or no change in strength.
2	Pace and direction of change reflect moderately decreased strength.
1	Pace and direction of change reflect significantly decreased strength.
0	Pace and direction of change reflect no or almost no strength.

Factor 5. Change in performance contexts and functions

Degree of endangerment	Grade	Change in performance context(s) and function(s) in the last 5 to 10 years
<i>integral contexts and functions</i>	5	The music genre continues to be performed in one or more regular, well-established contexts and holds integral function(s) within the community.
<i>expanding contexts or functions</i>	4	The music genre has expanded to new context(s) and function(s), and is performed regularly or semi-regularly.
<i>static contexts or functions</i>	3	Context(s) and function(s) for the music genre have remained largely static, even in relation to changing environments. The genre is performed regularly or semi-regularly.
<i>formulaic contexts and functions</i>	2	The music genre is performed only in irregular formulaic contexts and functions.
<i>highly limited formulaic contexts and functions</i>	1	The music genre is performed only on exceptional occasions in formulaic contexts and functions.
<i>inactive</i>	0	The music genre is not performed in any context for any function.

Factor 6. Response to mass media and the music industry

Degree of endangerment	Grade	Response to mass media and the music industry
<i>robust</i>	5	The genre displays significant strength in its engagement with and response to mass media and the music industry.
<i>strong</i>	4	The genre displays strength in its engagement with and response to mass media and the music industry.
<i>coping</i>	3	The genre displays an ability to cope in its engagement with and response to mass media and the music industry.
<i>weak</i>	2	The genre displays weakness in its engagement with and response to mass media and the music industry.
<i>very weak</i>	1	The genre displays significant weakness in its engagement with and response to mass media and the music industry.
<i>unable to cope</i>	0	The genre displays an inability to cope in its engagement with and response to mass media and the music industry.

Factor 7. Infrastructure and resources for music practices

Grade	Accessibility of infrastructure and resources for music practices
5	All infrastructure and resources required for creating, performing, rehearsing, and transmitting the music genre are easily available and accessible.
4	All infrastructure and resources required for creating, performing, rehearsing, and transmitting the music genre are accessible, but not necessarily easily.
3	Most but not all required infrastructure/resources are accessible.
2	Some but not all required infrastructure/resources are accessible.
1	Some required infrastructure/resources are only accessed with great difficulty.
0	Some required infrastructure/resources are completely inaccessible.

Factor 8. Knowledge and skills for music practices

Grade	Accessibility of knowledge and skills for music practices
5	The community holds all knowledge and skills required for creating, performing, and transmitting the music genre, and these are easily available and accessible.
4	The community holds all required knowledge and skills, but these may not be easily available or accessible.
3	The community holds most but not all required knowledge and skills.
2	The community holds only some of the required knowledge and skills.
1	The community holds only a little of the required knowledge and skills.
0	Required knowledge and skills are almost or completely absent in the community.

Factor 9. Governmental policies affecting music practices

Degree of support	Grade	Official attitudes towards the music genre
<i>differentiated support</i>	5	The music genre is supported through specific cultural policies developed and implemented in consultation with culture-bearers.
<i>blanket support</i>	4	The genre is supported through overarching policies supporting cultural expressions, without differentiation and without consultation with culture-bearers.
<i>passive assimilation</i>	3	No explicit policy exists for supporting (or hindering) diverse cultural expressions, such as the music genre.
<i>active assimilation</i>	2	Implicitly or explicitly, the government encourages the abandonment of 'small' or non-mainstream cultural expressions, for example, by providing education only in the language and culture of the majority group
<i>forced assimilation</i>	1	Government policy explicitly declares the majority group to represent the only recognized culture. 'Small' or non-

		mainstream cultural expressions are neither recognized nor supported.
<i>prohibition</i>	0	Performance of the music genre is prohibited. It may be tolerated in private social contexts.

Factor 10. Community members' attitudes towards the genre

Grade	Community members' attitudes towards the music genre
5	Community support for the maintenance of the music genre is very strong.
4	Community support for the maintenance of the music genre is strong.
3	Community support for the maintenance of the music genre is moderate.
2	Community support for the maintenance of the music genre is weak.
1	Community support for the maintenance of the music genre is minimal.
0	No community members support the maintenance of the genre.

Factor 11. Relevant outsiders' attitudes towards the genre

Grade	Relevant outsiders' attitudes towards the music genre
5	Support of the music genre by relevant outsiders is very strong.
4	Support of the music genre by relevant outsiders is strong.
3	Support of the music genre by relevant outsiders is moderate.
2	Support of the music genre by relevant outsiders is weak.
1	Support of the music genre by relevant outsiders is minimal.
0	Support of the music genre by relevant outsiders is absent altogether, or attitudes to the genre are adverse.

Factor 12. Amount and quality of documentation

Nature of documentation	Grade	Documentation of the music genre
<i>superlative</i>	5	Abundant high-quality documentation exists in a range of formats, including audio-visual.
<i>good</i>	4	Adequate high-quality documentation exists.
<i>fair</i>	3	Adequate documentation exists in varying quality.
<i>fragmentary</i>	2	Limited documentation exists in varying quality.
<i>inadequate</i>	1	Documentation is very limited or is of unusable quality.
<i>undocumented</i>	0	Documentation is non-existent.

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