

Peripatetic Teacher Survey Results

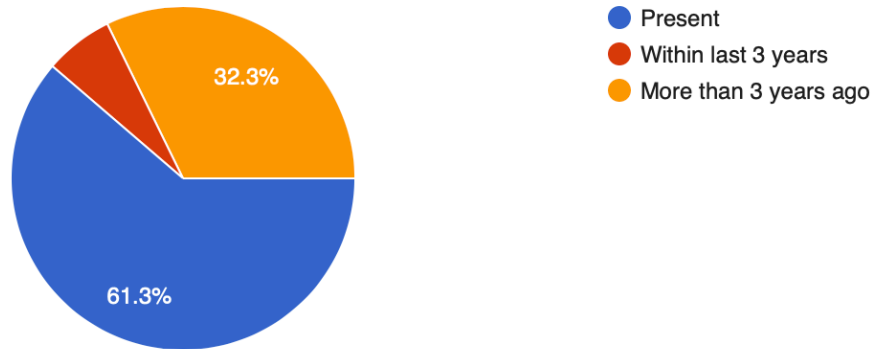
Respondents: 30 unique responses (1 person answered twice)

Instruments Taught:

Baritone: 1	Cello: 4
Brass: 1 (<i>Did not specify which; others did</i>)	Viola: 2
Euphonium: 1	Violin: 2
French Horn: 1	Guitar: 2
Trombone: 2	
Trumpet: 2	Percussion: 1
Tuba: 3	
Saxophone: 8	Piano: 17
Clarinet: 7	Voice: 6
Oboe: 1	
Flute: 5	More than 1 instrument: 19
Piccolo: 1	
Recorder: 2	

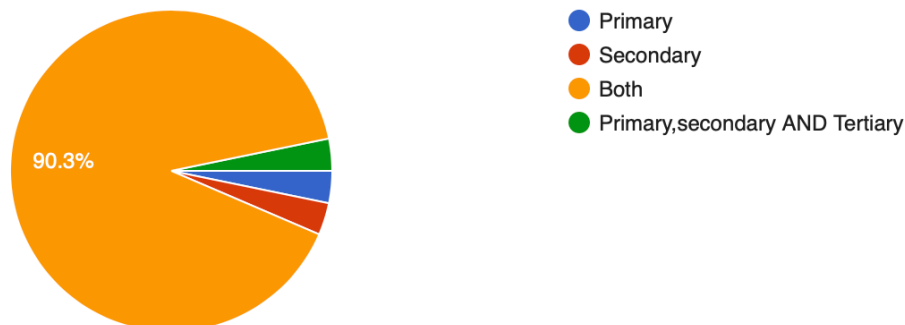
Period of that Teaching:

31 responses



Level of teaching:

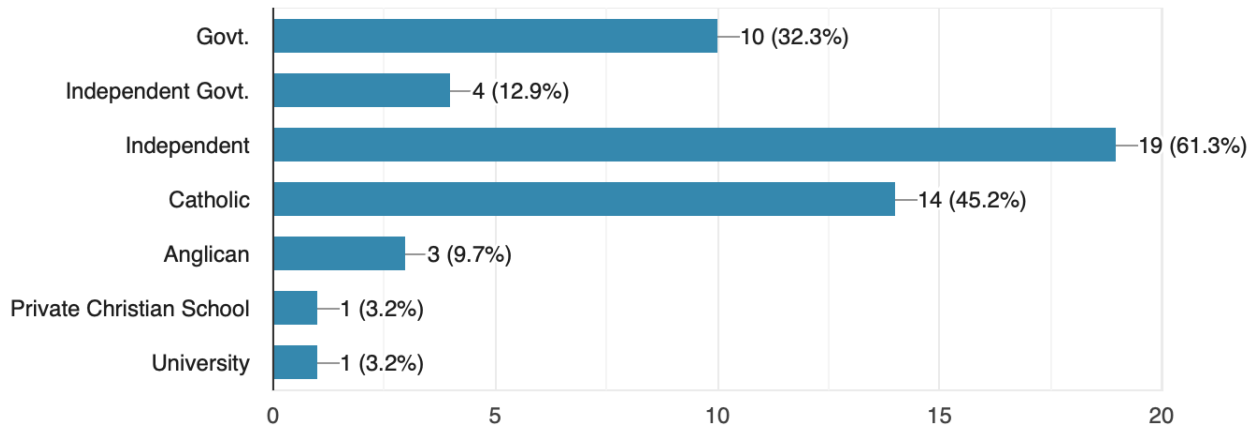
31 responses



System (select all that apply):

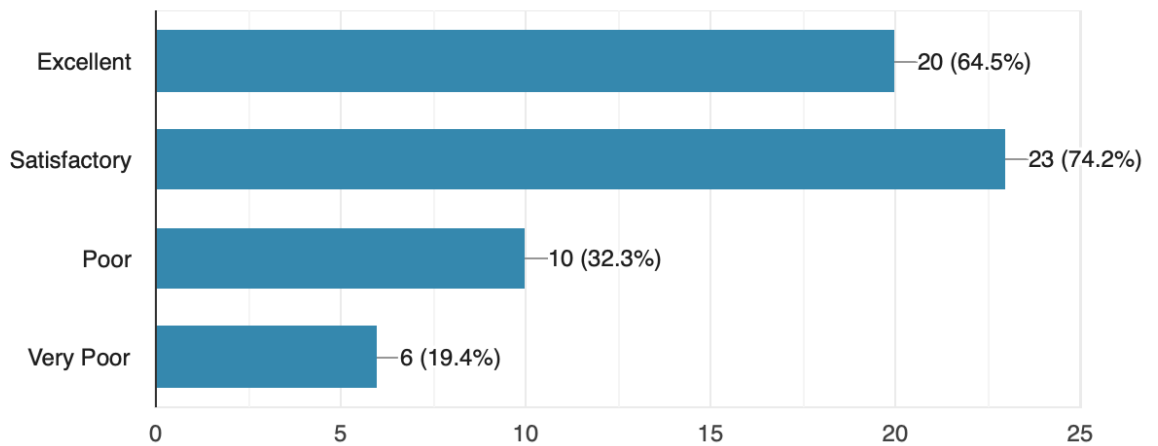


31 responses



Suitability of rooms in which you've taught (select all that apply):

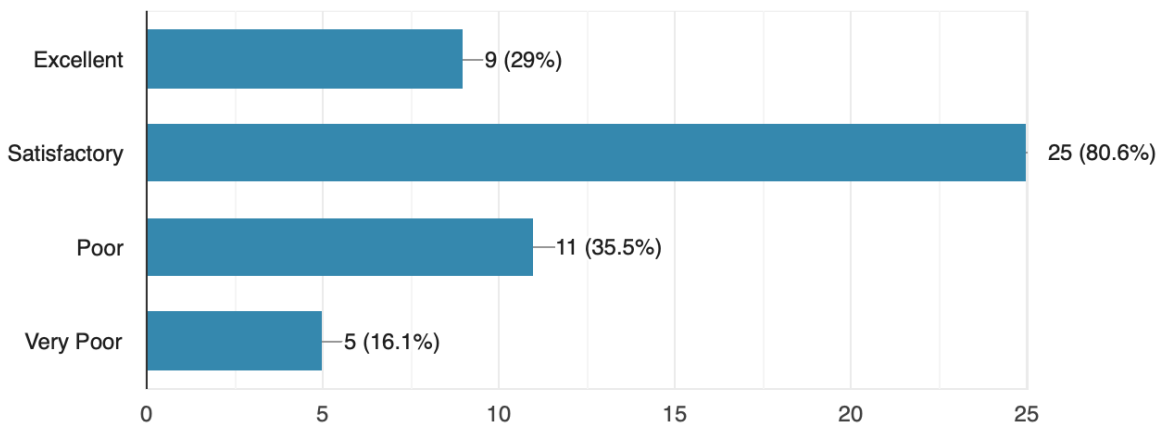
31 responses



Acoustic of room (select all that apply):



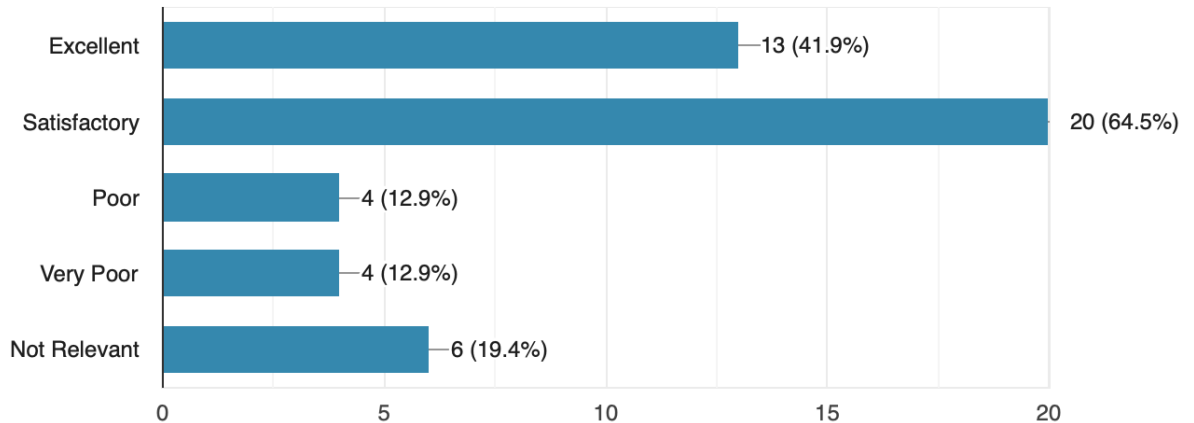
31 responses



Quality of piano (select all that apply):



31 responses



Remuneration									
		\$52		\$54 x2 \$54.80	\$55		\$57 x2		
\$60 x6	\$61 x2 \$61.50	\$62.50	\$63 \$63.50	\$64 x4 \$64.77	\$65	\$66 x4		\$68 x2	\$69.50 \$69.80
\$70 x3	\$71 x2	\$72							
\$80									

One response of private billing by teacher to students – did not give \$; three on a salary did not give \$.

Some gave ranges: \$60-\$100, \$54-\$58, \$55-\$68, \$70-\$80, \$60-\$70

At least one of these figures is 5 years old and not necessarily reflective of current pay rates.

One indicated they were paid \$70 per hour for group lessons, where an individual lesson is \$63 per hour

Another comment:

\$40 per hour (in 2004) in a Catholic K-12 School, plus feeder primary schools, contact time only paid, with no paid sick or annual leave and no payment for travel time or expenses. No payment for reporting every term, nor DOTT. Known absences, with sufficient notice, not paid, even if teacher had to wait out the time until the next lesson. Superannuation eventually paid, and backdated, after repeated pressure, when finally a check by Catholic Ed Office determined that school was legally liable for super in our circumstances as “contractors”. Another Catholic school: similar pay and conditions but no superannuation. Govt school, part-time - paid full teacher salary (pro rata), annual leave, sick leave, travel allowance between Gov schools, superannuation, PD days, as I was teacher-qualified (B Mus plus Grad Dip Ed).

Length of Actual Lesson Time (Many teachers incorrectly gave the number of years they have been teaching for)									
20 mins	3	30 mins	25*	40 mins	12	45 mins	4	60 mins	0

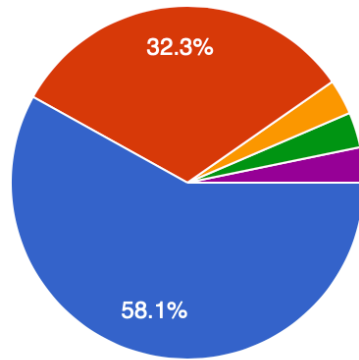
* For one of these, the actual teaching time is 25 mins plus 5 mins retrieving the student

Invoicing and Payment	
School collects lesson fees and pays teacher	24
Teacher invoices and collects own fees	12
Paid a salary	4

Have you been expected to accompany...			
Assemblies	14	Exams	10
Concerts	18	N/A	9

Have you been required to teach groups rather than individuals?

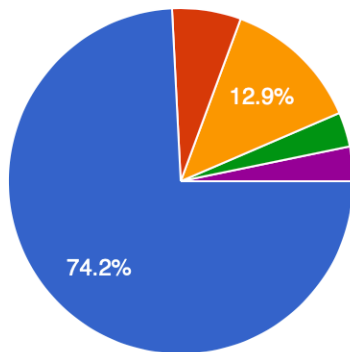
31 responses



- Yes
- No
- Pairs max
- Young students (4-12 yrs) my own policy to take students in pairs
- Both group lessons and individual.

Have you had to use lesson time to go and collect students?

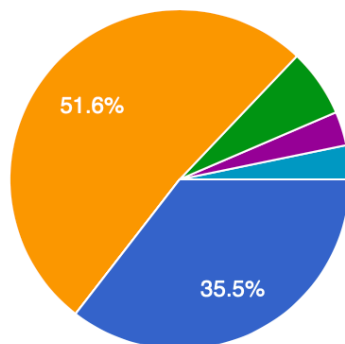
31 responses



- Yes
- No
- Sometimes
- By choice
- I am expected to add extra time on top of the lesson time to collect my students.

If yes, did that apply to:

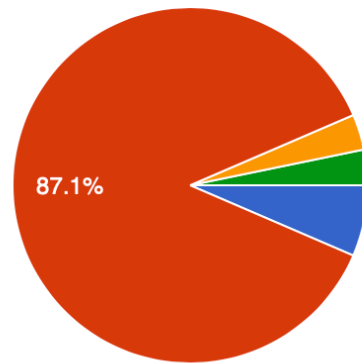
31 responses



- Primary only
- Secondary only
- Primary and Secondary Only
- Doesn't Apply
- All year groups
- But sometimes I need to go to Secondary students too, as they will constantly forget and their parents will not enroll the children thr next Term.

Have you had to rent your teaching rooms from the school?

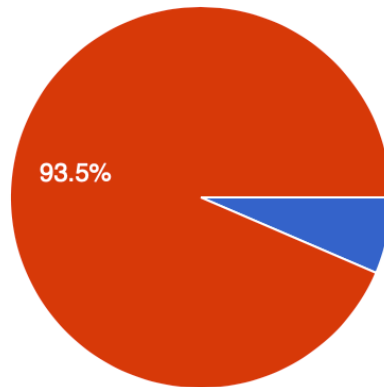
31 responses



- Yes
- No
- Sometimes
- Volunteer service in lieu of payment & payment of piano service

Have you been required to pay for piano tuning?

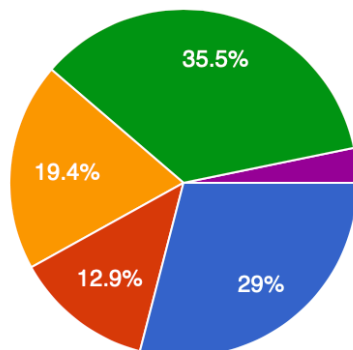
31 responses



- Yes
- No
- Sometimes

If you ticked Assemblies/ Concerts/ Exams, were you remunerated?

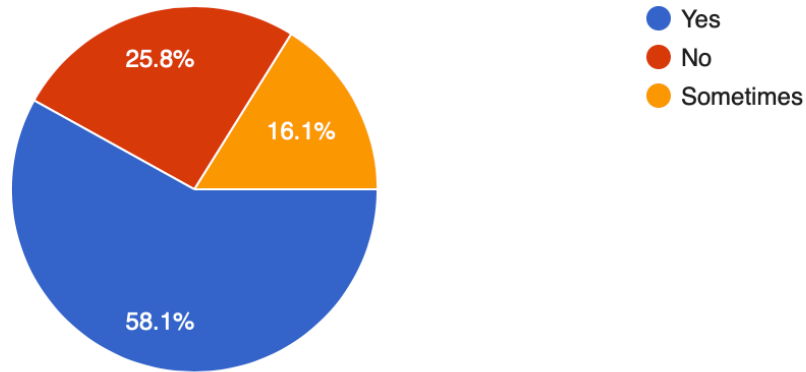
31 responses



- Yes
- No
- Sometimes
- Doesn't Apply
- Sometimes other times I was quoted an amount but then it was never submitted by the coordinator who then went on maternity leave so I missed out. So frustrating.

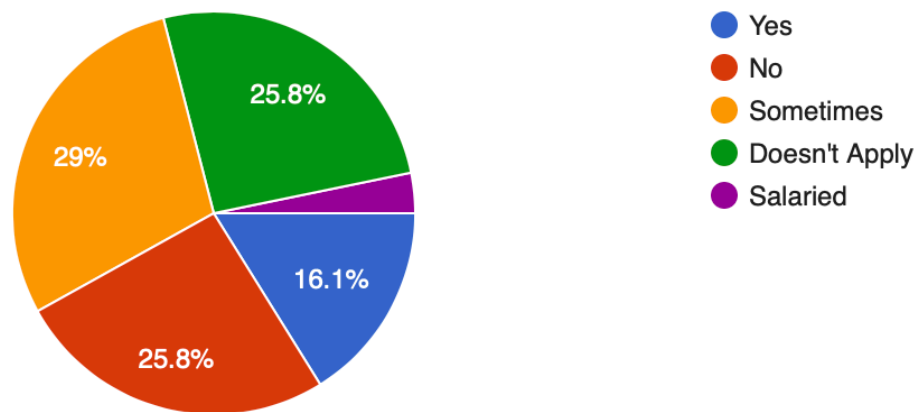
Have you been expected to attend other non- music events like staff meetings, parent nights?

31 responses



If yes, were you remunerated?

31 responses



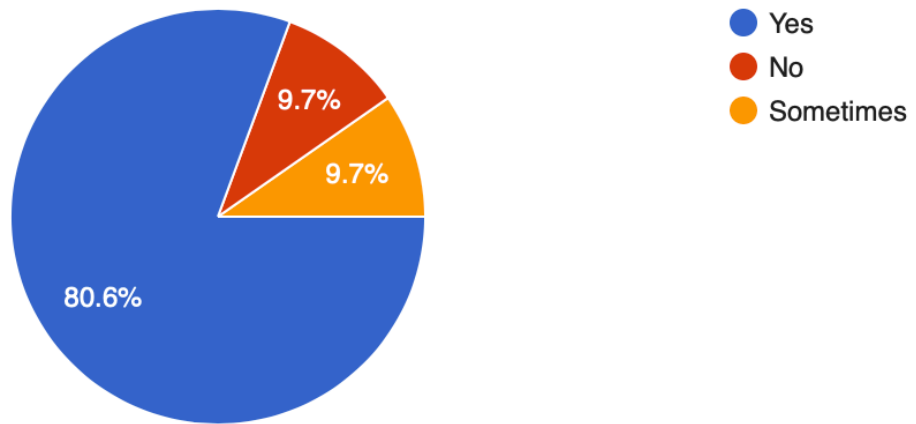
If the school remunerated you at all, did you also receive superannuation entitlement?

31 responses



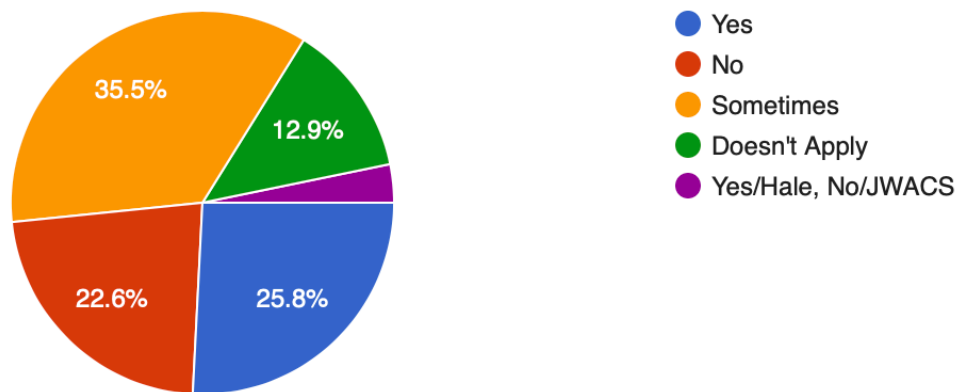
Have you had lessons cancelled because of non announced school events?

31 responses



If so, did you still get paid for your attendance?

31 responses



Have there been clear policies regarding missed lessons and their remuneration?

31 responses



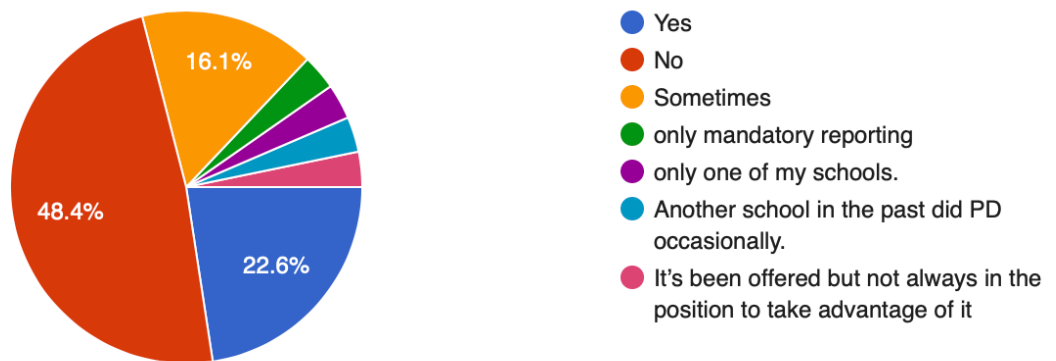
Have you felt your school's lesson policies are clear and accessible?

31 responses



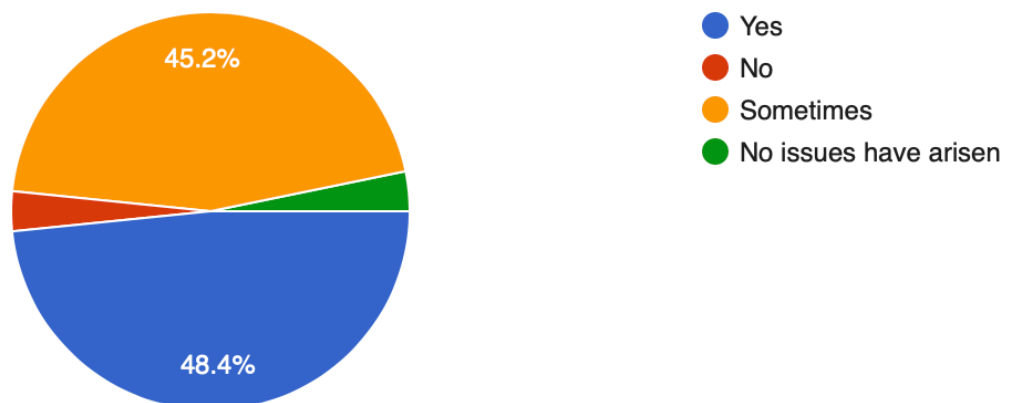
Have the school or music department provided you with any professional development?

31 responses



Has the school backed you with difficult parent issues?

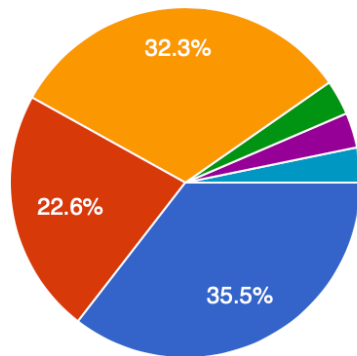
31 responses



Have you received support from your Principal (or authority), for your scheduling or timetables?



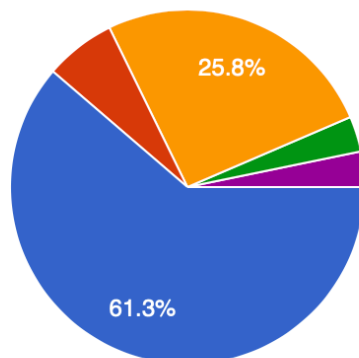
31 responses



- Yes
- No
- Sometimes
- If needed
- I am supported by the Principal, but I am responsible for all my weekly schedules.
- Yes, but only in the Catholic School

Have you been able to ask for help with students who are difficult?

31 responses



- Yes
- No
- Sometimes
- Situation has not occurred
- Tried to on numerous times but have usually been told to "get on with it"

Comments about overall experience:

If the school principal is appreciative of the opportunity for private instrumental lessons in the school I have been supported & welcomed to stay & renew agreements. The ultimate decision is made by the principal in my experience regardless of wishes of parents, students & community, including teachers, P & C, local council members.

Mostly good, but logistical timetabling most problematic.

I absolutely love the flexibility and security of this job, and I've been entrusted with lots of responsibilities.

Usually professional, not always reasonable.

the recent implementation of a law preventing casual staff from working in blocks of less than 2 hours has made one of my jobs a nightmare. If my lessons need to be rescheduled (due to school events outside of my control) I am not allowed to see the students on another day and lose that income. The school has shown no flexibility around this, which is frustrating as my other school is not implementing it at all. It seems this is inconsistent across private schools in Perth.

One school excellent, another quite poor with support and feedback. Seemed more concerned with appearance of having music and religion rather than actual content and ability of teachers

This is difficult as my own experience extends to over 40 years of teaching flute in many and various schools. Government and private schools. In the past six months I have been called upon to assist re negotiating contracts for young peri staff who have found themselves in extreme difficulties. These cases were due to the managers and principals at these schools making demands that were basically ridiculous. For example : All Peri staff at one school were told that they should negotiate with the classroom teachers on the lesson schedule and if necessary stay on school grounds until said lessons were completed. That meant there could be a lesson in the morning and one in the afternoon BUT the peri teacher would have to stay on site or they would not get paid. Another example was that the manager told the peri staff there was ONE room available for all instrumental lessons and that they would have to share the room as it was going to be divided by partitions. Brass, woodwind, percussion ,pianoall in the SAME room at the SAME time. The younger teachers are not informed enough of their rights in regards to paid breaks (eg 3 hours work =paid 10 minute break) The pay scales for schools with established music programmes seem to be between \$55-70 dollars an hour. The pay scales for new private schools can be very different. The worst one I have come across (which required a huge effort to change for the better) was \$ 19 an hour and the two peri staff at that school were treated very badly: Not allowed to use the staff room or toilet facilities, told to teach in corridors that were constantly in use and to bring in enough music stands for the group lessons.. paid for out of the tutors own pocket. No back up what soever with parents, and also having to invoice the students themselves which quite often meant their 'pay' (such as it was) was quite often late. The music teacher at this particular school was in fact the religion teacher so the children were not getting the best music education. This situation was by far the worst case I have come across and I dont mind saying that I sent some VERY strongly worded information to the manager and the schools staff. The pay rate was eventually changed to \$32 a half hour WITH superannuation and full staff privileges. That took two months of constant meetings. As a longtime flute teacher in both the Government system and private school system ,I have come to realise that we need to have a consensus on acceptable conditions and set pay rates that all schools can work from. This needs to be sent out to not only school principals but also the schools managers.

I have loved this job but there are a few things that could've been done that would've made such a big difference to me. 1) some sort of agreement or contract 2) either admin support for constructing timetables or pay me for my time spent doing it 3) if I'm required to write reports - I should be paid for my time. 4) supply teachers with their own keys rather than having me sign in and out for a key EVERY SINGLE DAY. It's a common story of a little school wanting to have Music as part of their curriculum but it takes awhile to grow in the community. At another school where I was at with an established music program - completely different. Everything so much more professional and supported. Well appointed rooms full of instruments etc. The difference being just an older more established private school.

Very positive experience.

I have communication as a top priority. I find if I am positive and professional and discuss concerns my line managers are hugely supportive. I also try to find solutions and discuss rather than "complain" so very happy. Very professional teams

In the three schools I have taught music over 45 years, the conditions have gradually improved. My current school is very supportive and listening, and has made more changes for the good of music tutors with each passing year.

Some schools are very disorganised and expect you to rearrange your entire schedule so you can allow for events, often with limited notice. Classroom teachers are often not very supportive about students leaving class for music lessons.

An extension of a job I enjoy, however, frequently disappointed/frustrated when treated unprofessionally by others.

Being peripatetic tutor has not been a satisfying profession. The annual income doesn't pay off for my everyday efforts. To supplement my Peri job I am forced to have another job (in different field) on a side where I go to work on weekends and school holidays.

Generally very good since piano tutors are fortunate enough to only be able to teach in private schools. However, despite being private schools, one tutor room was in a storeroom with a very old, un-tuned piano, one was in a hallway outside the gym with an electric keyboard and currently the tutors' studios only have evaporative air conditioning which is unbearable during summer. Only La Salle was mindful of their music tutors since they have a very large music programme and an excellent band programme. Other schools still do not prioritise music at all.

I believe our professional figure is not respected enough. We deserve the same contracts, superannuation, annual and sick leaves that other school staff receive.

In imss we have freedom to do whatever necessary to engage students. We are paid a salary as per normal classroom teacher to teach 1280 mins per week.

Often stressful and unsupported by school, lots of additional hours timetabling, invoicing, and providing make ups despite school policy to please parents.

In certain Catholic schools in my experience, underpaid and undervalued. Music was not valued intrinsically but seen as a “hook” to attract enrolments, and resourced only as far as necessary to that end. The instrumental “tutors” were an alien bunch, nuisances who disrupted classroom routines by taking students out of class at inconvenient times. Gov schools: SIM, as the “supply” school, understood the peripatetic process and looked after its teachers. The welcome on campus varied from school to school. We were highly valued and looked forward to in some schools, with cooperation to present in-house performances, in one school even a small budget provided for music stands, emergency reed supply, some print music, etc), while in others overlooked (e.g., arriving to find all your students are not on campus that day and no one remembered you were coming, so did not notify) or even resented. Teaching space was often the biggest problem. Some examples: a windowless broom cupboard, a barrow corner of the library, the bag foyer of a cluster, changing rooms (with instruments & equipment) between classes, the staff room - which would include having to vacate at recess or lunch, including books, instruments, music stands, as well as to maintain five students’ attention while teachers on DOTT time popped in early to make their hot drinks and start their break before the main rush.

It can be a challenging role

I have to be self reliant and proactive My greatest gripe is to be seen as a ‘stepping stone’ to what really matters ie pop music and jazz...

Generally positive

Overall, I have been happy as the room provided is comfortable, the teaching piano is tuned yearly, and I have been able to use the Activity Centre for concerts with the school students. A school staff member sets up the piano on stage with appropriate sound equipment, and packs away afterwards for me (although I am not paid to attend concerts). It is great to be able to teach during school hours, and it provides more opportunities for the students to be able to take lessons, especially where I live, as we have a lot of bus students being in the country. They otherwise would not be able to have lessons. We are treated as subcontractors in our school and must self provide super and insurance as well as pay the school to work there. However, we cannot set the rate of pay, nor the number of lessons per term, and the school is very reluctant to increase the fees. One argument given is that the qualifications and experience of the tutors is widely varied, so we all must go with the lowest level of pay.

Hale is probably the best school for peri support; I feel empowered and like a part of the staff rather than an extra, after thought

Comments about how WAMTA can help support peripatetic teachers:

Promotion of the value of private instrumental teaching (directed initially to Minister of Education, effecting Department of Education policy and filtering down to school principals) particularly in regional areas where time and distance inhibits the practicality and access to available teaching locations.

A place to talk and compare experiences

Set standards and guidelines to be followed by schools to create growth and lack of discrepancy. Help connect teachers to develop a stronger music environment in schools and communities

Giving up to date information on job vacancies, average pay rates of Peris and how schools are using Peri teachers/the responsibilities/opportunities they can have.

Help to campaign for an exception to the above law for peripatetic music teachers. The law was instigated to protect poorly paid casual workers in the hospitality industry. Our situation is completely different and the law is making it hard to earn a living.

Help build up a network of peri teachers that can be called upon to mentor younger less experienced teachers. Help negotiate more acceptable pay rates with schools. Peri staff in private schools are NOT required to be registered teachers and I feel your association could help to begin a record of all peri staff in all schools in WA. This should include a record of each teachers performing, teaching and examining experience.

I really think the school I was at has failed to pay my superannuation. I have taken another position so will be contacting the ATO for collection. I worry that other tutors have been in this same position. Perhaps WAMTA can circulate some super info to tutors regarding what they may be eligible for. The main reason I haven't pursued it further until now was fear of losing my position. That's ridiculous! It's the same problem everywhere at the moment with the casual job environment. According to the school I'm a contractor, but If I'm working the same hours, the same day, have a name badge, get paid \$430 + per month, etc. etc. I'm an employee and should be offered other working rights as such. Don't know what WAMTA's role can be in this. Sorry for the rant. :)

I'm concerned about the minimum 2 hours of teaching rule which seems to prevent teachers on rare instruments (e.g. bassoon/tuba) from being able to get jobs working short hours in multiple schools. I'm not really needing support in govt school system. Thank you

1. I have found that the WAMTA-recommended teaching fee each year has not reflected the general ability of families to afford music lessons (especially where there is more than one child per family learning). The tutors at our school get together (with the Principal) each end of year to discuss the following year's fees, and very often don't put the fee up because families are struggling. 2. Most of the really good PD opportunities for music teachers are held in Perth, often on week days, which makes it difficult for regional teachers to attend. But I acknowledge the effort made by WAMTA to occasionally bring a PD session to the Southwest. Thank you!

Clarity in what my rights are as a peripatetic teacher

Having one point where information is gathered will be very helpful.

A very tricky question. Principals/admin , most usually will not appreciate any "guidelines" or extra admin work. For the most part Peri teachers have absolutely no protection in regard to their employment, which is usually casual, often with no written contract, and therefore reluctant to complain or make a fuss. No sick pay, no holiday pay, no super, no benefits most other employees receive. Missed lessons due to sickness/excursions/timetable change/naplan/sports day/ uncooperative class teachers/and frequently not being informed, I simply accept as part of the job. As frustrating and unfair as it may be, as well as professionally demeaning, it's easier to try to work around, if possible. Fostering a professional/friendly/flexible work relationship with each individual class teacher is always my aim to minimize potential/inevitable income losses due to missed lessons, insofar as having an opportunity to re-schedule. To sum up my thoughts on 25+ years of Peripatetic employment - I enjoy the many benefits and flexibility of the job, and have learnt to accept the frequent disadvantages and less than ideal working conditions, lack of consideration by others, and disregard they sometimes exhibit for my profession. I just try to make the most of what I can of the job. I honestly think that trying to implement any "guidelines" or "code of practice" for peripatetic music teachers is fraught with danger, a veritable minefield. I have no answers.

Possibly by enforcing clear rules for schools and Peri's.

Piano tutors MUST have a piano (not an electronic keyboard of any kind) that is regularly tuned and situated in a comfortable studio with the same air conditioning as the rest of the school's classrooms. This should be mandatory. I am fortunate enough to receive superannuation but I understand some do not and this should also be mandatory. Perhaps some sort of support for sick days would be helpful but not sure how this would work. School support or subsidy for Professional Development would be wonderful and should be seen as a reflection on their students' success.

We should create an union and support the peripatetic in asking the rights that any other employee receive in Australia.

I don't really have any issues but I have taught private many years ago and believe if teachers wish to be contractors then they should set their business up and charge a rate that allows them to make a career of their work. If they prefer to be part time workers then they should be paid a rate that also provides them with a viable career. Perhaps providing support to teachers who are doing the contractor gig to learn how to build a viable business and putting together an award for teachers who are not contractors would assist both groups in making a viable career of their work.

Clearer written policy outside of school context, standardised teaching rates, other resources for troubleshooting

No longer relevant to me but my colleagues still teaching in schools may articulate their needs to you. Terrific move. I look forward to what happens next.

Guidelines and suitable rates of pay for peripatetic teachers

Create a resource of guidelines for Peripatetic teachers based on the outcomes of this survey to place on the website.

Professional development A place to have a voice both to seek advice and to offer it Standardisation of conditions across the school scenario

Would be good if there was a uniform code that schools had to adhere to in relation to peri teachers

To formulate guidelines in regards to rate of pay, amenities fees that we pay to use the teaching rooms, and superannuation which could be presented to the school for a reference point. Just unifying all the peripatetics would be great, so we are all on the same page with what is reasonable and fair.

not sure. AUSTA already are running string specialist PD. Maybe simply collaborating with the other professional music organizations to co-sponsor workshops?

