

**A Critical Study of the Development of
School Music Education in Hong Kong, 1945-1997**

A THESIS PRESENTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE DOCTOR OF PHILOSOPHY

by

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ABSTRACT

A Critical Study of the Development of School Music Education in Hong Kong, 1945-1997

Hong Kong school music education has a very short history of about 50 years, beginning in 1945 immediately after the Second World War. It gradually evolved from practically no provision of music lessons to a well-structured system under the British administration until 1997 when sovereignty over Hong Kong was returned to China.

This historical research aims to study and evaluate the development of the music education system, from which the music curriculum was organised and implemented. The causes and effects of government education and arts policies relating to the development of music in primary and secondary schools have been studied and evaluated. They have indirectly affected the supply and quality of music teachers, as well as the design and implementation of the music curriculum. Issues related to Hong Kong's political, social, economic, and cultural aspects have been identified and analysed so as to formulate a background for an understanding of how the enterprise of school music education in Hong Kong has developed.

The research has gone through two phases. In the first phase, it aimed to find out any direct influence of British Government education policies upon school music education in Hong Kong. Literature such as British education acts, reports and colonial correspondence was analysed and interviews with key figures in the education field in Hong Kong were conducted. However, evidence from the two countries has shown no direct influence of the British administration on the development of school music education in Hong Kong. The research then, in its second phase, re-focused the approach by studying the local development of school music education. In this phase, apart from analysing reading material from government reports, reference books/journals on education and music education, music syllabuses as well as curriculum support material, three questionnaire surveys were conducted carried out to solicit views and opinions from frontline teachers, music inspectors and other

professionals. In addition, interviews with government officials in Hong Kong and China have provided the researcher with a deeper insight into the development of school music education in Hong Kong.

The research findings are that since the inclusion of Music as a subject in the school curriculum by British expatriates, the music education system and curriculum content in Hong Kong have been modelled on Western practice with no explicit education policies from the government. Furthermore, the inadequate allocation of human and financial resources for quality school music education has meant that school music education has developed under difficult circumstances. There has also been insufficient expertise in the education field to guide the design of the school music curriculum to meet local needs. As a result, a lot of out-dated curriculum content has been retained.

Finally, as a result of a non-active attitude towards music in schools, parents and the community have provided inadequate fertilization for an artistic environment in which music learning might have flourished.

ACKNOWLEDGEMENTS

The process of research into the data related to the development of school music education in Hong Kong presented me with extreme difficulty, as collections of this kind were very little. Therefore, the use of oral history became the way to complement existing records, government reports, curriculum material, etc. I would like to thank all the people who rendered me support to make it possible for me to organise the whole story of school music education since 1945.

I would like to take this opportunity to thank all who have assisted me in collecting bits and pieces of material and at the same time, equipping me with their views and opinions on school music education in Hong Kong, mainland China, Taiwan and Britain.

Special thanks are due to my supervisor Dr. Carol Gartrell, who has been so patient with me whilst I was lagging behind in my tight schedule. I must thank Professor Edward HO for his guidance since the very early stage of my research. I would also like to thank Dr. David LOK, who so willingly shared his expertise in social science and psychology.

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DEDICATION

To my beloved son, Nick CHAM

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RESEARCH METHODOLOGY AND PROCESS

Background of Study and Research Methodology

Studying the history of the past can deepen an understanding of the present. In Hong Kong, school music education has a very short history as it only started to develop after the Second World War. It was then that the music system began to be established by expatriates employed by the British colonial government. The development of British school music education in Britain had been a slow process ¹, and Hong Kong was no exception. It was a long developmental process which lasted about 50 years from 1945, the restoration after the Second World War to 1997, the return of sovereignty to China. It grew from virtually no musical provision in schools, through the gradual building of a music education system, and later, as values of school music education as well as ideas in educating its pupils changed, concepts of quality education evolved to provide a diversified music curriculum.

Having been a music inspector in the Advisory Inspectorate Division of the Education Department in Hong Kong since 1971, the researcher has witnessed the development of school music education in Hong Kong for more than 25 years and was deeply thrilled by, and enjoyed reading, past records in the Education Department concerning the development of school music education. Unfortunately, even up to the present time, such records have been treated as confidential documents and could not be released to the public, under a general rule of the Education Department. From these past records, the researcher was impressed by the hard work of the Education Department in their efforts to maintain a high quality of education; but such efforts cannot yet be made known to the public.

The researcher was seeking published dissertations/articles on school music education in Hong Kong and was disappointed that so few documents were available. This phenomenon was a true reflection of how school music education was being neglected by scholars and educators in Hong Kong. The researcher was therefore determined to explore this area with a view to disclosing the various features of school music education in Hong Kong.

This historical research has been developed through two phases. In the first phase, starting in 1992, the research was entitled “A Critical Evaluation of the Influence of British Government Education Policies and of Music Education upon Music Education in Hong Kong since the Second World War”. The hypothesis was that Hong Kong, a British colony from 1841 to 1997, should have a strong tie with Britain in every aspect, including education. It assumed that there had been some directives on education policies from Britain to help govern Hong Kong. The researcher was then focusing on the study of education documents to look for any direct and indirect connections and impacts from Britain to Hong Kong.

During the research process, British education acts, white papers, parliamentary papers, circulars and reports issued before and after the Second World War until the Education Reform in 1988 were carefully studied. In the meantime, Hong Kong’s education policies, Hong Kong Year Books and Hong Kong Education Department Annual Reports since 1939 were analysed to look for any British influences related to the planning and implementation of education policies in Hong Kong.

In addition, colonial correspondence in relation to education before the 1960s (not after the 1960s because of the 30-year rule regarding the retrieval of communication documents) between the Colonial Office and the Hong Kong Government was studied.

¹ Pitts, S. (2000) *A Century of Change in Music Education*, Ashgate Publishing Ltd., U.K., p.6.

No focus on education was found in these documents; only small pieces of information regarding educational matters were identified in their minutes/memoranda. There were hardly any concrete directives on education policy from Britain that the Hong Kong Government should follow.

In published documents such as the annual Hong Kong Year Book, apart from the advice given by the consultants appointed by the Hong Kong Government, no evidence was found that decisions on education policy came from Britain. It was confirmed by the researcher's adviser in Hong Kong, Mrs. Ruby LAU, a former Assistant Director of Education (Further Education), and later confirmed by Mr. Ken Topley ², a former Director of Education, that there was no mechanism in the Hong Kong Education Department to study British education policies, which would in turn inform the formulation of education policies. Over the years, research work included: background reading of reference books/theses such as the history of education and the history of music education; data collection from important education acts, white papers, circulars and reports; music curriculum and support material; and in-depth study of general education and music education in Hong Kong and in Britain. Music lessons were observed and discussions were held with head teachers and music teachers in primary and secondary schools in Britain. Interviews were conducted with key figures in music education both in Britain and in Hong Kong, and with former lecturers of the Colleges of Education and former inspectors in Hong Kong. Furthermore, two surveys on the teaching of music in primary and secondary schools in Hong Kong were carried out in May 1993 by the researcher ³ to study the current practices in schools in relation to the implementation of existing music syllabuses.

² CHAM, E. (1997b) Interview with K. Topley, U.K. (see Appendix 10-4)

³ See Appendices 5-1, 5-2, 6-1 and 6-2.

As confidential documents such as meeting minutes of the Board of Education in Hong Kong were inaccessible, a detailed study of the decision making for each education policy was impossible. Hence, the research process reached its second stage in 1996 when the focus was changed to study the impact of education policies formulated by the Hong Kong Government on the development of school music education. The intention was to try to pick up material related to primary and secondary sources with the aim of integrating all aspects within historical perspectives. In addition, attempts have been made to observe significant changes to gain deeper insight into the causes and effects of musical events that contributed to the characteristic features of school music education development in Hong Kong.

A detailed study included the following areas:

- Historical, social, economic and educational background of Hong Kong;
- Education policy formulation and implementation in Hong Kong;
- Development of school music education before the Second World War;
- Development of school music education after the Second World War;
- Influences of British education policies on Hong Kong; and
- Influences of school music curricula in Britain on Hong Kong.

Despite the researcher's easy access, as a music inspector, to confidential documents such as situation reports, school inspection reports and minutes of the meetings of the Curriculum Development Council Music Subject Committee filed in the Music Section, she still could not find any clear evidence showing that there had been any strong guidance or a direct impact from Britain upon music education in Hong Kong. This suggests that school music education in Hong Kong has followed its own independent

course of development and evolution.

Nevertheless, indirect influences from Britain were found, but these could be identified as only one of the factors affecting the development of school music education in Hong Kong. The researcher will discuss these indirect influences in later chapters.

The following findings contradicted the researcher's original assumptions in the first phase of research:

- There was no mechanism functioning as the catalyst between Britain and Hong Kong, either in terms of a broad field of general education or music education in particular;
- Facts proved that education policy decision making was by the Hong Kong Government; and
- There was evidence that there were many diverse factors, both external and internal, which affected the overall process of development of education in Hong Kong. The postulation of a single factor deriving from Britain to influence the development of education in Hong Kong was, therefore, ill-founded and impossible.

The original unilateral assumption of strong influences/directives from Britain was then abandoned. Indeed, the results prompted the researcher to change the research title.

The research, in its second phase, was then re-titled: "A Critical Study of the Development of School Music Education in Hong Kong, 1945-1997". The research used historical, social, political, economic and cultural aspects of Hong Kong to establish a foundation upon which the following questions will be asked:

- What was the music education system and music curriculum in Hong Kong and how was the curriculum implemented?

- How did education policies shape the development of school music education?
- What were the major factors and barriers affecting the development of school music education?
- What are the implications for future development?

Professor Anthony Sweeting's book on "Education in Hong Kong: Pre-1841 to 1941" provided the researcher with a deeper insight into the history of education in Hong Kong through his collection of historical facts and opinions. However, primary sources, such as interviews of music educators in Britain, mainland China, Taiwan and Hong Kong and two surveys on the teaching of music in primary and secondary schools, which were made in the first phase, will also inform the researcher's account. This information has enabled the researcher to have an understanding of the philosophical background to the establishment and development of school music education in Hong Kong.

To support the understanding of how these factors contribute to the development of music education in Hong Kong, a knowledge of Zais' eclectic curriculum model, Vygotsky's developmental theory and the teacher efficacy model developed by Tschannen-Moran, Woolfolk Hoy and Hoy provides a firm theoretical background to explaining the phenomena occurring in the process of the development of school music education in Hong Kong, from the perspectives of both the establishment of the system and the development of the curriculum.

The data collected has been processed, analysed and interpreted. K. Swanwick's model of research process ⁴ has been applied to this research:

⁴ Swanwick, K. (1994) "Qualitative Research: The Relationship of Intuition and Analysis" in Council for Research in Education, Fall, No. 122, p.62.

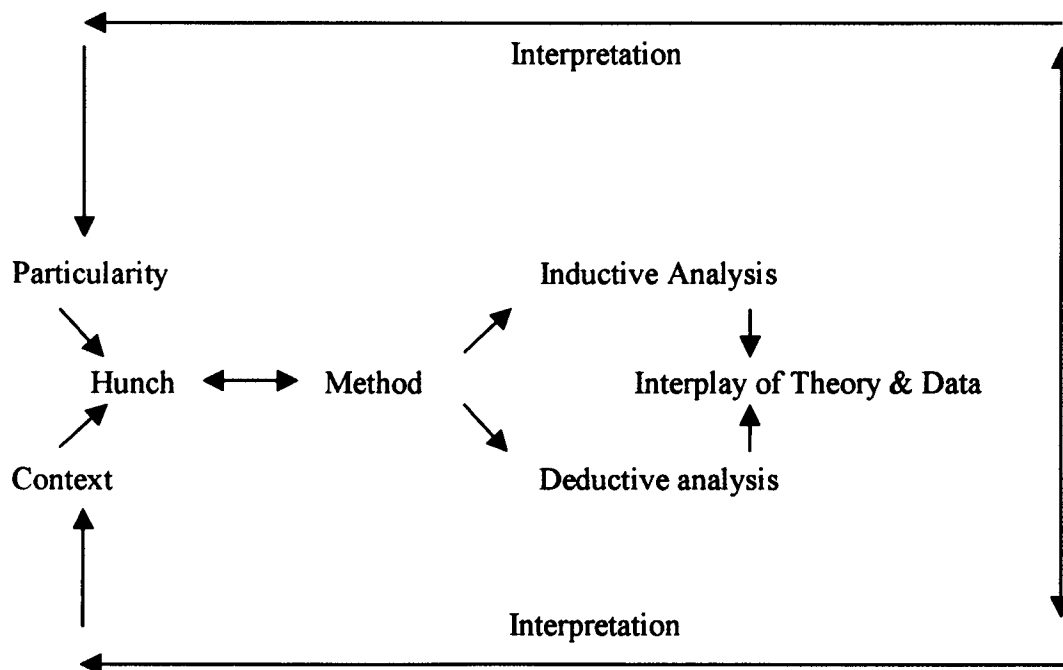


Figure 0: The Research Process by K. Swanwick

In Figure 0, the cyclic process points out both the importance and the usefulness of intuition in this research. The term “Hunch” relates to things that the researcher first found, based on her personal feelings, previous knowledge and data. In these circumstances, bits and pieces collected by the researcher could then be considered as natural and intuitive knowledge. During the research process, research problems were always rooted in intuitive understanding, especially since the resources available in Hong Kong were limited. However, intuitive insights were extended and nourished through the process of teasing out the facts and analysing possibilities. In addition, the support of theoretical knowledge gained from educators helped in strengthening the explanation of the phenomenon of school music education in Hong Kong.

Apart from short references to music and music teaching in the Hong Kong Year Books, Education Department Annual Reports, schools magazines and education journals, there is very little literature on the development of school music education in Hong Kong.

The article by Mr. F.F. CHOW on the “Introduction to the Development of Music Education in Hong Kong” ⁵ provides a basis for the historic facts from 1946 to 1976, but the task of investigating the causes and effects that influenced the development of school music education has not been undertaken. Another article by Dr. Arlis Hiebert on “Music Education/Learning Opportunities in Hong Kong” ⁶ identified several weaknesses in primary and secondary schools, particularly the shortage of subject-trained teachers, limited teaching time and large classes, but did not suggest strategies to improve these situations. Another article by Dr. LAM Ching-wah on “The Development of School Music Education in Hong Kong” ⁷ gave topical accounts of music curricula, teaching qualifications and in-service training, facilities and extra-curricular activities in primary and secondary schools. Again, these brief accounts of each topic were somewhat superficial. Nevertheless, the five articles on music curricula written by lecturers of the Hong Kong Institute of Education, viz., “Content Analysis of Selected Primary Music Textbook Series”, “Review and Analysis of the Educational Purposes of the Primary Music Curriculum”, “A Review and Analysis of the Music Contents in the Form I – III Music Syllabus”, “An Analysis of the Two Music Syllabuses for Junior Secondary Schools: Implication for Future Reform” and “The Underlying Educational Principles of the Two Earliest Official Primary Music Syllabuses” ⁸ were the first articles on music curricula ever to be published in Hong Kong. Data from these articles

⁵ CHOW, F.F. (1990) “Introduction to the Development of Music Education in Hong Kong” in C.C. LIU (Ed.), Vol. 3 of Discussion Papers on the New Music History in China (1946-1976), Asian Studies Centre, University of Hong Kong, H.K.

⁶ Hiebert, A. (1993) “An Overview of the Development of Music in Hong Kong” in CUHK Education Journal, Vol. 21 No. 1, Faculty of Education, CUHK, H.K.

⁷ LAM, C.W. (1999) “The Development of Hong Kong Music Education” in S.P. CHU (Ed.), The Introduction of the Development of Music in Hong Kong, Joint Publishing (HK) Co. Ltd., H.K.

⁸ CHENG, Y.C. et al. (Eds.) (2000) School Curriculum Change and Development in Hong Kong, Hong Kong Institute of Education, H.K.

served as a very useful reference for the researcher in studying the design of past and current music curricula, and the content related to the current music textbooks.

The second phase of this research, which focused mainly on events in Hong Kong, prompted the researcher to undertake an in-depth study and analysis into her own collection of oral history. Oral history was important in this research as primary and secondary sources were insufficient. They were not fully informative about what had not been done, and still less so about how and why this was. The oral history in this research includes interviews with former important personnel in the Education Department such as Mr. Topley, a former Director of Education, Mr. C.L. HO ⁹, a former Chief Inspector of Schools, Mrs. C. KWOK ¹⁰, a former Vice-principal of the Grantham College of Education, Mrs. Lucy CHAN ¹¹, a former Principal Inspector of Music and Dr. Jane CHEUNG¹², a former Principal Lecturer of Music in the Northcote College of Education. In addition, music teachers were interviewed to learn of their past experience in the teaching of music in schools.

To fully support the study, an understanding of the development of school music education in neighbouring areas such as mainland China and Taiwan was also of value and importance. In the latter stages of the research (1996), much emphasis was placed on the development of indigenous music, i.e., Chinese music and Cantonese Opera in Hong Kong. This prompted the researcher to lead a team of teachers, lecturers and Cantonese opera singers to study the feasibility of teaching Cantonese Opera to Secondary 1 pupils in the 1997-98 school year. The researcher's duties, as convener, consisted mainly of co-ordinating members of the research team, providing the team

⁹ CHAM, E. (1997a) Interview with C.L. HO, H.K. (see Appendix 10-1)

¹⁰ CHAM, E. (1993a) Interview with C. KWOK, H.K. (see Appendix 10-2)

¹¹ CHAM, E. (1993b) Interview with L. CHAN, H.K. (see Appendix 10-3)

¹² CHAM, E. (2001a) Interview with J. CHEUNG, H.K. (see Appendix 10-7)

members with educational ideas when designing music curricula, rendering advice to teachers on teaching methods, preparing questionnaires and drafting the final research report.

Furthermore, the researcher has been co-ordinator of a Pilot Project on “The Teaching of Chinese Music in Primary Schools in Hong Kong” for the 1998-99 and 1999-2000 school years, in which practising teachers, lecturers and advisers were invited to study the feasibility of teaching Chinese music in primary schools.

The visits to Beijing and Shanghai in April 1998 included visits to Beijing Normal University, Beijing Capital Normal University and Shanghai Normal University to study their curricula and facilities and their views on the future direction of teacher training. In April 1999 the researcher visited Taipei, and in April 2000 again visited Beijing to interview Mr. YANG Li ¹³, Deputy Director-General, Department of Physical, Health and Art Education, Ministry of Education, People’s Republic of China. These visits provided the researcher with a deeper insight into education policy making and implementation in mainland China as well as in Taiwan.

To provide research findings on the need for a comprehensive and well-defined music education policy for Hong Kong, the researcher conducted a small-scale survey ¹⁴ in September 2000 on the proposed content of music education policy and strategies for its implementation amongst 100 stakeholders in Hong Kong. These included music inspectors and curriculum development officers in the Education Department and lecturers in tertiary institutions, as well as primary and secondary school teachers. The results of the survey instruct inform the conclusion of this thesis.

The researcher has attempted to identify significant historical events. Critical analysis

¹³ CHAM, E. (2000a) Interview with L. YANG, China. (see Appendix 10-5)

and fair judgement have been the researcher's watchwords during the research process, qualities which have in turn been defined by the knowledge generated from the researcher's own study and their evolution in the light of theories and philosophies advocated by sociologists and psychologists as well as by educators.

Structure of the Thesis

The thesis consists of five chapters. Chapter 1 introduces the reader to background knowledge, such as historical aspects of education and issues of musical education before 1945, so as to provide a backdrop to the years thereafter.

This thesis does not provide a chronological description of the development of school music education in Hong Kong. Rather, three important areas are critically evaluated. The aim is to provide a comprehensive coverage and an in-depth understanding of the development of school music education in Hong Kong, viz., Chapter 2: Music Education Policy, Chapter 3: Music Curriculum Development (Part I: Design of the Music Curriculum) and Chapter 4: Music Curriculum Development (Part II: Resource and Support).

In Hong Kong, education policies formulated by the government are fundamental to the nature of the education system: the duration of schooling, school inspection regimes and the supply of teachers; this could be called "high policy".¹⁵ These "high policies" do not normally have a direct relationship to any music education policy. They might, however, have an indirect influence on the development of school music education. The Education Department normally devises so-called "Operational Policy" that provides a framework for the development of school music education.

¹⁴ See Appendix 7.

¹⁵ Coopers & Lybrand, (1998) Review of the Education Department: Final Report, HKSAR, p.17.

Because of the merging of a number of issues during the research process, Chapter 5 concludes with a broad statement of implications. These implications serve as a useful reference for policy makers, heads of schools, teachers and professionals in tertiary institutions as well as for musicians in Hong Kong.

Chapter 1: The Background

1.1 The Historical Background: 1841 - 1945

1.1.1 The Setting

Hong Kong, located south of the Shen Zhen River on the southern coast of the People's Republic of China, is a small territory of about 1096 square kilometres comprising Hong Kong Island, Kowloon and the New Territories. ¹⁶ Hong Kong Island was ceded to Britain after the first Sino-British War in 1841. In 1860, the Kowloon peninsula from Victoria harbour up to Boundary Street became part of the colony. The New Territories, comprising the land north of Kowloon up to the Chinese border and 235 outlying islands, were then leased by Britain from China in 1898 for 99 years. After 156 years' administration by the British, sovereignty over Hong Kong was returned to China on 1 July 1997.

1.1.2 Education in Hong Kong before 1945

As Hong Kong is geographically close to China and over 90% of its population is Chinese, educational development in Hong Kong has been influenced by political, economic, social and cultural developments in China, especially in the period before the Second World War. From 1841 to 1945, Hong Kong, as an onlooker, witnessed important cultural and political movements in China. The "Hundred-day Reform" in 1898, ¹⁷ caused by the quest for modernisation and Westernisation in China, eventually

¹⁶ See Appendix 0-3 for Map of Hong Kong.

¹⁷ From the mid-19th Century, China suffered military and economic invasions from Japan, Russia and other countries from the West including Britain. The first phase of modernisation noted by historians was the "Self-strengthening Movement" that lasted almost 35 years from the early 1860s. The Movement, which aimed for a new order and ways to survival in the new world that had been forcibly thrust on China, culminated in the "Hundred-day Reform" of 1898. The Reform, with its slogan "Chinese learning for

led to political revolution in 1911. The downfall of the Qing Dynasty and the establishment of the Republic of China in that year signified the importance of modernisation with the abandonment of the empire for a democratic political system. The “Intellectual Awakening” between 1917 and 1923, including the May Fourth Movement (also known as the New Cultural Movement), and subsequently the New Music Movement, marked a further Westernisation of China,¹⁸ with a consequent impact on education in Hong Kong. Furthermore, domestic and foreign factors arising after the establishment of the Republic of China, such as the eight-year Sino-Japanese War (1937 to 1945) and the Japanese occupation of Hong Kong (1941 to 1945), both directly and indirectly influenced the education system in Hong Kong.

There is no doubt that Hong Kong as a colony was affected enormously by British government policies. Appendix 1 is a chronicle of the events that took place in education in Hong Kong from 1841 to 2000. This information provides, in this and the following chapters, a factual background for an analysis of the development of school music education.

From 1841 Hong Kong saw the gradual establishment of an elite education system which was largely borrowed from the West as well as the provision of education for the upper class of the Chinese community. Development in education progressed slowly between 1841 and 1865 and yet fluctuated on account of the strains between secular and religious

fundamentals, Western learning for practical application”, ended abruptly owing to the inexperience of the reformers and their ill-considered strategy.

¹⁸ The spirit of the “Hundred-day Reform” (“Chinese learning for fundamentals, Western learning for practical application”) was reaffirmed after the establishment of the Republic of China in 1911. The New Cultural Movement in the second half of the 1910s, which was promoted by Chinese scholars who had studied in Japan, Europe and the United States, culminated in the May Fourth Movement in 1919. An intellectual revolution, it proved successful in borrowing Western ideas. From around 1919 to 1931, the New Music Movement was affected by the New Cultural Movement. Musicians began actively to

education during that period. The government took a "*laissez faire*" attitude towards education. Some wealthy Chinese sent their children to China to be educated, whilst children from poor families were completely deprived of formal education. With no government support, education in Hong Kong depended on the efforts of missionaries. Sir Christopher Cox recalled their attempts to introduce Western schooling to the colonies:

In the early days it was the missionaries and not Colonial Governments who in practice determined the way in which Western schooling should be introduced to the Colonial peoples; and the pattern and methods which they followed reproduced the familiar models they had known in Britain, though always, of course, scaled down to the pitifully little which was all they could afford. ¹⁹

The early development of education in Hong Kong by missionaries followed a pattern similar to the development of education in Britain. ²⁰ This was partly due to the fact that Hong Kong was a colony governed by British officials who either intentionally or subconsciously brought in Western ideas and strategies in the course of building up an education system. Another reason was that the Self-strengthening Movement in China, which strove for absorption of Western knowledge, attracted missionaries from Western countries in the mid-19th Century. Most of the missionaries used Hong Kong and nearby Macau as a gateway to China.

participate in composing and performing with techniques borrowed from the West.

¹⁹ Colonial Department & University of London, Institute of Education, (1956) A condensed article on "The Impact of British Education on the Indigenous Peoples of Overseas Territories" by Sir C. Cox delivered at the Sheffield Meeting of the British Association on 30 August 1956 in *The Colonial Review*, Vol.9, No.8, U.K., p. 230.

²⁰ Chapman, C.R. (1991) *The Growth of British Education and Its Records*, Lochin, U.K., pp. 7, 12 & 43. Since the 5th Century in England, first by the Roman Catholic Church and later by the Protestant church, education had been taken care of through the efforts of the missionaries. It was not until 1833 that the Government took responsibility for education by the payment of grants to schools.

Compensating for the Hong Kong Government's "*laissez faire*" attitude towards education, the missionaries did contribute to Hong Kong by providing free education. C.S. Addis states that:

The missionary system (in Hong Kong) of providing free education has been of great service in the past, and has many advantages still. ²¹

Missionary influence diminished during the years 1855 to 1859. This was caused partly by the anti-British feelings aroused by the Second Anglo-Chinese War and partly by the increased participation of the government through government-aided schools. The determination of the Hong Kong Government to assume responsibility for education began in about 1850, when drastic social disturbance in Hong Kong drove people back to China in a great emigration movement. The Hong Kong Government started to realise that the "*laissez-faire*" policy in education was inappropriate. During the governorship of Sir Hercules Robinson (1859 to 1865), a series of reforms was initiated, including the replacement of the Education Committee by the Board of Education in 1860. The Central School, established in 1862 by merging all government schools in the city of Victoria and the employment of a European headmaster, took the first important steps in the process of local education.

Advances in education took place during the period from 1914 to 1941 with the completion of the education system and the participation of social organisations and individuals. The government began to set up quality control mechanisms to inspect schools. An ordinance to provide for the registration and supervision of certain schools was passed on 1 August 1913. It stated:

The effect of the ordinance is to ensure a certain minimum of sanitation and disciplinary and educational attainment in every school in the Colony. The

²¹ Addis, C. (1890) "Education in China" in *The China Review*, Vol. 18 (1889-1890), U.K., pp.205-212.

children in private schools both in the Colony and in the New Territories now for the first time fall under Government supervision.²²

After the introduction of the 1913 Education Ordinance, the standard of schooling improved considerably as a result of greater control by the Education Department. The first Normal School (Teacher Training College) to train Chinese teachers to teach English was established in 1881.²³

Support from the Hong Kong Government for private Chinese “vernacular” schools started only in the 1920s. Before then, the Hong Kong Government had supported only English education through government and missionary schools and not vernacular education. The change in the government’s attitude stemmed from the political crisis caused by the Anti-British Strike and Boycott on 30 May 1925, in which school pupils took part and China intervened by offering financial and expert assistance to Chinese vernacular schools. The crisis made the government place much more emphasis on the feelings and welfare of the Chinese in Hong Kong. Consequently, local vernacular education was given its due importance. In order to prevent the infiltration of propaganda, the Hong Kong Government, for the first time, set up a committee in 1929 to draw up a syllabus for all private schools so as to unify the standards of Chinese vernacular schools and to curb the Chinese Nationalist Party (Kuomintang) and its influence upon local schools. The Annual Report of the Education Department Inspector of Vernacular Schools for 1935 stated:

The change of the educational system in China during the past two decades has produced a different type of teachers, and all registered schools in the Colony are now able to adopt the Model Syllabus which was approved by the Board of Education in 1929... The present syllabus, a compromise between our own and

²² Education Department, (1913) Report of the Director of Education, H.K., p.2.

²³ Hong Kong Museum of History, (1993) Education in Hong Kong: Past and Present, Urban Council, H.K., p.75.

the one adopted by the Chinese Government in 1925, has proved to be adaptable to the constant changes of educational policy in China.²⁴

Judging from the above quotation, the merging of the Chinese and British school curricula in the colony had begun in the private schools. Thereafter, the school curriculum, and later the music curriculum, has been an amalgamation of East and West. This will be discussed in Chapters Two, Three and Four.

A complete education system and a connection between tertiary and secondary education were gradually achieved with the opening of the University of Hong Kong in 1912. Chinese pupils could now complete their studies in Hong Kong without having to go back to China for higher education. The setting up of a university was intended to provide chances for the younger generation of Chinese to absorb Western ideas and Western civilisation and at the same time to provide opportunities for the exchange of Eastern and Western cultural precepts in the colony.²⁵ However, the limited places in this and other universities that were established after 1945 created a competition among secondary school leavers, which seriously affected the development of school education. This issue will be analysed in Chapter Two.

The Japanese occupation, which lasted from December 1941 to August 1945, brought death and poverty to the people in Hong Kong. British officials and civilians were interned, commercial activities stopped and the currency lost its value. The inadequate food supply resulted in an average of 23,000 people per month being driven back North to China. Schools were either destroyed or closed down for lack of pupils. The school population dropped dramatically, from 118,000 in 1941 to 4,000 in 1945.²⁶ The two

²⁴ Education Department, (1935) Annual Report of the Inspector of Vernacular Schools, H.K.

²⁵ Hornell, W.W. (1925) The University of Hong Kong: It's Origin and Growth, University of Hong Kong, H.K., p.8.

²⁶ Hong Kong Museum of History, (1993) Education in Hong Kong: Past and Present, Urban Council,

tertiary institutions, the Northcote Training College and the University of Hong Kong, were suspended.

The main purpose of education under the Japanese administration was the promotion of the Japanese language, culture, affairs and rituals in order to facilitate control over Hong Kong people and the creation of the ideal of a Greater East Asia Co-prosperity Sphere. In 1942 schools were informed that the Japanese language should be used. Pupils were required to study Japanese for at least four hours a week, and the study of English was forbidden. Similarly, teachers were required to study Japanese and language teachers were forced to attend training courses offered by the Japanese Language Teachers' Training College and Teachers' Training Institute.

1.2 A Westernised Music Curriculum in Schools before 1945

Before the turn of the 20th Century, two distinct influences emerged in the Hong Kong school curriculum. The first was a traditionally Western graded system and curriculum. Education provided by the government as well as the missionaries was predominantly of the Western type as evidenced by the Annual Report of the Inspector of Schools for the year 1891:

The English education ... upon the subjects of secondary education, as including not only Drawing, Music, Latin, Algebra, Euclid and Physical Geography, but also Book-keeping, Chemistry and Animal Physiology. ²⁷

The first record of singing lessons held in schools in Hong Kong appears in Alfred Weatherhead's "Life in Hong Kong 1856-59":

... in a class conducted for some time at Hong Kong on the Hullah system during our stay, two of the members were Chinese, and certainly kept pace with the

H.K., p.79.

²⁷ Hong Kong Government, (1892) The Hong Kong Government Gazette, 19th November, H.K., p.963.

foreigners, one of them being best sight-reader in class....This certainly looks as if they were not altogether hopelessly unmusical.²⁸

To Alfred Weatherhead, Western music was of course much more pleasing to the ear. He mentioned that he was so annoyed by Chinese music that he considered that it appeared to extract happiness only from local people.

Music lessons in the formal curriculum were recorded in the prospectuses of the French Convent School (renamed St. Paul's Convent School after the Second World War) in 1910 and the Diocesan Boys' School in 1929.²⁹ Both schools were operated by missionaries. Music lessons were also offered in a government school named Belilios Public School in 1914; but no singing lessons were recorded in another government school named Queen's College.³⁰ Extra-curricular activities such as piano playing were organised at the French Convent School.³¹ Western music was performed at the opening ceremony of the Ying Wa College Alumni Association, as recorded in the "*Youth of Ying Wa Journal*" in 1919.

The second influence on education was, in the main, traditionally Chinese. The curriculum in Chinese vernacular schools (*Shu-shu* or *Xue-shu*) emphasised the rote-learning of the Chinese "Three Character Classic", "Four Books" and "Five Classics", together with a little arithmetic. Of course, there were no music lessons imported from the West. This led the Rev. W. Lobscheid, the first inspector of government schools, to write in 1859:

²⁸ Weatherhead, A. (c.1859) *Life in Hong Kong: 1856-59*, typescript in the Library of the University of Hong Kong, H.K., p.30.

²⁹ Sweeting, A. (1990) *Education in Hong Kong: Pre 1841 to 1941*, Hong Kong University Press, H.K., pp. 313 & 411.

³⁰ Hong Kong Government, (1914) *Educational Systems of the Chief Colonies not Possessing Responsible Government: Imperial Education Conference Paper*, H.K., pp.51-57.

³¹ Sweeting, A. (1990) *Education in Hong Kong: Pre 1841 to 1941*, Hong Kong University Press, H.K., p.

The early studies are those of Reading and Writing. Arithmetic when taught, which is seldom done, and only at the special request of the pupil's parents, in view of his following a mercantile calling, consists merely of instructions in decimal computation on the Chinese counting board. The books are: "The Three Character Classic" and others of its class, rising to the "Four Books" and "Five Classics".³²

The Education Reform implemented by the new Chinese Government led the Chinese vernacular schools in Hong Kong to adopt a modern education system.³³ T.C. CHANG commented:

In 1921, the New School System was passed at the Annual Conference of the National Federation Provincial Education Association held in Canton. In the following years, the Government, after careful consideration, adopted it ... As soon as this New School System was adopted there was much development both in quality and quantity in the schools in China. But the influence of this system on the Colony was not noticeably felt until about the year 1927 when a few large middle schools began to take shape. These modern schools have always tried, as far as the education department allows, following the curriculum of the schools in China, using the same textbooks, and having the same subjects."³⁴

The significant change in these Chinese vernacular schools was the replacement of Chinese Classics by Handicrafts, Music and Physical Training in the curriculum.³⁵ The inclusion of singing lessons was recorded in 1921 in the Zi-bao Middle School Journal.

311.

³² Sweeting, A. (1990) *Education in Hong Kong: Pre 1841 to 1941*, Hong Kong University Press, H.K., p.168.

³³ The "Hundred-day Reform" in 1898 failed and resulted in a group of Chinese scholars moving to Hong Kong and formulating a trend of Chinese vernacular education which introduced Western educational concepts. The defining figure was CHEN Zi-bao, student of KANG You-wei, who fled to Hong Kong. His school "Zi-bao Shu Shu" adopted a Western education system and curriculum.

³⁴ Sweeting, A. (1990) *Education in Hong Kong: Pre 1841 to 1941*, Hong Kong University Press, H.K., p. 458.

³⁵ Hong Kong Museum of History, (1993) *Education in Hong Kong: Past and Present*, Urban Council, H.K., p.55.

³⁶ Chinese vernacular schools in Hong Kong had started to adopt a Western system. It is also evident that Music was included in the curriculum of Tun Mui Middle School. The school advocated the improvement of elementary education and recommended that Music should be utilised as a tool to arouse pupils' patriotism during the War period. ³⁷

Ling Ying College was a missionary school operated by the Morrison Education Society. Its achievements were far ahead of those of other schools at that time, and its success in promoting Western music education was particularly commendable. F.F. CHOW wrote:

LIN Sheng-Shih and LING Kam-yuen were appointed as music teachers in the schools. Music lessons were allocated from kindergarten to senior secondary level. In kindergarten, singing games and percussion playing were organised. For primary level, handouts of singing collection were issued to pupils. In secondary level, apart from singing, sight singing and music appreciation were conducted in music lessons. Choirs and brass band, which worth HK \$2,000 to 3,000, were also operated.³⁸

The activities in the formal and informal curricula organised by these two teachers were full of variety. Singing activities, music appreciation and music reading were included to facilitate the understanding of music as well as to instil musical rudiments and knowledge. The school also provided extra-curricular activities in music such as choir and band activities. All this was in line with what had been suggested in the Educational Pamphlet "Recent Developments of Music in Schools" published by the Board of Education in Britain in 1933. This provision of such varied experiences in music lessons was far ahead of their contemporaries and was even ahead of what was

³⁶ Wong, C.L. (1996) Historical Development of Chinese Vernacular Education in Hong Kong, Joint Publishing (HK) Co. Ltd., H.K., pp.195-197.

³⁷ Tung Mui Middle School, (1939) Journal of the Tun Mui Middle School, H.K., p.15.

³⁸ CHOW, F.F. (1990) "Introduction to the Development of Music Education in Hong Kong" in C.C. LIU (Ed.), Vol. 3 of Discussion Papers on the New Music History in China (1946-1976), Asian Studies Centre,

available in some schools in Hong Kong after 1945. Details of post-1945 classroom activities will be dealt with in Chapter Three.

The Western system of school music education, in terms of time allocation, curriculum design, teaching strategies and supporting materials, was imported to schools in China as well as to those in Hong Kong. It was assumed that Hong Kong, as a British colony since 1841, had a school music education system dominated by British influence. In fact, this influence was diluted by forces from China, Japan and America. Western influences from other countries affected the school music education system in China, which in turn influenced Hong Kong. This is shown in the following Figure designed by the researcher:

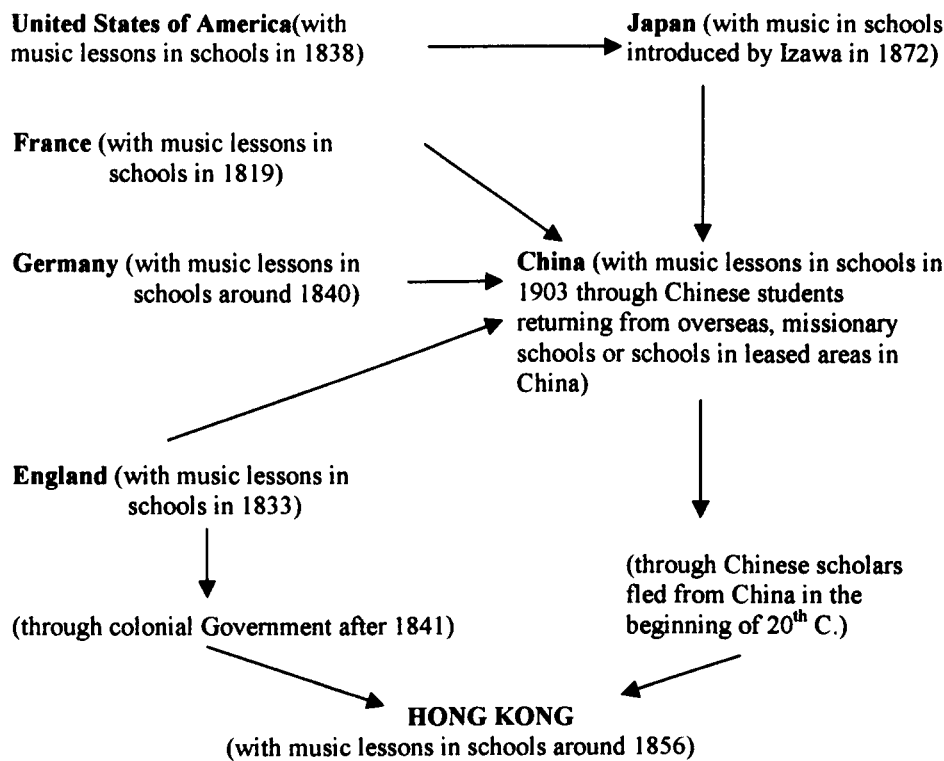


Figure 1-1: Influences upon School Music Education in Hong Kong since the Late 19th Century

Figure 1-1 illustrated a weak Qing Dynasty Government in the late 19th Century that military and/or economic invasions by foreign countries brought with them Western education systems, including music lessons in schools. In the 1830s the United States of America, France, Britain and Germany had established their missionary schools in leased areas in China. In the early 1900s Japanese influence was brought in by students, such as LI Shu-tong (1880-1942) who had studied in Japan,³⁹ and in 1903 music lessons began in schools in China. After the failure of the Hundred-day Reform, Chinese scholars fled to Hong Kong, where Chinese vernacular schools began to offer music lessons. Therefore, the Western music curriculum in Hong Kong was an amalgamation of influences from various countries.

However, provision of Westernised music education relied on the availability of music teachers in schools. As there were no music departments in the two tertiary institutions in Hong Kong (the University of Hong Kong and the Northcote Training College), the supply of music teachers before the Second World War consisted mainly of teachers educated in China, such as LIN Sheng-shih and LING Kam-yuen at Ling Ying College. They followed regulations and syllabuses from the Republic of China but inherited a trend of teaching that relied mostly on Western ideas. In individual missionary schools expatriate teachers were appointed to teach music. For instance, in the 1930s there was an Englishman, John Smith, teaching in Ying Wa Girls' School and there was a Lindsay Lafford teaching singing in the Diocesan Boys' School. These missionary schools have had a strong Western music tradition in their schools ever since.⁴⁰

Singing lessons apart, curriculum planning, examinations and Education Department monitoring of Music had not yet been developed. There was neither a music syllabus

³⁹ TAO, Y.B. (1992) Research on the Historical Material of Musical Exchange between China and Western World before 1919, Ph.D thesis, Central Conservatory of Music, China, pp. 98-160.

nor Education Department guidelines for teachers on the teaching of music. No music officer had been appointed within the Education Department. Only graded piano examinations organised by Trinity College in London were held in the 1930s.⁴¹ Outside the school environment, the impact of Western music was less significant in the pre-war period. This was because listening to and playing Western music were limited to a small elite group who had received a Western education. Only occasionally were musical performances of Western music held in the old City Hall and in St John's Cathedral.⁴²

1.3 Issues of School Music Education before 1945

There were two key issues that influenced the development of music education in schools prior to 1945: the Government lacked the intention to develop school music education; and the New Music Movement from mainland China made an impact on school music education in Hong Kong.

1.3.1 The Government's lack of Intention to develop School Music Education

At the beginning of the 20th century the focus in Hong Kong was on English education and girls' education. Among the various subjects in the school curriculum, the study of English was regarded as important. This was rooted in the "New System" prepared by the Rev. Dr James Legge, a member of the Education Committee, and approved by the government in 1861; it favoured a proactive attitude towards English education.⁴³

⁴⁰ CHAM, E. (1993a) Interview with C. KWOK, H.K. (see Appendix 10-2)

⁴¹ Ibid.

⁴² CHOW, F.F. (1999) "Music Performing Activities in this Century" in S.P. CHU (Ed.), *The Introduction of the Development of Music in Hong Kong*, Joint Publishing (HK) Co. Ltd., p.32.

⁴³ Hong Kong Government, (1861) *Hong Kong Government Gazette*, pp.106-107.

The study of the English language had been obligatory in the Central School and all government schools since 1861. In 1878 Governor Hennessy initiated an education conference to examine the teaching of the English language in government schools. He declared that political and commercial interests rendered the study of English of primary importance in all government schools. The government's zeal in promoting English education resulted in its closing 11 out of the 28 Chinese vernacular district schools in 1892 and abolishing the vernacular classes in the Central School in 1896.⁴⁴ Such over-emphasis on English education resulted in the neglect of other important subjects, including Music.

Consequently, school music education received no particular attention from the Hong Kong Government. The concept of promoting music had not been recognised by educators. In most Anglo-Chinese and Chinese vernacular schools, music lessons were not included in the curriculum. This led a Mr. Burney, an HMI from Britain, to suggest in his 1935 Report that Music be included in the school curriculum:

It is the rule to find in Hong Kong schools, during school hours, no Physical Training, or a mere half-hour in the week, no Manual Instruction, no Arts or Crafts, no Music and no period for organising games.⁴⁵

To improve the situation, Burney said:

It is recommended that the curriculum in government and Grant-in-Aid schools should be so widened as to provide more liberally than at present for the broad human needs of the pupils ... include in future those activities for which at present little time or none at all is allowed, such as Physical Training, Music and Arts and Crafts.⁴⁶

⁴⁴ Hong Kong Museum of History, (1993) *Education in Hong Kong: Past and Present*, Urban Council, H.K., p.39.

⁴⁵ Hong Kong Government, (1935) *Report on Education in Hong Kong (Burney Report)*, H.K., p.11.

⁴⁶ *Ibid.*, p.14.

Physical Training was better treated than Music by the government. Burney's recommendations on Physical Training were immediately followed by the recruitment of a qualified Physical Training instructor from the United Kingdom in 1937, and this in turn was immediately followed by the organisation of classes for Physical Training instructors and a recommendation that the provision of Physical Training classes in schools should be a condition of receiving a government grant.⁴⁷

Music, however, was ignored by the government. The Education Department gave no priority to improving school music education. In 1938, the Governor of Hong Kong tried to follow the recommendations of the Burney Report and proposed the creation of a post, Music Master, with duties including the teaching of Music, organising the teaching of Music and the training of school singing teachers. The proposal was turned down by the Colonial Office, which instead recommended that girls' education should be regarded as a higher priority:

But I certainly feel at present that the education of girls in Hong Kong is likely in the near future to create a more urgent claim on additional funds than the teaching of singing and music.⁴⁸

The Education Department did not pay attention to providing music lessons, let alone maintaining the quality of school music education. Compared with China, the effort made in Hong Kong was minimal. In 1937, almost at the same time as the publication of the Burney Report in Hong Kong, the Central Government of China recognised the decline in the quality of music in schools and set up a Music Sub-Committee under the Central Cultural Planning Committee to improve the situation. Renowned musicians such as CHAO Mei-pa and XIAO You-mei were appointed to the Committee. The

⁴⁷ Sweeting, A. (1990) *Education in Hong Kong: Pre 1841 to 1941*, Hong Kong University Press, H.K., p. 358.

⁴⁸ Colonial Office, (1938) C.O.129/574/10, London, U.K.

school music curriculum and curriculum time set aside for Music were discussed. Such concerns then became the responsibility of the Education Ministry. In addition, to arouse the interest of pupils, it was advised that a music competition be planned and a summer tutorial music school should be considered.⁴⁹

At any time, the development of school music education depends largely on the availability of music teachers. Therefore, the supply of music teachers from training colleges is crucial to the effectiveness of school music education. However, when Northcote Training College in Hong Kong was established in 1939, Music was not included in the curriculum. Consequently no music teachers were trained, resulting in a dearth of music teachers.⁵⁰ The supply of teachers was only vouchsafed by the recruitment of music teachers from China and from overseas. The situation was a reflection of:

- The Government's lack of attention to and understanding of the importance of music education in the school curriculum;
- The failure to develop the concept of a systematic approach in music teaching and singing being the main focus of music lessons; and
- An unreliable and uncontrolled recruitment system, which relied on employing Western teachers from among the missionaries or teachers who were emigrating from China.

⁴⁹ MIAO, T.R. (1937) Music Education, Music Education Promotion Committee, *Jiang Xi* Province, China, pp.9-10.

⁵⁰ CHOW, F.F. (1990) "Introduction to the Development of Music Education in Hong Kong", in C.C. LIU (Ed.), Vol. 3 of Discussion Papers on the New Music History in China (1946-1976), Asian Studies Centre, University of Hong Kong, H.K., p.458.

This neglect of school music education, in terms of quality and quantity, provides strong evidence with which to accuse the government of having no vision for the development of the whole-person through education. No policy on music education was formulated to improve this situation. This weakness continued to affect the scope of the education system in Hong Kong after 1945, resulting in the lack of a firm foundation for the development of school music education. The shortcoming was reflected in the government's formulation of education policy, the Education Department's design of the music curriculum and the way in which the music curriculum was implemented in schools.

However, for all its "*laissez faire*" attitude, the government was not solely to blame. The Hong Kong Chinese people should also attract censure for tolerating the government's neglect of the holistic development of pupils. In fact, the obdurate pragmatism shown towards education inherited from the system of civil service examinations since the Qing Dynasty, was a strong support for this negative approach to music education in schools.

This pragmatic attitude towards education among the Chinese had developed as a result of many thousands of years of an unstable economy and society in China. The situation was reinforced by the Qing Dynasty. Before the establishment of the Republic of China in 1911, the only path to official appointment and entry to the gentry class was to sit Civil Service Examinations based on the writing of literary works and the memorising of the Chinese classics. This tradition was also deeply rooted in the Chinese community in Hong Kong. To pass examinations and attain an academic award in order to get a good job was an important goal for pupils. Study had therefore become a means to an end, and the memorising of texts without real understanding was not unusual among Chinese pupils. Furthermore, under the pressure of examinations, teachers strove to spoon-feed

as much textbook knowledge as possible into their pupils. As the examinations focused mainly on academic subjects, cultural subjects such as Music became unimportant.

The Hong Kong Government, therefore, made no effort to improve the provision of school music, in terms of either the content or the suitability of the music curriculum and pedagogy. Although Music was included in the school curriculum in Hong Kong, singing was the main activity in music lessons; there was no variety of musical activities. In the 1914 Belilios Public School Syllabus ⁵¹ and also in the 1921 Zi-bao Middle School Journal, ⁵² the “Singing Lesson” was the main music activity. There was plenty of room for schools to develop more activities in music lessons in order to keep abreast of educational trends in Britain as well as in China.

Before the Second World War, the teaching of music in Britain was more advanced than in Hong Kong. ⁵³ In Britain, the development of music education had flourished with the varied ideas of music educators. With the introduction of broadcasting in the early 1920s, which aided the spread of music teaching, educators such as Yorke Trotters (1914) objected to an over-emphasis on singing and the lack of a holistic approach. ⁵⁴ Somervell (1931) advocated the inclusion of aural training and appreciation, ⁵⁵ and Ann Driver’s “Music and Movement” contributed to the inclusion of Dalcroze Eurhythmics in the school music curriculum. In 1933 “Recent Developments in School Music” was published by the Board of Education in Britain and revealed a music curriculum which included, apart from singing, suggestions for materials and methodology for conducting

⁵¹ Hong Kong Government, (1914) Educational Systems of the Chief Colonies not Possessing Responsible Government: Imperial Education Conference Papers, H.K., p.51.

⁵² WONG, C.L. (1996) Historical Development of Chinese Vernacular Education in Hong Kong, Joint Publishing (HK) Co. Ltd., pp.195-197.

⁵³ Rainbow, B. (1989) Music in Educational Thought and Practice, Boethius Press, Wales, p.294.

⁵⁴ Trotter, Y. & Jenkins, H. (1914) The Making of Musicians, London, p.91.

⁵⁵ Somervell, A. (1931) The Three R’s in Music, Boosey & Hawkes, London.

various activities such as appreciation of music and the percussion band. The document thus promoted a wide spectrum of music activities in schools:

The following forms of musical activity, arranged alphabetically will now be considered in some details: 1. Appreciation of Music, 2. Community Singing, 3. Concerts, 4. Country Dancing, 5. Festivals, 6. The Gramophone, 7. The School Orchestra, 8. The Percussion Band, 9. Pianoforte Classes, 10. Pipe Making and Playing, 11. Rhythmic Work, 12. Wireless Lessons. ⁵⁶

Such initiatives had no immediate effect in the colony of Hong Kong. Without organised channels between the two countries for exchanges of information, new initiatives were unlikely, although some missionary schools, such as the Ling Ying College and Ying Wa College, were exceptions. Any improvement in the quality of school music teaching therefore relied very much on the interests, training and beliefs of individual teachers. For the majority of schools in Hong Kong, such initiatives would be introduced into Hong Kong only after the Second World War, when British expatriates were recruited to the Education Department.

1.3.2 Impacts of the New Music Movement on School Music Education in Hong Kong

The adoption by the Chinese Government from 1861 onwards of Western firearms, machines, scientific knowledge, etc. continued after the downfall of the Qing Dynasty.⁵⁷ The 1919 May Fourth Movement, also known as the New Cultural Movement, was an intellectual revolution whose influence extended to education. In response to the Movement, the New Music Movement evolved around 1919, supported by musicians in China.

⁵⁶ Board of Education, (1933) Recent Developments in School Music, Educational Pamphlets, No. 95, HMSO, U.K., p.11.

⁵⁷ HSU, E. (1970) The Rise of Modern China, Oxford University Press, H.K., pp. 341-360.

The New Music Movement ⁵⁸ first took hold in the universities and conservatories of Beijing and Shanghai. Interest groups such as the China Aesthetics Society, which was established in 1919 in Shanghai, attracted the participation of Music and Art teachers from primary and secondary schools nationwide. Between 1919 and 1922, the China Aesthetics Society published a journal “Aesthetics”. These organisations promoted the transmission of musical knowledge and skills, the cultivation of musical talents and the training of music teachers on Western models, and set a strong new direction for music education. A new period was ushered in with the establishment of the Shanghai Music Conservatory in 1927. It also influenced the training of music teachers in China such as LIN Sheng-shih who later taught in Chinese vernacular schools in Hong Kong.

The New Music Movement in China had a direct influence on the education system and the training of musicians, and pointed Chinese composers in a new direction. This later affected school music education through the music education system adopted in Hong Kong’s Chinese vernacular schools. Moreover, a singing repertoire derived from pre-Second World War Chinese composers was used in music lessons in Hong Kong even after 1945. TAO Ya-bing in his Ph.D dissertation also commented on the function of *Xue Tang Yue Ge*:

Xue Tang Yue Ge had formed a foundation for the shaping and developing of new Chinese music in later years. ⁵⁹

“*Xue Tang Yue Ge*”, i.e., song singing in class, a product of the New Music Movement, prevailed in schools in China. It consisted of songs with Chinese lyrics adopted mostly from English, Irish and North American folk tunes and from German lieder and Italian operatic arias. In addition, songs composed using Western techniques were

⁵⁸ JU, Q.H. (1992) Twentieth Century Chinese Music, *Qing Tao* Publishing Co., China, pp.7-21.

⁵⁹ TAO, Y.B. (1992) Research on the Historical Material of Musical Exchanges between China and the Western World before 1919, Ph.D thesis, Central Conservatory, China, p.143.

characteristic of this genre.⁶⁰ LI Shu-tong⁶¹ and SHEN Xin-gong⁶² were the earliest composers to adapt Western tunes and to use Western techniques for their own compositions. The influence of songs written by Chinese musicians will be analysed and evaluated in Chapter Four.

The intentions of musicians in taking up the threads of the New Music Movement can be understood using Vygotsky's view on developmental psychology. He advocated:

Developmental functioning in the individual can be understood only by examining the social and cultural processes from which it derives.⁶³

Western ways of thinking influenced the mental development of Chinese students who had studied abroad. In Vygotsky's words they had extended their boundaries of understanding by integrating socially elaborated symbols (such as social values and beliefs, the cumulative knowledge of their culture, and the scientifically expand concepts of reality) into their own consciousness.⁶⁴ When musicians such as LI Shi-tung, HUANG Zi and XIAO You-mei returned to China, the political, economic and cultural invasion of Chinese society was in a situation that from the West had already occurred. These musicians strongly believed in distinctive characteristics of the Western education

⁶⁰ See Appendices 8-1 and 8-2 for examples of *Xue Tang Yue Ge*, song singing in class.

⁶¹ CHAN, S. (1994) Interpretation of LEE Shu-tung's Lyrics, World Culture Publishing House, Taiwan, p.47. In 1905, LI Shu-tong (1880-1942) was one of the earliest musicians studying Western music in Japan and a pioneer in bringing Western music, including piano music, to China. His songs combined Western aesthetics with Chinese lyricism.

⁶² SHEN Xin-gong studied in Japan. On his return to China, he stressed the importance of elementary music and compiled the first textbook for singing in elementary schools. Western and Japanese songs with Chinese texts and songs composed by Chinese composers using Western techniques were included in these song collections.

⁶³ Wertsch and Tulviste, p. (1992), "L.S. Vygotsky and Contemporary Developmental Psychology" in Developmental Psychology, Vol. 28, No 4, Developmental Psychology, p.548.

⁶⁴ Vygotsky, L.S. (1978) "Mind in Society" in M. Cole et al. (Eds.), The Development of Higher Psychological Process, Harvard University Press, Massachusetts, U.S.A., p.126.

system. They strove to improve the educational environment in China and achieve “Self-strengthening” by borrowing the most significant and successful components of education from the West. The use of Western techniques in writing Chinese lyrics for Western tunes took an immediate hold and flourished in China. It led CHAN Sing to comment that:

Chinese culture arrived at the crossroads with the merging of tradition and the new Western knowledge and thinking.⁶⁵

On the other hand, less attention was paid to traditional Chinese music. In 1927 LIU Tian-hua⁶⁶ advocated the use of Western techniques in traditional music to improve the composition of contemporary Chinese orchestral music. However, compared with the Western influence, the revival of Chinese traditional music had less impact on school music education. Using Western composition techniques to compose Chinese music had become a major trend in composition. Authentic traditional Chinese music was hence abandoned.⁶⁷ Such an imbalance between Chinese and Western music in the curriculum of tertiary institutions, including China’s teacher training colleges, in turn affected the design of the music curriculum in Hong Kong. This will be analysed and evaluated in Chapter Three.

1.4 *Education in the Political, Social, Economic and Cultural Context: 1945 - 1997*

⁶⁵ CHAN, S. (1994) *The Interpretation of LI Shu-tung’s Lyrics*, World Culture Publishing Co., Taiwan, Foreword.

⁶⁶ In 1927, LIU Tian-hua established the Beijing Music Society and developed amateur music education. LIU also established the Traditional Music Improvement Society with the intention to collect, organise and research in authentic Chinese music.

⁶⁷ LIU, C.C. (1990) “Discussion on Traditional Music Education in China from 1920s to 1940s” in C.C.LIU (Ed.), Vol. 3 of *Discussion Papers on the New Music History in China (1946-1976)*, Asian Studies Centre, University of Hong Kong, H.K., p.17.

The value placed upon, and the attitude of the Hong Kong people towards, education provided an important reference for policy makers in their formulation of education policy. Education policy was thus related to the education system, the school curriculum and assessment system and to teacher supply. These were also directly affected by the values and attitudes of Hong Kong society. Of all the influences exerted in Hong Kong, the cultural influence was the most influential in determining the development of school music education in Hong Kong.

These factors were rooted in political, social, economic and cultural contexts, which in turn affected the development of school music education in Hong Kong. As mentioned above, the change from traditional education to a modernised, Western model before the Second World War in Hong Kong was the result of British administration together with the influence of educators who had fled from China to Hong Kong after the failure of the “Hundred-day Reform”. The following paragraphs attempt to analyse the significant features of education that were affected by the political, social, economic and cultural environment after the Second World War in a Hong Kong context. By the same token, school music education was also affected by changes at various periods in Hong Kong. The new emphasis on educational ideas and directions resulted in strong emphasis being placed on Western music. Musicians such as CHAO Mei-pa and LIN Sheng-shih, who had received training first in China, then overseas and subsequently taught music in schools, influenced the musical scene in Hong Kong after 1945. Western musical education was now the trend. People considered Western music to be “High Culture”, and the long-established neglect of Chinese music resulted in Chinese music, including Cantonese opera and Cantonese operatic songs, being criticised as an inferior entertainment for an uneducated public. This attitude became a barrier to the promotion of indigenous music in Hong Kong.

The policy of re-provisioning school education in the Civil Affairs Policy Directives⁶⁸ paved the way for the further development of education in Hong Kong. After the closure of the border in 1952,⁶⁹ Hong Kong kept its distance from mainland China until DENG Xiao-ping's modernisation policies of the early 1980s. This long-term separation from mainland China resulted in Hong Kong's people becoming unfamiliar with the mainland. Merely an onlooker at the various civil disturbances and political crises in mainland China, Hong Kong still enjoyed a stable society. Appendix 2 illustrates these important events in relation to political, social, economic and cultural aspects in Hong Kong during the period from 1945 to 1997, and serves as the background for the following analysis.

1.4.1 *Education in the Political Context*

After the war, the British Government was much concerned about Hong Kong's political environment and did not consider the return Hong Kong to China an immediate prospect. An abridged extract from an article in "The Times" on 14 January 1947 reflects this situation:

The return of Hong Kong to China is not an immediate prospect. The Chinese traders in the colony do not, by and large, wish to be ruled by a Chinese administration which has rendered large-scale trading almost impossible in both Canton and Shanghai... The importance of Hong Kong lies not in its trade, nor even in the welfare of its habitants, but in its relation to China. Nothing is more odious to the Chinese or to any Asiatic than the thought of becoming the pawns of America or of Russia; yet all intelligent Asiatics agree that they need technical and educational assistance from the West. Britain is in a position to give such assistance, and the very weakness of her position in the Far East is a guarantee that it could be accepted by Nanking without sacrifice of China's political

⁶⁸ Colonial Office, (1945) C.O. 129/591/9, London, U.K.

⁶⁹ Hong Kong Government in 1952 decided to close the border between Hong Kong and China owing to a large influx of refugees from China as a result of political crises after the establishment of the People's Republic of China in 1949.

independence.⁷⁰

However, the civil wars in China from 1945 to 1949 did affect Hong Kong. The Hong Kong government faced serious problems from rival political propaganda campaigns between the Chinese Nationalists (Kuomintang) and Communists. The intrusion of Chinese politics into education was a sensitive issue for Hong Kong, which strove to avoid embroilment in the politics of the mainland. The propaganda penetrated education in Hong Kong in many forms, as Megarry, Acting Secretary for Chinese Affairs, observed in 1946:

The Kuomintang (the Nationalist) has always put the education of Chinese youth in its political tenets.... It is estimated that in Hong Kong the party has some thirty-five schools under its influence. ...Another phase of its efforts to educate Chinese youth appears in the organisation known as the "Three People's Principles Youth Corps" which has a Hong Kong branch. This Youth Corps is believed to train its members chiefly in the work of collecting intelligence of a political nature and of petty spying on opponents of the Party, or on persons who do not show any particular readiness to be brought into the fold.⁷¹

From the establishment of the People's Republic of China in 1949 until 1952, the Communist propaganda campaign against the British intensified. Sir Alexander Grantham, the then Governor, reported to the Secretary of State for the Colonies that both the Kuomintang and the Communist Party had published textbooks expressing a violently anti-Western mood, and that attempts had been made to influence Hong Kong youth through radio, cinema, the press, etc.⁷² The Hong Kong Government was also observing the activities of the Communist Party and proposed legislation to control the propaganda:

⁷⁰ Colonial Department and University of London, Institute of Education, (1947) An abridged extract from an article on "The Future of Hong Kong" in "The Times" on 14 January 1947, Colonial Review, Vol. 5, No. 1, U.K., p.12.

⁷¹ Colonial Office, (1946) C.O.537/1651, London, U.K.

⁷² Colonial Office, (1953) C.O. 1023/109, London, U.K.

The Chinese Communist Party, when they achieve complete control over China, may wish to have an office in the Colony just as the Kuomintang has now. This would give them base in our midst which would be focus for disaffection and trouble making. Proposed legislation will prevent this and will also facilitate control over the Communist singing groups and dramatic societies which act as vehicles for communist propaganda and penetration.⁷³

In December 1952, the Education Ordinance was enacted, with the aim of simplifying the promotion of education in the colony. Another aim was to consolidate and amend the law relating to the supervision and control of schools, teaching in schools and associated purposes.⁷⁴ Consequently in the early 1950s, a special bureau was set up within the Education Department to stop any political activities in schools, which led, in some cases, to their closure.

The avoidance of politics was not unusual in colonial education. The strategy of controlling syllabuses and textbooks to keep Hong Kong's education system free from politics was not without precedent. The 1913 Education Ordinance had empowered inspectors to monitor Chinese vernacular schools so as to have more control over them. Robert Kotewall in his 1925 General Strike and Boycott report highlighted the importance of preventing the political infiltration of schools. As a result of this report, a committee was set up in 1929 to design a syllabus for all private schools to follow in order to curb the Nationalist influence on the Chinese vernacular schools through the use of Nationalist textbooks.⁷⁵

After the Second World War, the issue of political infiltration arose again. In order to stop the spread of propaganda in schools, a Standing Committee on Syllabuses and

⁷³ Colonial Office, (1949) C.O. 537/4824, London, U.K.

⁷⁴ Sweeting, A. (1990) Education in Hong Kong: Pre-1814 to 1914, Hong Kong University Press, H.K., p.258.

⁷⁵ Sweeting, A. (1989) The Reconstruction of Education in Post-war Hong Kong 1945-1954: Variations in the Process of Policy Making, Ph.D thesis, University of Hong Kong, H.K., p.247.

Textbooks was eventually set up in 1952. Its terms of reference were as follows:

The separate Textbooks and Syllabuses Committees have now been replaced by a single Syllabus and Textbooks Committee with wider and more positive functions. Its terms of reference are:

- To draw up model syllabuses for use in schools;
- To advise the Director on textbooks and other teaching aids; and
- To stimulate the writing and publication of teaching notes and textbooks suitable for the model syllabuses.⁷⁶

The Report recommended the close scrutiny of all Chinese textbooks, as alterations, objectionable on political or educational grounds, were often incorporated. The Report further commented that Music was among the worst examples of this:

A survey undertaken by the Inspectorate showed that for some subjects in some forms not a single textbook or a series of textbooks in the medium of Chinese could be even mildly recommended. As might be expected, the worst subjects were Chinese, History and Geography, but other subjects such as Science and Music were nearly as bad.⁷⁷

T.K.LEE, who began teaching music in the 1950s, recalled that some of the music books consisted only of patriotic songs from China. He admitted that singing these songs was prohibited in the 1950s.⁷⁸

The Hong Kong Government did eventually succeed in stopping political indoctrination in schools. Subsequently D. McLellan, Regional (South East Asia) Education Adviser for the Colonial Office, reported his concern about Communist propaganda infiltrating school textbooks in Singapore and Malaysia and suggested that Hong Kong might be able to help other countries with the writing of Chinese textbooks with a regional rather than a

⁷⁶Education Department, (1953) Hong Kong Education Department Annual Report, 1952-53, H.K., para. 180.

⁷⁷Ibid., para. 184.

⁷⁸ CHAM, E. (2001b) Interview with T.K. LEE, H.K. (see Appendix 10-8)

Chinese (whether Communist or Nationalist) outlook.⁷⁹ The avoidance of political infiltration resulted in the government providing a centralised and approved music syllabus for schools to follow. This impact on the design and implementation of the music curriculum will be evaluated in Chapters Three and Four.

The resumption of sovereignty over Hong Kong by China in 1997 was confirmed in the 1984 Sino-British Joint Declaration. The irony was that, after years of hard work striving for the prevention of Communist propaganda, the Hong Kong Government now began to advocate the cultivation in pupils of a sense of patriotism and of belonging to a Chinese homeland. This was clear evidence that education was affected by politics, and, in this context, served political needs. “Guidelines on Civic Education in Schools” was issued to schools in August 1985. One of its recommendations was explicit: “Love for the nation and pride in being Chinese”.⁸⁰ In the same year the first Civic Education Resource Centre was established to provide teachers with information and advice and to facilitate the exchange of teaching experience on this subject.⁸¹ In consequence, from 1986 various seminars on strengthening civic education were organised by the Education Department for school heads and teachers. The Music Section of the Advisory Inspectorate conducted the first seminar of “The Promotion of Civic Education through the Teaching of Music” in July 1986. However, promoting civic education was not the major aim of music education in Hong Kong. Rather, civic education was promoted indirectly in the formal curriculum, as the Music Section of the Education Department stated:

The nature of the subject is such that any attempt to link the formal curriculum

⁷⁹ Colonial Office, (1959) C.O. 1030/900, London, U.K.

⁸⁰ Curriculum Development Committee, (1985) *Guidelines on Civic Education in Schools*, H.K., p.36.

⁸¹ Education Department, (1986a) *Hong Kong Education Department Annual Report, 1985-86*, H.K., para. 2.

directly with civic education would be artificial and un-natural. Nevertheless, a great deal could be taught indirectly to develop in young people the sort of attitudes and skills necessary for them to become good responsible citizens.⁸²

In line with the promotion of civic education, certain activities were suggested within the informal curriculum. The same teachers' guide continued:

Music can exert a unifying and vitalising influence on the life and atmosphere of a school and help to develop a corporate spirit. School morning assemblies, speech days and school concerts can provide opportunities for pupil-teacher-parent collaboration and thus contribute to the development of a sense of community.⁸³

It is clear that, even though the idea of promoting civic education was explicitly advocated, there is not a word about how to advance "Love for the nation and pride in being Chinese" through the teaching of music in this guide; no slogans or patriotic songs are included. Consequently, in the first seminar on the "Promotion of Civic Education through the Teaching of Music in Secondary schools" in July 1986, examples were cited by a practising teacher Esther MANG, from the Ho Tung Technical School for Girls. She spoke of strategies to achieve the objectives of whole-person development and the understanding of Chinese culture, but without any suggestion of a connection with patriotism. The following are extracts from MANG's talk:

⁸² Education Department, (1986b) *Promotion of Civic Education through Music in Schools*, H.K., p.3.

⁸³ *Ibid.*, p.5.

Talk on “The Experience of Promotion of Civic Education through
the Teaching of Music in Secondary Schools”

Teaching Objectives:

- Developing personal and inter-personal communication skills;
- Understanding the roles of individuals and society;
- Understanding and becoming familiar with the community and the role of the citizen through participation in community activities;
- Appreciating local cultural traditions and understanding the characteristics of cultural exchange;
- Understanding the characteristics of Chinese history, geography and culture for the enhancement of the appreciation of Chinese culture and tradition; and
- Understanding the cultures and traditions of other countries.

Teaching Strategies:

First Stage (S1-2) ⁸⁴: To provide a basic knowledge of civic education and to motivate pupils to acquire knowledge through the introduction of:

- Folk songs of various countries, their rhythmic features, use of modes;
- Western and Chinese instruments; and
- The life of great composers and their works.

Second Stage (S3): To guide pupils in analysing and studying reference materials relating to:

- The evolution of Western and Chinese music; and
- The category of music activities in the community of Hong Kong.

Third Stage (S4-5): To encourage pupils to extend their learning activities extra-morally through:

- Project work; and
- Active participation.

⁸⁴ In Hong Kong, the education system is 6 years of primary education from age 6, and 7 years of secondary education from age 12. Secondary 1 (S1) (pupils aged 12) is in the first form in secondary school.

The above extracts shows this emphasis on personal development that, after years spent protecting their cultural identity, any anxiety on the part of the people of Hong Kong about the return of sovereignty and the recovery of their Chinese identity was still not deeply felt. In addition, because of the deliberate covering up of Chinese cultural identity, any attempt at understanding one's own culture through, for example, the appreciation of Chinese music, had been neglected. Furthermore, it also shows that music educators in Hong Kong, affected strongly by the Western philosophy of music education, did not use music as a means to achieve political ends. The influence of the Western philosophy of music education was reflected in the design of the school music curriculum in Hong Kong. This will be discussed in Chapter Three.

Other evidence of education serving the purposes of political needs was the use of Chinese as the medium of instruction in class. It was noticeable that the closer Hong Kong approached to the handover of sovereignty, the more concern there was to promote the use of Chinese as the medium of instruction. In the wake of the Joint Declaration, a Chinese Textbook Committee was set up in May 1986 to assess the demand for Chinese textbooks and to ensure an adequate supply of Chinese textbooks of good quality and appropriate standard in time for the 1989-90 school year.⁸⁵ An "Incentive Award Scheme" was then launched to give a cash subsidy to publishers to compile textbooks in Chinese for various subjects and to provide editorial assistance from the Advisory Inspectorate Division. In phase I, 59 sets of textbooks in 14 general subjects, including Music, were completed for use in 1989. In phase II, 17 sets of textbooks for eight practical and technical subjects were made available in 1990.⁸⁶

⁸⁵ Education Department, (1987) Hong Kong Education Department Annual Summary, 1986-87, H.K., para.7.

⁸⁶ Education Department, (1989 & 1990) Hong Kong Educational Department Annual Summary, H.K., 1988-89 & 1989-90, H.K., para. 6 & p.18 respectively.

1.4.2 *Education in the Social Context*

Between 1945 and 1949 there was a large influx of refugees from the civil war between the Nationalists and Communists to Hong Kong. After the establishment of the People's Republic of China in 1949, more refugees entered the colony. The flow reached a climax in 1952, when the government decided to close the border. The flood of refugees and immigrants from the mainland, coupled with the post-war baby boom, resulted in a population increase from 1,600,000 in 1945 to 2,200,000 in 1952 (see Appendix 2). The provision of school places thus became a great burden on the Hong Kong Government. The 1948-49 Hong Kong Education Department Annual Report revealed that:

In a colony where public interest in Education is widespread and where the demand exceeds the supply the main concern of the Department has been the provision of as many places in schools as possible.⁸⁷

This influx of refugees also put a great strain on the supply of teachers. On account of this, Marsh and Simpson commented critically in their 1963 Report on the unsatisfactory supply of teachers, including music teachers. Issues related to education policy on the supply of teachers will be identified and analysed in Chapter Two.

The Cultural Revolution in China in the 1960s seriously affected Hong Kong and brought about riots in 1966 and 1967. A report by the government on the "Kowloon Disturbances 1966: Report of Commission of Inquiry" identified the need for better education opportunities with an emphasis on character building. The Report pointed out one good practice, namely the outstanding success of the Schools Music Festival organised by the Education Department, and suggested the organisation of more healthy recreational activities for young people. It recommended that:

⁸⁷ Education Department, (1949) Hong Kong Education Department Annual Report, 1948-49, para. 127.

With the examples before us of the outstanding success of the Schools Music Festival during the last decade and more recently of school quiz competitions and exhibitions, to mention only three of the excellent extra-curricular activities now so popular and so well-established, we feel justified in suggesting that more time could, with advantage, be found also for more instruction in civic education at all stages of school work. ⁸⁸

Consequently, the Social Welfare Department echoed the need for developing youth activities:

Much attention was focused this year (1967) on youth activities organised by voluntary organisations and on the need for further development...In 1967 these programmes were more intensive than ever before. ⁸⁹

The government decided to put more emphasis on character building by organising youth arts and sport activities. Music education did contribute to whole-person development by guiding pupils in the better use of their leisure time. The Schools Music Festival continued to provide healthy recreational activities for young people and contributed greatly to youth development in that era. In addition, the establishment of the Music Office in the 1970s also served the purpose of cultivating a wide interest in instrumental training for young people (Item 2.3.2).

The Sino-British Joint Declaration brought about a brain drain in Hong Kong. Emigration from Hong Kong to other countries such as Canada, Singapore, the United Kingdom and the United States increased from 20,000 a year in the early 1980s to about 60,000 a year in the early 1990s. Figures showed a slight decrease in the number of emigrants in 1995 and 1996. However, this comparatively small number of emigrants did not affect the provision of education. In fact, after 1990 new immigrants from mainland China created a serious problem in this respect. One reason was the increase

⁸⁸ Hong Kong Government, (1967) Kowloon Disturbances 1966: Report of Commission of Inquiry, H.K., para.531.

⁸⁹ Hong Kong Government, (1968b) Hong Kong Report of the Year 1967, H.K., p.142.

in the number of children in China whose fathers were Hong Kong-born workers. Measures were taken by the Education Department to provide more places for the new immigrants, particularly in primary schools. The number of such children admitted by the Hong Kong Government increased from 4,710 in 1992-93 to 12,966 in 1996-97.⁹⁰

1.4.3 *Education in the Economic Context*

After the Second World War, the immediate educational concerns of the government were the re-establishment of education through repairing school premises damaged during the Japanese occupation and the planning and building of more schools (see Appendix 2). During this period of rehabilitation, the economy was far from sound, and consequently the pace of educational development was extremely slow because of underfunding. From 1960 economic growth had been accompanied by strong Western influence in business, social structure and education. Hong Kong began to master Western business concepts, even when these were not altogether in accord with traditional Chinese ideas. Previously, there had been a very small white-collar class. The industrial revolution, dating from the 1960s, allowed an expansion of this class, in addition to creating a new entrepreneurial class eager to contribute to industrial development and to attain new prosperity through promoting the consumption of Western goods.

A dramatic transformation of the economy took place in the 1980s. Hong Kong outshone Britain in economic achievement, though much had been learnt from her. Hong Kong people were resourceful and were capable of gaining experience from all over the world in the ways of management and were able to establish their own unique style. Rapid economic growth was considered one of the great achievements of Hong Kong. This has been particularly true in the last 10-12 years as China has begun to

⁹⁰ Education Department, (1998b) Key Statistics for K/G, Primary, Secondary, Special and Adult Education, H.K.

implement the Four Objectives of Modernisation advocated by DENG Xiao-ping in the early 1980s.

A growing international trend in the financing of a country's education system is its relationship with, and dependence on, the economy. In other words, the education of the people is the responsibility of government. However, governments find this difficult when faced with an adverse financial situation. Economic recession directly affects the voting of funds for education.⁹¹ However, the recessions in Hong Kong since the 1970s have not significantly affected expenditure on education.⁹² One reason is that the overall recovery of the economy has always been timely. Another reason is that the Government had started its enormous education expansion programme and funding had been allocated just before the 1973 stock market crash brought about by the international oil crisis. Again in the 1987 worldwide stock market crash, any prospect of a reduction in the education budget was forestalled by the robust performance of the economy in Hong Kong.

Producing human resources to meet the needs of a modern society had become an important part of education in Hong Kong. In 1971 the Education Department stated in its paper for UNESCO's "World Survey of Education" that education in Hong Kong should fulfil the functions of cultural transmission and skill training to ensure economic viability.⁹³ A 1982 Report by a Visiting Panel commented that:

Education in Hong Kong is predominantly a highly utilitarian means to economic

⁹¹ Coombs, P. (1985) *World Crisis in Education: The View from the Eighties*, New York, Oxford University Press, New York, p.144.

⁹² CHENG, K.M. (1992) "Financing Education: An International Perspective" in Y.P. CHUNG & Y.C. WONG (Eds.), *The Economics and Financing of Hong Kong Education*, Chinese University Press, H.K. p.259.

⁹³ Education Department, (1971) Paper presented for UNESCO's "World Survey of Education", H.K. p.213.

and vocational ends. The emphasis in schooling has so far been by necessity on academic success, this at some cost to personal development and sense of personal fulfilment to the majority of students. Yet a key role of the educational enterprise in any society is to nurture its soul: the current problem is the balancing of competing demands for meeting quantitative shortfalls against qualitative improvement.⁹⁴

By the early 1980s, Hong Kong became one of the most productive cities in the economy, ranking third in the Asia region. To strive for a prosperous economy, education in Hong Kong followed the line of producing future technical and vocational human resources. The renaming of the Education Branch to Education and Manpower Branch in 1993 reflected this significant relationship between education and manpower supply in society.

Therefore, the vast development of the economy brought about the ideology of a utilitarian education ideology, which in turn resulted in a pragmatic approach to preparing pupils for their future careers. In the selection of examination subjects for study at the senior secondary level, science subjects were viewed as top priority, commercial subjects were second and cultural subjects last. Public music examinations organised by the Hong Kong Examination Authority had attracted a very small number of candidates. In the 1997 Hong Kong Certificate of Education Examination, only one in every 1,000 candidates took Music.⁹⁵ This extremely small candidature reflected fully the attitude of Hong Kong pupils towards music education. F.F. CHOW commented:

The commercial and industrial development since the 1950s resulted in an affluent society in Hong Kong... In such a highly materialised environment, heads of schools and their pupils were affected by the pragmatism of education and emphasised utilitarian subjects and neglected the function of music education. Therefore, only a small number of pupils chose Music as their examination

⁹⁴ Hong Kong Government, (1982) *A Perspective on Education in Hong Kong: Report by the Visiting Panel*, H.K., para.I.14.

⁹⁵ Hong Kong Examination Authority, (1997a) *Annual Report: Certificate of Education Examination*, H.K., pp.498 & 493.

subject for their future career.⁹⁶

In the last twenty years, Hong Kong has enjoyed world-class prosperity. Rapid economic growth, however, and a resulting utilitarianism had a great impact on youngsters. Pupils and parents alike tended to be pragmatic in planning for their future career. It was obvious that senior secondary pupils preferred science subjects to commercial subjects, with music coming a poor third. It was evident that educators were expected to produce human resources to meet the needs of a modern society. This led to another important issue: whether education should aim for whole-person development, or merely serve economic purposes.

1.4.4 *Education in the Cultural Context*

In a speech to the Pacific Rim Forum on 26 June 1997, Professor WANG Gung-wu, former Chancellor of the University of Hong Kong, mentioned four contradictory attitudes of the Hong Kong people as their economy grew from a primitive fishing village to the centre of world trade it is now.⁹⁷ Out of these four attitudes, two may be instanced to reflect the cultural development within the context of education. The first is “Striving to merge East and West”, and the second is “Looking back to an unfamiliar China”. What follows will argue that these two ambivalent attitudes have affected education in Hong Kong:

1.4.4.i *Striving to merge East and West*

It is a common saying that Hong Kong society is a combination of East and West. This concept gradually developed after Hong Kong was ceded to Britain. Based on a

⁹⁶ CHOW, F.F. (1990) “Introduction to the Development of Music Education in Hong Kong” in C.C.LIU (Ed.), Vol. 3 of Discussion Papers on the New Music History in China (1946-1976), Asian Studies Centre, University of Hong Kong, H.K., p.466. (English translation by N. CHAM.)

⁹⁷ WANG, G.W. (1997) A speech on “Hong Kong and an Ambivalent Modernity” in South China Morning

lifestyle pattern borrowed from Britain, Hong Kong people picked up a succession of new ideas. At the same time, traditional Chinese culture was partly inherited and partly abandoned or converted. As a result, the Hong Kong culture has become unique - not entirely East or West, but an unbalanced combination of the two. Recent years have seen an increase in the number of studies by researchers into the cultural differences between East and West. With regard to education philosophy, CHENG Kai-ming⁹⁸ summarised three significant cultural phenomena that have had major impacts on education in Hong Kong:

- *East Asian tends to prefer Uniformity and Conformity*

According to CHENG, the East emphasises human relations between individuals and groups, with groups always being given priority over individuals. This phenomenon can be seen in the teamwork and coherence of both the Japanese and the Korean workforces, as well as in the rise of Socialism since 1949 in China. In education, coherence is interpreted as uniformity. The concept can be traced to all Chinese pupils having studied the “Four Books” and “Five Classics” under the same curriculum since ancient times. This phenomenon has extended to the education system in modern China as well as in Hong Kong. Thus an Eastern society requires individuals to fit into the system rather than vice versa.

The researcher echoes CHENG in the belief that the school music curriculum, in common with other subjects, was a centralised and uniform curriculum. A “School-based Curriculum Project” was introduced in the 1980s to encourage a tailor-made curriculum to cater for individual schools, but teachers still preferred to conform to a centralised one

Post, 30 June 1997, H.K.

⁹⁸ CHENG, K.M. (1995) *Hong Kong Education in the Political Changes*, Oxford University Press, H.K., p.135. (English translation and summary by N. CHAM)

which they could follow easily. The Curriculum Development Council recommended uniform syllabuses for various subjects, although making allowances for some diversity in textbooks in terms of teaching approach and the use of materials. Uniformity in using one set of music textbooks for the whole school allowed no flexibility in the choice of suitable materials for different age levels. This issue will be analysed and evaluated in Chapter Four.

● ***The East Asian believes Hard Work is the Key to Success***

The issue of whether what seems to be missing in Hong Kong pupils is due to nature or nurture is a controversial one in education circles. However, school curricula would be more effectively implemented if they were tailored to suit the abilities of individual pupils. The eastern world believes that skills and knowledge are not the major factors affecting pupils' academic achievements but that effort is the key to success. It is not difficult to deduce from this that sometimes pupils' poor academic achievement is due not to lack of effort but to an inappropriate curriculum. Yet teachers and parents always seem to feel that pupils' lack of achievement is due to their laziness and therefore pay no attention to the students' ability. Parents believe that successful academic achievements come through working hard in compensation for academic weaknesses. It can be explained that in the East hard work is identified with a better career and economic status.

● ***East Asians are motivated by Competition amongst Themselves***

The Western world emphasises the intellectual growth of pupils. Knowledge and skills are considered essential in education. It is only recently that the theory of multiple intelligence has changed the focus of learning amongst Western educators ⁹⁹. In Hong Kong, attitude and habits of learning are considered the results of cognitive and

⁹⁹ Gardner, H. (1993) *Frames of Mind: The Theory of Multiple Intelligence*, Basic Books, New York, p.3.

intellectual development. Besides, human relationships are of the highest importance. Pupils are largely influenced by their peer groups and parents. Competition amongst themselves is not uncommon. In Asia, the motivation for hard work is fostered by competition in academic achievements amongst pupils. It is not difficult to understand the high number of participants in competitions such as the Hong Kong Schools Music Festivals with over 120,000 entries in 1994 from approximately 1,000 member schools¹⁰⁰. In the West, individual differences are treasured. Hard work, therefore, is derived from pupils' inner motivation and not the result of overt pressure from society as in the Eastern world.

Apart from CHENG's three cultural standings, the researcher has observed that two traditional Chinese beliefs are deeply held by parents and pupils in Hong Kong:

● ***High Status and Economic Prospects are the Result of Education***

This first belief has been recognised in China since the establishment of the examination system for government officials.¹⁰¹ The Chinese believed that education would lead to success in obtaining high social status and economic success. Therefore, Civil Service Examinations attracted students ambitious to join the gentry class who were recruited as government officials. This attitude towards education endured unchanged in Hong Kong despite many years of British administration. Education consisted mainly of memorising traditional literature, and knowledge was spoon-fed by teachers. This type of learning without any intention to explore new ideas hampered education in the past and continues to do so today. Moreover, pupils from poor families were deprived of opportunities for education since the government had no conception of compulsory education until after the 1950s. Even in recent years, and despite compulsory education

¹⁰⁰ Hong Kong Schools Music & Speech Association, (1998) *Inspiration beyond 50 Years*, H.K., p.49.

¹⁰¹ CHAM, E. (1997b), Interview with K. Topley, U.K. (see Appendix 10-4)

having been introduced, Hong Kong parents believe that pupils' academic achievements at the senior secondary school level lead to a better chance of further education and for better career development, especially when the demand for tertiary places exceeds supply. This leads to an unbalanced curriculum, especially at the senior secondary level where the training is based mainly on intellectual growth, and neglects the view that the formation of a whole-person should stem from a balanced curriculum comprising moral, intellectual, kinetic, co-operative and aesthetic education.

● *West is Best*

The second belief is the deeply ingrained attitude in society that “West is best”. This attitude, inherited from the “Self-Strengthening Movement”, had prevailed in China since the mid-19th century. In addition, this traditional belief was reflected by the Chinese and English education institutes of the early 20th Century in Hong Kong. Education after the Second World War was still divided into two streams. An education format offered by Anglo-Chinese schools, using English as a medium of instruction, was still a powerful Western influence. Another format, adopted by Chinese schools using Chinese as a medium of instruction, gradually became that of a minority group. Attendance at an Anglo-Chinese school is still favoured by parents. Fluency in English, they consider, is a gateway to better job opportunities. An Anglo-Chinese education is seen as a passport to status and economic security. Chinese schools in Hong Kong have been neglected for a long time. This is shown by their small number: fewer than twenty secondary schools used Chinese as the medium of instruction before July 1997.

Since the Second World War, the standard of English and Chinese teaching has been watered down as the result of “mixed-code” teaching, i.e. the teachers using Chinese for lecturing whilst the pupils using English for reading and writing. After the signing of the Joint Declaration, the Education Department encouraged all secondary schools to use

their pupils' mother tongue. The "Incentive Award Scheme" set up in 1987 aimed at encouraging publishers to write textbooks in Chinese for school use (Item 1.4.1). Consequently, music textbooks written in Chinese were made available. Although teachers and principals saw the effectiveness in learning through the mother tongue, and most junior secondary schools were actually using Chinese as the medium of instruction, no school was willing to label itself as a Chinese school. Although the intention of the Hong Kong Government in the teaching of English was to facilitate communication, its effect has been far from the government's expectation. This led Topley ¹⁰² to comment that the issue of the medium of instruction was not just an educational question, but also a broad cultural and political one, which required a fine political judgement at a particular moment of time.

These days it is not uncommon for young people to change their ethical values. For pupils, going to school means sacrificing something at least of their "Chinese-ness". For instance, they learn in school that in the West the concept of youth is highly valued. This conflicts with the teaching received from the family that the elderly should be respected for no other reason than that they are old. Thus traditional values, challenged by the impact of such Western influences, is gradually being broken down in contemporary Hong Kong. In the meantime, selectively adopted Western values do not provide a complete substitute. Consequently, Hong Kong has built up its own culture which is neither purely Western nor purely Eastern, neither purely traditional nor purely modern.

1.4.4.ii Looking Back to an Unfamiliar China

Apart from "Striving to merge East and West", another ambivalent attitude put forward by Professor WANG Gung-wu is "Looking Back to an Unfamiliar China". After the

¹⁰² Ibid.

establishment of the People's Republic of China in 1949, Hong Kong developed a remote relationship with mainland China. The curbing of Communist propaganda and the closure of the border increased the gap between the two places and resulted in there being little communication between them. The Education Department's policy of avoiding political infiltration widened this gap. What pupils received was skin-deep knowledge about modern Chinese history. The intentional avoidance of political issues resulted in pupils being alienated from mainland China. In addition, the lack of understanding of the situation in both their own and neighbouring countries created a reluctance to participate in, and take responsibility for, their own society. Although most Hong Kong Chinese kept their Chinese traditions, their intention to hide their Chinese identity was obvious. To them, as to many foreigners, China was a horrifying and mysterious place.

Hong Kong people, though physiologically and racially identical to the people of mainland China, considered themselves Hong Kongese rather than Chinese. Before modernisation in the 1980s, China was totally unfamiliar to them. For the first ten years after the Second World War, *Putonghua*¹⁰³ was taught in schools. However, the subject was gradually abandoned owing to a lack of teachers and the expansion in the number of other subjects. In arts education, the understanding of Chinese arts was intentionally ignored. Parents would allow their children to learn Western musical instruments and discourage them from learning Chinese ones because they considered Chinese instruments inferior, played only by entertainers and beggars. Chinese Literature and Chinese History were also not popular subjects in public examinations.

However, the nearer Hong Kong came to 1997, the more the public recognised a need for pupils to have an understanding of Chinese culture. The most significant evidence in music was the revival of Cantonese opera around 1995. The Education Department and

¹⁰³ *Putonghua* is the Chinese official language, also known as Mandarin.

the Hong Kong Arts Development Council promoted this performing art with enthusiasm. From 1995 to 1997, the number of performances of Cantonese opera held in Provisional Urban and Regional Councils venues increased enormously. This will be studied in Chapter Four.

1.5 *Summary*

Hong Kong's reputation in the world has been founded on its economic development over the past few decades. The "*laissez-faire*" policy of the government enables its citizens to enjoy a variety of freedoms, including freedom of expression in the arts. However, school music education has been under-developed because of political, social, economic and cultural influences, particularly those cultural elements that have had a direct impact on school music education.

The education system in Hong Kong was originally created for an elite. From 1841 onwards, Western culture greatly influenced the education system as a result of the "Self-Strengthening Movement" in China. A series of reforms took place during the governorship of Sir Hercules Robinson from 1859 to 1865, viz. the establishment of the Board of Education in 1860 and the Central School in 1862. The Central School marked a turning point in local education through the merging of all government schools into one and the employment of a European headmaster. The opening of the University of Hong Kong in 1912, which connected tertiary and secondary education, represented a landmark in the development of the education system. The monitoring of schools was enhanced in 1913 through the issue of the Education Ordinance to include the registration of teachers and schools and the inspection of certain schools. Local Chinese vernacular schools appeared after the anti-British strike and boycott in May 1925. On the other hand, the government unified the standards of Chinese vernacular schools and private schools by drawing up a syllabus to control the influence of the Kuomintang. The

government's "*laissez-faire*" policy gradually dissipated.

Two distinct streams of development influenced the school music curriculum before the turn of the 20th century: one adopted a Western graded system and curriculum; the other was predominantly Chinese. The missionary schools had a strong Western musical tradition in their schools. Although it provided for singing lessons, the Education Department did not develop curriculum planning, an examination system or a monitoring system for music in schools. Exposure to Western music was for the elite. Education Reform in China in 1921 also affected the introduction of a Western school curriculum in local Chinese vernacular schools in Hong Kong. These schools advocated the improvement of elementary education but the provision of music lessons depended largely on the availability of music teachers.

In the early 1900s, school music education received no particular attention from the government, schools or the general public. Music was not included in the curriculum in most Anglo-Chinese schools or in Chinese vernacular schools. The Education Department set no standards to measure the quality of school music education in terms of the design of a music curriculum and or its implementation. Compared with China, the effort made in Hong Kong was minimal. Furthermore, a shortage of music teachers restricted development. The neglect of the provision of school music education before 1945 reflected the government's lack of vision in whole-person development.

After 1945, the issue of school music education spilt over into the political, social, economic and cultural arenas. History shows that education has been continuously used as a tool to achieve political purposes. Control over textbooks was an essential means to prevent the infiltration of political propaganda. During the rehabilitation period from 1945 to 1949, the Hong Kong Government faced the serious threat of political propaganda emanating from China's civil war. The government set controls on

syllabuses and textbooks to make the educational arena “politics free”. History was to repeat itself. Education was once again used as a tool to achieve political objectives after the Sino-British Joint Declaration was signed in 1984. The promotion of civic education through the teaching of various subjects was intended to restore a Chinese cultural identity. Paradoxically though, education, in this context, served another political purpose.

The change from English to Chinese as the medium of instruction revealed the political concern of the government about education, especially as Hong Kong approached the return of sovereignty to China. Concrete action was implemented after the Joint Declaration with the launch of the “Incentive Award Scheme”. An associated issue, along with the language of instruction, was the neglect of Chinese heritage. This had hindered the development of indigenous culture in Hong Kong, and this affected the design of the music curriculum. The conventional preference for Western over Chinese music also hindered the development of indigenous music in Hong Kong. After Western ideas had been introduced, expatriates, overseas-trained musicians, who later became music teachers, put a strong emphasis on Western music, thus paying less attention to traditional Chinese music. This had a great impact in Hong Kong where 98% of the community is Chinese.

Social mobility affected the planning of the number of school places in Hong Kong. The influx of refugees in the early 1950s had clearly created a problem in this respect. On the social front, the Cultural Revolution in China in the 1960s caused unrest in Hong Kong. The government began to implement a series of youth programmes in the 1960s. The Education Department and the other departments started to provide healthy recreational activities for young people, including the continuous provision of resources for the annual Schools Music Festival and the establishment of the Music Office to

provide more instrumental training for young people.

Having undergone a dramatic economic transformation after 1980, Hong Kong has achieved rapid economic growth, particularly when China began to implement Deng Xiao-ping's modernisation policies in the late 1970s. In the early 1980s, Hong Kong became one of the most productive economies in the world. Utilitarianism had a great impact on youngsters as they planned for their future careers. Educators were expected to produce human resources to meet the needs of a modern society. Technicians and craftsmen were highly sought after in an industrial economy. Apart from the government, traditionally-minded Chinese people also neglected whole-person development since most of them pragmatically believed that education should be a means to achieve a better material life. Pupils and parents alike tended to be pragmatic in planning for their future careers. It was obvious that pupils preferred science subjects to commercial subjects, with arts subjects as last choice in senior secondary schools. It is evident that this leads to another important issue – should education develop the whole person or merely churn out workers for society?

Hong Kong is a place where East meets West. Cultural differences in our society create controversy about whether Hong Kong needs a uniform curriculum for all. In the West, individuality is respected and valued. Education systems there emphasise the intellectual growth of pupils, and curricula are designed to cater for the needs of individuals.

In contrast, the East puts the emphasis on the relationship between an individual and his group at the expense of the individual's needs. The uniform nine-year compulsory education system has no flexibility, nor does it cater for the needs of individual pupils. It hinders the development of individuality. When educators are looking in the direction of holistic personal development, the need for a uniform curriculum is less certain.

Does hard work equate with quality? In Asia, the motivation to work hard comes from competition. Traditional Chinese believe that one needs to work hard for high status and economic prospects. From a results-oriented perspective, excellence in education is assessed on examination results rather than on analytical ability and individual achievement. Pupils concentrate on massive and intensive work, often dedicating little time to intellectual development. Quality of education is sacrificed at the expense of human development such as moral, intellectual, kinetic, co-operative and aesthetic growth.

Last but not least, the conventional preference for Western over Chinese music hinders the development of indigenous culture in Hong Kong. Since the introduction of Western ideas during the Self-strengthening Movement, overseas-trained musicians as well as local teachers have placed a strong emphasis on Western music, thus paying less attention to traditional Chinese music. This has had a great impact on Hong Kong, where 98% of the population is Chinese. It is particularly obvious in the formulation of education policy relating to the music education system, curriculum and supply of music teachers. This will be studied and evaluated later in Chapter Two.

-- End of Chapter 1 --

Chapter 2: Music Education Policy in Hong Kong

2.1 *Introduction*

The aim of this study is two-fold: firstly, it analyses the *interpretation* of “High Policies”.

¹⁰⁴ High policies are policies that are fundamental to the nature of the education system and which are formulated by the Education and Manpower Branch (or before 1981 the Education Department). Secondly, it reviews the *reaction* of the Education Department in terms of the design of “Operational Policies” ¹⁰⁵. Operational policies are designed in response to “High Policies” in order to cope with operational needs. The study focuses on the area of school music education with respect to different parties: viz., heads of schools, teachers, pupils and parents.

The scope of this research does not evaluate the functions and judgements of the process of education policy making in Hong Kong, but studies the impact of these policies upon the development of school music education. Discussion on school music education can be categorised into two major areas, i.e., teachers and curriculum. The first area deals with government policy on the supply of teachers and the improvement of their quality. The second focuses on government policy on curriculum content and assessment.

As no high policies for school music education were directly formulated by the Hong Kong Government, the high policies related to music education are only categorised as “Implicit Policies”. According to Barresi & Olsen, the constituent action of these policies was analysed as “Resultant Effects” which means:

A policy-like initiative that occurs as a covert consequence of the imposition of an explicit policy causing constituents to take action in response. Because no “stated” policy exists, the authors (Barresi & Olsen) hesitate to refer to such

¹⁰⁴ Coopers & Lybrand, (1998) Review of the Education Department, Final Report, HKSAR, p.17.

¹⁰⁵ Ibid., p.17.

initiatives as policy. Yet, to be sure, such initiatives do in fact act as policy in that they guide the consistent action of constituents in policy-like ways. ¹⁰⁶

In this thesis, therefore, all education policies related to school music education are considered as a kind of implicit policy, though without any overt statements made by government. The Music Section of the Education Department, in reacting to these implicit policies, tried hard to fit these policies into the “Music Context”. Consequently, resultant effects could be observed from how school music education was developed under such circumstances.

2.1.1 *A self-governing Entity deciding its own Education Policy*

After 1940, the British Government’s attitude towards its colonies gradually changed. This change was explicit in the 1940 Colonial Development and Welfare Act, when the British Government began to give more resources to its colonies. ¹⁰⁷ The Act embodied new proposals through which the British Government would actively support education in the colonies. In a radio broadcast on 21 February 1940, the Secretary of State for the Colonies said:

Under the Government’s new proposal we shall be able to give regular aid to the education and welfare services of the colonies, which should be the greatest contribution of all to their peoples’ emancipation. ¹⁰⁸

To some extent the British Government allowed their colonies the freedom to decide their

¹⁰⁶ Barresi, A. & Olsen, G. (1992) “The Nature of Policy and Music Education” in R. Colwell (Ed.), *Handbook of Research on Music Teaching and Learning*, MENC, New York, Shirmer, USA, pp.760-762.

¹⁰⁷ The Colonial Development and Welfare Act on 17 July 1940 stated, “An Act to make provision for promoting the development of the resources of colonies, protected states and mandated territories and the welfare of their peoples, and for relieving colonial and other Governments from liability in respect of certain loans.”

¹⁰⁸ Colonial Department and University of London, Institute of Education, (1940) A speech by Secretary of State for Colonies broadcast by radio on 21 February 1940 in *The Colonial Review*, Vol. 1, No.5, U.K., p.141.

own policies, including education policies. Such attitude towards self-government was reinforced in a speech by the Secretary of State for the Colonies on 13 July 1943. The Secretary stressed that colonial policy was to lead colonial people to self-government. He said:

But we are pledged to guide the colonial peoples along the road to self-government within the framework of the British Empire. We are pledged to build up their social and economic institutions, and we are pledged to develop their natural sources...It must, of course, include the more formal kind of literary education, and therefore I shall deal with higher and elementary education in the colonies, I want, too, to deal with education through local government, education through community effort, such as trade unions and co-operatives, and education through actual practice in administration. ¹⁰⁹

This changing attitude was in response to the assistance which the British were receiving from the colonies during wartime, and most probably, a response to anti-British propaganda which emphasised the exploitative nature of British colonialist policies. Hong Kong, was no exception. It began to plan its policies with much independence and abandoned its traditional "*laissez-faire*" policy on education.

Another aspect of reducing the influence from Britain was the policy of "Localisation". Usually in a British colony, most managerial, technical and supervisory positions in the government were filled from Britain. Before the Second World War, most senior ranks in the Civil Service were occupied by British expatriates. This was to ensure that day-to-day management was in line with London's wishes and to help exercise social control over the local population. On the other hand, the employment of expatriates resulted in a limited number of job opportunities for the highly educated elite in Hong Kong.

¹⁰⁹ Colonial Department and University of London, Institute of Education, (1943) A condensed article on "Political, Education, and Economic Development in the British Colonial Empire" in *The Colonial Review*, Vol.3, No.2, U.K., p.69.

One may argue that the policy was to develop an intellectual infrastructure in the colony so that the interests of London could be preserved after Britain had physically left its former colony. Nevertheless, the policy of “Localisation” in Hong Kong ¹¹⁰ was implemented gradually over many years. There is no obvious evidence to be seen in the reduced ratio, from 1948, of senior expatriate staff in the Education Department, although in the first ten years the process was rather slow: ¹¹¹

	Expatriate officers	Local officers
1948	89%	11%
1958	45%	55%
1962	15%	85%
1972	2%	98%
1982	1%	99%
1992	1%	99%
1997	0%	100%

Table 2-1: Ratio of Expatriates and Local Officers in the Education Department (1948 to 1997)

The policy of localisation to a certain degree reduced British influence previously exerted in daily administration by expatriates working in Hong Kong. However, the British ties still existed in the form of local officers sent to Britain for training.¹¹² It was hoped that

¹¹⁰ Hong Kong Government, (1970) Training Newsletters, 1968-70, Issue No.3, Training Division, H.K, pp.22 & 23. The Newsletters defined clearly that the policy of “localisation” was driven by three factors, viz., Recruitment, Training and Promotion. Priority was given to local candidates/officers. Such a policy was conveyed by the Governor’s Address to the Legislative Council in 1946, as recorded in 1946 Hong Kong Year Book.

¹¹¹ Hong Kong Government (1949, 1959, 1966 & 1968a) Civil Service Lists, 1948, 1958, 1960-65 & 1967, Colonial Secretariat, H.K., and Hong Kong Government, (1983, 1993 & 1998) Civil Service Personnel Statistics, 1982, 1992 & 1997 Civil Service Branch, H.K.

¹¹² CHAM, E. (1997a) Interview with C.L.HO, H.K. (see Appendix 10-1)

they would bring back ideas to improve matters in Hong Kong. In the Education Department, the common practice was to send senior staff overseas, mostly to Britain and occasionally to the U.S.A. and Australia, on visits of three weeks to six months. In the case of music inspectors of the Education Department and music lecturers of the Colleges of Education, most of the staff received government sponsorship for studies in Britain.¹¹³ Some staff could obtain a long-term scholarship for studies overseas when basic training was not available locally. As 1997 drew near, there was a tendency to allow senior staff to visit China in order to maintain close liaison and promote mutual understanding.

As the attitude of Britain changed to favour a more independent, self-supporting and profitable Hong Kong, there was a need to replace highly paid expatriates with local workers, who previously occupied lower-level positions. In addition, after the Second World War, Hong Kong became concerned not only with law and order but also with the issues of “Development”. Consequently, there was an increase in the number of posts vacated by expatriates, resulting in a need to train local staff to fill the vacancies.

2.1.2 *Policy Making Mechanism*

Before 1981, the role of education policy initiation and formulation was centralised in the hands of the officers of the Education Department. The Chief Inspector of Schools assisted the Director of Education in matters relating to the development and improvement of the school curriculum. The Board of Education, of which the Director of Education was the Vice-chairman, was established in 1920. Recommendations were made by the Director of Education, initially to the Board of Education for endorsement and later to the Executive Council and Legislative Council for debate and the approval of

¹¹³ CHAM, E. (1993b) Interview with L. CHAN, H.K. (see Appendix 10-3)

financial support.¹¹⁴ The main decision maker was thus the Director of Education with support from the Board of Education.

In 1981, the responsibility for education policy making shifted from the Education Department to the new Education Branch, which had been established in response to the rapid developments in education.¹¹⁵ In addition, a most important advisory body, the Education Commission, was established in 1984 on the recommendation of a Visiting Panel led by Sir John Llewellyn in 1982. The Education Commission was composed of representatives of government departments and community figures as well as educators.

¹¹⁶ However, there was no representation of “arts voices” on the Commission and there was no policy agenda relating to arts education. It is evident that the government paid little attention to the development of arts education, including music education. The terms of reference of the Education Commission were as follows:

- (a) To define overall educational objectives, formulate education policy, and recommend priorities for implementation having regard to resources available;
- (b) To co-ordinate and monitor the planning and development of education at all levels; and
- (c) To initiate educational research.¹¹⁷

With the addition of the Education Branch and the Education Commission, the power of the Education Department in the formulation of education policy was less influential since it had become more of a government department responsible for operational matters related to the implementation of education policies formulated by the Education Branch (renamed the Education and Manpower Branch in 1993). Moreover, following the

¹¹⁴ Education Department, (1951) Hong Kong Education Department Annual Report, 1950-51, para.39-42.

¹¹⁵ Education Department, (1982) Hong Kong Education Department Annual Report, 1981-82, para.8.

¹¹⁶ Education Commission, (1984) Education Commission Report No. 1, H.K., para.4.36.

¹¹⁷ Ibid., para.1.1.

establishment of the Education Commission, the Board of Education had become redundant as an advisory body and its major role was to monitor the Education Department in the implementation of policies. The advisory committee of the Education Commission ¹¹⁸ was also a co-ordinating agent that oversaw overall education policies and was the interface between different sectors of the education system, acting as a mediator between the government and interested groups. Appendix 3 shows the administrative organisations of education in 1997.

The policy making process has become more open and transparent in the mid 1980s. The decisions put forward were finalised after their submission to the Executive Council for approval by members and its Chairman, the Governor of Hong Kong. After the first members were elected to the Legislative Council (Legco) in 1985, they started to have a role in the decision-making process. This increased the emphasis on political power and reduced the reliance on expertise and day-to-day consultation on educational matters. Nevertheless, the officers of the Education and Manpower Branch, who did not necessarily possess any teaching experience, seemed to satisfy the general public that they could deal with political matters relating to the formulation and implementation of education policies.

2.1.3 Overseas Expert Advice on Education in Hong Kong

The Advisory Committee on Education in the Colonies (ACEC) indirectly affected education policy making for school music in the early years, especially between 1935 and 1950 after Burney had recommended the inclusion of music lessons in schools. It is impossible to get a true picture of the development of school music education without an

¹¹⁸ Para.1.1 of the Education Commission Report No.1 stated, "In the course of considering the observations and suggestions contained in the Visiting Panel's report, the Governor-in-Council decided that an Education Commission should be set up to submit to the Governor consolidated advice on the education

understanding of how the recommendations made by the ACEC were received by the Governors in Hong Kong.

The major responsibility of the ACEC was to advise the Secretary of State for the Colonies on matters relating to educational development in British colonies.¹¹⁹ During the advisory process, the advice of the ACEC took the form of formal statements and, if the Secretary of State for the Colonies accepted them, the policies were circulated to the colonies. The ACEC also dealt with education problems and exerted an indirect influence on education policy development.¹²⁰

The areas raised for discussion in the ACEC were vast, covering nearly every aspect of education, as Lewis stated:

During the period 1925 to 1945, while principles of policy were being formulated, considerable attention was devoted to various aspects of educational activities in the dependent territories. Textbook production, system of grant-in-aid, examination, language problems, vocational and technical training, teacher training, curriculum content, recruitment and training of staff for the Colonial Service and the welfare of women and girls, were all subjects of investigation, and valuable information to the colonial governments.¹²¹

system as a whole in the light of the needs of the community.”

¹¹⁹ Lewis, L. (1954) *Educational Policies in the British Tropical Areas*, Thomas Nelson & Sons Ltd., U.K., p.19.

¹²⁰ Clatworthy, F.J. (1971) *The Formulation of British Colonial Education Policy, 1923-1948*, University of Michigan, U.S.A., p.68. The function of the ACEC was defined by Clatworthy as, “The advising function resulted in formal statements on educational policy which the Secretary of State for the Colonies could accept and circulate to the colonies; thereby making the statements officially policy. To assist the Secretary of State for the Colonies in advancing the progress of colonial education was interpreted to mean that the ACEC would deal with educational problems as they developed. The latter function created an indirect influence on educational policy in that the ACEC could influence policy by selecting alternatives that came closest to its interpretation of policy, or else recommend formal policy statements to the Colonial Secretary of State in light of its own investigations into educational problems in schools.”

¹²¹ Lewis, L. (1954) *Educational Policy & Practice in British Tropical Areas*, Thomas Nelson & Sons Ltd., U.K., p.54.

Soon after the Second World War, advice from the ACEC appeared in communications between the Colonial Office and the Governor/Director of Education in Hong Kong. The ACEC critically examined the annual reports of Colonial Directors and attempted to establish a coherent policy that could be applied to all colonies.¹²² In addition, the ACEC sent its representative to the colonies to give advice on educational practices. For example, Freda H. Gwilliam on her visit to Hong Kong made recommendations to T.R. Rowell, the Director of Education, on the improvement of teacher training, educational practices as well as advising on ways to achieve a closer association with Britain.¹²³ However, the advice she gave did not have great impact on the formulation of education policy and the ACEC did not have much influence on colonial governors, who were the captains of their own ship and who had to learn to survive with limited revenues but unlimited possibilities for expenditure.¹²⁴ It is easy to understand why the recommendations were not always adopted by Governors; education was not their top priority. In the case of Hong Kong in the reconstruction period, the quantitative provision of places attracted more attention than quality aspects owing to the poor

¹²² Sweeting, A. (1990) *Education in Hong Kong: Pre 1841 to 1941*, Hong Kong University Press, H.K., p.352.

¹²³ Colonial Office, (1950) C.O. 623/6, London, U.K. In this dispatch on 28 July 1950, the Colonial Office sent Gwilliam's report to T. R. Rowell, the Director of Education in Hong Kong. Gwilliam suggested Hong Kong should maintain a closer association with Britain - "The Education Department from the moment it took over after the Japanese occupation has made a point of sending students to this country for further education and training, such as those given at the Colonial Department of the Institute of Education. Even a short time would probably be very useful. I met many Chinese teachers of such calibre that they could benefit by 3 to 6 months outside China. If this close contact were infused in an even greater measure into Hong Kong, Hong Kong could then offer opportunities for the training of teachers for a wider area and could make up for the closing down of a great deal of European and American education in China. This may appear an uneconomic suggestion in the present stringent time, but it seems to me an insurance policy against the future."

¹²⁴ Clatworthy, F.J. (1971) *The Formulation of British Colonial Education Policy, 1923-1948*, University of Michigan, U.S.A., pp74 & 75.

economic situation, and the influx of refugees. This created an extra burden on the government.

Nevertheless, advice given by experts was crucial in the process of formulation of some educational policies. The influence of British education policies and practices was delivered through experts from Britain. Before 1985, the usual practice of the Hong Kong Government was to appoint HMIs and consultants from British universities. On looking back to the 1935 Burney Report, one can see that Edmund Burney, a British HMI, paid his visit to Hong Kong as a result of criticisms in Britain of the Annual Reports of the Director of Education. Burney's report gave some practical advice to the Hong Kong Government, including the suggestion of allocating lessons for activities such as Physical Training, Music, and Arts and Crafts. ¹²⁵

After the visit of Edmund Burney, many experts from Britain were subsequently invited to give advice during the policy making process. Their reports covered aspects of primary, secondary and tertiary education. Marsh and Simpson, who were from Hampshire, gave advice on the overall demand for and supply of education and its finances in the Marsh & Simpson Report in 1963. From 1964 to 1968, the Special Committee on Higher Education (SCHE) made recommendations to the government on the development of manpower resources through formal education and in particular, formal education at the higher levels. In a White Paper on "The Development of Senior Secondary and Tertiary Education" in 1978, Peter Williams from the Institute of Education of the University of London gave advice on various aspects of educational planning, and in particular on the social and economic implications. Later, from 1980 to 1981, Peter Williams was also invited to advise the Director of Education on examining

¹²⁵ Hong Kong Government, (1935) Report on Education in Hong Kong (Burney Report), H.K., p.14.

the manpower models for technical and higher education. In a report on “A Perspective on Education in Hong Kong” in 1982, advice was given by a visiting panel recruited through the Organisation for Economic Co-operation and Development (OECD) led by Sir John Llewellyn from Britain. The panel suggested the establishment of an Education Commission comprising experts mainly from Hong Kong, thus reducing the need for future external reviewers and advisors. In this respect, from 1984 to 1997, education policies were formulated mainly by local experts without much reliance on visiting experts from Britain or elsewhere.

2.1.4 *Public Consultation and the Development of Education Policy*

In the process of policy making, public consultation is an important element. The 1965 “Education Policy” was based on the recommendations of the Marsh & Simpson Report, and subsequently recommendations made by the Working Party which studied that report.

¹²⁶ Public consultation on education policy was normally carried out through the publication of a Green Paper. For instance, the 1974 White Paper ¹²⁷ was the result of comments received from official bodies, educational organisations and members of the public after the issuing of a Green Paper in 1973. After 1984, the Education Commission normally issued a Consultation Report to gather public response within a specified period of time, prior to the publication of an Education Report for future directions.

The involvement of the community in the process of policy making is of the utmost importance. Clatworthy commented:

¹²⁶ Hong Kong Government, (1965) “Appendix 2: The Report of the Working Party” in Education Policy, H.K. .

¹²⁷ Hong Kong Government, (1974) Secondary Education in Hong Kong over the Next Decade, H.K., para.1.5.

Education was envisioned as both a formal and informal process that should be related to the needs of the community. To avoid dysfunctional elitism the policy (British colonial education policy) stressed the advance of the whole community *pari passu*. In theory, the needs of the community were to engage the people in a democratic process of establishing priorities, which would require their own involvement. It was the spark of indigenous involvement that would ignite the flame of community development and spread to encompass provincial and national development.¹²⁸

The public's understanding of government policy is important. If the public has a clear understanding of policy objectives, strategies and financial resources, it is more likely to lead to the education policy being a success. This led K.M. CHENG¹²⁹ to argue that consultation played a dual role. On the one hand, in the colonial context the general public's mentality remained intrinsically "anti-government". On the other hand, the government felt more confident in formulating policy if consultation had taken place. Thus public consultation served to improve communication between the government and the citizens of Hong Kong.

2.1.5 The Role of the Educational Organisations in the Implementation of Education Policy

2.1.5.i Control of School Music Curriculum Design

The establishment of the Curriculum Development Council (CDC) in 1992 was the result of a recommendation made by the Education Commission in its Report No.4 with the purpose of creating a more effective means to develop and support the school curriculum.

¹²⁸ Clatworthy, F.J. (1971) *The Formulation of British Colonial Education Policy 1923-1948*, University of Michigan, U.S.A., pp.184-185.

¹²⁹ CHENG, K.M. (1992a) "Educational Policymaking in Hong Kong: The changing Legitimacy in Education and Society in Hong Kong" in G.A. Postiglione & Y.M. LEUNG (Eds.), *Education and Society in Hong Kong: Toward One Country and Two Systems*, University of Hong Kong Press, H.K., p.111.

¹³⁰ Its membership is appointed by the Governor and it is currently a centralised body designed to advise on curriculum development in Hong Kong. It is also responsible for the review of current textbooks and makes recommendations on textbooks for use in primary and secondary schools. ¹³¹ The Council's former identity was the Curriculum Development Committee. In 1992, the Curriculum Development Institute (CDI) of the Education Department was also established to support the CDC in day-to-day administration. Apart from administrative work, the CDI is also responsible for the development of curricula and assists schools in implementing curriculum policies and innovations. In addition, the CDI conducts research, experimentation and curriculum evaluation.

Schools are encouraged to design their own curriculum. A "School-based Curriculum Project Scheme" has been in effect since the mid-80s. According to the former Chief Inspector of Schools, ¹³² the Scheme came in at a time when government considered that there was a need for greater flexibility in the recommended syllabus. He admitted that there was much to be learned from the U.K. One good example was that, after a visit to the U.K., he brought back the idea of the "Teacher Award Scheme" and, in turn, initiated the "School-based Curriculum Project Scheme". The Scheme aims to encourage teachers to design their own curriculum based on the centralised syllabus recommended by the CDC. He emphasised that, instead of letting teachers initiate, they would be asked to make minor adjustments to the centrally-devised syllabus to suit their own schools, thus avoiding a too open-ended approach to curriculum development resulting in a fragmentation of the core curriculum.

¹³⁰ Education Commission, (1990) Education Commission Report No.4, H.K., para.2.4.1.

¹³¹ Education Department, (1994) Hong Kong Education Department Annual Summary, 1993-94, H.K., pp.32 & 33.

¹³² CHAM, E. (1997a) Interview with C.L. HO, H.K. (see Appendix 10-1)

2.1.5.ii *Control of School Music Curriculum Implementation*

The Advisory Inspectorate Division (AID) of the Education Department, before the restructuring of the Education Department in 2000, was responsible for the control of curriculum implementation in schools. Through school inspections or visits to schools, advice and recommendations were offered on the improvement of subjects, including time allocation, teaching methodology, resources and staff professional development. In addition, AID produced curriculum supporting materials such as teacher's handbook and newsletters. It organised in-service training courses for teachers to keep them abreast of the latest trends in education and also organised activities to stimulate artistic interests in pupils. ¹³³

2.1.5.iii *Control of School Music Standards*

The Hong Kong Examination Authority (HKEA) is an autonomous organisation which conducts local public examinations. Public examinations were first managed by the Examination Division of the Education Department. Since 1977, the HKEA has taken charge of all public examinations in Hong Kong. ¹³⁴ After the phasing out of the Hong Kong Higher Level Examination in 1992, the three local music examinations were the Hong Kong Certificate of Examination (HKCE), Hong Kong Advanced Level (HKAL) and Advanced Supplementary Level (HKASL) Examinations. ¹³⁵ The HKCE Music Subject Committee and the Sixth Form Music Subject Committee were the two

¹³³ Education Department, (1991) Hong Kong Education Department Annual Summary, 1990-91, H.K., p.10.

¹³⁴ Education Department, (1978a) Hong Kong Education Department Annual Report, 1977-78, H.K., para.12.

¹³⁵ The Hong Kong Higher Level Examination of the Chinese University of Hong Kong, which catered for graduates from Chinese Middle Schools, was phased out in 1992. As a result, all sixth form pupils attended 2-year courses and sat the HKAL examination. In the same year, the HKASL examination subjects were introduced and candidates were examined in 1994.

Committees under the HKEA which oversaw the standard of these examinations. The membership included staff from the Education department, lecturers from tertiary institutions and music teachers from secondary schools. The major work of these two committees included the design and review of examination syllabuses, the nomination of examination personnel and the review of the overall performance of the examinations.

In addition, the HKEA also organised public examinations for overseas examination boards such as the London Examination Board and the Association Board of the Royal Schools of Music. Overseas examiners were appointed to conduct music examinations. Over the years, these public music examinations had been useful in setting standards in instrumental and vocal performance and in providing suitable yardsticks for individual pupils and their private tutors. They had also been used to qualify candidates for exemption from the relevant practical sections of the Hong Kong Certificate of Education (HKCE), Hong Kong Advanced Level (HKAL) and Hong Kong Advanced Supplementary Level (HKASL) examinations in Music.

2.2 *Major Education Policies related to School Music Education*

The Hong Kong Government has always been greatly concerned about the supply of teachers, and this was particularly true in the restoration period after the Second World War. The quality of teachers was also mentioned in some “High Policies” were aimed mainly at the improvement of teacher education in the Colleges of Education. The major focal areas in which Music as a subject in the school curriculum gave cause for concern were the time allocated for music and the inclusion of music in the public examination system.

In fact, the Hong Kong Government has never devised any “High Policy” mainly for the development of school music education. There was no comprehensive or well-defined policy to improve the quality of school music education. Instead, all the actions and

strategies explored below were implicit policies, i.e., response to, and interpretation of, “High Policies”.

2.2.1 *The Impact of Education Policies on the Supply of Music Teachers*

From 1945 to 1997, the Hong Kong Government placed a lot of emphasis on the supply of teachers. However, the supply of music teachers did not benefit from these policies since there were no explicit policies related to school music education.

The Hong Kong Government made great efforts to improve the supply of teachers in primary and secondary schools. Early in the military administration of 1945 and 1946, the attitude of the British administrators towards educational planning dominated the development of education in Hong Kong. The instruction given on 10 October 1945 in the Hong Kong Policy Directives in relation to teacher training was gradually implemented in Hong Kong. The document, which served as a blueprint for teacher education, pointed out that:

The training of teachers for vernacular and English schools should continue to be a primary concern of Government and the re-establishment of the Northcote Training College and increased provision of rural training centres should be undertaken at an early date. The Hong Kong University will continue to provide a limited number of graduates who will become teachers, but these should take a post-graduate course in teaching at the Northcote Training College. ¹³⁶

The Directives, which had an immediate impact on primary and secondary education, took as their model the 1944 Education Act in Britain, which advocated that education be accessible to all. ¹³⁷ It also recommended greater participation of the government in the provision of school places and school buildings as well as in the supply of teachers. The educational concepts expressed in these Directives, however, were also in line with the

¹³⁶ Colonial Office, (1945) C.O. 129/591/9, London, U.K.

¹³⁷ Hales, M. et al. (1996) Facts and Figures (revised edition), Open University Press, U.K., pp.50 & 51.

recommendations of the 1935 Burney Report:

Government should assume as soon as possible larger responsibility in primary education, and the best way of doing this would be to build, as a start, two or three primary schools in the city of Victoria, staff them only with fully trained teachers, inspect them properly, and thus make them fit to serve as models conducted by private enterprise. ¹³⁸

The issue of the supply of teachers was a direct result of the War: teachers were either killed or, as emigrants, returned to mainland China for shelter. The dearth of teachers was reflected in the 1946-47 Education Department Annual Report. It stated:

The whole future of education in Hong Kong depends upon the provision of an adequate number of well-trained teachers ... The number of applicants for entry (in the Northcote Teacher Training College) in September 1946 was disappointingly small ... Classes in the first year were well below normal numbers even though the standard of entry had been slightly lowered. ¹³⁹

The strategy of the Hong Kong Government in meeting the demand of teachers was to increase the number of teacher training colleges. In addition to the revival of Northcote Training College and the opening of the Rural Training College in 1946, new training colleges were established, e.g. Grantham Training College, established in 1951, which later merged with the Rural Training College in 1953, ¹⁴⁰ and the Sir Robert Black Training College, established in 1960. These colleges provided Music as an elective subject for students. ¹⁴¹ Hong Kong Technical Teachers' College, established in 1974, offered courses on technical subjects only.

This strategy of increasing the number of training colleges in order to expand the number of teachers, including music teachers, proved, however, to be unsuccessful in the 1950s.

¹³⁸ Hong Kong Government, (1935) Report on Education in Hong Kong (Burney Report), H.K., p.9.

¹³⁹ Education Department, (1947) Hong Kong Education Department Annual Report, 1946-47, p.24.

¹⁴⁰ FANG, J. (1999) "The Rural Training College (1946-1954)" in Journal of Basic Education, Hong Kong Institute of Educational Research, H.K., Vol.9, No.1, p.12.

The inadequacy of the supply of teachers, including music teachers, had become worse than ever by 1952. This was because of the large influx of refugees to Hong Kong from 1945 to 1949 due to the civil war between the Nationalists and the Communists. After the establishment of the People's Republic of China, more refugees moved to Hong Kong. The number of refugees reached a new high in 1952 when the government decided to close the border as discussed in Item 1.4.2 in Chapter One. This, coupled with the post-war baby boom, caused the population to increase from 1.6 million in 1945 to 2.2 million in 1952. The provision of school places became a great burden to the Hong Kong Government. This was reflected in the 1948-49 Hong Kong Education Department Annual Report:

In a colony where public interest in Education is widespread and where the demand exceeds the supply, the main concern of the Department has been the provision of as many places in schools as possible.¹⁴²

Subsequently, the issue of the demand for more music teachers was compounded as more schools were built thus creating a greater demand for even more teachers. There is no doubt that the unexpected social mobilisation which resulted from a sudden influx of refugees from China and the sharp increase in the birth rate after the War led to the failure of government policy. According to Andy Hargreaves and David Reynolds (1989), the complexity of circumstances could often hinder the success of a policy, no matter how precisely it was formulated. They commented:

Such strategies, or policies, even when apparently very precisely formulated, cannot always easily be put into practice in their pure form, owing to the complexity of circumstances.¹⁴³

¹⁴¹ Education Department, (1993a) Colleges of Education, H.K., p.20.

¹⁴² Education Department, (1949) Hong Kong Education Department Annual Report, 1948-49, H.K., para.127.

¹⁴³ Simon, B. (1989) "Education and the Social Order: The Contemporary Scene" in A. Hargreaves and D. Reynolds (Eds.), Education Policies: Controversies and Critiques, Flamer Press, London, p.39.

The 1963 Marsh & Simpson Report gave a clear overview of the problem of insufficient teachers in some subjects, including Music:

One can see a very long-term requirement for some teachers of English, Science, Mathematics, Art, Music, House Craft, Physical Education and for specialist teachers in the education of handicapped children, and in technical education. ¹⁴⁴

In order to solve the problem of the supply of teachers, the Report made the following recommendations:

- Consideration should be given to the recruitment, especially in shortage subjects, of young men and women at the completion of their university career and to the use of the United Kingdom college-trained non-graduate teachers.¹⁴⁵
- Specialist teachers of Art, Music, House craft and Physical Education should be trained in Hong Kong by the organisation in the Training Colleges of a special third year specialist training.¹⁴⁶

However, recruitment of expatriates from Britain, as recommended in Marsh and Simpson, did not solve the shortage of music teachers in Hong Kong. In fact, the recommendations, when they were implemented, had their own limitations. Firstly, they clearly created a financial burden on the government since it had to provide expatriates with salaries and fringe benefits compatible with those in Britain. The Education Commission therefore preferred to be self-reliant in human resources in order to avoid the additional financial liability of employing expatriates. ¹⁴⁷ In order to limit the number of expatriate employees, it recommended that:

A ceiling figure should be placed on the number of expatriates employed and these should be restricted to the administration, the inspectorate, the technical college, the training college, special schools for handicapped pupils, English

¹⁴⁴ Hong Kong Government, (1963) Marsh & Simpson Report, H.K., p.58.

¹⁴⁵ Ibid., p.59.

¹⁴⁶ Ibid., p.89.

¹⁴⁷ Ibid.,p.58.

schools and secondary schools (for the teaching of English up to school certificate level and for the teaching of English and other subjects beyond school certificate level).¹⁴⁸

The Hong Kong Government responded to the Marsh and Simpson recommendations by publishing a White Paper on “Education Policy” in 1965, which finally laid down an education policy. The policy also included the way to solve the shortage of teachers. The policies were formulated as a result of the findings by a Working Group specially assigned to study the recommendations proposed by Marsh and Simpson. It was decided that the employment of expatriates should be modified or suspended until advice from the Public Services Commission¹⁴⁹ was available.

The recruitment of expatriate teachers for music ceased at that point. According to the Civil Servant List, the Education Department did not employ any more music officers under expatriate terms after Margaret C. B. Money, who arrived in the colony on 10 August 1961.¹⁵⁰

Although the employment of expatriates had not solved the problem of the shortage of subject-trained teachers, it had had a great impact on curriculum development in Hong Kong. For instance, Dorothy Smith and John Dunn, both expatriates, were involved in the design of the first Music Syllabus for Primary Schools in Hong Kong in 1968.¹⁵¹ The issue of the design of the music curriculum will be discussed in detail in Chapter Three.

On the other hand, the Education Commission recommended that teachers employed on

¹⁴⁸ Ibid., p.59.

¹⁴⁹ Hong Kong Government, (1965) “Appendix 1: Modifications & Reservations, para.12” in Education Policy, H.K.

¹⁵⁰ Hong Kong Government, (1966) Civil Servant List 1960-65, Colonial Secretariat, H.K.

¹⁵¹ CHAM, E. (1993a) Interview with C. KWOK, H.K. (see Appendix 10-2)

local terms should be sent abroad for further training.¹⁵² This was also an echo of Freda H. Gilliam's report to T.R. Rowell¹⁵³ in 1950. In spite of the fact that it was a financial burden to the Hong Kong Government, the Education Department closely followed such recommendations as far as the training of music lecturers, inspectors and potential teachers in primary and secondary schools were concerned. From the early 1950s until the early 1980s, government officers in music were sent to study in Britain. They brought back ideas on how to raise the standard of music education in Hong Kong.

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The employment of expatriates and the training of educators and officers abroad could not solve the problem of the shortage of music teachers, since it produced only a small number of music teachers. However, the officers sent abroad played a significant role in improving the overall quality of government officers in the areas of inspection, curriculum development and teacher training in music teaching. They contributed to music education through monitoring, subject inspections, designing music curricula and providing training in the training colleges, to meet the demand caused by the growing number of teacher training colleges established in the 1950s and 1960s.¹⁵⁵

Nor did the implementation in 1963 of the recommendations in the Marsh & Simpson Report on expanding in-service and pre-service teacher training to a three-year specialist course in music solve the problem of the shortage of music teachers. The recommendation was put into effect in the 1968-69 school year in the Sir Robert Black Training College.¹⁵⁶ The intention of the Education Department was to eventually staff

¹⁵² Hong Kong Government, (1963) Marsh & Simpson Report, H.K., p.59.

¹⁵³ Colonial Office, (1950) C.O. 623/6, , London. U.K.

¹⁵⁴ CHAM, E. (1993a) Interview with C. KWOK, H.K. (see Appendix 10-2)

¹⁵⁵ Ibid.

¹⁵⁶ Education Department, (1970) Hong Kong Education Department Triennial Survey, 1967-70, para.276.

government and aided secondary schools with specialist teachers at senior secondary level. The operation of the three-year specialist course in music would meet the demand for secondary teachers and would also improve the quality of teaching. The researcher herself was among the first batch of students attending the course, on which only 10 students were accepted. Other subjects such as Domestic Subjects, Mathematics and Art enrolled 9, 12 and 10 students respectively.¹⁵⁷

The specialist third-year course had its own limitations. By offering only a limited number of places annually, the course did not provide a sufficient number of subject-trained teachers for the market. Whilst the Report had recommended increasing the supply of music teachers, ironically only about ten such teachers were produced every year. This demonstrated how the Education Department had twisted the initial purpose of the Education Commission by putting only limited resources, i.e., a small number of places in the specialist third year course in Music, into the implementation of the recommendation, without considering the greater demand of the market.

In addition to the failure to address the shortage of music teachers, the shortage of instrumental teachers, as reflected in the Marsh & Simpson Report, was not followed-up effectively by the Education Department. The Report stated:

There has been a considerable growth of interest in instrumental music in schools and, in spite of acute staffing problem which have limited the extent of work, 452 pupils are now receiving weekly instruction in 13 schools.¹⁵⁸

Although the researcher had no access to restricted government documents on how the policy developed later deviated from the original purpose, this way of implementing education policy was by no means unknown in the government. It always had the final decision as to whether to adopt policy recommendations or to interpret them to suit other

¹⁵⁷ Ibid., para.240 & 241.

purposes. Due to the lack of available documents, the researcher can only hypothesize that the government intended to increase the number of music teachers but did not have any feasible strategy or sufficient financial resources for relieving the shortage of music teachers, including instrumental teachers.

The issue of teacher supply cannot be analysed without making reference to the training of music teachers. The recommendation for an equal improvement in both the quality and quantity of teacher training in the 1974 White Paper on "Secondary Education over the Next Decade" was echoed and implemented in 1975, as stated in the 1975-76 Hong Kong Education Department Annual Report:

The most important development in the three colleges of education was the extension of the existing third-year course to cover a much wider range of subjects in the secondary school curriculum.¹⁵⁹

In order to attract more secondary school pupils to the teaching profession, a new full-time two-year course was introduced at the Northcote College of Education as a follow-up action to the 1978 White Paper on "The Development of Senior and Tertiary Education". Pupils with Advanced Level qualifications and adequate language proficiency could apply.¹⁶⁰ However, the dropout rates were high. Since the pupils already held matriculation qualifications, they could enter local or overseas universities to further their studies; a university degree was normally more attractive than a teachers' certificate granted by a College of Education after a two-year course. The high dropout rate was noted in the 1982 Report by a Visiting Panel on "A Perspective on Education in Hong Kong". The Report stated:

¹⁵⁸ Ibid., para.277.

¹⁵⁹ Education Department, (1976a) Hong Kong Education Department Annual Report, 1975-76, H.K., para.26.

¹⁶⁰ Education Department, (1981a) Hong Kong Education Department Annual Report, 1980-81, H.K., para.29.

In practice, most college entrants have now completed at least one year of Form VI and are often disappointed potential university graduates who accept to college entrance in place of university entrance as very much a consolation prize. The high drop-out rate experienced by colleges in the first term indicates that teaching is by no means a top vocational choice for all who begin at college.¹⁶¹

The setting up of the two-year course failed to increase the supply of teachers and wasted public money, largely because of the increasing supply of places in tertiary institutions and a cultural bias towards university education. From the early 1990s, the number of recognised tertiary institutions increased dramatically. Previously there had been only two universities, the University of Hong Kong and the Chinese University of Hong Kong. Thereafter the list expanded to seven - the Hong Kong University of Science and Technology in 1991, Lingnan College in 1992 and the Polytechnic University, the Hong Kong Baptist University and the City Polytechnic University in 1994. The places offered by the Colleges of Education (later re-structured as the Hong Kong Institute of Education) attracted no secondary pupils. The following Table¹⁶² shows the student intake to tertiary institutions and the Colleges of Education from 1988 to 1997:

¹⁶¹ Hong Kong Government, (1982) A Perspective on Education in Hong Kong: Report by a Visiting Panel, H.K., para.III.8.10.

¹⁶² Information was obtained from the 1989-1993 Enrolment Survey compiled by the ED, the 1994-1997 Enrolment Statistics Survey compiled by the ED, and the 1993-1997 UGC Statistics and Information from HKU, CUHK & HKIED (with the kind permission of the institutions).

	1988	1993	1995	1997
Secondary 7 Pupils	14,157	23,146	24,938	25,738
UGC Funded Tertiary First-year Undergraduate Students (% of Secondary 7 Pupils to Tertiary Institutions)	3,619 (CUHK:1,546 + HKU :2,073) (25.56%)	13,356 (57.70%)	15,738 (63.11%)	15,219 (59.13%)
Colleges of Education 2-year course Students (% of secondary 7 Pupils to Colleges of Education)	579 (4.09%)	685 (2.96%)	911 (3.65%)	910 (3.54%)

Table 2-2: Student Intake in Secondary Schools, Colleges of Education and UGC Funded Institutions (1988 to 1997)

With the increase in the number of tertiary institutions, the available places in the tertiary institutions had increased from 3,619 in 1988 to 13,356 in 1993, an increase of 27.10%. Thereafter, there was a steady increase in the student intake : 15,738 in 1995 and 15,219 in 1997. The percentage of Secondary 7 pupils entering the first year of tertiary institutions increased from 25.56% in 1988 to 57.70% in 1993. Consequently, as the places in senior secondary and tertiary levels increased in the 1990s, the size of the student intake in the colleges of education began to decrease. The size of the student intake for two-year courses decreased from 4.09% in 1988 to 2.96% in 1993. Although there was a slight increase in the size of the student intake in 1995 and 1997, the numbers in the above Table show that the certificate courses offered by the Institute of Education were less attractive. However, the two-year course offered by the Colleges of Education and later by the Hong Kong Institute of Education for students with Advanced Level

qualifications continued to operate until 1997, regardless of the low enrolment figures and the high dropout rate.¹⁶³

Another factor that contributed to the failure of the two-year certificate course of the Colleges of Education was the difficulty encountered in the Colleges in attracting potential young musicians to join the teaching profession. Youngsters with outstanding ability usually considered performing as a top priority for their future careers, so they would pursue their studies in other tertiary institutions. This created a problem of attracting students to the Colleges of Education. At the same time, even average students were reluctant to enter the teaching profession. They considered that the Colleges of Education, which offered only certificates, were inadequate to satisfy their career aspirations. Obtaining a university degree was their ultimate goal in order to achieve better economic and personal status. This was closely related to the Hong Kong cultural values discussed (Item 1.4.4). Paradoxically, the cultural bias in favour of education adversely affected the intake of the Colleges of Education. With getting a university degree as the students' major goal, they would naturally put the Colleges of Education at the bottom of their priority list.

Furthermore, the intake of students for the music electives, both two-year and three-year courses, was rather low at each College. In 1994-95 after the merging of the Colleges of Education with the new Hong Kong Institute of Education, a total of about 80 students¹⁶⁴ were admitted to the two-year and three-year courses. This number was too low to meet the demand for music teachers in primary schools, as the following Table shows:

¹⁶³ Following the gradual phasing out of certificate courses and the introduction of a Bachelor degree course, the two-year course was eventually discontinued in phases starting from the 2001-02 school year, as shown in an internal document of Hong Kong Institute of Education.

¹⁶⁴ The student intake numbers were provided by the Registry, Hong Kong Institute of Education.

	1994-95	1995-96	1996-97
2-yr Course for Primary Education	23	22	24
2-yr Course for Secondary Education	17	18	21
3-yr Course for Primary Education	19	24	26
3-yr Course for Secondary Education	11	12	8
Total	70	76	79

Table 2-3: Student Intake for Music Courses in Hong Kong Institute of Education (1994-95 to 1996-97)

Unfortunately the problem of teacher supply was never really solved, as noted in the Board of Education’s report in March 1997:

While untrained beginning teachers may still be allowed to enter the profession because of inadequacy in teacher supply, there should be a policy to require such teachers to undergo initial teacher education within a specified period after entry.¹⁶⁵

A closer look at the total number of teachers and teacher vacancies in primary and secondary schools over the years revealed that the demand for professionally trained teachers had been gradually addressed by the increase in graduates from Colleges of Education and tertiary institutions, as is evident in the following Table:¹⁶⁶

¹⁶⁵ Board of Education, (1997a) Report on Review of 9-year Compulsory Education, H.K., para.11.5.1.

¹⁶⁶ Education Department, (1998a) 1997 Teacher Survey, Statistic Section, H.K., pp.29,30, 61 & 62.

	1994	1995	1996	1997
Primary Schools:				
Establishment	19,130	19,214	19,344	19,717
No. of permanent teachers:	18,740	18,887	19,158	19,634
(Trained*)	(15,756)	(15,803)	(16,114)	(16,697)
(Untrained)	(2,984)	(3,084)	(3,044)	(2,937)
No. of theoretical vacancies	390	327	186	83
(Theoretical vacancies rate)	(2.0%)	(1.7%)	(1.0%)	(0.4%)
No. of temporary teachers	822	817	659	488
No. of actual vacancies	16	56	36	44
(Actual vacancy rate)	(0.1%)	(0.3%)	(0.2%)	(0.2%)
Secondary Schools:				
Establishment	21,735	22,103	22,307	22,538
No. of permanent teachers :	21,444	21,916	22,180	22,422
(Trained*)	(15,677)	(16,224)	(16,900)	(17,616)
(Untrained)	(5,767)	(5,692)	(5,280)	(4,806)
No. of theoretical vacancies	291	187	127	116
(Theoretical vacancies rate)	(1.3%)	(0.8%)	(0.6%)	(0.5%)
No. of temporary teachers	678	574	519	443
No. of actual vacancies	26	12	-31	10
(Actual vacancy rate)	(0.1%)	(0.1%)	(-0.1%)	(less than 0.05%)

* "Trained teachers" refers to teachers who received professional training in recognised universities or Colleges of Education.

Table 2-4: Supply of Teachers in Primary & Secondary Schools (1994 to 1997)

From the above Table, it can be seen that the actual number of teacher vacancies for both primary and secondary schools was extremely small, with an average range of 0.1% to -0.1%. It can be said that there was no shortage of trained teachers in Hong Kong by 1997. However, the demand for subject-trained primary school music teachers was never met.

2.2.2 *Music Teaching as a Specialisation in the Training of Teachers*

The shortage of subject-trained music teachers in primary schools ¹⁶⁷ was always so acute that it was impossible to solve: the Hong Kong Government never attached importance to music education and so never formulated any explicit policies to resolve the problem. Following the British tradition, the training of primary school teachers in Hong Kong was aimed at providing graduates with a broad education so that they would become generalists who could teach all major academic subjects in primary schools.

Unlike Britain, however, specialisation in Music and other cultural subjects such as Art and Crafts was also ignored. This notion was deeply rooted and reflected the strategies of implementation of the “High Policies” of the Education Department on the training and provision of teachers. Firstly, there was no intention to address the need to deploy of teachers specialising in cultural subjects. Consequently, the government did not formulate any overall long-term strategy to train a sufficient number of music teachers in the Colleges of Education. This can be seen by looking back at the time before the establishment of the Hong Kong Institute of Education in 1995, prior to which all

¹⁶⁷ According to the “Glossary of Terms” in the 1997 Teacher Survey, “subject-trained teacher” refers to teachers who teach subjects relevant to any of the two major subjects they had taken in the Hong Kong Institute of Education (former Colleges of Education), post-secondary colleges or universities (in either academic or teacher training programmes). However, for primary school teachers, regardless of their specialization, graduates from the Hong Kong Institute of Education (former Colleges of Education) were all regarded as subject-trained in “Chinese Language”, “Mathematics”, “General Studies”, “Social Studies”,

Colleges of Education had been under the purview of the Education Department. If the Education Department could have attached adequate importance to cultural subjects in the development of children, the policy on the provision of specialist music teachers would definitely have been changed.

Apart from a failure of government policy, the notion of having generalist teachers teaching music was also deeply rooted in primary schools where Music has always been considered a “relieving” subject. In fact, heads of primary schools still consider music teaching compensatory work that produces a lighter workload for teachers than other academic subjects. Teachers of each academic subjects were allocated a few music lessons a week so that the workload of teaching academic subjects could be evenly distributed among all teachers in the school. Deploying non-music subject-trained teachers to teach music lessons was not uncommon. The Hong Kong Arts Development Council noted this situation in its 1996 Arts Education Policy and recommended the employment of subject-trained teachers:

Moving towards employing subject-trained teachers for the arts and culture subjects in particular at the primary level.¹⁶⁸

Unlike in Britain, the value of using subject-trained teachers was not recognised in Hong Kong. In Britain, the roles of generalist and specialist teachers in primary schools were challenged and subsequently a proposal was made to improve the situation, as advocated in the 1983 document “Teaching Quality”:

There is a strong tradition that one teacher should be responsible for each primary class. The Government recognises the merits of this tradition, particularly in relation to the early years, and believes that all primary teachers should be equipped to teach across a broad range of the curriculum. But teachers are rarely able to deal satisfactorily with all aspects of the curriculum from their own

“Primary Science” and “Health Education”.

¹⁶⁸ Hong Kong Arts Development Council, (1996b) Arts Education Policy, H.K., para.7.

knowledge. In some cases help from a member of staff with specialist expertise may be sufficient; in others, especially with older children, it is desirable for classes or other groups of pupils to be taught for particular topics by teachers with specialist expertise.¹⁶⁹

According to the Report of the Department for Education and Science, an average of 48% of primary schools had at least one teacher with delegated responsibility for the music curriculum in order to overcome the shortage of specialists in schools.¹⁷⁰ This situation shows that the music curriculum in primary schools would be best developed and delivered by a specialist.

However, Janet Mills assumed that “Music was for All Teachers” and questioned why music in primary schools was so often taught by specialists:

The idea of generalist music teaching is not a new one. The Plowden Report (CACE, 1967) came out in favour of it almost thirty years ago. So why is music still so often taught by specialist?¹⁷¹

She pointed out that many generalists lacked confidence in their ability to teach music in primary schools. In addition, the curriculum leader in school, who played the role of a consultant, did not develop the generalists nor boost their confidence level in teaching music. The lack of confidence deprived the generalists of musical self-esteem, which was also detrimental to the self-esteem of any teacher. It was therefore essential to educate more specialists in schools so that teaching resources could be optimised and, at the same time, pupils could benefit from music learning. This was because she believed that “Music was for All Teachers”. The best way to improve the quality of teaching, according to Mills, was to encourage non-specialist teachers to equip themselves better

¹⁶⁹ Department of Education & Science, (1983) *Teacher Quality: Presented to Parliament by the Secretary of State for Education & Science, the Secretary of State for Wales, and by Command of Her Majesty*, HMSO, U.K., para.31.

¹⁷⁰ Department of Education & Science, (1978) *Primary Education in School*, HMSO, U.K.

¹⁷¹ Mills, J. (1991) *Music in the Primary School*, Cambridge University Press, U.K., p.4.

and to gain more confidence. This was particularly true when the importance of music in primary schools was gradually recognised and the National Curriculum endorsed.¹⁷²

This is, however, a viewpoint based on the assumption that every teacher could learn to become competent in teaching music, or in being complementary to specialist Music teachers. The recommendation of the Plowden Report on the integrated curriculum suggested that pupils could benefit from generalist teachers. The concept of integration would enable generalists to provide an environment in which pupils could select and learn for themselves. For instance, in learning the topic of “Spring”, pupils could learn about Spring the weather and listen to music and draw pictures related to Springtime, so that the concept of Spring could be conveyed and reinforced through various means and be supported by various knowledge and skills. Generalist teachers, in this respect, were able to help pupils relate these skills and knowledge immediately to the concept of the topic. The role of generalists was valuable in their contribution to educating pupils using a child-centred approach, while the specialist teachers were no longer mere trainers of skills and transmitters of information.

However, in these circumstances, the learning of music as an art discipline was ignored. In music, the systematic and progressive curriculum may best be taught by specialist teachers who possess musical ability in developing pupils’ understanding of music through various activities such as singing, listening and composing. This type of musical ability should be integrated into the teacher-training course. Without this integration, generalist teachers could not teach pupils further, though they could help to provide the associated circumstantial experience described above.

Furthermore, the disadvantages of having generalist teachers teaching music classes also arose from Hong Kong’s lack of knowledge related to curriculum planning. In dealing

¹⁷² Ibid., Foreword.

with the shortage of specialist teachers, the strategy suggested by Mills might possibly have applied in Britain (before the introduction of the compulsory timetable in primary schools for Literacy and Numeracy Strategy after 1997) but it did not apply in Hong Kong. This was because in primary schools in Hong Kong, the curriculum was never an integrated one. There was a fixed timetable for each subject. The scope of teaching was controlled by a centralised syllabus, ensuring that the teacher would not teach anything irrelevant to the subject. A prescribed syllabus within a fixed timeframe was then a barrier for an integrated curriculum that required a fusion of the necessary knowledge and skills. Such knowledge and skills did not necessarily belong to one subject area. By the same token, Music was also allocated a separate and pre-defined timetable in Hong Kong. Lacking the requisite competence in music and music teaching, the non-subject-trained generalist teachers had little hope of fulfilling the responsibility of providing a quality music education. The Hong Kong Education Department had in fact studied the integrated curriculum advocated in the Plowden Report, with the aim of borrowing the practice from Britain. After years of piloting the Integrated Curriculum, the Education Department applied the idea of integration in Social Studies and also renamed the initiative an “Activity Approach” for primary schools. The child-centred approach of learning-by-doing had led the government to allocate special resources to schools that adopted this approach.¹⁷³

In order to ensure quality in education, the use of specialists in various subjects was recognised in the United States of America with the introduction of the National Standard in the 1990s. As shown in the Music Education National Conference (MENC) documents, the use of qualified arts teachers is an important indicator in meeting the National Standard in the improvement of music education. The arguments in favour of

¹⁷³ Hong Kong Government, (1981a) Primary Education and Pre-primary Services, H.K., para.4.12.

employing specialist teachers to benefit teaching were also brought to the attention of the parents. The MENC suggested that even parents had an important role to play in improving the quality of teaching. It pointed out that they should be aware of the quality of teaching and urge the school board to provide qualified teachers. It stated:

Parents must insist that schools provide qualified teachers to prepare students to meet the Standards in all the arts.¹⁷⁴

The MENC suggested altering the school culture to stress the importance of music education by changing the attitude of teachers. More precisely, the importance of the arts should be reflected in staff development:

Staff development for teachers should be continuous and should highlight the unique contributions of the arts as both process and content.¹⁷⁵

In Hong Kong, the shortage of music teachers had been noted since Marsh and Simpson,¹⁷⁶ but not much effort had been made by the Education Department to improve the supply of music teachers. On the contrary, some operational policies stipulated by the Education Department had actually prevented the implementation of the recommendations made in previous reports. With regard to the deployment of non-subject-trained teachers in schools, the government formulated no specific policy to improve the situation. Instead, an allowance was given to schools without subject-trained teachers in Music to employ “permitted” teachers¹⁷⁷ to teach the subject, as long as the number of music lessons did not exceed eight a week. The Education Department

¹⁷⁴ Waikart, K. (1994) “A Nuts-and-Bolts Plan for Parents” in B. Boston (Ed.), *Perspectives on Implementation: Arts Education Standards for America’s Students*, MENC, U.S.A., p.57.

¹⁷⁵ Fehrs-Rampolla, B. (1994) “Opportunities in the Classroom: A Teacher’s Perspective” in B. Boston (Ed.), *Perspectives on Implementation: Arts Education Standards for America’s Students*, MENC, U.S.A., p.35.

¹⁷⁶ Hong Kong Government, (1963) *Marsh & Simpson Report*, H.K., p.58.

¹⁷⁷ “Permitted” teacher refers to teachers who have received no tertiary or professional training and have to apply for a teaching permit prior to teaching in school.

issued a Memorandum in 1974 on the *Issue of Permits* on the teaching of Art, Chemistry, Home Economics, Music, P.E. and Technical Subjects. It stated:

For Primary level - Art, Music and P.E.: If the application is to teach 8 or less periods per week of the above subjects, there is no need to refer to the Inspectorate ... An application to teach more than 8 periods per week is to be referred to the Inspectorate concerned in the first instance.

For Secondary level - Art, Chemistry, Home Economics, Music, P.E. and Technical (Woodwork): All applications to teach these subjects, irrespective of the number of periods to be taught must be referred to the Inspectorate concerned in the first instance. ¹⁷⁸

As a consequence, some heads of schools deployed non-subject-trained teachers to teach Music classes with fewer than eight periods a week in order to avoid seeking approval from the Education Department. In the early 1990s, the Music Section of the Education Department tightened the rules and demanded that every application, including those with fewer than eight lessons per week, had to be inspected. Immediate training, entitled Enrichment Courses, each covering a span of twelve half-day sessions, was also provided for non-subject-trained teachers. The initiative had good intentions, since it aimed to keep all applications under control and it provided immediate training to teachers in need. However, the policy did not succeed in stopping heads of schools in seeking approval from the Education Department to employ non-subject trained teachers. On the contrary, it increased the number of such applications. It was paradoxical that the tolerance of deploying non-subject-trained music teachers in the past by heads of schools reflected the deficiency of a policy that had been designed initially to control and reduces the abuse of non-subject-trained teachers. The situation eventually deteriorated as the numbers of non-subject trained music teachers have grown dramatically over the past fifty or so

¹⁷⁸ Education Department, (1974) Memorandum dated 10 July 1974 on "Issue of Permits to Teach Art, Chemistry, Home Economics, Music, P.E. and Technical Subjects (Woodwork), Registration Branch-Procedure Instruction 2/74, H.K.

years.

According to the 1997 Teacher Survey, the shortage of subject-trained music teachers was extremely severe in primary schools where a majority of teachers (58%) was non-subject-trained, whilst in secondary schools, the total number of non-subject-trained music teachers was 93 (17%), as indicated in Table 2-5: ¹⁷⁹

	Subject-trained (%)	Non-subject trained (%)	Total
Primary Schools :			
Graduate teachers	82	99	181
Non-graduate teachers	1,328	1,839	3,167
Total	1,410 (42%)	1,938 (58%)	3,348
Secondary Schools :			
Graduate teachers	227	54	281
Non-graduate teachers	213	39	252
Total	440 (83%)	93 (17%)	533

Table 2-5: Supply of Subject-trained and Non-subject-trained Music Teachers in Primary and Secondary Schools (1997)

2.2.3 The Impact of Education Policies on the Quality of Music Teachers

The qualitative aspect of teacher education was also an important factor in determining the success of school music education in Hong Kong. Whilst the supply and quality of teachers are intricately interwoven, the quality of teaching will be affected if non-subject-trained teachers are deployed to meet the shortage of music teachers. Staff

¹⁷⁹ Education Department, (1998a) 1997 Teacher Survey, Statistics Section, H.K., pp.48, 49, 86 & 92.

development is one of the key strategies ¹⁸⁰ for solving this problem and at the same time improving the quality of teachers.

In fact, this had been reflected in education policies and reports. The Hong Kong Government has tried hard to improve the qualitative aspect, especially the quality of non-graduate teachers trained by the Colleges of Education, by gradually extending the length of their full-time studies from one to three years. Initially, the full-time one-year course in the Grantham Training College in the early 1960s was planned:

... with a minimum of academic studies in order to counteract the influence of a traditional, over-formal education to which many of the students have been customers in their Middle schools. ¹⁸¹

However the one-year training for teachers was insufficient. Marsh and Simpson had identified the means of achieving a more mature and valuable teaching profession ¹⁸² by recommending the lengthening of the existing one-year full-time course and the two-year part-time course for in-service teachers:

The minimum period of training for qualification should be extended to a two-year course for full time students at a very early date. At the same time the in-service training course should be extended to three years. ¹⁸³

This recommendation was implemented in 1965 and students graduating from the course were qualified to teach in primary schools and the lower forms of secondary schools. ¹⁸⁴ Graduates from the one-year course at Sir Robert Black College could only teach in

¹⁸⁰ CHAM, E. (2000a) Interview with L. YANG, Beijing, China. (see Appendix 10-5)

¹⁸¹ Education Department, (1961) Hong Kong Education Department Triennial Survey, 1958-61, H.K., para.165.

¹⁸² Hong Kong Government, (1963) Marsh & Simpson Report, H.K., p.87.

¹⁸³ Ibid., p.89.

¹⁸⁴ Education Department, (1967) Hong Kong Education Department Triennial Report, 1964-67, H.K., para.189.

primary schools, and such courses were eventually discontinued in 1968.¹⁸⁵

Other evidence of the efforts made to further improve the quality of the teaching force by extending the year of studies to meet the ever-increasing standard was reflected in “The Hong Kong Education System” in 1981, a document giving an overall review of the Hong Kong’s education system. It stated that:

Bearing in mind the central role of the teacher in education, the 1977 Working Party on Senior Secondary and Tertiary Education gave a great deal of thought to ways in which the quality of the non-graduate teaching force could be improved. It was being generally felt that the then standard two-year initial training course provided by the Government colleges of education were no longer adequate for the type of teacher required in the future ... The need for improved initial training had been felt for a long time, since the full-time course was barely long enough to provide students with a balanced form of further education together with the practical skills necessary for effective teaching.¹⁸⁶

It had not been difficult to provide one-year academic courses in the 1950s to cater for the immediate demands of teachers after the war. However, an additional year allows more time and facilitates progress towards training future leaders. With a longer period of study in the College, students could enhance their understanding of the environment and allow room for moral, ethical and spiritual development, rather than concentrating solely on academic issues.¹⁸⁷

The extension from one-year full-time initial training to two years became policy in 1965 and the last one-year full-time course was in September 1968.¹⁸⁸ The 1978 White Paper “The Development of Senior and Tertiary Education” recommended a further

¹⁸⁵ Education Department, (1970) Hong Kong Education Department Triennial Report, 1967-70, H.K., para.235.

¹⁸⁶ Hong Kong Government, (1981b) The Hong Kong Education System, H.K., para.6.19.

¹⁸⁷ Hong Kong Government, (1963) Marsh & Simpson Report, H.K., para. 10, p. 87.

¹⁸⁸ Education Department, (1970) Hong Kong Education Department Triennial Survey, 1967-70, H.K., Para.235.

extension from two to three years for the initial training of students who entered the Colleges of Education with Certificate of Education qualifications. Students holding at least Grade E at the Advanced Level (AL) Examination in two subjects relevant to the main school curriculum could be admitted directly to a two-year initial training course. The rationale for exempting students holding AL qualifications was that three-year training might not be necessary for students with a good standard of general education.¹⁸⁹ This recommendation was implemented in September 1980 when the 1980-81 Hong Kong Education Department Annual Report stated that:

With effect from September 1980, the Colleges of Education began to re-structure their full-time courses in accordance with the recommendations of the 1978 White Paper. The full-time two-year course was extended to three years.

The same document mentioned that a new two-year training course for holders of AL qualifications had been introduced. It stated:

A newly structured full-time two-year course was introduced at Northcote College of Education for students with Advanced Level Qualifications and adequate language proficiency.¹⁹⁰

Students entering a College of Education with different qualifications faced varying degrees of hindrance in the learning process. The assumption that students with a good standard of general education at AL standard were suitable for a two-year training course was ill-founded in the case of music, as students at the senior secondary level had normally received no music lessons. Those enrolled in this newly structured two-year course had normally had no formal music training for the last four years of their secondary school studies. Compared with the three-year course students who were Certificate of Education holders and had only missed formal music training at senior

¹⁸⁹ Hong Kong Government, (1978) *The Development of Senior and Tertiary Education*, H.K., para.5.15.

¹⁹⁰ Education Department, (1981a) *Hong Kong Education Department Annual Report, 1980-81*, H.K., para.29.

secondary level for two years, the former group of more senior students had to work very hard to re-build and strengthen their foundation in music in order to cope with the demands of the two-year course.

In Britain, the extension from two-year to three-year training had already been implemented in 1960. The last batch of three-year course students was admitted in 1979 after which the policy moved towards all-graduate training.¹⁹¹ Compared with Britain, Hong Kong was far behind. Even beyond 1997, the three-year course and the two-year course still co-existed. This was a result of the government's decision to allocate insufficient resources to primary schools, and to neglect the importance of the role of teachers in building an environment for effective learning. The environment which Marsh and Simpson had aimed for back in 1963 required the full development of the talents and abilities of students whose interests spread well beyond the academic field.¹⁹²

The document on the improvement of primary and pre-primary education, the 1981 White Paper on "Primary Education and Pre-primary Services", was the first government document that addressed the issue of the quality of teaching in Music and Art and Crafts in primary schools. The previous education reports in the 1970s targeted at secondary education (1974 White Paper), senior secondary and tertiary education (1978 White Paper), gave the public an impression that the basic foundation education was the government's last concern. The document recommended the improvement of primary school teacher training in music in the Colleges of Education. It stated:

Particular attention will also be given to the subjects of Art and Craft, and Music. Emphasis will be placed on co-ordinating the various Art and Craft, and,

¹⁹¹ Department of Education & Science, (1983) Teaching Quality, Presented to Parliament by the Secretary of State for Education & Science, the Secretary of States for Wales, and by Command of Her Majesty, HMSO, U.K., para.11.

¹⁹² Hong Kong Government, (1963) Marsh & Simpson Report, H.K., p.87.

particularly, in the case of Music, on improving the training provided in the Colleges of Education.¹⁹³

The way to improve the quality of music training in the training colleges was to limit the number of elective subjects, so that more learning time could be devoted to them. However, in response to the policy of improving teachers for primary schools, the Education Department switched the emphasis to secondary school teacher training, as noted in the 1984-85 Hong Kong Education Department Annual Report:

As from September 1984, students admitted into the full-time courses of initial training were required to study two instead of three elective subjects, which they wished to teach in secondary school upon graduation. Modifications in time allocation and syllabus contents were made to render the training programmes more flexible and adaptable to the needs of the students. All college syllabuses were re-cast in the form of study units with a matching system of assessment.¹⁹⁴

No record exists to trace the development of these policies from 1981 to 1984, i.e., between the announcement of the policy in the 1981 White Paper on "Primary Education and Pre-primary Services" and the release of the 1984-85 Hong Kong Education Department Annual Report. The initial focus of the 1981 White Paper on the training of primary school teachers was switched to the training of secondary school teachers as recorded in the 1984-85 Hong Kong Education Department Annual Report; the reason for this is unknown. This shows that the consultants' recommendations may not have been accepted in full by the government. In some cases, even if the policy was accepted, its original purpose could have been altered to cater for other needs. In the case of the implementation of the 1981 White Paper recommendations, the course curriculum was changed by reducing the number of elective subjects by one, which helped students to be more focused and to study their elective subjects in greater depth. This model should

¹⁹³ Hong Kong Government, (1981a) Primary Education and Pre-primary Services, H.K., para.4.9.

¹⁹⁴ Education Department, (1985) Hong Kong Education Department Annual Summary, 1984-85, H.K., para.127.

not have been confined to secondary school teaching. Primary education should have been similarly concentrated and specialised to maintain the quality of education. However, the concept of specialisation was again applied only in secondary schools, neglecting the issue of specialisation in the primary education system.

The improvement of teacher training in both quantitative and qualitative aspects required a sufficient duration of training and an effective course curriculum. Furthermore, the professional status of teachers, especially that of primary school teachers, needed to be upgraded in order to attract more quality teachers to join the profession. The 1982 Report by a visiting panel on “A Perspective on Education in Hong Kong” had already paved the way to improve the initial training of teachers through establishing a training institution offering degree courses for primary school teachers. The Report stated:

Steps must be taken to enhance the status of primary schools teachers and extend career structures for all...Primary school teaching in particular lacks prestige. This is aggravated by the fact that there are no degree courses to prepare primary school teachers, nor even a separate salary scale for primary graduates.¹⁹⁵

The same Report further criticised the limitation of the existing Colleges of Education:

... the Colleges are small and have a consequent limitation on specialist facilities and depth of faculty, yet are expected to cope with contemporary and likely future situations.¹⁹⁶

The above recommendations on the organisation of degree programmes which were designed to improve teaching quality were fully adopted by the Education Commission Report (ECR) No. 1 published in 1984. To solve the problem of improving teaching quality, it in turn recommended setting up a new institute of education that offered a

¹⁹⁵ Hong Kong Government, (1982) A Perspective on Education in Hong Kong: Report by a Visiting Panel, H.K., para.III.8.11& III.8.13.

¹⁹⁶ Ibid., para.III.8.9.

Bachelor of Education degree course for primary school teachers.¹⁹⁷ This recommendation was repeated in the 1992 ECR No. 5:

We therefore consider that the most positive option would be to upgrade the colleges and ILE (Institute of Language Education) into an autonomous Institute of Education, operating initially at sub-degree level, but offering a proportion of courses at degree level once a positive academic assessment makes this feasible.¹⁹⁸

As a consequence, a Provisional Governing Council, appointed by the Governor, was set up in February 1993 to prepare for the establishment of the institute in 1994¹⁹⁹ and the first Bachelor of Education degree programme was scheduled for the 1998-99 school year.

The same Report further recommended the creation of graduate posts in primary schools with a view to raising teaching standards. The Report explicitly expressed the rationale that:

There are two factors to consider in quantifying the initial objective: firstly, the need to provide schools with the knowledge and skills required for effective leadership ... and secondly, the need to maintain the attractiveness of a career in primary education at a time of expanding opportunities at graduate level.²⁰⁰

The Report further recommended that 35% of primary teaching posts should be filled by graduates by 2007.²⁰¹ As a direct consequence, the Education Department has been gradually providing graduate posts in primary schools. Nevertheless, it should be emphasised that the focus of change originally was not to improve teaching, but rather, to enhance the effectiveness of leadership and administration. The first batch of graduate

¹⁹⁷ Education Commission, (1984) Education Commission Report, No.1, H.K., para.4.36.

¹⁹⁸ Education Commission, (1992) Education Commission Report, No.5, H.K., para.5.13.

¹⁹⁹ Hong Kong Government, (1995) Hong Kong Year Book, 1994, H.K., p.145.

²⁰⁰ Education Commission, (1992) Education Commission Report No.5, H.K., para.4.10.

²⁰¹ Ibid., para.4.13 & 4.15.

posts catered for the heads of primary schools, but it was gradually extended to senior staff holding administrative duties and later ordinary teaching staff. Efforts to achieve the target of 35% of graduate posts in primary schools have just begun, but it has been encouraging to see the effects taking shape, as the results of the 1996 Teacher Survey first revealed: 56 subject-trained graduate teachers were teaching Music in primary schools.

²⁰² The figure increased to 82 in the 1997 Teacher Survey. ²⁰³

Offering degree programmes in the Hong Kong Institute of Education will contribute to an improvement in the quality of teaching in the future. According to the Head of the Music Department of the Hong Kong Institute of Education, the degree course which was introduced after 1997 did attract students of better quality. ²⁰⁴ Currently the programme attracts students with AL qualifications. However, the Hong Kong Institute of Education is losing its competitive advantage over other tertiary institutions that are supported by the University Grants Council. With an increasing number of university places and choices, students prefer professions that historically have guaranteed better income and good social status such as Medicine, Architecture and Accounting rather than Teaching. Many students do not equate teaching with a good income and thus do not consider teaching a challenging profession at all. This places the Hong Kong Institute of Education under increasing pressure to improve the quality of its education.

The Sub-committee that undertook the review of compulsory nine-year education in 1997 stressed that any success in enhancing the aesthetic and cultural values of pupils relied very much on the teachers' motivation and support from other sectors. It urged the Education Department to define clear requirements for teachers' qualifications in cultural subjects and advised that tertiary institutions should plan an appropriate curriculum to

²⁰² Education Department, (1997a) 1996 Teacher Survey, Statistics Section, H.K., p.75.

²⁰³ Education Department, (1998a) 1997 Teacher Survey, Statistics Section, H.K., p.48.

train qualified teachers in these subjects. It stated:

Aesthetic and cultural elements should be strengthened in initial teacher education ... Education Department should set up clear requirements on teachers' qualifications on cultural subjects and tertiary institutions offering teacher education should plan an appropriate curriculum to train qualified teachers for these subjects.²⁰⁵

In improving the quality of the education of pre-service teachers, tertiary institutions offering teacher training have a critical role to play. They should be leaders and pioneers who maintain a high quality of training. At the same time, quality in training depends on the quality of the student intake. In the former Colleges of Education, the number of candidates who selected Music as one of their elective subjects was small and they usually had a poorer standard in music than candidates from other tertiary institutions,²⁰⁶ thus affecting the supply as well as the quality of music teachers in following years. It was a common phenomenon that candidates who had no previous music training in their senior secondary schools lacked the confidence to select Music as an elective subject. As a result, there were insufficient students taking Music as their major subject in the Colleges of Education. This would eventually lead to a shortage of subject-trained teachers in primary schools. The result was that the supply of music teachers was wholly inadequate and their quality was poor.

Apart from improving the quality of initial training in the Colleges of Education and the Hong Kong Institute of Education, emphasis needed to be put on in-service training to improve the quality of the teaching force in general. As LUK Hung-kay commented:

²⁰⁴ CHAM, E. (2001a) Interview with J. CHEUNG, H.K. (see Appendix 10-7)

²⁰⁵ Board of Education, (1997b) Review of 9-year Compulsory Education (Revised Version), H.K., para. 4.27f.

²⁰⁶ CHAM, E. (2001a) Interview with J. CHEUNG, H.K. (see Appendix 10-7)

Opportunities for further education for primary school teachers were rather limited.²⁰⁷

However, there was no “High Policy” stipulated to provide a long-term strategy or an “Operational Policy” to improve systematically the quality of teaching. Every year the Education Department provided short courses, seminars and workshops for in-service teachers to keep them abreast of new trends and strategies in curriculum development.²⁰⁸

However, the effectiveness of these training courses was short-term and unsustainable. They neither facilitated the professional growth of teachers nor improved the quality of teaching. A long-term strategy was necessary to address the issue from an overall perspective and secure extra government resources.

On the other hand, a culture of self-improvement was also lacking in the teaching profession. The government had no systematic mechanisms to encourage teachers to improve their knowledge and teaching skills. There was no such structure as a General Teaching Council that could identify and evaluate the problems encountered by teachers. This led the Education Commission in its ECR No. 7, published in 1997, to recommend:

In response to public views, we recommend that the Government should devise a coherent pre-service and in-service training strategy for teachers in different educational sectors to cope with the changing needs of the school system and the teachers.²⁰⁹

The 1982 Report by a visiting panel on “A Perspective on Education in Hong Kong” revealed that the policies formulated by the government on in-service training were in fact a compensatory measure for the short duration of pre-service training. It criticised the function of in-service training that was designed to compensate for the short duration

²⁰⁷ LUK, H.K. (1989) “Education” in H.K. LUK & T.L. TSIM (Eds.), *The Other Report*, Chinese University Press, H.K., p.169.

²⁰⁸ Education Department, (1981a) *Hong Kong Education Department Annual Report, 1980-81*, H.K., para.65.

of learning in pre-service programmes:

A major rationale for in-service education of teachers in Hong Kong is that pre-service training is often too short. In this situation the temptation to try to cover too much ground in the initial courses is very strong; it can lead to superficiality and a loss of effectiveness...the provision of in-service courses for teachers could be stepped up.²¹⁰

The same Report suggested the idea of a teacher resources centre²¹¹ and a system of training the trainers:

One promising strategy (to improve the quality of in-service teachers) is to have “Key” & “Master” teachers who are prepared intensively at a college or university. These teachers would then return to their schools and organise in-service courses for their colleagues either in their own school or at a teacher centre.²¹²

The recommendation of setting up a teacher centre was followed up by the ECR No. 1 and materialised in June 1990,²¹³ but the idea of “Key” & “Master” teachers did not become policy.

The same Report also suggested the improvement of in-service teacher training quality by the creation of a Hong Kong Teaching Service²¹⁴ but the government took no action to implement this. In this respect, the government did not show any great determination to improve the quality of training among in-service teachers. This led the Board of Education to recommend in 1997 that a policy should be devised to encourage the in-service training of teachers:

²⁰⁹ Education Commission, (1997) Education Commission Report No. 7, H.K., para.6.4.

²¹⁰ Hong Kong Government, (1982) A Perspective on Education in Hong Kong: Report by a Visiting Panel, H.K., para.III.8.19.

²¹¹ Ibid., para.III.8.27.

²¹² Ibid., para.III.8.28.

²¹³ Education Department, (1990) Hong Kong Education Department Annual Report, 1989-90, H.K., p. 6.

²¹⁴ Hong Kong Government, (1982) A Perspective on Education in Hong Kong: Report by a Visiting Panel, H.K., para.III.8.33.

To upkeep and further enhance teacher quality, there should be Government policies to require serving principals and teachers to undergo in-service teacher education at specified interval... Such attempts in enhancing the quality of the teaching profession can be supported by the implementation of a performance appraisal system in schools to identify areas of staff development needs other than indicating performance.²¹⁵

The Report pointed out a significant change, i.e. to use performance appraisal systems to point out staff development needs so that teachers could use the system to objectively identify their training needs. In fact, the concept of self-evaluation for self-improvement had not been recognised by the school culture in Hong Kong before 1997. This led the ECR No. 7 in 1997 to suggest that quality indicators should be developed as a useful tool for measuring and monitoring school performance. It suggested:

The consultation document for the ECR7 suggested and many respondents agreed that quality indicators should be translated from the aims of education, and that these indicators should be useful tools for measuring and monitoring school performance and value-added improvement in student performance in major domains of education.²¹⁶

Indeed, apart from supporting education by formulating policies and planning curricula, the control of teaching quality, to some extent, should be the responsibility of the government. Therefore, the use of performance indicators would be one of the criteria for improving standards.²¹⁷

²¹⁵ Board of Education, (1997b) Report on Review of 9-year Compulsory Education (Revised Version), H.K., para.6.5(e).

²¹⁶ Education Commission, (1997) Education Commission Report No.7, H.K., para.2.4.

²¹⁷ Education Department, (2000c) Performance Indicators (Primary Schools): Domain on Teaching and Learning (2nd Ed.), Advisory Inspectorate Division, H.K., Foreword.

2.2.4 *The Impact of Education Policies related to Music Curriculum and Assessment*

2.2.4.i *Allocation of Music Lessons*

The post-war period saw the beginning of the provision of music education in schools. The recommendation made by Burney in 1935 on the provision of music lessons and other cultural subjects so as to provide a liberal education in Hong Kong ²¹⁸ had been implemented. Before the Second World War, the Education Department had tried but failed to recruit a Music Master (Item 1.3.1), as reported in 1939:

The full time appointment of Music Master remained unfilled during the year. ²¹⁹

The successful recruitment from Britain of a Music Master after the Second World War ²²⁰, Donald Fraser and a Music Mistress, Dorothy Simpson had resulted in singing lessons being introduced in government schools. ²²¹ The intention of the government to balance the over-emphasis on academic subjects by the inclusion of cultural subjects was led by two factors:

The first and most important is the realisation here as elsewhere that academic training is not suited the needs and abilities of the great majority of children, the other is that the needs of the Colony have also changed: it has turned more and more to production... We are interested less that students should acquire a mass of formal knowledge than that they should learn how to behave intelligently in the kind of situation they are likely to meet, less in what they know than what they can do. ²²²

²¹⁸ Hong Kong Government, (1935) Report on Education in Hong Kong (Burney Report), H.K., p.14.

²¹⁹ Education Department, (1940) Hong Kong Education Department Annual Report, 1939, H.K., p.05.

²²⁰ Music Master & Music Mistress were the teaching posts established by the Education Department to teach Music in Colleges of Education and in government schools.

²²¹ Education Department, (1948) Hong Kong Education Department Annual Report 1947-48, H.K., para.6.

²²² Education Department, (1949) Hong Kong Education Department Annual Report, 1948-49, para.184.

This notion was in line with the aims of education recognised and believed in the Western world. However, such a notion was contradictory to what Chinese people revered. In China, the traditional goal of education was academic achievement, which resulted in future career and wealth prospects (Item 1.4.4). It was also this Chinese belief that influenced Hong Kong education from the early 1950s until 1997: that cultural subjects should have no importance in the school curriculum. Although the statement explicitly recommended a place might be founded for subjects such as Civics, General Science, Art, Music and Handwork,²²³ in fact, the status of Music did not improve. The government had never accorded importance to music education and consequently never formulated an explicit policy to improve it.

School music education in Hong Kong took the West as its model from and utilised a pattern used both in Britain and China. According to the Standard Timetable of 1950, primary schools were allocated two music lessons a week from Primary 1 to 6²²⁴. The standard timetable for secondary schools suggested an allocation of two music lessons a week for pupils from Form 1 to 6.²²⁵ Schools might adapt this pattern to their own need based on the standard curricula, e.g., “Singing and Games” might be allocated five periods a week for Primary 1 pupils and four periods a week for Primary 2 pupils in a government primary school.²²⁶ At secondary school level, a government secondary

²²³ Ibid.

²²⁴ Education Department, (1949) Hong Kong Education Department Annual Report, 1950-51, H.K., para 185. In Hong Kong, the education system is 6-years of primary education from age 6, 7-years of secondary education from age 12. Form 1 (later renamed Secondary 1), with pupils aged 12, is in the first form of secondary school. There are upper and lower 6th forms. However, before 1965, unlike the Anglo-Chinese schools, the Chinese middle schools were of 6 years of secondary education with 3 years in Junior Middle and 3 years in Senior Middle.

²²⁵ Ibid., para.222

²²⁶ Education Department, (1954) Hong Kong Education Department Annual Report, 1953-54, H.K., para.118.

technical school for girls (with only junior secondary forms) reduced the number of music lessons to one a week but increased subjects such as Needlework, Cookery, Nursing and Typing, in the school curriculum. ²²⁷

As Hong Kong was a British colony, the education system in Anglo-Chinese schools used the same patterns as those of the British education system, whilst Chinese vernacular schools took China as their model. There was an overt mention by the Hong Kong Government that an amalgamation of both systems was needed so as to maintain unity. The policy of the government, therefore, aimed to merge the two education systems - Anglo-Chinese with Chinese vernacular system - in the 1952-53 Hong Kong Education Department Annual Report:

The Chinese Middle Schools have traditionally learnt towards curricula and syllabuses laid down by the Ministry of Education in China. The time is opportune for a gradual revision of middle school syllabuses to bring more closely into line with those of the Anglo-Chinese secondary schools... ²²⁸

As school music education already had a Westernised curriculum, there was no difficulty in merging East and West. The adoption of school music education system from the West was a natural direction and seemed totally acceptable in Hong Kong, particularly to the music educators and musicians who had fled from China after the Second World War; and especially to those who left after 1949, and who had inherited the traditions and style of music training in Shanghai and other cities in China (Item 1.2). The design of the music curriculum as well as the resource materials were Western-dominated but were supported by a Chinese singing and listening repertoire. Details of the merging of East and West in the curriculum will be analysed and evaluated in Chapter Three and Four. However, owing to the increase in competition to enter the tertiary institutions, more

²²⁷ Ibid.

²²⁸ Education Department, (1953) Hong Kong Education Department Annual Report, 1952-53, H.K.,

academic high achievers were attracted into the elite-minded tertiary level. Accordingly, the curriculum at senior secondary level had been narrowed down to a few core subjects and Music had become an optional subject.

A comparison of the time allocation for Music between 1953-54 ²²⁹ and 1954-55 ²³⁰, indicates that the expansion of Mathematics and Science subjects in Anglo-Chinese schools and Chinese Middle schools resulted in a reduction in the number of Music lessons. In the upper forms, music provision was reduced in both Anglo-Chinese and Chinese middle schools:

Type of School	1953-54	1954-55
Anglo-Chinese Secondary School	Form 1 to 6 (Upper & Lower): 2 music lessons per week	Form 1 to 5: 1 music lesson per week F6 (Upper & Lower): Nil
Chinese Middle School	Junior Middle 1 to 3: 1 music lesson per week Senior Middle 1 to 3: 2 music lessons per week	Junior Middle 1 to 3: 1 music lesson per week Senior Middle 1 to 3: Nil
Primary School	Primary 1 to 6: 2 music lessons per week	No mentioning of changes

Table 2-6: Time Allocation for Music in the Early 1950s

The elitist ethos inherited from the Hadow Report in 1933 had a great impact on the education systems of both Britain and Hong Kong. Under the Hadow Report, pupils

para.171.

²²⁹ Education Department, (1954) Hong Kong Education Department Annual Report, 1953-54, para.118.

²³⁰ Education Department, (1955) Hong Kong Education Department Annual Report, 1954-55, H.K., para.100.

who achieved the best academic results in junior schools were selected, at age 11, to study in grammar schools, whilst the average pupils were encouraged to study in secondary modern and technical schools. Pupils who went to grammar schools achieved better examination results and consequently had a better chance of a place at the universities. Hence pupils took traditional academic subjects such as English and Mathematics as the best way of satisfying university admission criteria, and the study of the fine arts, including Music, was accorded a lower status. Thus the elitist spirit of the British grammar and public schools also influenced the education in Hong Kong. Fine arts subjects in Hong Kong, including Music, received less attention from teachers, pupils and parents and became optional subjects at senior secondary level.²³¹

The idea that a balanced curriculum should attach importance to Music and other cultural subjects was reiterated and first appeared in “High Policy” in the Marsh & Simpson Report, which condemned the teaching of “bookish” subjects. It commented:

Chinese academic tradition and economic circumstances, which demand examination success if an individual’s living standards are to rise, have inevitably over-emphasised the teaching of academic and bookish subjects and have consequently affected adversely the responsibilities of the schools in providing a moral and ethical background and training in character, in leadership qualities and in developing an enjoyment of cultural and recreational pursuits.²³²

The 1965 White Paper on “Education Policy” did not follow the suggestions made by Marsh and Simpson in relation to the school curriculum, because the White Paper was focusing mainly on the financial aspects of school places, training of teachers and salary scales.²³³

²³¹ Hong Kong Arts Development Council, (2000) *A Creative Hong Kong: The Year 2000 Challenge*, H.K., pp. 8 & 9.

²³² Hong Kong Government, (1963) *Marsh & Simpson Report*, H.K., p.87.

²³³ Hong Kong Government, (1981b) *The Hong Kong Education System*, pp.142-145.

The proposal for a balanced curriculum raised in the 1948-49 Hong Kong Education Department Annual Report and in Marsh and Simpson was reiterated in the 1974 White Paper “Secondary Education in Hong Kong During the Next Decade”, which stressed the importance of an all-round education with the inclusion of cultural subjects. In the White Paper, the government intended to make available by 1979 a nine-year educational entitlement for every child and that children should follow a common course of general education throughout, i.e. six years in a primary school followed by three years in a secondary school.²³⁴ The White Paper proposed the teaching of practical and technical subjects in addition to cultural subjects to meet the latest demand. Its most noticeable feature was that for the first time the government had made a concrete recommendation, as policy, by quoting the percentages of time allocated to practical and technical subjects, and to ensure cultural activities such as Art and Music had a place in the school curriculum. It stated:

In junior secondary forms, all pupils should follow the same general curriculum, of which 25% and 30% would be allocated to practical and technical subjects. The junior secondary curriculum will be designed to foster a liking for practical subjects, and it will be left to the discretion of individual schools to increase the proportion of time devoted to them. Schools will also be encouraged to ensure that junior secondary pupils participate in cultural activities (such as Art and Music) and in Physical Education.²³⁵

The allocation of 25% to 30%, more than a quarter of school curriculum time to all practical and technical subjects was a great step towards a balanced curriculum, compared with the previous over-emphasis on academic subjects. The change was a direct result of the government’s intention to strengthen the economy through industry. In the 1956 Hong Kong Education Department Annual Report, it stated:

²³⁴ Hong Kong Government, (1974) Secondary Education in Hong Kong over the Next Decade, H.K., para. 2.2.

²³⁵ Ibid., para. 2.5.

Hong Kong's economic survival was due to the expansion of, and a revolution in, its industry.²³⁶

The need to meet the increasing demand for industrial support led the government to set up of an Advisory Committee on Diversification in 1977 to study the policies for industrialisation.²³⁷ Although the school curriculum in the 1974 White Paper advocated the need for more technical studies, the Chinese cultural bias towards academic achievement had never lost its influence. The traditional value of moral and personal qualities led many scholars to underestimate the development of technical ability; hence Hong Kong's technical advancement had been slow for centuries.²³⁸ However, the education sector in Hong Kong did not echo the demand of expansion in industry through their school curriculum. There were still more grammar schools than technical and pre-vocational schools in Hong Kong.

Cultural subjects, including Music, faced no better prospects than the practical and technical subjects because the crucial factor affecting the development of cultural subjects was that in the 1974 White Paper, freedom was given to schools to allocate their own curriculum time.²³⁹ Without any mandatory demand for the strict implementation of the government's recommendations, the policy failed. It was evident from statements made in the first Syllabus for Music (Forms I-III) published in 1983 that the government suggested that schools allocate two music lessons a week for their pupils. However, it further commented that the target was difficult to achieve.²⁴⁰ This proved that the

²³⁶ Education Department, (1956) Hong Kong Education Department Annual Report 1955-56, H.K., p. 11.

²³⁷ Lee, W.O. (1991a) *Becoming Technological Societies from Social Change and Educational Problems in Japan, Singapore and Hong Kong*, St. Martin's Press, New York, p.83.

²³⁸ Lee, W.O. (1991b) *Social Change and Educational Problems in Japan, Singapore and Hong Kong*, MacMillan, H.K., p.13.

²³⁹ Hong Kong Government, (1974) *Secondary Education in Hong Kong over the Next Decade*, H.K., para.2.5.

²⁴⁰ Curriculum Development Committee, (1983) *Syllabus for Music (Forms I-III)*, H.K., p.3.

situation had not altered since the recommended curriculum time in the 1953-54 Hong Kong Education Department Report (see Table 2-6). In the same syllabus, it was tellingly stated that if schools found the target (two lessons a week) difficult to achieve, schools would be free to teach only basic activities (singing, music reading and listening), whilst the additional activities (instruments in class, creative music-making and music and movement) could be treated as additional. Thus the latter three activities were treated as redundant and optional whenever timetabling was difficult.

The system of allocating 25% to 30% of curriculum time to cultural, practical and technical subjects was restated in 1993, with the publication of the “Guide to the Secondary 1 to 5 Curriculum” as curriculum models for junior secondary level ²⁴¹:

Type of School (% of Time for Cultural, Practical & Technical Subjects)	Cultural, Practical and Technical Subjects Selection
Grammar (15-20%)	Physical Education and at least 2 subjects from Art & Design, Design & Technology, Home Economics and Music.
Technical (25-30%)	Physical Education and at least 1 subject from Art & Design, Music. Practical/Technical subjects selection at schools' discretion.
Prevocational (40-50%)	Music and Physical Education are classified as cultural subjects; Art & Design is classified as a practical and technical subject. Practical/Technical subjects selection at schools' discretion.

Table 2-7: Suggested Guidelines on Subject Selection and Time Allocation for Cultural Subjects at Junior Secondary Level (1993)

²⁴¹ Curriculum Development Council, (1993) Guide to the Secondary 1 to 5 Curriculum, H.K., pp.22-24.

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The freedom to select a minimum curriculum time hampered the development of school music enormously. Without a mandatory recommendation, schools often tended to ignore the importance of the subject and, as a result, curriculum standards could never be achieved. Apart from the suggested time allocation for junior secondary level, the Curriculum Development Council (CDC) even suggested that music should be an optional subject at senior secondary level.²⁴² It thus ensured that senior secondary pupils would have no chance to study music in the formal curriculum, even if they took the non-examinable “General Music” which was allocated only one or two lessons a week. The problem was evident in the survey conducted by the Curriculum Development Institute (CDI) in 1997, which recorded that the majority of schools did not offer music at Secondary 4 (75.3%), Secondary 5 (79.5%), Secondary 6 (91.6%) and Secondary 7 (93.1%). Such high percentages of non-provision definitely hampered the development of school music education.²⁴³ Compared with the situation in the 1950s, it is clear that there had been no improvement of the time allocation for music in the secondary school curriculum.

2.2.4.ii *Pupils’ Assessment in Public Music Examinations*

Success in examinations has long been a tradition for Chinese people, who recognise it as a requirement for access to both career and wealth. The Hong Kong examination system²⁴⁴ after the Second World War was recognised by local employers as

²⁴² Curriculum Development Council, (1993) *Guide to the Secondary 1 to 5 Curriculum*, H.K., p.37.

²⁴³ Curriculum Development Institute, (1998b) *Questionnaire Survey Report on Secondary School Music Syllabus (F. I-III)*, H.K., p. 4.

²⁴⁴ Originally the examinations were organised by the Examination Division in the Education Department. The Hong Kong Examination Authority, an independent examination body, was formally established on 1 August 1977; it took charge of all public examinations in Hong Kong. The authority has been responsible for the administration of the three existing major school examinations in Music since its establishment, i.e. the Hong Kong Certificate of Education (HKCE) Examination, the Hong Kong Advanced Level

demonstrating the requisite standard. Since 1945, the “High Policies” relating to public examinations in Hong Kong were mainly concerned with the operation of examination systems for various levels and school subjects. The purpose of these public examinations was to measure the attainment of pupils after they had completed full-time secondary education.²⁴⁵ These public examinations provided norm-referenced measurements to indicate pupils’ standard.

From early 1946 until 1997, it was obvious that the government intended to widen the scope of examination subjects so that the curriculum in primary and secondary schools could also be broadened. The 1946-47 Hong Kong Education Department Annual Report pointed out that the subjects in the 1946 examination were largely academic.²⁴⁶ The government’s intention to broaden the range of examination subjects in 1946²⁴⁷ was realised in 1948. Practical subjects such as Music and Handwork were included to give candidates a wider choice.²⁴⁸ The same document²⁴⁹ reiterated the weakness of Hong Kong’s education system in its close tie with the printed page and again hoped that the new syllabuses would give wider opportunity to candidates, without giving any encouragement to the neglect of basic subjects. Again, the attitude of an examination-oriented curriculum was explicit in this document. It fully demonstrated the attitude of the policy makers on the value of the examination system. The school curriculum being examination-driven, it was not for the schools to set the curriculum criteria for learning but, on the contrary, it was for the Hong Kong Examination Authority

(HKAL)Examination and the Hong Kong Advanced Supplementary Level (HKASL)Examination.

²⁴⁵ Hong Kong Examination Authority, (1997) Regulations & Syllabuses: HKCE Examination, H.K., p.8.

²⁴⁶ Education Department, (1947) Hong Kong Education Department Annual Report, 1946-47, H.K., p.28.

²⁴⁷ Ibid., p.29.

²⁴⁸ Education Department, (1949) Hong Kong Education Department Annual Report, 1948-49, H.K., para.186.

²⁴⁹ Ibid., para.187.

to lead and influence learning in the secondary school curriculum. Such a setting of standards from top (senior secondary level) to bottom (junior secondary level) did not show any coherence between the HKCE music examination syllabus and the music syllabus for junior secondary forms.

The 1977 Green Paper on “Senior Secondary and Tertiary Education” aimed to broaden the curriculum for Forms 4 to 5, and was supported by a rationale which stated that in the past a small number of pupils at senior secondary level had pursued the serious study of music and other cultural subjects.²⁵⁰ In reacting to the 1977 Green Paper, the Principal Inspector of Music began to pilot a Centralised Music Training Scheme (later renamed the Centralised Scheme of Music Training for Senior Secondary Students) with eighty students on a two-year course leading to the HKCE Examination in music so that more pupils would participate in music training at senior secondary level.²⁵¹

During the preparation process for this scheme, the 1978 White Paper confirmed that a statement about the government’s programme for the development of music would be made available separately.²⁵² Later in 1984, the pilot scheme was confirmed in the 1984-85 Hong Kong Education Department Annual Summary.²⁵³ The scheme was a permanent project and a further eighty pupils at Form 4 level were enrolled and the scheme was expanded to include a Sixth-form Higher Level course.²⁵⁴

²⁵⁰ Hong Kong Government, (1977) Green Paper on Senior Secondary and Tertiary Education: A Development Programme for Hong Kong over the Next Decade, H.K., para.6.3.

²⁵¹ Education Department, (1983) Hong Kong Education Department Annual Summary, 1982-83, para.106.

²⁵² Hong Kong Government, (1978) The Development of Senior Secondary and Tertiary Education, H.K., para.5.13.

²⁵³ Education Department, (1978a) Hong Kong Education Department Annual Report, 1977-78, H.K., para.70.

²⁵⁴ Higher Level course was a one-year preparation course for Form 5 graduates in Chinese middle schools prior to the admission to 4-year university programme in the Chinese University of Hong Kong. It was

This centralised training system for pupils who wished to pursue musical training at senior secondary level was an unusual practice for Hong Kong. The Education Department tried hard to react to the High Policy of the 1978 White Paper, and centrally pooled resources within the Department, e.g. the recruitment of graduate music teachers for government schools was on the condition that they had to assist the scheme on Saturday mornings, using the administrative capacity of the Advisory Inspectorate Division and government school premises to conduct courses. The scheme had been expanded from the two classes in 1982 to ten in 1995.²⁵⁵ Because of limited resources, the scheme could not operate enough classes to cater for the demand.

The scheme was both a success and a failure. According to figures in the “Information Paper on Promotion of Arts Education in Schools” by the Hong Kong Education Department in 1997, there were about 84 students attending Secondary 5 classes who subsequently sat the HKCE Examination in Music in 1997. According to the published official figures²⁵⁶ of a total of 155 pupils sat the examination, half had participated in the scheme. Without the scheme, even this 2% candidature from the whole examination population²⁵⁷ would not have been achieved. However, the operation of this scheme currently encourages schools to rely too much on the efforts of the government to provide musical training for senior secondary pupils. The 1997 Teacher Survey noted that there were a total of 227 graduate teachers in secondary schools with music subject-trained status.²⁵⁸ Assuming each teacher could take ten music pupils in a class at senior

terminated in 1986 after the 4-year programme system in the tertiary institutions was reduced to 3 years.

²⁵⁵ Education Department, (1997b) Information Paper on “Promotion of Arts Education in Schools”, Advisory Inspectorate, H.K., p.4.

²⁵⁶ Hong Kong Examination Authority, (1997a) Annual Report: HKCE Examination, H.K., p.498. There were 73,543 school candidates (day & evening schools) took part in the 1997 HKCE Examination.

²⁵⁷ Ibid., p.493.

²⁵⁸ Education Department, (1998a) 1997 Teacher Survey, Statistics Section, H.K., p.86.

secondary level each year, it could be supposed that 2,270 pupils would sit the HKCE Examination in Music each year. Instead of teaching their own pupils, these teachers sent their pupils away to the scheme - yet the scheme could hardly meet the overwhelming demand. This situation was also confirmed by the Questionnaire Survey on Secondary School Music Syllabus (F.I-III) carried out by the CDI: a total of only 83 (20%) secondary schools entered their pupils for the HKCE Examination in Music in 1997.²⁵⁹

That the standard of public examinations in Hong Kong should be equivalent to the British standard was first mentioned in the 1951-52 Hong Kong Education Department Annual Report. The English School Certificate Syndicate revised the Hong Kong Matriculation Examination to bring Hong Kong matriculation into line with the matriculation examinations of universities in Britain in the 1950s.²⁶⁰ Historically, the Hong Kong University Matriculation worked closely with the London General Certificate of Education Board.²⁶¹ Even after the establishment of the Hong Kong Examination Authority in 1977, the Matriculation (later renamed Advanced Level) Examination in Music in Hong Kong still used the examination syllabus of the London General Certificate Examination Board. The first local AL Music Examination was first set as recently as 1987.²⁶²

The target set in 1948 of broadening examination subjects to cater for a wider ability range was eventually realised in the 1990s. With the implementation of the

²⁵⁹ Curriculum Development Institute, (1998b) Questionnaire Survey Report on Secondary School Music Syllabus (F. I-III), H.K., p.4.

²⁶⁰ Education Department, (1952) Hong Kong Education Department Annual Report, 1951-52, H.K., para. 162.

²⁶¹ CHAM, E. (1997a) Interview with C.L. HO, H.K. (see Appendix 10-1)

²⁶² Education Department, (1988a) Hong Kong Education Department Annual Summary, 1987-88, H.K., para.90.

recommendations of the Working Group on Sixth-form Education in 1989, an Advanced Supplementary Level (ASL) that was conceptually very close to the AS Level offered in Britain was introduced in Hong Kong.²⁶³ As a consequence, the first ASL course was made available in 1992, supported by the publication of a Curriculum Guide with the first ASL candidates examined in 1994.²⁶⁴

However, in the case of music, the small candidature reflected the attitude of senior secondary pupils. According to the 1997 Hong Kong AL and ASL Examination Annual Report, out of 24,497 Secondary 7 day-school pupils,²⁶⁵ only 10 (less than 0.05%) took the AL Examination and 6 (less than 0.04%) took the ASL Examination in Music.²⁶⁶ Nevertheless, it showed that the establishment of an examination system for public examinations could provide a mechanism by which pupils could be recognised as having attained a certain level of achievement. However, it was not well-received by the pupils themselves, who considered the Music examination, being in a merely optional subject, was unimportant to their future career development. The music examination result was also not a compulsory requirement for admission to university. With no career prospects in music, it is clear to see why pupils did not elect to study music. It also proves that there is ample room for the development of music education at the senior secondary.

In addition, the examination standard in Hong Kong being equivalent to that in Britain created a burden for Hong Kong pupils. As there were no standard requirements stipulated in the music syllabuses, the attainment standards closely followed the British standard. The London GCE Board reciprocally recognised the standards of the Hong

²⁶³ Education Department, (1990) Hong Kong Education Department Annual Report, 1989-90, H.K., p.1 .

²⁶⁴ Hong Kong Government, (1996) Hong Kong Year Book, 1995, H.K., p.155.

²⁶⁵ Hong Kong Examination Authority, (1997) Annual Report: HKAL Examination, H.K., p.503.

²⁶⁶ Ibid., p.523.

Kong AL and ASL examinations.²⁶⁷ In these circumstances, it was difficult for Hong Kong pupils to achieve good results, and so the candidature for public music examination in Hong Kong was relatively small.

The top-down approach, i.e. setting attainment standards at senior secondary level but with no foundation at the junior secondary level, with a view to gradually achieving the requisite standard after completing of secondary education was a weakness in music education in Hong Kong. Apart from setting appropriate attainment standards, modes of assessment and ways of assessing pupils were not explored by Hong Kong's music educators.

2.3 *The Impact of Arts Policy on School Music Education*

Educational funding and priorities were always pragmatically. The Hong Kong Government's attitude towards school music education was far from proactive. Education policies - from the Policy Directives in 1945, which focused on the provision of school places for various age levels, to the 1996 Education Commission Report No. 7, which aimed to improve the quality of school education - included no explicit music education policy. This "No Policy is the Policy" attitude has hampered school music education in Hong Kong for over fifty years. The disadvantages of such a policy in the development of music education has been obvious in every period of school music development in Hong Kong.

2.3.1 *The Effect of "No Policy is the Policy"*

To make up for the neglect of music in schools, the formulation of arts policy,²⁶⁸

²⁶⁷ CHAM, E. (1997a) Interview with C.L. HO, H.K. (see Appendix 10-1)

²⁶⁸ Arts Policy is the strategy and blue print of arts development as a whole within the society. Arts policy can provide an environment for the promotion of arts activities, cultivation of artistic interest, up-grading the artistic standard through a successful system of principles and strategies to provide human and financial

including arts education policy is of the utmost importance. Arts policy can provide an arts environment to help stimulate and nurture an interest in the arts. An article in “Colonial Review” mentioned that in 1947 Hong Kong did not have a single concert hall, museum, art gallery or public library.²⁶⁹ The arts environment was extremely poor in the rehabilitation period after 1945. However, with the fast development of the economy, the development of arts as a means to balance people’s leisure life soon followed. The City Hall was re-built in 1962 to provide a better venue for performances, and after the riots of 1967 the government began to provide cultural services such as sports and arts centres to the public at large (Item 1.4.2). These apart, however, the government had no intention of devising a comprehensive arts education policy. There was, therefore, no direction or consistent strategy to support arts education in schools.

In *Ming Pao*²⁷⁰ interview published on 30 June 1997, Mr. CHAU Tak-hei, the former Secretary of Recreation and Culture said:

Arts policy is considered as an integral part of cultural policy in Hong Kong...However, the policy of Hong Kong towards cultural policy is No Policy.²⁷¹

Michael Lynch echoed CHAU’s notion and said that the Hong Kong Government had inherited “No policy is the policy” from Britain.²⁷² The cultural policy CHAU Tak-hei

resources for these activities. The financial support includes the provision of venues and facilities for arts activities, assistance for organisations and educational institutions related to the arts. Arts education policy is under the Arts Policy. It refers to the government’s policy in the provision of arts education to its citizens through the formal and informal education systems. Formal education refers to the school system, which includes the provision of general music education as well as the training of professional artists; informal education refers to opportunities for citizens to experience arts within the community.

²⁶⁹ Colonial Department and University of London, Institute of Education, (1947) An abridged extract from an article on “The Future of Hong Kong” in “The Times” on 14 January 1947 in *The Colonial Review*, Vol.5, No.1, p.12.

²⁷⁰ *Ming Pao* is a Chinese-language newspaper in Hong Kong.

²⁷¹ An article reported by *Ming Po* on 30 June 1997.

mentioned was an overall strategic plan and well-defined government policy for the promotion of the arts and arts education in schools and among the public at large. This would involve the joint efforts of relevant departments to work for a mutual understanding of the implementation of the policy defined by the government. The same notion of formulation of a long-term policy with the involvement of expertise was reiterated in a document issued by the Hong Kong Arts Development Council.²⁷³

The adoption of “No Policy” in the capitalist society of Hong Kong was further explained by Mr. CHAU Tak-hei. He stated that,

- The administration allows the people of Hong Kong freedom of expression and free access to public media information. Freedom of expression in the arts is also included.
- A capitalist society provides a “Non-interference” policy for the development of arts in Hong Kong.
- The colonial administration does not encourage any promotion of Chinese culture and nationhood.

In the past, the Hong Kong Government applied the Western concept of “*laissez-faire*”,²⁷⁴ first used in respect of the economy. In the development of early education, the colonial government also employed this concept, so that education relied

²⁷² Lynch, M. (1998) “What’s Arts Policy?” in Arts Policy Conferences: Collection of Speeches and Papers, Hong Kong Arts Development Council (Ed.), H.K.

²⁷³ Hong Kong Arts Development Council, (1999a) A Creative Hong Kong: The Year 2000 Challenge, H.K., p.4.

²⁷⁴ CHAN, K.Y. (1980) “The Economic Setting” in D. Lethbridge (Ed.), The Business Environment in Hong Kong, Oxford University Press, H.K., pp.2 & 3. At the end of the seventeenth century a new theoretical approach in economics emerged through a notion by Pierre de Boisquibert (1646-1714). Boisquibert’s notion laid the foundation in the establishment and development of liberal economics. “*Laissez faire*” means a policy of non-intervention by the government; it was first used in respect of the economy. The system of “*laissez faire*” capitalism, i.e. non-intervention policy, in Hong Kong allows freedom and opportunities for business. Hence the economy has great flexibility and vigour in the process of industrialisation.

very much on efforts of the missionaries. The government's "*laissez faire*" approach offered a high degree of freedom to the people in Hong Kong in such areas as freedom of trade, freedom of expression and freedom of expression in the arts. ²⁷⁵

The Hong Kong Government, a colonial government, had successfully played its part in the non-interference policy in many fields such as trade and education. Its main concern was to keep society peaceful and prosperous; therefore political actions were totally forbidden. The government eventually succeeded in stopping political infiltration in schools, and every effort was made to prevent any political crisis within society. To obviate a national crisis in the community, especially in the early 1950s, the deliberate avoidance of Chinese culture was deemed necessary. As a result, Chinese culture including Chinese music was deliberately avoided. Although the cultivation of nationhood was advocated by the Hong Kong Government in 1984 (Item 1.4.1) after the signing of the Joint Declaration, Hong Kong people were already used to a non-caring attitude towards political affairs. All they wanted to have in Hong Kong was stability. They would not actively seek any confrontations with the Hong Kong Government. In this situation, one can hardly blame the Hong Kong people for neglecting Chinese culture and music.

"No Policy is the Policy" has also influenced the value society places on the arts. As a consequence, the status of artists has always been rather low. This attitude towards the arts did not improve despite years of the government providing financial resources.

²⁷⁵ Everitt, A. (1999) Arts Policy, its Implementation and Sustainable Arts Funding, Hong Kong Arts Development Council, H.K., para.2.1.10. Among the Chinese communities in Asia such as the People's Republic of China, Singapore, etc., Hong Kong artists had the freedom to express themselves through the arts, regardless of politics. It was evident that a great many artistic refugees fled to Hong Kong in the 1950s and 1960s. Hong Kong was really a shelter for them. However, the law should protect real freedom of artistic expression from all restrictions. In Hong Kong, some artists still live in fear of lacking protection of freedom of expression, and at the same time, fear of serving other social or economic purposes.

This estimation of the value of the arts was particularly influential in the education process. Parents in Hong Kong are misled by the examination-orientated curriculum and they consider that the requirements of the career world belittle the arts. Arts education is considered the last concern of pupils' personal as well as educational development.

The "*laissez faire*" policy is also applicable to arts development. This non-interference policy of "No Policy is the Policy" in arts development has its advantages for administrators:

- Giving a free hand to administrators by trusting them and putting them under no pressure;
- Allowing examples to be borrowed from abroad; and
- Allowing a diversity of arts education development; a top-down approach might suffocate the development of the arts.

However, the disadvantages of such a policy outweigh the advantages. In the modern world, with the current changes in the cultural environment and a growing awareness of international artistic standards, a non-interference policy is out of place. Many problems arise as a result of inadequate policy support, because a lack of interference means a lack of direction, resources and quality. This in turn results in the lack of a future for the arts. The absence of ability and vision on the part of the administrators in perceiving the value of arts education has resulted in the non-provision of a balanced curriculum in schools. Consequently there were no resources available for arts education.

2.3.2 *The Impact of Arts Policy upon School Music Education*

What CHAU Tak-hei referred to (Item 2.3.1) was the "High Policies" for direction and

infrastructure in the development of the arts in Hong Kong. In fact, there had been “Operational Policies” to cater for the needs of the public in the appreciation of the arts. Since the 1970s the Hong Kong Government has placed much emphasis on the performing arts. Among these, music at first received great attention, as evidenced by the government’s support of the professional performing bodies, namely, the Hong Kong Philharmonic Orchestra and the Hong Kong Chinese Orchestra. As a consequence, music education has benefited more than the other disciplines. In addition, the government took on a heavy financial burden in establishing the Music Office in 1977.

Since the setting up of the Music Office, the general climate of promoting music has provided a suitable environment for the growth of music education, both inside and outside the formal curriculum. The instrumental training (both Western and Eastern instruments) provided by the Office was regarded as prevocational and ran in parallel with both primary and secondary school training. This is particularly valuable because the learning of music cannot be restricted to the classroom situation. However, as the training took place out of schools, on the one hand, and only a small number of talented pupils from each school were admitted into the training scheme on the other, it was difficult for such small numbers to influence other pupils’ interest in music in their own schools. The researcher’s survey on the “Teaching of Music in Secondary Schools” indicated that a majority of secondary schools (70.63%) had pupils who had studied in the Music Office training scheme and these pupils (100%) were able to develop an interest in music. The teachers in their own schools observed that when these pupils returned to their schools they helped raise musical standards when they performed in school activities (49.5%) and that some of them would go on to study music in their post secondary education (34.51%).²⁷⁶

²⁷⁶ CHAM, E. (1993d) Results of Questionnaire on Teaching of Music in Secondary Schools, pp.23. (see

The Music Office contributed enormously to the provision of musical experience for pupils. Its efforts apart, however, instrumental training was less popular than other musical activities such as vocal groups and choirs, except in some schools, noticeably some secondary schools, which took the initiative to provide instrumental training. Of secondary schools, 86.1% had school choirs but only 7.2% had school orchestras. ²⁷⁷

The Music Office's orchestral rehearsals contributed towards community building. There was still much ground for the Office to expand its service to schools for orchestral training, especially since only 3.4% and 7.2% of primary schools and secondary schools respectively had orchestras. ²⁷⁸ Nevertheless, the Office did provide a foundation to nurture pupils' musical ability so that they might continue to pursue their music studies at tertiary level.

As part of its promotion of music in schools, the Music Office mounted the annual "Music for the Millions" school touring concerts, which were very well received. The two government-funded performing groups, namely the Hong Kong Philharmonic Orchestra and the Hong Kong Chinese Orchestra, also mounted student concerts and school touring programmes in order to promote audience building. The Hong Kong Philharmonic Orchestra offered successful concert rehearsals and touring concerts for schools. The Hong Kong Chinese Orchestra, in a recent review, noted the need to improve its concert programme and the ways in which it is presented to pupils. ²⁷⁹

Appendix 6-2)

²⁷⁷ Curriculum Development Institute, (1998b) Questionnaire Survey Report on Secondary School Music Syllabus (F I-III), H.K., pp.8 & 9.

²⁷⁸ Curriculum Development Institute, (1998a) Questionnaire Survey Report on Primary School Music Syllabus, H.K., p.9.

²⁷⁹ LAI, Kin (1998) An article on "The Need of Effective Approach in the Teaching of Chinese Music to Children" in *Ta Kung Pao* on 21 August 1998. Mr. LAI stressed the importance of finding suitable methodology for presenting Chinese music to pupils, which was totally absent in school music education.

The arts organisations also provide an arts environment for the development of school music education. Learning should not be confined to music lessons in the formal curriculum or the extra-curricular activities held in schools as informal curriculum. Pupils could also benefit from attending concerts and rehearsals and meeting musicians. The two municipal councils, the Urban Council and the Regional Council, also provided arts funding for programme presentation, infrastructure development and, in the case of Urban Council, professional performing companies and arts organisations (Appendix 3). The Urban Council provided direct financing to support four professional performing companies, the Hong Kong Philharmonic Orchestra, the Hong Kong Chinese Orchestra, the Hong Kong Repertory Theatre and the Hong Kong Dance Company. The Hong Kong Arts Festival Society and the Hong Kong Festival Fringe Limited were subvented arts organisations. They aimed to encourage the participation of the community in cultural activities rather than in in-depth arts education, though they also created opportunities for school pupils to attend performances, pre-concert talks and workshops. In the context of arts education, they helped build new audiences, and at the same time provided actual experience through which pupils could enrich their knowledge and understanding of the arts. This assistance, however, was open to question. The expertise of these performing groups was not in the area of education. All they could do was to provide chances for pupils to be exposed to music through their performances. Their intentions were not in doubt, but the effect of organising such programmes was. This led Professor Everitt to state in his report that these performing arts companies could contribute little to the creative curriculum of school pupils. He recommended the need for collaboration between schools and arts organisations, and the education of artists, parents, business leaders and the community in how to support arts education in schools.²⁸⁰

²⁸⁰ Everitt, A. (1999) Arts Policy: Its Implementation and Sustainable Arts Funding, Hong Kong Arts

2.3.3 *The Effectiveness of the Hong Kong Arts Development Council re Arts Education*

Following the fast development of the economy, the Hong Kong Government saw the importance of the development of the arts as a means to balance people's leisure time. However, the government still had no intention of devising a comprehensive arts policy. This resulted in a lack of direction and of a consistent strategy to develop arts education. This in turn led to different departments and organisations working separately with no co-operative effort, consensus or common direction in arts education. Therefore, the provision of arts programmes in the communities served only as a decoration for an affluent society. As a result, there was a poor artistic environment for the teaching and learning of the arts in schools.

Later in the 1990s, the government began to centralise the efforts of various government departments through the establishment of the Hong Kong Arts Development Council (HKADC),²⁸¹ in an attempt to formulate an arts policy, including an arts education policy.²⁸² However, the effectiveness of the HKADC was doubtful.

Development Council, para.4.12.10.

²⁸¹ The Hong Kong Arts Development Council is an independent statutory organisation that advises the Recreation and Cultural Branch (after 1997 the Recreation and Cultural Bureau) on matters related to the development of the arts. In April 1998, the work of cultural development was transferred to the Home Affair Bureau. Before July 1999, the Recreation and Cultural Branch was the government department responsible for the formulation of arts policy. Through the Recreation & Cultural Branch and the Hong Kong Arts Development Council, the government provides financial resources to professional performing groups and other organisations related to the arts. The functions of the Hong Kong Arts development Council are of manifold. It supports arts education, reviews arts education policy and gives advice to the government on ways and means to develop of arts education within and outside the formal education system. Its roles in arts education are defined as advocator, initiator, facilitator, network builder and reinforcer.

²⁸² Hong Kong Arts Development Council, (1999a) *A Creative Hong Kong: The Year 2000 Challenge*, H.K., pp.15-18. In the document, in the role of advocate, it urged the government to review the existing arts

In its "Five-year Development Plan (1996-2001)", the HKADC advocated the concept of "One Art for Life" ²⁸³ to cultivate artistic interest in at least within one art form in the formal education system. In 1997, to implement this concept, the HKADC, together with the Education Department, co-organised a three-year pilot project, the "Artists-in-Schools" programme, for senior secondary schools pupils to develop their interest in the arts under the guidance of visiting artists. It was hoped that after the three-year experiment the Council would be able to make recommendations to the Hong Kong Government on the improvement of arts education at the senior secondary level. The effectiveness of the project was evident in the Interim Report of the Project. As one of the pupils said:

Now I am more confident and have a bigger sense of responsibility than before."
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However, such support from arts departments and organisations in providing an artistic environment for formal education is essential and should be included as a policy for arts education so that pupils can benefit from departments and organisations outside the education system. One such benefit can be seen in the financial support given by the HKADC to the Education Department. With the establishment of the HKADC in 1995, music education first benefited from HKADC funding through the provision of project grants for individual schools to promote arts education. The HKADC also directly subsidised the Education Department in the innovative projects. Grants from the HKADC were given to the Education Department to launch the "Pilot project on the Application of Microtechnology in the Teaching of Music in Secondary Schools" held in the 1995-96 and 1997-98 school years and to set up another innovative project, the "Promotion of

education policy and devise long-term planning for arts education.

²⁸³ Hong Kong Arts Development Council, (1995) 5-year Strategic Plan (1996-2001), H.K., p.85.

²⁸⁴ Hong Kong Arts Development Council, (1999) Artists-in-Schools: 98-99, Interim Report, H.K., p.6.

Cantonese Opera”, in 1996.

The provision of funding to the Education Department was a very unusual practice. Normally no government department would be allowed double benefits from government resource allocation. As the Education Department had already received financial support from the government, it would not normally be appropriate for it to receive financial support from other government departments. This unusual practice aroused controversy in meetings of the HKADC. In 1996, the Director of Education was invited to attend one such meeting to clarify the funding situation in the Department.²⁸⁵ The HKADC was eventually cleared to provide funding to the Education Department and later to other government departments.

Such mutual understanding, in this case, was first built up by the funding principles of government departments. But without a stipulated and centralised government arts education policy to provide a consistent strategy, extensive arts education could not proceed. After these funding provisions from 1995 to 1997, the Education Department did not apply for any more support from the HKADC. It realised that relying on the Council’s financial support was not realistic. Instead, as a long-term strategy, it began to secure funding from the Education and Manpower Branch.

Although the HKADC took on the responsibility of taking a leading role in the promotion of arts education,²⁸⁶ it was obvious from the way in which the HKADC was organised (Appendix 4) that the Arts Education Committee, unlike other art form committees, was under the purview of the Strategic Development Board. The Board functioned in an advisory role to its committee and gave no actual financial support to the Arts Education Committee.

²⁸⁵ Hong Kong Arts Development Council, (1996b) Arts Education Policy, H.K., para.39.

²⁸⁶ Ibid., para.17.

expenditure, including funding for the arts organisations in the same year, i.e. £6,050,885 (HK\$ 69,585,180), ²⁹¹ only 3.25% was used for arts education. With such a limitation, the effectiveness of the Council in fulfilling the many roles as mentioned above, such as facilitator and network builder, is open to question. As its recipients were mainly arts organisations, the funding actually allocated to schools was minimal. It was evident that, firstly, the funding was insufficient and secondly, that arts education was not at all the top priority for the HKADC. In addition, the HKADC was only an advisory body. It had no administrative power to make other government departments formulate policies related to arts development. For example, it had no representation in the education infrastructure. It could not participate in any policy making process related to education. As a result, various departments and organisations formulate their own arts policy according to its own direction, needs and available financial resources. Again, the scope of the funding, the nature of the problems and the target recipients varied. The HKADC was criticized for its inability, due to its lack of funding and administrative power, to play a professional leadership role. ²⁹²

The effectiveness of the formal education of pupils relied heavily on joint efforts. In these circumstances, there was hardly any successful promotion of the arts for the people of Hong Kong, though a great amount of money was spent by various departments and organisations. One can recognise the poor state of arts education noted in the HKADC's 1986 "Arts Education Policy" and repeated in its 1999 "A Creative Hong Kong 2000". The latter concluded that, since the establishment of the Council in 1995, no concrete or substantial improvement had been observed in the area of arts education.

²⁹¹ Ibid., pp.47-57.

²⁹² Hong Kong Arts Development Council, (1999c) Reports and Summary in Arts Policy, its

2.4 *Summary*

The music education policies for Hong Kong were identified by the researcher as implicit policies in response to the “High Policies” devised by the government. The supply and quality of teachers had been given primary importance immediately after the Second World War. The policy of increasing the supply of teachers was inherited from the Policy Directives of 10 October 1945 to meet the urgent demand for teachers. However, the supply of music teachers never met the demand. One of the reasons for this was the concept of generalist teachers in primary schools. In a practice borrowed from Britain, the training of primary school teachers was based mainly on a broad education so that graduates of Colleges of Education could teach almost every subject. Thus specialisation was ignored. In the 1960s, following the gradual release of pressure on the supply of generalist teachers, quality became a concern, but the government still ignored the issue of subject-trained teachers in primary schools. Several consultant reports pointed out ways to improve teaching quality but the problem, which was deeply rooted in the teaching profession, was never solved. This led the Board of Education in 1997 to restate the need to motivate teachers to improve their quality of teaching.

To cope with the increase of population resulting from the influx of refugees and the baby boom after the Second World War, the 1965 White Paper on “Education Policy”, which emphasised the need for more primary school places, was the first step towards reaching a more independent decision to cater for the needs of the children. After the implementation of the 1965 White Paper, the 1974 White Paper on “Secondary Education in Hong Kong over the Next Decade”, took the next step towards providing more places in secondary education. Later, the 1978 White Paper on “The Development of Senior and Tertiary Education” expanded the scope of education provision from senior

secondary to further education.

The 1981 White Paper on “Primary and Pre-primary Service”, though it did not solve the problem of education provision, gave clearer guidelines on improving the quality of teaching and increasing services to the primary and pre-primary levels. Thereafter, financial assistance for the provision of equipment and consumables for public-sector primary schools and special funding for primary schools adopting the Activity Approach was made available.

After the Education Commission Report No. 1 in 1984, the Hong Kong Government began to place much emphasis on improving the quality of education. Among the major education policies, the 1984 Education Commission Report No. 1, the 1992 Education Commission Report No. 5, the 1997 Education Commission Report No. 7 and the Report on Review of Nine-year Compulsory Education in 1997 showed great concern with the issues of the supply of teachers, the quality of teachers, the school curriculum and examinations. School music education was included under these issues.

In the area of school music education, the problem of lack of provision at senior secondary level has never improved. The 1974 White Paper had recommended the provision of all-round education by announcing that all pupils at junior secondary level would receive the same education, i.e. with between 25% and 30% of curriculum time allocated to practical and technical subjects.²⁹³ The “Guide to Secondary 1 to 5 Curriculum” issued by the Curriculum Development Council restated this curriculum weighting. However, as there was no mandatory requirement for music education, the increase in curriculum time for music was not successful. Even the 1983 “Syllabus for Music (Forms I-III)” allowed too much flexibility for schools to allocate their own

²⁹³ Hong Kong Government, (1974) Secondary Education in Hong Kong over the Next Decade, H.K., para.2.5.

curriculum time. Therefore, opportunities to study music, particularly at the senior secondary level, were inadequate.

These phenomena were the result of the cultural bias towards academic achievement in examinations, particularly the public examinations at the Secondary 5 and Secondary 7 levels. The small number of music candidates in these examinations truly reflected the attitude of secondary school pupils as they selected their courses at secondary school as well as their concerns for their future careers. Although Hong Kong was a place where East merged with West, Chinese traditional values and attitudes to education were never far below the surface.

The HKADC brought new light to school music education when it was established in 1995. However, with its main role being that of professional leader and policy adviser, it did not function well because of the limitation in its funding, which was insufficient to support new arts initiatives in schools; and arts education was not the top priority among its many causes and targets.

To justify further her contention that there should be a well-defined arts education policy to facilitate music education, the researcher will now focus on the micro level, i.e. the design of music curriculum in Chapter Three and the provision of resources and support during curriculum development in Chapter Four. Aims, goals and objectives of music curricula will be identified in Chapter Three in order to evaluate how curriculum content and design might bring about their achievement.

-- End of Chapter 2 --

Chapter 3: Music Curriculum Development (Part I: Design of Music Curriculum)

3.1 *Introduction*

3.1.1 *Areas of Concern and Approach of Study*

This Chapter focuses on the development of curriculum changes by studying the design and structure of the music syllabuses for the various school levels. Resourcing and support for curriculum implementation and issues relating to the effectiveness of curriculum implementation will then be discussed in Chapter Four.

In 1952, the Hong Kong Education Department adopted ²⁹⁴ a centralised curriculum for school use, as a result of the protection from political infiltration policy (Item 1.4.1). This explicit education policy facilitated the issue of a centralised music syllabus by the Education Department for different stages of schooling. At primary school level, the first music syllabus for primary schools was issued in 1968, with revisions in 1976 and again in 1987. At the junior secondary level, a provisional syllabus was issued in 1975 and was finalised in 1983 after a trial implementation period. At the senior secondary level, the music syllabus was divided into two streams. The first catered for the public music examinations ²⁹⁵ of the Hong Kong Advanced Level and Advanced Supplementary Level, which were issued in 1992 and 1993 respectively; whilst the second was a general music syllabus for pupils at the senior secondary level who had no intention of taking any public music examinations. This syllabus was issued in 1987 with the overall aim of developing pupils' musical literacy and encouraging musical appreciation.²⁹⁶ In this Chapter, the focus will be on the development of the music

²⁹⁴ Education Department, (1952) Hong Kong Education Department Annual Report 1951-52, H.K., para.180.

²⁹⁵ There were only examination syllabuses catered for the annual public examination in Hong Kong, no teaching syllabus available until 1992.

²⁹⁶ Curriculum Development Committee, (1987b) Syllabus for General Music (Forms IV-V), H.K., p.3

curriculum that catered for general music. Issues related to public music examination syllabuses will not be discussed in this thesis.

For the purpose of this study, the term “music curriculum” is defined as an instructional programme which consists of aims and objectives, content, activities and assessment. As such, the syllabuses serve the purpose of providing a basis for teachers to develop a school-based curriculum. This study will look at the significance, focal areas and directions of these syllabuses and will seek to discover whether any educational principles, political factors, economic factors and other possible factors might have an impact on the design and formulation processes of the syllabuses. However, matters related to teaching methods are not the focus of this thesis, though content and method are closely linked. As Marsh stated:

Content only becomes important when it is transmitted to students by particular teaching methods.²⁹⁷

According to Marsh, teachers employ a wide range of methods to suit specific sets of content and different groups of pupils, and these methods affect the result of learning in different ways. Hence the effectiveness of individual teaching methods/strategies relies very much on personal preference and ability. It is not the intention of this thesis to study the teacher’s efficacy in the implementation of the music curriculum.

Nevertheless, to facilitate analysis of the suitability of a music curriculum, the attributes of teachers’ preferences on the implementation of curricula will be evidenced through the researcher’s two questionnaire surveys on the “Teaching of Music in Primary Schools” and the “Teaching of Music in Secondary schools” in 1993.²⁹⁸ Other surveys, viz., the questionnaire surveys on the “Primary Schools Music Syllabus” and the “Secondary

²⁹⁷ Marsh, C. (1991) “Curriculum Approaches” in C. Marsh and P. Morris (Eds.), *Curriculum Development in East Asia*, The Falmer Press, London, p.15.

Schools Music Syllabus (F.I-III)” conducted by the Curriculum Development Institute in 1997 and published in 1998, will also provide contextual evidence for the researcher to evaluate the curriculum designed by the government and the actual curriculum adopted by teachers.

3.1.2 *A Definition of Music Curriculum in the Hong Kong Context*

Different writers/governments have their preferred definition of curriculum. Oliva (1988) defined curriculum within an interesting range as follows:

Curriculum is that which is taught in school.

Curriculum is a set of subjects.

Curriculum is content.

Curriculum is a set of materials

Curriculum is a set of performance objectives

Curriculum is that which is taught both inside and outside school as directed by the school.

Curriculum is that which an individual learner experiences as a result of schooling.

Curriculum is everything that is planned by school personnel. ²⁹⁹

Such a wide-ranging interpretation of curriculum can be summarised as programmes/experiences planned by schools. Labuta recommended that:

Curriculum is frequently defined in terms of experience. It consists of all of the planned and incidental experiences the child has under the direction of the school.³⁰⁰

²⁹⁸ See Appendices 5-1, 5-2, 6-1 & 6-2.

²⁹⁹ Oliva, P.F. (1988) *Developing the Curriculum* (2nd edition) Glenview, IL, Scott Foresman and Company, Glenview, IL, pp.5 & 6.

³⁰⁰ Labuta, J. (1982) “Curriculum Development for Music Education” in R. Colwell (Ed.), *Symposium in Music Education: A Festschrift for Charles Leonhard*, Urbana-Champaign, University of Illinois, U.S.A.,

Curriculum can be classified as formal and informal. The term “Formal Curriculum” refers to instructional programmes in lessons allocated within the school timetable whilst the “Informal Curriculum” refers to extra-curricular activities held in school or outside the school to complement the formal curriculum. In a broader sense, the curriculum includes also the climate of relationships, attitudes, styles of behaviour and the general quality of life established in the school community as a whole.³⁰¹

A controversial opinion in the defining of a curriculum is the argument as to whether teaching methods/strategies and support materials are included as part of a curriculum. In 1980, the British Department of Education and Science defined teaching methods, provision of furniture and equipment, books and other materials, pupils’ school place arrangement, teacher deployment, etc., as ways and means to enable teaching and learning to take place. However, it clearly stated that they were not part of the curriculum.³⁰² This was labelled as a distinction between curriculum and instruction. These two functions of “What” and “How” have been echoed by MacDonald and Leeper:

Curriculum activity is the production of plans for further action and instruction is the putting of plans into action.³⁰³

However, teachers do not normally separate the two functions, as both are often involved in the planning, implementation and monitoring of class teaching. It is not practical to separate intentions and actions as there is always a constant and fluid movement of interactions between plans and actions, with changing plans resulting in different actions.

³⁰⁴ Hence, the researcher will refer only to the design and organisation of the

p.112

³⁰¹ Ibid.

³⁰² Department of Education and Science, (1980) A View of the Curriculum, HMI Series: Matters for Discussion 11, HMSO, U.K., p.1.

³⁰³ MacDonald, J. & Leeper, R. (1965) Theories of Instruction, Alexandria, Virginia, ASCD.

³⁰⁴ Marsh, C. (1991) “Curriculum Approaches” in C. Marsh & P. Morris (Eds.), Curriculum Development

curriculum in this Chapter. Teaching methods, equipment, deployment of teachers, etc., will not be considered as curriculum, nor will support measures and/or facilities.

3.1.3 *The Theoretical Basis of Curriculum Model*

In order to analyse and evaluate the music curriculum in Hong Kong, a curriculum model should be constructed so as to set a basis and/or framework for analysis. In the education field, numerous theories have been used to define the nature, structure and orientation of the curriculum. Among many views is the classical model formulated by Tyler (1949) which pointed out the fundamental criteria for developing appropriate curricula for learning. In his rationale for devising educational objectives, Tyler argued that the designer of any curriculum should ask the following four questions:

1. What educational purposes should the school seek to attain?
2. What educational experiences can be provided that are likely to attain these purposes?
3. How can these educational experiences be effectively organised?
4. How can we determine whether these purposes are being attained?³⁰⁵

Tyler also suggested to the curriculum planner that consideration should be given to learners' needs and interests, the social environment, information and opinions derived from the expertise of subject discipline, philosophy and education psychology.³⁰⁶

To repeat these ideas of Tyler's, the researcher adopted Zais's (1976) eclectic model,³⁰⁷ which formed the basis for discussion in a Hong Kong context in this thesis:

in East Asia, The Falmer Press, London, p.16.

³⁰⁵ Tyler, R. (1949) *Basic Principles of Curriculum and Instruction*, Chicago, University of Chicago Press, U.S.A., p.1.

³⁰⁶ *Ibid.*, pp. 1-62.

³⁰⁷ Zais, R. (1976) *Curriculum: Principles and Foundation*, Harper Collins, New York, U.S.A., p.97.

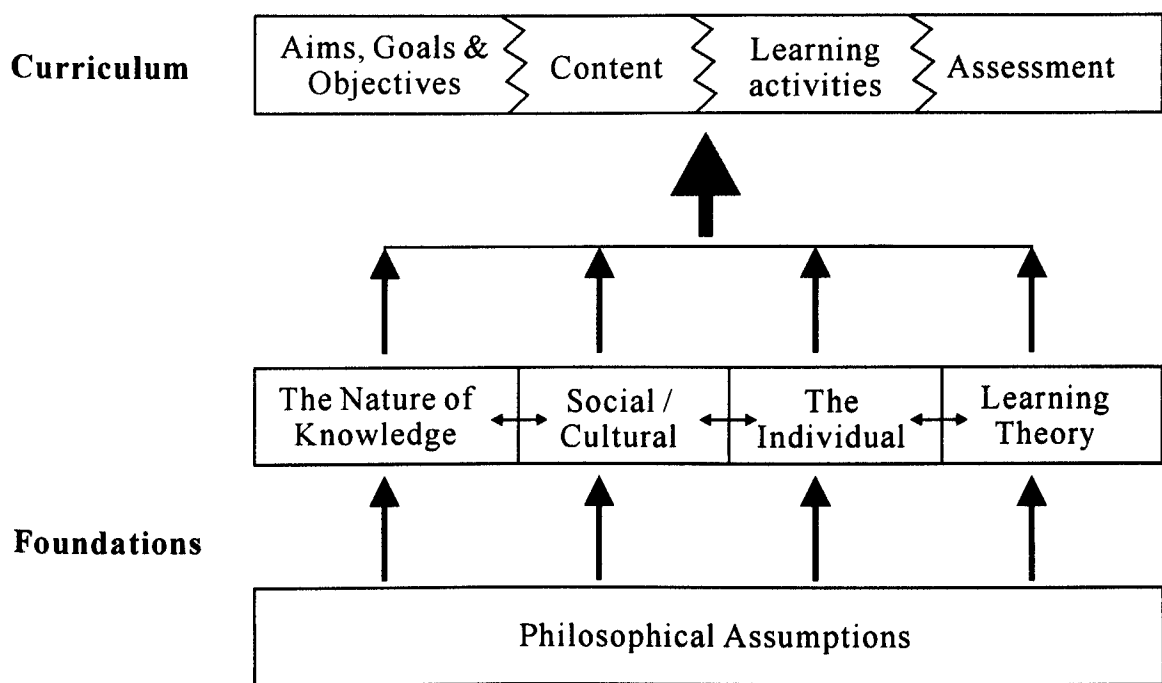


Figure 3-1: Eclectic Model by Zais

Zais defined a hierarchical relationship of aims, goals and objectives.³⁰⁸ Aims are statements that describe expected life outcomes based on some value schema. Curriculum goals refer to school outcomes, and objectives are the most immediate outcomes of classroom instruction. For Zais, each curriculum area, as shown in the above Figure, is closely related as in a jigsaw, so that the Aims, Goals and Objectives are closely related to the curriculum content, which in turn affects the planning of learning activities and the assessment of learning and teaching outcomes in pupils and teachers. Echoing Zais, the researcher considers that a curriculum designer's major problem is to translate the remote aims into more immediate and specific school outcomes, i.e., how to construct the curriculum through setting goals and objectives in order to attain the aims of music education and secondly how to plan curriculum content and learning activities to achieve these aims, goals and objectives.

³⁰⁸ Ibid, pp.306 & 307.

3.2 *Aims of School Music Education in Hong Kong*

3.2.1 *Application of the Five Arguments Developed by Kaiser*

In designing a music curriculum for use in general schools, the first consideration is what Tyler asked in his first question: what educational purposes should the school seek to attain? ³⁰⁹ The educational philosophy of a society is reflected through its aims in education. How these aims are supported by various subjects in the school curriculum needs to be taken into consideration. As no exception, Music as a subject plays a part in contributing to the achievement of the aims of education in general, as well as specifically to the aims of music education.

Kaiser (1994) summarised the five basic lines of argument regarding the aims of music education; these form the basis of all programmes and methods of music education to the present day. He stressed that these arguments were by no means isolated, but rather, interwoven with one another and each has an Aesthetic, Educative-therapeutic, Cultural-theoretical, Anthropological and Compensatory effect. ³¹⁰ So far, they have rarely been articulated but they do form the basis of all instructional programmes and methods presently in use.

Based on Kaiser's five arguments, the researcher intends to clarify the characteristics of the aims of music education reflected in the five teaching syllabuses of Music for Hong Kong (as distinct from the examination syllabuses) produced at various times from 1968 to 1987, viz., the "Suggested Music Syllabus for Primary Schools" in 1968 and its revisions in 1976 and 1987, and "Syllabus for Music (Forms I-III)" in 1983 and

³⁰⁹ Tyler, R (1949) *Basic Principles of Curriculum and Instruction*, Chicago, University of Chicago Press, U.S.A., p.1.

³¹⁰ Kaiser, H.J. (1994) "Music Education: Program and Methods" in T. Husen & T.N. Postlethwaite (Eds.), *The International Encyclopaedia of Education*, Vol. 7 (2nd edition), Oxford: Pergamon Press, p.4016.

“Syllabus for General Music (Forms IV-V)” in 1987.

As Kaiser mentioned, the aims of music education were not often articulated in curriculum documents.³¹¹ In the Hong Kong context, not every music syllabus contains a list of aims for music education. The first music syllabus for primary schools in 1968 and the first music syllabus for secondary schools (Forms I-III) in 1983 contained no such statement of aims. This was, in fact, the result of a lack of expertise in curriculum planning on the part of the designers in preparing these syllabuses. According to Tyler’s model, it is crucial to set a rationale for the curriculum so that objectives can be clearly set and learning experiences can be selected.

However, the aims of music education and curriculum objectives can be traced indirectly in the context of these syllabuses, based on the philosophical assumptions of Kaiser and are reflected in the following discussions.

3.2.1.i *Music Education is Aesthetic Education*

“Aesthetic Education” means education to cultivate pupils’ critical judgement and appreciation of works of art.³¹² This “Aesthetic” argument is considered the most convincing in the modern world. Music reflects human beings’ emotional feelings and sensitivity to the world. Through participation in music activities pupils gain deeper insight into, and experience of, their physical and social environments. These insights and experiences should be gained and cultivated at the earliest stage, i.e. they must be provided within the school system. Music education as aesthetic education has been stated in the following Hong Kong music syllabuses:

³¹¹ Ibid., p.4016.

³¹² Dewey, J. (1929) “Arts and Education” in M. Skilbeck (1970) (Ed.), *Dewey: Educational Thinkers Series*, Macmillan Company, p.83.

Year of Publication of Music Syllabus	Statements
1968 (Primary)	"The aim of music appreciation is the encouragement of a real love of music and to cultivate the power of appreciation and produce intelligent listeners." (p.9)
1976 (Primary)	"...by developing sensitivity and critical faculties." (p.1)
1983 (Junior Secondary)	Not mentioned.
1987 (Primary)	"...the provision of aesthetic experience through a wide variety of music making experience." (p.5)
1987 (Senior Secondary)	"...to develop their aesthetic capability." (p.5)

Table 3-1: Comparison of Statements of "Aesthetic Education" as One of the Aims of Music Education in the 5 Music Syllabuses in Hong Kong.

From the above Table, it can be seen that, except for the "Syllabus for Music (Forms I-III)" in 1983, developing aesthetic awareness and sensitivity constantly constituted an important rationale for music education in Hong Kong music syllabuses. By careful study of the statements listed in this Table, it is evident that in some ways the descriptions of aesthetic education reflected Western aesthetic theories. Reimer (1970)³¹³ commented that music education should be primarily an aesthetic education. Pupils should experience music aesthetically and make judgements about music later. Therefore, the music curriculum should be aimed primarily at developing pupils' abilities to have aesthetic experiences of music. Teachers should employ appropriate strategies to suit pupils' changing capacities in their perception of, and reaction to, music. In the

³¹³ Reimer, B. (1970) *A Philosophy of Music Education*, Prentice-Hall, Inc., NJ, U.S.A., p.114.

“Syllabus for Music for Primary Schools” published in 1976, the intention of cultivating aesthetic sensitivity and critical judgement through musical experiences such as performing, listening and creating echoed Reimer’s notion of providing musical experience to achieve aesthetic sensitivity.

Reimer stressed the importance of the aesthetic value of music but at the same time, did not neglect the uses of music. Although he recognised the utilitarian uses of music in society and in non-aesthetic activities in schools, such as school ceremonies and athletic events, he felt that the utilitarian purpose in music education should not be over-emphasised.³¹⁴

Greer (1980)³¹⁵ also criticised the view that music may evoke specific emotional reactions and held that music education was education for emotional development. In the “Syllabus for Music for Primary Schools” published in 1976, it was also mentioned that music could assist in a child’s emotional development. Through music activities children might derive delight, enjoyment and satisfaction. However, if music is used excessively for political purposes by arousing people’s emotions and expectations, music education would not be aesthetic education, but a tool to serve political purposes.

The definition of the function of music education being to arouse emotions and expectations was not uncommon in ancient China. In fact, the understanding of music education in Hong Kong as primarily aesthetic has been completely different from mainland China’s understanding of the purpose of music education, both in the past and in modern times.

Ancient China viewed music at two extreme levels. On the one hand, music which was amalgamated with ceremony was used as a tool by which top officials or small groups of

³¹⁴ Ibid., pp.111 & 112.

the elite achieved administrative goals. On the other hand, according to Confucius and his followers, music had the power to mould a good character. In *Yue Ge*, Confucius summarised the aesthetic elements and functions of music. He explained that:

When one knows about music, one is not far from knowing rituals. Possession of both rituals and music leads to the acquisition of morality. Indeed, morality is derived from a combination of rites and music. Therefore a spectacular performance of music is not meant to fully satisfy the desire for music appreciation, just as a pompous rite is not meant to fully satisfy the desire for a feast of delicacies.³¹⁶

Following in the footsteps of past musical philosophy, one of the aims of music education in modern China has also been to use music as a tool to serve political purposes. For music has a unifying power and is a vital force in national life. In the Republic of China in 1923, the Educational Ministry in its Second Chinese Educational Almanac declared that singing was renamed Music in the elementary school curriculum and that one of the goals of music teaching was that instruction should not only teach musical knowledge, but should also emphasise the development of children's emotions, imagination and ideology. It further explained the ideology as:

Music education is able to help children gain the contemporary and national spirit.³¹⁷

After the Second World War, the People's Republic of China also continued to consider one of the aims of primary school education as:

To have a warm love for the motherland and the people and the purpose of secondary school education was to cultivate in the students' patriotism and

³¹⁵ Greer, R.D. (1980) *Design for Music Learning*, Teachers College Press, New York, p.5.

³¹⁶ Confucius (B.C. 551) in *Yue Ge*, (Reprinted in 1952) Central Conservatory, China, p.5. (see Appendix 9-3)

³¹⁷ MA, N. (1989) *The Curricular Content of Elementary Music in China Between 1912 and 1982*, Ph.D thesis, University of North Texas, University Microfilm International, U.S.A., p.71.

WANG Ke (1983) also pointed out that:

...In China, music education must assist in bringing up a new generation in the socialist construction of a spiritual civilisation. ³¹⁹

Therefore, music in the aesthetic sense of ancient and modern China was treated as “Educational-therapeutic”, i.e., a means to achieve moral and political purposes. On the other hand, music was commonly accepted and used as an entertainment and the performers were of very low status in the eyes of the general public. Since 1945, Hong Kong has been fortunate in that its music education has developed in the correct direction, a direction that was not compatible with the views of ancient and modern Chinese that music serves political purposes, but rather in the direction of providing musical experience to pupils and of developing their emotions and expectations with no political agenda.

Music as aesthetic education in Hong Kong was a result of the efforts of bringing in Western musical values. According to Western educational ideas, music education was considered an effective way to develop personal aesthetic sensitivity and not as a unifying response for political purposes. Here was an example where Western educational concepts were adopted by local educators and the adoption was considered appropriate and acceptable.

3.2.1.ii *Music Education has an Educative-therapeutic Function*

The “Educative-therapeutic” ³²⁰ argument, according to Kaiser, is that a function of

³¹⁸ Lepherd, L. (1988) Music Education in International Perspective: The People’s Republic of China, Music International, Darling Heights, Queensland, pp.23-25.

³¹⁹ WANG, K. (1983), The Development of Education in China, Central Music Conservatory, China, p.4.

³²⁰ Kaiser, H.J. (1994) “Music Education: Program and Methods” in T. Husen & T.N. Postlethwaite (Eds.), The International Encyclopaedia of Education, Vol.7 (2nd edition), Oxford: Pergamom Press, p.4016.

music is to affect the growth of a child. The quality of music is an important element in influencing personal growth. Consequently, good music produces good citizens. Thus, music education can contribute to the forming of personal qualities such as self-expression, self discipline and co-operation.

The ancient Chinese believed that music had a harmonising effect on human character. Good music, which was referred to as music used for rituals, would bring about the moulding of good character and bad music would have the opposite effect.³²¹ Such a notion was echoed by Pestalozzi (1746-1847), who said that singing of the national anthem could have a beneficial and harmonising effect upon the character.³²²

In the Hong Kong context, the educative-therapeutic function of music was not mentioned in music syllabuses before 1983:

Year of Publication of Music Syllabus	Statements
1968 (Primary)	Not mentioned.
1976 (Primary)	Not mentioned.
1983 (Junior Secondary)	Not mentioned.
1987 (Primary)	“To develop personal qualities of self-discipline, self-expression, concentration and co-ordination through the practice of music.” (p.5)
1987 (Senior Secondary)	“...that the development of a creative mind is an essential part of education.” (p.5)

Table 3-2: Comparison of Statements of “Educative-therapeutic Function” as One of the Aims of Music Education in the 5 music Syllabuses in Hong Kong

³²¹ Confucius (B.C. 551) in *Yue Ge*, (1952), (Reprinted in 1952) Central Conservatory, China, p.5 (see Appendix 9-3)

³²² Paynter, J. (1982) *Music in Secondary School Curriculum*, Schools Council, U.K., p.5.

Human beings use music as one of the ways in which they develop their skills and abilities. Therefore, the aim of educating a whole-person can be achieved through music education, or, as it is termed in the modern expression, “Music in education.”

Educators hold different views of the educational function of music. Smith (1992)³²³ emphasised the importance of music education in providing an aesthetic experience to shape both human personality and humanistic insight; other purposes of education, such as social, psychological, political, etc., are only secondary.

Reimer criticised the notions of the “Referentialists”; in his view, music served the purpose of making a better person but was non-musical. He said:

Studying music makes one a better person in many ways: it improves learning skills; it impart moral uplift; it fulfills a wide variety of social needs; it provides a healthy outlet for repressed emotions; it encourages self-discipline;... it is assumed to be, in short, a most effective way to make people better – non-musically.³²⁴

However, music education has its educative function, though Reimer considered that moulding a better person was non-musical. In fact, the notion of music in education is important for the total development of every child. Take an early example in Britain cited in the Hadow Report in 1931, which stated:

The educative value of music has been often overlooked in the past. It has been sometimes mistakenly regarded as a soft relaxation. If taught on sound lines it should react upon the whole work of a school...in no subject is there so much scope for the disciplined and corporate expression of the emotions.³²⁵

Such an educative value of music education was reiterated as a common aim for music education in the McNair Report, which also stressed the significant function of music in

³²³ Smith, R. (1992) “Trends and Issues in Policy-Making for Arts Education” in R. Colwell (Ed.), *Hand Book of Research on Music Teaching and Learning*, MENC, Shirmer, p.749.

³²⁴ Reimer, B. (1989) *A Philosophy of Music Education* (2nd edition), Prentice-Hall, Inc., N.J., p.22.

education.³²⁶

Recent examples can be seen in the National Standards of U.S.A., which stressed:

The curriculum for every student should emphasise problem-solving and higher-order thinking skills. Music education should move beyond the acquisition of facts toward the synthesis of knowledge.³²⁷

The researcher supports the view that music has the function of being educative-therapeutic in the total development of every child and accords much importance to music education. Through musical activities, core skills/generic skills such as critical thinking skills, collaboration skills, creativity, communication skills, problem solving skills, etc. can be developed. Pupils who are good at communicating and expressing their thoughts to others through composition and performance acquire the ability to use sounds and materials as a medium of expression. Such communication skills should be acquired through a well-structured curriculum and an effective teaching approach provided by teachers. For these communication skills, if acquired, can be transferred and applied to other situations in which pupils might be able to express themselves effectively and understand each other.

3.2.1.iii Music as a Component of Cultural Tradition

The “Cultural-theoretical” argument, according to Kaiser, is that music is an essential part of culture. Therefore, human beings should have a role as inheritors and also as practitioners in that element of cultural heritage. In doing so, pupils’ ability should be cultivated to appreciate or perform music. All kinds of understanding of knowledge of musical elements in their dependent relationships, skills and attitudes form a vehicle by which cultural heritage is transmitted from generation to generation. Local music

³²⁵ Board of Education, (1931) Hadow Report, U.K., p.188.

³²⁶ Board of Education, (1944) McNair Report, U.K., p.144.

educators complained that in Hong Kong music education as cultural education was being ignored. Professor YU Siu-wah of the Chinese University of Hong Kong strongly argued against the lack of interest and training of teachers on teaching of Chinese elements in the music curriculum.³²⁸ Cultural awareness was not encouraged in Hong Kong for political reasons. The following Table shows that in consequence the aims of music education did not include cultural awareness in music syllabuses before 1983, a year before the Sino-British Joint Declaration was signed:

Year of Publication of Music Syllabus	Statements
1968 (Primary)	Not mentioned.
1976 (Primary)	Not mentioned.
1983 (Junior Secondary)	"...to understand and appreciate their (pupils') own musical heritage as well as that of other lands." (p.3)
1987 (Primary)	"...a growing awareness of musical forms and styles." (p.5)
1987 (Senior Secondary)	"...give them an insight into the choral tradition of different peoples." (p.7)

Table 3-3: Comparison of Statements of “Cultural-theoretical Component” as One of the Aims of Music Education in the 5 Music Syllabuses in Hong Kong

Kaiser considered that music is an essential part of culture. Thus all members of a particular society have the right to participate in that element of their cultural heritage. Swanwick (1988)³²⁹ remarked that schools and colleges in Britain were recognised as important agents in the transmission of cultural heritage. He further stressed that such a

³²⁷ Music Education National Conference, (1994) *The School Music Program: A New Vision*, U.S.A., p.4.

³²⁸ YU, S.W. (1998) An article on “Local Music Education” in *Ta Kung Pao* on 2 February 1998, H.K.

(See Appendix 9-2)

³²⁹ Swanwick, K. (1988) *Music, Mind and Education*, Routledge, London, p.11.

position was well established and generally accepted.

Robinson (1997) echoed that the best route to understanding the character of society was to engage with its artistic practices and traditions. He further explained that:

Arts education is a powerful means of developing a sense among young people of their own cultural histories and identities, and of encouraging exchange and understanding between different cultural groups and communities, nationally and internationally.³³⁰

In this regard, a related problem for Hong Kong was the argument over what cultural heritage should be transmitted. Hong Kong as a colony should inherit both Western and Chinese cultures because there was a need to satisfy the colonial government by passing on British beliefs and attitudes to the local people. At the same time, as more than 90% of the population was Chinese, Chinese cultural heritage should also be transmitted. In the situation of Hong Kong where a Western music education system had prevailed since 1945, the transmission of the Chinese cultural heritage through education was deliberately ignored. This was the result of the colonial government trying deliberately to avoid the development of a national identity among Hong Kong citizens.

Therefore, it is not difficult to understand that the music syllabuses for primary schools published in 1968 and 1976 made no mention of Chinese music. Any cultural tradition mentioned was limited to Western music conventions, styles, etc. This included the curriculum structure, repertoire and symbols as well as teaching methods.

The situation began to change in the mid 1970s as the initial discussions on the return of sovereignty to China commenced. It was a start, indeed a successful one, for education aims to be gradually pointed in the direction of understanding that Chinese culture was an essential preparation for the return of sovereignty. Later, the 1978 White Paper on "The

³³⁰ Robinson, K. (1997) Report on The Arts and Education in Hong Kong: An International Symposium,

Development of Senior Secondary and Tertiary Education”, stated that one of the principal functions of schools was to help pupils acquire an appreciation of the world’s cultural heritage and, in particular, of that of their own community.³³¹ The same issue was also addressed in the 1981 White Paper on “Primary Education and Pre-primary Services”³³² and will be discussed (Item 3.2.3).

This advocacy of understanding the culture of the world as well as of one’s own community was first echoed by the “Syllabus for Music (Forms I-III)” published in 1983, followed by the “Syllabus for Music in Primary Schools” and the “Syllabus for General Music (Forms IV-V)”, both published in 1987. It was, however, rather late to promote Chinese cultural heritage through music education. It had been nearly a century since Western educational concepts were introduced to China as well as to Hong Kong. Chinese music had been ignored for nearly a hundred years. The neglect of Chinese cultural heritage in the aims of music education brought about serious weaknesses in both pupil and teacher knowledge and in the teaching and study of Chinese music.

3.2.1.iv Music Education is Anthropological and Compensatory

The “Anthropological” function in music education is by far the most common argument. According to Kaiser,³³³ music plays a fundamental role in the “image of man” and yet it is often subconsciously formulated. Music is regarded as an important tool for human activity, expression and creativity. Music, therefore, should be accorded a role in the education system. In the case of Hong Kong, although there were no documents from

Hong Kong Arts Development Council, H.K., p.17.

³³¹ Hong Kong Government, (1978) The Development of Senior Secondary and Tertiary Education, H.K., para.5.2.

³³² Hong Kong Government, (1981a) Primary Education and Pre-primary Services, H.K., para.4.1.

³³³ Kaiser, H. J. (1994) Music Education: Program and Methods in T. Husen & T.N. Postlethwaite (Eds.), The International Encyclopaedia of Education, Vol. 7 (2nd edition), Oxford: Pergamon Press, p.4016.

the Education Department to stress the need for music education, the inclusion of music in the school curriculum was already in evidence to prove that music education had a role to play in the education system.

Apart from the “Syllabus for Music (Forms I-III)” published in 1983, all other syllabuses included statements of anthropological function, as follows:

Year of Publication of Music Syllabus	Statements
1968 (Primary)	“The teacher must appreciate the importance of appealing to the children’s imagination.” (p.7)
1976 (Primary)	“Above all, music training is concerned with developing expression.” (p.1)
1983 (Junior Secondary)	Not mentioned.
1987 (Primary)	“Music offers an important means of creative self-expression which can assist a child’s emotional and intellectual development.” (p.5)
1987 (Senior Secondary)	“...To express themselves (pupils) through creative activities.” (p.7)

Table 3-4: Comparison of Statements of “Anthropological Role” as One of the Aims of Music Education in the 5 Music Syllabuses in Hong Kong

The “Compensatory Effect” ³³⁴ is the argument that schools whose subjects require the learning of cognitive skills also require a balance of other subjects, such as music, that foster affective appreciation. In the public’s eyes music is still not considered an academic subject. In the balance of learning and leisure time music thus plays a compensatory role in general education. It is notable that the compensatory effect of music education in Hong Kong was not expressed in any local music syllabuses. That

³³⁴ Ibid., 4016.

music education was treasured by music curriculum planners was clear, and it was thus seen as inappropriate to mention the compensatory effect in music syllabuses. Music educators always consider that music has an educative value of equal status with the rest of the curriculum. In their eyes, therefore, music was not a compensatory subject and should be regarded as neither an alternative to academic subjects, nor a relief from them, whose purpose was merely to balance the school curriculum. If such a view were adopted, school music would become no more than an entertainment in daily school life.

However, the compensatory effect and anthropological function are embedded in the philosophy of music education, i.e. music education contributes to a balanced school curriculum.

K. Robinson, in discussing the balance of arts education in the whole curriculum in Britain said:

All pupils should have a broad and balanced education in the arts comparable to that in other major areas of the curriculum including science and humanities.³³⁵

Indeed, Music as a subject in the school curriculum, together with other arts subjects, should be planned as a generic area of the whole curriculum so that the arts may have the necessary time allocation, resources and status in relation to other major areas in the curriculum. In recent years, Gardner's (1993)³³⁶ theory of multiple intelligences fully support the need for developing pupils' potential in various perspectives. In doing so, the need to develop musical ability and intelligence through a balanced curriculum is justified.

The requirement of a balance of academic and cultural elements enables music education to produce a compensatory effect. Such a concept is by no means innovative. In the

³³⁵ Robinson, K. (1989) Arts in Schools, Calcouste Gulbenkian Foundation, U.K., p.38.

³³⁶ Gardner, H.(1993) Frames of Mind: The Theory of Multiple Intelligences, Basic Books, New York, p.3.

long history of the school curriculum, academic subjects such as Mathematics and Science were considered the subjects which called for cognitive training whilst the non-academic subjects such as Music and Art were more related to the affective domain of education. Using the idea of a balanced curriculum, the compensatory effect is not difficult to appreciate.

For example, in 1987 Angela Rumbold, the then British Minister of State for Education, concluded her speech to the National Association for Education in the Arts (NAEA) with the statement that:

A national curriculum which simply turned out children who had first-rate numeracy and scientific skills would not be one which any of us would want...It is education in the arts which makes a significant contribution to the way children develop their feelings and understand their emotions. It is this part of the curriculum which can play the most significant part in ensuring that children, when they leave schools and go out into adult life and employment, have developed emotionally...³³⁷

The provision of music education in schools in Hong Kong is unbalanced, especially in secondary schools. Exposure to music is mainly effected at the junior secondary level. At the senior secondary level, only a few schools provide a general music education leading to public examinations. For senior secondary levels, a survey in 1997 ³³⁸ showed that the majority of schools did not offer music at Secondary 4 (75.3%), Secondary 5 (79.5%), Secondary 6 (91.6%) and Secondary 7 (93.1%). Such a high percentage of non-provision definitely hampered the development of school music education. A vicious circle was formed and the negative influence was reflected in the reception of music by senior secondary school pupils and in the small number of students

³³⁷ Robinson, K. (1989) *Arts in Schools: Principles, Practice and Provision*, Calcouste Gulbenkian Foundation, U.K., p.8.

³³⁸ Curriculum Development Institute, (1998b) *Questionnaire Survey Report on Secondary School Music Syllabus (F. I-III)*, H.K., p.4.

choosing to study music in tertiary education and teacher training.

The lack of balance in the school curriculum also misled the general public into thinking that Music was not important and that it should be considered mainly as a leisure subject. Even the government had never accorded Music high priority in devising music education policy and in allocating resources. Such a misconception seriously affects the proper implementation of the music curriculum, no matter how good or suitable that curriculum might be.

3.2.2 More Diversified Aims of Music Education

The development of more diversified aims of music education is evident in Table 3-5, which shows a comparison of availability of aims of music education in the five music syllabuses in Hong Kong:

<i>Aims of Music Education</i>	1968 Primary (P. I-VI)	1976 Primary (P.I -VI)	1983 Secondary (F. I-III)	1987 Primary (P.I -VI)	1987 Secondary (F. IV-V) (General Music)
<i>Aesthetic</i>	✓	✓	✗	✓	✓
<i>Cultural-theoretic</i>	✗	✗	✓	✓	✓
<i>Educative-therapeutic</i>	✗	✗	✗	✓	✓
<i>Anthropological</i>	✓	✓	✗	✓	✓
<i>Compensatory</i>	✗	✗	✗	✗	✗

Table 3-5: Comparison of the Aims of Music Education in the 5 Music Syllabuses in Hong Kong

In the music syllabuses in effect between 1968 and 1987, the aesthetic education and anthropological functions are evidently the aims of the music curriculum. This

philosophical assumption that music education is aesthetic education provided a firm foundation to justify the status and existence of Music as a subject in the school curriculum. Music, an expressive and creative art, was a tool with which people could express themselves, and all pupils were to be so equipped. Therefore, except in the 1983 music syllabus, it was true that music education as an aesthetic education and with an anthropological function existed in all the music syllabuses in Hong Kong. The concurrency of these two aims led the researcher to consider that they were essential and important to school music education in Hong Kong and that philosophical assumptions of music education were in line with Western educational thinking.

Since 1987, music education as an instrument for cultivating generic/core skills has existed in the music syllabuses. This demonstrates that Hong Kong has kept abreast of the universal educational trend in that it has envisaged the cultivation of generic/core skills which can be transferred to the learning of other subjects.

Another observation from Table 3-5 is that the cultural-theoretic effect did not appear until 1983. It is an important factor that first manifested itself in the 1983 music syllabus and influenced the inclusion of cultural awareness in later music syllabuses. It is also obvious but unusual that in the 1983 music syllabus, apart from the cultural-theoretic function, no other philosophical assumptions, such as anthropologic, aesthetic or educative-therapeutic, are in evidence. In that syllabus, the cultural heritage of Chinese music was heavily stressed. The syllabus even suggested that the listening programme should be spread throughout a whole school year by having ten minutes each for Chinese music over 50 music lessons.³³⁹ Such a strong emphasis had never been placed on Chinese music in previous syllabuses. It led the researcher to consider that the preparation of this syllabus was largely affected by the research work co-ordinated by

³³⁹ Curriculum Development Committee, (1983) Syllabus for Music (Forms I-III), H.K. p.1.

Lucy CHAN, the Senior Inspector of Music at the time. A great deal of work on references for Chinese music had been carried out and the findings published in 1983.³⁴⁰ These findings served as a source of reference for the 1983 syllabus, as the syllabus clearly stated:

Advice on the presentation of the Chinese music listening programme and a guide to resource material for this topic, may be obtained from the Music Section of the Advisory Inspectorate, Education Department.³⁴¹

It was very natural to use the results of the research group to provide information on the categorising and grading of curriculum content for each junior secondary level.³⁴²

Lastly, it was evident that CHAN's decisions were a crucial factor in the determination of a music curriculum. For the possibility of paying more attention to Chinese culture, as compared with earlier syllabuses, and the availability of a greater proportion of Chinese music, Hong Kong music education can be grateful to L. CHAN, who took the initiative to co-ordinate the research group on Chinese music.³⁴³ After she became Senior Inspector of Music, she formed a research group for selecting suitable curriculum content and material and later used the material as a basis to revise the 1975 Provisional Music Syllabus. The 1975 Provisional Syllabus was later finalised and issued in 1983.

L. CHAN did not explicitly state in her interview that the introduction of Chinese music, apart from the necessity of transmitting cultural heritage, was affected by the Sino-British discussions at the end of the 1970s regarding the 1997 return of sovereignty. In fact, society at the time was very much stirred up by this issue and the attempt to strengthen

³⁴⁰ CHAM, E. (1999) "Teaching of Chinese Music in School Music Education in Hong Kong" in C.C. LIU & M. LI (Eds.), *Papers & Proceedings of the International Seminar on Traditional Music Education in China: Studies of Ethnomusicology* No. 8, Centre of Asian Studies, University of H.K., p.8.

³⁴¹ Curriculum Development Committee, (1983) *Syllabus for Music (Forms I-III)*, H.K. p.3.

³⁴² *Ibid.* pp.6, 7, 11 & 13.

³⁴³ CHAM, E. (1993b) Interview with L. CHAN, H.K. (see Appendix 10-3)

cultural awareness in the music curriculum was the natural response to this.

In these circumstances, cultural awareness was especially emphasised in the 1983 music syllabus, without the realisation that other important aims of music education were being ignored and were disappearing from the text of the syllabus. These factors, superimposed by social changes, reveal that there was no careful consideration given when the curriculum was being designed to the aims of music education as a foundation for further learning activities and assessment.

By scrutiny of the aims of music education in effect from 1968 to 1987 in Table 3-5, it can be seen that music education in Hong Kong at first lacked a theoretical basis in the construction of its syllabuses. However, music syllabuses had been gradually developed from stipulating only two aims of music education in the earlier syllabuses to the culmination of more diversified aims, reflecting the fact that music educators in Hong Kong had improved through a better understanding of the educational aims and philosophy of music education.

However, no matter how these five arguments found expression, explicit or implicit, in Hong Kong music syllabuses, they defined, in effect, the directions in which music education was heading. This was important in the context of the curriculum's contribution to whole-person development, for it not only provided chances for pupils to be creative and expressive, but it also helped transmit cultural heritage and ensured that pupils were exposed to aesthetic experiences. Music was treated as an independent subject and allocated curriculum time accordingly. Above all, its educative-therapeutic function helped pupils with the development of their communication skills and fostered the ability to co-operate with others, both of which were essential for a stable society in Hong Kong.

3.2.3 *The Relevance of the Aims of Music Education to General Education in Hong Kong*

Policy makers and educators in different periods have held different philosophical assumptions about general education and consequently differed in the setting of demands, standards and aims for music education. No educational aims were issued until the 1978 White Paper on “The Development of Senior Secondary and Tertiary Education”. This is a reflection of the low priority accorded by the government to the consideration of the quality of education in terms of setting the rationale for general education and the school curriculum. Since 1945, the government had tried to put the emphasis on the provision of education. Policies regarding school places and their financial implications were mentioned, i.e., forming policies for secondary education in the 1974 White Paper on “Secondary Education in Hong Kong over the Next Decade”; for senior secondary and tertiary education in the 1978 White Paper on “The Development of Senior Secondary and Tertiary Education”; and for primary and pre-primary services in the 1981 White Paper on “Primary Education and Pre-primary Services”. However, without a consensus on how to improve education, the quest for quality of education was still proceeding in a laggardly manner.

A Curriculum Development Committee was formed in 1970 under the chairmanship of the Chief Inspector of Schools to look after the curriculum development of individual subjects. However, the overall aims of the total curriculum were never published for schools’ reference though sources of relevant standards of education were stated in the 1978 White Paper on “The Development of Senior Secondary and Tertiary Education” and in the 1981 White Paper on “Primary Education and Pre-primary Services” respectively. However, it was not until April 1987 that the proposals prepared by the Education Department for improving the system for developing school curricula were

endorsed by the Board of Education.³⁴⁴ Subsequently in 1992 the Curriculum Development Council (CDC) was established to replace the Curriculum Development Committee. The CDC, with its co-ordinating committees and subject committees, provided a broader mechanism that proved to be more effective. To support the CDC both in closely monitoring the curriculum development and in its day-to-day administration, the Curriculum Development Institute (CDI) was set up in 1992 in response to the Education Commission Report (ECR) No. 4.³⁴⁵ However, the five music syllabuses were issued long before the setting up of the CDC. There have been no revised versions of these syllabuses ever since, as the CDI could not find suitable officers to staff its Music Unit. The Music Unit was eventually established in January 1997, but it only managed to conduct a survey on the implementation of music syllabuses in primary and secondary schools from mid-September 1997 to late 1998.³⁴⁶

The principal function of schools, as stated in the 1978 White Paper on “The Development of Senior Secondary and Tertiary Education”, was to help children to acquire:

- a lively interest in the world around them and an ability to think for themselves and make decisions;
- a sense of moral and social values, including respect for others and their views and beliefs;
- competence in the basic skills of literacy and numeracy;
- an appreciation of the world’s cultural heritage, in particular that of their own community;
- a realisation of Hong Kong’s place in the world and its inter-dependence on

³⁴⁴ Education Commission, (1988) Education Commission Report No. 3, H.K., para.5.14.

³⁴⁵ Education Commission, (1990) Education Commission Report No. 4, H.K., para.2.4.1.

³⁴⁶ Curriculum Development Institute, (1988a) Questionnaire Survey Report on Primary Schools Music Syllabus, H.K. and (1998b) Questionnaire Survey Report on Secondary Music Syllabus (F. I-III), H.K.

other parts of the world;

- a basis of mathematical, scientific and technical knowledge and skills to prepare them for the fast-changing, highly technological society in which they will live and work; and
- knowledge, through a school-based guidance system, of the career opportunities available to them.³⁴⁷

The 1981 White Paper on “Primary Education and Pre-primary Services” ensured that the first four points in the 1978 White Paper were also of particular importance at the primary level.³⁴⁸ By comparing the above seven functions/aims of general education with the five arguments of the aims of music education, it was observed that the Hong Kong Government required that music education contributed to part of the aims of general education, with particular reference to Points 1 and 2, which implied that education had the anthropological and educative-therapeutic functions to develop pupils’ ability to make decisions, and to respect others, their views and belief. Music was therefore implicitly identified as one of the expressive media for environment and society. Through music, a child can learn to be sensitive to his environment and develop an interest in the world and in other people. Music can be one of the communicative media through which people share their views and express their emotions. Not only can music develop affective growth in children, it can also foster their intellectual development. A music activity is also a problem solving activity. Through listening, selecting, analysing and appraising music, the ability of decision making can also be cultivated.

Music education can no doubt contribute to the requirements of Point 4 of the educational aims listed above, which relate to cultural awareness. Through singing and listening to Chinese music, children are exposed to and learn to appreciate their own cultural heritage.

³⁴⁷ Hong Kong Government, (1978) *The Development of Senior Secondary and Tertiary Education*, H.K., para.5.2.

³⁴⁸ Hong Kong Government, (1981b) *The Hong Kong Education System*, H.K., para.4.1.

By experiencing the music of other cultures, children learn to appreciate and respect those cultures.

Although the seven points listed above did not cover all the aims of music education, its aesthetic function was eventually recognised in the Educational Aims issued by the Education and Manpower Branch (EMB) in 1993, though it was a belated document which stated:

Aim (15) Aesthetic and cultural development: Schools should help their students to develop their creativity and aesthetic awareness, and should stimulate appreciation of the achievement of the local culture and other cultures. ³⁴⁹

As the aims of music education, analysed in the previous discussions, had contributed to the overall educational aims in respect of Hong Kong pupils' aesthetic development, the researcher feels justified in reconfirming that school music education has responded well to the first question raised by Tyler (Item 3.1.3) as to whether the aims of music education related appropriately to the overall educational aims set by the EMB and were relevant to the educational purposes that Hong Kong schools should seek to attain. She also confirmed from the music syllabuses published in 1987, that Hong Kong did eventually develop its own philosophical assumptions on which to build the school music curriculum. In other words, the aims of school music education were already relevant to the overall educational purposes that schools in Hong Kong should be striving to achieve.

3.3 *The Development of Music Curriculum Content*

Different focuses in the music curriculum reflect the philosophical assumptions that have evolved within the context of societal, cultural and individual factors. Knowledge and

³⁴⁹ Education and Manpower Branch, (1993) School Education in Hong Kong: A Statement of Aims, H.K., p.22.

learning theories can then be developed to support the content of the music curriculum.³⁵⁰ The attitude of teachers, parents and pupils towards school music, the provision of musical equipment and facilities available at the time and the opinions and views of society are all crucial factors in the design of a music curriculum. In addition, interactions among educational influences from local sources and abroad will also affect the content of the curriculum. As time goes by philosophical assumptions change and thus the focuses of music curricula also shift. As Holmes and MacLean (1989) said:

The pace of curriculum change is very slow. Only when the innovative ideas of the new curriculum are internalised by the teachers could the implementation be successful.³⁵¹

Over the past five decades, changes have been taking place in Hong Kong's music syllabuses, but the force of the status quo has been strong and the changes slow. In some schools, even as late as 1997, little major change was evident. This is reflected in various surveys conducted in the 1990s and the various trends that emerged from them. These will be analysed in the following paragraphs.

3.3.1 *A Lack of Clear Goals, Objectives and Assessment in the Music Syllabuses*

To achieve the aims of music education, clear goals and objectives should be set in music syllabuses so that the "School Outcomes"³⁵² can be clearly defined. In addition, these goals and objectives should be the basis for the design of curriculum content. In other words, the evaluation of curriculum suitability should also be made through careful scrutiny of the content to see whether it is appropriate for achieving the instructional objectives and, subsequently, whether the goals and objectives are suitable for meeting

³⁵⁰ Zais, R. (1976) *Curriculum: Principles and Foundation*, Harper Collins, New York, p.97.

³⁵¹ Holmes, B. & McLean, M. (1989) *Curriculum: A Comprehensive Perspective* (Chinese edition), W.J. CHANG (Translated), Yang-chih Book Co. Ltd., Taiwan, p.29.

³⁵² Zais, R. (1976) *Curriculum: Principles and Foundation*, New York, Harper Collins, pp.306 & 307.

the aims of music education.

It has been universally agreed since the efforts made by pioneers of curriculum studies such as Tyler and Zais that an effective teaching and learning cycle relies heavily on devising suitable aims, goals and objectives so that purposeful and meaningful music activities can be organised. To evaluate pupils' achievements in learning in order to improve teachers' strategies in curriculum planning as well as their teaching approaches is also important within the cycle. However, this was not the case in curriculum development in Hong Kong. Before the publication of the two 1987 music syllabuses, no set of curriculum objectives had been stipulated in previous music syllabuses, nor had there been in any music syllabus mention of ways and means by which to assess pupils' achievement.

The need to set aims, goals and objectives, and the ways to assess pupils' performance had not been realised by music curriculum designers in Hong Kong. Without teaching objectives, learning in the classroom had become a series of loosely connected activities. Teachers had no way to judge their teaching or the suitability of the curriculum as there was no reference point deriving from assessment of their pupils. Therefore, the organization/design of music curricula, as reflected in these five music syllabuses, is open to question. It led the researcher to conclude that school music education had not been developed in a suitable climate from 1945 to 1997. The lack of expertise in curriculum design had indeed hampered the growth of school music education.

Thus the researcher's findings echoed those of LI and WONG (1994) in their belief that curriculum studies did not develop before the 1990s. In Hong Kong, this inability to design a curriculum was common before 1990. LI and WONG ³⁵³ pointed out that in

³⁵³ LI, C.K. & WONG, H.W. (1994) *Paradigms, Perspectives and Design*, Chinese University Press, H.K., Foreword.

Hong Kong the concept of curriculum and its design had evolved at the beginning of the 1990s, when studies began to be launched by the tertiary institutions and curriculum guides started to be published by the government. In 1991 “Forum for Curriculum”, an educational magazine, was first published by the School of Curriculum Studies in the Institute of Education of the University of Hong Kong. The CDI, established in 1992, began to publish curriculum guides for kindergarten, primary and secondary levels. In 1993, the International Conference on Curriculum was first organised by the School of Curriculum and Instruction in the Chinese University of Hong Kong. Since then, curriculum development has begun to take shape in Hong Kong. For example in the Syllabus for Art and Craft for Primary Schools published by the CDC in 1995, curriculum aims and objectives as well as the evaluation of learning and teaching were included.³⁵⁴ However, the design of the Hong Kong music syllabuses, particularly in the early days, was far from what was called a “Well-structured Curriculum”: there was no consideration of providing appropriate components, in terms of aims, goals, objectives and assessment.

3.3.2 *The Development of Focus on Curriculum Content*

In general, different focuses in the music curriculum are set according to the philosophical assumptions and the equipment available that suit a particular culture at a particular time. In the case of Hong Kong, interaction amongst educational influences from Britain can be seen. LAM Ching-wah (1999) criticised the phenomenon thus:

Colonial education followed the trends of music education in U.K.³⁵⁵

It is not difficult to see that Hong Kong, before the 1990s, was weak in overall

³⁵⁴ Curriculum Development Council, (1995) Syllabus for Art and Craft for Primary Schools, H.K., pp.32 & 33.

³⁵⁵ LAM, C.W. (1999) “The Development of Hong Kong Music Education”, in S.P. CHU (Ed.), The

curriculum design, not only in that of the music curriculum. The only way guidance for local schools was provided by borrowing practices from abroad. As Hong Kong was a British colony, it was logical to import British educational practices.

Indeed, changes of curriculum focus at various times in Hong Kong's music syllabuses from 1945 to 1997 can be traced to educational practices in Britain and later those in Europe. The researcher does not consider these borrowings altogether bad, as the development of music education in the Hong Kong context can definitely benefit from the example of good practices developed abroad. However, if Hong Kong itself did not have clear aims in respect of music education, studies of music teaching and learning practices - aims with which to support a rationale for teaching and learning - then this importation could only be considered a kind of duty for the government.

To fulfil the duty of the centralisation (Item 1.4.1) of the school curriculum, including the music curriculum, the government provided guidance specifically to music teachers in the form of a centralised music syllabus. A committee for the preparation of the 1968 music syllabus for primary schools was set up. It was composed of inspectors of schools, training college lecturers and practising teachers.³⁵⁶ According to C. KWOK, the syllabus was designed by Dorothy Smith and John Dunn, expatriate officers from Britain. They certainly brought British practices into the 1968 syllabus.³⁵⁷

However, influences from music educators in other countries also affected the development of curriculum focus in later years. Table 3-6 shows an overview of the development of curriculum focuses; it is based on the content of the music syllabuses and the dates of publication of the document. Hence, the developmental stages of the

Introduction of the Development of Music in Hong Kong, Joint Publishing (HK) Co. Ltd., p.220.

³⁵⁶ Education Department, (1968) Suggested Music Syllabus for Primary Schools, H.K., Foreword.

³⁵⁷ CHAM, E. (1993a) Interview with C. KWOK, H.K. (see Appendix 10-2)

curriculum are only a rough estimation and do not necessarily show the very precise dates of change, but it does demonstrate the development of the music curriculum in Hong Kong:

Area/Activity	c.1945-1967	c. 1968-1975	c.1976 - 1982	c.1983 - 1997
Singing	✓	✓	✓	✓
Sight Singing		✓	✓	✓
Pitch & Rhythm Training		✓	✓	✓
Listening (Western)		✓	✓	✓
Listening (Chinese)				✓
Rhythmic Movement/ Music & Movement		✓	✓	✓
Percussion Band		✓		
Classroom Instrumental Playing			✓	✓
Improvisation			✓	✓
Creative Sound Projects				✓
Using Technology for Composition				✓
Chinese Culture (Vocal Music)	✓	✓	✓	✓
Chinese Culture (Instrumental Music)				✓
Special Project to develop Critical & Analytical Thinking				✓

Table 3-6: Development of Curriculum Focuses in the 5 Music Syllabuses in Hong Kong

Table 3-6 shows gradual changes of curriculum focus in different periods of time in the

history of music curriculum development in Hong Kong. By concentrating on curriculum content, five tendencies are identified in the following discussions.

3.3.2.i *Expansion of Performing to Music Listening*

As a British Colony, Hong Kong inherited the musical traditions of Britain, e.g., the emphasis on singing as music education. In the late 19th century and early 20th century, singing dominated music lessons in Western Europe. In Britain in 1873, the “Payment by Results” system was extended to singing lessons. This meant that schools received a grant when their pupils were able to sing six songs at the annual inspection. From 1883, further grants were offered if the pupils could sing at sight.³⁵⁸ The fundamental music training in Hong Kong after the Second World War, therefore, reflected this trend and still emphasised singing, voice training and sight singing. Singing thus became the main activity in the music lessons.

As there was no music syllabus available for school use before 1968, the researcher confirmed with T.K. LEE³⁵⁹ that the only activity in music lessons was singing. C. KWOK concluded that the reason for this was that the economy in early 1950s was extremely weak, and it was difficult for schools to purchase gramophones, records and instruments. The voice then became the most convenient instrument for music making in schools.³⁶⁰

The situation in the 1950s in music education was also criticised by S.S. LIN.³⁶¹ He highlighted poor provision and insufficient instruments in the music room as the factors that hampered the development of music education. To solve the problem, he urged the

³⁵⁸ Rainbow, B. (1989) *Music in Educational Thought and Practice*, Boethius, Wales, pp.243 & 244.

³⁵⁹ CHAM, E. (2001b) Interview with T.K. LEE, H.K. (see Appendix 10-8)

³⁶⁰ CHAM, E. (1993a) Interview with C. KWOK, H.K. (see Appendix 10-2)

³⁶¹ LIN, S.S. (1957) “From Music Festival to Music Education” in *The Hong Kong Musical Journal*, Vol. 3,

Education Department to provide sufficient equipment and at the same time to set standards for music teaching.

L. CHAN argued that from 1945 curriculum areas were gradually developed by expatriates in the Education Department on traditional British lines.³⁶² The learning activities in the Training College in the early 1950s consisted mainly of singing and listening. In other words, the suggested musical activities listed in the 1968 music syllabus for primary schools such as percussion band, rhythm and movement were developed later.

Despite singing being the major activity in class, the first music syllabus for primary schools published in 1968 in Hong Kong took British practices as the model for curriculum content. The items listed in "Recent Developments in School Music" published by the Board of Education in Britain in 1933 stressed the importance of singing, voice training, pitch and rhythm training and sight singing:

The singing of songs must ever have pride of place in the music syllabus for reasons that have been pointed out in the Board's "Handbook of Suggestions for Teachers". Voice training, the training of the ear in pitch and rhythm, and sight singing are also essentials, together with a minimum of theory taught incidentally.³⁶³

This opinion, proposed in the 1933 pamphlet in Britain, was also included in the 1968 music syllabus for primary schools in Hong Kong with singing as an important activity. The 1968 music syllabus clearly stated:

Singing, the most natural form of musical expression for children, should occupy a prominent place in any lesson. With a wide repertoire of simple songs the

May, H.K., p.22. (see Appendix 9-1)

³⁶² CHAM, E. (1993b) Interview with L. CHAN, H.K. (see Appendix 10-3)

³⁶³ Board of Education, (1933) Recent Developments in School Music, Educational Pamphlets, No. 95, HMSO, U.K., p.10.

ground is well prepared from which musical knowledge, appreciation and awareness will grow.³⁶⁴

In addition to singing, rhythm and movement and pitch training, the 1968 music syllabus introduced for the first time percussion band and music appreciation.³⁶⁵ The term “Music Appreciation” was re-worded as “Listening” in the 1968 syllabus. These two activities, first introduced by Macpherson in the early 1900s in England,³⁶⁶ were also included in the 1933 pamphlet.³⁶⁷ The music curriculum was then expanded from just singing to varied activities. This new provision of varied experiences in music lessons was in line with educational trends. Dewey (1934)³⁶⁸ argued that the aims of education were to assist pupils to pursue the best experiences. The imaginative quality of aesthetic experience was a necessity for all kinds of experiences. Through appropriate learning experiences, an ability for expression and aesthetic judgement could be cultivated. In other words, the provision of varied musical experience was also targeted at achieving the aesthetic and anthropological aims of music education as mentioned in this Chapter.

The adaptation of British practice had in fact been adjusted in the 1968 music syllabus in Hong Kong. Wireless lessons, school orchestra, country dancing, pipe making and playing, pianoforte classes, community singing and concerts³⁶⁹ were omitted from the 1968 Hong Kong music syllabus. The explanation for these omissions is clearly that the

³⁶⁴ Education Department, (1968) Suggested Music Syllabus for Primary Schools, H.K., A Note to Teachers.

³⁶⁵ Ibid.

³⁶⁶ Rainbow, B. (1989) Music in Educational Thought and Practice, Boethius, Wales, pp.274 & 275.

³⁶⁷ Board of Education, (1933) Recent Developments in School Music, Educational Pamphlets, No. 95, HMSO, U.K., p.25.

³⁶⁸ Dewey, J. (1934) Art as Experience, Capricorn Books, New York, pp.272-274.

³⁶⁹ Board of Education, (1933) Recent Developments in School Music, Educational Pamphlets, No. 95, HMSO, U.K., p.11.

economy had not yet improved (Item 1.4.3) and the radio broadcast system had not yet developed in Hong Kong. It would have been unrealistic to include such items in the Hong Kong syllabus, since the schools could not hope to achieve them. Therefore, the music curriculum areas suggested in the 1968 music syllabus were essentially singing and the rudiments of listening activity, following traditional British practices of the 1930s.

3.3.2.ii *Expansion of Performing and Music Listening to Creative Music Making*

From 1968 to 1997, Hong Kong benefited from the expansion of its music education system to include study opportunities for senior secondary pupils through the establishment of a “Centralised Scheme of Music Training for Senior Secondary Students”, as reflected in the White Paper on “The Development of Senior Secondary and Tertiary Education” in 1978 (Item 2.2.4). In addition, from the 1980s, more in-depth studies were initiated by the Education Department on the implementation of the music syllabus through importing different teaching approaches/philosophies from abroad. In 1980, the Kodaly choral method and Orff Schulwerk were introduced into Hong Kong by the Education Department.³⁷⁰ In 1981, the presentation of children’s concerts by Atarah Ben-Tovin from Britain was organised by the Education Department in conjunction with the Music Office and the British Council.³⁷¹ Although Hong Kong experienced economic crises in 1973 and 1987, the education field was not affected. The reasons for this (Item 1.4.3), according to CHENG Kai-ming,³⁷² were that Hong Kong’s recovery from economic crisis had been quick and, more importantly, that the Hong Kong Government had only just begun to expand its educational programmes,

³⁷⁰ Education Department, (1981a) Hong Kong Education Department Annual Report 1980-81, H.K., para.86.

³⁷¹ Education Department, (1982) Hong Kong Education Department Annual Summary 1981-82, H.K., para.100.

³⁷² CHENG, K.M. (1992) “Financing Education: An International Perspective” in Y.P. CHUNG & Y.C.

including music education programmes.

The 1976 music syllabus in Hong Kong inherited the tradition of the 1968 syllabus in that the basic educational principles of developing skills and knowledge through “standardised” activities in the 1968 syllabus, such as rhythm and movement, pitch, sight singing and listening to music were all included. The 1976 syllabus also introduced Carl Orff’s idea of using individual names of children to help them experience rhythm. This had proved an effective method for learning rhythm as the rhythms selected for names were easily associated with rhythms in music.³⁷³ However, this was not suitable for Cantonese-speaking pupils, since in Cantonese each syllable is pronounced with equal stress, without any specific rhythm. Therefore, pupils do not feel a speech rhythm in Cantonese that they can relate to the rhythm and notation in music. Unless pupils are familiar with English words and speech patterns, speech activity for learning rhythms is meaningless to Hong Kong pupils.

Nevertheless, the influence of Carl Orff in using speech rhythm was cited in the paragraph entitled “The Rhythm of words” for Primary 1 pupils in the 1976 syllabus:

English speech rhymes help young children who are familiar with the language to develop rhythmic control as they join in clapping or tapping speech patterns with their teacher.... any kind of material can be used for making up speech patterns and the children should be encouraged to suggest subjects themselves such as things they see in their room, but the more musical the topic, the better the results.

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Clearly, using English speech rhythms is suitable for children who are familiar with English as a spoken language. However, the great majority of pupils in primary schools

WONG (Eds.), *Economics and Financing of Hong Kong Education*, Chinese University Press, H.K., p.259.

³⁷³ Keetman, G. (1974) *Elementaria*, English translation by Margaret Murray, Schott & Co., Ltd., London, p.25.

³⁷⁴ Curriculum Development Committee, (1976) *Syllabus for Music for Primary Schools*, H.K., p.8.

in Hong Kong were not familiar with English. This suggestion in the 1976 syllabus was therefore totally unsuitable for Chinese pupils. It was impossible to introduce the speech rhythm method at the Primary 1 stage, as pupils at this age do not normally have much chance to listen to, and familiarise themselves with, English in their daily lives. Borrowing speech rhythm for rhythmic patterns, therefore, was neither useful nor practicable in music lessons for Chinese pupils. It is evident from this example that borrowing overseas practice without any adaptation to the situation in Hong Kong can result in the total failure of an initiative.

The idea of creating a rhythmic response to music was not new in the 1970s. Carl Orff's essential idea of improvisation on instruments, taking the form of question and answer games, or creating a short rhythmic ostinato to accompany a song was universally accepted. In the 1976 syllabus, the section on "Creative Rhythmic Activities" for various levels was related mainly to pupils' free response to songs/music through musical movement, dances or games.³⁷⁵

The concept of guiding teachers to develop pupils' creative work was not stipulated in the 1976 syllabus, although free improvisation had begun to be developed in Britain. One of the promoters of this initiative was Geoffrey Winters, who was also one of the members of the Schools Council Project for primary schools in 1970. Winters stressed the importance of collective improvisations and used Orff's ideas on speech rhythms³⁷⁶ and devised various improvisation methods such as question and answer games and melodic and rhythmic ostinati. The 1976 syllabus in Hong Kong did not make use of these child-centred approaches to stimulating pupils to react spontaneously to rhythms. Instead, a large portion of the rhythm and movement section was devoted to

³⁷⁵ Ibid., pp. 9, 12, 17 & 23.

³⁷⁶ Winters, G. (1967) *Musical Instruments in the Classroom*, Longman, U.K., pp.19 & 21.

demonstration by teachers and imitation by pupils; for example:

The teacher then plays or claps one of the patterns and the class is asked to identify and clap the one selected.³⁷⁷

After this rhythm drilling activity, the syllabus did not show how these rhythmic patterns were to be assimilated by pupils in order to form the basis of their knowledge and skills for creating their own rhythmic patterns/phrases. There were no suggestions for further steps from imitation to improvisation in this rhythm activity. This lack of clear guidance reflected the fact that the strategies for improvisation as well as related curriculum content were not yet understood by the designers of the 1976 syllabus.

There seems to have been a lack of experienced music educators in the working committee of the 1976 syllabus. Preparation work such as a feasibility study on new initiatives should have been done prior to publication. It was obvious that, although new teaching trends had already developed in Britain and elsewhere, Hong Kong had not yet grasped the latest trends in music education, even though the administration of the Education Department was led by expatriates from Britain. Hong Kong was not fully aware of the changes in world educational principles. This was also criticised by YU and NG (2000) who stated that the music curriculum in Hong Kong was lagging behind:

Although music practices in Hong Kong were usually adapted from those of British practice, their implementation in Hong Kong was often delayed for a few years.³⁷⁸

In the researcher's opinion, Hong Kong lags behind the Western world by far more than a few years in terms of its music curriculum. For example, after Gunild Keetman was appointed to teach improvisation in the Mozarteum in Salzburg and adopted the Orff

³⁷⁷ Curriculum Development Committee, (1976) *Syllabus for Music for Primary Schools*, H.K., p.7.

³⁷⁸ YU, Y.W. & NG, C.H. (2000) "The Underlying Educational Principles of the Two Earliest Official Primary Music Syllabi" in Y.C. CHENG, K.W. CHOW and K.T. TSUI (Eds.), *School Curriculum Change*

approach in 1951, Orff's influence spread throughout the world.³⁷⁹ Orff Schulwerk was first introduced into British schools in 1958³⁸⁰ and soon Orff practices began to grow, particularly in primary schools in Britain. Winters and Keetman provided a reference for the theoretical background and practices of the Orff approach. In the case of Hong Kong, the 1976 music syllabus began to introduce Orff's ideas, but Orff Schulwerk was not organised for in-service teacher training until 1980.³⁸¹ Thus Hong Kong was lagging at least 20 years behind Britain.

Another similar example that may be cited was the cultivation of creativity through "Creative Sound Projects" in class. "Using noise to make music", as Pitts described it,³⁸² gained ground in the 1960s when "composer-teachers" such as Peter Maxwell Davis began to teach composition in British schools. The avant-garde music of the American composer John Cage also influenced the way music was organised in Britain. John Paynter's "Sound and Silence" (published in 1970), which focused on the organisation of sounds that all pupils could achieve without the need for technical compositional skills, made a great impact on the direction of composition as a component of Music subject in the National Curriculum.

The 1983 and 1987 music syllabuses did include creative sound projects. However, in the 1983 syllabus this activity was considered not as essential but as part of the "Additional Activities" for providing pupils with a wider range of musical experience.³⁸³ Only a small amount of curriculum time was allotted to the exploration and organisation

& Development in Hong Kong, HKIED, H.K., p.491.

³⁷⁹ Rainbow, B. (1989) *Music in Educational Thought and Practice*, Boethius, Wales, p.323.

³⁸⁰ Taylor, D. (1979) *Music Now*, The Open University Press, U.K., p.125.

³⁸¹ Education Department, (1981a) *Hong Kong Education Department Annual Report 1980-91*, H.K., para.86.

³⁸² Pitts, S. (2000) *A Century of Change in Music Education*, Ashgate Publishing Ltd, U.K., p.66.

³⁸³ Curriculum Development Committee, (1983) *Syllabus for Music (Forms I-III)*, H.K., p.14.

of sounds through creative sound projects. The 1987 “Syllabus for General Music (Forms IV-V)” took a step in the right direction by no longer categorising creative music making as “Additional”.³⁸⁴ Nevertheless, Hong Kong was still lagging behind Britain by its delay in including creative music making in the syllabuses.

The researcher considers that the mention of organising creative music making activities in the 1983 and 1987 music syllabuses was included merely so as to record the music syllabus the government would like to promote. There was no full understanding of how to work in the classroom on improvisation and composition. No trial teaching or feasibility studies on the effectiveness of these activities were undertaken. As a result, the actual implementation of creative music making in schools was very different from what had been planned in theory by the government. There was a big gap between the intended/documentated syllabus and its actual implementation.

It was evident that the intended music syllabus, which included suggestions for creative music making, was designed to encourage the first steps in the cultivation of creativity in pupils. Judged from the percentages relating to the opinions of teachers³⁸⁵ in the implementation of creative music making as shown in Table 3-7, the results were very negative:

³⁸⁴ Curriculum Development Committee, (1987b) *Syllabus for General Music (Forms IV-V)*, H.K., p.11.

³⁸⁵ CHAM, E. (1993c) *Results of Questionnaire on Teaching of Music in Primary Schools*, p.18 and (1993d) *Results of Questionnaire on Teaching of Music in Secondary Schools*, p.18. (see Appendices 5-2 & 6-2)

	Successful	Unsuccessful	Missing Value	Total
Primary School Teachers	21.8%	77.1%	1.1%	100%
Secondary School Teachers	20.63%	73.75%	5.62%	100%

Table 3-7: Comparison of Views on the Implementation of Creative Music Making by Teachers in Primary and Secondary Schools

In Table 3-7, the reasons for creative music making not being successfully conducted were largely a result of the “Lack of an effective method to guide pupils” (Primary 64.5%, Secondary 61.02%), and a “Lack of instruments” (Primary 46.9%, secondary: 71.19%), and teachers’ admission that their pupils were inhibited from expressing themselves (Primary 59.7%, Secondary: 67.8%).

The implementation of a new curriculum area such as creative music making should have been fully supported by teachers in schools, not by the government through an intended/documented syllabus. Only through actual experience led by teachers can pupils acquire the knowledge, skills and attitudes necessary for successful creative music making. It is only when such positive and feasible practices are created that a suitable climate for the implementation of an intended/documented music syllabus can be created by the government.

However, teachers should have a methodology for guiding creative music making in class. Odam quotes Benjamin Britten as suggesting to music teachers that there are two stages in guiding composition:

(Benjamin) Britten once described the composing process as like approaching a house in a mist. He explained that first you could discern its overall shape and that it was only when you were very near to it that you could begin to make out

some of the details.³⁸⁶

Britten's opinion is absolutely true. Too much going into details at the beginning will ruin the interest in completing the work as a whole. In addition, in the researcher's opinion, it is only when the actual experience of creative music making takes place in the music room that the interests of pupils can be stimulated and creative ability cultivated. The researcher will study the development of the government's support for creative music making in the next chapter.

3.3.2.iii Expansion of Percussion Band to Classroom Instrumental Playing and to the Setting up of School Orchestra

The concept of the percussion band is an obvious example of borrowing practice from Britain. In "Recent Developments in School Music" published by the Board of Education in 1933, the activity was highly valued for developing in children a sense of responsibility and mental concentration.³⁸⁷ In line with the tradition inherited from Britain, the 1968 syllabus suggested the use of Yvonne Adair's "Musical Examples for Percussion Band Exercises" published by Boosey and Hawkes and other publications from Britain in conducting percussion band activities in class.³⁸⁸ The syllabus did not give much concrete guidance on the organisation of a percussion band. However, the aim of training a band, i.e. for pupils to move from the experience of sensing the pulse and accented and unaccented beats³⁸⁹ to more sophisticated rhythms, was introduced. The syllabus, however, did not require any training on tuned percussion instruments as recommended in Adair's books. The weak economic situation in Hong Kong in the

³⁸⁶ Odam, G. (1995) *The Sounding and Symbol: Music Education in Action*, Stanley Thornes (Publisher) Ltd., U.K., p.53.

³⁸⁷ Board of Education, (1933) *Recent Developments in School Music*, Educational Pamphlets, No. 95, HMSO, U.K., pp.25 & 26.

³⁸⁸ Education Department, (1968) *Suggested Music Syllabus for Primary Schools*, H.K., pp.8 & 50.

1950s and 1960s affected the purchase of classroom instruments for music lessons,³⁹⁰ especially of tuned percussion instruments such as xylophones, which were expensive compared with untuned percussion instruments such as triangles and tambourines. More resources were needed to purchase the tuned instruments. The 1970s, however, saw an improvement in Hong Kong's economy (Item 1.4.3), and the government began to provide essential equipment and facilities to support the implementation of the syllabus (see Chapter Four).

The 1976 syllabus³⁹¹ reflected the gradual evolution and adoption of new educational principles. "Percussion Band" in the 1968 syllabus was now altered and elaborated to become "Percussive Instrumental Playing", "Recorder Playing" and "Instruments in Class". The rationale of organising the percussion band in the classroom situation, however, was no more valid in the 1970s. On the one hand, to involve a whole class in forming a so-call "band structure" was in practice difficult to manage in terms of providing a sufficient number of percussion instruments within a school's budget. On the other hand, to enable a large group of pupils to follow the melodic and harmonic components of a tune played by the teacher on the piano created problems of classroom discipline and also a lack of attention to individuals. This led YU and NG to question the practice:

Considering the scale of this activity, it could not be accomplished in a few minutes within the lesson.³⁹²

The changes in the 1976 syllabus were also caused by the adoption of a more

³⁸⁹ Ibid., p.8.

³⁹⁰ CHAM, E. (1993a) Interview with C. KWOK, H.K. (see Appendix 10-2)

³⁹¹ Curriculum Development Committee, (1976) Syllabus for Music for Primary Schools, H.K.

³⁹² YU, Y.W. & NG, C.H. (2000) "The Underlying Educational Principles of the Two Earliest Official Primary Music Syllabi" in Y.C. CHENG, K.W. CHOW and K.T. TSUI (Eds.), *School Curriculum Change & Development in Hong Kong*, HKIED, H.K., p.491.

international outlook as Hong Kong moved away from its earlier focus on the British model. The “New and Old Approaches” adopted by primary schools were defined by Frank Higgen.³⁹³ The old approach stemmed from Britain in the early 20th century and was based on the training of music reading and knowledge of the rudiments and fundamentals of notation. The new approach was based on the practice of music educators from the United States of America. However, the researcher does not agree with Higgen that this new approach came only from America. George Self’s “New Sounds in Class”, published in Britain by Universal Edition in 1967, also required a child-centred approach to stimulate the growth of creativity and the understanding and performance of contemporary music. Although music reading was also important, it should be gained through actual experience, and consideration should be given to the child’s readiness to achieve it.

In the 1976 syllabus, the emphasis moved away from mere untuned percussion playing by the whole class to the development of rhythmic and melodic accuracy and fluency in smaller scale performances such as playing a song accompaniment. The concept, which originated from Carl Orff’s Schulwerk, was evidenced by the introduction of Carl Orff’s tuned percussion instruments such as the soprano xylophone, the tenor-alto xylophone and set of timpanium,³⁹⁴ playing rhythmic and/or melodic ostinati to accompany songs.

The gradual setting up of instrumental classes and school orchestras (Western or Chinese) was also promoted in the 1983 “Syllabus for Music (Forms I-III)”³⁹⁵ and in the 1987 “Syllabus for Music for Primary Schools”.³⁹⁶ As mentioned in the 1987 syllabus, the

³⁹³ Ibid., p.495.

³⁹⁴ Curriculum Development Committee, (1976) *Syllabus for Music for Primary Schools*, H.K., pp. 4, 19, 36 & 52.

³⁹⁵ Curriculum Development Committee, (1983) *Syllabus for Music (Forms I-III)*, p.20.

³⁹⁶ Curriculum Development Committee, (1987a) *Syllabus for Music for Primary Schools*, H.K., p.27.

aim was to develop a rich and varied extra-curricular music programme which could exert a unifying and vital influence on the life and atmosphere of a school.³⁹⁷ The consideration by a school of the affordability of hiring private tutors to conduct extra-curricular activities would affect the quality of performance of individual schools.

3.3.2.iv From Lack of Cultural Identity to the Strengthening of Cultural Understanding

The avoidance of Chinese cultural awareness in education was due to political concerns (Item 1.4.1). In order not to be involved in any propaganda issues, there was no mention of any sense of belonging to China in the music syllabuses. Subsequently, the listening to and singing of materials related to China were very limited. In the 1968 and 1976 music syllabuses for primary schools, only a few Chinese songs were suggested as a superficial adornment to maintain a balance of cultural understanding. In the 1968 syllabus, for example, of a total of 172 songs suggested for school use from Primary 1 to 6, only 17 were Chinese. They were mainly included in the song lists from Primary 3 to 6.³⁹⁸ There was not even one Chinese song in Primary 1 and Primary 2 levels. No encouragement was given to assist pupils in the understanding of Chinese culture, either in the music syllabus or in regular in-service teacher training programmes. Indeed, the Western-centred perception of the British administrators suffocated the development of Chinese music in Hong Kong.

A sudden shift to Chinese cultural understanding was seen in the 1983 syllabus for the junior secondary level. Compared with the music syllabuses designed for primary schools in 1968 and 1976, where Chinese folk songs were barely included, the section on

³⁹⁷ Ibid., p.26.

³⁹⁸ Education Department, (1968) Suggested Music Syllabus for Primary Schools, H.K., pp. 29, 38, 49 & 56.

Chinese music in the 1983 syllabus went to the extreme. Under the syllabus's "Listening Activity" for the junior secondary level, the topic "Music in the Chinese Tradition" was a basic activity for all three stages of schooling. The origin, structure and general knowledge of a wide range of Chinese instruments were included at Stage One. Further understanding of various Chinese ensembles was also included at Stage Two, and Chinese regional folk songs were included at Stages One and Two.³⁹⁹ Furthermore, at Stage Three the curriculum was overloaded with a selection of Chinese regional operas and operatic songs. The theory of Chinese music at Stage Three,⁴⁰⁰ in particular, was an extremely difficult area for pupils to study, as they were required to understand not only the various Chinese tonal systems and their origins and development, but also their differences from the Western tonal system, and the differences between the regional ethnic tonal systems. In order to encourage schools to cover such a wide range of Chinese music curriculum, the syllabus suggested the following ideal Western and Chinese listening programme:

If 10 minutes in each lesson is devoted to listening, it will be possible to allocate 25 ten-minute units for each listening programme.⁴⁰¹

There is no obvious evidence to show that the emphasis on Chinese music in the 1983 syllabus was driven by the return of Hong Kong to Chinese sovereignty in 1997. Although this over-emphasis of Chinese music did not receive support from teachers, L. CHAN, Senior Inspector from the mid 1970s to 1984, took the view that the teaching of Chinese traditional music was absolutely essential, and her conviction prompted her to co-ordinate a working group to design a curriculum on Chinese music to be included in the 1983 music syllabus. Nevertheless, even she admitted that there were a number of

³⁹⁹ Curriculum Development Committee, (1983) *Syllabus for Music (Forms I-III)*, H.K., pp.6, 7 & 11.

⁴⁰⁰ *Ibid.*, p.13.

⁴⁰¹ *Ibid.*, p.3.

obstacles to the reception of the Chinese music curriculum. She concluded that these were:⁴⁰²

- Music teachers were all educated in the Western education system and did not have sufficient knowledge of Chinese music. Some did not even know the repertoire suggested for listening in the curriculum;
- Teachers were not yet fully convinced of the importance of including Chinese music and were not prepared to find time to learn more about Chinese music to be able to teach it;
- There was insufficient time for music lessons; and
- The community in general was not ready to accept the promotion of Chinese music.

The unpopularity of this area of the curriculum in the 1983 syllabus stemmed not only from the above factors. Although the intention of compensating for the past neglect of Chinese culture was impossible to challenge, there was a great over-estimation of the readiness and ability of music teachers to accept it and a lack of ground-work in teaching the pupils about Chinese music at the primary level. These, as well as the over-cramming of information into the syllabus, were the reasons for the failure of the teaching of Chinese music.

The inability to teach Chinese music by secondary school teachers was evidenced by the survey conducted by the researcher in 1993:⁴⁰³

⁴⁰² CHAM, E. (1993b) Interview with L. CHAN, H.K. (see Appendix 10-3)

⁴⁰³ CHAM, E. (1993d) Results of Questionnaire on Teaching of Music in Secondary Schools, p.4. (see Appendix 6-2)

Activity	Regularly	Sometimes	Never	Missing Value	Total
Singing	93.75%	5.63%	0%	0.62%	100%
Listening (Western)	80.63%	18.13%	0.62%	0.62%	100%
Listening (Chinese)	23.13%	60.00%	16.25%	0.62%	100%

Table 3-8: Frequency of Conducted Areas: Singing and Listening (Western and Chinese Music)

In the survey, singing and listening were the activities most commonly conducted by teachers. 93.75% of the teachers surveyed regularly conducted singing and 80.63% of them regularly conducted Western music listening, but only 23.13% of them regularly conducted Chinese music listening. Furthermore, 16.25% of teachers taught no Chinese music whatsoever to their pupils.

The above findings were supported by a later survey conducted by the Curriculum Development Institute (CDI) in 1997 to 1998. The survey concluded:

Singing and listening to Western classical music (Baroque, Classical, and Romantic) are precisely the most frequently taught areas in secondary music classes. They are also perceived as some of the most important activities... Although Chinese music areas are perceived as one of the most important areas, Chinese music areas are consistently the least frequently taught. This contradiction shows an obvious gap between need and competence.⁴⁰⁴

The CDI further commented that, despite a consensus on the need to teach more Chinese music, teachers might not feel competent to teach it.⁴⁰⁵ However, such neglect of Chinese culture was viewed as conformity to the political climate in Hong Kong. The

⁴⁰⁴ Curriculum Development Institute, (1998b) Questionnaire Survey Report on Secondary School Music Syllabus (Form I-III), H.K., pp.25 & 26.

⁴⁰⁵ Ibid., p.26.

leaders of the Education Department fully understood the political situation and carefully devised the music syllabuses so as not to arouse any sense of belonging to mainland China. Therefore, music education did not serve as a tool to achieve political purposes. It is not difficult to understand that music education in Hong Kong as evidenced in Table 3-8 was aimed firmly at understanding the musical and cultural traditions of the West, and not at understanding Chinese culture. This alertness to political factors sacrificed the right of Hong Kong pupils to an understanding of their own culture.

Sensitivity and conformity to a political situation were not uncommon in civil servants in general as well as in the officers of the Education Department. The situation changed with the signature of the Sino-British Joint Declaration in 1984 and the realisation that Hong Kong would return to China. There began a full-blooded move to employ local officers in place of British expatriates, and this was coupled with the declaration of Chinese as the official language in 1994. This affected Hong Kong society in various ways. However, this political change had but little effect on the design of the music curriculum. The administrators in the Music Section of the Education Department were still of the opinion that music should not be used as a political tool. The last two syllabuses, viz., the primary and the senior secondary syllabuses issued in 1987, still demonstrated little change in this attitude, three years after the Joint Declaration - Hong Kong was still a British colony and there were ten years to go before the change of sovereignty. There was no urgent need to change the aims of music education in Hong Kong, especially as the Joint Declaration stressed that Hong Kong would remain unchanged for 50 years after 1997.

However, too much emphasis on cultural understanding was perhaps not appropriate for the development of music education. Swanwick (1994) pointed out that:

Musical knowledge - while obviously arising in a social context - cannot be

permanently locked into a cultural background. If it were so, then it becomes impossible to see how anyone could ever respond to the music of other cultures or other times in any meaningful way. Because of its power as a form of discourse, music is to some extent able to travel across time and between cultures. To this extent it has a degree of symbolic autonomy and is able to be reinterpreted wherever it lands and by whoever finds it. ⁴⁰⁶

Indeed, too much emphasis on one's own cultural elements in the teaching and learning of music would block the understanding of the music of other cultures. The knowledge and skills involved in the learning of Chinese culture should be expanded and applied to other cultures. The aims of promoting cultural understanding, therefore, should be understood by music educators. In addition, as the trend of globalisation has been a result of the advancement of technology worldwide, too much focus on their own culture might limit the vision of pupils in their understanding of culture in a wider context.

3.3.2.v *Supporting the Formal Music Curriculum: Extra-curricular Activities*

The provision of extra-curricular activities is one of the solutions to limited curriculum time within the school time-table, particularly at senior secondary level. Although these extra-curricular activities may not cater for all pupils, at least there are more opportunities for those who are interested in music, in terms of greater exposure to music and a wider choice of activities. All the music syllabuses published in Hong Kong suggested various kinds of extra-curricular activities such as school choirs, instrumental ensembles, orchestra, etc. and nearly all schools in Hong Kong organised extra-curricular activities for their pupils. ⁴⁰⁷

At the inter-school level, the Hong Kong Schools Music and Speech Association,

⁴⁰⁶ Swanwick, K. (1994) *Music Knowledge: Intuition, Analysis and Music Education*, Routledge, London & New York, p.170.

⁴⁰⁷ Curriculum Development Committee (1987a) *Syllabus for Music for Primary Schools*, H.K. pp.3, 26 & 27.

established in 1948, provided opportunities for pupils to be exposed to musical performances through participating in its annual Music Festival, and, in the early years, through attending concerts. The Hong Kong Education Department Annual Report, 1949-50, stated:

The Hong Kong Schools Musical Association has held frequent concerts of recorded music, orchestral concerts, and vocal and piano recitals, which have been well attended. ⁴⁰⁸

The introduction of a concert presented not by live performers but consisting of recorded music was not unusual in the early 1950s as few schools could afford to purchase gramophones. At the same time, orchestral concerts were also quite few. Nevertheless, these concerts of recorded music did provide opportunities for pupils to widen their musical experience.

The establishment of the Hong Kong Schools Music Association to promote performing and listening was a result of the efforts of British expatriates. ⁴⁰⁹ It was natural for the Education Department to borrow examples from Britain, since everything started from scratch after the Second World War. British consultants also contributed to the planning and organisation of the Music Festival. For instance, Sidney Northcote had an important influence on the development of the Music Festival syllabus. He suggested the re-organisation of piano classes into different grades,⁴¹⁰ following the pattern of the Associated Board of the Royal Schools of Music Examinations. He also recommended the expansion of the piano repertoire in the Festival from the works of merely one composer to the works of many. This improvement can be clearly seen by comparing

⁴⁰⁸ Education Department, (1950) Hong Kong Education Department Annual Report, 1949-50, H.K., para.81.

⁴⁰⁹ The Hong Kong Schools Music Association was re-formed by Mr. Fraser after the Second World War and the first Music Festival organised by the Association was held in 1949.

⁴¹⁰ CHAM, E. (1993a) Interview with C. KWOK, H.K. (see Appendix 10-2)

the 1951 syllabus with the 1960 syllabus.⁴¹¹ It was also evident in the expansion of the repertoire in the 1965 Music Festival to include Church Music Classes ranging from Gregorian chants to Protestant 4-part chorales.⁴¹²

Another influence from Britain was the employment of festival adjudicators. Until the late 1980s, only British adjudicators were appointed, although thereafter a few were appointed from Canada and the U.S.A. Therefore, the major influence on musical standards at the Festivals was British. The comments and recommendations given by overseas adjudicators, with their wider perspective, certainly enlightened local teachers and students as well as providing a deeper insight of musical understanding. This was particularly obvious in the early years of the Music Festival when there were insufficient local musicians eligible to act as adjudicators.

Over the years, there were many musicians who had studied at universities in Hong Kong or elsewhere and were highly qualified to act as adjudicators in the Music Festival. However, overseas adjudicators were not replaced by local adjudicators, for two reasons. First, adjudicators from overseas provided an international perspective to musical standards in Hong Kong. Second, they reduced a great deal of the conflicts of interest that might have arisen among local adjudicators who, unavoidably, had their own pupils entering the various competitions.

The performance aspect of music had long been established through class teaching and the annual Music Festival. It was difficult to shift teachers' emphasis from performing music to other curriculum areas such as creative music making. The Music Festival has still attracted great numbers of participants. According to the 1993 questionnaire survey

⁴¹¹ Hong Kong Schools Music Association, (1951) Music Festival Official Syllabus, H.K., p.9 and (1960) Music Festival Official Syllabus, H.K., pp.16-22.

⁴¹² Hong Kong Schools Music Association, (1965) Music Festival Official Syllabus, H.K., p.23.

conducted by the researcher, 66.1% of primary schools and 90.63% of secondary schools took part.⁴¹³ On the other hand, the encouragement of creative music has not been helped by the poor level of participation in the annual “Schools Creative Music Showcase” organised by the Education Department. Since 1991 it has recorded only a few entries - 95% of secondary schools have never taken part.⁴¹⁴

The overwhelming number of entries in the annual Music Festival (more than 70,000 entries in the 1997)⁴¹⁵ was of course the result of the cumulative sustained efforts of the Hong Kong Schools Music and Speech Association. However, it also reflected the attitude of parents and pupils in Hong Kong. It was a true echo of K.M. CHENG’s notion (Item 1.4.4) that an important characteristic of learning among Eastern Asian pupils was motivation by competition and hard work encouraged by peer groups, teachers and their parents. It is not difficult to understand that the high number of participants in the annual Music Festival has been supported by pupils’ ambitions and their enthusiasm to succeed.

In the researcher’s opinion, the aim of organising extra-curricular activities in schools and encouraging pupils to participate in them is not limited to cultivating their interest in music making or to increasing their opportunities for learning. To achieve a quality education, the quality and suitability of the content, modes and support for these extra-curricular activities should be considered. The researcher agrees with the “Report on Review of the 9-year Compulsory Education” published by the Board of Education, which noted the value of extra-curricular activities and subsequently urged the

⁴¹³ CHAM, E. (1993c) Results of Questionnaire on Teaching of Music in Primary Schools, p.25 and CHAM, E. (1993d) Results of Questionnaire on Teaching of Music in Secondary Schools, p.26. (see Appendices 5-2 & 6-2)

⁴¹⁴ Ibid, p.24. (see Appendix 6-2)

⁴¹⁵ Hong Kong Schools Music & Speech Association, (1998) Inspiration beyond 50 Years, H.K., p.49.

government to study if curriculum content could be assured. It stated:

Schools should incorporate cultural and aesthetic activities not only for interest groups in extra-curricular activities but also in the curriculum itself. ⁴¹⁶

In addition, the researcher believes that variety should also be provided to cater for the different needs of pupils. If resources allowed, schools might hire the services of visiting artists in order to involve pupils in extra-curricular activities. This frequently happens in other countries such as Britain and the U.S.A., where pupils have benefited from these activities. ⁴¹⁷ In examining the case for hiring artists into schools, a three-year pilot project named “Artists-in-Schools” was co-organised by the HKADC and the Education Department beginning in 1997. The project findings will be discussed in Chapter Five.

3.4 *Music Curriculum Development Strategies/Organisation in Hong Kong*

Different societies place their individual emphases on the aims of education. Consequently they have different ideas and views on what should be taught and how it should be presented. In Hong Kong, some factors are more prominent in influencing curriculum changes than others. The aim is now to highlight those factors which effect changes in the design and structure of the music curriculum.

3.4.1 *Centralised Curriculum for a Political Concern*

In discussing curriculum development in Hong Kong, McCelland (1991) said:

Curriculum development in HK has followed a typical British territory line. To a large extent the output of the CDC has derived very directly and visibly from

⁴¹⁶ Board of Education, (1997b) Report on Review of 9-year Compulsory Education (Revised Version), H.K., para.4.27(d).

⁴¹⁷ Sharp, C. & Dust, K. (1997) Artists in Schools, National Foundation for Educational Research, U.K., pp.1-7.

What McClland said was partly applicable to Hong Kong. Of course the education system with its overall aims and objectives for the school curriculum closely followed that of Britain. Curriculum content in Hong Kong was always foreshadowed in Britain. However, before the introduction of the National Curriculum, British teachers had a choice in deciding their own curriculum content, but Hong Kong teachers have always had to follow strictly the centralised syllabus for every school subject.

From early in the colonial administration, the Hong Kong Government needed to ensure the stability and prosperity of the society and thus any political propaganda was forbidden. Later in some countries, such as the People's Republic of China, education was viewed as a vehicle for promoting political viewpoints, particularly in China after 1949 and during the Cultural Revolution. In Hong Kong, the situation was totally different. Political propaganda was avoided and no subject in the school curriculum ever mentioned patriotism, in sharp contrast to the policy of the People's Republic of China. Therefore, it was the firm policy of the Hong Kong Government to ensure a highly centralised curriculum that enabled the government to meet its stated ends. This was first evidenced in the first music syllabus for primary schools in 1968:

...It (the Syllabus) is not compulsory, and schools may use other alternative syllabus approved by the Director of Education.⁴¹⁹

The instruction seemed to allow schools a free choice of syllabus, but the need to seek approval from the Director of Education meant there was in fact tight control over this apparent freedom. This was reflected in the government's need to control the intentions and content of what was allowed to be taught in Hong Kong schools.

⁴¹⁸ McClland, J.A.G. (1991) "Curriculum Development in HK" in C. Marsh & P. Morris, (Eds.) Curriculum Development in East Asia, The Falmer Press, London, p.113.

⁴¹⁹ Education Department, (1968) Suggested Music Syllabus for Primary Schools, H.K., Foreword.

The extremes of the situations in Hong Kong and Britain were clear. In Britain, before the National Curriculum, schools had the freedom to decide what was most suitable for their pupils. Such de-centralisation of the curriculum at times created great diversity of standards. To improve the poor standards in some schools, Kenneth Baker, the Secretary of State for Education and Science, argued the necessity of a National Curriculum. In a speech in early 1987, he referred to the eccentricity of the British system of education compared with that of other European countries that had a national curriculum. He further argued that if a “national system, locally administered” was carried out in Britain, the need for a nationally agreed curriculum was essential. He further pointed out the disadvantages of continuing to allow a system under which teachers decided what pupils should learn, without reference to clear nationally agreed objectives, and without having to disclose, and if necessary justify, their decisions.⁴²⁰

Although from 1952 Hong Kong used a centralised system to control the school curriculum ⁴²¹, a centralised syllabus for music did not materialise until the publication of the “Suggested Music Syllabus for Primary Schools” by the Education Department in 1968. Even after 1968, this centralised syllabus did not have a material effect on teachers’ choice of curriculum content. Despite the existence of a prescribed syllabus, teachers did not in fact actually follow the curriculum guidance provided by the Education Department. The government produced a centralised music syllabus, but it had no mandatory power to make teachers follow it in every area. It was therefore not uncommon to see, for example, that creative music making was the least frequently taught subject area and that some teachers never taught it at all, despite its recommendation in the syllabuses (Item 3.3.2.ii).

⁴²⁰ Warnock, M. (1988) *A Common Policy for Education*, Oxford University Press, U.K., p.19.

⁴²¹ Education Department, (1953) *Hong Kong Education Department Annual Report, 1952-53*, H.K., para.180.

This led the CDI to conclude that teachers believed creative music making to be one of the most difficult activities to teach,⁴²² which required greater musicianship and craftsmanship in leading a class. Since singing was the most convenient mode of performing, teachers rarely placed creative music making high in their priorities. This reflected the fact that, although there was a centralised curriculum, it could not be successfully implemented without mandatory controls from the government.

3.4.2 *The Lack of a Critical Culture*

During the process of curriculum change, thorough discussions among the government, stakeholders, parents and the community should have been undertaken so as to reach a common understanding of the underlying educational philosophy, the strategies to bring about change and also of the resources needed to support such change. Teachers in Hong Kong have not usually had a strong voice. They took a reactive position in the face of change, and this has proved a barrier to successful changes.

Barresi and Olson discussed the necessity of teachers' participation and referred to the argument of Zeichner and Tabachnick⁴²³ that an influential factor was allowing teachers to engage in a strategic re-definition of the situation. Teachers, therefore, would be motivated to change their operational boundaries, thus enabling them to react to changes more positively.

An accurate assessment of teachers' abilities and an ability to communicate effectively with the music teachers on the front line are also important to administrators. They should be able to evaluate the teachers' ability and readiness to implement a new music

⁴²² Curriculum Development Institute, (1998) Questionnaire Survey Report on Secondary School Music Syllabus (F.I-III), H.K., p.20.

⁴²³ Barresi, A & Olson, G. (1992) "The Nature of Policy and Music Education" in R. Colwell (Ed.), *Handbook of Research on Music Teaching and Learning*, MENC, Schirmer, New York, p.770.

curriculum at the design stage. In particular there should be a recognition of teachers' willingness or lack of it to accept a new curriculum whilst introduces new ideas to schools. In addition, they should have first-hand knowledge if any educational issues arise and be able to adjust and improve the situation. For instance, prior to the introduction of creative music making in the 1983 "Syllabus for Music (Forms I-III)" and the 1987 "Syllabus for General Music (Forms IV-V)" and "Syllabus for Music for Primary Schools", administrators should have borne in mind the level of ability of those music teachers they wanted to grasp the ideas of creative music making. Philosophical understanding as well as methods and supporting materials should be introduced to foster such initiatives. Moreover, examples of good practice for well-organised activities should be disseminated to teachers to enhance their confidence. This paradigm shift in curriculum change could have been recognised and accepted by teachers through operational strategies, organised and arranged by the government via open consultation and in-service and pre-service training.

Fenwick and McBride referred to Jeremy Bray's stages and levels of decision-making.⁴²⁴ Bray considered supporting strategies through action programmes to facilitate changes of policy to be a logical sequence in policy development. Owing to the lack of evidence of public consultation mentioned in the 1975 provisional music syllabus for junior secondary schools, the researcher cannot trace the feedback on "Creative Projects" as listed in the provisional syllabus.⁴²⁵ However, she presumes that the educational principles of creativity advocated in an earlier period by educators such as Paynter and Schafer received no particularly controversial response from teachers in Hong Kong. This silent, uncritical attitude on the teachers' part was of no benefit in the

⁴²⁴ Fenwick, K. & McBride, P. (1981) *The Government of Education*, Martin Robertson, p.35.

⁴²⁵ Curriculum Development Committee, (1975) *Provisional Syllabus for Music for Secondary Schools (Forms I-III)*, H.K., pp.6, 9 & 11.

implementation of new curriculum initiatives. Therefore, creative music making remains an unexplored curriculum area for most teachers.

3.5 *Summary*

Music curriculum development in Hong Kong has a history of only about fifty years. It started almost from scratch and first made singing the main activity in a music lesson. Singing was viewed as an essential activity that every school could afford. With practices borrowed from Britain through expatriates appointed by the Education Department, the content of a music lesson began to have variety, though the target in achieving a balanced music curriculum was still far away.

However, the underlying principles of these varied music activities were not reflected in the early music syllabuses. With references drawn from Zais' curriculum model and Tyler's rationale, it is clear that the music syllabuses issued before 1987 were devoid of educational goals and specific teaching objectives, and that the aims of music education were at best implicit and at worst omitted altogether. Undoubtedly, the concept of curriculum development was not yet recognised in Hong Kong. According to LI and WONG (1994), only in the 1990s did the Hong Kong Government start to appreciate the importance of curriculum development. Subsequently the CDI was established in 1992 to support curriculum work in schools. The overall aims of education were eventually, and belatedly, published in 1993 by the Education and Manpower Branch in order to set a basis for education and for music curriculum development.

Stakeholders designed the music curriculum without either a theoretical framework or a solid philosophical foundation. The endeavours on the part of the Curriculum Development Committee and later the Curriculum Development Council resulted in the compiling of the contents and teaching strategies of the various music syllabuses, based on the knowledge and concepts derived from the latest trends in education around the

world. The influences of Orff and Kodaly and later of the contemporary approach of creative music making were assimilated into the syllabuses; this can be seen from the modifications that were made, viz., from the early exclusive emphasis on singing to the current wide variety in singing, listening and creating activities. Owing to what may be termed the “cultural blockade”, the teaching of Chinese music was neglected until the 1980s. While there is no visible evidence that the government wanted to promote a Chinese cultural identity around the time of the Joint Declaration, the determination to re-establish a Chinese identity and cultural understanding was obvious in the 1983 and 1987 music syllabuses. However, no measures were taken to gauge the feasibility of the music syllabus or to ensure that the music activities it prescribed could cater appropriately to the aims of music education, e.g., the likelihood that the curriculum could achieve its aesthetic aim, to name but one example. In addition, there were no clear and concrete strategies to support teachers on the front-line in the implementation of the new syllabuses.

Music assessment was the weakest part in the design of the curriculum. From the earliest 1968 music syllabus to the 1987 music syllabus, no mention was made of ways and means to assess pupils’ achievements. Obviously, the affective domain had not yet been explored, and teachers found it difficult to assess their pupils in an appropriate way in terms of content and methodology. This area of assessment should be a topic for further research.

In the process of curriculum design, expert advice is of great importance. However, in addition to the opinions of the teachers, lecturers and music inspectors selected for involvement in planning the music syllabuses, the views of practising teachers were equally necessary. However, a critical culture had not yet developed in Hong Kong, and there was little in the way of an open mechanism to encourage teachers to contribute their

opinions. Moreover, there did not then exist any music teachers' union that could have shouldered the responsibility of improving the quality of teaching and learning, including the responsibility of rendering critical responses and suggesting solutions to educational issues.

In the next Chapter, which is an extension of the topic of curriculum development, the researcher will study the resources provided by the Education Department in the implementation of music syllabuses. The quality and utility of music textbooks will be assessed. The methods and materials for supporting newly developed content areas, such as the teaching of creative music making and Chinese music, as well as the approach to equipping teachers for the application of IT, will also be studied and evaluated.

-- End of Chapter 3 --

Chapter 4: Music Curriculum Development (Part II: Resource and Support)

4.1 *Introduction*

In this Chapter, the researcher is attempting to find out the intention of teachers in planning suitable activities for the delivery of selected content to fulfil the aims, goals and objectives of the curriculum. The eclectic model developed by Zais in Figure 3-1 representing the heart of the curriculum is used to provide a framework for this analysis. Dewey (1916), Tyler (1957) and Taba (1962) considered that activities for learners planned by teachers were a crucial factor in the learning process; this idea will be examined in detail in this Chapter.

Zais ⁴²⁶ identified the influence of society and culture. One of the key components in curriculum construction was the influence exerted by society and culture; the school music curriculum was no exception. Western culture through its colonial management in Hong Kong influenced school music education and exerted influences on education policy, the design of the curriculum in terms of constructing aims, goals and objectives, content and subsequently on the organisation of learning activities and the methods of evaluation.

In the context of the resources which support the learning activities, the Hong Kong Government transplanted Western culture and built its own. Indeed, the music curriculum does not exist in a vacuum, for culture has served as the soil and climate to nurture and cultivate the forming of a music curriculum. Since the inclusion of music in the school curriculum after the Second World War, Hong Kong has developed its curriculum very slowly. For the first 20 years, there was neither any music syllabus to suggest an ideal curriculum for teachers, nor any substantial resources such as teaching

⁴²⁶ Zais, R. (1976) *Curriculum: Principles and Foundations*, New York, Harper Collins, pp.158-178.

guides or learning packages to support curriculum implementation.

The teaching resources and support, education policies, curriculum theories and practices which were used in Western culture were imported, transformed and applied to the situation in Hong Kong and will be evaluated. This was exemplified, for example, by the educational influence of the creative music making movement which arose in Western music education in the 1970s and had its impact on school music education in Hong Kong. In Hong Kong the paradigm, therefore, gradually shifted away from traditional equipment and resources, e.g., the attempt to incorporate new technology in music teaching and learning. Hong Kong was indebted to the world's overwhelming development of information technology which started in the 1980s. The increasing influence of the East, in response to the return of sovereignty to China, ignited a process which began in the 1990s. In the last colonial days, the gradual change of attitude and the need to restore a Chinese cultural identity was influencing school music education in Hong Kong.

The essential and important element in cultivating the child's growth and development, however, is the support of teachers and pupils in music education. The work should not only be done by the government, but by everyone in the community who believes that school music is valuable. As Swanwick (1983) said:

We should certainly not under-estimate their [pupils'] potential for artistic development, and we must search for the best ways of organising opportunities inside and outside of the timetabled day. ⁴²⁷

This Chapter highlights the crucial factors in successfully implementing curriculum change and seeks to identify those who support it, e.g., the government, the stakeholders and the public at large. Their roles as financial providers, knowledge developers and

⁴²⁷ Swanwick, K. (1983) *The Arts in Education*, London University Institute of Education, U.K., p.26.

facilitators will play an important part in the progress of music curriculum implementation in Hong Kong.

4.2 *Resource for Teaching and Learning*

4.2.1 *Use of Music Textbook*

Singing was always the most popular activity in music lessons in Hong Kong. Songbooks were the key textbook and became the most important resource for learning activities. Following the increased requirements of the music syllabuses,⁴²⁸ a variety of music activities were also included in music textbooks. The methods of organising various learning experiences in these music textbooks reflected not only the preference of music teachers, but also the situations which would be likely to occur in the classroom.

4.2.1.i *Borrowing Practices*

The lack of textbook dedicated to the delivery of the Hong Kong curriculum which was envisaged by the Education Department⁴²⁹ had resulted in the adoption of textbooks from Britain considered suitable. Without exception, music textbooks had to be directly imported from Britain. One such example was “A Song to Sing” compiled by M. Burnett and J. Alcock published by University of London Press Limited in 1955, which became the most popular song book in the textbooks list for secondary schools. The song book contained mostly songs from England and folk songs from other countries together with works by famous composers such as “The Little Sandman” by Brahms.⁴³⁰

⁴²⁸ Curriculum Development Committee, (1976) Syllabus for Music for Primary Schools, H.K. and Curriculum Development Committee, (1983) Syllabus for Music (Forms I-III), H.K.

⁴²⁹ Education Department, (1954). Hong Kong Education Department Annual Report, 1953-54, H.K., para.76.

⁴³⁰ Burnett, M. & Alcock, J. (1955) A Song to Sing, (piano edition), University of London Press, U.K., p.25.

According to the 1961-64 Hong Kong Education Department Triennial Survey, Hong Kong teachers still paid much attention to textbooks from the U.K.:

An exhibition of music scores and textbooks by the Music Publishers' Association of Great Britain was held for a week in the City Hall Ballroom in March 1964. British pianos and instruments from local music stores were also on display and Sir Thomas Armstrong performed in the opening ceremony. After the exhibition, which was attended by a large number of visitors, all the music scores, textbooks and manuals on display were donated to the City Hall Library and about 1,000 items will ultimately be available for borrowers.⁴³¹

The quotation above clearly recorded the introduction of British publications and manufactured instruments to Hong Kong. Indeed, the intention of the Education Department was not to provide opportunities for business purpose but to exhibit what was available for use in Hong Kong.

Despite the use of imported textbooks containing English lyrics, Hong Kong started using its own publications in the 1950s in the form of song collections. These song books normally included a large proportion of the singing repertoire from Britain and other Western countries, but with Chinese lyrics. The use of Chinese lyrics was needed, particularly for pupils in primary schools, as they could not possibly manage English. One of the first of these early books, published in 1951, was "Songs for Children" compiled and published by Donald Fraser and his student F.K. TAM. Another example was the "Songs for Primary Schools" compiled later in 1953 by C. CHENG and C.S. CHOW. Both books served as landmarks for song books published in Hong Kong and were recommended for school use. The editorial notes to "Songs for Primary Schools" reflected the dearth of songs for school use in Hong Kong. It further mentioned that the selection was based mainly on songs chosen from all over the world and from works of

⁴³¹ Education Department, (1964) Education Department Triennial Survey, 1961-64, H.K., para.197.

the great composers.⁴³² Both books consisted mostly of foreign songs with Chinese lyrics with a few Chinese folk tunes. According to C. KWOK, these Chinese songs were mostly from the autonomous region of *Xin Jiang*. They were mostly modal and similar to the tonality of Western music and in terms of harmonisation were suitable for piano accompaniment.⁴³³ In “Songs for Children”, out of a total of 25 songs, seven Chinese folk tunes were included. In “Songs for Primary Schools”, there were only three Chinese folk tunes out of a total of 31 songs. As may be seen from these numbers, Chinese folk tunes were far less numerous than songs from the West.

Early books published in Hong Kong and available on the market included the “Famous Choral Works Selection” compiled and published by MUI Noi-hon in 1956. An approval letter from the Secretary of the Syllabuses and Textbooks Committee of the Education Department was enclosed to assure buyers that the book was approved by the Committee and would be added to the Supplementary List of Approved Chinese Textbooks.⁴³⁴ In this book too, songs were mostly Western with Chinese lyrics, with only four Chinese school songs out of a total of 18.

It was noticeable in the song books available in Hong Kong that, apart from the collected Chinese folk tunes, the use of composed songs was also not uncommon. In the “Famous Choral Works Selection” by N.H. MUI, the four Chinese school songs were either arranged by the author or by anonymous composers. These were quite different from the Chinese folk tunes.

Another feature of N.H. MUI’s textbook that was different from the previous two song

⁴³² CHENG, C. & CHOW, C.S. (1953) *Songs for Primary Schools*, Hong Kong Culture Services, H.K., Editorial Message.

⁴³³ CHAM, E. (1993a) Interview with C. KWOK, H.K. (see Appendix 10-2)

⁴³⁴ MUI, N.H. (1956) *Famous Choral Works Selection*, Kowloon Score Printing Society, H.K., Inside Cover.

books was the use of numerical notation, which was commonly used in song books published in China.⁴³⁵ C. KWOK remarked that D. Fraser, who was personally interested in using tonic sol-fa, sol-fa modulator and French Time Names, had adopted such a system in his teaching in the training college.⁴³⁶ The use of tonic sol-fa not only appeared in the two mentioned song books, but it was also adopted in later song books published by the government in the 1960s and by other publishers thereafter, e.g., “New Primary School Music” compiled by CHAN Yuen-han and published by Ying Lee Company in 1973 and the “Songs Evergreen for Juniors” and “Songs Evergreen for Seniors” compiled by CHAO Mei-pa and published by C.H. WOO & S.C. CHAO in 1959 & 1963 respectively.

Another significant initiative borrowed from Britain was the Carl Orff method, which arrived in Britain in the form of five volumes of the English translation of Orff Schulwerk by Margaret Murray and published by Boosey and Hawkes in 1951. The Orff influence was seen in many publications in primary schools.⁴³⁷ Among many writers, Geoffrey Winters was the most influential in advocating a singing repertoire for the primary level in Hong Kong. Winters explicitly mentioned that he was much indebted to Orff.⁴³⁸ The “Oxford Instrumental Series No. 9: Accompaniments for Selected Songs from Oxford Junior Song Books 3 & 4” arranged by Winters and published in 1970, together with his series of “Music Together”, which was translated into Chinese in 1970, were included in the Recommended List of Music Textbooks in Hong Kong in the 1970s.⁴³⁹ The Recommended List included all the music textbooks

⁴³⁵ See “Chinese Song” in Appendices 8-1 & 8-2.

⁴³⁶ CHAM, E. (1993a) Interview with C. KWOK, H.K. (see Appendix 10-2)

⁴³⁷ Taylor, D. (1979) *Music Now*, Open University Press, U.K., p.49.

⁴³⁸ Winters, G. (1967) *Musical Instruments in the Classroom*, Longman, U.K., p.4.

⁴³⁹ Education Department, (1978b) *List of Textbooks Recommended by the Textbooks Committee in Secondary Schools*, H.K., and Education Department, (1976b) *List of Textbooks Recommended by the*

approved by the Education Department suitable for use in schools. “Music Together” contained suggestions for song accompaniments by adopting Orff practices such as using the glockenspiel or the xylophone to play a drone bass or ostinato.⁴⁴⁰ The book also suggested using clapping, knee slapping, etc. to play a rhythmic ostinati.⁴⁴¹ However, it rarely mentioned creative activities such as improvisation, which underpinned the important educational principles underlying the Orff method and only vaguely suggested the addition of percussion sounds and the creation of a melodic ostinato.⁴⁴²

Rainbow (1989)⁴⁴³ stated that the Orff method in England was refreshing. In his book, a picture from the television production of a musical play “The Midnight Thief” with music by Richard Rodney Bennett, words by Ian Serraillier and published by Belwin-Mills Music, Rainbow illustrated the use of Orff instruments to accompany singing. In fact, a stage production of “The Midnight Thief”, organised by the Hong Kong Education Department with the inclusion of Orff instruments and his method of accompanying singing, was performed in 1973 with the participation of primary school pupils. In Hong Kong, the use of Orff instruments to accompany singing became a trend in the 1970s. One example was the adoption of these instruments in the 1976 music syllabus for primary schools, and the revision of the two volumes of “Songs for Primary Classes” published by the Education Department,⁴⁴⁴ the music arrangements for accompanying songs using tuned and untuned percussion instruments that closely followed the models suggested in the “Music Together” and “The Midnight Thief”.

Textbooks Committee in Primary Schools, H.K.

⁴⁴⁰ Winters, G. (1970) *Music Together: Orange Book, Chinese Version*, Longman, H.K., Lessons 1 & 10.

⁴⁴¹ *Ibid.*, Lesson 13.

⁴⁴² *Ibid.*, Lessons 12 & 14.

⁴⁴³ Rainbow, B. (1989) *Music in Educational Thought and Practice*, Boethius, Wales, p.324.

⁴⁴⁴ Education Department, (1977) *Songs for Primary Classes*, Vol. 1, (revised edition), H.K., and Education Department, (1981d) *Songs for Primary Classes*, Vol.2, (revised edition), H.K.

Borrowed products came not only from Britain, but also from China (Item 1.3.2). Hong Kong did not have its own singing or listening repertoire composed by Hong Kong composers at this early period in the history of music education. The use of “*Xue Tang Yue Ge*” (which is translated as “song singing in class”) composed by Chinese composers using Western compositional techniques played an important part in school music in China as well as in Hong Kong. Song writers who had studied in Japan, such as LI Shu-tong (1880-1942) and SHEN Xin-gong (1869-1947), were the pioneers of adapting foreign songs or composing “*Xue Tang Yue Ge*”.⁴⁴⁵ Another important Chinese musician HUANG Zi (1904-1938),⁴⁴⁶ who studied in the U.S.A., had great influence on the writing of art songs for schools. His famous art songs “The Parental Love” and “The Eternal Lament” were later included in the “Songs Evergreen for Seniors”⁴⁴⁷ published in Hong Kong and are still a favoured repertoire for concerts in Hong Kong.

The songs written by Chinese composers using Western techniques reinforced the researcher’s view that influences on school music education in Hong Kong came partly from mainland China (Figure 1-1). With folk songs and composed songs, Hong Kong inherited the tradition of a singing repertoire not only from the West but also from China. As China was also influenced by different foreign sources, the school music education in Hong Kong was an amalgamation of influences from all over the world. These influences were confirmed by L. CHAN,⁴⁴⁸ who stated that Hong Kong represented a fusion of materials and ideas from East and West, e.g., the use of Tonic sol-fa in singing songs combined with the use of numerical notation in playing Chinese instruments.

⁴⁴⁵ MA, N. (1989) *The Curricular Content of Elementary Music in China between 1912 & 1982*, Ph.D thesis, University of North Texas, University Microfilm International, U.S.A., p.70.

⁴⁴⁶ See Appendix 8-3.

⁴⁴⁷ CHAO, M.P. (1963) *Songs Evergreen for Seniors*, C.H. WOO & S.C. CHAO (Published), H.K., pp.36-39, 227-230.

⁴⁴⁸ CHAM, E. (1993b) Interview with L. CHAN, H.K. (see Appendix 10-3)

Hong Kong was able to absorb every approach, e.g., the Kodaly Choral Method and the Orff Approach. However, no matter how much school music education in Hong Kong has been influenced by foreign countries, it has evolved in its own unique way as an amalgamation of the cultures of East and West.

4.2.1.ii *Popular Songs as Singing Material in Schools*

Hong Kong has subsequently established singing material of its own for educational use. Gradually from the 1960s onwards, local singing material has also been developed and included in music textbooks. By the early 1960s, radio and television had been fully developed. As a result, popular songs from the U.S.A. and Britain began to flourish in Hong Kong and a trend was formed of youngsters beginning to enjoy listening to, and singing, Western popular songs. Music teachers could not resist the inclusion of popular songs in their classroom. According to T.K. LEE,⁴⁴⁹ popular songs were also included in music textbooks. He cited an example of a song book entitled “Songs for Students” published around the mid 1970s. Songs such as “Yesterday” by the Beatles and “Where have all the Flowers gone?” by Peter, Paul and Mary were included in this book and were more enthusiastically received than traditional English folk songs. From the 1980s, the local entertainment business began to take shape and flourish and Hong Kong started to produce its own popular singing stars. In the early 1980s, pop song singers such as Alan TAM had become the idols of local teenagers.

This local pop song mania has swept over Hong Kong ever since, sparing nothing in its path, not even music teaching in schools. However, this did not create controversy for teachers. They were not displeased by the inclusion of popular songs in music lessons. Perhaps this was the result of their trying to meet their pupils’ interests in pop music and using pop music as a stepping-stone for music teaching. The phenomenon was

supported by the researcher's survey in 1993, which reflected that a majority of secondary school teachers (63.75%) taught popular music. Almost 80% of them considered that their pupils were fond of singing local popular songs. Of the 102 teachers who responded, 52.94% had started teaching popular songs in junior secondary classes. This showed that youngsters enjoyed singing popular songs at the junior secondary level. The survey indicated that 79.41% pupils enjoyed local popular songs whilst only 23.53% enjoyed singing songs from Britain and 21.57% songs from the U.S.A. ⁴⁵⁰

These findings were substantiated by Farmer (1979) ⁴⁵¹ and Fletcher (1987) ⁴⁵² who identified a need to justify the inclusion of popular music in the school curriculum. Pupils in Hong Kong, influenced by Western culture, were no exception; they were immersed in pop culture. School music education in Hong Kong had faced and recognised the existence of the gap between classical and pop music. The gap was created by the different understandings of what should be learnt in music lessons. Whilst students in general loved pop music - the music was part of their daily lives - many music teachers considered making the most of the time in music lessons and believed that serious music should also be included. Therefore, there should be a compromise and a balance between the wishes of students and the intentions of the music teachers. Pretending that pop music did not exist or plumping solely for one side or the other was not a suitable option. The 1983 and 1987 music syllabuses for junior secondary and senior secondary schools respectively recognised the existence of popular

⁴⁴⁹ CHAM, E. (2001b), Interview with T.K. LEE, H.K. (see Appendix 10-8)

⁴⁵⁰ CHAM, E. (1993d) Results of Questionnaire on Teaching of Music in Secondary Schools, H.K., p.21. (see Appendix 6-2)

⁴⁵¹ Farmer, P. (1984) Music in the Comprehensive School (2nd edition), Oxford University Press, U.K., p.69.

⁴⁵² Fletcher, P. (1987) Education and Music, Oxford University Press, U.K., p.162.

music in the curriculum content.⁴⁵³ However, the quality of local popular songs varied. If music teachers were not careful, the aim of using popular music to enhance interests in learning, or using musical elements in popular music to stimulate listening, performing and creating as well as appraising would be lost. It was pleasing to see from music textbooks for junior secondary schools that the introduction of music skills and knowledge through popular music was carefully handled. For example, in a recent music textbook for Secondary 2 students⁴⁵⁴ the development of modern pop music in the U.S.A. and U.K. since the 1950s was briefly introduced. Representative figures such as Elvis Presley, the Beatles and the Rolling Stones were illustrated, supported by listening to and singing their works. One of the pop songs, "Wooden Heart" sung by Elvis Presley, originated from a German folk tune, and this relationship with folk music served as a link with students' previous knowledge of folk music, which was learnt at Secondary 1 level.

4.2.1.iii The Issue of Quality Control

The control of political infiltration of textbooks had been effective since the revival of the Textbook Committee in 1948.⁴⁵⁵ In this regard, the government had complete control over textbooks through its textbook reviewing system. Despite success in stopping the infiltration of propaganda into schools, the textbook reviewing system did not improve the quality of textbooks. In the early 1950s, the Education Department was criticised for the poor quality of textbooks, including music textbooks,⁴⁵⁶ and this criticism was

⁴⁵³ Curriculum Development Committee, (1983) Syllabus for Music (Forms I-III), H.K., p.11 and Curriculum Development Committee, (1987a) Syllabus for Music for Primary Schools, H.K., p.12.

⁴⁵⁴ WU, W.S. (1998) Approach to Music, Vol.2 (3rd edition), Hong Kong Music Publishers Ltd., H.K., pp.122-129.

⁴⁵⁵ Education Department, (1949) Hong Kong Education Department Annual Report, 1948-49, H.K., para.59.

⁴⁵⁶ Education Department, (1953) Hong Kong Education Department Annual Report, 1952-53, H.K.,

later reiterated by the Visiting Panel in its Report in 1982, which stated that textbooks in Hong Kong were mostly dull and stimulated no motivation for learning.⁴⁵⁷ Apart from the issue of the “Recommended Textbook List” to ensure the quality of an available list of textbooks, there were no other explicit recommendations by the Education Department to help teachers select textbooks suitable for individual schools. Owing to the inefficiency of the textbook reviewing system in maintaining quality, some textbooks on the list were of poor standard. The researcher does not intend to make a critical judgement on any individual book. Hong Kong’s market economy is governed by supply and demand, and this is greatly affected by the needs of schools, in terms of the availability of textbooks. It is the responsibility of teachers to use their professional judgement to select textbooks best suited to their pupils.

4.2.1.iv *Change of Textbook Format*

The first issue of Volume 1 of “Songs for Primary Classes” was published by the Education Department in 1959, twelve years after Donald Fraser had been appointed Music Master (he was later appointed Music Organiser).⁴⁵⁸ The book’s publication exemplified the high standard of singing material on the market. The book was compiled, and at the same time approved, by the Education Department itself. Volumes 1 and 2, aimed at Primary 1 to 4, did not include any songs from China. Perhaps this was a gesture aimed at avoiding any implication of political bias, and any sense of belonging to the homeland was deliberately avoided.

para.184.

⁴⁵⁷ Hong Kong Government, (1982) *A Perspective on Education in Hong Kong: Report by a Visiting Panel*, H.K., para.III.4.30.

⁴⁵⁸ Education Department, (1953) *Hong Kong Education Department Annual Report, 1952-53*, H.K., para.157. Music Organiser was an administrative post in the Education Department in Hong Kong with a brief to organise, develop, inspect and advise on the teaching of music.

The first local music textbooks for the primary level in a format that presented related and integrated activities were “Primary Music Activities” compiled by WONG Sum-yee in 1977 ⁴⁵⁹ and “Discovering Music” compiled by the Century Publishing Company for junior secondary level published in 1978. ⁴⁶⁰ Textbooks giving directions for organising music activities were different in format from previous publications, which had contained only songs. Various sources influenced this change.

The major influence was the adoption of course books from Britain, where the late 1960s and early 1970s had seen a change in the format of course books such as “Music Together” compiled by Geoffrey Winters and published by Longman in 1969 and the “Ears and Eyes” series (a revised edition of the “The Oxford School Music Books” series) published by Oxford University Press in 1974. These books contained relevant and related music activities and were no longer merely compilations of songs. The impact from Britain was first felt in Hong Kong by the publication and launch of the Chinese translation of the series of “Music Together” in 1970. This and the “Ears and Eyes” series compiled by Dobbs, Fiske and Lane in 1974 were formally included as recommended textbooks for primary schools (Item 4.2.1.iii) around 1975. This content and format of presentation has informed the design and publication of local music textbooks since 1977.

Another impact upon new textbook design was from the publication of “Time for Music”. The Schools Council Project on “Music Education of Young Children”, led by Arnold Bentley of Reading University, was launched between 1970 and 1976. After the completion of the Schools Council Project, E.J. Arnold and Son Limited soon published

⁴⁵⁹ Education Department, (1979a) List of Textbooks Recommended by the Textbooks Committee in Primary Schools, H.K., p.12.

⁴⁶⁰ Education Department, (1979b) List of Textbooks Recommended by the Textbook Committee in Secondary Schools, H.K., p.85.

in 1976 a package of teaching materials entitled “Time for Music” for the Schools Council Project. The product was labelled for use by non-specialist teachers. In response, musicians such as Margaret Hope-Brown and Charles Plummeridge pointed out the deficiencies and limitations of the teaching materials. Plummeridge ⁴⁶¹ criticised its underpinning principle by which all generalists could be music teachers and questioned if it was possible for these non-specialists to follow through the structured programmes with their limited musical experience, particularly in respect of its traditional notation approach, for which the package provided no substantial support for the non-specialist teacher. He further questioned the project’s over-emphasis on music literacy, which aimed at equipping children to be able to choose music as one of their active hobbies.

Despite these adverse comments in Britain, however, the package still had a great influence on music education in Hong Kong. The idea of the structured programme in “Time for Music” had an important effect on teaching methods as well on as curriculum support materials. In 1977, music inspectors from the Advisory Inspectorate of the Education Department in Hong Kong took the materials as a model to produce their own teaching materials for dissemination through the in-service teacher training courses. The materials in “Time for Music”, which were aimed at non-specialist teachers, were based largely on notational methods, and it was felt that too much traditional notation provided no easy access for non-specialist teachers. In Hong Kong, the music inspectors, instead of introducing the teaching materials to non-specialist teachers as was the practice in Britain, used them for enrichment courses which catered mainly for specialist teachers. The music inspectors also realised that the story-telling materials, including the story proper and the cassette tapes, could not be used in primary schools in

⁴⁶¹ Plummeridge, C. (1978) “The Reading Project: Observations” in *Music Teacher*, Vol.57, No.9, Evans,

Hong Kong because nearly all primary school children were Chinese. However, the approach through stimuli such as story-telling, domino games and work cards could help increase children's interest in their exploration of music. Through experience, the philosophy of "Learning through Discovery" advocated originally by Dewey could be co-opted into music lessons. This innovation, which made a great and significant contribution, brought about a rapid change in the format of textbooks and the teaching patterns of all music teachers, and of primary school teachers in particular.

Despite influences from abroad, the publication of the revised music syllabus for primary schools in 1976, which necessitated a new edition of textbooks, provided an opportunity for change. The first local music textbook adopting this new format, "Music Activities in Primary Schools" published in 1977, contained various related activities with a central focus on a song for each chapter. Therefore, singing, reading music and occasional listening to music and creative music making activities were integrated, e.g., when singing "Old Smoky", the tonic triad was introduced through singing the notes, constructing a tonic triad in the sol-fa modulator. The notes were then related to staff notation and consequently the pupils were required to sing by reading short phrases with notes of a tonic triad.⁴⁶² The advantage of such a presentation was its use of related musical activities through which the musical concept of the tonic triad was built up and reinforced. This concept was soon related to the learning of staff notation, and consequently sounds and symbols could be closely related. Such an approach to learning was more effective as musical knowledge could be built through practical experience, and listening, singing and music reading activities could help consolidate the musical concept of the tonic triad.

U.K., pp.15 & 16.

⁴⁶² WONG, S.Y. (1977) *Musical Activities for Primary Schools*, Vol. 3a, New Music Publisher, H.K., pp.14 & 15.

Since 1977, music textbooks for primary and secondary schools have followed the same pattern of presentation. In “Some Guidelines for Compilation of Textbooks for CDC Syllabus for Primary Schools” issued in June 1988, the guidelines explicitly stated:

To fully support the content of the textbook, a publisher may provide activities related to the selected songs such as rhythmic movement, simple instrumental accompaniment and reading exercises.⁴⁶³

Such a format of presentation, which affected the arrangement of the learning experience recommended by the Education Department, was well received by music teachers. Because of their limited skills in and knowledge of music, non-subject-trained teachers in primary schools relied very much on these music textbooks, which facilitated the planning of effective lessons. Teaching objectives and teaching content had all been carefully selected by the textbook compilers according to the music syllabus. Related activities were already organised and teaching material was ready for teachers’ use. Moreover, the textbooks had already been approved by the Education Department, in theory at least ensuring an expectation of high quality. The situation, especially for primary school teachers, was fully reflected in the CDI Survey, which commented:

Many teachers explain that they do not use the syllabus (to plan their lessons) because following the textbook is good enough.⁴⁶⁴

However, the everlasting dilemma of simply following the textbook did not help improve teaching quality. On the contrary, it adversely affected the musical standard of pupils in the long run, since these prescribed arrangements of music activities had their disadvantages. They allowed no flexibility for teachers to select what best suited the interests, knowledge and past experience of their own pupils. Moreover, as the

⁴⁶³ Education Department, (1988b) Some Guidelines for Compilation of Textbooks for CDC Syllabus for Primary Schools, H.K., para.3(a).

⁴⁶⁴ Curriculum Development Institute, (1998a) Questionnaire Survey Report on Primary School Music Syllabus, H.K., p.18.

activities were arranged in sequential and progressive order, teachers were unable to select supplementary activities or learning materials, and thus the sequence of learning would be broken. In such cases, further activities prescribed by the textbook would not be useful, as pupils would not have sufficient previous knowledge and skills to cope with them. As a result, most teachers could not follow through all the suggested activities, and instead selected singing as the major activity in music lessons. In such circumstances, pupils had insufficient opportunities for exposure to other music experiences such as listening, creating and music reading.

In addition, the suitability of the arrangement of these music activities in some music textbooks was in question. LAI and YIP (2000) in their analysis of music textbooks published in 1994, 1995, 1997 and 1998 respectively concluded that:

The principal findings of the analysis reveal that the intended curriculum tends to skew towards the performing of music, one of the five music activities while creating music is last mentioned. The activity on describing music receives quite heavy emphasis also while that of listening to music is comparatively low. There are some discrepancies on the reading of music.⁴⁶⁵

Following the gradual demand for various activities suggested in the music syllabuses issued since the beginning of the 1980s, music textbooks had to include a lot of information and activities. It was of particular significance for the 1987 primary school syllabus, which required the systematic training of music reading derived from the Kodaly Choral Method. Music textbooks for the primary level fell into the trap of incorporating a large amount of theoretical knowledge, e.g., it was undesirable to teach various authentic modes to primary school pupils through textbooks. If the teacher was unable to adjust the lessons according to his/her pupils' need, and was blindly led by the content in the music textbooks, the pupils would then be loaded with far too much

⁴⁶⁵ LAI, M.T. & YIP, R. (2000) "Content Analysis of Selected Music Textbook Series" in Y.C. CHENG et

information.

4.2.2 *Equipment and Facilities*

The parlous state of Hong Kong's economy in the 1950s affected the provision of music equipment and facilities such as gramophones and records, which were luxury equipment in schools at that time. Nevertheless, some funding was allocated to government and Grant-in-Aid schools to purchase such equipment. The Education Department did try to loosen the financial constraints on these schools:

In the case of music in particular, schools have now received the equipment which was so conspicuously lacking when the present Organiser of Music first came out in 1947, and without which music-making and musical appreciation can scarcely be taught. ⁴⁶⁶

In fact, a majority of private schools in the 1950s received no funding from the government to improve their music equipment and facilities. Many private schools had no special music rooms, or even a proper classroom, not to mention music equipment. ⁴⁶⁷

As a common practice, aided primary and secondary schools in Hong Kong were funded by the government for the installation of standard facilities and equipment through the annual Non-Recurrent Grant for Furniture and Equipment, Subject Grant and School and Class Grant. ⁴⁶⁸ The Education Department currently provides a list of items in the guide of "Standard Furniture and Equipment" for newly opened schools, as well as for existing schools, for the purchase of new furniture and equipment.

The types and quantity of equipment and instruments used in the 1970s were included in

al. (Eds.), *School Curriculum Change and Development in Hong Kong*, HKIED, H.K., p.421.

⁴⁶⁶ Education Department, (1955) *Hong Kong Education Department Annual Report, 1954-55*, para.17.

⁴⁶⁷ LIN, S.S. (1957) "From Music Festival to Music Education in Hong Kong" in *The Hong Kong Musical Journal*, Vol.3, May, H.K., p.22. (see Appendix 9-1)

⁴⁶⁸ Education Department, (1997b) *Information Paper on "Promotion of Arts Education in Schools"*,

the “Recommended List of Music Equipment for Primary School” which was revised in 1976, when the music syllabus for primary schools was published. The items referred to in the syllabus ⁴⁶⁹ for classroom instruments were also included in the recommended list. In addition, upright school-model pianos and other melodic instruments such as a melodica, a descant recorder, a guitar and an autoharp were recommended. Gramophones, cassette tape recorders, records and song books were included for class teaching. For secondary schools, the government provided similar items, with the addition of a grand piano for use in the school hall. ⁴⁷⁰

Table 4-1 shows a comparison between the recommended list of equipment for music in schools in Britain ⁴⁷¹ and Hong Kong: ⁴⁷²

Advisory Inspectorate Division, H.K., p.3.

⁴⁶⁹ Curriculum Development Committee, (1976) Syllabus for Music for Primary Schools, H.K., pp.4 & 5.

⁴⁷⁰ Education Department, (1981c) Recommended List of Music Equipment for Secondary Schools, H.K.

⁴⁷¹ Department of Education & Science, (1982b) A Discussion Document prepared by Members of HMI for Use on Courses and Conferences, U.K., p.19.

⁴⁷² Education Department, (1981b) Recommended List of Music Equipment for Primary Schools, H.K.

United Kingdom	Hong Kong
Percussion	
(a) Tuned (glockenspiel, xylophone, metallophone, chime bars, tubular bells). At least one bass instrument is normally required.	No bass instrument was suggested.
(b) Untuned (tambour, side drum, bass drum, timpani, bongo drums, tambourine, pair of cymbals, suspended cymbal, triangle, castanets).	The suggestion of timpani listed in 1976 was deleted. Neither side drum nor bass drum was suggested.
Wind	
(a) recorders and melodicas of various pitches/sizes.	Only descant recorder and melodica (with 36 keys) were suggested.
(b) orchestral woodwind and brass (depending upon availability of visiting instrumental teachers etc).	No suggestion.
Strings	Only autoharp was suggested.
(a) chordal dulcimer, bowed zither, auto harp.	
(b) violin, viola, violoncello, double bass, guitar (depending on availability of visiting instrumental teachers).	No suggestion.
Keyboard	Suggested.
(a) pianoforte.	
(b) electronic keyboard/electronic organ.	No suggestion.
Audio/Visual Aids	
Record player, tape recorder, cassette recorder, overhead projector, TV set, VHF radio and video recorder.	Only record player, tape recorder, cassette recorder and radio were provided. Overhead projectors, TV set and video recorder were shared with other subjects.
Misc.	
Metronome, music stands, charts, scores and song books.	Suggested all except metronome.

Table 4-1: Comparison of Equipment Used in Britain (ages 5-13) and in Primary Schools in Hong Kong (ages 6-12)

The Hong Kong Recommended List lacked the provision of orchestral instruments, as compared with the suggestions made by the British HMI. In addition, there was also a lack of audio/visual equipment specially located in the music room. However, the list provided by the Education Department was only used as a reference for the government's financial support for the purchase of essential equipment. As the government had already ensured a basic provision of instruments for use in the classroom, no funding was allocated for schools to purchase orchestral instruments. Teachers had to seek extra funding by applying to school authorities or sources outside schools such as the Jockey Club Music and Dance Fund.

Following the change in the use of music equipment, the auto harp was phased out in 1988 because of the small volume of sound it produced, barely audible in the classroom situation. The electronic keyboard became a substitute in the 1990 revision. As technology developed, the compact disc player and the laser vision disc player were gradually introduced for classroom use.⁴⁷³ However, as computers, sequencers/synthesizers and other computer accessories were not yet in widespread use in music lessons, there was no such inclusion in the Recommended List of Music Equipment for Primary and Secondary Schools, even in 1997.

In the early 1990s, Hong Kong did not fully support the use of the newly developed information technology (IT) in education, even though its use had developed enormously in the economy. Although Computer Literacy was included in Secondary 1 to 3 and Computer Studies was included in Secondary 4 and above, the use of IT in music education had not yet begun. Compared with the National Standards recommendations by the MENC in 1994, which included the provision of computer and other peripheral

⁴⁷³ Education Department, (1997e) Recommended List of Music Equipment for Secondary Schools, H.K. and Education Department, (1997d) Recommended List of Music Equipment for Primary Schools, H.K.

accessories such as music software, printers, midi keyboards, synthesizers and CD-ROMs,⁴⁷⁴ the Hong Kong Government had been lagging behind in this area, reflecting the fact that the government, in its allocation of resources, gave a low priority to music education. This is further evidence in support of the existence of a cultural bias that academic subjects are more important than cultural subjects.

This was also due to a lack of vision on the part of the government in not voting to inject substantial funding to keep up with the latest trend of using IT in education, not only for music but to cover the whole curriculum. Nevertheless, with financial support from the Hong Kong Arts Development Council, the Music Section of the Education Department was able to launch a Pilot Project on “The Application of Micro-technology in the Teaching of Music in Secondary Schools” in 1995.⁴⁷⁵ Thus some schools began to use IT equipment in teaching.

Evidence showed that the use of IT could facilitate creative music making and also expand the curriculum area by incorporating multi-media equipment. Teachers who participated in the Project⁴⁷⁶ were of the opinion that time management was crucial to success. To achieve the effective use of IT, learning had to be expanded to use the time after school hours. What was required was pupils’ own judgement and appraisal of their own work. Cultivating creativity through the use of IT equipment contributed to the great success of the Project. The Education Department was then able to justify the need for IT equipment and included computers in its recommended list for music and was

⁴⁷⁴ MENC, (1994) *Opportunity to Learn: Standard for Music Instruction*, U.S.A., pp.6-8.

⁴⁷⁵ Education Department, (1995b) *Schools Miscellaneous Circular No. 173/95 on “Pilot Project on the Application of Microtechnology in the Teaching of Music and Art & Design in Secondary Schools”*, H.K.

⁴⁷⁶ CHAM, E. (2000b) *Forum on the Implementation of Music Curriculum in Secondary Schools*. (see Appendix 10-6)

also able to provide funding for computer peripherals after 1997.⁴⁷⁷

The teachers' response provided evidence of the need for essential facilities and equipment during the implementation of the music curriculum. The CDI 1997 survey recorded that in primary schools almost 93% of music panels indicated that they had a sound system (an amplifier, a tape player and speakers) for classroom use. In addition to the sound system, other audio-visual equipment was also available such as a compact disc (CD) player, a television, a video cassette recorder (VCR) player and an over-head projector. A relatively small number of schools possessed a computer (31.1%), a sequencer/synthesizer (11.5%) or a laser disc (LD) player (16.3%).⁴⁷⁸ The figures were similar for secondary schools, with an increase only in the percentage for LD players (40.7%).⁴⁷⁹ This was due to the fact that secondary schools had more occasion to use them, e.g. for watching musical performances.

In the area of instrumental training, Hong Kong had much room for improvement. This was particularly evident in the small percentage of schools with established instrumental groups, particularly primary schools, i.e. 6.1% with a string orchestra, 3.4% with a full orchestra and 2.1% with a Chinese instrumental chamber group.⁴⁸⁰ A slightly larger percentage was evident in secondary schools, i.e. 10.2% with a string orchestra, 7.2% with a full orchestra and 17.8% with a Chinese orchestra.⁴⁸¹ This was of course largely

⁴⁷⁷ Education Department, (1999b) Circular Memorandum No. 609/99 on "Non-recurrent Grant for the Procurement of Computer Peripherals for Music and Art under the Information Technology in Education Project", H.K.

⁴⁷⁸ Curriculum Development Institute, (1998a), Questionnaire Survey Report on Primary School Music Syllabus, H.K., p.4.

⁴⁷⁹ Curriculum Development Institute, (1998b), Questionnaire Survey Report on Secondary School Music Syllabus (F.I-III), H.K., p.6.

⁴⁸⁰ Curriculum Development Institute, (1998a) Questionnaire Survey Report on Primary School Music Syllabus, H.K., p.8.

⁴⁸¹ Curriculum Development Institute (1998b) Questionnaire Survey Report on Secondary School Music

due to the difficulty the government had in funding the purchase of orchestral instruments. To obtain the equipment used in extra-curricular activities such as instrumental classes and/or orchestra ensembles or orchestra, extra fund-raising efforts had to be made by individual schools.

A policy of increased spending on education began to take shape at a very late stage of the colonial administration. The Education Commission stated in its 1977 report:

We recommend that a Quality Education Development Fund (QEDF) be set up to fund one-off projects for the improvement of education quality on a competitive basis.⁴⁸²

As the scope of research is limited to the end of the colonial administration on 30 June 1997, it is inappropriate to extend the discussion beyond 1997. However, the Quality Education Development Fund, which was later renamed the Quality Education Fund (QEF), was set up in 1998, and in its recent report a total of £5,800,000(HK\$ 67,000,000) was allocated for 346 applications⁴⁸³ to set up Western and/or Chinese orchestras in primary and secondary schools.

4.3 *Support for Music Curriculum Implementation*

The Education Department was responsible for developing curriculum support materials for the implementation of the current music curriculum. For example, the publication of the “Handbook for Music Teachers in Primary Schools” in 1993 by the Education Department was intended as a support for the 1987 music syllabus. As curriculum development is a continuous process, there have been curriculum innovations within music syllabuses which require teachers to organise relevant music activities so that the curriculum content would fully meet teaching objectives.

Syllabus (F.I.-III), H.K., p.9.

⁴⁸² Education Commission, (1997) Education Commission Report No. 7, H.K., para.5.3.

One important issue which relates closely to curriculum implementation is the quality of teaching. In order to assist teachers to improve quality, measures have been taken through in-service training programmes and through the dissemination of good practices in seminars and workshops. All else aside, teachers' ability and confidence are the crucial factors influencing the effectiveness of the implementation of a music curriculum.

4.3.1 *Support for the Development of Creative Music Making*

Among the many activities suggested in the syllabus, creative music making was an area which needed more attention. However, there was little mention of this in the 1993 "Handbook for Music Teachers in Primary Schools" on the "Creative Music Projects". Only one paragraph described:

All children should be provided with an opportunity to experiment with voice, instrument and movement. Let them explore the possibilities of sounds, the raw materials for making music and how these can be organised into rhythmic, melodic and harmonic patterns in projects. This experience will help them listen to music with more understanding and appreciation.⁴⁸⁴

The statement referred to general principles only, without any substantial guidance to help teachers prepare for such a curriculum innovation. There were hardly any details of methodology, teaching and learning process or suggestions of related activities and teaching materials which would be of crucial importance to teachers, especially in primary schools with a great number of non-subject-trained teachers.

This fully demonstrated the Education Department's inability to provide sufficient guidance to schools. After the introduction of creative music making in the 1987 syllabus, it took a further step in following the rest of the world in encouraging pupils to

⁴⁸³ Information provided by the Quality Education Fund.

⁴⁸⁴ Education Department, (1993b) Hand Book for Music Teachers in Primary Schools, Advisory Inspectorate Division, H.K., p.123.

understand music not only through performing and listening but also by the inclusion of composing. In this context, the Education Department failed to provide sufficient support for schools. This should have been the responsibility of the Music Section of the Education Department, whose main responsibility is administrative and inspection work. There was no manpower or expertise to look after curriculum development, or collect evidence and experiences in creative music making in the local context. Such expertise might normally be developed through efforts at tertiary level. This, however, never happened, because the music departments of tertiary institutions placed no emphasis on music education. They were institutions for music, not for music education. Consequently, there was no research into the subject. The former Colleges of Education were merely institutions for training pre-service teachers and did not have the expertise to develop any music education research. The only benefit to curriculum implementation in Hong Kong came in the form of simply copying what countries overseas had done. This proved neither practical nor appropriate. It led the ECR No. 4 to state:

We also consider that there is inadequate curriculum material and guidance to support the various initiatives that the ED has launched in the pasts.⁴⁸⁵

Hence the ECR No. 4 recommended the establishment of the CDI with a brief to improve curriculum support for schools, through:

- Curriculum planning, including research, experimentation, innovation and evaluation;
- Providing and updating curriculum guides and subject syllabi; and
- Developing resource materials and managing resource centres.⁴⁸⁶

Pointing to deficiencies in the implementation of the curriculum in Hong Kong school education, WONG and TAI (1993) criticised:

⁴⁸⁵ Education Commission, (1990) Education Commission Report No. 4, H.K., para.2.3.4.

⁴⁸⁶ Education Commission, (1990) Education Commission Report No. 4, H.K., para.2.4.3.

The curriculum development in Hong Kong ignored the implementation stage and even in the recommendations of roles of Curriculum Development Council in the ECR No. 4 that implementation of curriculum was ignored.⁴⁸⁷

The researcher does not attempt to criticise this. It is too much of a generalisation to attack the government's lack of improvement strategies during curriculum implementation. In the case of music, from CDI's establishment in 1992, the Music Section of the Advisory Inspectorate perceived the role of CDI as a temporary measure until suitable curriculum officers could be recruited from outside the civil service (no such officer was recruited to CDI until early 1997). In supporting the implementation of the music curriculum, various strategies and actions were undertaken by the Music Section to support schools. This was particularly crucial as there were time intervals between 1992, the establishment of the CDI and the latest dates of the various music syllabuses such as the music syllabus for junior secondary schools in 1983, and for primary schools and senior secondary schools in 1987. There was an urgent need for implementation, particularly in comparison with the outside world, which was already developing rapidly by nurturing creativity and using in music teaching. In addition, the introduction in the U.K. of the National Curriculum in 1988 and in the U.S.A. the National Standards in 1990, which sought to improve the quality of education, had created a pressure for improvement in Hong Kong.

Since the early 1990s, the Music Section of the Education Department had been trying hard to arouse pupils' interest in creative music making. The suitability of supporting strategies through in-service teacher education programmes, and the production of curriculum support materials will be evaluated later after analysing the following actions initiated by the Music Section.

⁴⁸⁷ WONG, H.W. & TAI, H.L. (1993) Hong Kong Education: Toward 2000, Commercial Publishing Company, H.K., p.95.

From 1991, the Music Section of the Education Department, in conjunction with the Hong Kong Composers' Guild, organised an annual function, the "Schools Creative Music Showcase".⁴⁸⁸ The Showcase encouraged primary and secondary pupils to compose their own music and put them on stage in multi-media presentations. The intention was good but there was no overall planning in promoting the activity, nor was there any systematic training for in-service teachers to equip them with the vital new knowledge and skills; this function put great demands on teachers who had to guide pupils in composing their own music. In addition, it also imposed an increased workload with lighting and staging and the necessary enthusiastic co-operation and participation of other subject teachers. Some foundation workshops for teachers relating to staging and music making were conducted, but on a very piece-meal basis. In view of the small number of participating schools, around ten schools from both primary and secondary level annually,⁴⁸⁹ the development of the Showcase was still in its elementary stage and therefore required support from the majority of schools in Hong Kong.

To support the Schools Creative Music Showcase, the Music Section took the initiative in encouraging local composers to write guidelines to assist classroom teachers in organising creative music making activities. In 1996, the "Manual for Teachers on Creative Sound Projects" was published with financial support from the Hong Kong Composers' Guild. The manual provided stimulating suggestions for teachers in guiding group music making. To help the production of this manual, from 1997-98, the Education Department began to select works for inclusion so that it might serve as a repertoire for primary schools which they could draw on for staging their pupils'

⁴⁸⁸ Education Department, (1997b) Information Paper on "Promotion of Arts Education in Schools", Advisory Inspectorate Division, H.K., p.4.

⁴⁸⁹ Education Department, (1997f) Schools Creative Music Showcase: House Programme, 1997, H.K.

multi-media performances. It was hoped that through the support of a teaching manual, the aim of creative music making would be sustained and pupils' ability in composing enhanced.

Another strategy for promoting creative music making was the launching of a Pilot Scheme on "Creative Sound Projects in Primary Schools" in the 1994-95 school year with the participation of eight primary schools. The Scheme aimed not only to provide performing opportunities for pupils, such as the "Schools Creative Music Showcase", but also to examine the feasibility of implementing creative sound projects within the classroom. A positive attitude to, and realisation of, the project in terms of preparation and production of supporting materials and a study of feasible approaches were noted.⁴⁹⁰ In order to widen the practice and create discussion among music teachers, one of the schools participating in this Pilot Scheme also attended the 1997 International Symposium on "The Arts and Education in Hong Kong" organised by the Hong Kong Arts Development Council. Pupils were able to demonstrate an understanding of how to organise and appraise their own music. The report of the symposium commented:

The students had developed their thinking about notation in a number of stages, and had developed suitable ways of making sounds on voices and instruments.⁴⁹¹

The success of the Pilot Scheme stimulated an interest in the production of curriculum materials for delivering creative sound projects in primary schools. In the 1995-96 school year, through the participation of the School-based Curriculum Project Scheme funded by the CDI, two teachers from a primary school who had already participated in the previous Pilot Scheme on "Creative Sound Projects in Primary Schools" took the

⁴⁹⁰ Education Department, (1997b) Information Paper on "Promotion of Arts Education in Schools" Advisory Inspectorate Division, H.K., p.4.

⁴⁹¹ Robinson, K. (1998) Report on the Arts and Education in Hong Kong: An International Symposium, March, 1997, Hong Kong Arts Development Council, H.K., p.58.

initiative in conducting action research in their own school to further the possibilities in pedagogy and to produce supporting materials for delivering creative music activities. With support from the music inspectors of the Education Department, in 1997, the teachers produced a teaching package after successfully conducting action research in their school.⁴⁹² The package included examples of singing and listening repertoire for stimulating pupils' interest, suggestions for learning activities, teaching aids such as graphic charts and worksheets and recordings on cassette tapes. These had been carefully devised and examined by the Education Department. The package was then disseminated to all primary schools.

It is difficult to evaluate the impact of this teaching package, as there was no specific survey or evaluation conducted. However by 1997, after years of effort, creative music making was still the least frequently taught area in schools. The CDI 1997 survey concluded that creativity was a contradiction of the beliefs of many renowned musicians such as Roger Session and music educators such as Keith Swanwick.⁴⁹³

The culture of research into music education had not thrived before 1997 in Hong Kong. It was, therefore, difficult to achieve an understanding of how pupils learn in a local context. At the same time, there was no education policy to help improve curriculum development. This was in contrast to Britain where the former Schools Council had taken the responsibility of exploring ways and means of improving teaching and learning. "Music of Young Children", together with "Music in the Secondary School Curriculum", were two Schools Council projects⁴⁹⁴ which aimed to explore new curriculum areas as

⁴⁹² TSANG, P.S. & SIN, W.S. (1997) *Production of Sound Project: 1995 School-based Curriculum Project Scheme*, Curriculum Development Institute, H.K.

⁴⁹³ Curriculum Development Institute, (1998a) *Questionnaire Survey Report on Primary School Music Syllabus*, H.K., p.25.

⁴⁹⁴ The Schools Council, (1975) *Schools Council Reports, 1974-75*, Evans/Methuen Educational, U.K.,

well as teaching approaches as advocated by the Plowden Report. Compared with “Music for Young Children”, “Music in the Secondary School Curriculum” had a far-reaching effect on the music curriculum in Britain. The Project was led by Professor John Paynter of the University of York. Its focus was placed on the development of creative abilities in music for secondary school pupils and was an echo of the Plowden Report which stated that:

...It is easier to start improvisation than to continue it into the junior and secondary stages. Not enough is yet known about how to develop children’s creative powers in music. Here, research is needed.⁴⁹⁵

This also exemplified the efforts of the British Government in paying much attention to music, particularly to the area of creative music making. The Plowden Report critically pointed out the then weaknesses in Music: it was its lagging behind work in Language, Visual Arts in its cultivation of creativity.⁴⁹⁶ This was the endeavour of a government, from which Hong Kong should have taken an example to voice the need for research into creative music making. No sooner than a large-scale research project started. The Schools Council launched “Music in the Secondary School Curriculum” which lasted five years from 1975 to improve such weaknesses.

The Project findings were finally published in 1982 entitled “Music in the Secondary School Curriculum”. In 1985, the idea of composing first appeared in the DES document “The Curriculum from 5 to 16”. It stressed the importance of developing aesthetic sensitivity and creative ability through composing. It recommended that children should acquire the necessary skills to devise their own works. Later in the National Curriculum for Music, composing had become an integral part of the whole

p.57.

⁴⁹⁵ Department of Education & Science, (1967) *Children and their Primary Schools: A Report of the Central Advisory Council for Education (England) (Plowden Report)*, Vol.1, HMSO, U.K., para.692(i).

music curriculum.

Response among experts at tertiary level was enthusiastic and they continued to explore ways and means in which creative music making might develop. After Paynter's project, the spiral theory on creative music making by Swanwick and Tillman provided a philosophical standpoint for curriculum implementation in Britain. As Pitts (2000) commented:

The Swanwick and Tillman spiral has become a familiar point of discussion for music teachers who have trained since its publication, and has been tested, modified and applied to other aspects of music learning in the later writing of both authors (Swanwick, 1988, 1994; Boyce-Tillman, 1996)... Swanwick and Tillman state that their spiral offers a framework for curriculum development.⁴⁹⁷

It was unfortunate that there was a dearth of expertise in the music educational research field in Hong Kong, apart from the small-scale action research by teachers in the Pilot Scheme on "Creative Sound Project" and the School-based Curriculum Project of the same title launched by the Education Department. No study was initiated by tertiary institutions on any aspect of research into music education. This started only in 1995, when the Pilot Project on "Microtechnology in the Teaching of Music in Secondary Schools" was launched. This benefited from expertise in tertiary institutions, when Clarence MAK, Head of Composition and Electronic Music at the Hong Kong Academy for the Performing Arts, became adviser to the Pilot Project.⁴⁹⁸

4.3.2 *Support for the Application of Information Technology*

The use of IT in facilitating teaching and learning was universally recognised by Hodges

⁴⁹⁶ Ibid., para.692(d).

⁴⁹⁷ Pitts, S. (2000) *A Century of Change in Music Education*, Ashgate Publishing Ltd. U.K., p.101.

⁴⁹⁸ Education Department, (1999c) *The Application of Microtechnology in the Teaching of Music: Handbook for Music Teachers*, Advisory Inspectorate Division, H.K., Foreword.

(1996)⁴⁹⁹ and Comber (1993).⁵⁰⁰ The use of computers and their peripherals such as sequencers/synthesizers, electronic keyboards with midi devices, mixers and music software has contributed to a change of learning culture. Indeed, IT had proved to be a new tool with which to provide new opportunities for music teaching and learning.

IT has already brought changes in the formal education system. This “Paradigm Shift”, in the case of education, has changed from a textbook-based and teacher-centred approach to a more interactive and learner-centred approach. It has affected teachers’ attitudes and their teaching styles; as well as pupils’ learning styles and learning habits.

In Hong Kong in the early 1980s, IT had already started to penetrate the secondary school curriculum through the introduction of computer education as a new subject in 1982.⁵⁰¹ By the 1990s, the application of IT as a teaching and learning tool to assist other subjects had become a new educational trend in Hong Kong, which the researcher considers will herald the beginning of a curriculum change. In the case of school music, the first workshop on “The Application of Microtechnology for Secondary School Teachers” was conducted in June 1990.⁵⁰²

After the first music workshop on IT for teachers in 1990, the Music Section of the Education Department tried hard to ensure the feasibility of using IT to enhance teaching and learning. In 1995, the Music Section of the Education Department, in partnership with the Cultural Craft Centre of the same Department and with the financial support of the Hong Kong Arts Development Council (HKADC), organised the first phase of a pilot

⁴⁹⁹ Hodges, R. (1996) “The New Technology” in C. Plummeridge (Ed.), *Music Education: Trends and Issues*, Institute of Education, University of London, U.K., p.7.

⁵⁰⁰ Comber, C. et al. (1993) “Girls, Boys and Technology in Music Education” in *British Journal of Music Education*, Vol.10, pp.123 & 124.

⁵⁰¹ Education Department, (1985) *Hong Kong Education Department Annual Summary, 1984-85*, H.K., para.5.

project on the “Application of Microtechnology in the Teaching of Music and Art & Design in Secondary Schools”. Clear objectives were set as follows:

To explore the possibilities of applying microtechnology in the teaching of two arts subjects, viz., Music and Art & Design in secondary schools with a focus on:

1. Enrichment of teaching and learning;
2. Development of an effective methodology; and
3. Study of the adequacy and suitability of such technology equipment.⁵⁰³

Owing to limited resources, only five secondary schools were selected to take part in the Project for music. The participating teachers commented that their teaching objectives in the Project were to test the effectiveness of using CD-ROMs to enhance music listening and music reading, and to use a computer and sequencer/synthesiser to compose music and other multi-media productions. They concluded that their pupils were highly motivated and a great variety of music activities such as group projects on creative music making and individual aural training were made possible with the help of advanced microtechnology.⁵⁰⁴

The success of the Project resulted in a search for more support to continue the pilot study in a second phase in September 1997. Dissemination talks and workshops have been delivered since 1997 and “The Application of Microtechnology in the Teaching of Music: Handbook for Music Teachers” was published in 1999 by the Education Department (Item 5.2).

However, at this early stage of the IT revolution in Hong Kong, the Education

⁵⁰² Education Department, (1995a) Music Bulletin, Advisory Inspectorate Division, H.K., p.33.

⁵⁰³ Education Department, (1995b) Schools Miscellaneous Circular No. 173/95 on “Pilot Project on the Application of Microtechnology in the Teaching of Music and Art & Design in Secondary Schools”, H.K.

⁵⁰⁴ Education Department, (1999c) The Application of Microtechnology in the Teaching of Music: Handbook for Music Teachers, Advisory Inspectorate Division, H.K., p.105.

Department needed to take a further step to explore more possibilities for the use of IT as a teaching and learning tool. After the success of the first phase of the Pilot Project in music, the role of the Music Section of the Education Department was to continue to provide support for schools based on what had been learnt. Although the initial input had been made by the Education Department in securing funding from the HKADC to solve the problem of purchasing expensive equipment, the most immediate need was to identify ways of securing funding to enable all schools in Hong Kong to benefit from the use of IT. This would imply the formulation of a policy so that the strategic plan could be implemented. The Pilot Project had been well-received by heads of schools, teachers and pupils,⁵⁰⁵ but formulation of a government policy to support the purchase of equipment and software to train teachers to become potential users and to find ways of solving the problems of technical support, was vital for success in the implementation of IT in the music curriculum.

Another issue was how to guide schools in the use of IT as a tool for teaching and learning, particularly in conducting creative music making activities.⁵⁰⁶ Therefore, the methodology to teach effectively through using IT needed to be explored. The readiness of teachers to develop their capability in composing through in-service and pre-service training was a further issue to take into consideration. Despite the focus on the teachers' willingness and the availability of financial support, the most important elements, in the researcher's opinion, are how to motivate pupils, how to promote self-learning through access to information and how to stimulate creative and critical thinking during the process of composing with IT. The use of IT could therefore benefit the teacher as

⁵⁰⁵ Ibid., p.90.

⁵⁰⁶ CHAM, E. (2000b) Forum on the Implementation of Music Curriculum in Secondary Schools. (see Appendix 10-6)

facilitator ⁵⁰⁷ to enable a “context-free” environment. Before 1997, resources were only made available in order to conduct the Pilot Project as a foundation for further development. Other effects such as the preparation of IT support materials, the enhancement of learning, funding to schools, etc. have been major areas of improvement since 1997.

4.3.3 *Support for the Promotion of Chinese Music*

Hong Kong society began to envisage the importance of fostering an understanding of Chinese culture as the handover of sovereignty in 1997 approached. It was natural, therefore, for the music curriculum to respond to such change. The cultivation of Chinese cultural understanding through the teaching of music then became one of the major issues in the run-up to 1997.

Since the establishment of the People’s Republic of China in 1949, Hong Kong’s avoidance of propaganda from the Communists and the closure of the border in 1952 increased the gap between the two countries, and this resulted in little communication and a remote relationship between them (Item 1.4.4.ii). Unfamiliarity with mainland China caused the understanding of Chinese music by pupils in Hong Kong remaining very superficial. The neglect of Chinese music was manifested in the attitude of the Hong Kong Chinese. To most Hong Kong people, the West was considered better than the East, and Western music was therefore considered superior to Chinese music. School music education has thus developed in such a way that the design of the music curriculum and choice of curriculum materials as well as teaching methodology adhered to the patterns of the West.

This is reflected in the following examples, which demonstrate how the Education

⁵⁰⁷ Hodges, R. (1996) “The New Technology” in C. Plummeridge (Ed.), *Music Education: Trends & Issues*,

Department, after years of neglect of Chinese music, brought back the attention of music teachers to the development of cultural awareness in schools. The Education Department's strategy for the promotion of Chinese music may be divided into three phases. The first phase started in 1978, when the Education Department first formed a working group led by Mrs. L. CHAN, the former Principal Inspector (Music), to devise a Chinese music curriculum for junior secondary schools.⁵⁰⁸ In 1978, the working group, together with the Hong Kong Arts Centre, held a seminar for music teachers in secondary schools and concluded that the following barriers existed to the promotion of Chinese music:

- Lack of expertise in teaching Chinese music;
- Lack of guidelines for the appreciation of Chinese music; and
- Lack of teaching materials.⁵⁰⁹

As discussed in Chapter Three, teaching Chinese music in schools began only in the 1980s (Item 3.3.2.iv), when a more structured design of curriculum content on Chinese music became available.⁵¹⁰ However, the implementation of the syllabuses in this area was a failure. In the 1993 survey conducted by the researcher,⁵¹¹ out of the 160 replies, 109 teachers (68.13%) considered that the teaching of Chinese music was not successful. Their major reasons:

Institute of Education, University of London, U.K., p.91.

⁵⁰⁸ CHAM, E. (1993b) Interview with L. CHAN, H.K. (see Appendix 10-3)

⁵⁰⁹ CHAM, E. (1999) "Chinese Music Teaching in School Music Education in Hong Kong" in C.C. LIU & M. LI (Eds.), Paper and Proceedings of the International Seminar on Traditional Music Education in China: Studies of Ethnomusicology No. 8, Centre of Asian Studies, University of Hong Kong, H.K., p.8.

⁵¹⁰ Curriculum Development Committee, (1983) Syllabus for Music (Forms I-III), H.K. and Curriculum Development Committee, (1987a) Syllabus for Music for Primary Schools, H.K.

⁵¹¹ CHAM, E. (1993d) Result of Questionnaire on Teaching of Music in Secondary Schools, H.K., pp.19 & 20.

Reasons	No. of Response (%)
Teachers' lack of musical knowledge in Chinese music	70 (64.22%)
Lack of an effective method to guide pupils	48 (44.04%)
Lack of reference and supporting materials	65 (59.63%)
Pupils are not interested	57 (52.29%)
Pupils consider the music old fashioned	61 (55.96%)

Table 4-2: Reasons for the Lack of Success in Teaching of Chinese Music in Hong Kong

Although the Education Department, in response to the difficulties highlighted in the 1978 seminar, had issued a Chinese Music Listening Guide in 1983, had conducted in-service training courses for teachers and, in 1983, had prepared a new music syllabus, the interest of teachers and pupils in Chinese music was still no greater. From the above Table 4-2, it is clear that the attitude and interest of the pupils was the major issue to be addressed.

The second phase lasted from 1995 until 1997 and utilised pupils' interests and attitude as a starting point. The Education Department then selected not Chinese music but Cantonese opera as a focus for development. Cantonese opera is a multi-media performing art which comprises music not only for singing, but also for acting, reciting and kung-fu fighting. It is an indigenous art, which almost everyone in Hong Kong has been exposed to, albeit superficially. To stimulate pupils' interest and equip teachers with knowledge of Cantonese opera, the Education Department devised a strategic plan which is summarised in Table 4-3:

	Secondary School Pupils	Secondary School Teachers	Primary School Pupils	Primary School Teachers
<i>Demonstration Concerts/ School Touring Programme</i>	Cantonese Opera	Cantonese Opera	Nil	Nil
<i>Seminars/Talks</i>	Cantonese Opera	Cantonese Opera	Nil	Nil
<i>Pilot Studies on Teaching and Learning</i>	Cantonese Opera	Cantonese Opera	Nil	Nil
<i>Production of Teaching and Learning Material</i>	CD-ROM on Appreciation of Cantonese Opera	CD-ROM on Appreciation of Cantonese Opera	Nil	Nil

Table 4-3: Promotion of Cantonese Opera - Phase Two (1995-96 to 1996-97)

In phase two, all the activities were aimed at pupils and teachers at secondary school level. The reason for such targeting was that the secondary pupils were more able to compare new experiences of arts from the East with what they had learnt from the West. Most of the pupils had been exposed to Cantonese opera in one way or another through radio or television in their daily lives. Cantonese opera was not totally unfamiliar to them, although the pupils did not normally have the chance to attend performances in the school situation. Another reason for introducing Cantonese opera was that the genre incorporated not only singing but also acting, reciting and kung-fu fighting. Such performances were more attractive than pure music, as well as more likely to succeed in attracting pupils’ initial interest and attention. The youngsters were curious about things around them and were more receptive to new ideas; at least they did not reject it simply

because it was new. At the same time in-service teacher training was organised for music teachers in secondary schools to enable them to promote Cantonese music in their school curriculum. The assumption was that secondary school music teachers might begin to pay closer attention to Cantonese opera in response to their pupils' enthusiasm. It was hoped that music teachers would then try to equip themselves better and prepare their teaching content to suit the interest of their pupils.

In 1995-96, with the financial support of the HKADC, the Music Section of the Education Department and the Hong Kong Cantonese Opera Development Limited co-organised a pilot project to promote Cantonese opera, including a series of demonstration concerts/school touring programmes and seminars/talks for both pupils and teachers. The response from pupils was extremely encouraging and led to financial support from the Provisional Urban Council for the demonstration concerts as an annual programme for pupils starting in 1997-98.

However, the efforts of the Education Department in phase two were not as fruitful as it had hoped. It seemed that music teachers' enthusiasm for Cantonese opera and Chinese music was not as great as that of their pupils and the community, although teachers' attendance was extremely high at related seminars or talks. The real situation in schools was revealed through the survey conducted by CDI in which it pointed out that the teaching of Chinese music was given very low priority. The survey revealed that:

Despite recent efforts made by various educational constituencies to promote Cantonese opera, Chinese opera is perceived as one of the least important areas, and, although Chinese music areas are perceived as one of the most important areas, Chinese music areas are consistently the least frequently taught.⁵¹²

⁵¹² Curriculum Development Institute, (1998b) Questionnaire Survey Report on Secondary Schools Music Syllabus (F.I.-III), H.K., p.26.

The situation is not difficult to explain, given the teachers' lack of competence in teaching Chinese music:

This contradiction shows an obvious gap between need and competence. There is consensus on the need to teach more Chinese music, but teachers may not feel competent to teach it. ⁵¹³

Thus the lack of interest in Chinese music resulted in less Chinese music being studied in schools. Less contact with Chinese music naturally led to less understanding of this cultural heritage. Chinese music was unfamiliar to teachers and pupils in Hong Kong, and as a consequence the teaching of Chinese music was almost totally overlooked. An understanding of the past enables one to know oneself much better and at the same time enables one to appreciate one's own cultural heritage. The understanding of the past also enables one to appreciate other cultural heritages and at the same time to respect other cultures. In the past, Chinese music had been neglected by the British administration. Such cultural awareness needs to be developed gradually. Although the researcher considers that phase two was not successfully implemented, owing to teachers' lack of competence, it could at least be considered as a foundation and preparation for phase three.

Phase three of the government's strategy for promoting Chinese music is beyond the time scale of this Chapter and will be discussed in Chapter Five. Although it is still too early to predict how successful the promotion of Chinese music in Hong Kong has been since the handover, the change in the political environment, the success in stimulating public interest in Cantonese opera and the Education Department's success in implementing suitable and appropriate strategies are likely to be important contributory factors in the promotion of Chinese music among pupils post-1997.

⁵¹³ Ibid., p.26.

In order to ensure the successful introduction of Chinese music into the school curriculum, community support was also important. From 1995 to 1997, it was evident from the financial support and the unceasing efforts of artists that there was a sustained effort to promote Chinese music, which would benefit school music education in future. 1995 was the year when the HKADC placed great emphasis on the promotion of traditional performing arts in general, and of Cantonese opera in particular. The HKADC ⁵¹⁴ allocated £133,243 (HK\$1,532,300), 92.2% of the annual funding for the Drama and Traditional Performance Committee. This had a great impact on the promotion of Chinese music in the community, as shown in Table 4-4:

⁵¹⁴ Hong Kong Arts Development Council, (1996a), (1997) & (1998) Annual Reports, H.K.

	1995-96*	1996-97*	1997-98*
<i>Music & Dance Committee:</i>			
Chinese Instrumental & Vocal Music:			
Funding	£15,573 (HK\$179,100)	£33,875 (HK\$389,570)	£48,896 (HK\$562,306)
% of overall funding	12.7%	13.7%	15.1%
Increase of funding	N.A.	£18,301 (HK\$210,470)	£33,322 (HK\$383,206)
(% based on 1995-96 figures)		(+118%)	(+214%)
<i>Drama & Traditional Performance Committee:</i>			
Cantonese Opera:			
Funding	£133,243 (HK\$1,532,300)	£177,082 (HK\$2,036,450)	£321,028 (HK\$3,691,827)
% of overall funding	92.2%	81.7%	68.4%
Increase of funding	N.A.	£43,839 (HK\$504,150)	£187,784 (HK\$2,159,527)
(% based on 1995-96 figures)		(+33%)	(+141%)
Other Regional Operas (including Peking Opera):			
Funding	£11,217 (HK\$129,000)	£39,652 (HK\$456,000)	£148,486 (HK\$1,707,600)
% of overall funding	7.8%	18.3%	31.6%
Increase of funding	N.A.	£28,434 (HK\$327,000)	£137,269 (HK\$1,578,600)
(% based on 1995-96 figures)		(+253%)	(+1223%)

* Fiscal Year \$11.5 = £1

Table 4-4: Funding of HKADC for Chinese Performing Arts - Chinese Music and Chinese Opera

Table 4-4 indicates the gradual increase in the funding allocated by the Hong Kong Arts Development Council to Chinese performing arts, especially the funding for Cantonese opera. Compared with the financial year 1995-96, the 1997-98 financial year saw a significant increase of 214%, 141% and 1223% funding allocated to Chinese instrumental and vocal music, Cantonese opera and other regional operas respectively. Compared with the amount allocated to Chinese music and traditional opera from other regions, Cantonese opera was allocated a large amount of funding and was significantly the highest, i.e., £133,243 (HK\$1,532,300), which amounted to 92.2% of the overall funding of the Drama and Traditional Performance Committee in 1995-96, and £321,028 (HK\$3,691,827), 68.4% of the overall funding of the Drama & Traditional Performance Committee in 1997-98.

Apart from the funding provided by the HKADC, the development of Chinese instrumental playing organised by the Music Office under the auspices of the two municipal councils, namely the Provisional Urban Council and the Provisional Regional Council, was tremendous. The Music Office is a music training institution organised on a regional basis and targeted at pupils aged 6 to 23 (Item 2.3.2). Pupils attend instrumental classes, and ensemble and orchestral rehearsals after school hours in local centres operated by the Music Office. Table 4-5 ⁵¹⁵ shows a steady growth in the number of pupils learning Chinese musical instruments and an increase in the number of schools taking part in the “Chinese Music Interflow”, a non-competitive instrumental festival for schools:

⁵¹⁵ Information provided by the Music Office.

	1995-96	1996-97
Chinese instrumental classes:		
No. of classes	199	256
No. of pupils	845	1263
Increase of pupils (% based on 1995-96 figures)	N.A.	418 (+50%)
“Chinese Music Interflow”:		
No. of school teams	14	17
Increase of school teams (% based on 1995/96 figures)	N.A.	3 (+21%)

Table 4-5: Chinese Instrumental Training organised by the Music Office

There was an increase of 50 % in the number of pupils learning Chinese musical instruments and a significant increase of 21% of school teams participating in the “Chinese Music Interflow”, compared with the school year 1995-96 and 1996-97.

Further evidence to show that the community supported the promotion of Chinese music was provided by the allocation of a performing venue, the Ko Shan Theatre, a community arts centre. The Theatre was specially assigned in 1996 by the Provisional Urban Council as a permanent venue for Chinese performing arts. The following Table ⁵¹⁶ shows the dramatic increase in the number of performances presented by the Provisional Urban Council in the Ko Shan Theatre and the size of the audience at these performances:

⁵¹⁶ Information provided by the Provisional Urban Council.

	1995-96*	1996-97*	1997-98*
Chinese Music Performance:			
No. of performance	2	5	7
Increase of performance (% based on 1995-96 figures)	N.A.	3 (+150%)	5 (+250%)
No. of audience	779	1,127	1,801
Increase of audience (% based on 1995-96 figures)	N.A.	348 (+45%)	1,022 (+131%)
Cantonese Opera Performance:			
No. of performance	19	70	72
Increase of performance (% based on 1995-96 figures)	N.A.	51 (+268%)	53 (+279%)
No. in audience	6,023	52,509	47,170
Increase of audience (% based on 1995-96 figures)	N.A.	46,486 (+772%)	41,147 (+683%)

* Fiscal Year

Table 4-6: Chinese Music and Cantonese Opera Activities in Ko Shan Theatre

Table 4-6 shows in 1996-97 and 1997-98 dramatic increases of 150% and 250% respectively for Chinese music performances, and an increase in audience size from 45% and 131%, compared with the financial year of 1995-96. For Cantonese opera, the number of performances and audience size were even greater than for Chinese music

performances, i.e. 268% and 279% respectively in the financial years 1996-97 and 1997-98, with respective increases in audience size of 772% and 683%. It is clear and significant that the Provisional Urban Council played an important part in providing sufficient resources, including a venue for the development of Chinese performing arts. Once the policy of providing resources had been formulated and implemented, there was a dramatic increase in the number of performances and audience size. It was also evident that Chinese performing arts, after years of neglect by the government, had not been buried. The reason was that there was still a large, enthusiastic public audience. Unfortunately, the enthusiasm of the public did not directly relate to the situation in schools and in the attitudes of pupils and teachers, but the positive response from the public at large would later help to facilitate an environment and opportunity to nurture a future love of the Chinese performing arts in pupils.

The value of promoting indigenous music has been universally recognised by music educators. The role of the transmission of cultural heritage is one of the aims of music education and therefore receives no objection from administrators and the public. However, by studying further the value of teaching Chinese music as an indigenous music for pupils in Hong Kong, its educational purpose should not be overlooked. As Timothy Rice (1992) said:

Music's meanings are not limited to those that the original creators assigned to it in the past, or in another culture... Music is given new meanings in each new world in which it is appropriated, recorded, taught and performed.⁵¹⁷

An understanding of their own traditional music provides pupils with a better understanding of how music develops in a cultural context. Music varies according to man's history, social environment and daily life. The study of indigenous music has the

⁵¹⁷ Rice, T. R. (1992) "The Future of Music in the University", Paper presented at the University of Toronto Symposium on "The Future of Music in the University" on 26 November 1992, Toronto, Canada.

potential to enhance pupils' understanding of human relationships, which could eventually promote a better understanding of how music is communicated throughout the human species. This understanding of diverse cultures, according to Oehrle,⁵¹⁸ made music a vehicle by which to create a culture of tolerance. Using the music of other cultures, or "Intercultural Education" as Oehrle termed it, broke down the barriers and prejudices that isolated one culture from another. Consequently, an understanding of their own culture can both help pupils to understand the world's cultures and their diversity and teach them about the elements of music, which contribute to musical characteristics and the ways in which others express meaning through these characteristics. In addition, pupils can learn to respect and be able to appreciate other cultures. To understand other cultures then results in the strengthening of pupils' creative capability and appreciation of the music of their own culture.

In the promotion of Chinese music, much greater impact could be created by changing the attitude of the public as well as pupils and their teachers. Although the promotion of Chinese music started as long ago as the 1970s, it is not enough to rely on the Education Department for support. The scope of promotion of Chinese music could much better be expanded by way of collaboration with arts organisations such as the Hong Kong Arts Development Council and with the joint effort of the whole community. Such wide and powerful action would definitely help facilitate the possibility of changes of attitude towards Chinese music and the adoption of indigenous music teaching in the school curriculum.

⁵¹⁸ Oehrle, E. (1996) "Intercultural Education through Music: Towards a Culture of Tolerance" in *British Journal of Music Education*, Vol.13, No.1, pp.95-100.

4.3.4 *Support for Teachers*

The development of creative music making, the application of IT and the promotion of Chinese music are the three most important targets for future curriculum development in Hong Kong schools. International music education has also placed increasing emphasis on the first two targets. The last is a local issue in Hong Kong, which needs a careful strategy and adequate support for its implementation and success.

In the researcher's opinion, the achievement of these three targets has been affected by the following three factors:

1. Teachers' confidence;
2. The need for a music education policy; and
3. Prioritisation of music curriculum implementation

4.3.4.i *Teachers' Confidence*

The researcher considers that teachers' confidence is the most important of these three factors. Sufficient knowledge and information would help teachers gain confidence in teaching. The key to success in teaching creative music making, the application of IT and the promotion of Chinese music in Hong Kong rests in the hands of teachers, not the government. Consequently, to achieve the three targets, the support of teachers is vital, and it is the responsibility of the government to secure it. To understand fully the capability of the teacher, a theoretical framework for teaching efficacy developed by Tschannen-Moran, Woolfolk Hoy and Hoy ⁵¹⁹ has been adopted in order to facilitate and contextualise the analysis:

⁵¹⁹ Tschannen-Moran et al., (1998) "Teacher Efficacy: Its Meaning and Measure" in Review of Educational Research, Summer, Vol.68, No.2, pp.202-248.

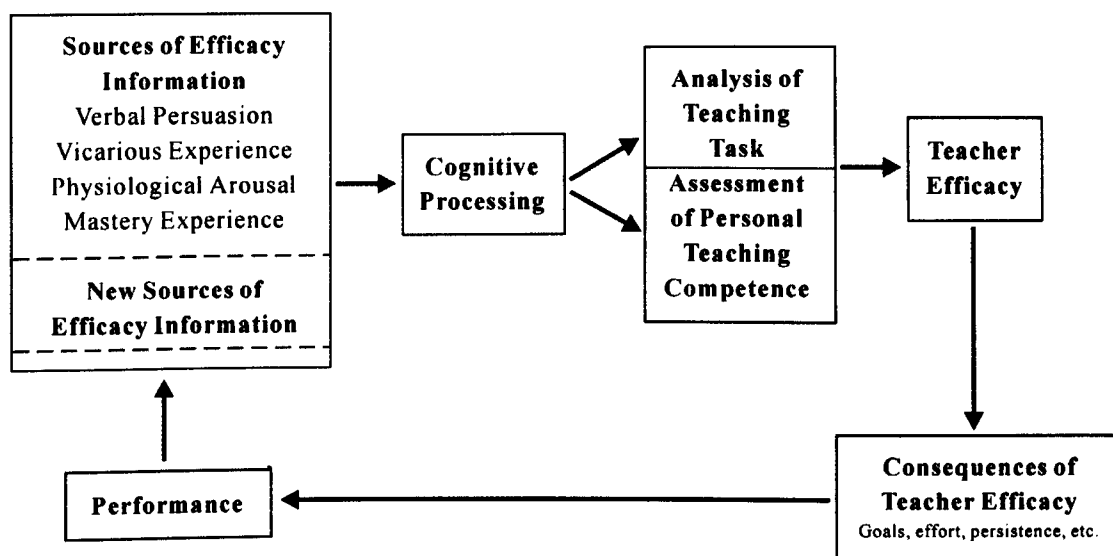


Figure 4-1: The Cyclical Nature of Teacher Efficacy

Figure 4-1 demonstrates how teachers' attributes in teaching tasks and personal teaching competence directly affect their teaching efficacy. Therefore, if the teachers value the task of teaching and thoroughly understand the task, they should also at the same time assess their teaching competence to see if they are ready and competent to tackle it. If teachers are able to analyse the teaching task and are competent in carrying it out, it is likely that they will perform it well. The consequences of teacher efficacy include setting goals, making efforts and persistence in reinforcing their performance of teaching tasks, which in turn help to add new sources of efficacy information and feed back into their subsequent performances through the cognitive process.

As indicated in Figure 4-1, the factors affecting teachers' teaching competence were the sources of efficacy information they received, i.e., Verbal Persuasion, Vicarious Experience, Physiological Arousal and Mastery Experience. Acquisition of professional knowledge in this area may come through in-service training or a self-learning programme. In Hong Kong, to strengthen the teachers' understanding of the three target areas, i.e. Creative Music Making, Application of Information Technology and Promotion of Chinese Music, information in the form of "Verbal Persuasion" was

continuously given by the Hong Kong Education Department with regard to the importance of teaching these three tasks to pupils through in-service training programmes. Table 4-7 below demonstrates that there was much room for the government to improve on the frequency and quantity of in-service training programmes: ⁵²⁰

	Creative Music Making	Information Technology	Chinese Music	Others	Total
For Primary School Teachers	8	0	1	24	33
For Secondary School Teachers	4	12	4	17	37
Total	12	12	5	41	70

Table 4-7: In-service Teacher Education Programmes organised by the Education Department (1990 to 1997)

On the assumption that talks on each subject area were delivered annually from 1990 to 1997, there should have been at least eight such talks/seminars for each group of teachers. If eight is the norm, then the number of in-service training programmes for primary school teachers in the areas of the application of IT and promotion of Chinese music was extremely small. For the secondary school teachers, there was insufficient training in creative music making as well as in the promotion of Chinese music. In these circumstances, it is evident that the Education Department did not give teachers enough support to prepare them to achieve the three tasks. There was obviously a mismatch between strategies and practices with regard to in-service teacher education programmes.

⁵²⁰ Education Department, (1995a) Music Bulletin, Advisory Inspectorate Division, H.K., pp.33-34 & Education Department, (1998c) Music Bulletin, Advisory Inspectorate Division, H.K., pp.50 & 51.

The information on “Vicarious Experience”, i.e., a second-hand experience, was shared amongst teachers through events such as the seminars on releasing the findings of the three Pilot Projects, “The Teaching of Cantonese Opera in Secondary Schools”, the “Creative Sound Project” and “The Application of Microtechnology in the Teaching of Music in Secondary Schools”. In addition, the researcher personally believes that teachers participating in these in-service training programmes had been “Physiologically Aroused” in the issues of teaching these three tasks.

Finally, the “Mastery Experience”, i.e., first-hand experience in these “Sources of Efficacy Information”, is how the teachers actually engage themselves in such experiences. For teachers, the application of learned musical knowledge and methodology in the classroom is the only effective way of gaining experience. Only when they are brave enough to face the pupils do teachers gain access to the realm of the mastery experience. Only with first-hand experience can teachers, through their cognitive process, construct beliefs and convictions as to how to teach the three tasks and manifest them in their performances.

But why did music teachers not attempt to master their teaching through first-hand experience in order to build their self-confidence? It seems that this concept of self-improvement by teachers has not been built into the teaching profession in Hong Kong. To encourage teachers to solve their problems in curriculum practices, action research conducted by teachers themselves is vital. Elliot (1991)⁵²¹ defined its characteristics as the teachers’ response to the practical situation they confront. Through this, issues are clarified and resolved amongst teachers in free and open collegiate discourse; this “action research” helps to facilitate a “bottom-up” rather than a “top-down” approach to the development of curriculum policies and strategies.

⁵²¹ Elliot, J. (1991) *Action Research for Educational Change*, Open University Press, U.K., pp.13-42.

In the Hong Kong situation, such a concept should have been advocated amongst the teaching professionals. In the past, the school culture relied too much on the Education Department's strict guidance. But for new initiatives, it was impossible for the Education Department to provide sufficient guidance, particularly when curriculum practice needed to be derived from actual experience, not second-hand knowledge provided through a "top-down" approach. Through action research, teachers are actively engaged and are able thereby to identify the strengths and weaknesses of their pupils. In this way, methodology and approach may be devised for the enhancement of both teaching and learning.

Rainbow (1989) shared the view that music teachers' efforts and devotion to the teaching of music were the determining factors in the success of music teaching in a school:

That the musical morale of a school depends largely upon the personality, ability and dedication of its music teachers is an axiom which hardly needs arguing here. Of all school subjects music depends more of its well-being upon the personal qualities of the teachers and his or her willingness to devote time outside the school hours. This being so, the provision of sufficient teachers with the right musical background and sufficient energy, drive and vision, presented the authorities with a considerable task. ⁵²²

Rainbow fully realised the independence of organising appropriate music activities in the music curriculum, although he might be biased in believing that only music teachers could achieve such musical morale. Despite the efforts of music teachers themselves, the support of head of schools, parents and even other subject teachers is a crucial factor. This insight is applicable to Hong Kong, where teachers' self-awareness in improving their knowledge, skills and attitude in teaching may eventually lead to success.

⁵²² Rainbow, B. (1989) *Music in Educational Thought & Practice*, Boethius Press, Wales, p.312.

4.3.4.ii *The Need for a Music Education Policy*

The second factor that influenced the implementation of the three targets was that there was no education policy to support the implementation of the initiatives, and in particular there were no extra resources for these purposes. In the case of promoting Chinese music, the Education Department did not explicitly express its intention. For political reasons any sensitive issue related to China was prohibited. Only after the Sino-British Joint Declaration which was signed in 1984 did the Education Department begin to promote civic education, including the understanding of Chinese culture (Item 1.4.1).

For these reasons, Chinese culture was not proactively promoted and became more of a slogan than a reality. In the existing music syllabus for primary schools published in 1987, three years after the Joint Declaration, listening to the tone colour of four Chinese instruments was the only reference made to Chinese music at Primary 6 in music syllabus for primary schools.⁵²³ There was no strong message either in the music syllabus or from the government to encourage teachers to pay closer attention to the teaching of Chinese music. In fact, the existing music syllabuses, for both primary and secondary levels, were designed in such a way that they only gave recommendations and suggestions to teachers, leaving ample space and flexibility for them to select curriculum areas to construct their own school-based music curriculum. Since the music syllabuses allow music teachers to select their curriculum freely, teachers easily tend to let slip the teaching of Chinese music, particularly if they are not competent in this area.

As regards the application of IT to the music curriculum, there were no resources specially allocated for the purchasing of computers and peripheral equipment. Although teachers involved in the Pilot Project on “The Application of Microtechnology in the Teaching of Music in Secondary Schools” learnt very well and other teachers found the

dissemination seminars on the application of IT and the annual in-service teachers training programme useful, little help was given to enable them to develop these ideas in the classroom. However, as this trend had been started only in the early 1990s, there was much room for improvement after 1997.

In the approach to creative music making in the curriculum, the Education Department did not make sufficient effort to enable teachers to implement this area of the curriculum. This was because, since the last publication of music syllabuses in 1987, there was also no firm guidance from the Education Department to teachers on organising creative music making activities in class. As mentioned above, the selection of music activities relied very much on music textbooks and the teachers' own preference according to their ability. Creative music making was therefore always the last activity to be considered.

4.3.4.iii *Prioritisation of Music Curriculum Implementation*

The third factor affecting the implementation of the three targets is one over which the music teachers themselves have no control. Although since the early 1990s the Education Department had come up with numerous education initiatives such as the "School-based Management Initiatives", the "Target Orientated Curriculum" and many others, these initiatives caused heated public debates and some even received adverse comments from schools because teachers were overloaded with administrative work and were tired of dealing with numerous changes, especially changes that needed lead-time for their preparation. S.Y. LEE (2000) commented on the lack of careful planning, trials and evaluation of the implementation of the "Target Orientated Curriculum" and other initiatives and concluded that teachers' workloads should be reduced. ⁵²⁴

⁵²³ Curriculum Development Committee, (1987a) Syllabus for Music for Primary Schools, H.K., p.24.

⁵²⁴ LEE, S.Y. (2000) "The Reflection of the Education Reform" in Feedback of Educational Exchange in *Zhongshan and Zhuhai*, Hong Kong Teachers' Centre, H.K., p.14.

Under such enormous pressure, music teachers obviously did not have the time or energy to think clearly and work effectively, let alone generate a proactive attitude towards music teaching. Setting priorities in their daily work so that the target of effective music teaching could be achieved was their weakness. This obviously affected the achievement and teaching quality of the three targets.

4.4 *Summary*

The essential music lesson resource in Hong Kong has been the song book. Singing was, and still is, the most popular musical activity in schools. In the 1950s, the very few song books used by secondary schools were mostly imported from Britain. Among them, “A Song to Sing”, published by the University of London Press, was commonly used. In primary schools, local song books published in the vernacular were used instead, as imported English song books were found to be too difficult for primary pupils, few of whom could manage the English lyrics. However, song books, even imported ones, were badly needed after the Second World War, when resources for singing were inadequate. The earliest locally published song books were “Songs for Children” compiled by D. Fraser and F.K. TAM and “Songs for Primary Schools” compiled by W.T. CHENG & C.S. CHOW.

The researcher found these two song books for primary schools to have been influenced in content by Western culture. The songs they contained were mostly from the West, with only a small number of Chinese songs. This phenomenon was not uncommon in Hong Kong. It was evident that practices borrowed from overseas, mostly from Britain in the early days, were often used later as the foundation for the development of local policies and practices. Apart from the Western influence, it was found that songs composed by mainland Chinese composers before 1945 and since included as singing repertoire in Hong Kong song books also contained Western elements, as these Chinese

composers had studied abroad and learnt Western compositional techniques. First used in China, such songs as “Parental Love” and “Words of the Westerly Wind” composed by HUANG Zi still featured at that time in music lessons in Hong Kong.

Following the educational trend of providing a variety of music activities in lessons, the format of the music textbook changed with the inclusion of instructions for teaching. This change was borrowed from Britain, first by Geoffrey Winters as seen in his book “Music Together” published by Longman, and later by the teaching package “Time for Music” derived from the Schools Council Project “Music Activities in Primary Schools”. Thereafter, the adoption of such a format became a common pattern in music textbooks. However, the selection of suitable teaching material relied very much on the decision of the music teachers. A research finding by LAI and YIP (2000) showed that not all music teachers had the ability to choose suitable material for their pupils and that they relied on prescribed instructions and materials designed by individual textbook writers. Consequently the quality of teaching was adversely affected, particularly when music teaching depended on so many non-subject-trained teachers in primary schools. To improve this undesirable situation, the re-training of these non-subject-trained teachers could have been a solution in Hong Kong.

The poor economic situation of the 1950s affected the provision of music equipment and instruments in Hong Kong. Facilities such as the gramophone and records were regarded as luxuries in schools. While government schools and the Grant-in-Aid schools received funding from the government, most private schools were not assisted in the improvement of their music equipment and facilities. A great number of private schools had no special rooms for music lessons, and some even lacked proper classrooms, not to mention music equipment. However, with the growth in the economy, the Hong Kong Government was able to provide essential equipment and instruments for government

schools and Grant-in-Aid schools. Compared with the items suggested for purchase by schools in Western countries such as Britain and the U.S.A., Hong Kong did not lag behind. However, in relation to the provision of such resources as orchestral instruments and IT equipment, Hong Kong still had much room for improvement.

With regard to support for curriculum implementation, innovations such as the practice of creative music making, the application of IT and the promotion of Chinese music had just begun in the early 1990s. Much effort was needed from the government to support music teachers in achieving these three tasks, which were still new to some music teachers. Success, however, relied very much on teachers' confidence in and support from a music education policy devised by the Education Department to facilitate implementation. Last but not least, the re-prioritisation of the working load by the music teachers themselves was also a factor in determining the success of the three tasks.

The next Chapter will sum up all the research findings and lead on to implications that will help to answer the four questions formulated at the initial stage of this research.

-- End of Chapter 4 --

Chapter 5: Implications for School Music Education in Hong Kong Post-1997

5.1 *Introduction*

The research set out to investigate the development of school music education in Hong Kong from the end of the Second World War until 1997 - the return of sovereignty to China. The research was guided by the following questions:

- What was the music education system and music curriculum in Hong Kong and how was the curriculum implemented?
- How did education policies shape the development of school music education?
- What were the major factors and barriers affecting the development of school music education?
- What are the implications for future development?

The following paragraphs will attempt to answer the above four research questions so as to conclude the whole story. In answering the fourth question, the research will also include a short evaluation of post-1997 developments in music education. The rationale for inclusion of this aspect is to facilitate and support the implications for future development. In the context of this historical research, identifying the specific focus of the research in the period from 1945 to 1997 enabled the researcher to concentrate on the causes and effects of education policies related to music education such as teacher supply, curriculum design and its implementation within a particular period of time. This method has its disadvantages in that it presents only a static snapshot taken during the development of human history. It lacks a continuation for the development for school music education in a contemporary world in which the education process in Hong Kong has its organic growth stemming from the past and extending beyond 1997, particularly

when there have been drastic changes initiated by the new government after the establishment of the Hong Kong Special Administration Region. Initiatives such as the provision of seven years of resourcing to re-train serving teachers to be music specialists in primary schools from 1998, the policy on the 5-year development strategies on IT in schools from 1998 and the launching of Education Reform in 1999 have had an overwhelming impact on music education. If the discussion period had stopped after 1997, the implications for improvement made in this research would have been seen out of context. Therefore, the researcher has attempted in this Chapter to provide a post-1997 snapshot of the development of what has happened in relation to school music up to the present day. This postlude will then serve as a foundation for identifying realistic implications for the development of school music education in Hong Kong.

Therefore, in order to conclude the research with a substantial set of views and opinions, the researcher conducted a survey on “Music Education Policy”⁵²⁵ with 31 primary school music teachers, 33 secondary school music teachers and 39 music lecturers/inspectors/curriculum development officers to solicit their views on the content of music education policies and strategies for implementing these policies with a view to the improvement of school music education in Hong Kong. The findings provide strong support to justify the researcher’s initial thinking, which can be conceptualized as the need for well defined and comprehensive music education policies (Item 2.2).

5.2 *The Music Education System, Music Curriculum and its Implementation*

The Western music education system in Hong Kong has a short history of about 50 years from 1945. The policy of the inclusion of Music as a subject in the school curriculum, which was recommended in the 1935 Burney Report, was implemented after the Second World War. The arrival of a Music Master, Donald Fraser, and a Music Mistress,

Dorothy Simpson, from Britain resulted in music lessons being taught in government schools, and music being included in the curriculum of Northcote Training College. The establishment of Music as a school subject in schools had begun. From the 1950s, two music lessons a week were allocated to primary school and junior secondary school pupils. At senior secondary level, music was an optional subject (Item 2.2.4). Pupils might take music as an examination or a non-examination subject, i.e., they would have one or two music lessons a week but this general course did not lead to any public examinations.

As Music is still an optional subject for the senior secondary curriculum, pupils need not take music lessons and are not required to sit for the HKCE, HKAL or HKASL Examinations in Music after their secondary education. After a long time without music lessons, senior secondary pupils then have no incentive to study music at tertiary level, as they lack the basic background knowledge to support their studies. Consequently the music departments of the universities suffer from a lack of students and eventually they have had to lower their entrance requirements, with the result that HKCE, HKAL or HKASL music examination results are no longer required. Applicants for the Music Department in a university only need to pass their university entrance requirements,⁵²⁶ on the understanding that they still have a chance to study music without having taken Music in secondary school.

That pupils were not all given the opportunity to study music at senior secondary level resulted in a poor standard of musical achievement in the former Colleges of Education.

⁵²⁵ See Appendix 7.

⁵²⁶ The minimum university requirements as at 1997 were: (1) Grade D or above in HKASL Use of English & Grade E or above in HKASL Chinese Language & Culture; (2) Either Grade E or above in 2 HKAL subjects or Grade E or above in 1 HKAL subject and in 2 HKASL subjects; other than Use of English and Chinese Language & Culture.

With a lapse in music education of three to five years in secondary schools, the music standard of students in the HKIED and the former Colleges of Education had been far from satisfactory.⁵²⁷ The experiences of music lecturers demonstrate that in the auditions for the entrance examinations to the former Colleges of Education, the musical repertoire of some candidates was limited to the school song of their own secondary schools. Following on from this vicious cycle, the quality of music teachers graduating from HKIED and the former Colleges of Education has, on the whole, been far from ideal.

To assure a good quality of education, the Education Department has set curriculum areas for teachers to follow. Hong Kong adopted a system of curriculum centralisation in which textbooks and music syllabuses used in schools had to be pre-approved by the Education Department. The system was deliberately used for political control. Its effects as mentioned by Marsh and Morris (1991) were:

In Hong Kong the highly bureaucratic and derivative approach to curriculum development is a reflection of the pattern of decision making of a colonial government which is tolerated by the populace as long as it is able to deliver a stable and prosperous socio-economic environment. The government is able effectively to control the content of school subjects and of textbooks but questions about which subjects are to be studied by pupils and the language of instruction is determined by parental wishes.⁵²⁸

Marsh and Morris further pointed out that the effect was a compromise between a “*laissez-faire*” system and one that was centrally controlled. This control resulted in a tendency to evade any issues related to mainland China. Consequently, Chinese culture was deliberately ignored.

⁵²⁷ CHAM, E. (2001a) Interview with J. CHEUNG, H.K. (see Appendix 10-7)

⁵²⁸ Marsh, C. & Morris, P. (1991) “Patterns & Dilemmas” in C. Marsh & P. Morris (Eds.), *Curriculum Development in East Asia*, The Falmer Press, London, pp. 256-257.

The lack of attention to the whole-person development in the aim of music education has hindered the effectiveness of the development and subsequently the delivery of the music curriculum. In the area of music curriculum design, the lack of knowledge and vision of the curriculum designers, together with the lack of a critical culture i.e., a group that would criticise education policies, strategies and curriculum matters (Item 3.4.2), has made it almost impossible to construct a music curriculum suited to local needs. By studying the factors governing the construction of a curriculum, it was found that the music syllabuses designed since 1968 did not fully address the aims of music education. In fact, the aim of music education as aesthetic education, along with the aims of education, were not stipulated clearly until this was done in 1993 by the EMB (Item 3.2.3). Goals and objectives were at times missing from music syllabuses. There was only a suggested curriculum content designed in a spiral form to grade the level of difficulty in the syllabuses; teachers, therefore, could hardly select meaningful activities and employ an effective approach that might lead to effective and quality teaching.

Creative music making, the use of IT and the understanding of Chinese music have continued to be the major areas in the development of the music curriculum since 1997. Following the release of the government's five-year plan on IT implementation in schools in 1998, it was recommended that a mission be set up to help teachers to become habitual IT users (including for curriculum matters), to enhance the provision of IT equipment and to build up a network infrastructure in order to facilitate the sharing of resources. Hong Kong entered into an exciting period of expansion and development in this area. The government began to allocate large amounts of funding to schools to install computers and peripheral equipment. In October 1999, grants for the purchase of computer peripherals to support the use of IT in the teaching and learning of music ⁵²⁹ were issued

⁵²⁹ Education Department, (1999b) Circular Memorandum No. 609/99 on "Non-recurrent Grant for the

to all government and aided schools. This strategy of financial provision did not develop and materialise overnight and was not due to the change of sovereignty in 1997. In fact, the main factor had been the tireless efforts of the Education Department over many years, responding to enormous changes in education, looking for resources from the central government and planning for an overall strategy, which was achieved in 1998. In addition, the Pilot Project on “The Application of Microtechnology in the Teaching of Music in Secondary Schools” reached a fruitful stage where it became possible to hold a seminar and publish a handbook on the subject for music teachers. In the handbook, Clarence MAK, the adviser of the project, noted the enthusiasm of those attending the seminar and said:

I am pleased with the enthusiastic support for the Seminar and Exhibition of the Pilot Project on “The Application of Microtechnology in the Teaching of Music (and Arts & Design) in Secondary Schools” organised by the ED, HKADC and the HKAPA on 27 June 1998. A total of around 300 participants comprising principal, teachers and pupils came to the seminar. They enjoyed the presentations and many took part keenly in the discussion session.⁵³⁰

The challenge in this post-1997 period is not merely to adapt technologically, but rather to begin a process of innovation. This will need both financial and training support for schools from the government as well as a willingness on the part of the teachers to make a radical shift from the use of traditional tools to IT. In addition, better co-operation between teachers and school administrators will also be required.

The process of changing the focus of the music curriculum in Hong Kong was a slow one. It depended far too much on the educational practices current in Britain during the 1950s

Procurement of Computer Peripherals for Music and Art under the Information Technology in Education Project”, H.K.

⁵³⁰ Education Department, (1999c) *The Application of Information Technology in the Teaching of Music: Handbook for Music Teachers*, Advisory Inspectorate Division, H.K., Foreword.

and 1960s and on the approaches such as those of Orff and Kodaly in Europe later in the 1980s. During the 1990s, world trends in creative music making and the use of IT (Item 3.3.2) paved the way for the latest attempt at music curriculum development in Hong Kong. The return of sovereignty to China, which prompted a new emphasis on Chinese cultural identity, was also a factor.

The creative music making initiative did not make much progress beyond 1997. In addition to the organisation of the annual “School Creative Music Showcase”, the Education Department introduced the Project on “Creative Music Making in Secondary Schools”, which was co-organised by the Department of Composition and Electronic Music at the Hong Kong Academy for Performing Arts and Radio Television Hong Kong.⁵³¹ The project, conducted as an extra-curricular activity, was aimed at inviting composers to develop creative ability in pupils. The project was extended to primary schools in the 2000-01 school year. Although enthusiastic responses were received from schools, real success in encouraging schools to stimulate and maintain pupils’ interests in creative music is still a long way off. Music teachers need to be more positive in introducing such activities in their schools.

The return of sovereignty in 1997 may be seen as a catalyst for a change of attitude towards Chinese culture. In October 1997, TUNG Chee-hwa, the Chief Executive of the HKSAR, pointed out in his Policy Address the importance of bringing back a Chinese cultural identity to the community. He said:

We have lived in a society and a cultural environment very different from the mainland. As we face the historic change of being reunited with China, for every individual there is a gradual process of getting to know Chinese history and

⁵³¹ Education Department, (1999a) Circular Memorandum No. 68/99 “Creative Music making in Secondary Schools”, H.K.

culture, so as to achieve a sense of belonging.⁵³²

Even before his address, the Education Department had acted promptly in response to the change of sovereignty by issuing “Medium of Instruction: Guidance for Secondary Schools” in September 1997. The Department stressed the rationale for using Chinese as the medium of instruction as stated:

- Mother-tongue teaching has positive effects on students’ learning;
- Most students prefer learning in the mother tongue;
- Students learning in the mother tongue generally perform better than their counterparts using English as medium of instruction; and
- Students in traditional Chinese-medium schools consistently achieve a higher pass percentage than the territory-wide average in both Chinese Language and English Language in the Hong Kong Certificate of Education Examination. This shows the positive impact of mother-tongue teaching on the learning of Chinese and English as a subject.⁵³³

The policy of shifting the medium of instruction by allowing only 114 secondary schools to use English as the medium of instruction, whilst demanding that more than 300 secondary schools use Chinese, was announced in 1998.⁵³⁴ This language policy aroused great debates in the community and the Education Department was accused of social divisiveness. Despite the adverse comments, the policy was quickly implemented in the 1998-99 school year. It did not, however, serve as a catalyst to improve the promotion of Chinese music in schools. There is evidence that music teachers have not been motivated enough or adequately prepared to teach Chinese music. The time to achieve this change will have come when Chinese culture is valued and accepted by music teachers and pupils in Hong Kong. Such a change in attitude and competence

⁵³² Hong Kong Special Administration Region, (1997) Policy Address, HKSAR, para.110.

⁵³³ Education Department, (1997c) Medium of Instruction: Guidance for Secondary Schools, H.K., p.1.

⁵³⁴ LAU, C.K. (1998) An article on “Wanted: the Best of both Worlds” in the South China Morning Post on 14 March 1998.

will not happen overnight, for Western culture has had a firm foundation in Hong Kong for many years; it is difficult to change the attitude of teachers and pupils at a stroke. Despite the efforts made by the Music Section of the Education Department, the HKADC and the former Provisional Urban Council to promote Chinese music, it is difficult for these organisations to succeed without the support of the policy makers.

The Education Commission, at the behest of the Chief Executive, conducted a comprehensive review of the education system in Hong Kong with a view to drawing up a blueprint for Education Reform for the 21st century.⁵³⁵ In this document there was no mention of any measures to strengthen Chinese cultural identity. However, the final version, published in September 2000 after a period of consultation, explicitly spelt out the need for a cosmopolitan and culturally diverse society. This was an echo to the 1997 Policy Address. It stated:

As an inseparable part of China and an international city, Hong Kong will have an education system that preserves the good tradition of our nation but which at the same time gives our students an international outlook and enables them to learn, work and live in different cultural environments.⁵³⁶

Indeed, the focus of education has changed. One of the main points in the vision of Education Reform is that the HKSAR should develop an education system that is rich in tradition and at the same time maintains the global outlook that Hong Kong has long favoured. The music curriculum should, therefore, be diversified to include both Chinese music and music from around the world.

Another key issue is the provision of government resources and support to assist in the implementation of the music curriculum. A range of support materials has been

⁵³⁵ Education Commission, (2000a) Review of Education System: Reform Proposals, HKSAR, Foreword.

⁵³⁶ Education Commission, (2000a) Learning for Life, Learning through Life: Reform Proposals, HKSAR, para.5.7.

produced, e.g. the “Handbook for Music Teachers in Primary Schools” for the implementation of 1987 music syllabuses published in 1993; and the teaching kit on “Sound Projects” published in 1996. The promotion of Cantonese opera in secondary schools since 1995 had also resulted in the production of a CD-ROM on the appreciation of Cantonese opera released in 1997 by the Education Department. The pilot project on “The Application of Microtechnology in the Teaching of Music in Secondary Schools” has provided justification for the government to introduce the installation of computers and peripherals for use in music teaching. The strategy initiative for the provision of IT equipment to schools (Item 4.3.2) confirmed that seeking government resources to support music education was not easy, unless it could be shown that policy aims announced in the Policy Address were being met. The announcement of the 5-year Strategy in IT thus enabled the Education Department to provide IT resources in schools and for teacher training.

The organisation of extra-curricular activities in schools can provide opportunities to stimulate pupils’ interest in music and to strengthen their musical abilities. However, although there has been a wide choice of activities in schools, the quality has not always been considered. Therefore, the educational quality and the suitability of content, modes and financial support for such activities should be considered carefully, alongside the development of the formal curriculum.

The chief disadvantage of the existing textbook review system (Item 4.2.1) is that it fails to identify textbooks of poor quality. In order to meet only very basic and essential requirements, most publishers pay little attention to perfecting the textbooks they publish. Ironically, these textbooks served as the “Bible” for music teachers, especially for those primary school music teachers who were not subject-trained. The quality of music textbooks, therefore, has a direct relationship with the quality of teaching and learning in

schools. This situation leaves much to be desired. Improving the quality of teacher should be of the utmost concern for Hong Kong. If teachers were able to design their own school-based curriculum and select suitable materials, the problem of relying too much on textbooks could gradually be solved. The quality of textbook would then be improved in line with teachers' ability to select good quality textbooks.

The area of assessment has not been explored in Hong Kong's music education. No assessment modes or methods have been suggested in any music syllabus, nor has any guidance been given to help teachers assess their pupils' standard or improve their curriculum planning and teaching approach. The practice of assessment in schools depends largely on teachers' decisions, and it seems that there has been hardly any effort by the Education Department to explore possibilities for development in this area.

5.3 *The Impact of Education Policies on Shaping the Development of School Music Education*

The school music education system was developed under the "High Policies" related to the overall education system, which includes the supply and training of teachers, curriculum planning and its assessment. However, no explicit education policies have focused on the development of school music education: the 1963 Marsh & Simpson Report condemned the over-emphasis on academic subjects and recommended the provision of a moral and ethical background and development of the enjoyment of cultural and recreational pursuits (Item 2.2.4). Yet over 38 years later there is still much room for improvement.

The policy in the early 1950s suggested time allocations of about two music lessons a week in primary schools and junior secondary schools (Table 2-6) served as a fundamental guide for schools in curriculum planning in the 1950s. Following the economic growth of the 1970s, Hong Kong enjoyed economic prosperity. The

expansion of school places guaranteed all pupils the opportunity for nine years of basic education. However, utilitarian concern over access to tertiary education through public examinations resulted in an over-emphasis on academic subjects. Thus the value of music education, i.e., it contributed to the pupils' whole-person development, was ignored. In consequence there was no chance to study music at the senior secondary level.

Although in recent years the deployment of specialist music teaching has been recognised as valuable and important by Western countries such as Britain⁵³⁷ and the U.S.A.⁵³⁸, there was no policy in Hong Kong to address this issue until 1997. Instead there was a tolerance of non-subject-trained teachers teaching music in primary schools. Although the government's 1974 memorandum on the "Issue of Permits" (Item 2.2.3) was still in force in 1997, the regulation on employing non-subject-trained teachers had lost its force. This was because, since the introduction of the "School Management Initiative" in 1991 and its development in 2000 into fully-fledged school-based management, schools have been allowed more autonomy in deploying their teachers, to the extent that there is now a tolerance of ignoring the teacher employment regulation.⁵³⁹ Heads of schools are abusing the good intentions of the initiative by employing non-subject-trained teachers. This has resulted in a serious increase in the numbers of non-subject-trained teachers, at

⁵³⁷ Ofsted, (1997) Using Subject Specialists to Promote High Standards at Key Stage 2, HMSO, U.K., para.46.

⁵³⁸ Bruhn, K. (1994) "Advocacy: Getting to *How To*" in B. Boston (Ed.), Perspectives on Implementation, MENC, U.S.A., p. 11.

⁵³⁹ Education Department, (2000d) Transforming Schools into Dynamics & Accountable Professional Learning Communities: School-based Management Consultative Document, H.K., para.3.19. The recommendations of implementing school-based management were consolidated in this document including that the School Management Committee will be entrusted with the responsibilities of governing the school for programme planning and budgeting, as well as for human resource management.

the secondary rather than the school level. Table 5-1 shows a comparison between the number of non-subject-trained music teachers in 1997 and 1999⁵⁴⁰:

	1997	1999
Primary Schools		
Non-subject-trained teachers	1, 938	1,779 (A decrease of 8.2%)
Subject-trained teachers	1,328	1,707
Sub-total	3,226	3,486
Secondary Schools		
Non-subject-trained teachers	93	232 (An increase of 149%)
Subject-trained teachers	440	405
Sub-total	533	637

Table 5-1: Comparison of Non-subject-trained Teachers in Primary and Secondary Schools (1997 and 1999)

It can be seen from the above Table that there was a dramatic increase of 149% in the number of non-subject-trained teachers in secondary schools in 1999, whilst there was a slight decrease of 8.2% in primary schools. This situation was bound to become worse when the circular memorandum on the relaxing of control over the deployment of teachers in primary and secondary schools was released. It stated:

...Under the new arrangements, schools will continue to be responsible for recruitment of staff, checking their eligibility for appointment. ... For advice on staff holding non-local academic qualifications/requiring qualification assessment of degree equivalent, specialist staff with non-school but relevant working experience, and competency for teachers teaching PE, Chemistry or workshop

⁵⁴⁰ Education Department, (1998a) 1997 Teacher Survey, Statistics Section, H.K., pp. 48- 49, 86 & 92, and Education Department, (2000a) 1999 Teacher Survey, Statistics Section, H.K., pp. 57 & 102.

subjects, school may approach the respective District Education Offices.⁵⁴¹

The circular clearly spelt out that only in subjects where there were safety considerations, such as P.E. and Chemistry, should the schools approach the Education Department. Thus teachers' eligibility to teach music is decided by heads of schools alone. The increasing number of non-subject-trained teachers in secondary schools is important evidence that most heads of secondary schools ignored the eligibility issue in the appointment of music teachers and that abuse of the system continues.

In primary schools, the problem of insufficient subject-trained teachers could be solved if schools could gradually phase out the deployment of non-subject-trained teachers. Table 5-1 shows that there were 1,779 non-subject-trained teachers and 1,707 subject-trained teachers making a total of 3,486 teachers employed in 850 registered primary schools in Hong Kong in 1999. This indicates that each primary school had an average of four music teachers, of whom two were non-subject-trained. If a school were to deploy only one non-subject-trained teacher and the rest of the workload were to be shouldered by the two subject-trained teachers, then the number of non-subject-trained teachers would be reduced. Moreover, if schools applied the concept of appointing a subject-trained teacher as curriculum leader to assist non-subject-trained teachers, the quality of teaching could gradually be raised. The curriculum leader could help the non-subject-trained teacher to improve his/her curriculum planning and teaching through experience sharing and/or classroom observations. Although one may argue that subject-trained teachers are not necessarily good quality teachers, it can be assumed that pupils are likely to benefit from being taught by them. This notion was supported by OFSTED in a survey in 1999 in the U.K.:

⁵⁴¹ Education Department, (2000b) Administration Circular No. 32/2000 on "Appointment of Staff in Aided Schools", H.K.

The quality of the teaching of subject specialists is almost always better than that of the non-specialists; indeed, some outstanding teaching by specialists was seen. Features of these lessons includes a confident command of the subject, well structured lessons which promote a step-by-step increase in knowledge of the subject, a driving pace and extremely ambitious expectations.⁵⁴²

The ill-judged deployment of teaching staff demonstrates that Hong Kong schools lack any understanding of the value of music education and the importance of employing subject-trained teachers. Therefore, the original intention of the Education Department in relaxing the restriction to empower school authorities to make their own employment decisions has resulted in an unforeseen detrimental outcome.

Upon the researcher's appointment as Principal Inspector of Music in the Education Department in 1994, she took the first step in 1996 towards initiating an improvement plan for the re-training of serving non-subject-trained primary school teachers. A bid for extra funding through the "Resources Allocation Exercises" was eventually successful. The Chief Executive announced in his 1998 Policy Address ⁵⁴³ that from 1999 onwards provision would be made to re-train annually 200 serving music teachers up to a total of 1,400 over seven years.

The strategy in employing non-subject-trained teachers in schools was interpreted in different ways. There was a discrepancy in strategies between the two Divisions of the Department in their methods of handling non-subject-trained teachers: from the administrative point of view, the relaxation of restrictions by the School Management Division was encouraged as bringing more autonomy to schools; on the other hand, the Advisory Inspectorate Division encouraged schools to deploy more subject-trained teachers and strove to seek funding for re-training serving teachers. This relaxation of

⁵⁴² Ofsted, (1999) Using Subject Specialists to Promote High Standards at Key Stage 2: An Illustrative Survey, HMSO, U.K., para.46.

⁵⁴³ Hong Kong Special Administrative Region, (1998) Policy Address, H.K. para.95.

restrictions at the same time as a tightening of the grip on deployment did not produce a successful result. Furthermore, it is also evident that there was no overall co-ordination or consensus in education policy planning and implementation, which led to an increasing ambiguity in handling these issues by school authorities. This lack of co-ordination between Divisions in the areas of policy implementation and services to schools was identified in the Coopers & Lybrand consultancy report.⁵⁴⁴

The establishment of the HKIED did contribute to slight improvements in the number of music teachers trained annually. According to J. CHEUNG, there were about 80 full-time music graduates annually which amounted to about 130 music graduates entering the profession recently.⁵⁴⁵ Nevertheless, the re-training of non-subject-trained music teachers and thus providing 200 music teachers annually for seven years in primary schools would eventually solve the problem of the shortage of music teachers, assuming no increase in school places or pupil population in Hong Kong. The annual increase of new blood from the HKIED, though comparatively small, could also contribute to improving the situation in the near future. Clearly, the introduction of Bachelor of Education courses in 1999 at the HKIED has attracted students of better quality,⁵⁴⁶ even though it will not dramatically increase the number of subject-trained teachers.

Since 1945, the lack of explicit school music-related education and arts policies has resulted in a weak foundation for the development of school music education. Although overseas consultants have highlighted the lack of government consideration of the development of school music education in several reports (Item 2.2.1), it was the absence of overall co-ordination with the Education Department in implementing specific arts

⁵⁴⁴ Coopers & Lybrand (1998), Review of the Education Department: Final Report, HKSAR, p. 27.

⁵⁴⁵ CHAM, E. (2001a) Interview with J. CHEUNG, H.K. (see Appendix 10-7)

policies that hampered its development. The Hong Kong Government did provide opportunities and resources for pupils to receive music education in schools and in the community, but with no successful outcome. There was insufficient subject-trained teachers, no provision of music lessons for senior secondary pupils, a lack of support from the parents and community and an absence of awareness of curriculum development in the design, implementation and evaluation of the music curriculum.

5.4 *Major Factors and Barriers affecting the Development of School Music Education*

Of all the factors influencing school music education mentioned in Chapter 1, viz., political, economic, social and cultural, the cultural factor has been the most influential in the development of school music education in Hong Kong. Heads of schools, teachers, parents, the public at large and the government have their own philosophical understanding of education, including attitudes towards music education and its value, which in turn have affected resource allocation and opportunities for learning, as well as career prospects.

The attitude of the schools leaned towards an over-emphasis on academic achievement in public examinations and rate of admission to tertiary institutions. Although the 1982 Report on “A Perspective on Education in Hong Kong” strongly emphasised that the role of educational enterprise in any society was to nurture its soul,⁵⁴⁷ no particular action was taken by the government to improve the situation or to implement what Sir Llewellyn had recommended in the Report, i.e., providing a balance between meeting shortfalls and qualitative improvement. Heads of schools, who wanted to gain as many

⁵⁴⁶ CHAM, E. (2001a) Interview with J. CHEUNG, H.K. (see Appendix 10-7)

⁵⁴⁷ Hong Kong Government, (1982) A Perspective on Education in Hong Kong: Report by a Visiting Panel, H.K., para.I.14.

university entries as possible for their senior secondary pupils, tended not to share this philosophy of providing a balanced school curriculum. Thus no chance for music learning at senior secondary level was afforded.

The cultural significance, as analysed by K.M. CHENG regarding East Asians, is critical. They are motivated by competition amongst themselves (Item 1.4.4.i). This traditional belief holds that examinations are their chance to compete for a secure future career by attaining good examinations results. Parents therefore encourage their children to work hard for better achievements in academic subjects. Therefore, even when opportunities to study music are available to them, pupils and their parents will still prefer academic subjects. Thus, utilitarianism prevails within the whole Hong Kong community.

As senior secondary pupils prefer academic subjects to arts subjects for their examination choices, a barrier has been built that prevents schools from aspiring to an ideal school curriculum, namely a balanced curriculum that incorporates moral, intellectual, kinetic, social and aesthetic education.

Another factor affecting music education has been the method of learning adopted by Hong Kong pupils. The traditional emphasis on memorisation and having knowledge spoon-fed by teachers has characterised Chinese pupils. With neither the concept nor the intention of learning to learn, the pupils' standard of educational achievement is diminished. This emphasis on rote-learning and sacrificing of the logical training of an analytical mind in favour of problem solving has seriously hampered the healthy development of education. The issue of core/generic skills ⁵⁴⁸ has never been recognised by the public in Hong Kong. Core/generic skills, which may be identified as creativity, critical skills, problem solving skills, and other learning skills, are all crucial to learning in the Hong Kong situation. Music education's strength is that it possesses an

“educative-therapeutic” function (Item 3.2.1.ii) and opens up children’s creative minds and imagination.

5.5 *Implications for Future Development*

5.5.1 *Summary of the Research Findings*

In order to illustrate the implications for future development in school music education in Hong Kong, the research findings mentioned in Item 5.2 to Item 5.4 are summarised to substantiate the following views and opinions:

- Since the inclusion of Music as a subject in the school curriculum after 1945, the music education system and curriculum content have been modelled on Western practice through British expatriates and local teachers. However, local practice deprived senior secondary pupils of opportunities to study music because of the great competition for admission to tertiary institutions, which demanded academic achievements as entrance requirements. The consequent absence of music education at senior secondary level adversely affected the musical standard of students in the HKIED, and thus the quality of music teaching was far from ideal.
- School music education in Hong Kong has developed without adequate government support. With no specific education policies from the government in relation to the supply of music teachers and the quality of music teaching, a grave situation developed, particularly in primary schools, with the employment of non-subject-trained teachers. In secondary schools, this difficult situation extended even beyond 1997. In addition, there was no explicit arts policy to provide an artistic environment for school music education, and this lack of government co-ordination meant that there was no well-defined or comprehensive arts education

⁵⁴⁸ Tate, A. (1994) Core Skills and Cross-curricular Initiatives in Secondary Schools, NFER, U.K., pp.2-4.

policy.

- Based on the principle of borrowing curriculum content from the West, the music curriculum has gradually been expanded from simply singing to listening and later creative music making. But with insufficient expertise in designing a school music curriculum suitable to local needs and the lack of a critical culture, the curriculum content has always been out-dated. This is obvious from the failure of implementing the area of creative music making in the current music syllabuses. Furthermore, the deliberate avoidance of any attempt to teach an understanding of Chinese culture before the signing of the 1984 Joint Declaration and a “West is best” attitude have hindered the development of Chinese music in the curriculum. The development of IT in music teaching only started around 1997 and still has a long way to go to improve the situation.
- A passive attitude towards music education has prevailed, in that schools, parents and the community have ignored the concept of whole-person development through music learning. Even musicians and composers do not realise that they have a role to play: their involvement can provide support for artistic practice and stimulate the interest of pupils in music making.

5.5.2 *Post - 1997 Survey on “Music Education Policy”*

Apart from using the above research findings to answer the fourth research question related to the implications for future development, the researcher further conducted a post - 1997 survey on “Music Education Policy”, aiming at soliciting respondents’ views and opinions on the content of music education policies and priorities and strategies for implementation so as to make a realistic account of future development in school music education. The survey was conducted in September 2000. The questionnaires at Appendix 7 were sent to front-line workers, music administrators and professionals in the

tertiary institutions. Finally, completed questionnaires were obtained from 31 primary school music teachers, 33 secondary school music teachers and 39 music lecturers/inspectors/curriculum development officers. In Part I of the survey, respondents were asked to grade the degree of importance related to content of music education policy. Table 5-2 shows the areas of great importance identified by these respondents:

Table 5-2: Means, Standard Deviations and Differences Among Three Groups in Response to the Content of Music Education Policy

Item	Group 1 (n=31)		Group 2 (n=33)		Group 3 (n=39)		F-ratio	Significance Level
	M	SD	M	SD	M	SD		
1. Formulation of a strong Government directive on music education.	3.77	1.02	3.79	1.08	3.95	1.15	0.29	0.75
2. Provision of music in formal curriculum to all pupils from primary to junior secondary levels.	3.94	1.00	4.12	1.02	4.36	0.96	1.60	0.21
3. Reform of school curriculum to take general music (non-exam) as core subject for pupils at senior secondary level.	3.77	1.06	3.97	0.98	3.95	1.10	0.34	0.72
4. Allowing senior secondary pupils to take music as optional in the Hong Kong Certificate of Education Examination.	3.74	1.03	3.88	0.74	3.92	0.93	0.36	0.70
* 5. State clearly the minimum hours of music lessons per week for every level.	4.13	0.99	4.12	0.93	3.92	1.09	0.49	0.62
* 6. Reform of music curriculum to set out the curriculum standards for learning at each key stage (lower/upper primary, Junior/senior secondary).	4.10	1.04	4.03	0.95	4.05	0.72	0.05	0.96
* 7. Reform of music curriculum to place more emphasis on cultivating creativity in pupils.	4.10	1.04	4.12	0.60	4.15	1.09	0.03	0.97
* 8. Setting up a school-based assessment system for pupils at all levels.	3.65	0.84	3.88	0.74	3.79	0.84	0.68	0.51
* 9. Deployment of subject-trained teachers to teach music in primary schools.	4.35	1.05	4.30	0.81	4.51	0.79	0.56	0.57
* 10. Encouragement of visiting artists to help develop music education in schools.	4.00	0.97	4.18	0.68	4.00	0.92	0.50	0.61

*Item in which mean score is higher than 4

Group 1: Primary school teachers Group 2: Secondary school teachers

Group 3: University lecturers and Education officers

As shown in Table 5-2, there is no statistical significance among the three groups of respondents in grading the degree of importance. This indicates that most respondents moderately agreed that all these items could be included in the content of future music education policy. In addition, the mean scores of item Nos. 5, 6, 7, 9 and 10 are higher than 4, illustrating that these items are to be considered as the most important.

These findings imply that the issue of curriculum time for music lessons should be addressed. As described in Item 2.2.4, most schools provide two music lessons a week for pupils at primary and junior secondary levels but do not normally provide music lessons for senior secondary pupils. Such provision has resulted an unbalanced curriculum (Item 1.4.4.i) and a low student intake for Music electives in the Colleges of Education (Item 2.2.3). To ensure sufficient learning time for all school levels, the respondents agreed that the government should provide clear statutory guidance on the minimum hours of music lessons a week for every level of schooling.

As far as effective learning is concerned, the respondents agreed that the government should reform the music curriculum in order to set curriculum standards for learning and to place more emphasis on cultivating creativity in pupils (Items 6 and 7). Poor music curriculum design and implementation (Item 3.3.1) have led to a weakness in cultivating creativity through creative music making.

With regard to improving the quality of music education in primary schools, respondents felt that quality music education relied on the teachers' ability to guide pupils in music learning. Therefore, the tendency not to employ quality teachers (Item 2.2.2), particularly in primary schools, should be corrected by setting the guidelines for the deployment of subject-trained teachers to teach music in primary schools. In addition, the support of artists in cultivating an artistic environment by providing quality arts activities for pupils inside and outside school curriculum is also important (Item 2.3.2).

This would perhaps widen pupils’ exposure to music and motivate them to participate in music learning. Pupils may benefit from gaining first-hand experience in music making with musicians, both performers and composers. Therefore, the involvement of visiting artists in schools to help music education should be included in future music education policy.

Regarding prioritization in music education policy implementation, respondents were asked to prioritize the policy statements listed in Part I of the survey. Based on the frequency of each item, items are ranked from the highest to the lowest, as shown in the last (right hand side) column of Table 5-3:

Table 5-3: Frequencies, Percentages and Rankings of Items Immediately Implemented Among Three Groups

Item	Group 1 (n=31)			Group 2 (n=33)			Group 3 (n=39)			Total (N=103)		
	F	P	R	F	P	R	F	P	R	F	P	R
1. Formulation of a strong Government directive on music education.	13	8.4	6.5	20	12.1	2.5	23	11.8	3.5	56	10.9	5.5
2. Provision of music in formal curriculum to all pupils from primary to junior secondary levels.	18	11.6	4.5	17	10.3	5.5	27	13.8	2.0	62	12.0	2.5
3. Reform of school curriculum to take general music (non-exam) as core subject for pupils at senior secondary level.	9	5.8	9.0	16	9.7	7.0	21	10.8	5.0	46	8.9	7.0
4. Allowing senior secondary pupils to take music as optional in the Hong Kong Certificate of Education Examination.	7	4.5	10.0	7	4.2	10.0	10	5.1	9.0	24	4.7	10.0
5. State clearly the minimum hours of music lessons per week for every level.	19	12.3	3.0	18	10.9	4.0	19	9.7	7.0	56	10.9	5.5
6. Reform of music curriculum to set out the curriculum standards for learning at each key stage (lower/upper primary, Junior/senior secondary).	18	11.6	4.5	21	12.7	1.0	23	11.8	3.5	62	12.0	2.5
7. Reform of music curriculum to place more emphasis on cultivating creativity in pupils.	20	12.9	2.0	20	12.1	2.5	20	10.3	6.0	30	11.7	4.0
8. Setting up a school-based assessment system for pupils at all levels.	11	7.1	8.0	14	8.5	9.0	9	4.6	10.0	34	6.6	9.0
9. Deployment of subject-trained teachers to teach music in primary schools.	27	17.4	1.0	17	10.3	5.5	31	15.9	1.0	75	14.6	1.0
10. Encouragement of visiting artists to help develop music education in schools.	13	8.4	6.5	15	9.1	8.0	12	6.2	8.0	40	7.8	8.0
Total Frequency											195	
P = Percentage											515	

Note : F = Frequency of selection R = Rank order of items

In Table 5-3, Item 9 is ranked as the highest priority for immediate action by the government. Comparatively, Items 4 and 8 are of the lowest priority. This reflects that respondents were most concerned about the deployment of subject-trained teachers to teach music in primary schools. Again, the issue of quality teaching relying very much on teachers is re-emphasised (Item 2.2.2). Teacher efficacy in teaching is highly related to a teacher's competence (Item 4.3.4). To improve the quality of music education, employment of quality music teachers at primary school level is an important area of concern for the government. Therefore the issue of deployment of subject-trained teachers to teach music in primary schools should be addressed. This opinion is also in line with the government's policy beyond 1997 in the provision of re-training courses for non-subject-trained teachers (Item 5.3). This item also correlates with the previous review as shown in Table 5-2 that the deployment of subject-trained teachers to teach music in primary schools is accorded great importance.

In contrast, all three groups of respondents considered that Item 4 (senior secondary pupils taking Music in their Hong Kong Certificate of Education Examinations (HKCEE)) did not need immediate implementation. Senior secondary pupils have options in selecting their examination subjects, and respondents were fully aware of the importance of taking academic subjects in public examination. Therefore, making senior secondary pupils take music in the HKCEE is not perceived as an immediate measure to improve music education. In addition, Item 8 (regarding the setting up a school-based assessment system for pupils at all levels) is accorded a low degree of importance. This is because the area of assessment does not appear in the music syllabuses, so teachers were not aware of its importance. Another finding is that the two opinions assigning a low degree of importance to implementation are related to assessment, either internal or external (Item 8). This shows that the rationale for assessment in curriculum planning

and the value of assessment during implementation has not yet been understood by teachers.

Another observation in Table 5-3 reflects some discrepancies among the three groups in setting priorities. It is not difficult to see that these groups all consider music education policy from different perspectives. For example, the overall ranking in Item 9, i.e., deployment of subject-trained teachers to teach music in primary schools, is not agreed by all three groups: whilst the primary school teachers (Group 1) and university lecturers and education officers (Group 3) ranked it as the top priority, the secondary schools teachers gave it a lower rank (5.5). Of course most secondary schools teachers are not fully aware of the weaknesses in teacher quality in primary schools.

In Part II of the survey, the respondents were asked to grade degrees of importance in the formulation music education policy. Table 5-4 reflects their opinions:

Table 5-4: Means, Standard Deviations and Differences Among Three Groups in Response to the Strategies for Implementation of Music Education Policy

Item	Group 1 (n=31)		Group 2 (n=33)		Group 3 (n=39)		F-ratio o	Significance Level
	M	SD	M	SD	M	SD		
1. Involvement of music teachers in early stage of policy planning.	4.1	0.98	4.24	0.79	4.18	0.88	0.22	0.85
2. Sufficient public consultation should be made before the formulation of music education policy.	3.65	0.84	4.00	0.79	4.03	0.90	2.05	0.13
3. Music education policy should be supported by parents to allow pupils to take part in extra-curricular music activities.	4.32	0.91	4.42	0.75	4.13	0.80	1.22	0.30
4. Collaboration of Education Department and other government departments for effective implementation of music education policy.	3.87	0.86	4.06	0.72	4.42	0.74	1.89	0.16
5. Collaboration of Education Department, arts organisations and the community for effective implementation of music education policy.	3.97	0.85	4.21	0.70	4.38	0.88	2.23	0.11
6. Heads of schools to undertake a specially designed staff development programme in order to be more aware of the value of music education.	4.10	0.98	4.12	0.82	3.87	0.98	0.80	0.45
7. Production of curriculum guides, teaching materials and assessment tools to support music teachers.	4.29	0.97	4.40	1.00	4.54	0.64	0.72	0.49
8. Strengthen the quality of music teaching through pre-service and in-service teacher training.	4.48	0.96	4.61	0.83	4.74	0.50	1.00	0.37
9. Tertiary institutions should take into consideration the pupils' musical experience as one of criteria for the university entrance requirements.	3.68	1.14	4.39	0.79	3.67	1.20	5.17	0.007*
10. Tertiary institutions should carry out educational research on the teaching of music in local situation.	3.90	0.87	4.03	0.65	3.95	1.05	0.17	0.84
11. The Hong Kong Arts Development Council when subsidizes arts organisations should set criteria for the arts organisations to use part of the approved funding to promote music education in schools.	4.10	0.94	4.18	0.77	3.92	0.90	0.83	0.44
12. The Quality Education Fund should set a system to provide grants annually for students to take part in music activities held outside schools.	4.13	1.20	4.27	0.80	4.10	0.85	0.31	0.73
13. Schools should seek sufficient funding for the development of music education in formal and informal curriculum.	4.06	0.96	4.24	0.83	4.10	0.79	0.39	0.68
14. Parents should also contribute at least half of the funding for extra-curricular music activities.	3.29	0.90	3.50	1.19	3.13	0.92	1.19	0.31

*p < 0.01

Group 1: Primary school teachers

Group 2: Secondary school teachers

Group 3: University lecturers and Education officers

Objectives	Strategies to be considered
Macro Level: <ul style="list-style-type: none"> ● Attitude of public, artists, employers and parents towards music education 	<ul style="list-style-type: none"> ● Pupils' arts education profiles could be included as criteria for university admission requirement ● Arts education policy to be devised and co-ordinated to educate the public, employers and parents ● Opportunities should be sought to encourage performers and composers to help music teaching in schools
Micro Level: <ul style="list-style-type: none"> ● Curriculum change ● Improvement of Teaching & Learning ● Teacher Development ● Education Research 	<ul style="list-style-type: none"> ● Curriculum Change <ul style="list-style-type: none"> - Enrich personal growth through music, particularly the development of core/generic skills through musical experience - Teaching of Creative Music Making, Chinese music and the use of IT are to be accorded higher priority for schools to design a well-balanced music curriculum - Pupils at senior secondary level to be provided with more chances to learn music ● Supporting Teachers to achieve Quality Teaching <ul style="list-style-type: none"> - Guidelines/criteria could be provided for curriculum planning and implementation - Encourage teachers to design their own school-based curriculum - Provide support such as performance indicators to measure teachers' effectiveness, pupils' learning and curriculum evaluation - Provide teacher support network for sharing best practice, including the use of web-sites to share experience and access to information ● Teacher Training Programmes <ul style="list-style-type: none"> - Continue to re-train in-service primary schools teachers to teach the subject - Provide more in-service teacher enrichment courses such as teaching of Chinese music, Creative Music Making and use of IT ● Education Research <ul style="list-style-type: none"> - Tertiary institutions could actively participate in research in music education. - Encourage teachers to carry out action research

Table 5-5: Implications for Future Development in School Music Education in Hong Kong

In Table 5-4, no item shows any statistically significant differences except Item 9. This indicates that the respondents agreed that almost all these strategies should be implemented. In contrast with the general picture, the mean scores of different groups reveal differing opinions on Item 9, i.e., “tertiary institutions should take into consideration the pupils’ musical experience as one of the criteria for the tertiary entrance requirements”. The mean score of secondary school teachers (Group 2) was 4.39 whilst most of the primary school teachers (Group 1) and university lecturers and education officers (Group 3) scored 3.68 and 3.67 respectively. It is not difficult to understand that secondary school teachers were more concerned about their pupils’ chances of studying at university than the other respondents.

The above findings provide strong support for the researcher’s initial thinking on the way in which existing music educators view ways and means of improving the present situation by the formulation of a music education policy. The researcher hopes that these implications will be taken as a part of a comprehensive framework for the improvement of school music education in Hong Kong.

5.5.3 *A Framework for Future Development*

The outcomes of this research are brought together in a holistic framework as shown in Table 5-5, which seeks to illustrate clearly the implications of objectives and strategies for the improvement of school music education beyond 1997:

Objectives	Strategies to be considered
Macro Level: <ul style="list-style-type: none"> ● Attitude of public, artists, employers and parents towards music education 	<ul style="list-style-type: none"> ● Pupils' arts education profiles could be included as criteria for university admission requirement ● Arts education policy to be devised and co-ordinated to educate the public, employers and parents ● Opportunities should be sought to encourage performers and composers to help music teaching in schools
Micro Level: <ul style="list-style-type: none"> ● Curriculum change ● Improvement of Teaching & Learning ● Teacher Development ● Education Research 	<ul style="list-style-type: none"> ● Curriculum Change <ul style="list-style-type: none"> - Enrich personal growth through music, particularly the development of core/generic skills through musical experience - Teaching of Creative Music Making, Chinese music and the use of IT are to be accorded higher priority for schools to design a well-balanced music curriculum - Pupils at senior secondary level to be provided with more chances to learn music ● Supporting Teachers to achieve Quality Teaching <ul style="list-style-type: none"> - Guidelines/criteria could be provided for curriculum planning and implementation - Encourage teachers to design their own school-based curriculum - Provide support such as performance indicators to measure teachers' effectiveness, pupils' learning and curriculum evaluation - Provide teacher support network for sharing best practice, including the use of web-sites to share experience and access to information ● Teacher Training Programmes <ul style="list-style-type: none"> - Continue to re-train in-service primary schools teachers to teach the subject - Provide more in-service teacher enrichment courses such as teaching of Chinese music, Creative Music Making and use of IT ● Education Research <ul style="list-style-type: none"> - Tertiary institutions could actively participate in research in music education. - Encourage teachers to carry out action research

Table 5-5: Implications for Future Development in School Music Education in Hong Kong

Table 5-5 shows that at the macro level, recognition of the status of music by the tertiary institutions would immediately stimulate students' interest in learning music at senior secondary level. This is a significant recommendation (Item 9 in Table 5-4) that "tertiary institutions should take into consideration the pupils' musical experience as one of the criteria for university entrance requirements" provides a direction for a powerful change of attitude in music learning, particularly as the school culture of Hong Kong has traditionally been so examination-driven.

The participation of the community in a change of attitude towards school music education could be encouraged so as to arouse the attention of the general public and to alter the value they place on music education. The formulation of a well-defined arts education policy will facilitate the promotion of music education in schools (4.3.4.i). It is believed that the success of an education system relies very much on the common understanding of the directions of education within the community. In order to succeed in improving school music education in Hong Kong, consensus and support from the community have been found to be the key elements. Therefore, the vision of individual organisations/government departments towards music education will be crucial. The critic LAI Kin in his recommendations to cultivate students' creativity and imagination through the teaching of music suggested that seeking the participation of the community, including the participation of performers and composers, should be the government's first priority.⁵⁴⁹

Collaboration between organisations and government departments should also be the subject of immediate action. The many activities and functions held in the past by the Music Section of the Education Department, e.g., the efforts of artists co-operating with

⁵⁴⁹ LAI, Kin (2000) An article on "The Ideas of Arts Education Curriculum Reform should be Implemented by the Arts Community" in *Ta Kung Pao* on 15 December 2000. It was a response to the

other organisations in activities such as the promotion of Chinese music by the HKADC and the Education Department, have contributed to an enthusiastic climate that has benefited the development of artistic awareness and cultural understanding within society.

Parents are naturally most concerned with their children, and the provision of appropriate parent education to assist them in nurturing children's interest in music will also be an important step at the macro level. More parents are now willing to support their children in musical activities organised by schools as extra-curricular functions. This has been particularly evident in the increase of entries in the annual Hong Kong Schools Music Festival. Since the first Festival in 1948, the number of individual participants has increased to 100,000 in 1986; and around 120,000 by 1994; and 170,000 in 1998.⁵⁵⁰

The importance of parental involvement in education must be appreciated,⁵⁵¹ as the role of parents is perhaps the most important factor in the whole-person development of the child. Their views and energy should be used to assist teachers to teach their pupils and this will definitely support the success of education.⁵⁵² Seeking support from parents in the promotion of music education could be done through the organisation of seminars and workshops for parents on the role of music education in children's personal development. Other music workshops could be organised for parents and their children together. Thus the relationship between parent and pupil could be strengthened and, at the same time,

Education Reform in 2000.

⁵⁵⁰ Hong Kong Schools Music & Speech Association, (1998) *Inspiration beyond 50 Years*, H.K., p. 49.

⁵⁵¹ Grolnick, W.S. & Slowiaczek, M.L. (1994) "Parents' Involvement in Children's Schooling: A Multidimensional Conceptualisation and Motivation Model" in *Child Development*, Vol. 65, pp. 237-252 and Georgiou, S.C. (1997) "Parental Involvement: Definition and Outcomes" in *Social Psychology of Education Vol.1*, pp. 189-209.

⁵⁵² Canada, B. (1994) "Building Support for the Arts Standards among School Administrators" in B. Boston (Ed.), *Perspectives on Implementation: Arts Education Standards for America's Students*, MENC,

artistic interests could be developed. Schools could invite parents to take part in pupils' musical activities within and outside schools to enable them to understand the enjoyment of making music and to appreciate the value of school music education. In Hong Kong, the examination culture prevails, but music has a compensatory effect (Item 3.2.1) in balancing the curriculum. By parental involvement, a fuller understanding of, and support for, music activities could ease the examination pressure on children.

Table 5-5 shows that at the micro level, in view of the situation analysed in this research, a change of curriculum focus is perhaps the way for future development. Among the five arguments of aims of school music education mentioned in Chapter Three, there should be more concern with educative-therapeutic functions. This function can be related to the creativity identified by respondents in Item 7 in Table 5-3, i.e., the reform of the music curriculum to place more emphasis on cultivating creativity in pupils (ranked high among immediate measures that could be taken to improve school music education). Hence creative music making, together with the use of IT and the teaching of Chinese music, are the three focal areas crucial to the future development of the music curriculum. More opportunities should be provided for teachers to improve these areas. Perhaps this could be done by the support from the Education Department in providing guidelines/criteria to improve curriculum planning, implementation and evaluation. Moreover, by issuing performance indicators to measure teachers' effectiveness could be one of the ways to evaluate curriculum implementation.

In order to face the knowledge-based world in the 21st Century, education in Hong Kong must rid itself of its traditional teaching method of force-feeding knowledge and skills into pupils. It should instead enable pupils to develop their ability to self-access knowledge and (as knowledge easily becomes out-dated) to construct new knowledge.

The Education Commission document on Education Reform clearly states the need to cultivate in pupils an ability to learn, to think and to create. It stated:

To encourage students to take the initiative to learn, develop the ability to think and create...to nurture independent and critical thinking, creativity...⁵⁵³

These core/generic skills⁵⁵⁴ are essential for child development. Generic skills can be cultivated through music activities, particularly with regard to creativity, critical thinking and communication skills, which are significant in music learning. Hence, the personal development of individual pupils will be one of the many major issues to be addressed.

However, the essentials and groundwork need to be done by front-line workers such as teachers and heads of schools. On the administrative side, the school is responsible for providing a supportive environment such as the provision of music learning opportunities, including those for senior secondary pupils; and the deployment of subject-trained teachers to be curriculum leaders, since there is still an inadequate supply of subject-trained music teachers on the market. Moreover, seeking more resources to implement the school music curriculum is also of great importance.

Changing school culture is another key to success. Fullan (1990) stressed the importance of change faced by teachers in schools:

... staff development and effective implementation of innovations were strongly interrelated... Effective implementation consists of alterations in curriculum materials, practices and behaviour, and beliefs and understandings by teachers vis-a-vis potentially worthwhile innovations, regardless of whether the innovations were locally or externally developed.⁵⁵⁵

⁵⁵³ Education Commission, (2000b) *Learning to Learn, Learning for Life: Reform Proposals*, HKSAR, para.4.4.

⁵⁵⁴ Tate, A. (1994) *Core Skills & Cross-curricular Initiatives in Secondary Schools*, NFER, U.K., pp. 2-4.

⁵⁵⁵ Fullan, M. (1990) "Staff Development, Innovation and Institutional Development" in B. Joyce (Ed.), *Changing School Culture through Staff Development*, Year Book of the Association for Supervision and Curriculum Development, p. 4.

A joint effort by heads of schools and music teachers is needed to enable a clear understanding of the rationale for change. Teachers who strive to set goals in the development of music in schools need to be aware of the importance of self-improvement in knowledge and teaching methods. But effective professional development relies on two factors from school administration, as argued by Joyce (1990):

... directly related to the commitment and support provided by the principals in schools and is enhanced through collaborative leadership; and provides teachers with ready access to and development of relevant internal and external support services.⁵⁵⁶

According to Joyce, the two most important factors for teachers in achieving the targets of self-enrichment are the internal support of the school administration in encouraging teachers to self-improve and the external support of the education institutions in providing quality in-service training programmes so as to facilitate teachers' life-long improvement in teaching.

In Hong Kong, apart from the in-service training programmes provided by the Education Department, there is a need for teachers to seek ways to improve themselves, e.g. attending refresher courses organised by the extra-mural department of tertiary institutions. In addition, collaboration among music teachers in project/curriculum design could improve their own knowledge and insight. Another effective way to self-improvement is the sharing of good practices with other music teachers in schools or with music teachers from other schools. The modern way to do this is through websites. The Education Department and other education institutions could also make use of modern technology by co-ordinating and compiling exemplars in teaching and learning through their websites so that teachers could study best practice and exchange views with

⁵⁵⁶ Joyce, B. (1990) "Perspectives from Down Under" in B. Joyce (Ed.) *Changing school Culture through Staff Development*, Year Book of the Association for Supervision and Curriculum Development, p. 176.

other teachers, using internet “chat room” facilities.

There has been an increase in the number of teachers undergoing teacher professional development. This is noted in the Final Report of the Review of the Education Department, which made constructive recommendations that:

Many teachers in Hong Kong schools engage in in-service training, especially in preparation for promotion. But there is no general policy on, or general culture of, continuous professional development in the teaching profession. The fostering of continuous professional development will be a core role of the proposed General Teaching Council (GTC). However, it is expected to take at least two years to establish the GTC and, in the mean time, it will be for ACTEQ and ED to take a lead in this area.⁵⁵⁷

A great step could be taken by the government, if recommendations in the Final Report were accepted and acted upon accordingly in order to devise a feasible means to encourage staff development in schools. This, however, may well need years to achieve.

Following the handover of sovereignty in 1997, changes in most aspects of Hong Kong life seemed inevitable. The new government began to initiate/implement various changes such as the review of medical services and housing policy, the implementation of the language policy regarding the medium of instruction in schools and the initiation of the reform of the entire education system. The compulsory change to using Chinese as medium of instruction in more than 300 secondary schools in 1998 led educators such as G.A. Postiglione to ask whether education might take on a more important ideological function.⁵⁵⁸ However, it was hoped that a change in education might bring a new phenomenon to school music education. This high-profile movement, led by the new

⁵⁵⁷ Coopers & Lybrand, (1998) Review of the Education Department: Final Report, ED, H.K., p.52.

⁵⁵⁸ Postiglione, G.A. (1992) “The Decolonisation of Hong Kong Education” in G.A. Postiglione & Y.M. LEUNG (Eds.), Education and Society in Hong Kong: Toward One Country and Two Systems, Hong Kong

government, also provided an opportunity for making changes in music education. The recommendations in September 2000, finalised by the Education Commission in the Education Reform,⁵⁵⁹ will soon be followed up by the Curriculum Development Council through its Curriculum Reform, which will begin taking shape in July 2001.

5.5.4 *Consideration for Further Research*

The area of assessment, envisaged as an important and integral part of Zais' eclectic model, deserves a more in-depth study in the context of Hong Kong. Assessment provides useful knowledge and feedback on students' progress and achievement. For example, different focuses on assessment, its validity to serve different purposes, the ways and means of conducting assessment, such as peer assessment, could be studied in future. David J. Hargreaves cried out that research into classification of the criteria for artistic achievement is badly needed⁵⁶⁰, and not only in Hong Kong. Of course there are limits to the usefulness of assessment, particularly assessment of the arts. Ross argued that conventional assessment procedures endanger essential artistic qualities such as imagination and sensibility.⁵⁶¹

In Hong Kong, the examination culture is too deeply rooted in teachers and pupils and in the culture itself. Music assessments should serve not only for public school-leaving examinations. The researcher echoes Eisner (1998) on the defects in the assessment process, for such examinations, constrained by their form, do not fully reflect the standard and achievement of pupils' various musical skills, knowledge and attitudes.

University Press, H.K., pp. 5-7.

⁵⁵⁹ Education Commission, (2000b) *Learning to Learn, Learning through Life: Reform Proposal*, HKSAR, para.7.10.

⁵⁶⁰ Hargreaves, D.J. & Galton, M. et al. (1989) "Developmental Psychology and Arts Education" in D.J. Hargreaves (Ed.), *Children and the Art*, Open University Press, U.K., p. 154.

⁵⁶¹ Ross, M. (Ed.) (1986) *Assessment in Arts Education*, Oxford, Pergamon Press, U.K.

Therefore, Eisner recommended a holistic approach in providing a balanced assessment which would give an insight into the development of future music assessment in schools and in public music examinations. He said:

The assessment of tasks should be balanced, that is, all forms of learning and subject matter for which the school assumes responsibility should be a part of the assessment. If this is not done the curriculum will be skewed towards those forms of learning and those subjects that are assessed. As a result, the un-assessed fields will be neglected and assessment will define the curriculum and its priority.⁵⁶²

The various modes of assessment, such as using personal performance profiles to construct summative assessment, would also repay further study. Such an assessment tool should provide strong and continuous evidence for use in meeting university admission requirements and, as the researcher suggested in previous paragraphs, music should be included as one of the criteria for university admission. As Hong Kong does not currently have sufficient reference material and research in the modes and methods of assessment, it would be desirable to have more expert research done in Hong Kong on assessment issues.

In addition, the concept of "Performance Assessments" is worthy of consideration. Performance-based assessment has emerged in recent years as an alternative strategy to traditional assessment. The advantages were spelt out by Linn and Gronlund (2000):

A major advantage of performance assessments is that they can clearly communicate instructional goals that involve complex performance in natural settings both in and outside school... A second advantage of performance assessments is that they can measure complex learning outcomes that cannot be measured by other means... A third advantage of performance assessments is that they provide a means of assessing process or procedure, as well as the product that results from performing a task...A fourth advantage of performance

⁵⁶² Eisner, E. (1998) "What do the Arts teach?" in a Centenary Lecture, Royal Society for the Arts, Commerce and Manufacture on January 1998, London, England.

assessments is that they implement approaches that are suggested by modern theory... modern learning theory conceives of students as active participants in the construction of meaning.⁵⁶³

Hence “Performance Assessments” are viewed as a means to inform music teachers more effectively of the ability of their pupils in terms of higher-order thinking skills such as critical thinking; and of musical achievements in the areas of performing, creating and listening.

In addition to the study of assessment, another issue which has emerged is the strategy of self-evaluation for improvement in schools. The researcher considers that school-based curriculum development calls for a clearer understanding of the aims of music education, curriculum goals and objectives so that music activities can be so designed and organised to enhance effective teaching and learning. To support self-improvement, opportunities for study should be available within the school environment. The concept of “teacher as researcher” should be defined and promoted. The best people to conduct this research are the teachers themselves.

In the past, paradoxically, research has been seen as a great task to be managed by academic experts in the tertiary institutions. In recent years, there has been an increasing concern that such expertise should be combined with the wisdom of practitioners.⁵⁶⁴ More experimental work on innovation has been successfully done in the school environment.⁵⁶⁵ There is also a need to build a bridge between research and practice, focusing on the education and professional development of teachers, the design

⁵⁶³ Linn, R. & Gronlund, N.E. (2000) *Measurement and Assessment in Teaching*, (8th edition), Prentice-Hall, Upper Saddle River, N.J., p. 260.

⁵⁶⁴ Bransford, J., Brown, A. & Cocking, R. (Eds.), (2000) *How People Learn*, National Research Council, Washington D.C, U.S.A., p. 252.

⁵⁶⁵ Elliot, J. (1991) *Action Research for Educational Change*, Open University Press, U.K., pp.13-42.

of a suitable curriculum, the effectiveness of teaching and learning and the validity of assessment. Education Research funding organisations, such as the Quality Education Fund, have provided the major resources for research into music education. The tertiary institutions could also contribute to such expertise by carrying out music education research on the enhancement of teaching and learning. The expertise at tertiary level would assist music teachers in action research in their own schools so that their teaching skills would benefit and they could strengthen their professional development. It would, therefore, be more effective if the research were conducted through a partnership of experts, theorists and practising teachers. This partnership would enable teachers' perspectives and classroom knowledge to serve as a basis for researchers to study methods to improve teaching and learning.

This research is the first of its kind in studying school music education in Hong Kong since the Second World War. The researcher strongly believes that it will generate a wide spectrum of knowledge on the development of school music education, particularly in the areas of implementation of education policy, design and support of the music curriculum.

-- End of Chapter 5 --