

**THE MANAGEMENT OF
MUSIC EXTRACURRICULAR ACTIVITIES
IN PRIMARY SCHOOLS IN HONG KONG AND CHINA –
A COMPARATIVE STUDY**

**Thesis submitted for the degree of
Doctorate of Education
at the University of Leicester**

by

**Ming-chuen Allison So
School of Education
University of Leicester**

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*To the memory of my father,
who died during the final stage of this thesis*

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Abstract

This paper is the first research into the management of extra-curricular music activities in primary schools in Hong Kong and Beijing, which focuses on instrumental classes and ensemble activities. A case study research design was adopted in which semi-structured interview was the main research tool, and was triangulated and supplemented by observation and documentary analysis. Six schools, three from Hong Kong and three from Beijing were chosen to represent an opportunity sample. In this paper, the management structure of instrumental classes and ensemble groups were investigated, compared and contrasted. The essential features for effective management were also suggested, and a management model for such activities was developed. The findings in this paper were analysed, disseminated, and discussed with literatures on leadership, management, and middle management. Finally, there were recommendations for the managers of extra-curricular music activities, and recommendations for educators.

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Abbreviations

ABRSM	Associated Board of the Royal Schools of Music, U.K.
APA	Academy for Performing Arts, Hong Kong
DES	Department of Education and Science
ECA	Extracurricular Activities
HKIED	The Hong Kong Institute of Education
HMI	Her Majesty's Inspectorate
HRM	Human Resource Management
LEA	Local Education Authorities
LMS	Local Management of Schools
MENC	Music Educators National Conference
NFER	National Foundation for Education Research
OFSTED	Office for Standards in Education
QEF	Quality Education Funding
TQM	Total Quality Management
TTA	Teacher Training Agency

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Chapter 1: Introduction and Context

Learning to play musical instrument(s) has been stipulated in the primary school music curriculum in Hong Kong and China. However, in previous researches conducted by the author on the music curriculum (Kim & So, 1997; So, 1999), it is observed that the emphasis on instrumental playing outside school hours, which form part of the extracurricular activities, varies among schools, so do their standard of playing.

It is assumed that all music teachers, besides their competency to teach and play musical instruments, should possess managerial skills to run extracurricular music activities. For most music teachers, however, the development of managerial skills becomes on-the-job training because not enough emphasis has been placed on this aspect of teacher preparation at the college or university level (Walker, 1998).

Extracurricular activities (ECA) have great importance in the school curriculum in Hong Kong and China. The nature and scope of activities offered to students vary from school to school, depending on the facilities and resources available on one hand, and the interest and expertise of the teachers on the other. ECA is important to students because they can acquire knowledge and skills that cannot be easily delivered in a classroom. Besides choirs, instrumental classes and orchestras are among the most popular type of music ECA among schools in Hong Kong and China.

However, managing instrumental classes and ensembles is rather complicated because it involves many people – students, staff, and parents; also the teacher-in-charge has to take care of the schedule, finance, resources, human resources and so on. Thus, it is

like managing a small organization within a school organization.

As far as music subject is concerned, the aims and different categories of extra-curricular activities have been defined in the Revised Music Syllabus for Hong Kong Primary Schools published in 1987. However, it should be emphasized that the best of extracurricular music activities is an extension and enrichment of music in the classroom, thus should form part of the music curriculum. According to the Handbook for Music Teachers in Primary Schools, it states that most qualified school music teachers should be able to organize activities like choirs, recorder and percussion bands; and part-time instructors be engaged to provide instrumental tuition to pupils. It also mentions that a well-planned and monitored instrumental programme is an asset to the formation of ensembles, orchestra or band (HKED, 1993).

The provision of instrumental activities in Hong Kong

primary schools

Before the publication of the “Guidelines on Extracurricular Activities in Schools” by the Hong Kong Education Department in 1997, extracurricular activities (ECA) are considered as recreational and leisure activities. Even in the primary school music syllabus currently in use (revised in 1987 and at present about to undergo major revision), it only suggests and encourages music ECA, for example, instrumental tuitions and ensembles, but does not make it compulsory. Therefore, instrumental tuition and orchestras only exist in a few schools that have a good tradition and reputation in music as well as with ample financial support. The majority of the

remaining schools have choirs and smaller ensembles that do not need any financial support. Ironically, in those reputable schools that have a high quality in ensemble performances, the majority of students take their instrumental tuitions privately outside school. Therefore, the scope of this thesis focuses on the instrumental activities in schools that are not reputable in music, or have no tradition in music activities.

However, there are constraints for organizing instrumental activities in these schools. One of the reasons is that they are expensive to run as compared with other ECA. According to the Education Commission (1996), schools basically receive the same level of funding regardless of their individual needs, or whether they have optimized resources or made effort to improve. Therefore, there remains little or no funding for promoting extra-curricular activities, or school-based innovative projects that promote quality education in schools. As far as music is concerned, there are various scholarships available to students, for example, the Hong Kong Jockey Club scholarship, the School Music and Speech Association's various scholarships, and the Arts Development Council Scholarship. However, they are highly competitive, and are aimed exclusively at the most talented young musicians instead of providing funding to enable schools to conduct various music activities for the benefit of all school children.

With the return of sovereignty to China in 1997, Hong Kong became a Special Administrative Region. The Hong Kong Education Department formally recognizes the educational value of ECA and considers them to be important components of the school curriculum (HKED, 1997). In the Chief Executive's Policy Address, he announced the establishment of the Quality Education Fund (QEF) to finance projects for the promotion of quality education in Hong Kong. Formally established in January

1998 with an allocation of five billion Hong Kong dollars, the QEF provides a channel to finance non-profit making projects for the promotion of quality school education in Hong Kong. All schools, educational bodies, teaching professionals, non-profit making organizations, public bodies and individuals are eligible to apply. The majority of schools which applied for the funding were successful.

Though music is a compulsory subject in the school music curriculum, in reality, it remained at the bottom of the hierarchy of school subjects (Yeh, 1998). Not every parent understands the need for instrumental activities, and thought that playing musical instruments will consume too much time and hinder their child's study. Yeh (1998) also notices that teachers, apart from their tight teaching schedule, have to squeeze their time in managing ECA after school hours, which is time consuming. The location of music rooms are usually on the highest floors of school buildings, thus music teachers are both professionally and physically isolated. As a result, Yeh (1998) concludes that they do not receive support from their colleagues. Limited resources and spaces in school premises also affect instrumental activities.

Because of the above restrictions, it is rather difficult for the music teacher in charge of instrumental activities, who is also the middle manager, to negotiate more resources or collegial support because all decision-making is dominated by the school principal.

Although British colonial rule in Hong Kong has come to an end in July 1997, patterns of the development of music education introduced under British rule still exist (Ho, 1998). Being part of China and the main city in southern China, Hong Kong's society provides a mixture of western and Chinese cultures. In contrast, Beijing, the capital of China and one of the major cities in northern China, is strong in its traditional culture

and has been little influence by western society. Therefore, a comparative study of the management of musical ECA in these two cities with diverse backgrounds and cultures, yet within one country, is necessary.

Aim and objectives of this study

There is a substantial literature on managing extracurricular activities in schools (Berk 1992, Wong 1994, Fung 1987, Fung *et al.* 1986, Chu 2000, Shu 1997). There are also guidelines specially for music teachers regarding what activities should be counted as musical ECA (CDC 1987, Handbook 1993), and numerous publications by the Music Educators National Conference (MENC) on how to manage the instrumental rehearsals. However, these are interpreted through the eyes of a musician rather than an administrator.

This is the first comparative study on the management of instrumental classes and ensembles in Hong Kong and Beijing. Apart from adding to the literature on music management in primary schools, it also provides guidelines for in-service and pre-service teachers on managing these music activities.

Therefore the aim of this study is to investigate how music ECA in primary schools (including instrumental classes and orchestras) are being managed, in the hope that a management model can be established for the benefit of primary school teachers, particularly pre-service teachers, so as to provide them with the knowledge and organizing skills in instrumental activities. The research is mainly qualitative, and the methodology adopts a multiple case study approach involving six primary schools

selected within an opportunity sample – three from Hong Kong and three from Beijing, China. Observation of activities and teacher interviews will be conducted during school visits, and documents from the schools will be studied. The use of observations, plus the use of interviews and documentary analysis, provides methodological triangulation in this study.

Therefore, the objectives of this paper are:

1. To investigate the management structure of instrumental classes and ensemble groups in primary schools in Beijing and Hong Kong;
2. To investigate the role of the middle manager for such activities;
3. To find out the essential features for effective management of instrumental classes and instrumental ensembles;
4. To suggest a management model which primary schools in Beijing and Hong Kong can adopt.

Research questions

In order to achieve the objectives set, the following research questions are investigated:

1. What factors facilitate or obstruct the effective provision of instrumental music activities in primary schools in Beijing and Hong Kong?
2. How do leadership and management contribute to the effectiveness of instrumental music activities in primary schools in Beijing and Hong Kong?
3. What difficulties are experienced by the teacher-in-charge of instrumental music

activities in carrying out their role?

4. What distinctions exist between the management structure in primary schools in Beijing and Hong Kong?

Limitations

This study is limited to six schools chosen to represent an opportunity sample – three in Hong Kong and three in Beijing, China. The person to interview in each school was the music teacher and also the principal. The small number of sample in each school is adequate because the interviewee is also the teacher-in-charge of the instrumental activities, and provides illuminations to this study.

Summary and outline

In this introduction, the problems of organizing instrumental music activities in Hong Kong primary schools have been set. The quality of performance is not satisfactory due to a number of constraints, including the overcrowded school curriculum, lack of parental support, hierarchy of subjects in school, and resources including financial and environmental. The difficulties faced by the middle manager, that is, the music teacher in charge, was also mentioned. The aim of this study is defined and justified, and the expected outcome of this study is set, with the help of research questions.

Chapter 2 provides a literature review, with emphasis on management of ECA, middle management, leadership, and resources. Chapter 3 will discuss the methodology used

in this study. The presentation and analysis of findings will be in chapter 4, which will be followed by conclusions and recommendations in Chapter 5.

Chapter 2: Literature Review

The main focus of this thesis is the management of the instrumental activities in music ECA in primary schools in Beijing and Hong Kong. According to the Harvard Dictionary of Music (1976), ensemble refers to a group of musicians performing together, thus instrumental music ensembles, as suggested in the *Music Syllabus for Primary Schools* in Hong Kong (CDC, 1987) include groups like percussion band, recorder band, melodica band, school orchestra and school band. Instrumental music ensembles are part of ECA as mentioned in the music curriculum for primary schools in both Hong Kong and China, so this chapter will first define the meaning of curriculum and ECA, follow by the policies and practices.

The second part of this chapter will focus on the relationship between leadership and management within a school curriculum. A substantive section on middle management will be discussed, because the role of the leader of ECA in any school is the role of a middle manager. The final part of this chapter deals with literatures on managing instrumental music programmes.

Definitions of Curriculum

Since ECA belongs to part of the curriculum, an understanding of the meaning of curriculum is important. There are, however, various interpretations of the term 'curriculum'. According to Posner (1995), some people regard the curriculum as the content or objectives for which schools hold students accountable; whilst others claim

the curriculum is the set of instructional strategies teachers plan to use. He further explains that these conceptual differences are based on whether to regard curriculum as means (i.e. instructional plans) or ends (i.e. the intended learning outcomes), and curriculum as a plan for or a report of actual educational events.

Posner also refuses to stipulate a general definition because ‘definitions are not philosophically or politically neutral’ (Posner 1995, p. 5). However, he concludes that there is not one but five concurrent curricula to consider, namely the *official curriculum* – the curriculum described in formal documents; *operational curriculum* – the curriculum embodied in actual teaching practices and tests; *hidden curriculum* – institutional norms and values not openly acknowledged by teachers or school officials; *null curriculum* – the subject matters not taught; and finally *extra curriculum* – the planned experiences outside the formal curriculum (Posner 1995).

Wong (1969) adduces the definition of curriculum by some educators as the sum-total of all the activities that a school, by its existence, encourages and promotes. Similarly, Marsh (1997) defines curriculum as ‘content’, but he stresses the differentiation between curriculum and syllabus. Syllabus is a list of content, which Posner (1995, p. 5) refers to as an ‘instructional plan’ that should be taught or examined. Curriculum however, involves a much wider group, which are subjects that included in a course of study.

The Music curriculum

The term 'music curriculum', like 'curriculum' that mentioned in previous paragraphs, also has various meanings. According to Labuta and Smith (1997), there are three different definitions for music curriculum – curriculum for skills development, the acquisition of subject matter, and the specific instructional methods developed by music educators such as Carl Orff, Zoltan Kodaly, Shinichi Suzuki, Edwin Gordon and so on. These definitions have a different emphasis on the areas of knowledge, and sequences of the subject matter, as well as the skills to be acquired. No matter what approaches are taken, it would be the content of the music curriculum that contribute most to the curriculum (Wong-Yuen 2000). The music contents or subject matter of a music curriculum can be categorized in different ways. Farmer (1984) categorized music content into practical work (playing instruments and singing), listening (appreciation, aural work, and listening during performance), and non-practical work (theory of music, knowledge of composers, etc.); whereas Hoffer (1991) suggested that curriculum content can be categorized as performing music, reading music, listening to music, describing music, and creative music (which involves music composition and music arrangement).

A balanced music curriculum is achieved not by including all the above items, but rather by a unifying principle that will release musical potential in various directions and still ensure a general grasp of musical concepts (Paynter 1982, cited in Lau 1998).

Definitions of ECA

According to Good (1973), ECA is part of the curriculum ‘which includes experiences not usually provided in typical classes, such as work experiences, out-of-school experiences, camp experiences, clubs, assembly programmes, interscholastic and intramural athletics, student participation in government, and other activities under the guidance of the school.’ (Dictionary of Education, 1973, p.9)

In the current music syllabus for primary schools in Hong Kong, ECA refers to activities that are held outside the normal time-table, and, as Good (1973) mentions, these activities are very much part of the curriculum because of the important effect they have on the musical development of children (CDC,1987).

Berk (1992) also mentions that ECA are school-sponsored activities that take place outside the formal academic programme. He further mentions that curriculum and extracurriculum are commonly viewed as separate domains of education; however, the line between them is indistinct. In view of this, the word ‘extracurricular’, though widely used, is somewhat of a misnomer. Berk goes on to mention that the prefix “extra” implies something unimportant and unrelated to the curriculum.

Similarly, Frederick (1959) and Wong(1994) mention that the word ‘extra’ implies that the activities are not quite educational or not quite essential as part of formal institutional work; but in fact, these activities are an important part of the educational programme.

In order to have a better term to describe these activities, Frederick (1959) puts

forward the phrase *student activities*.

Student activities are those school activities voluntarily engaged in by students, which have the approval of and are sponsored by the faculty and which do not credit toward promotion or graduation.

(Frederick, 1959, p.6)

Frederick (1959) goes further in designating various student activities into different terms, including extraclass activities, cocurricular activities, informal activities, semicurricular activities, creative school activities, group activities and so on.

Apart from those used by Frederick, there are a few more terms that can be added to the above list, including out-of-school activities as mentioned by Haigh (1974), and school activities and the other curriculum as mentioned by Berk (1992).

Berk (1992) points out that though there are different terminologies, there exists general agreement on the differences between ECA and the formal classroom work in that ECA are more social than cognitive in orientation; ECA are student planned and maintained rather than teacher directed, with teachers serving as advisers and guides rather than instructors, and students assuming important leadership roles.

Throughout this study, the term extracurricular activities (ECA) are used. To conclude, ECA can be defined as school-sponsored activities that normally takes place outside scheduled school hours, and the participation in ECA is voluntary rather than required.

Policy and practice of Extracurricular Activities in primary schools in Hong Kong

The development of ECA in Hong Kong

According to Fung *et al.* (1986), Fung (1987), and Leung (1996), ECA in Hong Kong primary schools were not considered important in the mid-sixties. For schools that had ECA, the choice of activities was limited, and often poorly managed by both the administrators and teachers in-charge. Most teachers treated ECA as an unnecessary duty (Leung, 1996).

An international conference held in Hong Kong in 1972 sparked off the development of leisure activities in Hong Kong, which resulted in the formation of a leisure and sports section in the Education Department in 1974. The Music Office was formed in 1977 which provided instrumental tuitions (both Western and Chinese instruments) for students in Hong Kong. These laid the foundation for the promotion and development of ECA in Hong Kong schools.

Fung *et al.* (1986) concluded that ECA in Hong Kong began to blossom from the late sixties to the mid-seventies, whilst late seventies and eighties was the age of development for ECA in schools due to the increased number of government subsidized schools in the 1970s, with better resources and equipment than private schools, thus promote the setting up of ECA. (Fung 1986). Also, in 1975, the Education Department announced the increase of A.M. (assistant master/mistress) teaching posts in primary schools from four to six. One of an A.M. duties was to

supervise the ECA. From then onwards, more and more schools begin to implement some form of ECA (Fung 1986; Leung 1996).

In 1983, the Education Department and School of Education of Chinese University, Hong Kong jointly organized a conference on ECA. The conference led to the birth of the Hong Kong Extracurricular Activities Coordinators' Association. The aim was to promote and to improve the quality of ECA in Hong Kong secondary schools (Leung 1996). The association later extended the membership to primary schools; this led to the establishment of the primary section of the Hong Kong ECA Coordinators' Association in 1993.

Extracurricular music activities in Hong Kong

Although there exists a certain amount of local literature on ECA in Hong Kong (Fung 1987, Fung and Wong 1991, Chan 1994, Lam 1999), papers that focus purely on music ECA remain limited. The *Music Syllabus for Primary Schools* published in 1987 and the *Handbook for Music Teachers in Primary Schools* published in 1993 contains the aims and different categories of ECA. It states in the syllabus that because of severely limited opportunities for involvement in music-making within two periods of music lessons a week, a wide variety of extracurricular music activities are necessary to supplement and reinforce what is being done in the music lesson (CDC 1987). However, it should be noted that ECA in music is an extension and enrichment of class music with which it should form part of the music curriculum (HKED, 1993).

The activities suggested in the music syllabus contain seven items: school choir, percussion band, recorder playing, melodica band, instrumental classes, school orchestra/band (Western or Chinese), and games/Folk dancing/Music and movement (CDC, 1987).

According to Lam (1999)'s survey on ECA in music in Hong Kong primary schools, points out that the activities are of a wide variety, and there are a total of nineteen items as compared to seven items in the 1987 music syllabus. The following table (table 2.1) shows the popularity of different music activities among Hong Kong primary schools in a survey conducted by Lam (1999). However, the number of schools participated in the research was not mentioned.

Types of activities	Popularity
School choir	73.5%
Annual School Music Festival (external)	63.4%
Music competition (internal)	53.8%
Recorder class	46.2%
Music club	31.1%
Vocal ensemble	29.7%
Percussion band	27.7%
Recorder ensemble	25%
Games/Music & movement	23.4%
Melodica Band	22.8%
Instrumental class (Western)	19.7%
Annual school concert	19.7%
String orchestra	6.1%
Instrumental class (Chinese)	4.9%
Lunch time concerts	4.4%
School orchestra	3.4%
School band	3.1%
Western music ensemble	2.1%
Chinese music ensemble	2.1%
Chinese orchestra	0%

Table 2.1: The popularity of different music activities among Hong Kong primary schools.
(adapted from Lam 1999,p.227)

From the data, school choirs remained the most popular type of activities due to the fact that they are easy to organize, and do not involve any budget. The learning of musical instruments is much less common among primary schools in Hong Kong, as noted by Leung (2001). However, instrumental activities were becoming more and more popular at the time when the author was conducting the research.

Policy and practice of Extracurricular Activities in primary schools in China

Unlike Hong Kong, China realised the importance of ECA back in the fifties. In the teaching plan for primary schools issued by the State Education Commission in 1954, it stipulated that each school, except village schools and schools for ethnic minorities, must follow the time allocated for various school activities, and ECA occupy nearly half of the overall time allocated. Table 2.2 below illustrates the time allocation on school activities each week in primary schools in 1954.

Minutes Per week Items	Class	<i>Junior</i>		<i>Senior</i>
		P. 1 & 2	P. 3 & 4	P. 5 & 6
Morning assembly (including morning exercise)		120 each	120 each	120 each
Weekly assembly		60 each	60 each	60 each
ECA		180 each	240 each	300 each
Community activities		-	60 each	90 each
Total per week		360 each	480 each	570 each

Table 2.2: The time spent on school activities, as stipulated by the State Education Commission in 1954
(Yau 1999, p.17)

Tin and Tsang (1999, quoted in Tsang 2000) identified the factors for successful development of ECA in China. Most schools have long-term development planning for ECA, as there are specific government policies to ensure the practices of ECA in schools. ECA in Chinese schools is led by education theories, researches and statistical facts. The effective use of community resources as well as school premises and equipment, and the successful integration of the ECA and the formal curriculum for quality education are also the factors for success. Lastly, schools, parents, teachers and students recognize the educational values of ECA (Tin and Tsang 1999, quoted in Tsang 2000).

Similarly, Tsang (2000) mentioned that the educational value of ECA is highly respected in China. During the nine-year compulsory education, Yeung (1999) noted that ECA occupied 29.9% of the total weekly school hours. ECA awards are granted to students that participate in national or international activities or competitions. If the students of a school gain more ECA awards, the school will receive an increase in their allocation of resources, and the teachers in charge of the activities will have a salary bonus (Chan, 1999).

Compared with Hong Kong, ECA in Chinese schools have a longer history, and schools, parents, teachers and students recognize the educational value. On the contrary, ECA in Hong Kong is rather new. According to Lin (2000), it is common for government-funded public schools to cancel extracurricular classes to make room for the study of main academic subjects. He further mentioned that private schools enjoyed a greater degree of autonomy over their curriculum, and arranged much more time for ECA than is required. However, in the two government-subsidized public schools under study in Beijing, the author observed that ECA are important and

respected in the curriculum, and was different from what Lin (2000) had reported.

Extracurricular music activities in China

As mentioned earlier by Tsang (2000), the educational value of ECA is highly respected in China, and is further justified by the large amount of literature available in China. This is also true as far as ECA music is concerned. The major types of music activities in primary schools include choirs, harmonica band, electronic keyboard ensemble, accordion ensemble, and orchestra (both Chinese and Western) ensembles. In the *Encyclopedia for Music Teaching in Primary Schools*, Hsu (1993) emphasized three criteria to be fulfilled in order to organize extracurricular music activities in schools: activities should be carefully planned with a clear, long-lasting vision; all participants should maintain a high performance level; and resources must be adequate.

Education Funding for ECA in China

With the 'Decision of the Central Committee of the Communist Party of China on the Reform of Educational Structure' in 1985, and the 'Programme for Educational Reform and Development in China' in 1993 promulgated by the State Education Commission, local governments and educational practitioners have searched for 'multiple channels' for the financing of education (Cheng 1990, quoted in Mok and Wat 1997, p.14). Instead of relying totally upon government's financial support, educational funding has been diversified by seeking other resources, such as overseas

donations, financial support levied from local government taxes and subsidies, as well as tuition fees (Mok 1996, quoted in Mok and Wat 1997). Lin (2000) reported that more and more schools conducted business to generate their own funding, such as operating printing and brewing, renting sports grounds for private parking and so on.

Although the policy of the Chinese government is to grant free education for Chinese citizens, different items of miscellaneous fees are permitted. According to Bray (1996), these items include office expenses, desk and chair fee, library books, exercise books, teaching materials, movie fee, funds for teachers' retirement, tutoring fee...to name just a few. Thus, organizing ECA received no financial support from local government, and parents have to pay for all these activities. Some schools even took advantage of their superior ECA to attract students. Parents were eager for their children to do well in school, and therefore they would eventually be admitted into a prestigious secondary school.

Managing the curriculum: Leadership and Management

Introduction

Good heads are crucial to the success of schools. The best heads match the best leaders anywhere. We need to develop strong and effective leaders, reward them well and give them the freedom to manage, without losing accountability ... We also want to ensure that schools are able to recognize leadership by other teachers who give strategic direction in schools. (DfEE, 1998, p.21)

Outstanding leadership has invariably emerged as a key characteristic of outstanding schools. (Beare *et al.* 1989, p.89)

Bollington (1999) believes that the quality of a school has increasingly been seen to depend in large measure on the quality of its leadership. He further quotes the following comments to support his belief:

The quality of leadership makes the difference between the success and failure of a school. (Millett 1998, quoted in Bollington 1999, p.153)

Strong leadership, often from a recently appointed headteacher, is the key feature of all the schools that have made substantial improvement. (Woodhead 1998, quoted in Bollington 1999, p.153)

Definitions

Bush and Coleman (2000) point out that both leadership and management are required to generate school improvement. Both terms are sometimes used interchangeably, or regarded as synonyms; however, it is useful to distinguish between the two terms.

Although Schön (1984) states that “leadership” and “management” are not synonymous terms, he provides a linkage between “managing” and “leading”:

One can, for example, fulfil many of the symbolic, inspirational, educational

and normative functions of a leader and thus represent what an organisation stands for without carrying any of the formal burdens of management.

Conversely, one can manage without leading. An individual can monitor and control organisational activities, make decisions, and allocate resources without fulfilling the symbolic, normative, inspirational, or educational functions of leadership. (Schön 1984, p.36)

Schön (1984) goes on to argue that since managers are generally expected to lead, it may be acceptable to treat management and leadership as one. Similarly, Gold and Evans (1998 p.25) also find that many writers often interchange the use of the terms 'leadership' and 'management'. They cite the definitions given by Oldroyd *et al.* (1996) as follow:

Leadership: the process of guiding followers in a certain direction in pursuit of a vision, mission or goals; making and implementing and evaluating policy.

Management: a) the structure for and process of planning, coordinating and directing the activities of people, departments and organisations; getting things done with and through other people.

b) the individual or group of individuals who manage an organisation. (Oldroyd *et al.* 1996, pp.37-40)

Although Gold and Evans (1998) see the two roles overlapping to a certain extent, they suggest that leadership has an almost spiritual dimension, requiring more attention to beliefs and values, whereas Bennett (2000) suggests that leadership is about ideas and inspirations, dreams and visions, aspirations and hopes.

Similarly, Morrison (1998, p.205) points out that the overlap is 'particularly true in the case of senior managers ... where they have considerable input into policy and strategy formation.' He carries on to discuss Mintzberg's (1973) views that:

Management is concerned with practical action whereas leadership is concerned with visioning, setting the tone and direction, establishing long term objectives, generating an appropriate ethos ... i.e. with long-term strategy rather than day-to-day-affairs.

(Morrison, 1998, p.207)

Plant (2000) however, stresses that leadership is different from management, but good management encompasses leadership. To him, management is concerned with planning, organising, leading, controlling, information gathering, decision-making and communicating.

Dunford, *et al.* (2000) provide a comparative definition between the two terms.

While leadership is the ability to move the school forward, management is concerned with the procedures necessary to keep the school running. Leadership is concerned with the long term and the strategic, whilst management with the immediate and short term.

According to Rice (1971), Gray (1979) and Ogawa and Bossert (1998) the primary task of leadership is to manage and facilitate an organisation in performing its tasks.

Gray (1979) further mentioned that a leader must define the primary task of the enterprise and keep under constant review both definition and restraints: he must recruit the necessary resources for performance and control their use. The problem

for the manager, as mentioned by Gray (1979) is how to exercise this leadership. Similarly, Smith (2002) mentions that good headteachers have to be able to manage and lead in such a way that the separate parts of the jigsaw fit together to meet the needs of teachers, children and parents and at the same time satisfy the standards set by those who hold the school accountable. In the table below, Smith (2002) attempts to draw some distinctions between managing a school and leading it.

Management	Leadership
Solve problems	Manage problem solving
Achieve immediate results	Have a long-term vision
Maintain the status quo	Change and develop the status quo
Develop structures and processes	Involve people
Maintain the existing culture and climate	Develop new cultures and climates
Delegate	Coach and empower people
Plan, organise and control	Have a grand design and purpose
Hold power from the position of head	Hold power by building relationships

Table 2.3: Distinctions between school management and leadership (Smith 2002, p.2)

Although Gunter (2001) argues that leadership and management are about the same thing, at the same time she refers to the comparison by MacGilchrist *et al.* (1997) which suggests how they can be distinguished (table 2.4).

Leadership	Management
'Building and maintaining an organisational culture' (Schein, 1985)	'Building and maintaining an organisational culture' (Schein, 1985)
'Establishing a mission for the school, giving a sense of direction' (Louis and Miles, 1992)	'Designing and carrying out plans, getting things done, working effectively with people' (Louis and Miles, 1992)
'Doing the right thing' (Bennis and Nanus, 1985)	'Doing things right' (Bennis and Nanus, 1985)

Table 2.4: Distinctions between leadership and management (MacGilchrist *et al.*, 1997, p.13), quoted in Gunter (2001, p. 46)

Gunter (2001) assumes that leadership is strategic and is about enabling particular personal attributes and behaviours to build followership within an organisation, while management is more about technical activity of system maintenance, monitoring and evaluation. Furthermore, she cites the view put forward by Hodgkinson (1991) that there is a distinction between administration and management, in which the former is about values and the latter is about facts, and that leadership is within administration.

Bennis (1989) adds more to this argument. He argues that:

The manager administers; the leader innovates.

The manager is a copy; the leader is an original.

The manager maintains; the leader develops.

The manager focuses on systems and structure; the leader focuses on people.

The manager relies on control; the leader has a long-range perspective.

The manager asks how and when; the leader asks what and why.

The manager has his eye always on the bottom line; the leader has his eye on the horizon.

The manager imitates; the leader originates.

The manager accepts the *status quo*; the leader challenges it.

The manager is the classic good soldier; the leader is his own person.

The manager does things right; the leader does the right thing.

(Bennis, 1989, p. 45)

Similarly, West-Burnham (1997, p.117) suggests that ‘leading’ is concerned with vision, strategic issues, transformation, ends, people, and doing the right thing; whereas ‘managing’ is concerned with implementation, operational issues, transaction, means, systems, and doing things right.

Duignan (1988) cited by Ridden (1992) challenges the concept of leadership with the suggestion that leadership is not so much a role as a cultural act or event which uses management practice and procedures. He further mentions that management and leadership are intertwined within the school’s culture, and concludes that “management done well is leadership in disguise” (p.13).

Leithwood *et al.* (1999, p.5) point out that although a great deal has been written on leadership, there is still no clear definition which people argue upon. They cite Yukl’s argument that:

It is neither feasible nor desirable at this point in the development of the discipline to attempt to resolve the controversies over the appropriate definition of leadership. Like all constructs in social sciences, the definition of leadership

is arbitrary and very subjective. Some definitions are more useful than others, but there is no "correct" definition. (Yukl 1994, p.4-5)

Day, *et al.* (1990) think of leadership in terms of roles rather than positions, and the term 'consultancy' is being used.

By the consulting process, I mean any form of providing help on the content process, or structure of a task or series of tasks, where the consultant is not actually responsible for doing the task itself (anything a person, group or organisation is trying to do) but is helping those who are. The two critical aspects are that help is being given, and that the helper is not directly responsible within the system (a group, organisation or family) for what is being produced. Using this definition, consulting is a function, not an occupational role per se.

(Steele 1975, quoted in Day *et al.* 1990, p.7)

They further emphasise that management style is the biggest single factor in making quality improvements in school. The headteacher should ensure collegiality within the school, and ensure staff gain the skills of communication and collaboration needed for working more closely with parents. They further suggest that effective leadership places an emphasis upon consultation, team-work and participation as already identified by DES (1997). Day *et al.* (1990, p.2) conclude that the concept of the headteacher as leader has changed to a concept of head as 'leader among leaders'.

Everard and Morris (1996) mention that every manager has two concerns, namely the

concern to achieve results, and the concern for relationships. However, Tannenbaum and Schmidt (1973) argued that these two concerns were in conflict, and that the more a person was concerned with results, the less he or she would be concerned about relationships, and vice versa.

The division of management and leadership may also be seen in the distinction drawn by Hodgkinson (1991) between administration and management, where administration is taken to be synonymous with leadership. Bollington (1999) however mentions that distinctions between leadership and management can be useful in that they provide a checklist. He further mentions that in practice, leadership and management are best seen as closely linked and as two sides of the same coin.

Balance between Leadership and Management

Bolam (1999, p.194) recognizes that the terms “educational management”, “leadership” and “administration” are in common usage. He argues for the terms ‘educational administration’ in a broad, generic sense to cover educational policy, leadership and management activities at all levels; for ‘educational leadership’ as the responsibility for policy formulation and organizational formation; and for ‘educational management’ as an executive function for carrying out agreed policy.

Terrell and Terrell (1999) stress that leadership and management are not interchangeable concepts, as different writers have already suggested the differences. Hickman (1990, quoted by Bryman 1992) identified over forty differences between leadership and management. However, headteachers, teachers, and other managers

often need to be both leaders and managers. Terrell and Terrell (1999) carry on to mention that leadership needs to be displayed through the day-to-day management of the school, and the daily transactions of a manager need to be permeated by the leadership qualities of visions and concern for ends. Bennis and Nanus (1985) warned that the problem with many organizations, and especially the ones that are failing, is that they tend to be overmanaged and underled. Terrell and Terrell (1999) concluded that instead of distinguish between leadership and management activities, one should seek a balance between these two terms, which imply leadership *through* management activities (p.105).

The ALAMO Hypothesis

The acronym 'ALAMO' stands for 'Appropriate Leadership and Management Orientation'. According to Elliott-Kemp and Elliott-Kemp (1992), management and leadership are complementary concepts, similar to the *Yin-Yang* polarity as used in Chinese Taoism (see figure 2.1).

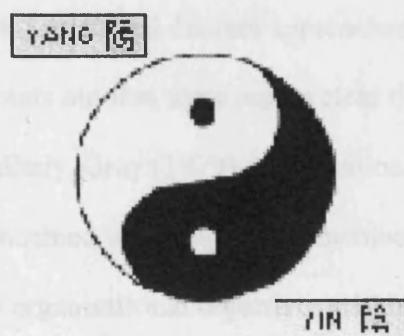


Fig. 2.1: The Chinese Taoism symbol of *Yin* (dark) and *Yang* (bright) polarity

In Taoism, the universe is seen as being in permanent flux and change. 'Yin represents negative, dark and feminine, and yang represents positive, bright and masculine' (Webster, 1996, p.2203). The precise balance between Yin and Yang will therefore need to change over time. Elliott-Kemp and Elliott-Kemp (1992) conclude that the key factor influencing the balance of leadership and management (Yin and Yang) is the environment, especially the extent to which it is characterized by relative stability and predictability, or by rapid, turbulent and discontinuous change.

Leadership and Organisation

'Organisations are essentially collectives of people, who define policies, generate structures, manipulate resources and engage in activities to achieve their desired ends in keeping with their own individual and collective values and needs' (Beare et al. 1989, pp.172-173).

There are few studies on school as an organisation (Bidwell 1965, Hoyle 1973, Weekes 1973), and each has varied and distinct approaches to organisational theory. Davies (1973) however, points out that there are no clear theoretical positions on school organisation. Similarly, Gray (1979) also mentions that since the management process is concerned with helping the members of an organisation to attain individual as well as organisational objectives within the changing environment of the organisation, the planning aspect of management will cope with the environmental change.

Bush (1995) identifies six models of educational management, namely formal, collegial, political, subjective, ambiguity, and cultural, and concludes that no organisation can be explained by using only one approach. He goes on to mention that it is rare for a single theory to capture the reality of management in any particular school or college, because aspects of several perspectives are present in different proportions within each institution. The application of each approach may vary with the event, situation, and the participants. Apart from this, Bush (1995) mentions that the effectiveness of the six models depends on five overlapping considerations, namely the size of the institution, the organisational structure, the time available for management, the availability of resources, and the external environment.

Thus, there is no one “model” which is entirely complete, and all models provide some insight (Gray 1979, p.13), whereas West-Burnham (1995 p.28) stresses that management is a contingent concept – there is no ‘one best way’ to manage.

Although Gray (1979) mentions that the management process of an organization has to cope with the environmental change, Ogawa and Bossert (1998) assume that leadership functions to affect the overall performance of organization, and cite Hemphill and Coons (1950)’s research that leadership define patterns of organization. Furthermore, Katz and Kahn (1966, quoted in Ogawa and Bossert 1998) observe that leadership changes organizational structure, interpolates structure, and uses structure.

Ogawa and Bossert (1998) reveal that leadership is an organizational quality, but it is not confined to certain roles in an organization. Rather, it flows through the networks of roles that comprise organizations. Thus, Ogawa and Bossert (1998)

conclude that leadership affects the systems that produce the patterns of interaction that occur among organizational members; that is, it affects organizations' structures. Similarly, Smith (2002) stresses that a successful leader or head needs to know how each individual fits into the organization and how they relate to each other. Furthermore, headteachers have to be able to 'act' and 'do' in order to achieve the results that they want and are capable of (Smith 2002, p.3).

Leadership Theories

Bryman (1992) mentions four main approaches to the study of leadership according to their respective periods of occurrence, as shown in table 2.5 below. The core theme of each approach is also listed.

Period	Approach	Core theme
Up to late 1940s	Trait approach	Leadership ability is innate
Late 1940s to late 1960s	Style approach	Leadership effectiveness is to do with how the leader behaves
Late 1960s to early 1980s	Contingency approach	Effective leadership is affected by the situation
Since early 1980s	New Leadership approach (includes charismatic leadership)	Leaders need vision

Table 2.5: Trends in leadership theory and research (adapted from Bryman 1992, p. 1)

Southworth (1998, p.36-47) identifies five leadership approaches that are most helpful, pertinent and powerful for school leaders. They are:

1. Situational leadership

Leadership involves sensitivity to the situation, and to those with whom one is leading and encouraging to lead.

2. Instrumental and expressive leadership

Leaders need to balance their concern for the core tasks of the school and for the quality of the task performance, with consideration for colleagues as persons.

3. Cultural leadership

Leaders exemplify and influence ways of working which they wish to see established in the school.

4. Transactional leadership

Leadership involves numerous tacit negotiations and trade-offs to ensure a school or organisation functions efficiently and effectively as an organisation.

5. Transformational leadership

Leaders seek to move the organisation forward by influencing the staff, providing a view of the future for the organisation, emphasizes shared leadership and teamwork.

Leadership styles

Leigh and Maynard (2002) identify four common forms of leadership, namely: delegating, participating, selling and telling. They argue that a successful team leader also has to improvise in order to solve a situation in a creative and unexpected way, rather than rely solely on what was done in the past.

Hayes (1997, p.94) refers to Lewin *et al.* (1939) who demonstrate how three different leadership styles – authoritarian, democratic and laissez-faire – produced different types of behaviour among group members, and further suggests that their behaviour has nothing to do with their individual personalities, but is a result of the leadership

style. Similarly, Walker (1998) identifies four styles of leadership paraphrased from Knezevich (1975) as anarchic, democratic, autocratic, and manipulative. Busher and Saran (1995) note that whatever style a leader adopts, it will shape the culture of the organization or subject area.

The Innovative Organization

Kotler and Scheff (1997) suggest that the leader of an organization has two primary tasks – external leadership and internal leadership. Thus, the leader must be able to motivate followers and show them a path to their goals. They also mentioned that an important characteristic of good leadership was the capacity for change. A small modification, however, does not constitute a change; rather, the need to innovate should be emphasised (Drucker, 1993). In the innovative organization, Drucker stressed, the job of the leaders was to ‘convert impractical...ideas into concrete innovative reality’ (p.797).

Drucker’s concept of an innovative organization can also be applied into the management structure of a symphony orchestra (Chang 2004). Chang (2004) exemplified the innovation of the National Symphony Orchestra of Taiwan in transforming the traditional concert presentation, where only the orchestra perform on stage attended by small numbers of people, into an integration of different art forms that attracted a full-house of audience.

Middle management

In the previous section, the meanings of leadership and management within a school were examined. For subject leaders, however, they do not belong to the senior management team, but are responsible for the operation work of other teachers. Therefore, in hierarchical terms, as mentioned by Busher and Harris (2000), these subject leaders are, in fact, middle managers in schools. The understanding of the responsibilities of middle managers as leaders and managers of music ECA help to understand how they contribute to the effectiveness of instrumental music activities in primary schools in Beijing and Hong Kong, which is one of the focal points of investigation in this thesis.

Definition

Fleming and Amesbury (2001) define managers as people who can use available resources to accomplish a task or reach a target. Therefore, they argue that all teachers are managers. However, there are individuals who have additional responsibilities to those of the classroom teachers, and they are referred to as middle managers. Gunter (2001, p.106) attributes these additional responsibilities to 'teachers with a subject/department and/or pastoral responsibility within an educational organisation.' Wise and Bush (1999), on the other hand, define middle managers as specialists who are responsible for an aspect of the academic curriculum, including department and faculty heads, curriculum team leaders and cross-curriculum subject coordinators.

There are four major components of middle management, as mentioned by Fleming and Amesbury (2001):

1. Leadership

Have a clear vision of the importance of the responsible area, and being able to enthuse others with this vision.

2. Specialist knowledge and good practitioner

Should be clear what constitutes good practice and using it.

3. Management

Should be an effective manager of people and resources. It involves being able to plan, motivate, encourage good practice, challenge bad practice, solve problems and see tasks through.

4. Administration

To be able to put in place procedures to secure efficiency.

(Adapted from Fleming and Amesbury 2001, p.3)

Thus, successful middle managers usually have specialist knowledge relating to their roles. They then combine leadership, management and administration in the right proportions.

According to West (1998), middle managers in primary schools seem to be characterised by hierarchical forms of organisation where individual teachers with designated responsibilities work in responsive fashion. Busher and Harris (2000) argue that organizational hierarchical distinctions are not 'neatly delineated', and teachers are involved in a 'complex switching of roles and lines of accountability between different aspects of their work' (p.105). Fleming and Amesbury (2001) also see that hierarchies are less in evidence, particularly in schools that adopt the *total*

quality management (TQM) approach, because there is a clear focus on student needs. They further mention that senior management and middle managers see their roles as serving colleagues in a way that enables them to provide a high quality learning experience for their pupils. Thus, leadership roles are encouraged on the basis of knowledge and skill rather than position in the hierarchy. Further on, they mention that good middle managers are not trapped in rigid structures but are flexible and adaptable, always on the lookout for ways to improve the education provided by their team (Fleming and Amesbury 2001).

Who are the middle managers in primary schools?

Earley (1998) finds the notion of middle management rather problematic in primary schools, since most primary school teachers may have at least one subject or curriculum responsibility. In light of this, should most primary school teachers be regarded as middle managers? If not, then should the term be confined only to those teachers who have a wider role within the whole school?

Earley (1998) preferred using the term 'subject leader' rather than middle manager or curriculum coordinator as suggested by the Teacher Training Agency (TTA). In Hong Kong, the term 'subject panel' is used instead.

Responsibilities of middle managers

Earley (1998) identified the responsibilities of subject leaders and categorised them

into four key areas, namely: 1) strategic direction and development of the subject; 2) teaching and learning; 3) leading and managing staff; and 4) development and deployment of people and resources. Busher and Harris (1999), however, argue strongly that these responsibilities within these areas cannot be fulfilled if subject leaders have no access to and use of power. How power is being exercised by subject leaders depends on the style of leadership (mentioned previously on p.33) being adopted. If subject leaders cannot exert their power to implement actions, they are just 'headship' rather than 'leadership' (Gibb 1947, quoted in Busher and Harris 2000, p.122).

This section provides literature concerning resource management, human resources management and financial management so as to set up some of the findings for the research questions of this thesis.

Resource management

The effectiveness of schools as a whole needs good resource management (Harris *et al.* 1995). Resources are a means of supply or support that assist the school managers in the achievement of goals (Blandford, 1997). These resources, as noted by Fleming and Amesbury (2001) include people, time, money and equipment/material. On the other hand, Gamage and Pang (2003) classified the tangible resources of an organisation as human (the staff employed by the organisation); material (buildings and equipment) and financial (the funds available to the organisation).

Blandford (1997) stresses that the resource management of a school should rest upon the responsibility of a resource manager, who has knowledge, experience and understanding of educational practice, and the skill and ability required to manage resources in schools. He goes on to mention that since resource management is integral to effective school management, the resource manager is a position within the management structure not dissimilar to that of a curriculum or pastoral manager in terms of status and influence, as indicated in figure 2.2.

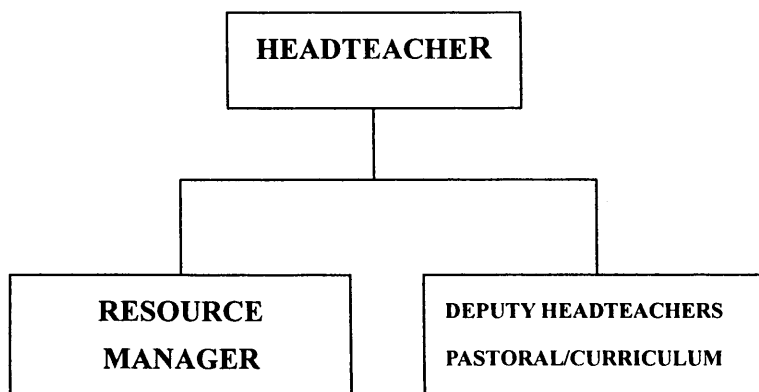


Figure 2.2: Position of resource manager in senior management team. (Blandford, 1997, p.2)

However, Dennison (1990) noted that resource management was an insignificant issue, and that educationalists assumed the education process could proceed without being too concerned with financial factors. Gamage and Pang (2003, p. 28) stressed that if the education system is to progress and be relevant to society, it must be “needs driven” and not “resources driven”. In another words, resources must be adapted to meet needs.

Blandford (1997) suggested that as resource management should be linked to educational needs, as mentioned earlier, therefore it should involve consulting colleagues. The consultation will affect the quality of any final decision, the staff's acceptance of that decision and the amount of time involved in the decision-making process. The participation in decision-making should have two major benefits, as quoted by Blandford (1997) from Fidler *et al.* (1991), namely, an improvement in the quality of the decision, and an improvement in the motivation and commitment of those involved.

However, Blandford also mentions that there are drawbacks with this level of participation because 1) it is slower than autocracy and consumes a great deal of staff time; 2) the pattern of decision-making is less predictable and less consistent; 3) the location of accountability may be less clear; 4) some decisions are expected to be taken by senior managers and participation may be seen as abdication. (Blandford, 1997)

West goes further to list explicitly the key elements of resource management and the role of resource manager:

1. identification of needs;
2. identification of resources to meet needs;
3. resource acquisition;
4. resource deployment;
5. developing contacts/networks beyond the school; and
6. linking staff with complementary needs/expertise.

(West 1998, p. 13)

Human Resource management

HRM is the management that concerns with the effective utilization of the human resources of an organization. It is conducted by all managers: principals/senior managers at the strategic level, personnel specialists in an advisory and auditing role, and line managers at an operational level (Warner and Crosthwaite, 1998).

Riches and Morgan (1989) on the other hand focus on the strategic objectives of an organization, and ask how the human resources help to formulate and accomplish those strategies, and what human development and motivation is required to meet those ends.

O'Neill *et al.* (1994) emphasize that effective HRM is the key to the provision of high quality educational experiences, because educational organizations depends for their success on the quality, commitment and performance of the people who work there. They further suggest that the quality of staff in educational organizations is an issue of both specification and development. Thus, quality is, as Middlewood and Lumby (1998) mention, about much more than appointing the most suitable candidate.

Drucker (1988) argues that people, as a basic resource, are unique in that the quality of their performance is dependent on a host of organizational variables. The support provided by managers makes a direct and qualitative difference to the level of performance of individual staff and the contribution they make.

West-Burnham (1993) proposes four principles for human resource management in

education:

1. Leadership

Concerned with vision, motivating, managing teams, creating appropriate structures and being concerned with the people as the tasks.

2. Team management

Concerned with task and process and the quality of personal relationships.

3. Performance management

Provides the means to enhance competency and stimulate development in order to achieve organisational objectives.

4. Organizational design

Concerned the structure which ensures that the organisation is structured in such a way that form follows function. None of the previous principles will work unless the organisation is structured in such a way as to support, reinforce and facilitate the development of people.

This is reinforced by Drucker (1968) that good organisation structure does not of itself produce good performance, but a poor organization structure makes good performance impossible, however good the managers. Therefore, improving organization structure will always improve performance.

Educational organizations depend for their success on the quality, commitment and performance of the people who work there (O'Neill *et al.*, 1994; Middlewood and Lumby, 1998). Thus, appointing staff, as mentioned by O'Neill *et al.* (1994) is the most important task of a manager. A wrong appointment will be expensive in human and financial terms. Handy, as quoted by O'Neill (1995), said that different types of activity within organizations, variable environmental influences and the disparate

employment needs of individuals, combine to make a strong case for closer linkage between staffing structures and the actual tasks undertaken by the organization itself.

Similarly, Hume (1990) suggests flexible working will help schools to recruit and retain staff. Effective staff selection, according to Hume (1990) means doing it in a planned and organized way, with basic understanding of the context in which it is taking place. Hume also recommends having a selection panel with both governors and the principal, so as to accept responsibility for the consequences of selection decision.

Financial Management

Financial resources in an organisation remain the most important, as mentioned by Guthrie *et al.* (1988, p. 216):

Budgets are the financial crystallisation of an organisation's intentions. It is through budgeting that decisions are made about how to allocate resources to achieve goals.

According to Levacic (1994), financial management in education relates to a broad set of management tasks concerned with planning and controlling what the institution does. In particular, it is concerned with the acquisition and allocation of financial and real resources and with using budgets to plan and control the deployment of real resources.

Knight (1993) defines budget as a plan for the allocation and expenditure of resources

to achieve the objectives of the school. Davies (1994) explains budget as a tool for planning the activities that lead to the achievement of educational objectives. They further mentioned that budgeting is not solely about money; rather, it provides an opportunity to express the aims and curriculum of the school or college in financial terms.

If school finance is to be managed effectively, clear longer-term plans and priorities are needed (Knight, 1993). In order to ensure plans are correctly implemented, actual performance must be regularly reported and monitored, by comparison with expected performance.

Knight (1993) identifies four sources of school funding, they are delegated tax-borne or trust funds; fees; fund raising; and income generation. However, in order to maintain the real level of funding, there are three things one must face – cuts, inflation and falling rolls. Apart from this, each subject department within a school has to work within the constraints of the budget, and the middle manager tackles the budget as a challenge (Brown *et al.*, 2000). However, this may not be the case in China, as schools are free to seek other sources of financial support; some schools even made a profit out of it (Cheng 1990, Bray 1996, Lin 2000).

Difficulties facing middle managers in primary schools

Fleming and Amesbury (2001) point out one possible barrier facing the development of an effective middle management layer in primary school is associated with the history and tradition of primary education. Though there has been shift towards

horizontal collaborative and cooperative networks as mentioned by Gunter (2001), Fleming and Amesbury (2001) note that primary school teachers still consider their role to be one of teaching and the principal's role one of management. Harris *et al.* (2001) make the point that the training and development provision for middle managers in schools has been relatively limited. An additional factor that threatens the development of a middle management layer is the lack of time which primary school teachers have for professional development. Fleming and Amesbury (2001) make the point that good time management helps teachers to increase their efficiency and maintain or improve their effectiveness. In a study on time management among primary school teachers, they discovered that those complaining the most about lack of time are often 'very inefficient in their own use of time' (p.152). In another study of middle managers in UK secondary schools, carried out by Wise and Bush (1999, p.194), concluded that middle managers had a substantial teaching load and little time for their management role; also schools have underestimated the time required to undertake these activities successfully.

According to Fleming and Amesbury (2001), effective middle management involves three roles, namely *leading* – by being a role model for other staff; *serving* pupils, teachers and senior managers; and *managing* the implementation of school and team aims and policies.

Thus, the art of getting the right balance can be elusive, and middle manager's role is critical, but at the same time, highly ambiguous (Brown *et al.*, 2000), with difficult choices to be made, and difficult people to be confronted. However, Fleming and Amesbury (2001) conclude that the rewards of good middle management are visible in staff performance and pupil progress.

Leading and managing instrumental music programmes

There is a significant volume of literature on music education concerned with management, for example, managing music lessons; managing the music curriculum; managing music activities in schools or classrooms and so on. However, there is a lack of literature that focus specifically on managing instrumental music activities, particularly in the local context.

MENC (1994) emphasises that high quality in the teaching of a band and orchestra programme is critical to its survival in schools, and a successful programme shares several common ingredients:

1. bands and orchestras at all levels should sound good, so that the students are proud of their membership in the music organisation;
2. fewer students will drop out of the programme if the instructions are substantive and of high-quality;
3. all classes at all levels need to be taught by competent specialists;
4. a cooperative working relationship between all music teachers in the school system.
5. good parental and community support for the programme.
6. a successful programme is a source of pride to the school and community, and this pride starts with the effort of good teachers.

(MENC 1994, p.3)

However, the author queries whether the above common ingredients can be applied to all schools, particularly those in Asia where the drop out rate in instrumental classes can be high even when taught by high-quality instructors, so as to allocate more time for their academic studies.

Battisti (1999) stressed that music teachers should cultivate the involvement and support of everyone willing to participate in music activities in the school curriculum. Thus, effective teachers must be strong leaders as well. He went on to propose the qualities and characteristics for a successful music teacher, and these are illustrated in table 2.6.

Qualities & characteristics	Remarks
A passion for music	A great musical leader must have a passion for music and a desire to share that passion with others.
Enthusiasm for leading	A great leader should be enthusiastic about what the group is trying to accomplish.
Vision	A good leader formulates a mission for the group, set goals and priorities, and constructs an agenda for group action.
Public relations skills	Leaders must enjoy working with others.
Vitality	A leader must have the energy and stamina to make the necessary expenditures of time and effort that leading a group demands.
Commitment	The strength of a leader's commitment to his or her group is revealed through actions and behaviour.
A sense of responsibility	A good leader must be prepared to make decisions and accept the responsibilities that accompany them.
Ability to motivate others	Good leadership moves people to take action.
Compassion	A good leader understands the needs of his or her group.
Confidence	Good leaders have confidence in their ability to achieve.
Courage	Leaders must have courage and fortitude.
Sense of community	The leader must strive to create a feeling of community and group identity.

Communication skills	A leader must communicate his or her ideas clearly.
Positive attitude	A leader must be optimistic and have a positive attitude.
Self-discipline	Leaders cannot manage others until they learn to manage themselves.
Desire for excellence	The achievement of excellence is the goal of a good leader.
Fairness	A leader must be fair in dealing with all members of the group.
Respect	Leaders must know and respect the culture of the environment in which they work.
Direction	The direction in which a teacher leads students is determined by the teacher's priorities.
Political acumen	Political skills are necessary to achieve goals that are helpful to his or her constituency.
Ability to delegate	A leader must continuously give assignments to as many members of the group as possible.

Table 2.6: Qualities and characteristics for a successful music teacher (adapted from Battisti (1999, p.39-40)

Plummeridge (1991) mentions that there is an assumption that music teachers will organize extra musical activities as well as take overall responsibility for the normal programme of class lessons in schools. Consequently, they have the task of implementing the music curriculum and at the same time maintaining a range of non-timetabled pursuits. Music teachers, therefore, often face with problems of management and organization. Plummeridge argues that the music teachers' increased recognition; status and chances of promotion are often gained through the extracurricular dimension of their work.

Though it is the music teachers' responsibility to ensure that their pupils have every opportunity of participating music activities, there is a possibility that classroom music curriculum will be neglected when teachers feel obliged to concentrate on ECA. In these circumstances, as commented by Plummeridge (1991), music teachers can be

forced into an unenviable position.

The financial situation is another important issue in maintaining a successful ECA. Hollingsworth (1996) pointed out that many schools valued the importance of extracurricular music activities as part of the curriculum, but eliminated them when there were financial crises.

Instrumental music programmes in Hong Kong

Until the present, Rev. Brother Y.L.Chan (1994a)'s book *Getting to the basics: School Band management and training* written in Chinese, provided the only literature on managing instrumental ensemble activities in the Hong Kong context. This book focuses on the experiences of the establishment of school bands by the Salesians of Don Bosco (a Catholic mission) in Hong Kong since 1906, and subsequently the establishment of bands in different Salesians schools by Brother Chan. Throughout the book, however, he stresses band structure and musical training, without relating to the band within the schools' ECA context. The chapter on management only dealt with the duties and qualifications of band director, the recruitment of new members, how to handle absentees, care of band uniforms, and a sample of forms including application forms, assessment forms, and notification of damaged instruments. The whole book was set in an ideal environment, with no problems in budget, resources, and staff recruitment. Thus, the administrative functions of diagnosing and analysing conflict and politicking as described by Knezevich (1975) cannot be applied here since the Salesians' aim of running the school bands is a form of mission, and conflicts among staff (clergyman) and political conflict are not acknowledged.

Instrumental music programmes in China

In the literature on music teaching and the curriculum in China, there are a handful of studies on managing instrumental and choral ensembles, these illustrate the educational values of ECA in China as previously mentioned by Tsang (2000, p.73).

Tin and Tsang identify the factors for success in the development of ECA in China:

1. Schools have long-term development planning for ECA;
2. There are specific government policies to ensure the practices of ECA in schools;
3. ECA in Chinese schools is led by education theories, researches and statistical facts;
4. Effective use of community resources for ECA;
5. Schools, parents, teachers and students recognize the educational values of ECA;
6. Effective use of school premises, resources and equipment; and
7. Successful integration of the ECA and the formal curriculum for quality education.

(adapted from Tin and Tsang 1999, quoted in Tsang 2000, p.74)

In most schools in the main Chinese cities, the management structure follows the pattern set out by Lewin *et al.* (1994, p.204):

1. the principal's office;
2. the teaching affairs section, responsible for the organization of teaching;
3. teaching and research groups, or as Paine & Ma (1993) referred to as *jiaoyanzu*; (*Jiaoyanzu*, a Chinese term meaning 'teaching and research groups', are found in all schools in China.)

4. non-administrative organizations, e.g. Young Pioneers and student associations.

Figure 2.3 shows the management structure of a typical primary school in China, with all the *jiaoyanzu* being classified under the academic departments.

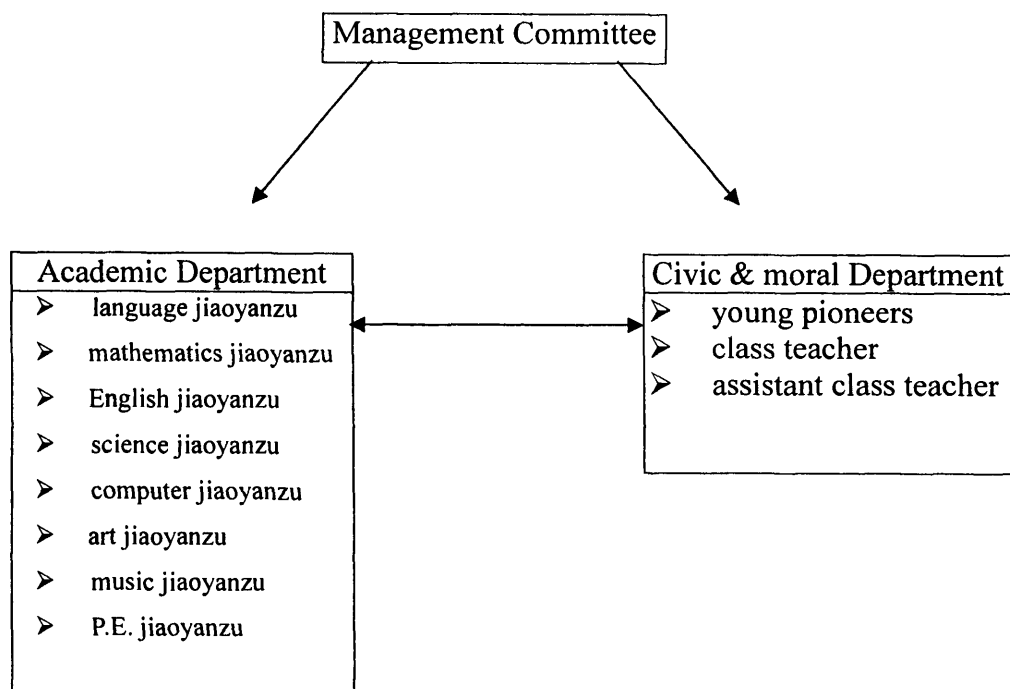


Fig. 2.3: Administrative structure of a Chinese primary school (adapted from So, 2001 p.8)

In figure 2.3 above, the management committee comprises the principal, vice principal, dean of school, director of general affairs section, leaders of *jiaoyanzu*, wardens, and secretary of the school branch of the Communist party. In most urban schools in recent years, the principal and vice-principal, unlike what Lewin *et al.*, (1994, p.205) mentioned as ‘laymen lead experts’ and had no teaching experiences, are actually university graduates and had been in the teaching field for many years.

The music *jiaoyanzu*

The set up of *jiaoyanzu* in the schools in China are in theory the same as the subject panels in Hong Kong schools, and there is a head who is recognized as the best or the most experienced teachers in the group.

The head of music *jiaoyanzu* has responsibility to organize teacher members and to ensure they learn education doctrines and ideology of the Communist Party; to plan the activities of *jiaoyanzu*; to arrange regular seminars; to set goals for peer observation of colleagues; and to check teachers' work, including lesson plans and their students' homework. (So, 2001)

There are two basic kinds of activities for the music *jiaoyanzu* – weekly group meetings and frequent group activities organized by the head of *jiaoyanzu*.

According to the author's previous research in a primary school in Xiamen, Fujian Province (So, 1999,2001), the main types of activities included group discussion of the national teaching curriculum; design lesson plans and teaching outlines together; study and explore subject matter; peer observation of colleagues in different subjects; design assessments and examinations; and organize extracurricular music activities and cross-curriculum activities.

With the *jiaoyanzu* being the centre of teaching activity, the roles of the school principals and teachers are redefined (Paine and Ma, 1993). The principal and decision-making bodies involve working with the *jiaoyanzu* through their head rather than the individual teacher. While each teacher is still the person responsible for classroom teaching, many decisions about curriculum and instruction are made jointly through the *jiaoyanzu* (So, 2001).

Instrumental music programmes in England and Wales

Although 150 years of British colonial rule in Hong Kong has come to an end in 1997, patterns of the development of music education introduced under colonial rule still exist (Ho, 1997). Thus it is useful to cross-examine how instrumental music activities are being managed in primary schools in England and Wales.

Instrumental music is part of the music curriculum, and is delivered by peripatetic teachers who visit schools and teach small groups of children who are withdrawn from their normal school lessons. In a HMI publication, it states that:

Approximately one-third of the schools had some kind of support from peripatetic instrumental teachers, who sometimes introduces all children, including those receiving instrumental tuitions, to a wider range of musical experiences.

(DES, 1991)

This statement reveals two roles for instrumental music in schools – the tuition of small groups of children, and a broader contribution to the music curriculum as a whole.

From the information gathered in the research, there are also peripatetic teachers in China and Hong Kong, however, they are called instrumental tutors or instructors, and they offer tuition to students after school hours instead of withdrawing them from their normal school lessons as in England.

Based on the NFER report of 1991, Sharp identifies five roles for instrumental music in schools, namely, to provide a music tuition service to schools; to enhance

classroom music; to provide children with experience of music-making; to teach specific skills; and to develop pupil's potential (Sharp 1991, pp.37-8).

Instrumental lessons in schools in England and Wales are often provided by visiting specialists or peripatetic teachers (Sharp, 1995). Mills (1998) and Sharp (1995) mention that in some LEAs in the United Kingdom, there are agencies, trusts and companies that sell their music services by providing peripatetic teachers to schools. These music agencies have their advantages because they are centrally administered and have determined its policy (Anon, 1989). They receive funds from LEA and provide wide range of instrumental tuitions, including non-western instruments. They have well-established interview systems, and some even have to play an audition piece; and they also provide training courses for peripatetic teachers (Sharp, 1995). Thus, schools do not have to take charge of their own budget for appointing the peripatetic teachers and do not have to decide whom to appoint.

Education Extra

Education Extra is a charity set up in 1992 to promote and support the development of after-school activities for children over the age of eight. Its intention is not to add more to the already heavy burdens of teachers, but instead to draw in the extra support, advice and resources which they will need.

Although most schools are looking for funds to cover the costs of peripatetic music teaching due to cuts in education, Andrews and Vernon (1996, p.40) provide an

outstanding case study example of musical excellence in a small primary school.

Apart from winning a £ 500 Education Extra Award to be used principally for the music club, the school has a special music fund (built up by busking, concerts and so on) to provide instruments and pay for instrumental tuitions. Some parents play alongside the children in concerts, participate in Suzuki tuitions and help with community visits by the orchestra.

Schools that entered for the Education Extra Awards demonstrated how they were making good use of their buildings and facilities outside the school week. Until then, it is relatively rare for schools to provide activities on Saturdays or Sundays.

However, Andrews and Vernon (1996, p. 172) identify some management obstacles that inhibit the development of after school ECA:

1. leadership and management of scheme – who is involved in after-school activities and why;
2. resource and funding issues – how schools have found additional support;
3. site management issues – how schools have overcome the problems of cleaning or caretaking;

Summary and outline

This chapter is divided into four sections. The first deals with literatures on the policies and practices of ECA, as well as music ECA in primary schools in China and Hong Kong. The funding of ECA was also discussed. The establishment of QEF by the Hong Kong government in 1998 provided schools the opportunity to establish

a variety of ECA, including music, whereas schools in China received no financial support for ECA from the local government. Instead, parents have to pay for all ECA activities.

The first part of the second section deals with literatures concerning management. Though the two terms – leadership and management are sometimes used interchangeably, differentiations are made. A balance between these two terms was concluded with the ALAMO Hypothesis, which draws similarities to the *Yin-Yang* polarity used in Chinese Taoism. The second part concerns with leadership and organisation because leadership affects organisations' structures. Leadership theories and leadership styles were examined, and helped to provide an insight on how leadership and management contribute to the effectiveness of instrumental music activities in primary schools.

Teachers with additional responsibilities are referred to as middle managers, and under this heading, key elements of resource management, human resource management, and financial management, and how they link to educational needs are explored. Primary school teachers face a lack of time in their work because they are inefficient in their use of time (Fleming and Anesbury, 2001). This is only one of the difficulties experienced by the music teacher-in-charge of instrumental activities. The discussions in this chapter help to generate more difficulties music teachers, or middle managers faced in the six schools.

The final part of this chapter examines literatures on music management, with particular reference to ensemble music activities. Apart from literatures from Hong Kong and China, literatures from England and Wales were consulted for

cross-referencing. Like England and Wales, instrumental tuitions are provided by visiting specialists or peripatetic teachers in Hong Kong and China, but unlike England and Wales, there are no agencies or companies that sell their music services to the schools in this study.

Chapter 3: Research Design and Methodology

Introduction

This is the first study to compare the management structure of music instrumental ensembles in primary schools in Hong Kong and China. There is substantial literature on managing extracurricular activities in schools, both internationally and locally in Hong Kong (Berk 1992, Wong 1994, Fung 1987, Fung *et al.* 1986, Chu 2000, Shu 1997), as well as numerous publications concerning music activities and instrumental ensembles, but little has been done regarding the management structure of instrumental ensembles.

Therefore the aim of this thesis is to investigate how music instrumental ensembles in primary schools are being managed, and to develop a management model suitable for instrumental ensembles. The author is confident that good management structure can help teachers to run the instrumental ensembles more efficiently and with high quality outcomes.

The main purpose of this chapter is to discuss how the research questions can be tackled by different research methods. The research questions, which were already presented in Chapter 1, are re-stated here:

1. What factors facilitate or obstruct the effective provision of instrumental music activities in primary schools in Beijing and Hong Kong?
2. How do leadership and management contribute to the effectiveness of instrumental music activities in primary schools in Beijing and Hong Kong?
3. What difficulties are experienced by the teacher-in-charge of instrumental music

activities in carrying out their role?

4. What distinctions exist between the management structure in primary schools in Beijing and Hong Kong?

Research Paradigm

There are two forms of educational research, as distinguished by Merriam (1998) as positivist and interpretive. Positivist research is characterized by a scientific research method that is objective and quantifiable. Interpretive or qualitative research, on the other hand, is characterized by understanding the experience of a phenomenon, and to describe mainly in words instead of mainly numerical. In this chapter, the terms qualitative and quantitative will be used.

Since this thesis aims to investigate the management structure of music ECA in primary schools in Hong Kong and Beijing, the researcher would like to investigate the process of organizing instrumental ensembles in these schools, and how music teachers experience their managing skills with these music ECA. As the data collected for this study are descriptions in words, a qualitative research approach, therefore, is more appropriate.

General Approach

This study is a piece of qualitative research, and is intended to produce information on a given setting in its full richness and complexity (Slavin 1992, p.65). Slavin went further and suggested the following characteristics of qualitative research:

1. it uses the natural setting as the direct source of data and the author as the key instrument;
2. it is descriptive;
3. it is concerned with process rather than simply with outcomes or products;
4. it tends to analyze data inductively
5. meaning is of essential concern to the qualitative approach.

Multiple case study

A multiple case study research design was chosen in this study. Information from the observation of activities and from teacher interviews were collected during visits to the schools, and documents from the schools were studied. The uses of observations, plus the use of interviews and documentary analysis, provided methodological validity in this study. In sum, a multiple methods strategy was adopted in this study.

Robson (1995) wrote:

"...a research question can, in almost all cases, be attacked by more than one method.... There is no rule which says that only one method must be used in an investigation. Using more than one method in an investigation can have substantial advantages, even though it almost inevitably adds to the time investment required...There is much to be said for multi-method enquiry."

(Robson, 1995, pp.290-291)

Sample and Procedure

This research is limited to case studies at six schools chosen to represent an opportunity sample – three in Beijing and three in Hong Kong. The author made two visits to each school and spent a total of approximately six hours in each school. School visits in Beijing were conducted from 16-23 January and 6-12 March 2001, and in Hong Kong from 12-27 May 2001. The person interviewed in each school was the music teacher and also the principal. The author was aware that the interview sample was small; but to interview one or all music teachers in one school would eventually arrive at similar data, because it was the teacher-in-charge of instrumental activities that possessed an insight on the management of instrumental activities. Other teachers not involved in instrumental activities might not be able to provide the required information. The author also realized the limitations of using three schools in each city seemed to be a small research population, however, as the main data collection method was interview, a smaller sample size was more appropriate due to the high investment of time and money that was required for the research (Velde *et al.* 2004). Also, the author preferred to focus on a limited number of schools in great depth than to attempt a broader but more superficial approach.

A brief itinerary for school visits was summarized below. On both days, either the music teacher or the school principal accompanied the researcher for the observation of the school facilities or the rehearsals.

	Itinerary
Day One	<ul style="list-style-type: none"> ● Interview ● Consult documents ● Observation of music facilities
Day Two	<ul style="list-style-type: none"> ● Observation of instrumental tuitions and orchestral rehearsals ● Interview (only if necessary, if some uncertain information on previous interview, or clarification on documents consulted)

Table 3.1: A brief itinerary for school visits.

Before conducting the actual research, a pilot study was carried out to check for ambiguity of the interview questions as well as other research methods. Amendments were made before the actual research interview took place. This will be explained in more detail in the next section.

In order to test the validity and the reliability of this study, appropriate and sound methodologies are essential. The research methods, together with its appropriateness, their advantages and disadvantages, will be examined.

All the samples were based on the author's contact. The External Relation Officer from the Central Conservatoire of Music in Beijing, who is also a friend of the researcher, arranged the visiting schedule in the three Beijing primary schools. The researcher

himself contacted the music teachers of the three primary schools in Hong Kong for visits and interviews, as they were the researcher's ex-pupils.

Although there were a few problems, and in each case, the author found solutions to remedy it.

1. Sampling bias

It was rather difficult to gain access to schools in Hong Kong and interview teachers that the author was not familiar with. As management structure is a confidential matter within a school, the author may not get the information required from the interviewees. The author then approached his ex-pupils who are now teachers. In order to avoid bias, a list of eleven schools in Hong Kong in which they were teaching were extracted, and three schools were chosen at random. However, not all the three chosen schools were allowed to conduct this study, and the author had to choose at random again from the remaining schools, until all three chosen schools were allowed to conduct the study.

2. Sampling error

Choice of the Beijing schools was arranged by the author's friend from Beijing. She had chosen seven schools; however, not all were suitable for this study despite criteria for the choice of schools were given to her in advance. It was because two were secondary schools; one was a music school, and one primary school was having examinations at that time, thus make the visit impossible. Therefore, the remaining three schools were used for this study.

3. Sampling prohibited

This happened in Hong Kong, as some schools were not allowed to conduct any research on their management structure, as they regarded this as their internal affairs. Others were either having their assessment, or did not have instrumental activities as

ECA. The author had chosen a total of 11 schools in Hong Kong before finalizing the present three schools.

Reliability and validity

Both reliability and validity were very useful in judging the value of data collecting methods. According to Wallen and Fraenkel (2001), reliability means the consistency of the information obtained. In this thesis, although the research sample consisted of six schools conducted in two cities, there was a consistency of information because all interviews were based on the same set of interview questions, but with deviations because semi-structured interview was used; and observation was conducted according to the same criteria. Different answers under the same questions and criteria enabled comparative studies. The information collected in the interview was further justified through observation of tuitions and ensemble rehearsals in each school. Though the provision of documents was not consistent among all the six schools, they act as supplementary information to the other two research instruments.

Validity refers to the extent to which a research instrument provides the researcher with the appropriate information. As this thesis aimed to research on how music ECA in primary schools was managed, a qualitative case study approach was the most appropriate. It was through interview that one could understand the management of music activities. The data collected in the interview was further justified through observation of tuitions and instrumental ensembles, as well as how the resources were utilized.

The Case Studies

A case is defined by Miles and Huberman as:

“Abstractly, we can define a case as a phenomenon of some sort occurring in a bounded context. The case is, in effect, your unit of analysis. Studies may be of just one case or of several. There is a focus or, ‘heart’, of the study, and a somewhat indeterminate boundary defines the edge of the case: what will not be studied.”

(Miles and Huberman, 1994, p.24)

Yin gave a technical definition of case study as:

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

(Yin, 1994, p.13)

Johnson offered the following definition of a case study similar to Yin (1994):

“A case study is an enquiry which uses multiple sources of evidence. It investigates a contemporary phenomenon within its real life context, when the boundaries between phenomenon and context are not clearly evident.”

(Johnson, 1994, p.20)

Johnson also mentioned the need to ‘unpack’ the key elements of the above definition, which is discussed below:

- a) “ **‘multiple sources of evidence’** Several research tools may be used to accumulate data, for example, interviewing, observation, and use of records.” (Johnson, 1994, p.20)

In the case studies carried out as part of this research, interview was the primary tool, and interviewing different leaders of the instrumental ensemble or extracurricular music activities also provided multiple sources of evidence. Observing the instrumental classes and ensemble rehearsals further supported the data gathered from the interview. The general information and background of the schools under study were taken from documentary sources like school handbooks, concert house programmes, and information on notice boards.

- b) “ ***‘investigates a contemporary phenomenon’*** Case studies are concerned with the interaction of factors and events over a period of time. Usually the study is of a phenomenon still in evidence at the present day, though not necessarily new or recent.” (Johnson, 1994)

This research was concerned with how the management structure of instrumental classes and ensembles at the six schools under investigation had evolved over the past years to its present form.

- c) “ ***‘investigates a phenomenon within its real life context’*** The case study is a naturalistic type of enquiry. It involves the systematic gathering of evidence but does not require an experimental situation.” (Johnson, 1994, p. 21)

This research comprised studies of the leaders or teachers-in-charge of the instrumental classes/ensembles in the real life context of their schools they are teaching.

- d) “ ***‘the boundaries between phenomenon and context are not clearly evident’*** Common sense perceived boundaries to case studies are not ring fences. As the

study progresses, the boundaries appear increasingly permeable. But where the phenomenon has an institutional form there is a more immediate sense of structure than for a more exploratory enquiry.” (Johnson, 1994, p. 21)

In this research, the schools under investigation already had their own management structures. On the other hand, one of the objectives of the study is to find out whether a model for the instrumental ensembles within the umbrella of ECA in music can exist and be adopted in all primary schools in Hong Kong and Beijing.

Case-study approach is particularly appropriate for individual researchers, because it allows one aspect of a problem to be studied in some depth within a limited time scale (Bell 1996, p.8). Verma and Beard (1981, p.61) mentioned that the case study was essentially research in depth rather than breadth, and the method was not practical with a large sample, thus this research only focuses on six schools.

Case study method, as noted by Yin (1993) and Bell (1993) did not imply any particular form of data collection, and Yin (1994, p.78) identified six sources of evidence: ‘documents, archival records, interviews, direct observation, participant observation, and physical artifacts.’ However, he went on to mention that no single source of evidence had a complete advantage over all the others, and a good case study would use as many sources as possible (Yin 1994). Data collected from these multiple sources of evidence were then converged in “a triangulating fashion” to obtain the results (Yin 1994, p.13).

In the field of music education, the case study approach is relatively new as recorded by Lind (2001), and articles have started to appear in music education research journals, for

example, Doyle (1990); in textbooks, for example, Abrahams and Head (1998); and in university dissertations.

Limitations of the case-study approach

Bell (1993) noted that when a single researcher gathered all the information and selected the material to present in the final report, it was difficult to crosscheck information, and the danger of distortion would result. The information obtained in this study was often confidential because the management structure of instrumental activities was regarded as internal affair of the schools. In the case of the three Beijing schools, it was the author's friend, instead of government officials, who arranged the visits. Therefore, any information obtained from the schools without the approval from government officials were sensitive, and regarded as secrets. This made publication of the findings difficult unless being done outside China.

There were other criticisms that case-study approach lacked consistency, because another researcher might obtain different information and arrive at a different conclusion.

Anderson (2000, p.159) defended that good case studies created a database that incorporated multiple data sources and went beyond a single questionnaire or set of interviews. Similarly, Bell (1993) quoted Bassey that good case studies were considered if the research was:

“carried out systematically and critically, if they are aimed at the improvement of education, if they are relatable, and if by publication of the findings they extend the boundaries of existing knowledge, then they are valid forms of educational research.”

(Bassey , quoted in Bell 1993, p.9)

Finally, case study research could be expensive in terms of time and finance (Verma and

Beard, 1981, p.62). This was particularly true, as the researcher had to visit each school twice, and travelled as far as Beijing for the research.

Research tools for case-study: Interview

Interview involves a gathering of data through direct verbal interaction between individuals. Cannell and Kahn, as cited by Cohen and Manion, defined research interview as:

“a two-person conversation initiated by the interviewer for the specific purpose of obtaining research-relevant information, and focused by him on content specified by research objectives of systematic description, prediction, or explanation”

(Cohen and Manion, 1996, p.271)

Thus, interview is a kind of conversation; a conversation with a purpose (Robson, 1995).

There are three types of interview – structured, semi-structured, and unstructured interviews. Structured interview is an equivalent of an orally delivered questionnaire in which the interviewer asks each subject the same predetermined questions, and each question tends to have a fairly narrow focus (Vierra *et al.*, 1998). For semi-structured interviews, the interviewer set the questions in advance but can change their order, wording, and leave out or add in questions in context of the interviewee’s responses. The unstructured interview method is non-directive, with greater flexibility and freedom from the interviewer.

Semi-structured interviews were carried out for this study in order to ensure the necessary

coverage of the issues and be able to adapt the questions to pursue, particularly issues raised by the interviewee. Also, semi-structured interviews can be adapted to meet the idiosyncrasies of terminology, planning process and staffing structures of each school involved.

In describing semi-structured interviews, Johnson (1994, p. 45) mentioned that:

“The prime aim of a structured interview is to get equivalent information from a number of interviewees, information which is uncontaminated by subtle differences in the way in which it asked for. The semi-structured interview has a similar aim of collecting equivalent information from a number of people, but places less emphasis on a standardized approach. A more flexible style is used, adapted to the personality and circumstances of the people being interviewed.”

Wiersma (2000) suggested that the use of interview could have advantages over a questionnaire:

1. if the interview was granted, there was no problem with non-response;
2. the interview provided opportunity for in-depth probing, and elaboration and clarification of terms, if necessary;
3. completion of the survey could be standardized;
4. there tended to be more success with obtaining responses to open-ended items;
5. it is easier to avoid the omission of items;
6. interviews could be used with individuals from whom data could not otherwise be obtained.

(Wiersma 2000, p.185)

Slavin (1992) also mentioned that the interview method can be used as an alternative to

questionnaire:

Questionnaires are a convenient means of collecting attitudinal and perceptual data, but they require that the researcher reduce his or her research questions to a set of items that may be too limited or limiting. An alternative to questionnaires is the interview, in which individuals are asked specific questions but allowed to answer in their own way.

(Slavin 1992, p.87)

However, questionnaires were not used in this research because teachers in China were unwilling to fill in any form of questionnaires or written documents because of political reasons. They preferred to give a verbal report instead. Also, the return of the questionnaire was not guaranteed, and the questions could not be easily tailored to the individual school. Finally, the response rate might bias the data – those in favour of a particular process would respond, others would not. This was also true for interview; however, the interviewer could adapt the questions to meet different kinds of responses in semi-structured interviews.

Yin (1994) states that one of the most important sources of case study information was the interview, and interviews were also essential sources of case study information. Thus the main research tool for this paper was the interview method.

Research procedure

A total of ten people – seven music teachers, one music instructor and two principals were interviewed. Prior to the school visits, the author requested to interview the person or persons in charge of the music instrumental classes and ensembles, however, the number of

interviewees was not known till the author arrived at each school, and the author did not expect to have an interview session with the principal in Beijing School A and Hong Kong School E. The distribution of interviewees for each school is illustrated in table 3.2 below.

Schools	Interviewees		
	Principal	Music teacher	Instrumental tutor
Beijing School A		1	1
Beijing School B	1	1	
Beijing School C		2	
H.K. School D		1	
H.K. School E	1	1	
H.K. School F		1	

Table 3.2: The distribution of the interviewees in the six schools under investigation

Although there was no uniformity of the number of interviewees in each school, the author was satisfied because they were all music teachers, and involved directly in organizing the music ensemble activities. The principal in Beijing School B was a great music lover, and in charge of all ECA, including the music ensembles. The instructor in Beijing School A was the first person to set up music ensemble activities in that school, and the music teacher was his student. As for the schools in Hong Kong, though there were more than one music teacher in each primary school, only one is being assigned to manage the music ensemble activities owing to workload constraints.

No matter how many interviewees in each school, the main purpose of the interview is to have a clear concept of the management structure of the music ensemble activities. Thus, semi-structured interview method used in this research provided the interviewee more freedom in voicing their own opinion, yet, following the same set of interview schedule for uniformity.

The author would also like to point out that apart from the ten interviewees, he also greeted and talked briefly with a significant number of instrumental tutors while they were giving their tutorials. However, the information gathered did not possess any significant value for this research because time for conversation was short, and included only an introduction between the tutors and the author; also the author did not want to interrupt their lessons.

Initially, the author planned to interview pupils in order to have an insight on how they think of the management of instrumental activities in their schools. However, the principals in the Hong Kong schools did not allow students to be interviewed unless obtained approval from their parents. As this process might take a long time, and had no guarantee whether the interviews were granted or not, the author finally discarded the idea to interview pupils.

Each interview, which was conducted in Cantonese in Hong Kong and Mandarin in Beijing, was tape-recorded to allow for detailed probing and analysis to take place. Full transcripts were made and sent to the interviewee to proof read before being translated into English. Though colloquial Cantonese and the Beijing dialect was difficult to translate into English, the author had been extremely cautious in retaining the original meaning of the text.

In order to check the accuracy of translation, the author send the Chinese transcripts and the English version to a university graduate in translation for verification.

Pilot study and the development of the Interview Schedule

In order to finalize the interview questions, a pilot run was carried out to check for ‘ambiguity, confusion, and poorly prepared items’ (Wiersma, 2000, p.165). An experienced music teacher in Hong Kong, who was also the author’s friend, was invited for the pilot study. The pilot interview was conducted in early January 2001, and interview questions were commented and suggestions were made.

Based on the feedback from the pilot run, the interview schedule was revised. This included:

1. the questions on the objectives for instrumental classes, as well as the types of tutors for each school were added;
2. the order of the questions was restructured, and some duplicated questions were deleted;
3. sub-headings were added, which were adapted from the seven key elements of a subject coordinator as suggested by West (1998, p.13), namely: subject/pedagogy; advice, documentation and support; resource management; assessment; communication and public relations; evaluation; and monitoring. Based on these elements, the author made adjustments to suit the present research;
4. the original 40 questions were reduced to 27 in order to provide more focused questions, yet give more room for interviewees for elaboration and answer in their own way.

The development of the interview schedule followed the advice offered by Robson (1995, p.233) to avoid “long questions; double-barrelled or multiple-barrelled questions; questions involving jargon; leading questions; and biased questions.”

The finalized version of the interview schedule was completed and is shown in appendix 1. Since the interviews were conducted in Chinese, the interview schedule was written in Chinese also. The version provided in this thesis was a direct translation from the Chinese version. Since the interviews were semi-structured, a similar type of questions under the same headings were used for all interviewees, so as to get ‘equivalent information’ (Johnson, 1994, p. 45) from them as well as to permit comparative analysis from the data collected.

Limitations of semi-structured interview

1. It is time-consuming.

Apart from taking time to conduct the interviews, there were also travelling time, and time lost through late arrival of the interviewees, and sudden crisis that interrupt the interview, for example, phone calls. After each interview (which was tape-recorded), time was needed for a full transcript from the tape. The sending of transcripts to the interviewee for verification and the translation of transcripts from Chinese to English further added to the time consumption.

2. The danger of bias.

Bell (1993) mentioned that the manner of the interviewers might have an effect on the

respondents. She carried on mentioning that if one researcher conducts a set of interviews, the bias might be consistent and therefore went unnoticed. She further quoted Gavron that:

“It is difficult to see how this [bias] can be avoided completely, but awareness of the problem plus constant self-control can help.” (Gavron 1996, quoted in Bell 1993, p.95)

Research tools for case-study: Observation

Observation is a versatile research tool that can be used to derive both quantitative and qualitative data (Kane, 1985; Simpson and Tuson, 1995; Vierra *et al*, 1998).

“the observer can be ‘free’, ...the observer simply writes what happens; or it can be ‘structured’: a specific list of activities is looked for and checked off when they occur, while everything else is ignored.” (Kane 1985, p.53)

Slavin (1992), Cohen and Manion (1996) and Vierra *et al* (1998) identified two types of observation as participant and non-participant observation. Participant observation occurred when the observer interacted with the people being observed, whereas in non-participant observation, the observer tried to interact as little as possible (Slavin 1992). Slavin also identified another kind of non-participant observation called ‘naturalistic observation’ (1992, p.68), in which the observer tried not to alter the situation being observed, but simply recorded whatever he or she saw.

The main purpose of this thesis is to focus on the management structure of the music

ensemble activities, by observing what students did in these ensemble activities, and how these activities being operated in order to provide in-depth understanding of certain management practices, and clarify obscurity during the interviews conducted, as Johnson (1994) mentioned that observation enabled the researcher to compare what was done with what was said in the interview.

In this study, non-participant or naturalistic observation was used for the following reasons:

1. the researcher's responsibilities were limited to observation activity only, thus greatly reduced role conflict (Vierra *et al*, 1998);
2. it was impossible for the researcher to participate in the music ensemble activities because this could interfere with the events being observed;
3. since most of the ensemble activities were held in more than one classrooms (different instruments have their classes in different classrooms, and orchestral ensembles in a larger room), the researcher "stands apart from what is going on...and seen as an outsider ...passing judgment on those in the situation". (Slavin 1992, p.69)

Research procedure

Observations were conducted during the two visits of the six schools under study. The itinerary for both visits was already shown in table 3.1. The music teacher (the interviewee) or the school principal led the author for a tour of the school. Photographs were taken and notes were drafted during the tour of the school. Table 3.3 shows the items observed in the six schools.

Schools	Items	Instrumental classes¹	Ensemble rehearsal²	Practice facilities³	Store room(s) for instruments⁴	Notice Boards
Beijing A		Not applicable	✓	✓	✓	✓
Beijing B		✓	✓	✓	✓	✓
Beijing C		✓	✓	✓	✓	✓
Hong Kong D		✓	Not applicable	✓	Not available	✓
Hong Kong E		✓	✓	✓	✓	✓
Hong Kong F		✓	✓	✓	✓	✓

Table 3.3: Items observed during the school visits

Note:

1. Since steel band in Beijing school A is an ensemble instrument, there is no need to have instrumental classes.
2. Instrumental classes in Hong Kong School D was new at the time of the author's visit, and so ensemble groups were not formed yet.
3. Practice facilities included ensemble rehearsal rooms, instrumental practice rooms, and rooms for instrumental classes. The author also observed that some schools had no place for ensemble rehearsals.
4. This included student lockers and places that stored musical instruments.

Limitations for using observation method

There were disadvantages for using observation method. Since different types of music ensemble activities or instrumental classes were held on a certain day of the week after school hours, and there were times when a school did not want outsiders to observe their

activities, this created difficulties for the researcher to adjust the time for the research.

As a single-handed researcher, the data collected might be open to criticism because of lacking checks on reliability; also the observers' perceptions might be distorted by their own needs and values (Johnson 1994). Observation, as mentioned by Denscombe (1998) had the in-built potential to oversimplify, to ignore or distort the subtleties of the situation. However, this could be compensated by other research methods used simultaneously.

Research tools for case-study: Documentary analysis

Documentary analysis relied on the use of available printed or written data to undergo research work. However, Johnson (1994) mentioned that, unlike a questionnaire or interview schedule, it cannot be individually designed to suit a particular research purpose. Similarly, Robson (1995, p.272) referred documentary analysis as an 'indirect' rather than 'direct' form of collecting data. Instead of directly observing or interviewing, the researcher was dealing with something produced for some other purpose. Robson called this an 'unobtrusive measure' – the nature of the document was not affected by the fact that it was being used for the enquiry. So documentary analysis was commonly referred to as 'content analysis' (Robson 1995, p.272).

Documentary analysis was usually used alongside other research approaches (Johnson, 1994), because the documents concerned could not be individually designed to suit a particular research purpose, thus contributing to triangulation.

Procedure

In this research, documentary analysis was used in the case study of the schools, and the type of documents investigated are listed below:

Schools	Types of documents used
Beijing A	Posters on notice board
Beijing B	Concert house programme; notice boards.
Beijing C	School Handbook; notice boards.
Hong Kong D	School monthly bulletin
Hong Kong E	Notice boards; school magazine.
Hong Kong F	Notice boards

Table 3.4: The types of documents consulted in the six schools under research.

The information and exhibition on notice boards were consulted during the guided tour of the schools, and notes were taken. The notice boards included schedules of instrumental music activities and photographs of previous concerts. In the three Beijing schools, the most outstanding students, together with their awards, were listed also. The author requested printed documents concerning music activities, and all he received were those listed above in table 3.4.

Documentary analysis was not the main research tool in this thesis; however, it provided relevant supplementary information to the case studies – case study interviews and observation, and produced information of the management structure of the instrumental ensembles. The consultation of these documents helped the interviewer to generate

further questions if necessary on the second visit of the schools.

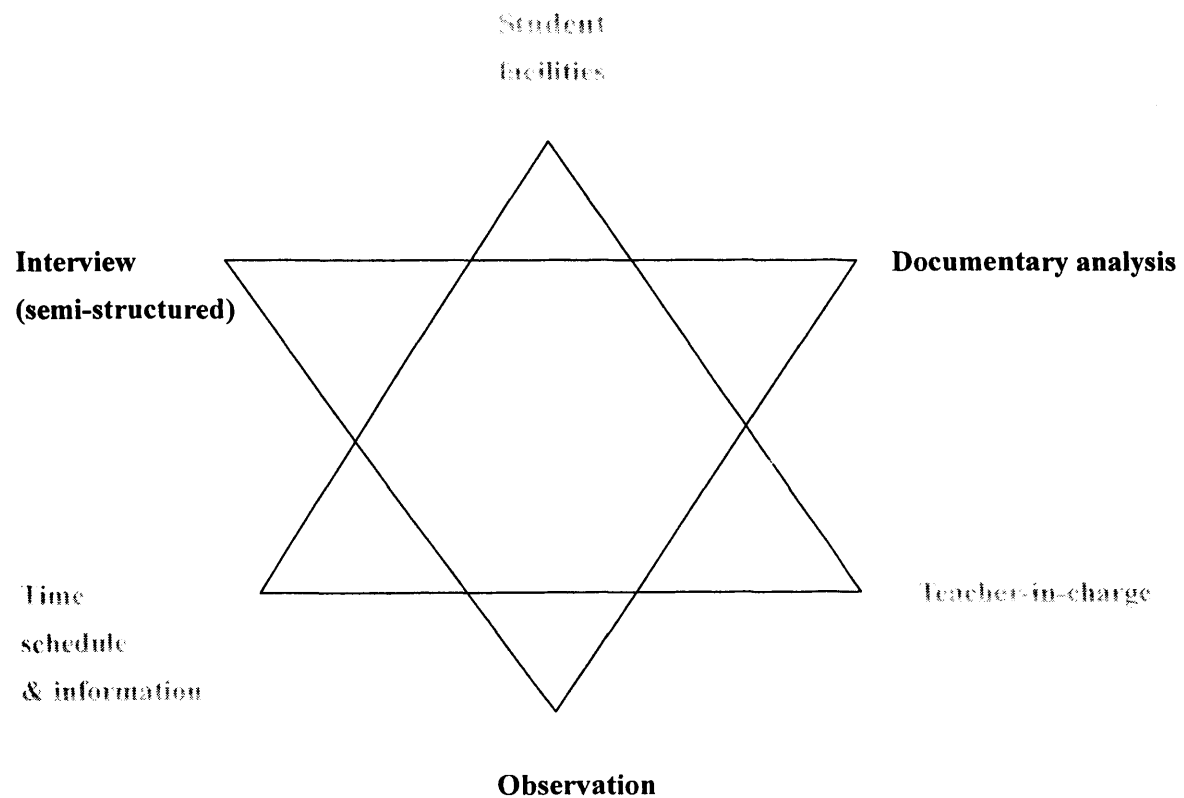
Data collection and data analysis

The present research is a multiple case study of the six schools that involves multiple sources of evidence, including interview, observation and documents. Each fieldwork session of school visit includes all the research methods mentioned. A transcript from tape-recorded interviews was written after each interview session.

The data of each school, which includes transcripts, field notes and documents, were interpreted, assembled and categorized in a spreadsheet (see appendix 2) under the headings that correspond with those in the interview schedule (appendix 1), as Gay and Airasian (2003) pointed out that there was no reasonable way for a researcher to analyze qualitative studies if the data were not classified and grouped, and ultimately compared. The analysis and interpretation were done as soon as possible after each fieldwork, as Bogdan and Biklen (2003), Merriam (1998) and Gay and Airasian (2003) favoured analysis and interpretation being conducted simultaneously with data collection.

After all the data had been collected, a triangulation of the various data was undertaken to check the validity of the outcomes, or as Wiersma (2000, p. 251) referred to this as 'qualitative cross-validation'. Denzin (1978) pointed out that there were many forms of triangulation, but its basic feature would be the combination of two or more different research strategies in the study of the same empirical units.

As Wiersma (2000) mentioned, triangulation was qualitative cross-validation, and assessed the sufficiency of the data according to the convergence of multiple data sources or multiple data-collection procedures. Thus, a triangulation model (adapted from Wiersma) existed for this thesis, which is illustrated below:



Key:

- △ Triangulation with multiple data sources
- ▽ Triangulation with multiple data collection procedure

Figure 3.1: Triangulation model with multi-data sources and multi-data collection procedures.

A school visit model

Having visited all six schools, the author summarized a procedure that could apply to all the school visits for this research, and is shown in figure 3.2. The interviewer made the initial contact with the school, stating why a visit was necessary; when was the visit be appropriate; what to do during the visit; with whom the interviewer wanted to meet; and where were the places in the school the interviewer wanted to observe. Preferably, the visit was to be taken in two days. This would enhance the interviewer to assemble notes taken on the first day, and prepare what to look for in the second visit, though a third visit would be necessary if needed.

In day one, the interviewer would interview the appropriate persons, and a tour of the music facilities like practice rooms, store rooms for musical instruments and so on, so as to get an initial flavour of the school and their musical environment. Appropriate documents like concert house programme, school bulletin were gathered. In day two, attend instrumental classes and ensemble rehearsals were recommended. In these two visits, observations were made and notes taken. Tape the interview where necessary, and video tape or take photos of the school facilities and rehearsals. After the visit, all the data collected will be assembled and categorize.

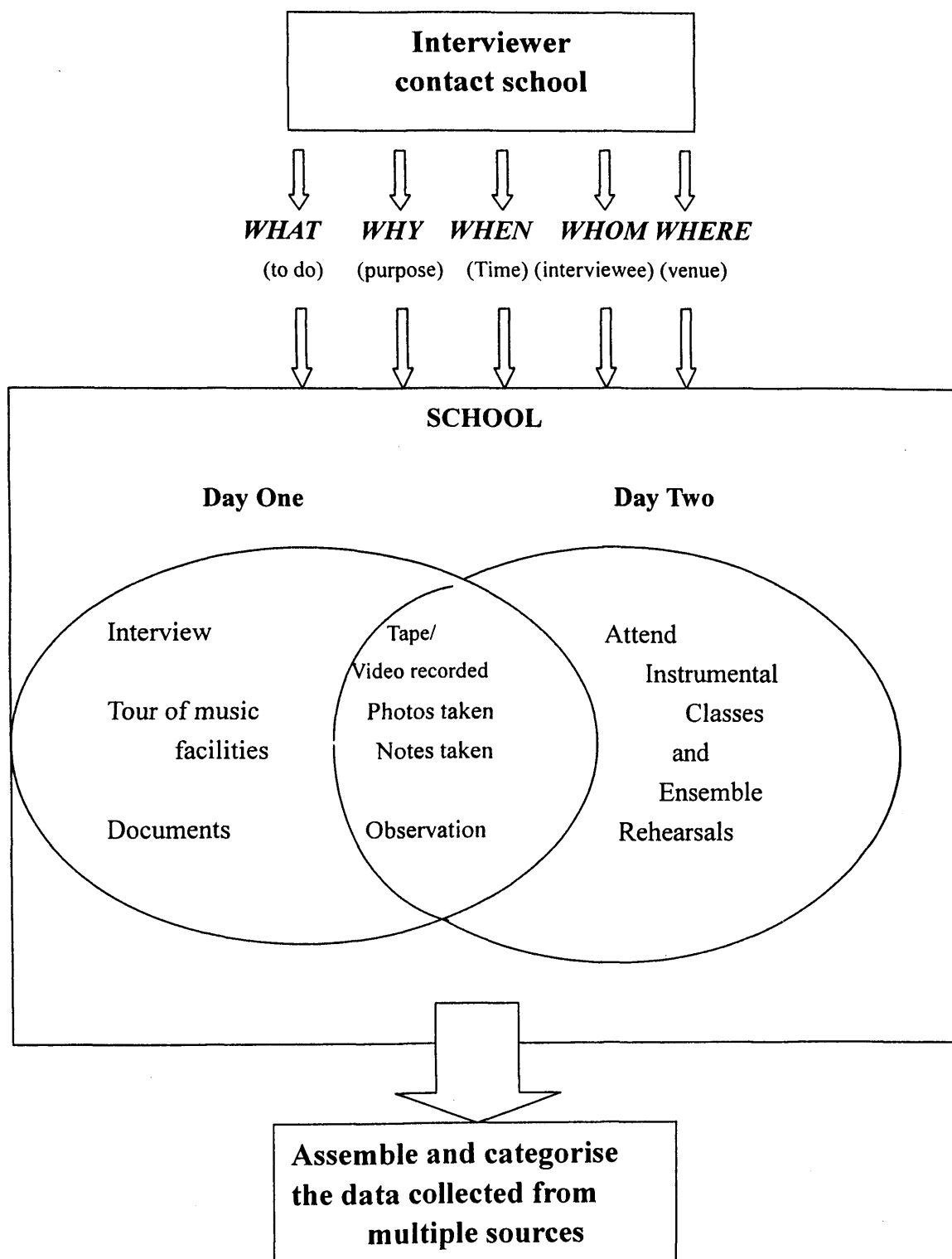


Figure 3.2: A model for school visits

Summary and outline

In this chapter, six primary schools – three in Beijing and three in Hong Kong were selected to represent an opportunity sample. The six schools represent multiple case studies approach. Music teachers and the principal were interviewed, using the semi-structured method. In order to provide methodological validity, observations and documentary analysis were carried out as well. The development of the interview schedule and the result of the pilot run were also discussed. Based on the procedure for school visits, a school visit model was developed for this study, which could be applied to all school visits for this study.

In the next chapter, data gathered from the research methods discussed in this chapter will be presented.

Chapter 4: Presentation and Analysis of Findings

Introduction

This thesis aims to investigate the management of instrumental ensembles in primary schools using a case study approach. The sources of evidence included interviews, documents, and observations. In order to get a clear insight of how these music ensembles were managed, the researcher visited three primary schools in Hong Kong and three in Beijing, from January to May 2001. Interviews were conducted, and observations were made during their orchestral rehearsals and instrumental classes in these six schools. Relevant documents like school bulletin, posters, concert house programmes, and school handbook were also consulted.

Although the sample of schools was limited to six, they possessed some common features. All the six schools offered instrumental music activities as extracurricular activities after normal school hours. These schools were not attached to any music institutions. (In China, some schools were attached to music conservatories. Apart from the normal curriculum, music played an important role, and students would eventually compete for entry into the music conservatories.) Finally, these schools employed professional instrumentalists from outside to teach the students.

Presentation of Case Study Schools

In this chapter, the author first examined the findings of the interview results, supplemented with data collected through observations and documents, and presented as case studies, followed by an analysis of each school. Some of the categories in the data analysis process mentioned in the previous chapter were not included here because the author felt that readers should understand the overall picture of each school first in order to compare each category among the six schools in the next chapter. Each school, therefore, has the following headings instead:

1. Background of the school.

This includes the type of school, its location, size, facilities, and student population.

2. Staff profiles.

A brief description of the character and background of the interviewees.

3. Objectives for instrumental activities.

This section deals with the reason(s) behind the organization of instrumental music activities in these schools.

4. Planning and scheduling of instrumental music activities.

This section illustrates the initial planning and organization structure of instrumental classes in each school. How these ECA were scheduled within the school timetable, and how students attracted to these activities were also included.

5. Instrumental tutors.

The source, their qualifications and characters are illustrated in this section.

6. Finance.

This includes how instrumental activities are financed and sponsored.

7. The measurement of instrumental music activities.

Students' performing standard is revealed through various types of assessment,

whether internal such as jury exams, or external such as newspaper critics after a public performance. This is important as students' achievement illustrate whether the instrumental activity of a school was well managed or not.

All the information provided under the above-mentioned headings help to answer the research questions, which are re-stated below:

1. What factors facilitate or obstruct the effective provision of instrumental music activities in primary schools in Beijing and Hong Kong?
2. How do leadership and management contribute to the effectiveness of instrumental music activities in primary schools in Beijing and Hong Kong?
3. What difficulties are experienced by the teacher-in-charge of instrumental music activities in carrying out their role?
4. What distinctions exist between the management structure in primary schools in Beijing and Hong Kong?

Case study of Beijing School A

Introduction

According to the information taken during the interview, this was a whole-day government-subsidized school situated in the centre of Beijing City surrounded by foreign embassies and international business firms. Most students came from upper-middle class families. This school had a student population of approximately 650.

Music ECA were limited in this school, and offered only steel band and choirs. There was only one music room, and according to the author's judgement, could not conduct any music activities apart from classroom teaching because of its small size. There was also one big storeroom located at the back of the school building for the storage of musical instruments. Apart from this, music facilities were limited. Rehearsals normally took place either at the end of a long but wide poorly lit corridor, or in the uncovered playground. On the second visit, the author was invited for a special performance in the uncovered playground, with a temperature of minus seven degrees Celsius.

There were a total of two full-time music teachers, Miss F and Miss C who, apart from teaching, have to supervise other music activities – one in charge of the choir, and the other in charge of the steel band, which started in 1986. (Steel band originated in Trinidad, West Indies, and is an ensemble of tuned percussion instruments fashioned from oil-drums, plus other percussion instruments such as tambourines, maracas, bongos and congas). Apart from this, there were no other music activities in this school.

School visits were arranged on two different days, January 17 and March 7, 2001. The

interview, which was tape recorded, was conducted on the first visit with two music teachers and the steel band instructor, Mr L, who was also the founder.

Staff profile

Below were the profiles of the tutor and the two music teachers, the information being gathered from the interview and by observation.

Mr L

- A tutor for the steel band, not a member of the teaching staff;
- Around age 60, friendly personality and rather talkative;
- He worked for free in the school;
- Graduated as a pianist at Shanghai Conservatory;
- Travelled to South America after graduating, and was inspired by the steel band there;
- Set up steel band ensemble in Beijing School A in 1986;
- He made all the 'pans' himself;
- He also arranged music for the band.

Miss F and Miss C

- Both were music teachers graduated from Beijing Normal University;
- They were young and pleasant, and had taught in the school for ten years;
- Miss F was in charge of the steel band and Miss C in charge of the school choir;
- Though Miss F did most of the talking during the interview, the author observed that both teachers made up a good team, and both shared their workload together.

Objectives for instrumental activities

This school offered only steel band as instrumental music ECA. Miss F mentioned that the steel band had the advantage over the already popular western or Chinese orchestra for the following reasons:

1. Steel band had a good chance to survive and develop without competing with other schools, because it was regarded as a special and rare instrument in China.
2. Offering a special instrumental ensemble would gain more support from the top officials from the Beijing Education Authority, i.e. in terms of performance opportunities and sponsorship.
3. Nearly all families had only one child. Such an ensemble group would enable children to make music and enjoy music together rather than practice their instruments alone.
4. Better chance of being admitted to a reputable secondary school.

To achieve these objectives, all students in primary one and two must learn to play ‘pans’ (the drums in the steel band) in their music lesson as part of the music curriculum.

Students from primary three onwards could offer ‘pans’ as ECA, and only outstanding ones were allowed to participate in the junior or senior bands.

Planning and scheduling of instrumental activities

From the administrative point, the planning for steel band ensemble was not complicated in this school because:

1. Apart from choir and steel band, there were no other forms of extracurricular music activities;
2. There was no need to have instrumental classes because ‘pans’ were an ensemble instrument. One could only master the ‘pans’ through cooperation and communication among group members rather than individual learning;
3. Only one instructor Uncle L was needed to teach the ‘pans’ and steel band ensembles.

There were four steel band ensembles grouped according to classes – primary three, four, five and six. On top of that, there were a junior and a senior band for the outstanding students.

The author commented that the grouping of different band ensembles illustrated the activity was well structured, and emphasised on students’ learning process. Based on the information provided by Miss F and on the school notice board, the following structure was formed. (see figure 4.1)

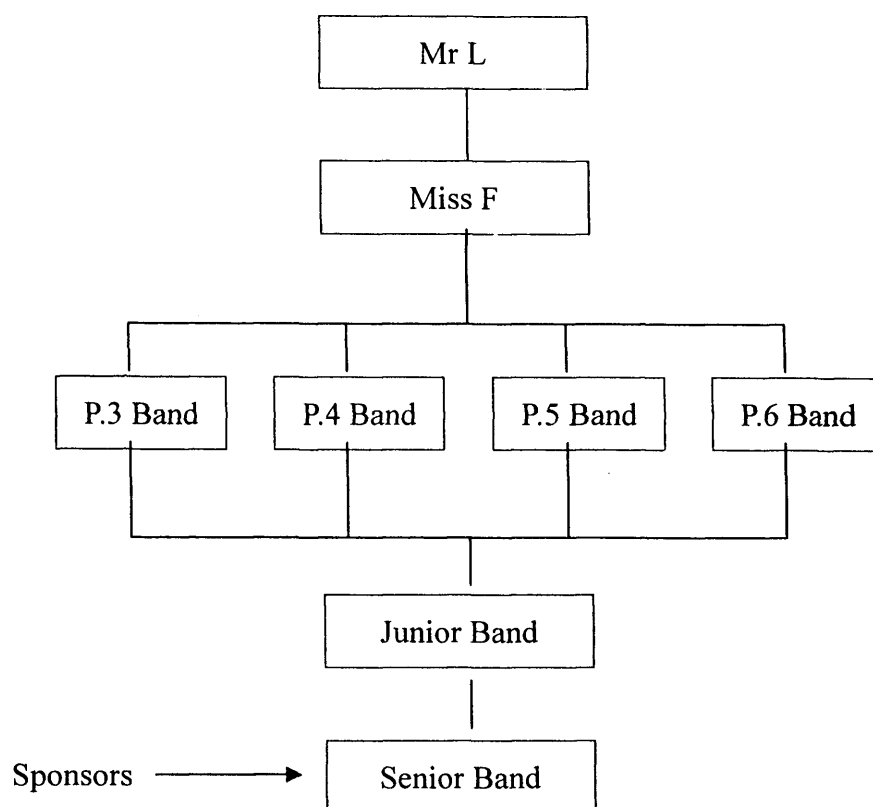


Figure 4.1: The management structure of steel band ensemble in Beijing School A.

All rehearsals were held after school. Because of the shortage of ‘pans’, the rehearsal schedule was arranged according to their class level, and Fridays were allocated for the whole ensemble. The author summarized a rehearsal schedule (table 4.1) with information provided by Miss F. (Note: primary 1 and 2 had their ensemble playing in the music lessons)

Day	Monday	Tuesday	Wednesday	Thursday	Friday
Class level for rehearsal	Primary 3	Primary 6	Primary 5	Primary 4	Junior Band (1 hr) Senior Band (1.5 hrs)

Table 4.1: Rehearsal schedule for steel band in Beijing School A.

Instrumental tutors

Staffing for the steel band was not complicated in this school. *‘There is no need to recruit any extra instructors because it adopts a mentor system in which ‘senior’ teaches ‘junior’*” (Miss F). Mr L first taught Miss F how to play the ‘pans’, then both of them taught a group of students. These students eventually taught the junior students. Mr L emphasised that the mentor system was effective as students had a sense of responsibility, and are accountable to their seniors.

Finance

The steel band was virtually free to run in this school because the ‘pans’ were handmade by the instructor and founder Mr L fifteen years ago; also members of the steel band were free of tuition fees. Most important, Mr L worked there voluntarily and received neither salary nor gratuity.

Since the school could not afford to buy a new set of ‘pans’, maintenance costs were high, and from year 2000 onwards, each student had to pay a small amount of maintenance fee each month. There were no sponsorship from the government or local education authority,

however, the band received sponsorships from public bodies only when being invited for public performances.

'We are lucky to have so many performances, perhaps because our ensemble group is so special. We sometimes received so many invitations that we have to reject them... We'd performed in the People's Assembly Hall, Beijing Television, and also for occasions like the opening of a bank, a commercial building etc.'

'We did not get paid in cash for performances, however, we were provided lunch or dinner, free transportation, or band uniform instead. At present, the students have three sets of uniforms already.'

(Miss F)

The measurement of instrumental music activities

There were a number of ways to assess the performing standard of the steel band. All participants in the junior or senior band must be assessed by Mr L and Miss F in the form of jury exam. Only those with good performance skills and good academic results were admitted. The number of performance invitations within and outside Beijing City and the type of sponsorship they received revealed their popularity among other Beijing schools.

'Newspaper critics on their performances also revealed their performance standard' (Miss F). Apart from seeing photographs from their previous performances, the author was not shown any newspaper critics on their performances.

Analysis and comments

The objectives for steel band ensembles were clear, however, it concerned more with the promotion of the school itself, and the chances of students getting into a good secondary school rather than concerned with the general music education of the students. In general, the programme was successful because it gave pride to the school (MENC, 1994).

Apart from cooperation among other players, there were not much technical skills in playing 'pans' as one might require when learning a western or Chinese instrument. On the other hand, however, it provided students with experience of music making and developed their potential (Sharp, 1991).

The mentor system was well organised, and gave students a sense of responsibility, because senior students had to teach junior students, and report their progress to the teachers. However, on the negative side, the author made three observations:

1. 'pans' were easy to learn, and technically they were not demanding;
2. the teachers put the responsibilities onto the students, so that they could do their own work. In the first visit, the author found the two music teachers working in the office while a group of students were rehearsing. *'We do not need to supervise them. If they have problem, they will find us. They normally will behave.'* (Miss F)
3. music literacy, including reading music notations, was not encouraged through these activities because 'pan' playing was taught by rote.

The author observed that steel band was popular because the public was curious of the 'pans'; also students' uniform as well as body movements were attractive.

Financially, though students need to pay a small sum of maintenance fee, free tuitions offered by Mr L could not last forever, and the activity needs to be self-financing instead of relying on sponsors.

Case study of Beijing School B

Introduction

This is a whole-day government-subsidized school situated in the southern part of Beijing city. The school was surrounded by alleyways and old houses, and the author felt at first sight that economic growth had not yet reached this area. The student population was about 750, and the majority of students were from poorer families.

Chinese instrumental activities were offered in this school since 1995. Music facilities included one music room full of Chinese instruments, and the author was surprised to find the limited space left for class music activities. Instrumental classes were conducted in ordinary classrooms. There was also a large L-shaped activity room used for orchestral rehearsals and other non-music activities. However, in the author's judgement, the L-shaped room was not suitable for orchestral rehearsals because no matter how the settings of the orchestra was arranged, there must have some players who could not see the conductor.

There were a total of three music teachers, however only two were assigned to teach music. The other teacher, Miss Y was deployed to assist the principal to organize and administer instrumental classes and orchestras.

The author made two visits to this school, on 18th January and 9th March 2001. The principal gave the author a guided tour of the school. An interview with the principal and Miss Y followed, which was tape-recorded. In the second visit, the author observed the instrumental classes and rehearsal by the First Orchestra (there were altogether two orchestras). Notes were jotted down and photographs were taken on both visits.

Staff profile

Below were the profiles of the principal and Miss Y, with information gathered during interview and by observation.

The Principal

- She had been the principal of Beijing School B for over ten years;
- She was a great music lover, and realized the importance of arts education in school;
- She was the person in charge of the music ensemble as well as other extracurricular activities;
- She realized the poverty of some students, and tried all possible ways to seek financial support for them to participate in music activities;
- She had a pleasant character, and during the interview, the author realized her speeches were convincing, and she possessed the charisma of a leader.

Miss Y

- A trained music teacher;
- No teacher duties being assigned in school;
- Assist the principal in managing the instrumental classes and ensembles.

Objectives for instrumental activities

The objectives for having instrumental classes and orchestra were very clear in this school, as it was written in the preface of a concert programme leaflet:

'Aesthetic education plays an important part in our education system, and one way to achieve this is through music education.' (Guang-I Street Primary School, 2000)

The reason for offering only Chinese instruments in this school was also clearly stated:

'Students can only understand the long history of Chinese art culture, and to promote our indigenous knowledge through the appreciation of Chinese music as well as learning Chinese instruments.' (Guang-I Street Primary School, 2000)

Despite the poor environment, the school principal was concerned with the development of arts education. She encouraged every student to learn a musical instrument, and would give counselling advise to those who refused to learn. To achieve this aim, all students in primary one and two had to learn a Chinese instrument.

Planning and scheduling of instrumental activities

The development from compulsory instrumental classes for primary one and two students into playing in orchestra ensembles showed that music activities in this school were well organised and systematic. To summarize the information gathered during the interview, the table below illustrated how the instrumental classes were arranged and eventually formed into a full orchestra.

Class		1	2	3
Level				
Foundation (compulsory)	Primary 1	Erhu (string instrument)	Liuqin (plucked instrument)	Guzheng (plucked instrument)
	Primary 2 (Same instrument as in P. 1)	Erhu	Pipa (plucked instrument)	Dizi (Chinese flute)
Intermediate	Primary 3 to Primary 6	<div> <div>↓</div> <div>Some students drop out</div> <div>↓</div> </div>		
		Students are allowed to learn another Chinese instrument; or change instrument due to the need in the orchestra. Second Orchestra (inexperienced)		
Advance	Primary 6	<i>By recommendation from tutor</i>		
		<div> <div>↓</div> <div>First Orchestra (more experienced)</div> </div>		

Table 4.2: The evolution from instrumental classes to the formation of orchestra in Beijing School B.

In this school, there were three classes in each level, and instrumental classes were organized in such a way that all students in the same class learn the same instrument in primary one and two, which were called the foundation years. From the administrative point of view, this would be easy for one tutor to teach the same instrument to one whole class rather than several tutors of different instruments teaching small groups of students in the same class. From the organisation point of view, this would pave the way for the formation of a full Chinese orchestra, as the teacher in charge, Miss Y would know exactly the type and number of instruments needed for an orchestra.

In primary three, students could have the option either to continue with the instrumental learning, give-up completely, or change to another instrument, with the advise from music teachers. Inexperienced students would participate in the Second Orchestra, while those with experience or good playing technique would participate in the First Orchestra.

The schedule for all instrumental activities was held every Saturdays. The table below showed the schedule simplified by the author from the ECA notice board located on the second floor of the school.

Time	Activities	Venue
2.30 – 3.30 pm	Instrumental classes	Classrooms
3.30 – 4.30 pm	First and Second Orchestra part-rehearsal	Classrooms
4.30 – 5.00 pm	Break	
5.00 – 6.30 pm	First Orchestra rehearsal	L-shaped activity room
	Second Orchestra rehearsal	Classroom

Table 4.3 : Schedule for instrumental activity every Saturday at Beijing School B

Instrumental Tutors

The principal stressed that only experienced professional orchestral players would be employed as instrumental tutors, so as to maintain a high performing standard for students.

She jokingly said:

'All our tutors must be over the age of forty . . . they are more reliable.'

'I've heard complaint from principals in other schools that their young tutors were frequently absent, and they are always so busy with their own work. . .'

Finance

Instrumental classes and orchestras received no financial support from local education authorities. In 1995, staff and parents together raised around RMB 70,000 (approximately £ 4800 for buying musical instruments and started instrumental activities. Despite their poor background, parents were willing to pay tuition fees and eventually buy the musical instruments that were originally hired from school.

The principal commented:

'After years of playing, students would like to own the instrument, and luckily parents are willing to pay.'

'Parents are proud of their children learning with experienced and renowned musicians'.

The principal would seek financial sponsorship in the form of transportation and snacks when they had public performances.

The measurement of instrumental music activities

1. Newspaper critics after public performances.
2. Individual students who had achieved outstanding awards from competitions within the school, and also in national competitions.
3. Comments from instrumental tutors.
4. The orchestra received sponsorship from public bodies only if they had public performances. Their total number of performances each year also indicated their high level of performances.

Analysis and comments

This school provided well-structured, self-financed instrumental activities, supervised by a great music lover full of charisma – the principal, assisted by a full-time music specialist, Miss Y. This was what Schön (1984) had mentioned that the principal was the leader that fulfilled the ‘*symbolic, inspirational, educational and normative functions*’, whereas Miss Y managed the activities ‘*without leading it*’ (p. 36).

The objectives of the instrumental activities were clear, which stressed on aesthetic education and to promote indigenous music.

The learning of musical instruments was subsumed into the classroom music curriculum of primary one and two, in order to ensure every student was competent on a musical instrument. The process of being able to participate in one of the two orchestras also showed that music activities were carefully planned and well structured.

From the author's judgement, the success of music activities was due to the followings:

1. being the head of school and the person-in-charge of instrumental activities, the principal was actually the senior manager. Unlike middle-managers, things that concerned with decision-making, strategic planning, financial issues and so on could be dealt with instantly;
2. Miss Y provided professional advice to the principal;
3. the principal had frequent close contact with parents, and was particularly capable in liaising with public companies and charity organisation for funding for public performances;
4. tutors were experienced, renowned and dedicated musicians;
5. the compulsory instrumental classes in primary one and two contributed to the formation of the two orchestras.

Case study of Beijing School C

Introduction

This is a private boarding school situated in the western part of Beijing City, with a student population of 1200. Most of the student population came from wealthy families. The school received subsidies from the Beijing Municipal Government, however, no financial support were given to music ECA.

In this school, each subject had their own teaching and learning group, or in Chinese term, *jiaoyanzu*, so nearly every teacher had to be in charge of one activity. In music subject,

there were a total of six music teachers, and each were assigned to in charge of one music activity, namely: western instrumental classes, western orchestra, choir, piano classes, Chinese instrumental classes, and Chinese orchestra.

School visits were made on January 22nd and March 8th, 2001. In the first visit, the author interviewed two music teachers, Miss A and Miss B, who were in charge of western instrumental classes and western orchestra respectively. In the second visit, the author attended the orchestral rehearsal, and visited the music facilities. The whole third floor of the Recreation Building was devoted to music, with three rehearsal rooms specially designed for instrumental classes and sectional rehearsals. Timetables for instrumental tuitions were posted outside the door of rehearsal rooms. Opposite them was a rehearsal hall that can accommodate an orchestra of seventy students. There were also plenty of spaces for the storage of musical instruments.

Instrumental classes were established in 1997, and offered only wind and brass instruments including trumpet, horn, trombone, flute and clarinet. String instruments were added the following year. The playing of musical instruments or participation in orchestras were voluntary.

Staff profile

Below were the profiles of Miss A and B, with information gathered during interview and by observation.

Miss A and Miss B

- both were young music teachers;
- they had been teaching there for three years;
- they were rather nervous when communicating with senior instrumental tutors;
- Miss A was in charge of the instrumental classes Miss B in charge of the orchestra;
- The author observed that both teachers formed a good partnership, as both wanted to be the first to answer questions.

Objectives for instrumental activities

There were no written documents concerning objectives for instrumental activities, however, through the interview with the two music teachers Miss A and Miss B, the objectives could be formulated.

'Since this is a boarding school, we just want to offer a variety of activities for students to choose from, so that they can develop their mind and body in the correct way.' (Miss B)

'Brass band can be regarded as a symbol to our school.' (Miss A)

'Students can have a better chance in entering a good secondary school.' (Miss A)

'Parents want their children to participate in instrumental activities instead of wasting their time.' (Miss B)

Planning and scheduling of instrumental activities

Instrumental classes were well organised. Participants had regular weekly group lessons and specific time assigned for practice in one of the three specially assigned rehearsal rooms, and samples of schedule posted outside the rehearsal rooms are illustrated below in table 4.4. All participants had to play in the orchestra when they have reached a certain standard.

Rehearsal Room 1

Time \ Day	Monday	Tuesday	Wednesday	Thursday	Friday
4.00pm to 5.00pm	Trombone & Trumpet practice	Clarinet (group3) practice	Alto saxophone Class	Trumpet Class	Clarinet (group3) Class

Rehearsal Room 2

Time \ Day	Monday	Tuesday	Wednesday	Thursday	Friday
4.00pm to 5.00pm	Cello (group1) practice	Clarinet (group1) practice	Horn Class	Percussion Class	Clarinet (group1) Class

Table 4.4: Samples of schedule posted outside the rehearsal rooms in Beijing School C.

Initially, the school had wind ensemble only. Careful thoughts was given to developing the ensemble into a full orchestra by the addition of strings and other brass instruments. At the time of the visit by the author, there were approximately seventy participants in the orchestra.

Instrumental practices and classes were held after school on specific days of the week, and orchestral rehearsals on Friday evenings. The timetable below (table 4.5) shows students' overall music schedule. The information was gathered from the interview as well as schedules posted outside the rehearsal rooms.

Time \ Day	Monday	Tuesday	Wednesday	Thursday	Friday
1 – 3pm					Orchestral part-rehearsal
4 – 5pm (after school)	Instrumental practice (to consolidate what was learnt in the previous lesson)		Instrumental classes		
5 – 8pm					Orchestral rehearsal

Table 4.5: The weekly schedule for western instrumental activities in Beijing School C.

Instrumental classes and orchestras were held during school terms.

'Students normally go abroad during long holidays with their parents, and they all seemed to forget everything when they return to school.' (Miss A)

'Even during school terms, many students turn up late' (Miss B)

'Some always absent!' (Miss A)

Instrumental tutors

Instrumental tutors were all retired musicians from conservatories or opera houses, because, as explained by Miss B, they would devote whole-heartedly to their teaching. In support of this, she told the author that the young orchestral conductor, who was a student at the conservatory, received the most complaint, because he was always late or absent from rehearsals due to his busy commitments. During the author's visit, the conductor was 45 minutes late, during which Miss B had to take over the rehearsal. *'We cannot tolerate this any more, and we are looking for another conductor.'* (Miss A)

Finance

The instrumental activities received no financial support from school or local education authorities. All students had to pay for instrumental classes and participation in orchestra, and should possess their own musical instruments. Although most students came from well off families, fees for orchestra tended to be low, or else students would prefer joining the youth orchestras outside, or participate in sports activities in school.

The measurement of instrumental music activities

There were no formal assessment for students in instrumental classes, and no performances of the orchestra yet. However, orchestral players must reach a certain standard by internal assessment by Miss A and B; external music exams, like those offered by the Central Conservatory of Music, Beijing, the Shanghai Conservatory of Music, or the ABRSM; or written comments from instrumental tutors.

The table below (table 4.6) shows the minimum grade for entry into the orchestra, with information provided by Miss B. The grades corresponded to the grades of the external music exams mentioned above. There is a different grading system between the Chinese music exams with those offered by the British ABRSM – the highest grade is grade 9 and grade 8 respectively.

Instruments	Minimum grade
Violin (Leader of the orchestra)	9 (Beijing or Shanghai Exams) 8 (ABRSM)
Strings	3
Woodwind	7
Brass	5
Percussions	Not required

Table 4.6: The minimum assessment grade for entry into the orchestra in Beijing School C.

Analysis and comments

Oldroyd *et al.* (1996) defined leadership as the process of guiding followers in pursuit of a vision, mission, or goals. However for this school, there were no clear objectives for music instrumental activities, and it was not surprised that instrumental music activities were regarded only as part of the ECA for boarding students. Though the time schedule and organisation of instrumental activities were well planned and structured, it was regarded more as a hobby rather than to enrich students' music appreciation. Thus, this

school stressed more on management and less on leadership as defined by Oldroyd et al. (1996). In this case, it would be more appropriate to refer to the two teachers as 'headship' rather than 'leadership', as referred by Gibb (1947, quoted in Busher and Harris 2000, p.122).

The author did not feel Miss A and Miss B were dedicated – not because activities were not a compulsory one, but the reason they made regarding the difficulties in having rehearsals during long holidays. The author queried whether most students out of 70 in the orchestra went abroad for holiday.

The author also observed other problems. Since the orchestral conductor always turned up late, students also turned up late or even absent. This happened for instrumental classes with dedicated tutors also. However, the author thought that Miss A and Miss B were to blame because they did not discipline the students, nor did they discuss the problems and solutions with the tutors due to their passive characters. Schedules for instrumental tuitions and rehearsals were well arranged, however, they lack a year plan, for instance, there were no performances since the setting up of the orchestra.

According to the author's judgement, standard of orchestra playing was low, with problems in intonation, posture, accuracy and communication with conductor. This may due to the discrepancies in the entrance requirement, as well as the poor discipline of the students. In light of these, the author queried the validity of their assessment policy for instrumental classes.

Case study of Hong Kong School D

Introduction

This is a Government subsidized Catholic primary school run by the Salesians, located in one of the densely populated housing estate in the northern part of Kowloon Peninsula. Most students came from lower income families, and some received financial aids from government because of unemployment. Academically, this school ranks the best in the area.

School classes were divided into morning and afternoon sessions, and each session had their own principal, with different management structure. This study focused on the afternoon session because the author knew the music teacher, Miss H personally. Lessons started at one o'clock and finished at half-past five in the afternoon.

Instrumental classes were established in October 2000 when the application for QEF was approved. At the time of the research, the school offered only string instrumental classes – violin and cello, and a string ensemble formed in February 2001. Apart from one music room, there were no special rooms for instrumental classes, and the author was told that even changing rooms were used for instrumental classes held before one o'clock, because classrooms were still occupied by the morning session classes.

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Interview with the music teacher, Miss H was carried out on 12 May 2001 in the author's office. Notes were taken and the whole interview was tape-recorded. A school visit was made subsequently on 31 May 2001 and the author had a chance to observe the instrumental classes and watch video performances by the string ensemble.

Staff profile

There were two music teachers in the school. Apart from Miss H who was being interviewed, the other teacher was near her retirement age. The author was told that she never helps in any activities organized by Miss H, and the comments she made were often discouraging.

Miss H

- a young teacher graduated from the Hong Kong Institute of Education;
- had taught in the school for 3 years;
- the music panel teacher and the only person to administer instrumental classes;
- a person who never stops learning – apart from taking short-term music courses, she also joined two choral groups;
- a person who never stops grumbling – always refer herself as a slave;
- the author observed that she persevered in her ideas despite discouragements and objections from her colleague;
- she set up the instrumental classes all by herself.

Objectives for instrumental activities

Miss H had a clear objective for forming instrumental classes, as she said:

'Students will benefit from these activities – at least they have some basic instrumental skills which is required for entry into secondary schools. I would like all students to learn at least one musical instrument in their lifetime.'

Miss H also mentioned the objectives from the principal, which is to compete with the orchestra of the morning session, and to show off the in school functions.

Planning and scheduling of instrumental activities

Instrumental classes were not a compulsory activity, but since the school's application for QEF was approved, the number of participants written in the proposal must be fulfilled, otherwise the school has to pay the money back to the government. Thus Miss H had a difficult time in persuading students to fill up the places in instrumental classes in order to meet the targeted number. She organized concerts performed by the potential instrumental tutors, and talks with parents about the advantages of learning musical instruments. She even telephoned all parents and persuaded them to let their children participate, and explained the mental and psychological development of their child in learning musical instruments; as well as having a better chance in entering a good secondary school. At the end, most parents agreed to try for a few months. Those classes that still had vacancy were eventually filled up by teachers and parents.

'Some parents and colleague thought playing musical instruments are a waste of time. To them, studying is more important than anything. So I am under these circumstances to organize instrumental activities, without any help and support from colleague. I am pleased that all classes start as scheduled.' (Miss H)

The table below, which was provided by Miss H, showed the number of classes proposed with the targeted student number in the first intake (October to December 2000).

Instruments	No. of classes proposed	Targeted student no. in each class	Total student number targeted
Violin	6	8	48
Cello	1	8	8
Total:			56

Table 4.7: Targeted number of classes and student number in the first intake (October to December 2000) for Hong Kong School D.

In reality, the total number of participants in the first intake was shown in table 4.8.

Instruments	No. of classes	Targeted number	Distribution of Participants
Violin	6	48	40 students 5 parents 3 teachers
Cello	1	8	4 students 3 parents 1 teacher (Miss H)

Table 4.8: The distribution of participants in the first intake for Hong Kong School D.

Miss H planned to have more classes in subsequent intakes, including wind instruments, so that the just formed string ensemble would turn into a chamber sized orchestra in 2002.

Scheduling the lesson time for instrumental classes was one of the difficult tasks for Miss H because she had to fit in the tutors' available time. Thus, some students had their instrumental lessons at 8 o'clock in the morning while their normal classes began at one o'clock in the afternoon. However, the majority of instrumental classes were held between 10.30 am to 12.30 noon.

Instrumental tutors

The majority of instrumental tutors were music graduates from local universities and A.P.A; two were retired musicians from Mainland China and had settled in Hong Kong for the past five years. The Chinese tutors were very demanding, and required high standard of performance from students. Miss H found them difficult to communicate with – they did not like to fill in forms, nor follow the school's regulations.

Finance

Although instrumental classes received financial support from the government's QEF for purchase of musical instruments, students were encouraged to buy their own instruments. All students had to pay tuition fees and maintenance fees for musical instruments. Since the majority of students' family backgrounds were not well off, most found it hard to support their children in learning a musical instrument.

'Some parents refused to participate in any activities that involve money.' (Miss H)

Miss H had to think of ways to attract students' participation, for example, she liaised with music shops to offer discount to students when purchasing musical instruments. The school would also trade-in the used musical instruments, only if the students withdraw after learning for a year. However, according to Miss H, most students do not want to give up after learning for a year. Good attendance and hardworking students will have tuition fee reduced or waived in the following year.

The measurement of instrumental music activities

1. Tutors would identify talented students – their instrumental fees would be waived in the next semester as a reward.
2. School performances.
3. Written progress report submitted every three months to the QEF Committee;
4. QEF Committee would send an inspector to the school to evaluate the programme.

Analysis and comments

Though the principal and Miss H had different objectives, the programme was well planned and organized, because schools must follow the guidelines laid down by the QEF committee. Space for instrumental classes and schedule remained a problem. Miss H, apart from her daily heavy teaching assignments, had to administer the whole programme without any support or help from other colleague.

The principal's concept of having a full orchestra in a very short time in order to compete with the orchestra in the morning session was not correct. Luckily this was counterbalanced by the educational vision and perseverance of Miss H.

Miss H did not get any assistance from the other music teacher, nor did she gain any support from colleagues. Because of this, the author had a few comments. Miss H was a capable teacher and managed to set up the instrumental classes all by herself. How she persuaded parents to let their children participate in the instrumental scheme and how she thought of ways to reduce tuition fees and costs of musical instruments need to be

commended. However, her perseverance or personality might cause discomfort to others, which resulted in no assistance from fellow colleagues.

Miss H certainly possessed the quality of leadership as mentioned by Fleming and Amesbury (2001) in having a clear vision of the importance of the responsible area, but she failed to enthuse other colleagues with this vision. Consultation and team-work, as emphasized by Day *et al.* (1990), were also missing in Miss H.

The author was also surprised to learn that she had difficulties in communication with tutors from Mainland China. Perhaps this was the problem with Miss H's personality too.

Case study of Hong Kong School E

Introduction

This is a Government subsidized Christian primary school located in the eastern part of Hong Kong Island. Most students came from middle class families. School classes start from 8.00 in the morning and end at 12.35 in the afternoon for the morning session, and 1.25 to 6pm for afternoon session. The present study focuses on the morning session only because the music teacher Miss T, who was the author's student, taught in the morning session.

This school had a long history of instrumental activities, and was established by the former principal in the 1980s. There were no instrumental classes in this school, but individual

lessons instead. Nearly all instruments in a Western orchestra were offered, and there was an orchestra with 60 students. Despite the long history of instrumental activities, apart from the school chapel, the school did not have specific rooms for instrumental tuitions.

School visits were conducted on two different days, on 15th and 25th May, 2001. On the first visit, the principal took the author for a tour of the school while instrumental tuitions was taking place. An unexpected interview with the principal was conducted afterwards, when the author was invited to her office. Notes were taken during the interview. On the second visit, interview with Miss T, the teacher-in-charge of instrumental classes and orchestra took place for approximately an hour.

Staff profile

There were two music teachers in the school. One of them, Miss T and the principal were interviewed.

The Principal

- A pleasant middle-aged lady who was proud of students' achievement in various ECA;
- She was very concerned with the personality and academic standard of staff members;
- She insisted every instrumental tutors to be interviewed and an agreement signed;
- She believed that students' success were the result of joint effort of teachers and parents;
- She insisted parents to be involved in all student activities;
- She gave advise to instrumental activities only if needed.

Miss T

- A music graduate from a Canadian University;
- Taught in kindergarten before teaching in this school;
- Had been teaching in this school for six years;
- In charge of all instrumental activities;
- The principal referred her as “a dedicated and responsible teacher.”

Objectives for instrumental activities

Though music ECA was not compulsory, the principal believed that music could help students to calm down, use their brain, and in return, would achieve better academic results. To achieve this, all students were encouraged to participate in instrumental activities when they were in primary one or two. The principal added that learning a musical instrument and playing in orchestra enable students to enter a good secondary school. Individual instrumental tuitions instead of classes were offered in this school because the principal believed that students benefited more on a one-to-one basis, as progress varied among students within the same group.

Planning and scheduling of instrumental activities

From the administrative point, planning is not a difficult task in this school because:

1. Instrumental classes and ensembles already had a long history, therefore

administrative systems were well established;

2. Tutors' salaries were paid by the school and not directly from the students;
3. Miss T has been teaching there for six years, thus all were routine work, for example:
 - a. to liaise with tutors concerning students' progress;
 - b. to schedule each instrumental class;
 - c. to plan activities for the forthcoming year;
 - d. to propose the budget.
4. Parents' support in looking after students during instrumental classes and performances would, on one hand, reduce the workload of Miss T, and most importantly on the other hand, encouraged parents-staff-students relations, so that parents understand school policies more clearly.

The only difficulty faced was the lack of space for instrumental tuitions. When the afternoon session was having their normal classes, instrumental tuitions were conducted at the end of corridors, or at the corner of school chapel.

Instrumental tuitions were held Mondays to Thursdays after school, and schedules were arranged according to the availability of the tutors. Orchestral rehearsals were held every Friday after school from 1.30 to 3.00pm during school terms, and would continue during summer vacations. There were no music activities on Saturdays, so as to give way to other ECA. Based on the author's observation during the school visit, and the information provided by Miss T and the principal during the interview, a schedule for instrumental activities was derived and shown in the table below (table 4.9).

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
MORNING SESSION 8.00am to 12.35pm	Normal classes for morning session.					8.00-10.30pm ECA
AFTERNOON SESSION 1.25pm to 6.00pm	12.35pm – 4.00pm Instrumental classes (along corridor or chapel) Students stayed after school and do their homework, while waiting for their lessons. Parent groups would take turns to look after the students.				1.30pm-3.00 Orchestral Rehearsal (school chapel)	(except music activities)

Table 4.9: Schedule for instrumental music activities in Hong Kong School E.

Instrumental tutors

All instrumental tutors were professional musicians from the two local professional orchestras – the Hong Kong Philharmonic and the Hong Kong Sinfonietta. They had to go through an interview with the principal and to sign an agreement of responsibility before commencing their duties.

Finance

All students had to pay their instrumental tuition fees. Since instrumental activities had a long established history in this school, all students followed their senior classmates and possessed their own musical instruments, except the larger sized ones like double bass and tuba. With the sponsorship of QEF in 1999, students paid less tuition fees; also the money granted by the government was used to expand the orchestra by incorporating more

percussion instruments and to pay the conductor, which was paid by the school before.

The measurement of instrumental music activities

1. All students must perform on their own instrument during the music lessons for at least once every semester. Those who do not join the instrumental classes can offer recorder, singing, or piano playing;
2. Internal and external orchestral performances;
3. Awards from the annual Schools Music Festival;
4. Written progress report submitted every three months to the QEF Committee;
5. QEF Committee would send an inspector to the school to evaluate the programme.

Analysis and comments

This school was serious in organizing instrumental activities, as can be seen by the clear objectives, the principal's support, as well as interview and signing contract with the tutors prior to appointment. This was to ensure the commitment from tutors and also a check on their teaching experience, because quality was much more than appointing the most suitable candidate (Middlewood and Lumby, 1998). The principal also understands the difference in quality in group lessons and one-to-one lesson. Tuition fees were higher because of this, but parents were willing to pay. This was due to mutual understanding and trust between the school and the parents. This understanding and trust was further achieved by inviting parental groups to look after the students after school while they were waiting for their turn in instrumental tuitions, as MENC (1994) emphasized that good

parental and community support was necessary.

Despite the absence of a proper place for instrumental tuitions, there was no complaint from parents.

Apart from various ways of measuring students' performance, the quality on the tutors' teaching performance could also be checked through compulsory students' performances during music lessons. Thus, the assessment policy was both ways between tutors and students. During the school visit, the author heard some good and refined playing from students, and was rather impressed.

The principal's personality also contributed to the success of instrumental activities. Being the head of management, she only gave advice when needed, and never interferes with the work of Miss T.

Case study of Hong Kong School F

Introduction

This is a Government subsidized Catholic primary school run by the Catholic Diocese of Hong Kong, located in a newly reclaimed land next to housing estates in the western part of Kowloon peninsula. The student population mainly came from lower middle class families.

It is a whole-day school, and classes start from 8.30 in the morning and end at 3.20 in the

afternoon, with one-hour lunch break. This enabled the school to organise ECA during lunch break and after school hours. In the past, the school had a choir and a percussion ensemble only, but since the arrival of a new principal in 1997, there were more variety of music activities. With the success of the application of QEF in 1998, woodwind and brass instrumental classes, as well as wind ensemble were organised, and students were encouraged to participate.

School visits were made on 26th and 30th May 2001. Interview with Miss Q, which was tape-recorded, was conducted in the first visit, and observation of instrumental classes and ensembles were conducted in the second visit.

Staff profile

There were four music teachers in the school, and the music panel teacher Miss Q, who was also the author's pupil at university, was being interviewed.

Miss Q

- A university music graduate and received teacher's training from HKIEd;
- Had been teaching in the school for 4 years;
- The panel music teacher;
- In charge of all music-related activities;
- A young cheerful and easy going lady, and is popular among students;
- Coordinate instrumental tuitions, band and orchestral rehearsals; arranged school concerts, and organized competitions with neighbouring schools.

Objectives for instrumental activities

Although there were a number of instrumental activities in this school, throughout the interview and browsing through school promotion pamphlets, the author did not see any clear and concrete objectives for running such activities.

'Our school do not have anything clearly written regarding objectives. I just comply with what was suggested in the music curriculum.'

'Since we receive subsidy from the QEF, so we must organize instrumental activities for students, otherwise we have to pay the money back to the government.'

(Miss Q)

Planning and scheduling of instrumental activities

There were 16 instrumental classes of various wind instruments including flute, clarinet, saxophone, trombone, euphonium, and percussion. In addition, there were also four violin classes in the hope of developing a string ensemble in two years time. There were two wind bands – junior and senior –and those were grouped according to students' technical ability.

The table below (table 4.10) shows the distribution of instrumental classes and the number of students participated in it. The information was provided by Miss Q during the interview.

Ensemble Groups	Instruments	Number of classes	Hours per week	Number of students/class	Total student number
Wind Ensemble	Flute	3	1	8	24
	Clarinet	3	1	8+6+6	21
	Saxophone	1	1	6	6
	Trumpet	1	1	8	8
	Horn	1	1	6	6
	Trombone	1	1	6	6
	Euphonium	1	1	5	5
	Percussion	5	1	6	30
String Ensemble (Future plan)	Violin	4	1	5	20

Table 4.10: The distribution of instrumental classes with the number of students' participation in Hong Kong School F.

Though there were a total of four music teachers in the school, Miss Q did not get any support from them. *'They said they are not good in music, but I think they don't want to get involved in extra workload.'* (Miss Q)

All music ECA were held after school at 3.30pm on Tuesdays and Wednesdays. Band rehearsals were held from 4.30 to 5.40pm on Wednesdays, so as to allow students to participate in ball games from 3.30 to 4.30pm. On the day of the author's visit, nearly half of the students were late for rehearsal for 30 minutes. Some of them were detained after school because of misbehaviour; others did not want to leave their ball games. The table below summarizes the instrumental activities, with information provided by Miss Q.

	Monday	Tuesday	Wednesday	Thursday	Saturday
7.45-8.30	Instrumental classes				
8.30-1.00	Normal classes				
1.00-2.00	Lunch break / Instrumental classes				
2.00-3.20	Normal classes				
3.30-4.30	ECA	ECA/	ECA/ Inst.		ECA
4.30-5.40		Instrumental classes	Band rehearsal	Class	

Table 4.11: Schedule of instrumental music activities in Hong Kong School F

Instrumental tutors

All instrumental tutors were Miss Q's classmates from university.

'I prefer to work with those I know, rather than those I don't, especially those from Mainland China. We had such an awful experience last year with our Chinese tutors. They were great musicians, but they never submit a C.V.; never follow our schedule; refuse to fill in any forms; and always violate copyrights by photocopying every piece of music...' (Miss Q)

'Our tutors are very busy with their concerts ...they have to cancel their lessons if this happens...' (Miss Q)

Miss Q also mentioned that the principal never infringed her choosing of instrumental tutors, provided that there were no complaints from parents or students.

Finance

Application for the QEF was approved in 2000 for organizing instrumental classes and ensembles. The money received was used to buy extra musical instruments, because most students were unwilling to buy their own instruments, and to pay the band conductor. Students had to pay for their instrumental tuitions. Participation in instrumental ensembles, however, was free.

The measurement of instrumental music activities

1. Instrumental tutors reported to Miss Cat on students' progress on a regular basis.
Outstanding students were recommended to take grade examinations of the ABRSM;
2. Written progress report submitted every three months to the QEF Committee;
3. QEF Committee would send an inspector to the school to evaluate the programme.

The author observed that students were inattentive during instrumental classes and ensemble rehearsals. Based on students' attitude, the author was doubtful about their standard under these conditions.

Analysis and comments

This school lacked concrete objectives for instrumental activities. The successful operation of instrumental classes and ensembles were partly due to the professional music background of Miss Q as orchestral player, and partly due to her long established friendship with the instrumental tutors.

The author queried why Miss Q, being the music panel, received no support from the other three music teachers. She also resented having tutors from Mainland China because of some bad experiences in the past. Although these tutors had different experiences, both socially and culturally, with those in Hong Kong, a cooperative working relationship (MENC, 1994) was necessary. Rather than rely on what was done in the past, Miss Q can 'improvise' (Leigh and Maynard 2002, p.163) in order to solve a situation. Hume (1990) and O'Neill (1995) suggested having a flexible employment terms would help to recruit and retain these tutors from Mainland China.

Having had the background as orchestral player, the author suspected that she arranged everything herself without consultation with other colleague. This lack of communication resulted in doing everything by herself.

Students were not well-disciplined during instrumental classes and band rehearsals. By squeezing instrumental classes during lunch break and before morning classes would not educate students in appreciating music. However, it looked good on paper when writing their report to the QEF.

Summary and Outline

In this chapter, the author interviewed a total of ten people, including two principals and eight music teachers in six schools. Case studies of all six schools were presented separately, followed by analysis and general comments. In the next chapter, further discussions of the main findings and a comparative analysis based on the six schools will be made, which helps to provide answers to the research questions.

Chapter 5: Discussions, Conclusions and Recommendations

Introduction

In the previous chapter, analysis and general comments were made in each school. This chapter compares and further discusses the main findings and issues from the previous chapter, in relation to the practical problem, research questions and the literature review. The second part of this chapter will evaluate on the interpretation of data in the previous chapter, as well as research design and methodology in chapter 3. A management model is developed. The final part of this chapter will make suggestions and recommendations for effective management of music ECA in primary schools.

Comparative Analysis and Discussions of Findings

This section aims to summarize and compare the data gathered through the interviews, and supplemented by observation and documentary analysis. The categories followed closely with the interview schedule listed in Chapter 3. Each category was divided in two parts – firstly, an overview comparison of the six schools in table form, followed by an integration of comparison and analysis of the data collected, including those in the previous chapter. The results gathered would help in answering the research questions listed in chapter 1. The subheadings and questions under each category in the following tables were more elaborate than those in the interview schedule in appendix 1, so as to make the comparative task easier and clearer.

General information of the schools: a comparative summary

School	Beijing -A	Beijing -B	Beijing -C	HK-D	HK-E	HK-F
Location	Beijing City center (foreign embassies area)	Beijing City South (old area)	Beijing City West	Kowloon North	Hong Kong East	Kowloon West
Type of school	Whole-day	Whole-day	Whole-day (boarding)	Half-day (afternoon)	Half-day (morning)	Whole-day
Number of Music teachers	2	3	6	2	2	4
Number of students	650	750	1200	960	960	960
Type of music ECA under investigation	- Steel Band	- Chinese orchestra - Chinese instrument classes	- Western instrument classes - Western orchestra	- Western Instrumental classes	- Individual tuitions - Western Orchestra	- Senior band - Junior band - Western Instrumental classes
Compulsory for students?	Yes, in P.1 & 2	Yes, in P.1 & 2	No	No	No but a school tradition	No
Number of students' participation in ensemble groups	40	120	100	No (not yet formed)	60	150
When did the instrumental activity begin	Since 1986	Since 1993	Since 1997	Since 2000	Since 1980s	Since 1998
Any ECA master/mistress?	Leader of music <i>jiaoyanzu</i>	Leader of music <i>jiaoyanzu</i>	Leader of music <i>jiaoyanzu</i>	Yes	Yes	Yes
Also supervise music ECA?	Yes	No	Yes	No	No	No
Other types of music ECA?	No	No	Yes	Yes	Yes	Yes

Table 5.1: A comparison of the general information of the six schools under study.

General information of the schools: a comparative analysis

The three Beijing schools were whole-day schools whereas two out of three Hong Kong schools under investigation were half-day. It seemed that there were more time for ECA in a whole-day school than half-day, but in fact there were no difference, as the administrators would adjust the schedule. The only problem was the lack of space, as in Hong Kong Schools D and E where storerooms, toilets, end of corridor and chapel were used for instrumental classes.

The majority of the number of music teachers in the schools was 2 to 3, but Beijing School C and Hong Kong School D each had 6. For school C, this meant better resources and a division of labour for different types of music activities. On the contrary, manpower was not evenly distributed, as Miss H of School D had to do everything while others did not bother to help. From figure 5.1, it showed that the total number of students in a school did not increase or decrease by population with those participating instrumental ensemble activities. This was because only good and talented students were allowed to compete for the limited spaces in the ensembles.

Apart from Beijing School A and Hong Kong School E had their instrumental activities established since 1980s, the others were established in the 1990s. Thus, there were differences in management style between the well developed and the newly developed instrumental activities.

All the Beijing schools had a *jiaoyanzu* for each subject, and the leader of the music *jiaoyanzu* also supervises the music ECA, with the exception of Beijing School B

where the principal supervises music ECA. In Hong Kong, each school had an ECA master/mistress, but they did not interfere with any music activities. This requires a music specialist, usually the music panel to supervise music activities, and then reported back to the ECA master/mistress.

Apart from the type of music ECA under investigation, there were no other music activities in Beijing Schools A and B. Beijing School C and the three Hong Kong Schools had a variety of music activities for students to choose from. This enabled students to participate in more music activities, but conversely, students were not able to concentrate on one type of activity and make good progress.

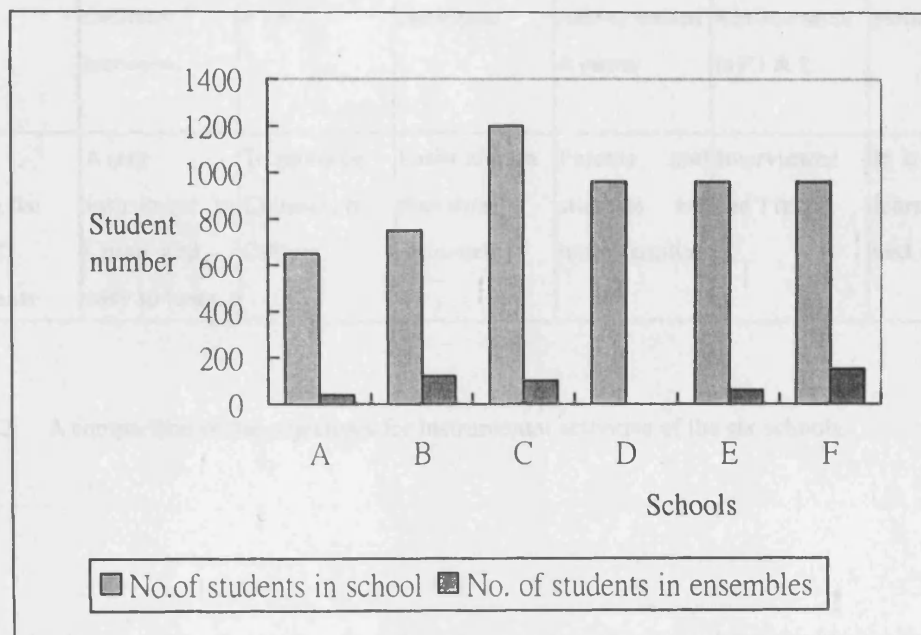


Figure 5.1: The proportion of the number of students participating in ensemble activities in the six schools.

Objectives for Instrumental Activities: a comparative summary

School	Beijing -A	Beijing -B	Beijing -C	HK-D	HK-E	HK-F
Objectives for instrumental activities	Steel band is rare in China, so room to develop & gain support from officials. Better chance to a good secondary school.	A belief that aesthetic education through music is important.	Due to request from parents; better chance to a good sec. school. Develop students' mind and body correctly; Symbolic.	At the principal's request to show off & compete. Basic skills to enter sec. schools. Learn one instrument in their lifetime.	A belief that music can calm students & use their brain. Enable students entering good secondary school.	To comply what was suggested in the music curriculum; Must organize activities since receive QEFunding.
How objectives being achieved	All learn 'pans' in P.1&2 as Classroom instrument.	All learn Chinese Instrument in P. 1 & 2.	Students were encouraged to participate.	Hard to persuade student; vacant filled by teachers & parents	Students were encouraged to learn instrument in P.1 & 2.	Students were encouraged to participate.
Factors affecting the choice of instruments	A rare instrument in China, and easy to learn.	To promote Chinese art Culture.	Easier to learn than string instruments	Parents and students are more familiar.	Interviewee can't recall.	It is easier to learn brass and wind.

Table 5.2: A comparison of the objectives for instrumental activities of the six schools.

Objectives for Instrumental Activities: a comparative analysis

Out of the six schools, four shared the same objectives for instrumental activities – to provide students better equipped, and eventually a better chance to enter a good secondary school. Apart from this, two Beijing schools (Schools B and C) and Hong Kong School E also believed that music developed students' mind and body. However, there was a lack of educational goals for Hong Kong Schools D and F, thus students' participation was lower than the other schools.

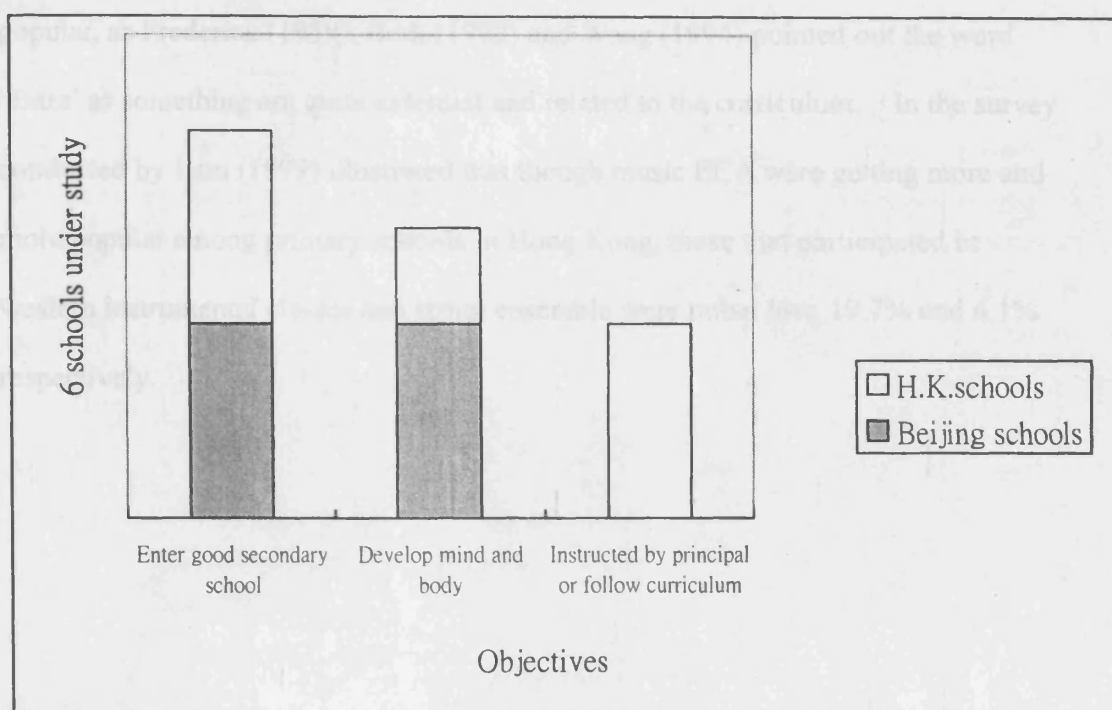


Figure 5.2: The objectives for instrumental activities

From the above diagram, the Beijing schools were more positive in the education of students, and develop student's mind and body, as Tsang (2000) illustrated the emphasis of educational values of ECA in China. In comparison, however, the

Hong Kong schools were more passive, and tended to do what their school principal instructed them to do; or just follow the suggestions from the music curriculum.

It was surprising to note that instrumental playing in the three Hong Kong schools under study were not compulsory. Teachers only encouraged, or in the case of School D, persuaded students, or even colleague and parents to fill up the vacancies. On the contrary, instrumental playing were compulsory in two out of three Beijing schools under study, and included as part of their classroom music curriculum in primary one and two. This implied music ECA in Hong Kong were still not popular, as Frederick (1959), Berk (1992) and Wong (1994) pointed out the word 'extra' as something not quite essential and related to the curriculum. In the survey conducted by Lam (1999) illustrated that though music ECA were getting more and more popular among primary schools in Hong Kong, those that participated in western instrumental classes and string ensemble were rather low, 19.7% and 6.1% respectively.

Financial management of music ECA: a comparative summary

	Beijing-A	Beijing -B	Beijing -C	HK-D	HK-E	HK-F
Any tuition fees?	No	Yes. Pay less or nothing if having difficulties.	Yes. Also charge for playing in orchestra.	Yes	Yes	Yes
Any miscellaneous fees?	Maintenance fees since 2000.	No	No	Maintenance fees already included in tuition fees.	No	No
Any support from school?	School provides instruments	School provides instruments	No	No. School only provide large-sized instruments	School provides some instruments.	School provides some instruments. -Pay the conductor.
Any sponsors? In what form?	From concert organizers or business firms, in the form of lunch, transportation, and uniform	No, but principal will look for sponsors when they have performances	No Because no performances yet	QEF	QEF	QEF
Do tutors get paid?	No	Paid from tuition fees collected	Paid from tuition fees collected	Yes. Rate negotiated previously.	- Students pay directly to tutors. -School pay for conductor	Yes. Rate negotiated previously. School pay for conductor.

Table 5.3: A comparison of the financial management of the six schools.

Financial management of music ECA: a comparative analysis

Guthrie *et al.* (1988), West (1998), and Gamage and Pang (2003) all stressed the importance of financial resources in schools; and the control of financial and other types of resources should rest upon the responsibilities of a resource manager (Blandford 1997). However, the author realized that the financial management of instrumental music activities in the six schools was the responsibility of the music teacher-in-charge, not the resource manager. Gamage and Pang (2003) rightly pointed out that budget for any school activities were a self-contained item. No financial support from the schools in this study was received except for the use of human and material resources. Thus, the provisions of musical instruments by the schools were from the funding provided by the QEF for the schools in Hong Kong, and by parents and sponsors for the schools in Beijing. Thus, these activities were “needs driven” instead of “resources driven” as mentioned by Gamage and Pang (2003). All the schools under study set a good example of the “needs driven” activity as they all worked towards the achievement of the objectives.

From the above table (table 5.4), apart from Beijing School C, all other schools provide some form of support in providing musical instruments to students. It was because School C already provided too many ECA, and participation in instrumental activities was not compulsory. Also most students came from wealthy families and could afford to buy their own musical instruments. As for sponsors, schools in Beijing were allowed to ‘search for multiple channels to get financial support (Cheng 1990, quoted in Mok and Wat 1997, p.14), however, this was not allowed in the Hong Kong schools as they already received financial support from the QEF Committee.

In terms of financial management, Beijing School A is unique and unusual in that the instrumental tutor, Mr L, worked there voluntarily. He did not receive any salary from the school. He also made the instruments himself. Thus, there was no need for any budget to run music activities in this school. Figure 5.2 below illustrates the financial management of Beijing School A.

Though Mortimore and Mortimore with Thomas (1994) rightly pointed out that schools that used the smaller amount of resources is the most cost effective, the author observed that zero-budget would downgrade the quality of all activities. When the quality of instruments deteriorate with time, no money means no replacement, and eventually no development, or 'innovation' (Drucker 1993, p.797) of these activities.

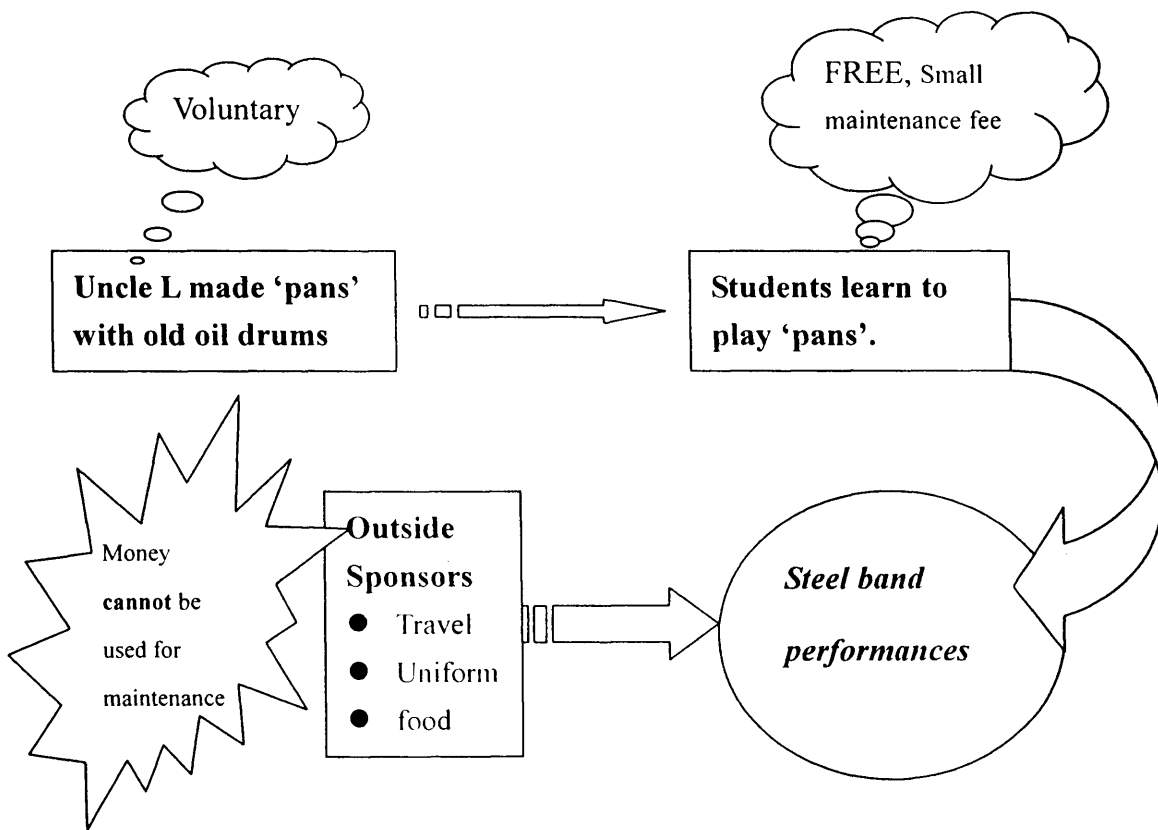


Figure 5.3: Financial management of Beijing School A with no budget to run the ECA instrumental activities.

Resource and Accommodation: a comparative summary

	Beijing-A	Beijing -B	Beijing -C	HK-D	HK-E	HK-F
Are Instruments provided?	Yes	Lease-to-own, Large inst. & percussion provided	No Large inst. & percussion provided	Only a small number lease-to-own	Only large inst. & percussion provided	Yes. Available for rent.
Are room facilities enough?	Not enough	Plenty of rooms, but not soundproof.	Yes	Shortage of rooms for tuition.	No, afternoon session occupied all classrooms.	Yes
Venue for music activities	1 music room 1 music store room Playground	1 music room 1 L-shaped activity room All Classrooms	1 music room 5 rooms for instrumental classes 1 rehearsal room	1 music room 1 activity room Store rooms Toilets	1 music room 1 school hall Corridor Chapel Store room	1 music room 1 activity room
Can students practice in schools?	Yes (cannot take home to practice)	Yes Early morning and lunch break.	Yes	Not recommended, lack of spaces.	No	Yes, During lunch and after school
Any place to store instruments?	Yes	Yes, though not spacious.	Yes, plenty of spaces.	Not enough spaces	1 storeroom with limited storage space.	Yes

Table 5.4: A comparison of the resources and accommodation in the six schools.

Resource and Accommodation: a comparative analysis

The provision of all or some of musical instruments for students depend on one hand the financial situation of schools as mentioned previously, and on the other hand, the availability of storage rooms for these instruments. Schools in Beijing were more spacious, so more rooms were allocated for instrumental activities. Students could also practice in schools and had places to store their musical instruments.

Instrumental classes and ensemble rehearsals took place in large activity rooms or assigned classrooms. Beijing School A was rather exceptional because each 'pan' in a steel band needed spaces. As the number of students in the band ranged from 10 to 40, therefore, playground appeared to be the only suitable rehearsal venue.

By comparison, Hong Kong schools tended to be smaller and more crowded, so apart from the limitations in using classrooms for instrumental activities, chapel, corridor, store room and even toilets were used for instrumental tuitions. An exceptional case is Hong Kong School F, because this is a new school building located in a newly reclaimed land, thus enable more space for student activities.

Thus, the management of resources in the six schools was the responsibility of the music teacher-in-charge of the instrumental activities, not the school's resource manager as mentioned by Blandford (1997).

Human Resources: a comparative summary

	Beijing-A	Beijing-B	Beijing-C	HK-D	HK-E	HK-F
Where do the tutors come from?	The instructor came to the school himself.	Professional musicians from local orchestras.	Retired professional musicians	Graduates from local universities & APA; 2 from China.	Professional musicians from local orchestras.	Young professional musicians from local orchestras. 1 from China.
Selection process	No	No	No	No	Interview with principal. Signed agreement of responsibility.	No
Advertisement for vacancies	No	No	No Recommended by conservatory staff	No Recommended by others	No Recommended by other tutors.	No Teacher's friend from university
Problems faced?	No	No	Punctuality of the young conductor.	Difficult to communicate with tutors from China	No	- Tutor's absence because of concerts - Chinese tutor have his own way of doing things.
Supporting personnel	Colleague Parents	The Principal Colleague Parents	Colleague Parents	Parents	The Principal Parents	Parents

Table 5.5: A comparison of the human resources management in the six schools.

Human Resources: a comparative analysis

The teacher-in-charge of the instrumental activities in all six schools had to be responsible for the appointment of tutors, because of their own specialist in an advisory role and at an operational level (Warner and Crosthwaite, 1998).

Appointment of instrumental tutors was the most important task because the success of the activities depended on their quality, commitment and performance (Crosby 1979, West-Burnham 1993, O'Neill *et al.* 1994). Prior to the appointment is the selection process, and Hume (1990), Bell (1988) and O'Neill *et al.* (1994) had made suggestions on the process. However, in this research, none of the six schools followed the process. All instrumental tutors were either professional musicians playing in orchestras or teaching in conservatories, or retired musicians, who came to the schools either by themselves, or being recommended by other musicians. The author was told that because of their professionalism, there was no need for any selection process. However, the principal at Hong Kong School E insisted on holding an interview with new tutors, as Hume (1990) recommended having a panel for staff selection. This would, according to the principal, maintain the teaching quality, as well as to show the importance of the school towards music activities.

Young tutors who were still studying in conservatory (the orchestral conductor of Beijing School C) or playing in orchestra (tutors from Hong Kong School F) got the most complaint for their punctuality as well as high frequency of absence. Apart from this, the tutors from the three Beijing schools did not face any problems. However, tutors that came from China in Hong Kong Schools D and F received the most complaints, mainly in communication and having their own way of teaching.

Parents' support forms the main backbone to all music activities in all six schools. Colleague involvement was apparent in the Beijing schools, but not in the Hong Kong schools. This was due to the formation of *jiaoyanzhu* in all schools in China, which promote teamwork and team spirit; whereas those teachers in Hong Kong only cared to do their own work. The involvement of the principal in Beijing School B and Hong Kong School E had far-reaching results, as they had better-organized structure, thus enhance better performance output, as West-Burnham (1993) quoted Drucker (1968) that good organization structure did not produce good performance, but a poor organization structure makes good performance impossible.

Planning: a comparative summary

	Beijing-A	Beijing-B	Beijing-C	HK-D	HK-E	HK-F
How schedule being arranged?	After school. Different class level on different days of the week.	Saturday afternoon.	After school, on specific days of the week.	Has to fit in tutors' time schedule	After school.	After school on Tuesdays and Wednesdays.
Length & frequency of instrumental class	(not applicable)	1 hour per week	1 hour per week	1 hour per week	30 mins weekly one-to-one lesson	1 hour per week
Clash with other ECA?	No	No	No	Yes	No	Yes
Length & frequency of instrumental ensembles	Weekly for 1 hour. Senior band for 1.5 hours.	1 hour part-rehearsal; 1.5 hours orchestral rehearsal	2 hours part-rehearsal; 3 hours orchestral rehearsal.	(not applicable)	2 hours orchestral rehearsal	1 hr 20 mins ensemble per week
Arrangement during vacations?	Only junior and senior band.	Normally scheduled 10-12 rehearsals	No, because most students went abroad.	No	Yes	Yes, but not frequent.
Auditions needed for enter ensembles?	Audition after 10-day trial period	By jury Exam.	By recommendation By external jury exam.	Not yet formed	By recommendations from tutors	No
Performance outlet	Mainly external: within Beijing city; Toured Shanghai	Mainly external: toured China, HK and Russia	Not yet	Internal: school functions External: Community function	Internal: school functions External: music festivals	Internal: school functions External: Community function

Table 5.6: A comparison of the planning for instrumental music activities in the six schools.

Planning: a comparative analysis

All six schools shared the same pattern in planning instrumental activities. It mainly divided into two areas – instrumental classes and ensemble groups.

Instrumental classes

The teacher-in-charge must first plan the type of instrumental ensembles (for example, string orchestra, brass ensemble and so on) to be formed in order to decide the type of instrumental classes to be offered, and the number of students for each instrument.

The schedule, length, and frequency for lessons had to fit in the school timetable on one hand, and the availability of the tutors on the other. The music schedule of the three Beijing schools and Hong Kong School E did not clash with other ECA, so there was a larger pool of student participation. In the other two Hong Kong schools, students prefer ball games rather than attending their instrumental classes or ensembles.

The instrumental classes enabled students to have the basic technical skills to perform on a particular musical instrument before they were competent to join the ensemble groups. All the instrumental classes mentioned in this research were for complete beginners. Students who studied privately with tutors outside, and had achieved a certain level in external music exams could participate in the ensemble groups, as in the case of Beijing School B.

Ensemble groups

Students' participation in ensemble groups was done through auditions, external music grading exams, or by recommendation from their tutors. However, no entrance requirements were specified for Hong Kong School F. Comparing the orchestral rehearsals with the other schools, the author observed that students were not always attentive during rehearsals in school F, and many were late. Also the author realized that students' performing level was not high, and there were problems with intonations and accuracies.

The author had no comments on the length and frequencies of the music activities because every tutor and conductor had their own opinion, and had to fit into the overall administration of the respective schools. However, they all had weekly lessons and rehearsals during school terms. There were no instrumental tuitions during long vacations, but schools continue with ensemble rehearsals, though with a different schedule. The author thought this was necessary because learning a musical instrument needs practice. Since there was no instrumental tuitions during the vacation, ensemble rehearsals were the only way to make students practice, and perhaps prepare for performances later on.

Judging from the performance outlets, Beijing Schools A and B were more exciting – they had performances in other Chinese cities as well as Hong Kong and Russia. These were possible because they seek other sources in financial support, also students' attitude were more serious in instrumental playing in these two schools. However, the author thought that clear objectives and careful planning contributed for their success.

The measurement of instrumental music activities: a comparative summary

	Beijing-A	Beijing-B	Beijing-C	HK-D	HK-E	HK-F
How students being assessed?	Assessment score 60%+ within a 10-day trial period, plus good academic results.	No formal assessment. Tutor will recommend outstanding students only to play in orchestra.	No formal assessment. Those who want to play in orchestra have to assessed internally; or take external music exams.	No assessment. Tutors identify talented students	Solo performance during music lesson at least once a year.	No. Tutors will inform teacher on students' progress.
Who conducts the assessment?	Tutor, Mus. Teacher & Student Mentor.	(Tutor recommends)	Music teachers, or external examiners.	(Tutor identifies)	Music teacher	(Tutor informs)

Table 5.7: A comparison of the assessment format in instrumental activities in the six schools

The measurement of instrumental music activities: a comparative analysis

Although all the six schools had different forms of assessment, however, talented students that made good progress during their instrumental classes, or had achieved some external music examinations, were recommended to play in ensemble groups. Hong Kong School E even made solo performance to be included as part of the regular music lesson.

In Beijing School A, apart from Mr L and the music teacher who conducted the assessment, student mentors also helped in the progress of junior students.

Although different schools had different ways of assessing students, there were no assessment criteria or marking scheme available in all six schools. The author worried that if more than one tutor recommended their students to play in an ensemble, their performing standard might varied, and in turn affected the standard of the whole ensemble. Only Beijing School C had provided a list of minimum grades (table 4.6) of external jury exams for entry into the orchestra.

Leadership of instrumental activities: a comparative summary

	Beijing-A	Beijing-B	Beijing-C	HK-D	HK-E	HK-F
The interviewee consider themselves as leader?	No. They are only responsible for the ensemble. The principal is the leader.	The principal gives advice. The music teacher carry out her vision.	No. They coordinate the activities.	No. 'A slave is more appropriate' (Miss H)	Yes	Yes
Any tension between interviewee and principal/ECA master/mistress?	No	No	No	No. ECA master 'never cares'. Principal too demanding.	No. They never interferes.	No. But tension with other music teachers who never cares.
Is the management structure written down?	No	Yes	No	No	No	No

Table 5.8: A comparison to show whether the teacher-in-charge considered themselves as leader.

Leadership of instrumental activities: a comparative analysis

From the data collected during interviews and observations, the author noticed that collegiality were stronger as evidenced by the three Beijing schools. The teachers looked upon the principal as the leader, and the music teachers carried out their visions through teamwork in the music *jiaoyanzhu*. Although each teacher had their own area of responsibility in music ECA, they were ready to help when required, even with non-music colleague.

On the contrary, the teacher-in-charge in the Hong Kong Schools D and E looked upon themselves as leader of the instrumental activities due to the following factors:

1. ECA master/mistress in the school never interfere with music activities;
2. Teachers tended to care for their own responsible ECA rather than offered any help. This was mainly due to the heavy teaching workload of the primary school teachers in Hong Kong.
3. The planning of instrumental activities needs managerial skills, and was also time consuming. Therefore, it was not uncommon for the more experienced teacher to be in charge of the activity.

The teachers from schools D and E, according to Smith (2002), were merely managers of the instrumental activities rather than leaders because they did not develop new cultures and climate, but only maintain the existing ones. This was understandable because the starting of instrumental classes and ensemble in a school is no easy task, especially when the teacher got no help from fellow colleague, yet have to face the pressure from the demanding principal from time to time.

Although the schedules for instrumental classes and rehearsals were clearly written on paper, however, apart from Beijing School B (table 4.2), the management structure or the job descriptions were not written out.. This was essential, so that all staff members fully understand their roles, responsibilities, accountabilities and relationships' with other positions (Kotler 1997, p.410).

Discussions of findings

As mentioned in the first chapter of this thesis, instrumental music activities in Beijing and Hong Kong primary schools are a part of the overall ECA in a school that takes place after school hours (Good 1973; Berk 1992). This is different from the instrumental music in England and Wales where students have to withdraw from their normal school lessons for instrumental music activities (Sharp 1991).

Berk (1992) also mentioned that ECA are school-sponsored activities, however from the research, the author realized that schools in Beijing have no financial support for instrumental activities. Although the three Hong Kong schools received funding from QEF to conduct their instrumental music activities, not every application were approved as each school has a quota on the number of applications for each project.

There were substantial writings on the notion that strong, quality leadership were crucial to the success of schools (Bollington 1999; Millett 1998; Woodhead 1998; Beare *et al.* 1989; DfEE 1998). In the following table (table 5.10), the author attempted to label leader of instrumental activities of the six research schools into the

leadership styles as mentioned by Knezevich (1975) and Leigh and Maynard (2002) as anarchic, democratic, autocratic, and manipulative. Since managing instrumental activities were additional responsibilities of a specialist music teacher, the author placed the teacher-in-charge under the category ‘middle manager’ (Gunter 2001; Wise and Bush 1999) which involved the three roles in ‘leading, serving and managing’ (Fleming and Amesbury 2001) the team.

Schools	Role of Principal	Middle Manager: the teacher-in-charge	Leadership style
Beijing A	<i>Not mentioned in the research</i>	Mr L } group decision Miss F } making within Miss C } <i>jiaoyanzu.</i>	Pseudo-democratic; less manipulative
Beijing B	The principal is the leader of music ensemble and other ECA. A strong, outgoing leading character.	Miss Y (serving and managing, but not leading. Frequent discussions with principal and music <i>jiaoyanzu.</i>	The principal – charismatic leader; pseudo-democratic manipulative
Beijing C	<i>Not mentioned in the research</i>	Miss A } group decision } making within Miss B } <i>jiaoyanzu.</i>	Pseudo-democratic; less manipulative
H.K. - D	Only provide his vague objectives for instrumental activities	Miss H No team discussion among music staff. Lead, manage, and serve the group all by herself.	Manipulative
H.K. - E	Support, encourage and give suggestions without intervene	Miss T No team discussion among music staff. Lead, manage, and serve the group all by herself, with the help of parent groups.	Manipulative
H.K. - F	Laissez-faire style	Miss Q No team discussion among music staff. Lead, manage, and serve the group all by herself. A strong and dominative character.	Manipulative

Table 5.9: Leadership style of the six schools.

(Note: Those underlined were the one in charge of instrumental activities)

From the table, all person-in-charge of the instrumental activities possessed manipulative form of leadership. The result was not a surprise, as Walker (1998, p.29) had pointed out that many music educators ‘use the manipulative style of leadership more than they care to admit.’ In the three Hong Kong schools, the music teacher-in-charge of instrumental activities had to supervise the overall management alone. Apart from School E where support and suggestions were given by the principal, they received no assistance from colleagues. They did not even have discussions or consultations among themselves concerning music ECA, thus all decisions had to be manipulated by the teacher-in-charge.

Though decision-making were involved in the discussions of the *jiaoyanzu* in the Beijing schools and appeared rather democratic, it was in fact the leader of the *jiaoyanzu* who made all the decisions, no matter what the outcomes of the discussions were. Thus, the author referred this as pseudo-democratic style of leadership. Since the leader of the *jiaoyanzu* may not be the teacher-in-charge, therefore, all final decisions had to seek their approval. Therefore, at the same time, the leadership style was less manipulative for Beijing Schools A and C.

Tensions facing the middle manager

In the previous section, the author categorized the three teachers-in-charge, or middle managers, each from Hong Kong Schools D, E and F respectively as manipulative leadership style (table 5.10). They had to lead, serve and manage (Fleming and Amesbury 2001) the instrumental activities all by themselves, and according to Earley (1998), their responsibilities include strategic direction and development; teaching

and learning; leading and managing staff; and development and deployment of people and resources (p.153).

The three Hong Kong schools were still characterized by hierarchical forms of organization (West 1998). Although teachers-in-charge were given the responsibility to organize and lead the music activities, they were under the constraints of budgets, school culture and policies, as well as the importance of the subject within the school curriculum. Miss H from School D and Miss Q from School F tried very hard to provide a high quality learning experience for their pupils, but they failed to '*motivate and empower colleagues to perform to their maximum potential*' (Fleming and Amesbury 2001, p.7)

If they had no access to and use of power, their area of responsibilities could not be implemented (Busher and Harris, 1999). This was the main difficulty middle managers faced in the schools in Hong Kong, as they responded to pressures from above – the school board and principals, and from below – the parents and students.

Miss H grumbled about the lack of time in managing the instrumental activities because of her heavy teaching load. According to Fleming and Amesbury (2001), middle managers needed time to do their job, which in turn, allowed them the opportunity to develop their managerial roles. They concluded that '*those complained the most about the lack of time were often inefficient in their use of time*' (p.152). The author, however, had some reservations on this statement. One should bear in mind that the principals in Hong Kong Schools D and F expected to have performances from the instrumental ensembles in a very short time since their formation. This was impossible as students needed time to practice and rehearse.

As a result, the teachers-in-charge were under much time pressure and stress.

The lack of time was not a problem for the middle managers in the three Beijing schools because teachers were required to teach one subject and to supervise one ECA only. Also, frequent group discussions and decision making within the *jiaoyanzu* enhanced their effectiveness in time management.

Difference in cultural background between Beijing and Hong Kong

The one-child policy persisted in China, thus parents gave their very best to their child. As far as instrumental music activities were concerned, parents were ready to pay for their tuition and buy musical instruments without question. In Hong Kong, there was more emphasis on academic subjects, and parents did not see the importance of ECA, and regarded it as a pastime activity.

From the objectives of instrumental activities, the Beijing schools not only emphasize personal development, but also the benefit for the region as well as raise the cultural standard of the country.

An organization within an organization

This thesis concerned with the management of instrumental music activities. From the information gathered in the research, the management structure could be regarded as a mini-organization, circumscribed by the ECA management committee of a school.

Thus, it was like an organization within an organization, and is illustrated in the flow-chart below (figure 5.3).

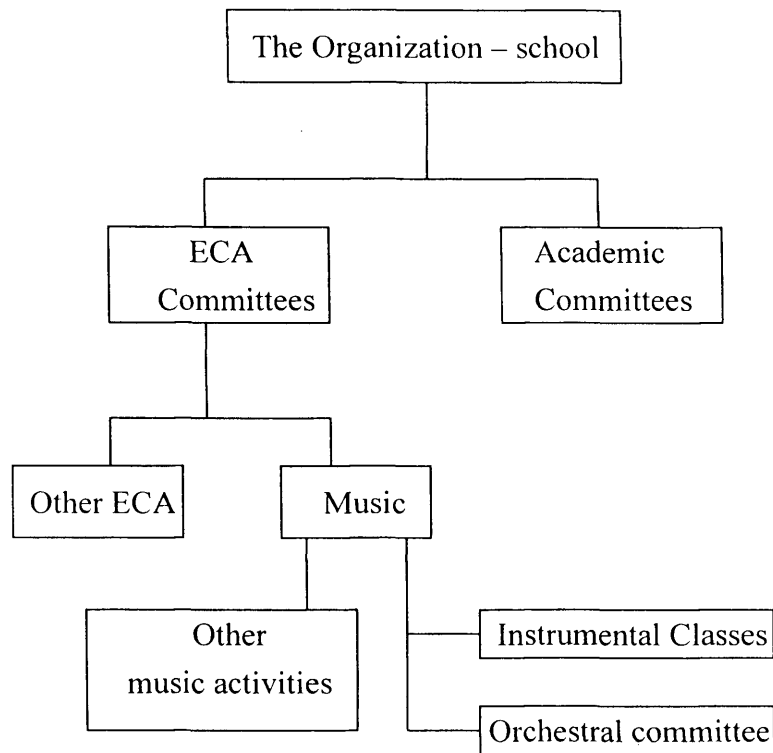


Figure 5.4: Organization within an organization in instrumental music activities.

Figure 5.5 below illustrates further by using a billboard to represent the management structure of instrumental activities. Within the system of the whole school, music activities like instrumental classes and ensembles and other groups each had their own management structure. Tutors, teachers and participants (students) also had to manage themselves, which included time, financial, resource and collegial managements.

Comparison of the management structure of primary school ensembles in Beijing and Hong Kong

In the three Beijing schools, all decisions and decisions were made in the classroom, and were directly accountable to the principal.

primary school principal's own management structure of an ensemble group

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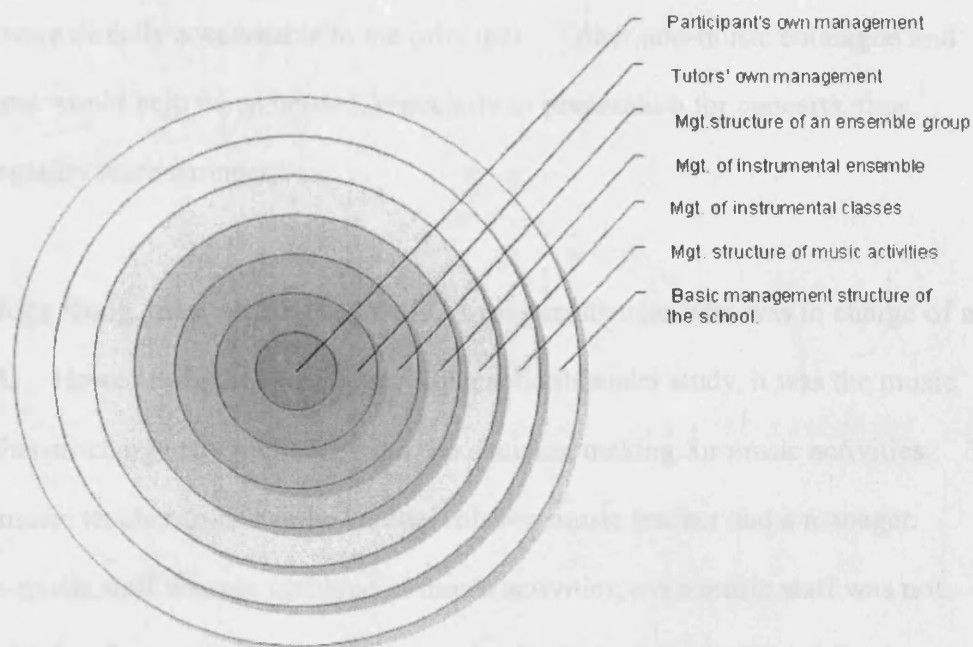


Figure 5.5: The management structure of instrumental activities – the management billboard.

primary schools it shows on the next two pages (Figure 5.6 and 5.7).

Comparison of the management structure of primary school ensembles in Beijing and Hong Kong.

In the three Beijing schools, all discussions and decisions were made in the *jiaoyanzu*, and were directly accountable to the principal. Other non-music colleague and parents would help when needed, especially in preparation for concerts, thus, collegiality were stronger

In Hong Kong, most schools had an ECA master/mistress who was in charge of all the ECA. However, in the three Hong Kong schools under study, it was the music teacher-in-charge that participated in the decision making for music activities. Thus, the music teacher-in-charge had a dual role – a music teacher and a manager. Non-music staff was not involved in music activities; even music staff was not involved. Parents' involvements were also limited, and only School E was successful in having parents looking after students during instrumental lessons.

The management structure of instrumental activities in Beijing and Hong Kong primary schools is shown on the next two pages (figures 5.6 and 5.7).

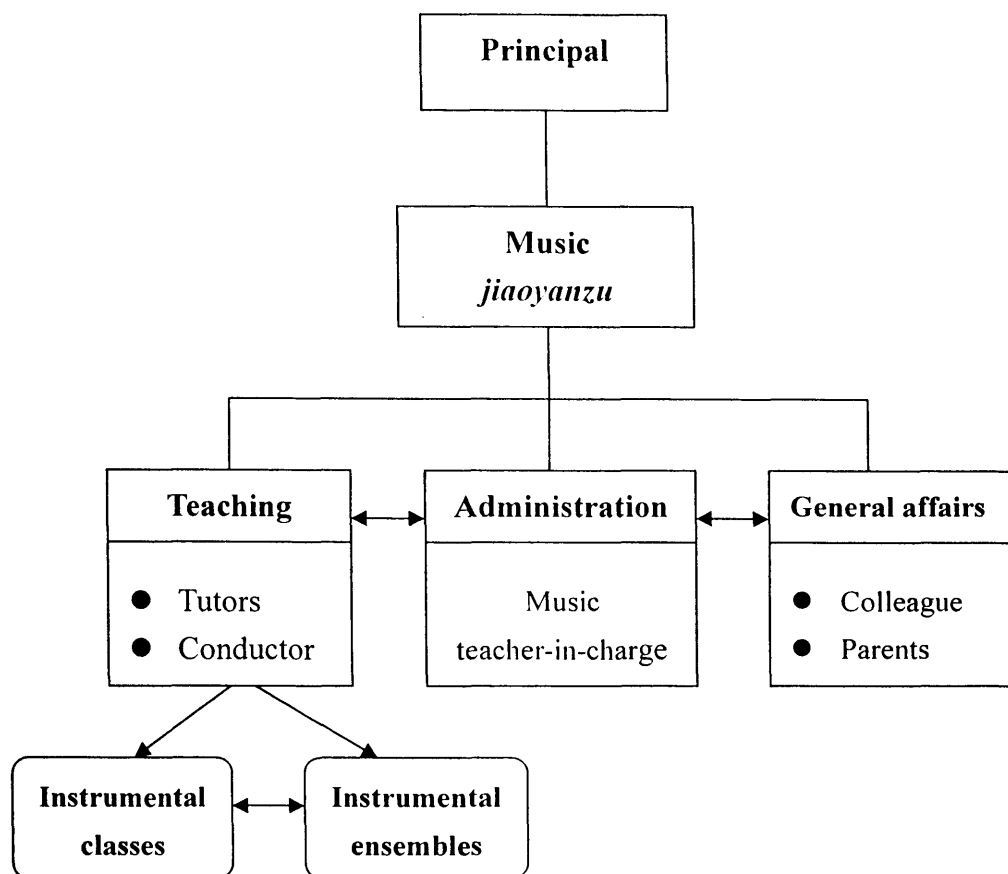


Figure 5.6: The management structure of instrumental activities in Beijing primary schools.

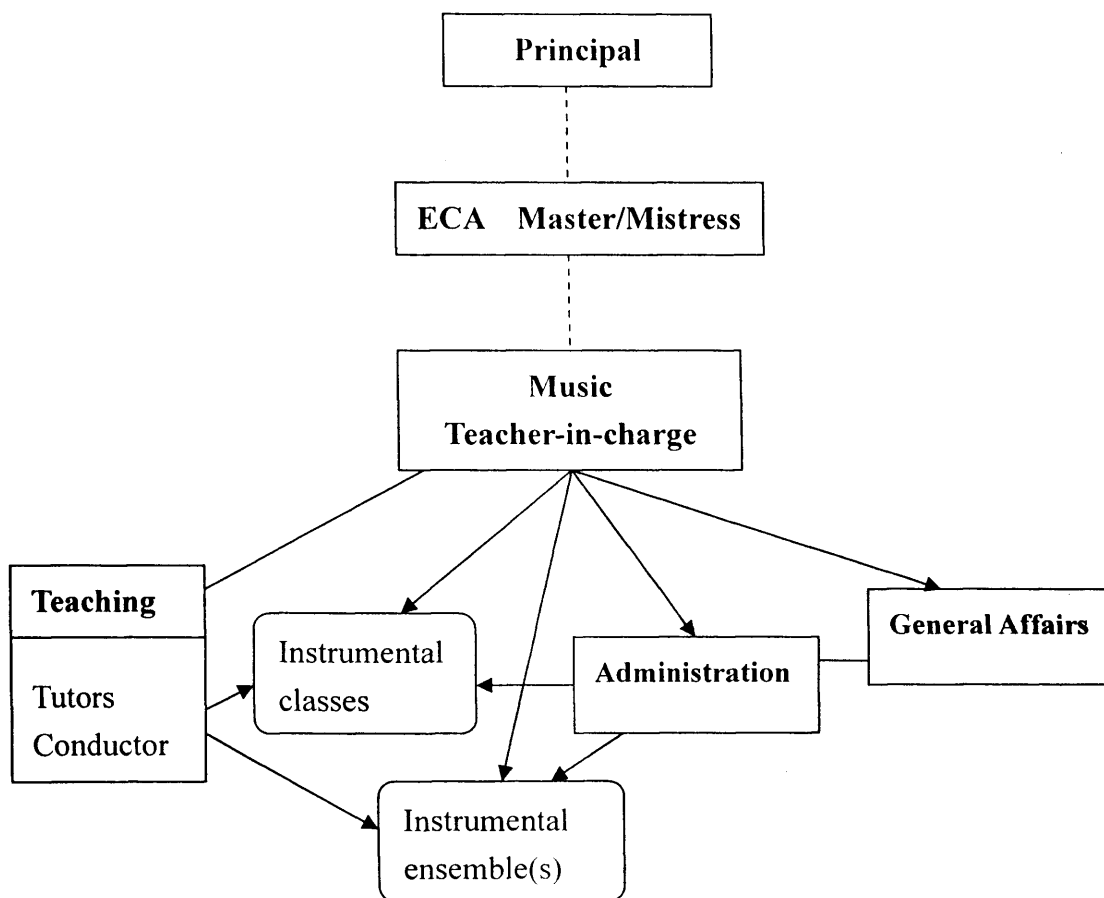


Figure 5.7: The management structure of instrumental activities in Hong Kong primary schools.

Comparison of the management of instrumental activities in Beijing and Hong Kong primary schools.

The following table illustrates a general comparison of the management of instrumental activities between the two cities, based on the research schools.

	Beijing	Hong Kong
Music curriculum	Instrumental activities as part of ECA held after school hours; instrumental classes also held during music lessons for P. 1 and 2.	Instrumental activities as part of ECA held after school together with other types of ECA.
Education values of Music ECA	Highly respected.	Regarded as past-time activities.
Funding	Parents paid tuition fees and musical instruments; Received sponsorships for concerts.	Funded by QEF; Parents paid part of the tuition fees; No sponsorship from outside bodies.
Parental support	Full support for students.	Less support.
Ultimate goal: ↓ Recruitment:	To be a good performer/musician → Enter a good secondary school. Not difficult	To be a competent player → Enter a good secondary school. Difficult: - parents don't understand the music values; - too many ECA in school
Collegial support	Full support from colleague in music <i>jiaoyanzu</i> and non-music staff also.	No support.
Instrumental tutors	Mostly retired, experienced musicians.	Young musicians.
Students' attitude	Serious	Regard as a past-time activity
Accommodation	More spacious	Limited space for activities

Table 5.10: Comparison of the management of instrumental activities in Beijing and Hong Kong primary schools

Answers to research questions

The summary and the analysis of the raw data in the previous section are synthesized here by using the research questions set in chapter 1.

What factors facilitate or obstruct the effective provision of instrumental music activities in primary schools in Beijing and Hong Kong?

Factors that facilitates the effective provision of instrumental music activities are:

1. **Budget**

Where and how to get the money to employ tutors and buy instruments are the most important.

2. **School tradition**, or the long history of the activity is the main factor, as seen from Beijing Schools A and B, and Hong Kong School E.

3. **Collegial support**.

The set up of *jiaoyanzu* in Chinese schools encouraged collegial collaboration in lesson planning and ECA.

4. **Principal's support**

5. **Parent's support**

6. **Clear objectives**

7. **Planning**

Good and systematic planning provided better results. Beijing School A and B made the learning of a particular musical instrument in primary one and two compulsory, so as to ensure students' participation in the ensembles.

The mentor system of School A provided students a sense of belonging as well as

responsibility.

8. Music specialist as leader, so as to manage the instrumental activities effectively and efficiently.
8. Renowned tutors would attract students to participate instrumental activities.

Factors that obstruct the effective provision of instrumental music activities are:

1. Lack of communication

In the Hong Kong schools, although there are panels for each subject, teachers tended to do their own work, and collegial collaboration among music staff could not be seen in the three schools under study. Communication problems with instrumental tutors also affect the operation of instrumental activities.

2. Wrong concept of music ECA

Parents had a wrong concept that music was merely a pastime activity and occupied students' time for revision.

3. School Policy

Students in the three Hong Kong Schools under study were only encouraged, not compelled to learn a musical instrument. This would affect the participation of the activities.

4. Demands from principals

Unnecessary demands from principals caused pressure and stress to staff members, thus reduced the quality of performance.

5. Schedule

Two or more ECA happened at the same time would affect student's participation, as in Beijing School C and Hong Kong School F.

6. Tutor's behaviour

Punctuality and absence would affect the reputation of the activities.

The availability of adequate space in the school is also not a main issue although this may cause inconvenience to the teaching and learning of musical instruments.

How do leadership and management contribute to the effectiveness of instrumental music activities in primary schools in Beijing and Hong Kong?

Though plenty of literature made distinctions between leadership and management (Hodgkinson 1991, Bollington 1999, Bolam 1999), however, principals and teachers often need to be both leaders and managers (Terrell and Terrell 1999) as in the case of all the Hong Kong schools in this research, where the teacher-in-charge is both the leader and manager. The leader should have a ‘spiritual dimension’ (Gold and Evans 1998, p.25), and able to ‘inspire’ the team and have a ‘vision’ for the future (Bennett 2000, p.30), whereas the manager concerns with the ‘implementation and operational issues’ (West-Burnham 1997, p.117), ‘planning, coordinating and directing the activities of people’ (Oldroyd *et al.* 1996, p.40). The following table identifies who was in the actual leadership and management role in the instrumental activities of the six schools under study.

Schools	Leadership	Management
Beijing A	Planning by music <i>jiaoyanzu</i> only, accountable to the principal.	Miss F carried out tasks, assisted by colleague.
Beijing B	The principal- convincing speeches; charismatic leader	Miss Y carried out tasks, assisted by colleague.
Beijing C	Planning by Miss A and B and music <i>jiaoyanzu</i> only, accountable to the principal.	Miss A and B carried out tasks, assisted by colleague.
H.K. - D	Personal ideal instead of vision from the principal. Not involved in the activities.	Miss H carried out all the tasks alone.
H.K. - E	The principal had her beliefs and vision. Concerned with the responsibilities of tutors.	Miss T carried out tasks, with assistance from parents.
H.K. - F	The principal not involved.	Miss C planned and carried out all the tasks.

Table 5.11: The leadership and managing role of the six schools.

From the above table, Beijing Schools A, B, C, and Hong Kong School E managed to maintain a balance between leadership and management. The leadership role could be the principal, as in Beijing School B and Hong Kong School E; or a team of the music *jiaoyanzu* who held frequent discussions. Miss H and Miss C of Hong Kong Schools D and F respectively tend to be 'overmanaged and underled' (Bennis and Nanus 1985), and they carried out their goals all by themselves. As a result, the three Beijing schools and Hong Kong School E had a better-organized managing structure for instrumental activities because there was a balance between leadership and management, as in the Chinese Taoism of the *Yin-Yang* polarity concept mentioned by Elliott-Kemp and Elliot-Kemp (1992). Management and leadership, tactical and strategic leadership (Sergiovanni 1984), or the relationship between school principals and teacher-in-charge of music activities, were all under the

umbrella of the concept of *Yin* and *Yang*, which promoted a balance between these opposite poles in order to produce a harmonious working environment.

What difficulties are experienced by the teacher-in-charge of music ECA in carrying out their role?

According to Fleming and Amesbury (2001), there were four components of middle management, namely leadership, specialist knowledge and good practitioner, management and administration. However, in this research, all music teacher-in-charge of instrumental activities possessed the subject knowledge, but lacked the skills in leadership and management. Teachers still looked upon a hierarchical form of organization (West, 1998) in which the principal was the leader. However, Fleming and Amesbury (2001) thought this was less in evidence, and that leadership roles were encouraged on the basis of knowledge and skill rather than position in the hierarchy.

The role of music teacher-in-charge, apart from the teaching assignment, had to be responsible for resources, recruiting instrumental tutors, recruiting students, finance, schedule of activities, and public relations. For the Beijing schools, this was not a problem because all teachers looked upon the principal as leader, and they carried out their visions through teamwork in the music *jiaoyanzhu*.

In Hong Kong, however, this was a problem because teachers received no support from colleagues, and faced constant pressure from the principal (except School E).

Teachers in Schools D and F were inexperienced in instrumental activities, and time was wasted in the management of these activities. Teachers in these schools tended to fulfill their own part of responsibilities only, which resulted in no teamwork. Heavy teaching load of the teachers resulted in poor time management from the teachers. Finally, all ECA had to compete with one another for time schedule, students' participation and venue.

What distinctions exist between the management structure in primary schools in Beijing and Hong Kong?

In the Beijing schools, the management of instrumental activities was highly structured under the leader of the music *jiaoyanzu*. Weekly group meetings and frequent group activities and discussions enhanced collegiality.

Although the *jiaoyanzu* in Beijing schools were similar to the subject panels in the Hong Kong schools, their structure was rather loose. Meetings were infrequent, and the job distribution rested upon the principal. Because of the already high teaching workload, teachers tended to take care of their own responsible groups only. Inexperienced teacher (like Miss H from Hong Kong School D) had to start everything from without, totally on her own.

However, in both places, a music specialist, whether experienced or not, were assigned to be in charge of instrumental activities. The table below shows which items in the management of instrumental music activities need to be managed by music specialists, and which items by a non-specialist.

Items	Music specialist	Non-specialist
Planning of instrumental classes		
● Types of ensemble needed, e.g. Chinese or Western orchestras; brass or wind band; percussion ensemble etc.	✓	✓
● Number of classes needed	✓	✓
● Exactly what instruments needed	✓	
● Repertoire for the classes	✓	
● Type of instrumental tutors needed?	✓	
● How participants being assessed?	✓	
● Facilities/resources needed?	✓	
● Maintenance of instruments	✓	
● Scheduling	✓	
Planning of instrumental ensembles		
● How to attract participants in instrumental classes into ensembles	✓	✓
● How participants are being selected?	✓	
● How participants being assessed?	✓	
● Selection of conductor(s) for ensemble(s)?	✓	
● Repertoire for the ensemble(s)?	✓	
● Setting-up of the venue before rehearsal	✓	
Operation of instrumental classes and ensembles		
● Type of rooms needed for classes and ensemble rehearsals	✓	
● Attendance of participants	✓	✓
● Participants' discipline	✓	✓
● Liaise with parents.	✓	✓

Table 5.12: Items in the management of instrumental music activities that need to be managed by music specialists

From the table, it showed that all the planning work needed to be done by a music specialist. When everything was settled and in operation, any person can take over the general managerial work, like the taking of attendance, students' discipline, and liaise with parents. However, in all the six schools under study, the music teacher did the work.

Management models for instrumental music

The two models presented here are based on the findings in data collection and analysis as well as the management structure of the schools in Beijing (figure 5.6) and Hong Kong (figure 5.7). A careful, well structured planning is essential prior to the operation of any activities.

The rationales of the models are:

1. to equip pre-service teachers with understanding and knowledge of organizing instrumental music activities;
2. to serve as a check-list for in-service teachers when organizing instrumental music activities;
3. there is a need to organize instrumental activities, so that students not only learn to play musical instruments, but most importantly, to learn how to communicate with one another through music, and work together in harmony within an ensemble group.

The first model on the next page (figure 5.8) shows the planning process for instrumental activities in the six primary schools. The most important thing is to have a clear goal for ensemble activities in order to devise a whole set of operational plans. The type and size of ensemble group, the venue for these activities and the budget has to be considered before deciding the type of instrumental classes to be offered. The organization of these activities has to fit into the school curriculum and government's education policies. Promotion and audition come next, and has to consider whether to make instrumental activities compulsory for all students, or

voluntary. At the same time, the number of instrumental classes, class size, schedule, venue, appointment of tutors, resources and so on has to be considered. When is a suitable time to form ensemble groups, and how to assess and select students into the ensemble groups come next. When an ensemble has formed, one has to consider the arrangement of rehearsals on top of the students' instrumental classes. Opportunities for performances have to be provided, and it is through performances that one can judge the successfulness of the instrumental activities of a school.

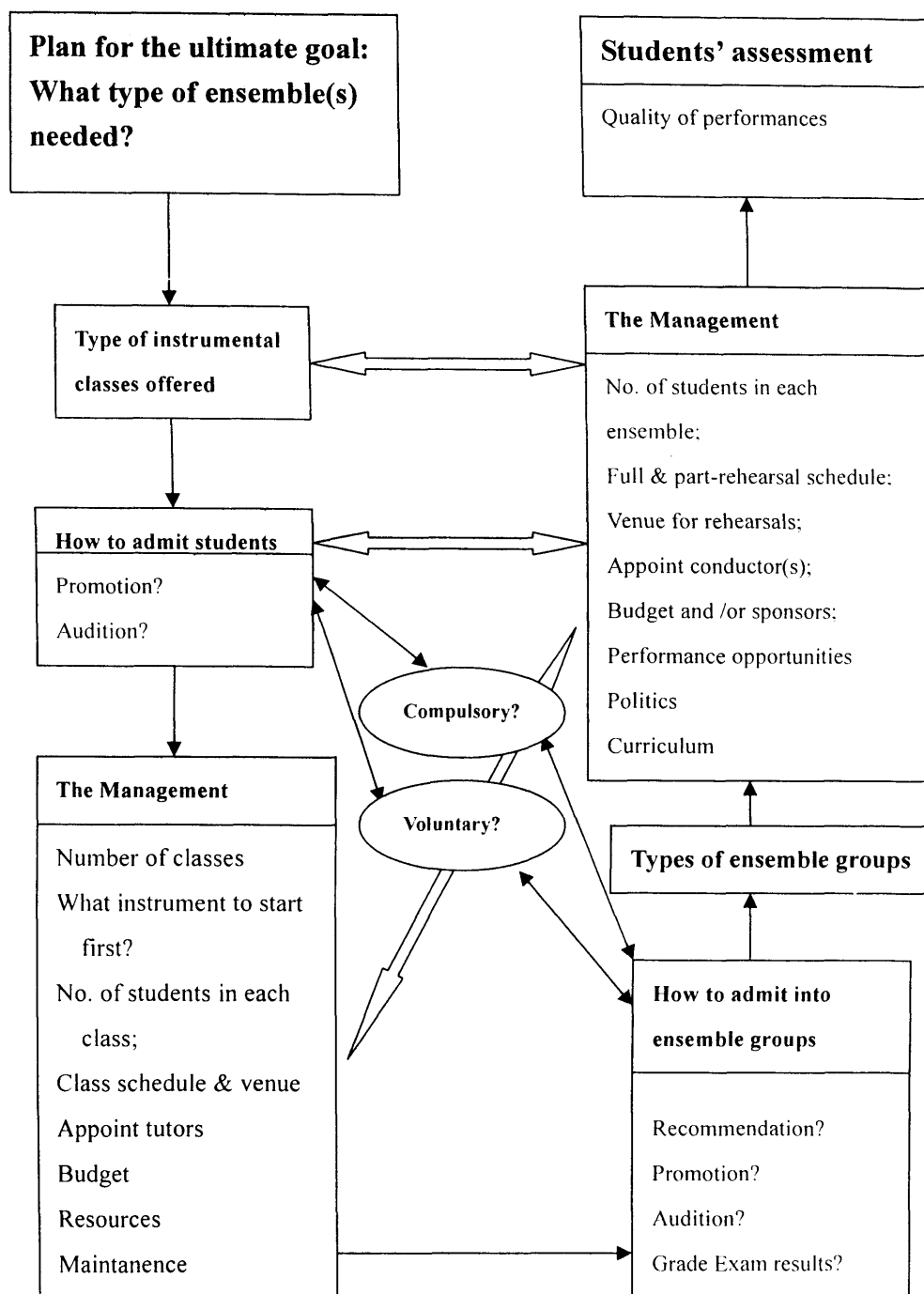


Figure 5.8: A planning model for instrumental activities in primary schools.

The second model (figure 5.9) illustrates an ideal management model for instrumental activities in primary schools. The part on initial planning summarized the previous model (figure 5.7). The most important item is finance, for the purchase of musical instruments, music scores, tutor and conductor fees, maintenance costs and so on. All these need effective management. Effective planning and good management, plus other factors like renowned and dedicated teachers, attentive and hardworking students, school and parents' support and so on contributed to the ultimate goal. Students have a chance to enter a better secondary school because of competency in a musical instrument. This is apparent in the Beijing schools. For the schools, a good and impressive performance from students will earn a good reputation.

The two models presented here are a summary of the six schools under investigation. The author was aware that no one "model" was entirely complete (Gray 1979), and understood that management was a contingent concept (West-Burnham 1995) in that there was no best way to manage.

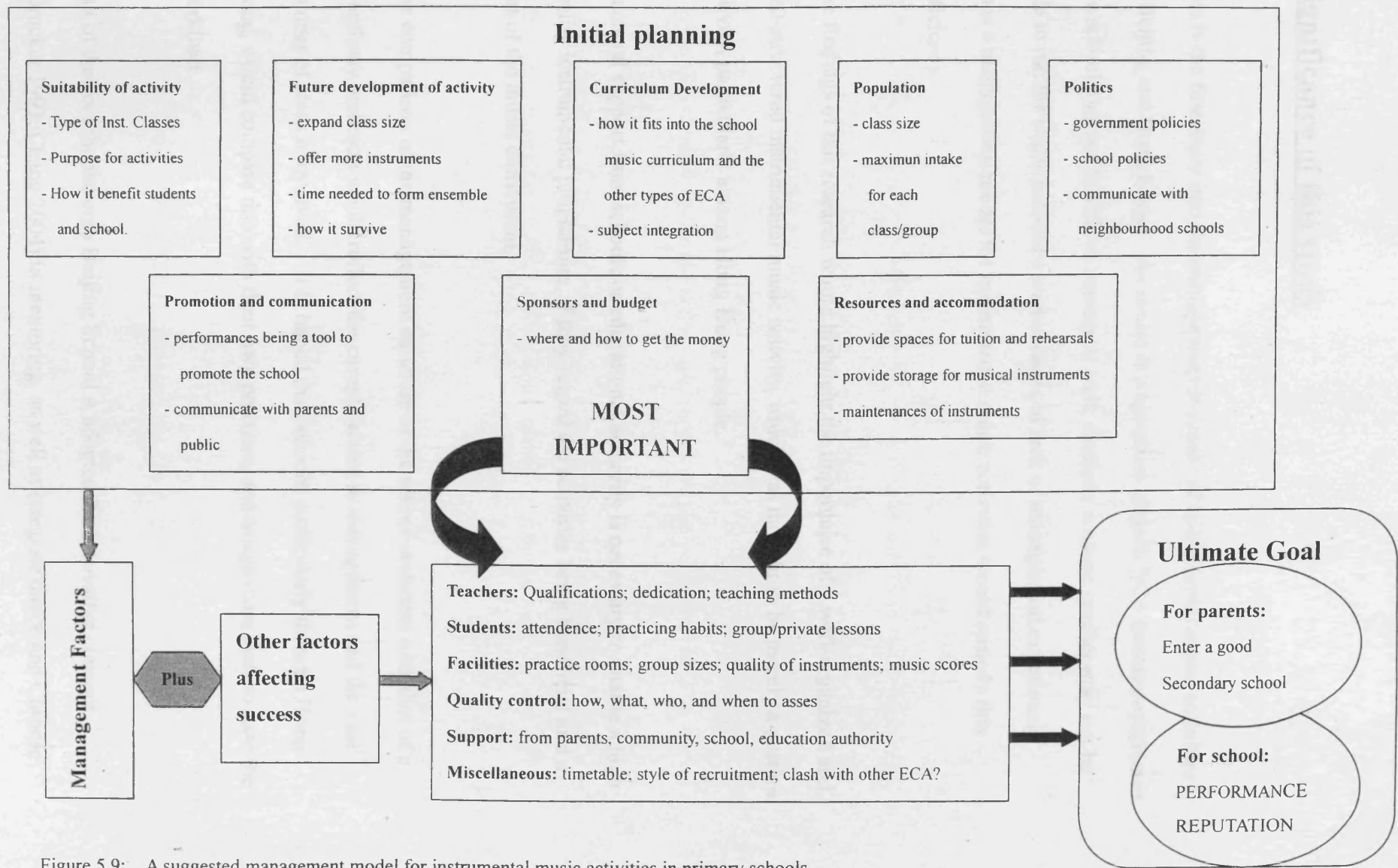


Figure 5.9: A suggested management model for instrumental music activities in primary schools

Significance of this study

This is the first study into the management structure of instrumental music activities in Beijing and Hong Kong. As music is a specialist subject, ECA masters/mistresses in a school may not be able to manage it well; similarly a music teacher may not be able to run the music activities well because of lack of management experience. Thus a management model for instrumental music activities would remedy this deficiency.

The findings of this research would highlight the importance of a well-organized and well-structured instrumental music activity, which was thought to be merely a pastime activity, particularly among Hong Kong people.

Financial support from schools or educational authority is necessary to enable a high quality instrumental programme, if they regard the activities being beneficial and a part of the music curriculum.

The comparison of the management structure of the school orchestra with that of a symphony orchestra would reflect the complications in management and the vast number of areas it involved. It is hoped that schools, particularly those in Hong Kong, would compare this with their own practices, and assign extra staff to ease the workload.

Out of the six schools, only Beijing School A adopted the innovative concept (Drucker 1993, Chang 2004) in mentoring, as well as integrate dance and Chinese

kung-fu (martial arts) movements into steel band performances. This was rather unique and was overwhelmed by students, and would provide an example for other schools to follow.

Although this study focused on primary schools, the management model can also be applied to secondary schools because there is no differentiation in levels for managing instrumental music activities.

This study also suggests that location and size of schools as well as students' family background does not hinder the success of instrumental activities in schools.

Furthermore, the success in management of instrumental classes and ensembles had no relation with the type of leadership of the teacher-in-charge. This would also give new, inexperienced teachers an encouragement to manage these activities.

Thus, apart from adding to the literature on music management in primary schools, it also provides guidelines for in-service and pre-service music teachers.

However, purely by coincidence, the leaders of instrumental activities in this study were predominantly female gender. Further research in this topic with the male gender is suggested in order to test whether the gender issue makes any difference to the management model.

Although the management models were based on the study of instrumental activities in primary schools, secondary school teachers would also find the models useful.

Limitations of this study

This study has the following limitations:

1. the research was limited to instrumental music activities in primary schools in Beijing and Hong Kong, and other popular music activities, like choir, was not involved. Thus, the findings could only be applied to instrumental music activities.
2. The schools involved in the research were limited to those that offer instrumental music activities as an ECA. Schools that were attached to music conservatories and emphasized music as a major subject in the curriculum were not involved.
3. Though not consistent in each school, the interviewees were the person-in-charge or those involved in instrumental music activities – the principal and music teachers. Therefore, the findings were from their perspective from them only.
4. The research was not designed to investigate tutors', parents' and students' comment towards the management of instrumental activities; therefore, their participation was not involved.
5. Because of time constraints for a single researcher, only six schools were involved in these two cities. There may still have some other schools with significant management structure.
6. School visits in Beijing were accompanied by staff members from the school, and the author had no free time to explore the school facilities alone, nor have the freedom to attend rehearsals or instrumental classes for more than twenty minutes. The author is aware that there may still be some areas that may provide useful information to the study.

Recommendations

1. Education authorities are recommended to place music ECA within the school timetable. This would make the activity an important part of the school curriculum.
2. Music teachers should communicate more with their ECA master/mistress, so as not to place music activities in isolation.
3. Since instrumental activities encourage group participation and cooperation, it is advisable for school principals to assign more than one teaching staff to manage the activity, so that the management committee is also teamwork, as in the *jiaoyanzu* in Beijing schools.
4. Since schools are divided into districts in Hong Kong and Beijing, it is advisable not to duplicate the type of instrumental or other music activities within the same district. This will on one hand give significant identity of specialization to the school, and on the other hand would encourage more inter-school activities within a district. This will also made instrumental tutors a sense of belonging and dedication to a school, instead of rushing to different schools offering the same tuitions.
5. The school should take the leading role in encouraging students to participate in instrumental activities instead of the music teacher-in-charge. This would place the activity in an important role rather than just a past-time activity.
6. The education authority should recommend a common criteria for assessing instrumental activities, so as to maintain the quality in each school
7. The education authority are recommended to join with the media to promote the joy of instrumental learning, so that it not only raise the personal and esthetic values, but also raise the cultural standard nationwide instead of just meeting the

requirement in entering a good secondary school.

8. Schools are recommended to focus on a few ECA rather than offering too many activities. This will help to increase, not to compete with the number of participants, not only in music activities, but all other types of ECA.

Summary and outline

The first part of this chapter was a comparative analysis of the findings followed by discussions. The findings show that good management structure has to be complimented by many supporting factors to enable its success. Of these factors, money was the most important, followed by dedicated tutors and supportive colleague. Based on the data collected from the research, two models especially for instrumental music activities were proposed, one for the planning model, and one for management model. The chapter concluded with the limitations of this research and recommendations to educators on the improvement of instrumental activities.

Since this is the first comparative study on the management of instrumental activities in Beijing and Hong, apart from adding to the literature on music management in primary schools, the author hoped to provide guidelines and references for in-service and, in particular, pre-service teachers when managing these activities. Finally, the author did not attempt to provide a model that was suitable for use only in both Beijing and Hong Kong because, as West-Burnham (1995) stressed that management was a contingent concept, and there was no best way to manage.

Appendix 1

Interview schedule
<u>General Information of the school:</u> 1. What type of school? 2. Total number of students? 3. Total number of music teachers? 4. Type of instrumental classes and ensembles? 5. Are they compulsory for students? 6. How long has these activities been running? 7. Any ECA master/mistress in the school?
<u>Objectives for instrumental activities:</u> 8. What are the objectives for organizing such activities? 9. How are the objectives being achieved? Any evidence? 10. Any factors affecting the choice of instruments?
<u>Finance:</u> 11. How are these activities being funded? 12. How are the money received being allocated?
<u>Resources and Accommodation :</u> 13. Does the school provide musical instruments for the students? 14. How many rooms are allocated for instrumental activities? 15. Are these specially designed music rooms or ordinary classrooms? 16. Can students practice their musical instruments in school? 17. Are there any spaces for the storage of musical instruments in school?

Human resources:

18. Where do the tutors come from?
19. Is there any selection process for the tutors?
20. Did you face any problems with staffing?
21. Any supporting personnel to help you?

Planning:

22. How are the instrumental classes and rehearsals being scheduled?
23. How long are each instrumental class and ensemble rehearsals?
24. Are there any entrance requirements for instrumental classes/ensembles?
25. Are there any performing activities?

How the instrumental activities being measured?

26. How are these music activities being assessed?

Marketing /Public relation:

27. How do you recruit new members?

Leadership:

28. Are there any conflicts between you and other staff members regarding organizing these activities?
29. Are there any conflicts between you and students/parents?
30. Do you think you are a competent leader?

Appendix 2

Categories \ Schools	A	B	C	D	E	F
General information						
Objectives						
Finance						
Resources and accommodation						
Human resources						
Planning						
How these activities being measured						
Marketing/Public relations						
Leadership						

A summary sheet for the collection of data from different research methods.

(This is a sample only, and not drawn to scale)

A summary of schedule of school visit

Name of School	Instrumental Class	Instrumental Ensembles	Dates of Visit	Whom to Interview	What to Observe	Documents Consulted
Beijing School A	Western Instrument Incorporated into normal music classes	Steel Band	17 January 2001 7 March 2001	1 music teacher & 1 instructor	Band rehearsal; Specially arranged performance	Posters on bulletin board
Beijing School B	Chinese Instrumental classes	Chinese Orchestra	18 January 2001 9 March 2001	1 music teacher & principal	Instrumental classes; Orchestra rehearsal	Concert Programme leaflets; Notice boards
Beijing School C	Western Instrumental Classes	Western Orchestra	22 January 2001 8 March 2001	2 music teachers	Orchestra rehearsal	School Handbook; Notice boards
HK School D	String Instruments	(pre-mature to form at that moment)	12 May 2001 31 May 2001	1 music teacher	Instrumental classes	School monthly Bulletin
HK School E	Violin Classes Percussion Wind & Brass	Brass Band Western Orchestra	15 May 2001 26 May 2001	1 music teacher & principal	Instrumental classes; Band rehearsal	Notice boards; School magazines
HK School F	Wind Instrument Violin classes	Percussion Band Brass Band Wind Band	25 May 2001 27 May 2001	1 music teacher	Instrumental Classes; Band rehearsal	Notice boards

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