

University of Tasmania

**The Enlistment of
Undergraduate Entry Band Officers
in the
Australian Defence Force**

by

Onee C. Gerrard

A thesis submitted in partial requirement for the
Degree of Bachelor of Music with Honours

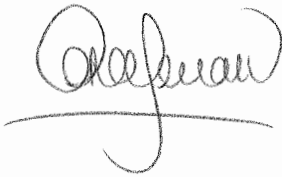
Conservatorium of Music
University of Tasmania
Hobart, Tasmania
Australia. 7001

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Declaration

This thesis contains no material used for the award of any other degree or diploma in any university and, to the best of my knowledge contains no material previously published by another person, unless due reference is made.

It should also be noted that the purpose of this investigation was not to attempt to alter policies in the Australian Defence Force (ADF), but rather to make neutral observations as to whether or not current recruiting policies reflect present attitudes of military musicians.

A handwritten signature in dark ink, appearing to read 'Once Gerrard', with a long horizontal flourish extending from the bottom of the 'd'.

Once Gerrard

Acknowledgments

My first expressions of thanks must be given to my supervisor Rae Marcellino and to Warrant Officer Musician Dale Granger for their continual advice, encouragement and enthusiasm.

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UNIVERSITY OF TASMANIA
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Abstract

The current enlistment methods of the Australian Defence Force allow individuals with tertiary qualifications to enlist into most specialist and technical vocations as Officers. One exception to this rule is the enlistment of musicians, who obtain only junior positions within Defence Force bands regardless of previous training. Any change in the current enlistment methods would impact greatly on the structure of the military band system and the career paths of current serving personnel, therefore this issue is significant to all service musicians. In the present study, attitudes of service musicians toward the enlistment of Undergraduate Entry Band Officers were determined by means of an attitudinal survey. This consisted of eleven questions and was distributed to all full time service musicians throughout Australia. Results were then examined with regard to current recruiting policies.

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Introduction

At present, all personnel enlisting into the Australian Defence Force (ADF) as musicians, must begin their military career from a junior position within a service band. There is no avenue for a person to join as a musician and immediately take up a position of authority. Musicians usually serve for more than ten years before they are eligible to be appointed as a Band Officer. The option of initial appointment to Officer is, however, available in many other specialist areas of the Australian Defence Force.

Personnel who already hold tertiary qualifications are regularly recruited for Officer positions in the ADF. A high level of academic achievement and previous experience in their chosen field are desirable for enlistees of this scheme. In addition, tertiary students are sponsored to complete their qualification, prior to employment as an Officer within the force. These options are not available to musicians.

Degrees in Science, Law or Medicine, to name a few, are given a much higher level of recognition within the force than a Music degree. This recognition comes in the form of a significantly higher rank and pay level on enlistment than a musician with a degree. For example, a musician with a degree enlisting into the Royal Australian Navy (RAN) will begin his or her career at the rank of Able Seaman Musician (ABMUSN). The first year of service in the lowest rank of Seaman Musician (SMNMUSN) is waived for enlistees with music degrees. However, a person entering the RAN with a Science Degree will be enlisted at the rank of Sub-Lieutenant (SBLT) or Lieutenant (LEUT) in their chosen field. The difference in recognition for these two university qualifications is quite significant. (*refer to Appendix B*).

As a university student and service musician, the researcher was particularly interested in why the Undergraduate Scheme (sponsored study in the final years of a degree) is not available to musicians. The question was raised, if personnel enlist under this scheme in other areas of the force and are able to successfully carry out the duties of an Officer, why are musicians not given the same opportunities?

The researcher undertook a survey of service musicians throughout Australia, to ascertain if this reasoning was supported by the majority of military band members. The survey asked the respondents to put forward their opinions on the introduction of Undergraduate Entry Band Officer Enlistment. The survey also raised the issues of the enlistment methods for musicians, the role of a Band Officer, recognition of qualifications for enlistees with music degrees and the skills required to adequately carry out the duties of a Band Officer.

The researcher expected that there would be an overwhelming consensus on certain issues, especially those relating to the role of a Band Officer and the skills required to do the job. It was expected that experience as a military musician, life experience, administration and personnel management skills would figure highly as desirable attributes for a Band Officer. The researcher also expected the respondents to place a high priority on an understanding of Defence protocol, the military system and ceremonial requirements for effective leadership. It was also expected that personnel would agree that no university course could possibly teach the broad range of skills required for this position.

A large percentage of the project argument was developed through discussions with service musicians from around Australia. The researcher visited the DFSM in Melbourne three times during the course of the year. The study and research conducted during these visits was highly beneficial. Undoubtedly, the school was the most useful source of information for the project. At the school, there was ready access to pertinent information and to a never ending supply of personnel willing to discuss the project and present their opinions to the researcher.

It should be noted that all information pertaining to ADF policy in this project was correct at the time of publication.

Chapter 1

Literature Review

The issue of allowing service musicians to enlist as Band Officers has been widely discussed in the ADF over a long period of time. This project is the first to fully detail these discussions and is also the first to conduct an attitudinal survey regarding the enlistment methods for musicians in the ADF for the purposes of publication. The researcher is unsure as to why research in this area has not been previously undertaken. Perhaps this is due to the success of the present system to date. It is possible that the methods used so far have produced the result that the ADF requires. It is likely that if serious inadequacies had existed, a similar investigation to this study would have already been completed. The ADF may not require a larger number of Officers to successfully manage the military bands throughout Australia, hence the avenue has never been explored. Consequently, it is not possible to include a review of previous publications in this field. Therefore, this review outlines and discusses the existing literature regarding (a) Officer recruitment and (b) musician enlistment methods in the ADF. The review also discusses surveys which were conducted in the field of military attitudinal surveys.

Literature pertaining to Officer appointments and musician enlistments was used extensively throughout the project. A thorough understanding of Officer appointment methods, recognition of civilian qualifications within the ADF, musician enlistments and Band Officer appointments was required to successfully formulate the project argument. The ADF produces pamphlets and brochures which describe each avenue of entry in detail. A list of these materials is supplied in the references. These brochures are accessed by the public through ADF Recruiting Units and also through the World Wide Web. These sources constitute the entire literature available on current policies described in this thesis. It should be noted that minor alterations are made regularly to ADF conditions of employment. At the time

of publication, all references to Officer appointments and musician enlistments reflected the current policy of the ADF.

It was considered advantageous to review attitudinal surveys in similar fields. Although the results of these surveys did not contribute to the understanding of the present investigation, they do, however, demonstrate that attitudinal surveys have previously been successfully undertaken within the military.

Two articles were similar in that they surveyed the attitudes of Officers of the Armed Forces. In Burelli and Segal (1982), the sample group was Officers within the US Armed Forces, whilst McAllister and Smith (1989) used Officers of the Australian Defence Force. Burelli and Segal (1982) conducted an attitudinal survey of entry-level training. The research compared this study to similar investigations conducted by Cockerham and Cohen (1981), Segal, Harris and Rothberg (1983) and Brown and Moskos (1976). The study found that Officers in the Marines are highly willing to volunteer for foreign combat missions and that these Officers are less likely to volunteer for domestic social control functions than the Paratroopers who were surveyed in the three related investigations listed previously.

The study by McAllister and Smith (1989) was similar to this investigation in that their sample group also used members of the ADF. McAllister and Smith (1989) surveyed Australian Army, RAN and RAAF Officer Cadets, whilst the present study focused on junior ranking personnel. Their study recognised the importance of the Officer Corps of the Armed Forces as arguably the most powerful institution in any society. The study examined the issues of social representativeness compared to the society as a whole; technical skills and professional commitment. The present study did not concentrate on any of these factors. McAllister and Smith (1989) found that a clear distinction existed between occupational and institutional factors. It was also found that occupational factors decrease the expected length of service of personnel. The implications of these findings were also discussed.

Two other articles relating to attitudes within the military concentrated on combat

veterans and non-veteran soldiers. Cockerham (1978) compared the attitudes of combat veterans and non-veteran soldiers towards combat. The present study also used the comparison of two different groups, ie. Officers and Non-Commissioned personnel, to substantiate the argument. Cockerham (1978) stated that comparisons of this type had not been made since World War II and in the Stouffer et al. study. The survey was undertaken in 1976, the sample group of which was US Army Paratroopers. That particular study is similar in that it concentrated on one particular group within the Armed Forces, that being the Paratroopers. The study supported the conclusion of the Stouffer et al. work, that combat veterans tend to have more confidence in their combat skills. It was also found that paratrooper combat veterans in the Cockerham (1978) study showed a higher level of willingness to engage in combat than had been the case in the Stouffer et al. study. It was concluded that combat experience yields a greater acceptance of military operation methods. D'Anton (1983) investigated charges made by Vietnam veterans who claimed that they had been the subjects of negative attitudes by the general population, particularly by Personnel Officers, because of their participation in the Vietnam War. The study was similar in that was an example of an attitudinal survey carried out within the military environment. The attitudes of five hundred and forty seven Personnel Officers toward twelve descriptions of males were collected. The charges were not confirmed, however, negative attitudes were detected towards black males and personnel who had not completed high school.

As was stated previously, it was hoped that the articles could be used as a guide in structuring this thesis, however, this was not possible. The articles were related to the military, to attitudinal surveys and were examples of successfully completed investigations in these areas. However, no articles in the public domain discussed the attitudes of Australian service musicians, so a comparison was difficult.

This thesis discusses the attitudes of current serving military band personnel to a new method of enlisting graduate musicians, therefore, one cannot expect there to be any material directly relating to this topic. The relevant literature and quotes came in the form of comments and suggestions from the personnel who participated in the

survey. This is the relevant information source - the people whom this new system would directly affect in their jobs each day. This is an attitudinal survey of a particularly unique part of the ADF and attention must be paid to the opinions of those who would be affected by these changes.

Chapter 2

Musicians Enlistments And Officer Appointments

The following chapter provides the reader with background information on the methods used to enlist musicians into the ADF and the pre-requisites for appointment to Band Officer at present. The chapter also details the methods used to appoint Officers in other branches, corps and musterings of the ADF. The Undergraduate Scheme is of particular interest to the researcher, as this is the method of enlistment proposed for musicians in this project.

2.1 Methods of Enlistment - Musicians

Royal Australian Navy (RAN)

The RAN Musician's Branch comprises two Permanent bands (Sydney and Melbourne), and five Reserve bands (Tasmania, New South Wales, Queensland, South Australia and Western Australia). Musicians are enlisted in one of the four categories listed below. N.B. All methods require personnel to undertake three months initial recruit training at the Navy's training establishment, HMAS Cerberus, prior to a band posting.

1. **General Entry** is available to musicians who require further training before being posted to a band. Training is carried out at the DFSM.
2. **Qualified Entry - Non Degree** is available to musicians who do not require further training prior to a band posting. These musicians are posted to a band as a SMNMUSN.
3. **Qualified Entry - Degree** is available to musicians who hold a music performance degree. These personnel are posted to a band as an ABMUSN. The first year of service as a SMNMUSN is waived for enlistees with a degree. Personnel are also

given a higher pay level on posting than a General Entry or Qualified Entry - Non Degree Musician.

4. **Tertiary Musician Entry Scheme** has recently been initiated by the Navy. Selected personnel are sponsored by the ADF during the final year of a Bachelor Of Music Degree (BMus), and join full time at the rank of ABMUSN on completion of the qualification.

Royal Australian Air Force (RAAF)

The RAAF Musician's Mustering consists of two Permanent bands - RAAF Central Band and Air Command Band. There are only four positions held by Officers in the mustering.

All musicians enlisting into the RAAF Musician's Mustering must hold the minimum qualification of AMusA. All musicians enlist at the rank of Aircraftsman (AC) or Aircraftswoman (AC). The RAAF does not recognise a music degree with a higher rank or pay level on enlistment.

Australian Army Band Corps (AABC)

The AABC comprises six Permanent bands (Sydney, Melbourne, Brisbane, Kapooka, Royal Military College and 1st Battalion, Royal Australian Regiment), and five Reserve Bands (Tasmania, Adelaide, Darwin, Perth and Newcastle). The AABC uses two methods to enlist musicians. Both require enlistees to undertake a three month period of initial training at Kapooka.

1. **Army Trainee Musician Scheme** is available to musicians who require further training prior to a band posting. Personnel are trained for up to fifteen months before being posted to an AABC unit.

2. **Direct Entry (Corps Enlisted)** musicians are posted to the DFSM for a three

month indoctrination course prior to a band posting. The Army does not recognise a music degree with a higher rank or pay level on enlistment.

2.2 Band Officer Appointments

The minimum rank for promotion to Band Officer in the ADF is Sergeant in the Army and RAAF and Petty Officer in the RAN (*refer to Appendix A*). Personnel must be recommended for promotion and undertake the Band Officer Course prior to appointment. The course is eighteen months in duration and takes place at the DFSM. The following is the course description as presented in the DFSM Syllabi.

‘The Band Officer Course has been designed to adequately prepare Senior Non-Commissioned Officers (NCO’s) to lead a Service Band. The course runs over eighteen months and is divided into four tasks. Included in each task and various sub-tasks and enabling objectives.

The course is an advanced music course with very high entry standards. It is also an intensive course with great demands on personal discipline, musical and administration skills.

Students are trained in all areas necessary to become a Band Officer.’

2.3 Officer Appointments In Other Areas

In recent years, the educational standard expected of personnel entering the ADF as Commissioned Officers has greatly increased. Positions are few and very competitive. University qualifications are highly desirable, especially those relating to areas of specialist knowledge within the force. However, not only do the forces recruit those who already hold degrees, the organisation also sponsors tertiary students to study through the Australian Defence Force Academy (ADFA) and the Undergraduate Scheme.

The **Australian Defence Force Academy** is a college of the University of New South Wales, where the next generation of Defence Force leaders study a civilian degree, in conjunction with military indoctrination. Personnel choose to study in the areas of Engineering, Science, Technology (Aeronautical) or Arts. The subjects offered are those applicable to future employment within the Defence Force.

The Defence Force also has a demand for Officers who already hold qualifications in professional and specialist vocations. Personnel in this category are appointed under the **Direct Entry - Graduate Scheme**. Positions are available in many areas of all three services including Intelligence, Administration, Law, Medicine, Marine, Electronic and Electrical Engineering.

Direct Entry - Non Graduate positions are available in all three services. In the RAN, Non Graduate appointments are offered in the Seaman, Aviation, Administration, and Supply specialisations. The Army offers positions at its leadership and management college, Royal Military College, Duntroon. Areas of specialisation include Infantry, Armoured, Artillery, Ordnance and Aircrew. The RAAF offers Non-Graduates positions in a wide range of areas including Administration, Supply, Air Defence and Intelligence.

An attractive recruiting incentive for university students is also in place. This is the **Undergraduate Scheme** where selected university students are appointed as Commissioned Officers and sponsored to complete their degree. These undergraduates, provided the qualification is successfully completed, have a guarantee of employment in the Defence Force on graduation. The areas of employment available through the Undergraduate Scheme vary between Navy, Army and Air Force. The policies for each service are detailed in the following:

Navy Description

‘For Undergraduate Entry, you must be studying at Australian Universities or Colleges approved by the Navy and be undertaking a course that will lead to similar

qualifications to those required of Graduate Entry Officers. All Undergraduates are appointed as probationary Midshipman or Sub-Lieutenants, depending on the degree being studied and the number of years completed. Degrees that can be sponsored by the Undergraduate Scheme include Medical, Dental and Engineering. You must be less than 31 years of age on 1 January of the year following graduation. You must have completed at least one year of studies and must have passed the prescribed examination or assessment for the year of the course before entry. The Navy will sponsor Undergraduates for a maximum of three years. Medical students may be sponsored for a maximum of four years.'

RAAF Description

'As a highly professional and self contained organisation, we have an on-going need for people of diverse professions. This need is partly met through our Air Force Undergraduate Scheme, which provides sponsorship to suitably qualified students at approved tertiary institutions. Some of the people who we are interested in would be studying Arts, Engineering, Law, Politics, Asian Studies and Business Studies. While the Air Force accepts Undergraduates at varying stages of their studies, generally, to be eligible, you must have completed one year of a degree and be within three years of completing that degree.'

Army Description

'The Australian Regular Army (ARA) has a continuing need for people of many professions and technical vocations. This need is met partly by the Undergraduate Scheme, through which selected tertiary students are appointed as Commissioned Officers and sponsored to complete their studies. To be eligible for the scheme you must be attending an Army approved, full-time course at a recognised tertiary institution, be a medical graduate doing hospital residency, or a pharmacist doing pre-registration training. You must have a suitable academic record and plan to continue full time studies through to qualification. The scheme is usually offered to students of Dentistry, Medicine, Engineering, Pharmacy, Computing or Nursing.'

Chapter 3

Survey Methodology

Chapter Three details the stages in the development of the survey. It was imperative that the methodology was sound so that the results of the investigation could be regarded as valid and as representative of the opinions of service musicians as a whole. The initial stages in the survey development involved selecting an appropriate method for data collation, analysis and interpretation. The researcher also had to consider if qualitative or quantitative research would be most suitable for this investigation. Texts by Bell (1996), Babbie (1992) and Babbie (1996) were found to be the most useful at this stage of the investigation.

3.1 Drawing A Sample

Originally the survey was to encompass all Permanent and Reserve service musicians in the ADF. However, for two reasons the sample group was reduced to include only Permanent musicians. Firstly, the total number of service musicians in the ADF was too large (approx. 700) to survey all personnel and secondly, it was decided that if any new system was to be implemented, that it would be first trialled in the Permanent Force, before being subsequently implemented in the Reserves. The sample was then narrowed to include:

- Permanent Navy Bands (2)
- Permanent Army Bands (6)
- Permanent Air Force Bands (2)
- Navy Reserve Bandmasters (4)
- Army Reserve Bandmasters (4)

The Bandmasters of all Army and Navy Reserve bands are part of the Permanent Force, and as such were included in the sample group.

Surveys were distributed to 410 band personnel in total.

3.2 Survey Distribution List

Navy	Army	Air Force
<ul style="list-style-type: none">• RAN Band - Sydney• RAN Band - Melb.• Staff and Students DFSM• TNB Bandmaster• QNB Bandmaster• SANB Bandmaster• WANB Bandmaster	<ul style="list-style-type: none">• AAB Sydney• AAB Melbourne• AAB Brisbane• AAB Kapooka• RMC Band• 1RAR Band• OC/CI DFSM• Staff and Students DFSM• AAB Tas Bandmaster• AAB Adelaide Bandmaster• AAB Darwin Bandmaster• AAB Perth Bandmaster	<ul style="list-style-type: none">• RAAF Central Band• Air Command Band

3.3 Question type

Of the seven question types for surveys presented by Youngman (1986), it was decided to use the Likert scale question type. This method presents a series of statements to participants and asks them to rate their agreement or disagreement to the given statements. The scale used was one to five, one being strongly disagree and five being strongly agree.

3.4 Question Formulation

The most time difficult and consuming aspect of survey development was the question formulation. WOMUSN Dale Granger (Bandmaster TNB) and CAPT Damon Cartledge (TDO DFSM) were integral in this stage of the process. Each raised a number of issues which had eluded the researcher and also helped with appropriate wording of the questions. WOMUSN Granger and CAPT Cartledge also advised on the acceptability of the survey from a Defence perspective. It was essential that the project complied with both civilian protocol and Defence procedures.

The questions were divided into five groups. The groups related to:

- The present methods of enlisting musicians
- Recognition of qualifications for personnel with music degrees
- Enlisting musicians as Undergraduate Band Officers
- The skills required to adequately perform the job of a Band Officer
- The Role of a Band Officer

The answers obtained from these five groupings enabled the researcher to establish:

- If service musicians were satisfied with the present methods of enlisting musicians
- If service musicians believed that personnel with music degrees should receive recognition of prior learning
- If service musicians believe the ADF should enlist musicians as Band Officers
- The importance of certain skills to adequately perform the job of a Band Officer

It was decided to provide a page for open comments at the end of the survey. Three topics were suggested for discussion:

- Why do you believe we do not enlist musicians as Band Officers in the ADF?
- The advantages and disadvantages of enlisting musicians as Undergraduate Entry Band Officers
- Your perception of a Band Officer's role

To assist with data interpretation, the following identifying fields were chosen to establish trends in the responses:

- Service (Navy, Army, Airforce)
- Rank
- Civilian music qualifications
- Years of service

The fields allowed for comparative analysis in the following areas:

- Long serving verses newly enlisted musicians
- Personnel with music degrees versus those without music degrees
- Officers verses Non Commissioned ranks

3.5 Communication with Participants

The Bandmasters of thirteen out of seventeen Permanent and Reserve Bands were telephoned to seek their permission to distribute the survey to their band. All Bandmasters who were contacted agreed to take part in the project. The reception to the request ranged from extremely encouraging to highly skeptical. The Bandmaster was given a short description of what was required and of the contents of the package which would be dispatched to their band.

There was one distinct disadvantage in sending out a survey to Defence personnel. Protocol is such that permission had to be sought from each Bandmaster to distribute the survey to their band. This meant that receiving responses from a particular band (anywhere between 30 - 55 personnel) was dependent on the co-operation of one person. Consequently, the number of responses from each service was able to drop significantly if a Bandmaster did not agree to participate. In the case of Navy, this meant that if RAN Band - Sydney did not participate, the number of responses could drop from 82 to 30, and if RAN Band - Melbourne did not participate, from 82 to 52. This did not pose such a great problem if one of the Army Bands did not participate, as there are six bands, each with a strength of 34 personnel being surveyed.

3.6 Pilot Study

A pilot study was undertaken prior to distribution of the survey. Four members of the Tasmania Naval Band agreed to take part in this study. Each participant was supplied with:

- One survey sheet
- One small envelope
- One information sheet

The participants were asked to comment on:

- Question wording
- Question ordering
- Instructions to participants
- Presentation
- Any other suggestions

Some minor interpretation and presentation problems were raised by the participants.

The pilot study resulted in the following recommendations:

- Placing a box around the instructions
- Changing the order of questions
- Using politically correct terms

The researcher liaised with CAPT Cartledge on two occasions during visits to the Defence Force School of Music, Melbourne. The researcher gained a first hand working knowledge of the current ADF enlistment, employment and training methods for service musicians. CAPT Cartledge advised on the format of the survey, wording of questions and Defence protocol.

3.7 Project Integrity

The following ethical guarantees were stated and adhered to by the researcher, to ensure the confidentiality and integrity of the respondents and the data:

- Anonymity of respondents
- Confidentiality of data (the surveys were stored in restricted area and treated as a classified document)
- Disposal of data on the completion of the study
- Ethical approval from the University of Tasmania Ethics Committee
- Contact phone numbers
- Audience of completed document
- Submission date

These guarantees were put in place to gain the trust of the participants and were integral in the success of the survey. The researcher felt that all guarantees were realistic and all were able to be met.

A number of Bandmasters serving in remote localities were concerned about being identified by postmarks on the return envelope. This problem was alleviated due to the use of the internal mail service. Fleet Mail does not use any postmarks or any means of identifying the senders location.

It would have been advantageous to supply each participant with a completed copy of the document. However, there were three inhibiting factors:

- Cost
- The large number of participants
- There was no means of identifying individual participants

3.8 Survey Distribution

The requirements for the survey were dispatched in one envelope per band:

1. **A covering minute** (*refer to Appendix D*), detailing to the Bandmaster:

- The identity of the researcher
- The aim of the investigation
- What was required of their personnel
- Return dates

2. **Information sheet** (*refer to Appendix E*).

A copy of this document was provided for each participant. It detailed the following:

- The identity of the researcher
- The purpose of the investigation
- That participation was of a voluntary nature
- Disposal of data following collation
- Ethical approval information
- Contact numbers
- Distribution of the thesis

3. **Survey sheet** (*refer to Appendix F*):

- Sufficient copies were distributed to allow all personnel in each band to participate

4. **Small envelopes:**

- A small envelope displaying the University of Tasmania emblem or the NSO-TAS stamp was supplied for each participant to ensure internal confidentiality before the surveys were returned to the researcher.

• **5. Return addressed envelope:**

- Each Bandmaster was requested to collect the sealed envelopes and return them as a single package in the envelope provided.

3.9 Problems Encountered on Return of Surveys

A number of problems which had not been anticipated, arose as the surveys were returned:

1. Misinterpretation of Project Intention

As the surveys were returned, it became clear that a number of personnel had misinterpreted the aim of this investigation. It was thought by certain respondents that persons in the researchers position (i.e. undergraduate musicians) would use the data collected to further their own interests or avenues of entry into the ADF. This could not be further from the truth, as the purpose of the project was simply to ascertain the attitudes of service musicians towards introduction of Undergraduate Entry Band Officer Enlistment, not to advocate the change in the current enlistment policy in the ADF.

2. The problems with responses from RAN Band - Sydney

The Music Director of RAN Band - Sydney declined the initial request to participate in the survey. Following discussion, the information sheet was thought to be unclear. The researcher agreed to make a small number of minor changes to the information sheet, to make the project intention more clear to the participants.

It was decided to rewrite paragraph one and to list the issues which were being investigated. In retrospect, the second information sheet was a much more adequate description of the project for the participants.

The first information sheet stated:

‘It is a requirement to complete a thesis for my BMus (Hons), the focus of which is the enlistment methods for musicians in the ADF. I wish to ascertain the attitudes of service musicians towards the enlistment of Undergraduate Entry Band Officers. That is, personnel would be sponsored by the ADF whilst they undertake their degree, and then join full time on the completion of the qualification.’

This section was altered to state:

‘It is a requirement to complete a thesis for my BMus (Hons). For my project, I have chosen to undertake a survey of service musicians. I would like to know what you think on the following issues:

- How musicians are enlisted in the ADF presently;
- Enlistment of musicians with degrees;
- Enlisting musicians as Undergraduate Entry Band Officers;
- The role of a Band Officer;
- The skills required to do the job of a Band Officer.’

The Music Director then agreed to distribute the survey to his band. The researcher did not feel that these changes in any way compromised the integrity of the survey, and if anything, felt that the responses from RAN Band - Sydney would reflect a greater understanding of the aim of the investigation.

It was brought to the attention of the researcher that two problems occurred in the delivering of the survey to the Sydney Navy Band. Firstly, the covering minute which was sent to each Bandmaster along with the requirements for the survey, clearly stated that the researcher would like all respondents to complete the survey at the same time. There is no way of knowing if all of the bands had followed these instructions, but it was taken on trust by the researcher that this had been the case. In the case of RAN Band - Sydney, the researcher was informed that the manner in which the survey was filled out was different to that of other bands. The survey was distributed approximately four days prior to a band tour of Tasmania, and personnel were told to complete the survey in their own time and return to the Bandmaster prior to departure. This contravened the requirement stated by the researcher in the covering minute. However, it is not believed that this extra time to reflect upon responses would have influenced the opinions of the band members.

The concern with results from RAN Band - Sydney is more likely to be found in the way the survey was described by the Music Director to the respondents. One

particular respondent expressed concern that the survey may have been presented in a biased fashion. However, the researcher did not have control over the manner in which the survey was presented by each Music Director.

It can be seen in the responses and comments from this band that the participants were much more open to the suggestion of Undergraduate Entry Band Officer Enlistment than many other respondents had been. This may have been due to the new information sheet which was distributed with the survey. It is possible that these corrections produced more useful responses because the intention was clearer. Misinterpretation of project intent had been a problem with a number of other respondents, however this was not the case with RAN Band - Sydney.

The researcher did not feel that these events influenced or biased the results from the band. However, it was necessary to mention these occurrences as a known difference in the way the survey was presented.

Minute From RAN Band - Sydney

The Music Director, RAN Band - Sydney, refused the initial request to distribute the survey to his band. The requirements for the survey which had been dispatched were returned to the researcher, with an explanatory minute, detailing the reasons for rejection. (*Refer to Appendix G*)

The minute displayed an obvious misunderstanding of the project intention and contained a number of mistruths regarding the general knowledge of the researcher on the topic. The following is a response to the comments made by the Music Director.

Referencing Point One:

The words 'enlistment methods for musicians', were used as an all encompassing description of the broad area being researched. The aim of the project was to ascertain the attitudes of service musicians towards a new method of enlisting

musicians into the ADF. That is Undergraduate Entry Band Officer Enlistment. This was stated in the information sheet provided.

Referencing Point Two:

The researcher is fully informed of the three methods of enlisting musicians into the Navy. The only technical error made on the part of the researcher was the use of recently changed titles from Direct Entry (Non Degree) to Qualified Entry (Non Degree), and Direct Entry (Degree) to Qualified Entry (Degree). The new titles were not stated in the information guides used at NSO-TAS prior to distribution of the survey.

Referencing Point Three:

The researcher is aware that Undergraduate Entry Officer Enlistment is not available in other branches of the Navy. This is why the following statement was made prior to Question Eight in the survey:

‘Undergraduate Entry Officer Enlistment is available in many branches/corps/musterings of the ADF.’

Referencing Point Nine:

Following discussions with the Music Director, it was found that the word ‘biased’ referred to the perception of how the questions were worded. However, it must be stated that in applying the ‘Likert Scale’ method of survey questioning, positive and negative statements are presented to the respondents and they are asked to rate their agreement or disagreement with the statement. This is how the method works, this is not biasing the respondents.

It should be noted, that following discussion and clarification with the Music Director, he agreed to distribute the survey to his band. It was understood that there was no ulterior motive for the research and no direct threat to his position within the military band system.

Minute from RAN Band - Melbourne

The survey was not completed by RAN Band-Melbourne. An explanatory minute was sent to the researcher detailing why the bandmaster would not distribute the survey to his band. (*Refer to Appendix G*)

Referencing Point One:

Responses to Point One of RAN Band - Melbourne's Minute (referencing the topic under investigation), are in line with those given to RAN Band - Sydney.

Referencing Point One:

The sample topics listed on the back page of the survey were seen to be biased by the Music Director. However, the topics related to the area of investigation and were useful in substantiating the project argument. They were also provided as a guide, and were by no means the boundary for discussion.

Referencing Point Four:

The researcher is well aware that all members of the RAN Band Branch and the AABC are given recognition of prior learning and competencies, as well as the fact that there are a number of personnel in Navy Bands with music degrees.

Referencing Point Four:

At the time of survey distribution, information on the new Undergraduate Scheme for Navy Musicians was not available. It should be further noted that this scheme does not recognise a music degree with enlistment as a Band Officer, but as an ABMUSN. This project concentrates on enlisting musicians with degrees as Undergraduate Entry Band Officer Enlistment, not as Junior Sailors.

Referencing Point Five:

The researcher declined the invitation to discuss the topic further with the Music Director of RAN Band - Melbourne.

Minute from RAAF Central Band

The bandmaster of RAAF Central Band agreed to distribute the survey to his band. A minute was also included in the envelope when the surveys were returned. (*Refer to Appendix G*)

Referencing Point One:

The researcher was unclear as to exactly what was meant by ‘performing’ musicians. Therefore the comments provided by SQNLDR Lloyd must be regarded with this in mind.

Referencing Point Three:

What is meant by ‘real responsibilities? Does a musician not have any responsibility in their position? Do they not have the responsibility to carry out their job to the best of their ability, to represent the ADF each time they perform and to serve their Queen and country?

Referencing Point Four:

There was no suggestion made that non-degree holders do not have prior learning and that degree holders are better musicians than those without degrees.

Referencing Point Five:

This project concentrates on the ADF and why a music degree is not given the same level of recognition as other types of degrees. The researcher does not wish to make any parallels with the civilian music industry in this particular study.

Chapter 4

Survey Results/Discussion

4.1 Introduction

Of the 410 surveys distributed, 223 were returned. Therefore the opinions of 54% of the sample group are represented in the discussion. The breakdown of responses for each force is as follows:

	NAVY	ARMY	RAAF	TOTAL
No. Sent	100	225	85	410
No. Returned	26	166	31	223
% Returned	26%	73%	36%	54%

The following data refers to the breakdown of respondents:

	NAVY	ARMY	RAAF
Officers	0	9	3
OR	26	157	28
CMQ	3	23	13
NCMQ	23	143	18
<4 yr Service	9	38	7
4-10 yr Service	5	50	11
>10 yr Service	12	78	13

RAN Band - Melbourne is the only band not represented in the results, however, the number of respondents is still significant enough to draw appropriate conclusions.

Admittedly, the opinions of Army musicians are more highly represented than those of the Navy and the RAAF, but the Defence Force aims to be a tri-service organisation and many policy decisions are today made with this in mind. The researcher would like the results to be regarded on a tri-service basis, not as Army, Navy and RAAF as separate entities.

The next question, is, therefore, can the results be regarded as valid and can appropriate conclusions be drawn from the data. As the results display the opinions of more than half of the sample group, the findings can be regarded as valid and as representative of the opinions of service musicians as a whole.

Data Analysis

The data was collated using tally sheets. Due to the number of responses, this method was extremely time consuming and a database would have been a much easier and quicker means of analysing the data.

The data was collated using the various fields identified in Chapter 3.4. The responses for each question were able to be displayed in four different ways. It was hoped that the use of these fields would aid in the analysis of trends within certain areas of the sample group.

Data Interpretation

Due to the vast number of responses, both the analysis and interpretation stages were lengthy. A number of important topics were raised by the respondents, most notably through the vast number of comments provided on the back page of the survey. These responses were able to be grouped into topical areas. It was decided to use

these areas as the framework for the interpretation and enabled the researcher to concentrate the project discussion on the key issues that had been raised.

The graphs have been discussed in terms of agreement and disagreement. Hence agreement combines the results Strongly Agree (1) and Agree (2), and disagreement combines Strongly Disagree (4) and Disagree (5). The figure three (3) represents an opinion of neither agree nor disagree.

4.2 Undergraduate Entry Band Officer Enlistment

The attitudes of service musicians towards the enlistment of Undergraduate Entry Band Officers was the central focus of the investigation. Responses to this issue were obtained from two sections of the survey. Firstly, from **Question 8** and secondly from the final page of the survey in the comments section.

Question 8 stated:

‘Undergraduate Entry Officer Enlistment should be made available to musicians.’

The question was straight forward, and in retrospect, could have asked for a Yes/No answer. The researcher expected the responses to be almost totally negative to the suggestion, however, the graphs showed that the opinion was more widely spread. In studying the Summary Graph of **Question Eight** (*refer to fig. 4.2.1*), it can be seen that 56% of the respondents were not in favour of introducing this system for musicians. Only 25% were in favour, whilst 18% were undecided on the issue.

The opinions of personnel with music degrees were more obviously spread than those without degrees (*refer to fig 4.2.2*).

The researcher expected that the greatest difference of opinion would be seen in the Years of Service graph of **Question 8** (*refer to fig 4.2.3*). There was not a great deal

of difference in the categories of two, three and four of the scale, but one and five showed significant differences. The newest members of the bands appeared to be much more in favour than those who have served for four years and over. Is this because they are junior and are yet to grasp the intricacies of a Band Officer position, or do they see that it is time for a change within the band system?

75% of the Officers who participated disagreed with the statement. Whilst still a majority, only 56% of the Non Commissioned Ranks disagreed (*refer to fig 4.2.4*). Was there such a consensus from the Officer ranks because these personnel have experience in the position and believe that this system could not be successfully implemented? Were the NCO opinions more widely spread because they do not fully understand the complexities of a Band Officer position? It is difficult to predict.

Whilst the Officer and OR graph of **Question 8** displayed a difference in opinion of the two groups, the comments provided on this topic did not. The vast majority of comments regarding the introduction of Undergraduate Entry Band Officer Enlistment were along a similar vein. The comments raised a number of issues as to why a new graduate with no experience in the military would find it difficult to carry out the job of a Band Officer.

A prominent issue raised by respondents was of job responsibility. An Undergraduate Band Officer would have to assume a great deal of responsibility on his or her first day of command, whereas this level of responsibility for Undergraduate Officers in other areas of the ADF is significantly less.

“In larger branches, Undergraduate Officers join the service and have no avenue to gain experience and have senior Officers to guide them through. The band is a little different because from day one, you’re it. From day one, you have to manage 55 musicians and there would be no other Undergraduate Officer in the Navy that would have that responsibility.” (*Chief Petty Officer Musician, 15 yrs service*)

“Other Undergraduate Officers are not put in a position of great responsibility, they have relatively minor roles and are usually answerable to a great number of senior ranks. Whereas, a Band Officer is totally responsible for all band personnel and as such has a much higher degree of responsibility. I feel that to put an Undergraduate Band Officer in charge of a service band would be akin to putting an Undergraduate Officer in charge of an Office of Appointment ie. Naval Officer Commanding a State, Director of Naval Training etc.” (*Chief Petty Officer Musician, 23 yrs service*)

A number of comments stated that any Undergraduate Officer coming into the band would have to undergo a significant amount of military and band management training prior to assuming a position of authority.

“The ADF would have to supplement any tertiary qualified member with an extensive indoctrination course, the benefits of which would be, at best, dubious.” (*Lance Corporal, 6 yrs service, BA, BMus, DipEd*)

“The U.E.B.O.[*Undergraduate Entry Band Officer**] should carry out extensive training in ceremonial/conducting/arrangement however before being put in charge - maybe after one years experience serving first.” (*Able Seaman Musician, 1 yr service*)

**Italics Added*

“Undergraduate Entry Band Officers would require further training (ie. Band Officer Course) at the School of Music to gain even a small amount of the knowledge required This would be a waste of resources and time.” (*Lance Corporal, 10 yr service*)

“Perhaps the DFSM should be a college of the University of NSW at ADFA. Therefore, appropriate training and accreditation may occur.”

(Squadron Leader, 15 yr service)

One participant agreed with Undergraduate Enlistment for musicians, but was in favour of the scheme recently initiated by the Navy. This scheme sponsors selected tertiary students in the final year of their music performance degree, prior to employment as a full time musician in a service band.

“I believe we should have the Undergraduate Entry Scheme, but not enter as Band Officers, but as musicians. I believe this would be a very attractive recruiting idea.” *(Chief Petty Officer Musician, 15 yr service)*

Concern was raised with having degree graduates enlisted as Band Officers, because of the general standard and experience of degree musicians that has been seen so far in the bands.

“Employment as an Army musician is a unique occupation. At present, we have three people in our band who have music degrees (eg. BMus), who were Direct Enlisted - did not go through the School of Music. Even at this basic level, some of them have had trouble adapting and learning many of the other facets that this job entails besides playing music. To think that after just a six week Officer indoctrination course that one of these people could be my boss and in charge of the Q [*Quartermaster**] Store, liaising with civilians/military, finance and welfare of the members of the unit, just to mention a few things is a truly frightening thought!” *(Corporal, 8 yr service)*

**Italics Added*

“Many degree graduates have joined the service and quite a few have not been up to the standard they (or their degrees) profess. To have a person like this in charge of a prestigious Defence Force Band, would destroy the credibility of the position, not to mention the morale and credibility of the Band.” (*Chief Petty Officer Musician, 23 yr service*)

An analogy was made by three respondents, to highlight the problems which could occur if this system was to be introduced and why a degree should not automatically give someone the right to be a Band Officer.

“Band Officers need a combination of knowledge and experience, and an Undergraduate Degree is not enough. In any business a degree is the starting point for a career and, with experience a person can work their way to the top. Band Officer is at the top of our rank structure.... If you were to hire a new graduate as an orchestral conductor they would be laughed off the stand. We are no different!” (*Sergeant, 20 yr service*)

“Putting a newly graduated BMus student into a band would be detrimental to the workings of the band. It would be like putting the same person in front of the MSO and saying, here, they’re yours, do what you will. It wouldn’t work.” (*Lance Corporal, 10 yr service*)

“Although I agree in principle with your argument that people with graduate degrees are disadvantaged in the music branches of all three services, there is still a need for Music Directors to gain experience prior to becoming Commissioned Officers. If you audition, and gain a place in one of Australia’s major orchestras, you do not become the conductor because you hold a degree in music. The question you must ask yourself (when you watch the TSO perform) is how many of those performers hold degrees in music. Conductors of professional music

ensembles do not get there just because they have a degree. All of them have a proven track record in their chosen field.” (*Warrant Officer Class 1, 26 yr service, BMus*)

An alternative to Undergraduate Entry Band Officer Enlistment was suggested by one respondent.

“I think a more suitable plan would be for promising NCO’s to be identified and sponsored for civilian training which would compliment their service training. Civilian training and service training on their own, provide too narrow a focus. Both are needed.” (*Army Musician, 6 yr service*)

Respect is an important factor, within any area of the military. Without respect, the whole system will not function as it should. The following three comments provide a summary of the general feeling in this area.

“A bright, shiney and new baby-faced 25 year old Undergraduate Entry Officer could (and probably would) cause friction within the realms of ‘he just doesn’t know what it takes to make this unit function’. The current system ensures that we have experienced Officers, not only military experience, but musical. Our Officers are trained by us for our expectations.” (*Corporal, 10 yr service*)

“Because, like the orchestras, the musician must earn the respect of their fellow musicians to obtain the position of authority, NOT via a piece of paper reflecting studies.” (*Corporal, 17 yr service*)

“We respect people for the time in corps as well as musical ability. I could never follow a 20 year old Officer that has done no time in the real world. If your good enough to be an Officer, the corps will see it

and promote you accordingly being an officer doesn't just mean being good at music.” (*Army Musician, 7 yr service*)

Experience figured highly as an important prerequisite for a Band Officer. The following two comments are representative of the responses.

“Who would be a better pick for an Officer here - A Sergeant with 15 years professional experience, or a kid coming out of Uni with no professional experience?!?!” (*Army Musician, 2 yr service*)

“The skills needed don't come with a degree. The job is to command and conduct. A BMus does not teach command. Undergraduate Entry should be available to anyone with 20 years experience and over 50 years of age.” (*Army Musician, 5 yr service*)

4.3 Why The ADF Does Not Enlist Musicians As Band Officers

A number of prominent issues were raised by respondents as to why the ADF does not enlist musicians as Band Officers. Responses to this section were obtained from comments on the back page of the survey. In addition, these issues supported the validity of **Question One, Question Nine and Question Ten** of the survey. The researcher believed that these issues would figure prominently as reasons not to introduce Undergraduate Entry Band Officer Enlistment.

Question Nine stated:

‘Having a larger number of Officers in the military bands would benefit the Musician’s Branch/Band Corps/Musician’s Mustering.’

79% of the respondents disagreed that this would benefit the system (*refer to fig 4.3.1*). From the Years of Service Graph (*refer to fig 4.3.2*) it can be seen that 86% of those who have served for over ten years and 82% of those with between four and

ten years of service disagreed with the statement. However only 60% of the newest members disagreed and almost 30% were undecided.

One reason for not introducing Undergraduate Entry Band Officer Enlistment was based around the premise that there is no need for a larger number of Officers in this area of the ADF. The Musician's Branch is relatively small compared to other areas of the Defence Force, so therefore a smaller number of Officers are required to operate the units.

“Currently in the RAAF, there are only positions for 4 Officers, there being only two bands. To make more Officer positions available would be costly and would end up with a large number of highly paid people with nothing more to do than argue with each other about how they feel the job should be carried out.” (*Corporal, 13 yr service*)

“Agreed, this is not fair compared to other trades/musterings, but the number of Officer positions in music is so small compared to other musterings that there is not enough room for everyone in the band to be an Officer, which would be the case.” (*Aircraftsman, 6 months service*)

“How many Officers do you need to run a band? You certainly don't need 6 per band.” (*Army Musician, 1 yr service, BMus Perf.*)

“Not enough positions to warrant the change.” (*Chief Petty Officer Musician, 21 yr service*)

“Not every member of the band can be the ‘Boss’.” (*Sergeant, 20 yr service*)

The scenario must also be considered that perhaps the present methods of enlisting musicians are adequate and fulfill the needs of the ADF satisfactorily. **Question One** (*refer to fig 4.3.3*) was presented to gauge if service musicians believed that this was in fact the case.

Question One stated:

‘The present methods of enlisting musicians into the ADF are adequate.’

55% of the respondents agreed that the present methods are adequate. Only 7%, however, strongly agreed that there was no need for change. One respondent commented that if there had been significant inadequacies with the present system, and that there had been a need for more Officers to operate the bands, that changes would have been made before now.

“The Defence Force has existed for a very long time with a very successful rank structure in place. It is there so things can get done with the minimum fuss and done efficiently. If all in the band members with Undergraduate degrees were to be commissioned, we would suddenly find ourselves top heavy - Let’s face it, Officers won’t load a truck, set up the band, or clean the rehearsal studio after a days work. If it were a good and effective idea, I’m sure it would have been put in place long ago. In fact, this proposed idea is not in place in any Western Defence Force to my knowledge.” (*Sergeant, 18 yr service*)

Another extremely important point that must be raised is the effect that Undergraduate Entry Band Officer Enlistment would have on the personnel who are currently serving in the bands. If newly graduated University students were able to walk into the position of a Band Officer, then this is essentially cutting off the career paths of personnel who have progressed through the ranks and who have aspired to one day becoming a Band Officer. The number of positions is so few and a vacancy

appears so infrequently, that this would greatly disadvantage those without degrees, if the sole method of Officer Entry was to be via an Undergraduate Officer Scheme. **Question Ten** was included to gauge if personnel expected that this would be the case.

Question Ten stated:

‘The current advancement system through the ranks would alter greatly if we were to enlist Undergraduate Entry Band Officers.’

The opinions on the Summary Graph of **Question Ten** (*refer to fig 4.3.4*) were remarkably well spread. The researcher did not expect this to be the case. It was also expected that there be an overwhelming consensus of agreement from those next in line for promotion to Band Officer (ie. Senior Sailors, Senior NCO’s). The majority of these people fall into the category of 10 years and over of service. The Years of Service graph for **Question 10** (*refer to fig 4.3.5*), however, showed that only 44% (less than 4 Years), 46% (between 4 and 10 years) and 49% (over 10 years) of respondents agreed that the current system of advancement would be altered. The researcher had expected that this graph would display stronger opinions against the statement from the respondents. However, this was not the case.

4.4 Band Officer Skills

Band Officer skills was another popular area for discussion by the respondents. The researcher wished to compile a list of skills which personnel perceived to be essential in carrying out the job of a Band Officer. This would help to substantiate the argument of many respondents that a Band Officer must take on a great deal of responsibility from day one; that he or she must deal with many areas that are not related to music, and so therefore must be highly skilled and experienced. There is no facility for Band Officers to be trained on the job. They must be able to take over the organisation and operation of every facet of a military band from the day that they are appointed.

One Officer respondent listed the likely duties that a Band Officer would face from the first day in the job. The respondent felt that a person without significant experience would have difficulty in successfully running a service band from day one.

“The ability to conduct a rehearsal of any known parade format on the first day of appointment as an Officer (there is no scope for learning this on the job - I don’t know of any uni course that teaches it either).The ability to smoothly take over the operational and administrative aspects on day one - there is unlikely to be a handover by the previous incumbent, and the in tray will be full of assorted administration problems, and the band will be expecting a fully professional rehearsal/performance from you. And all of this occurs on day ONE. I’m afraid the BMus doesn’t really prepare anyone for this.” (*Major, 25 yr service*)

The graphs of **Question 11** reflect the importance that personnel place on the skills that were listed in the survey (*refer to figures 4.4.1 to 4.4.7*). All seven graphs showed that each of these skills are highly essential for a Band Officer to possess. Respondents were also asked to list any additional skills that they believed a Band Officer must possess to carry out the required duties. The researcher compiled all of these skills and areas of expertise and divided the responses into five main areas. The list is non-hierarchical and each skill was only recorded once, however the skill may have been suggested by a number of respondents.

The researcher did not expect to receive the vast number of additional skills that were provided by the respondents. The researcher believes that this illustrates the complexity of the position and that a comprehensive knowledge of many areas is required to be able to fulfill the requirements of this role.

Management

Administration, Public Relations, Organisation, Self-management, Instructional, Time Management and Diplomacy

Military

OH&S, GWR, Military Experience, Military Band Experience, Experience as a Junior Band Member, Knowledge of Military History and Traditions

Personnel

Personnel Management, Interpersonal Skills, Counseling, Welfare and Communication

Personal Attributes

Patient, Understanding, Approachable, Common Sense, Maturity, Sense of Humour, Written Expression, Oral Expression, Wide General Education, Open minded, Ability to Make Quick and Effective Decisions, Ability to Recognise Skills in others and Promote Them, Taste in Music, Experience Outside the Military, An Enthusiasm for Music

Music Skills

Composition, Arranging, Drum Major, Rehearsal Technique, Ability to Compere, Civilian Performance Experience, Knowledge of Various Musical Styles, Experience as a Professional Musician, and Knowledge of all Military Band Instruments

4.5 The Value Of Experience

Experience in a military environment was rated by respondents as a very important pre-requisite to Band Officer appointment. Comments relating to the need for experienced leaders were amongst the most highly opinionated from survey respondents. Experience is especially important due to the nature of the job which ADF personnel undertake. The primary role of the military is to serve Queen and Country. Peoples lives are in the hands of those who make the decisions and no decision will ever be made by anyone who does not have experience in the job. Within the bands, experience is required in all aspects of the operation of the band, to ensure the smooth running of the unit. The bands are the public relations machine of the ADF and as such, must be highly professional and competent. The Band Officer is responsible for ensuring that his/her band is worthy of representing the force. In the opinion of several respondents, two of which are provided below, this can only occur if the Band Officer has an extensive background in the military and has progressed through the ranks before being appointed to Band Officer.

“A Band Officer must have experience in all aspects of military life to be able to manage a band without embarrassment to the member, their subordinates or their government.” (*Corporal, 16 yr service, BMus*)

“I believe it is essential that band Officers need a military upbringing to appreciate many of the traditions and ceremonial matters required of them. There would also be a feeling of “why am I here?” if there was no career path available to younger musicians and this, I feel, would result in loss of numbers, reduction of expertise and lethargy and disinterest in the job, and a much lower standard of musicianship.” (*Army Musician, 8 months service*)

Question Six stated:

‘Someone with no military experience could do the job of a Band Officer.’

It is interesting to note that all responding Officers strongly disagreed with this statement (*refer to fig 4.5.1*). Though still a majority, only 56% of respondents in the NCO ranks strongly disagreed. There was very little difference in the opinions displayed on the Years of Service graph for **Question Six** (*refer to fig. 4.5.2*). The researcher believes that this illustrates an understanding of the importance of experience by personnel who have served for both long and short periods of time.

Question Two stated:

‘All musician enlistments should start from the bottom ranks and have gained military experience before becoming a Band Officer.’

Question Two was raised to ascertain if ‘doing the time’ was perceived as a necessary part of the path to Band Officer. The responses showed that the vast majority of participants, 75% in fact, believed that this progression was important (*refer to fig 4.5.3*). A large number of respondents also believed that progression through the ranks was essential in preparing a Band Officer to deal with the many ancillary tasks that are an integral part of his/her job each day. The following comment represents the general opinion on this topic:

“I believe that to work through the ranks is potentially the most effective way of training good quality Band Officers. In working through the ranks, the potential candidate gets long term exposure to the requirements (and attitudes) of a working military musician, as well as exposure (through promotions) to different aspects of running the unit, namely Q store, Admin, Transport, Financial Management, Library and Custodial Functions, low level management, liaising with military personnel and ‘getting the feel’ for the military environment. Also quite importantly, getting a good impression of how the rest of the military view the band branch/corps/muster.” (*Lance Corporal, 5 yr service*)

4.6 University Courses

A recurring argument from respondents was that no university course could possibly cover all of the pre-requisites for Band Officer appointment. The thinking was that a young university graduate would be put in the position of Band Officer without first learning the great many skills required to lead between 30 and 55 musicians.

Essential skills, it was thought, are not able to be adequately covered in four years of study at university. University provides a broad based education. Respondents did not believe that a BMus was specific enough to adequately train a Band Officer in the required areas and does not cover the large number of ancillary skills which are also needed. It is interesting to note that the three comments listed below were supplied by university graduates.

“The wealth of experience now expected of an Officer is not at all provided / or within the majority of Undergraduate courses.” (*Leading Aircraftsman, 3 yr service, BA, DipEd.*)

“Is there a University course in Australia which offers adequate training in all these areas which would relate to service bands? Until there is one available (as in the U.K.), then the present system of Officer Entry is adequate for our present levels of proficiency as related to service requirements.” (*Captain, 19 yr service, BTeach(VET), Ass. Dip Mus, Adv.Cert.Inst.Perf.*)

“Most BMus degrees do not have sufficient emphasis on conducting, interpersonal skills, organisation/administrative skills.” (*Army Musician, 1 yr service, BMus Ed (Hons)*)

4.7 The Role Of A Band Officer

The role of a Band Officer was an popular aspect for discussion by the respondents. Opinions on this topic were provided on the back page of the survey. Comments on the role of a Band Officer were generally similar, so three responses were selected to represent the overall opinions of the respondents. Responses showed that the Band Officer position is regarded as multi-faceted and involves a great number of tasks that are not related to music, ie. Administration, Personnel Management, Welfare etc.

The Band Officer is responsible for both the professional and personal well being of his or her band members. Amongst many duties, the Band Officer is responsible for counseling his musicians. It was thought by ten respondents that a young, newly graduated university student would have difficulty in dealing with the personal problems of a member. The Officer must be able to advise on marital problems, health issues, abuse and harassment issues to name a few. One respondent stated:

“Our boss has helped me not only with my musical career but with my personal one as well. It does state that the boss is responsible for the well being of all his/her members, this includes after work as well. I’m sure that a graduate person could not possibly understand the pressures that this job can put you under! I personally could not approach a 20-25 year old Officer about any personal problem I might be having. A Band Officer needs to be a very worldly person indeed!”

(Lance Corporal, 10 yr service)

As was stated previously, a popular opinion was that due to the number of non-music, ancillary tasks that are part of a Band Officer’s position, an inexperienced Undergraduate Officer would be ill prepared to successfully carry out all of these tasks.

“If the role of a Band Officer were purely musical, then I would have no problem employing Band Officers on the strength of their tertiary qualification (although I think post graduate qualifications would be desirable, preferably in conducting). Because the Band Officer role includes understanding the Defence culture, managing personnel and finances, I feel people with purely musical qualifications would have difficulty in fulfilling all aspects of this job.” (*Sergeant, 14 yr service*)

A Chief Petty Officer Musician with 21 years experience provided summary of the role of a Band Officer and why experience is paramount in this position.

“A Band Officer must have the ability to lead, understand all matters of military and civil protocol, as well as being a totally capable Personnel Manager, Band Manager and Careers Advisor. As well, he/she must be competent in all facets of musical performance, including conducting a military band.

A Band Officer must have a maturity and intellectual level beyond that of the members of his/her band, and that is something that cannot be obtained from a text book, it takes years of training.

The ethos of a Defence Force Band is another area that is learned by experience, and by being instilled and enforced by senior members of the band. The Band Officer should be responsible for ensuring that this is carried out and maintained. If he/she does not understand this then all is lost.” (*Chief Petty Officer Musician, 23 yr service*)

4.8 Recognition of Qualifications

The initial question which prompted the researcher to conduct a study in this particular area was ‘Why is a music degree given a different level of recognition to other types of degrees in the ADF?’ The researcher wished to ascertain if service musicians believed that the level of recognition should be brought into line with that of other areas of the Defence Force, or if the reasons for this difference were valid and in the best interests of the band branch/corps/mustering. The researcher presented the following statement to the respondents:

Question Seven stated:

‘A BMus should be given the same recognition as other types of degrees (ie. with enlistment as an Officer).’

A significant number of the respondents (*refer to fig. 4.8.1*), disagreed that this should be the case. However, the researcher had expected this figure to be much higher, due to the negative opinions that had been expressed in discussions with personnel at the Defence Force School of Music prior to distribution of the survey. Quite a large number were undecided, with 24% neither agreeing nor disagreeing. The percentage of undecided respondents was larger than the percentage that had agreed with the statement. Was this because the respondents had not considered the option before, or was it that they recognise that the level is different, but are not sure that this would benefit the band system? This is also difficult to predict.

The researcher expected the largest difference of opinion to occur on the Civilian Music Qualification graphs of **Question Three** (*refer to fig. 4.8.2*) and **Question Seven** (*refer to fig. 4.8.3*). However, there was not a great deal separating the opinions of the two groups. In **Question Seven**, 59% of those with degrees and 60% of those without were in disagreement with the statement. **Question Three** also showed that 53% of those with degrees and 58% of those without disagreed. The

results also show that 33% of the respondents with degrees believe they are disadvantaged because there is no avenue for enlistment as a Band Officer.

An issue which was raised by respondents was that a degree is just a piece of paper, and that a person must prove their ability before being placed in a position of responsibility within a military band.

“A degree in music provides that person with sufficient recognition that he/she has been good enough to pass an exam. A BMus does not empower the recipient with the ability or credibility to be an officer.”
(Corporal, 20 yr service)

“People with “music related” degrees are not always suitable to working in Defence Force Bands and therefore should not be considered as Officers until they have proven themselves capable. Degrees are also not a true indication as a persons ability as a musician.” *(Leading Seaman Musician, 10 yr service)*

The issue of recognising the qualifications of personnel with degrees was raised by the researcher in three questions of the survey. However, a number of personnel also asked why those without degrees should not be recognised for their abilities and efforts. A degree, it was thought, is not the be all to end all, and should by no means be the sole prerequisite for appointment to Band Officer.

“...Also through your questions there is a belief that all college graduate musicians are going to be good ones. This is not always the case. There has also got to be room for good quality, experienced musicians not just degree qualified, to receive consideration for their abilities learnt on the job.” *(Leading Aircraftsman, 1 yr service, Assoc. Dip.)*

“I believe positions for musicians should be filled by audition and the person who is the best performer irrespective of education qualifications should get the job. Pay and promotion should be performance/skill based.” (*Leading Aircraftsman, 18 yr service*)

“Many people with degrees are not suitable to hold commissioned rank in the ADF. Many without degrees are suitable. This is even more so in the field of music. Some of our finest musicians don’t have a degree; they don’t need one - their ability says it all. You will find that degrees are not recognised in the performance industry.” (*Flight Lieutenant, 18 yr service, Grad. Dip.*)

Question Four and **Question Five** related to the recognition of prior learning. It is policy within the RAN Musicians Branch to recognise a music degree with a higher rank and pay level on enlistment (*refer to ADF recruiting brochures listed in the references*). For Navy musicians, **Question Four** and **Question Five** were included to establish if personnel believed that this recognition should continue to occur. For the Army and the RAAF, the questions were included to ascertain if these service musicians believed this recognition should be given to their personnel with music degrees. Due to the differences in policy that exist for each service these questions were flawed, as the data collation was tri-service and the researcher is unable to know the individual results for each service. This may be an interesting set of results to obtain for consideration by each of the services at a later date. In hindsight, these questions should have been worded differently and specific questions relevant to each service should have been included. Many respondents from Navy stated that this recognition was already in place and therefore the questions were not particularly applicable to their service. On the basis of the reasons outlined above, these two questions have been ruled invalid and it has been decided by the researcher to omit these results.

Question 8

Undergraduate Entry Officer Enlistment should be made available to musicians

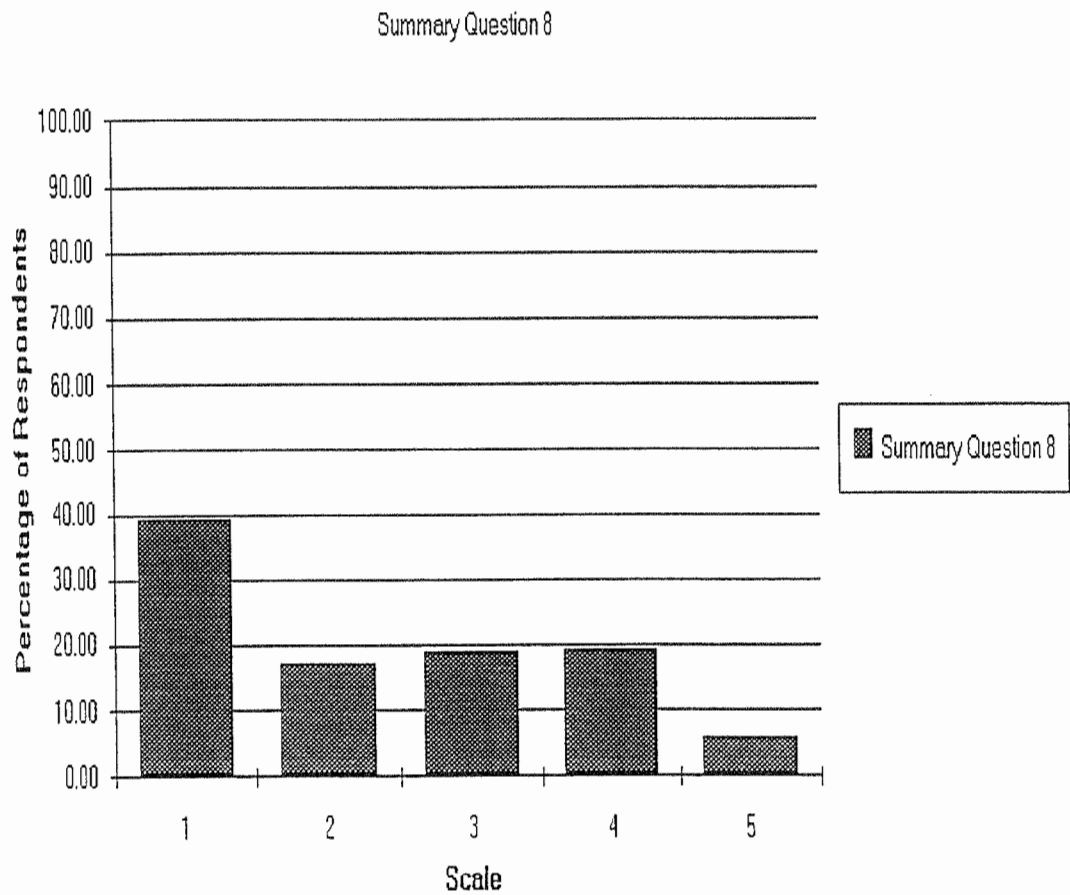


Figure 4.2.1

Question 8

Undergraduate Entry Officers Enlistment should be made available to musicians

Civilan Music Qualifications Question 8

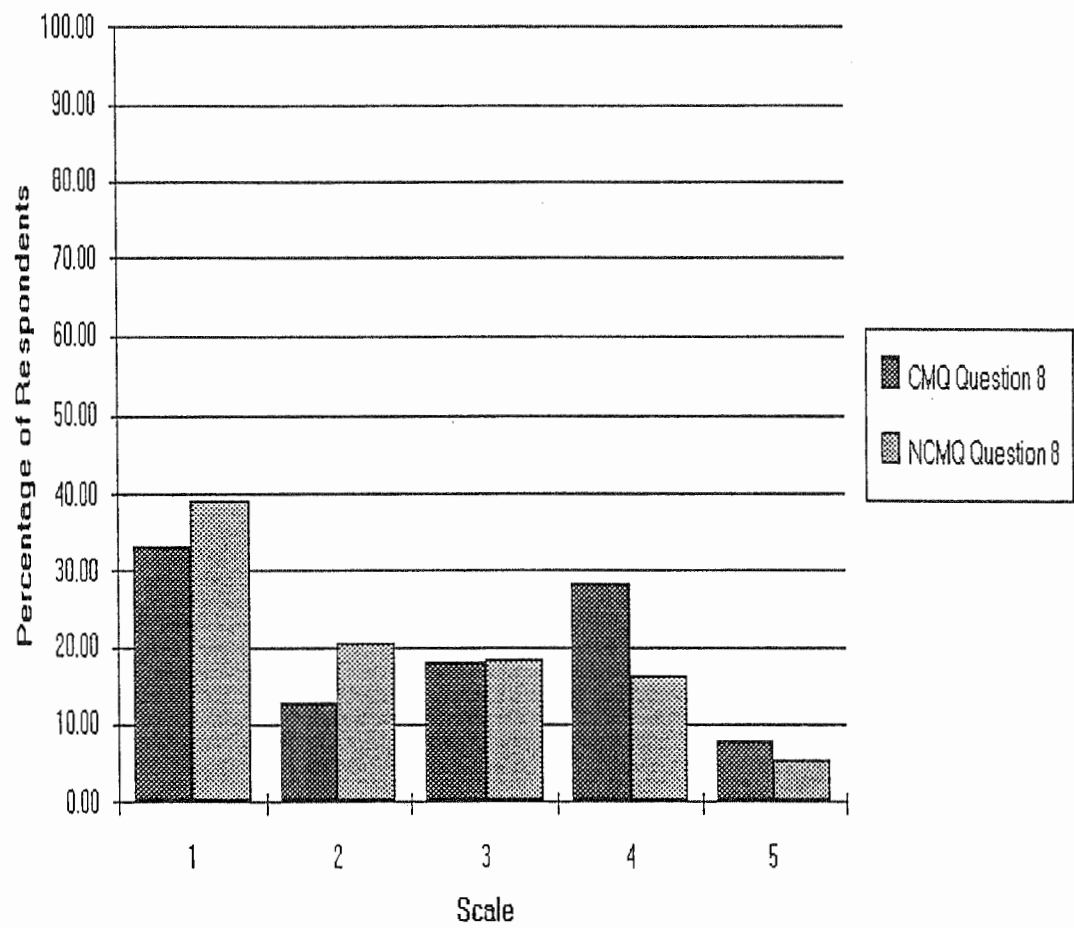


Figure 4.2.2

Question 8

Undergraduate Entry Officer Enlistment should be made available to musicians

Years of service Question 8

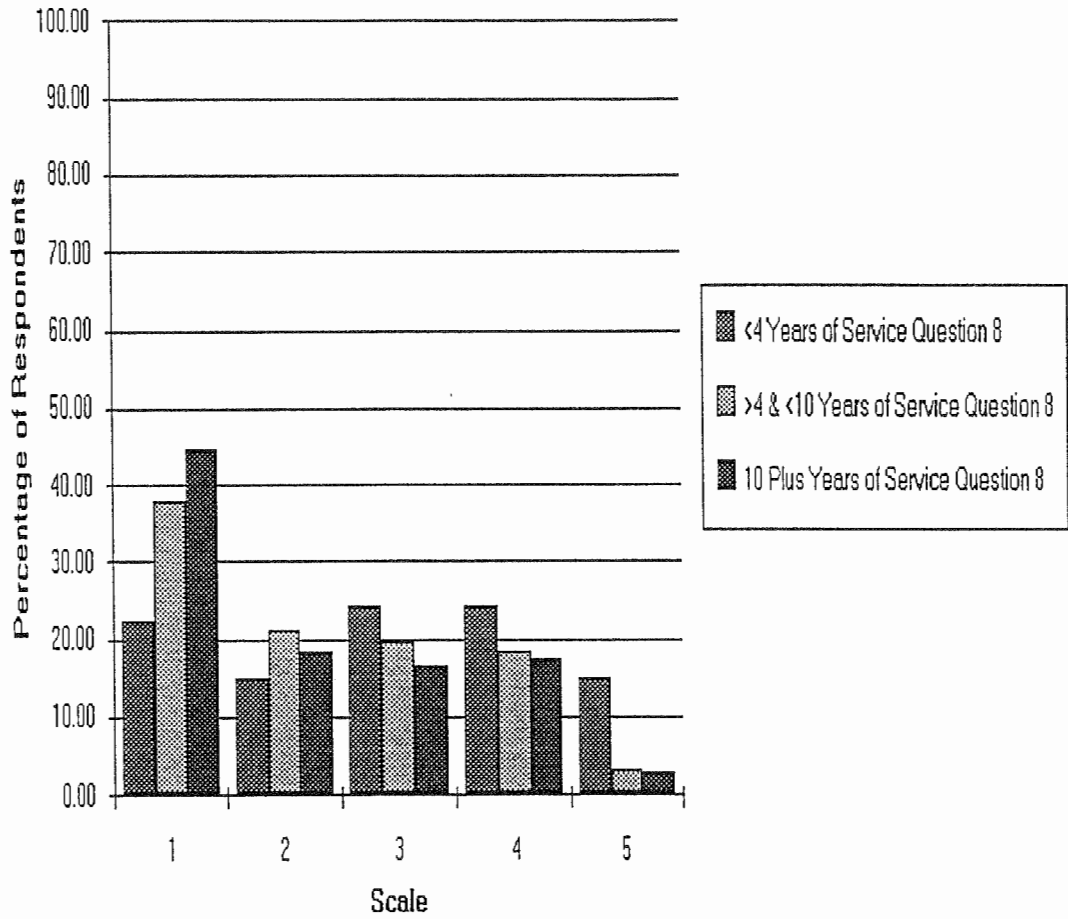


Figure 4.2.3

Question 8

Undergraduate Entry Officer Enlistment should be made available to musicians

Rank Question 8

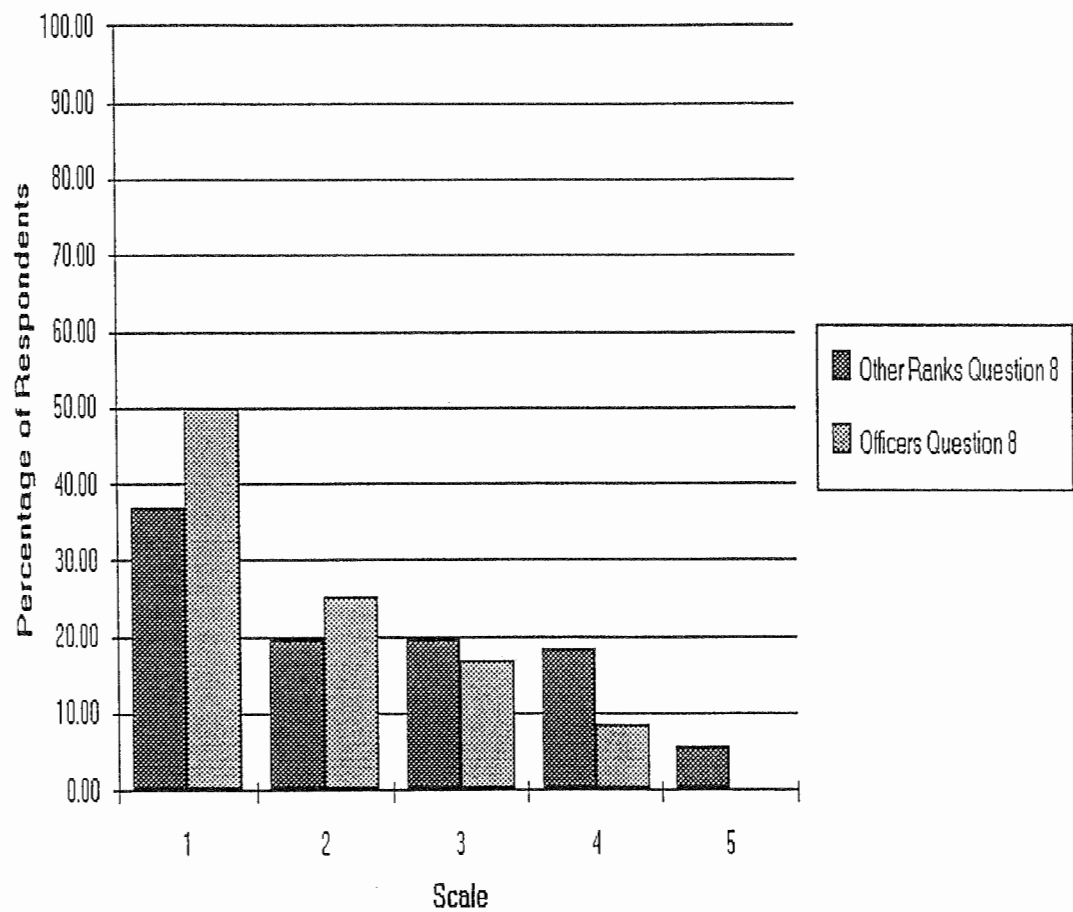


Figure 4.2.4

Question 9

Having a larger number of Officers would benefit the Musicians Branch/Band
Corps/Musicians Mustering

Summary Question 9

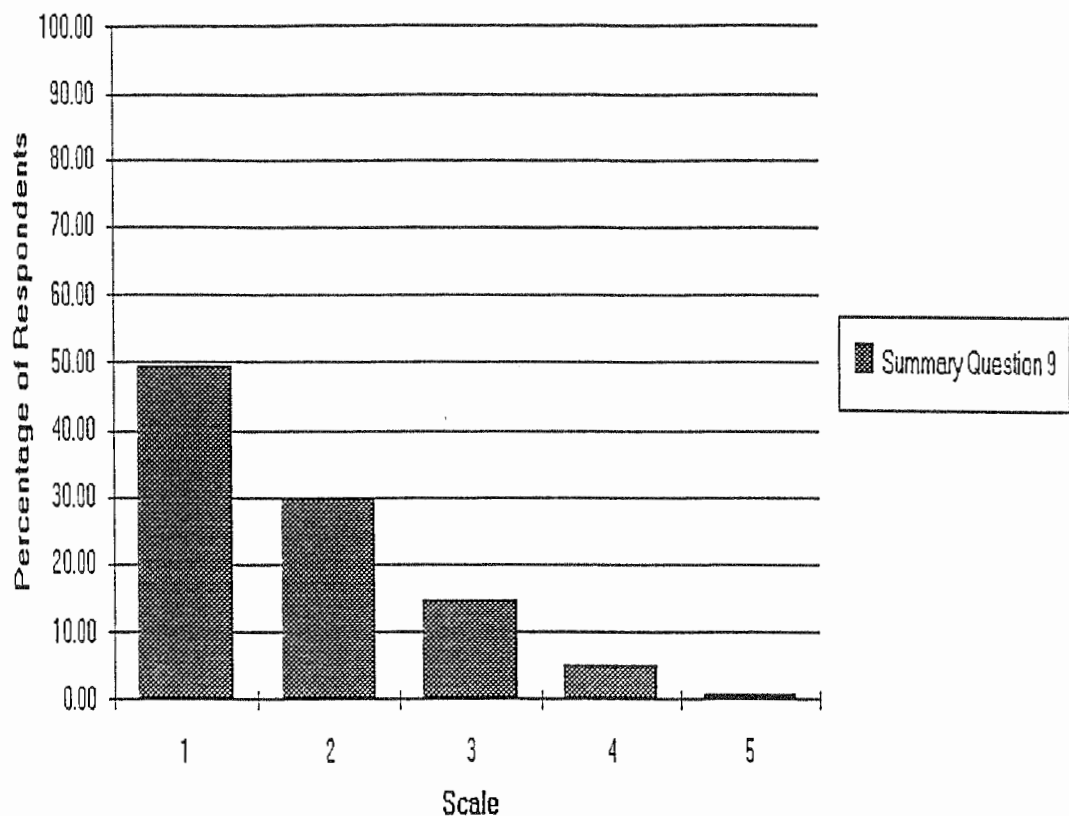


Figure 4.3.1

Question 9

Having a larger number of Officers would benefit the Musicians Branch/Band Corps/Musicians Mustering

Years of service Question 9

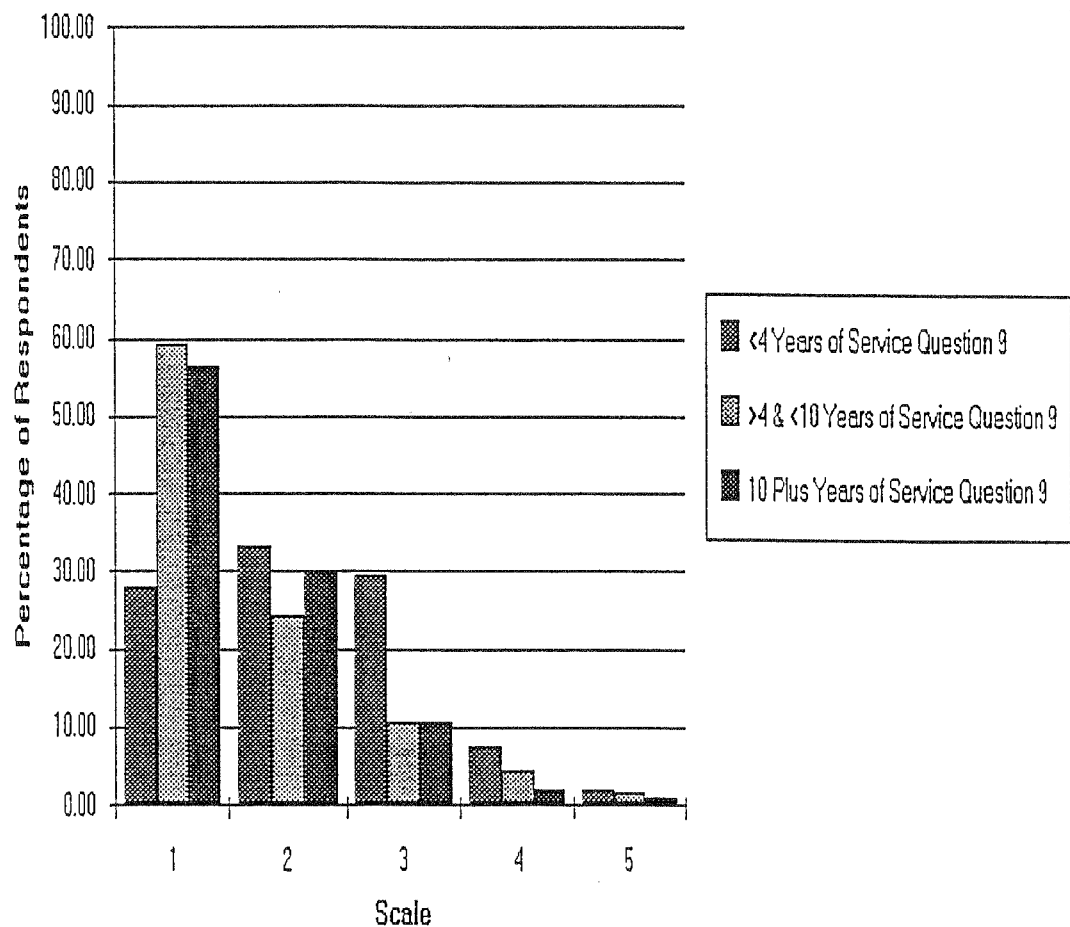


Figure 4.3.2

Question 1

The present methods of enlisting musicians into the ADF are adequate

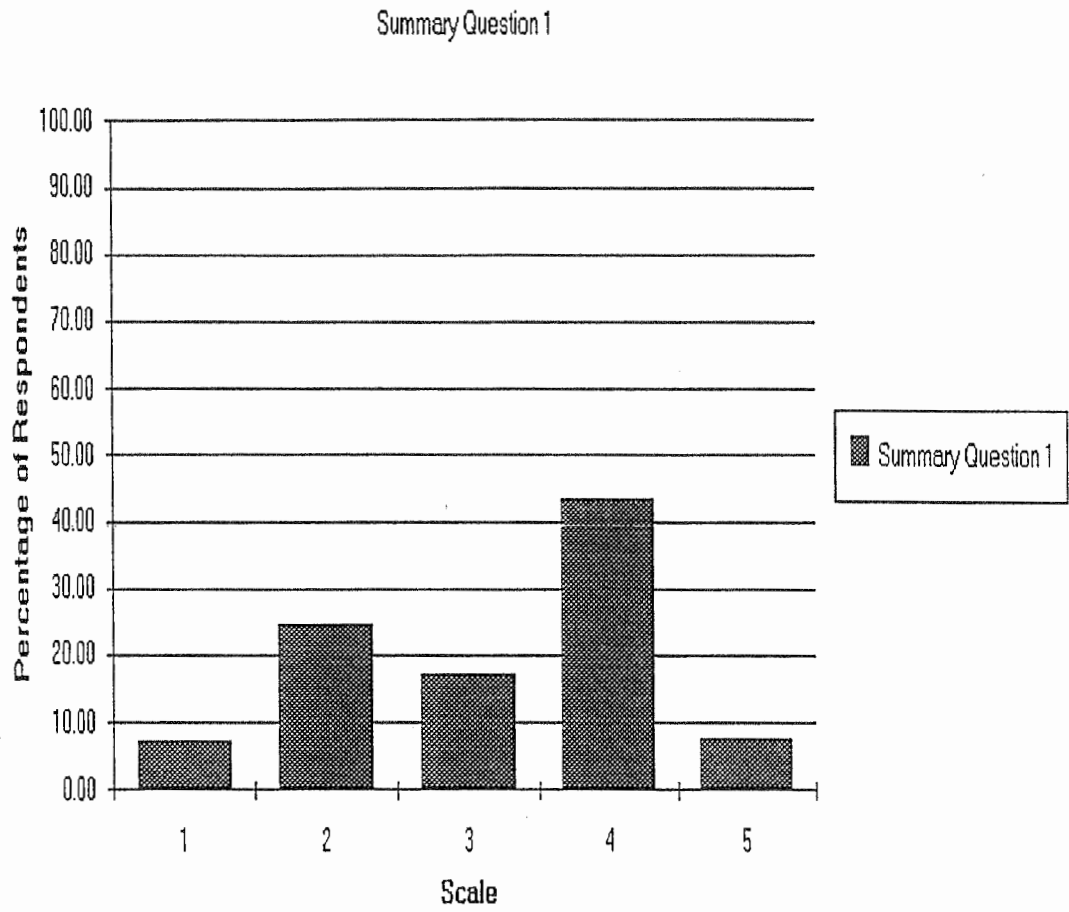


Figure 4.3.3

Question 10

The current advancement system through the ranks would alter greatly if we were to enlist Undergraduate Entry Band Officers

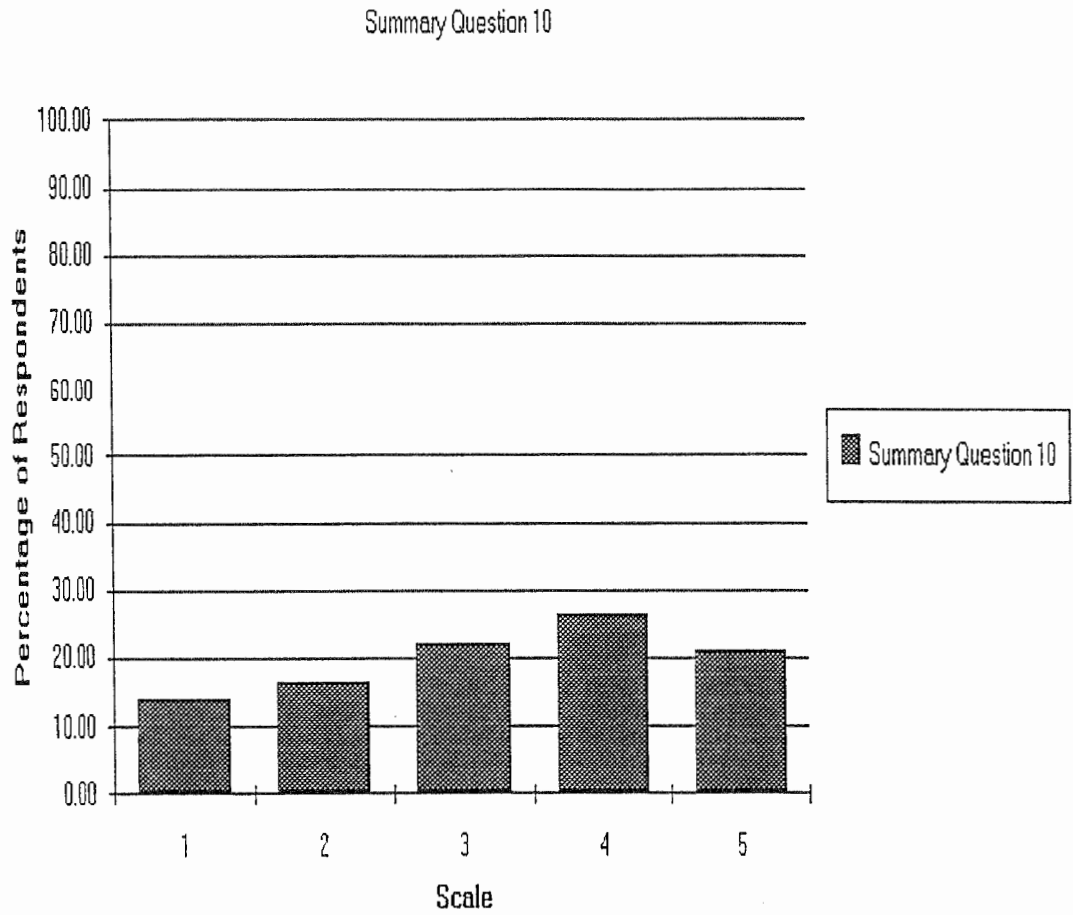


Figure 4.3.4

Question 10

The current advancement system through the ranks would alter greatly if we were to enlist Undergraduate Entry Band Officers

Years of service Question 10

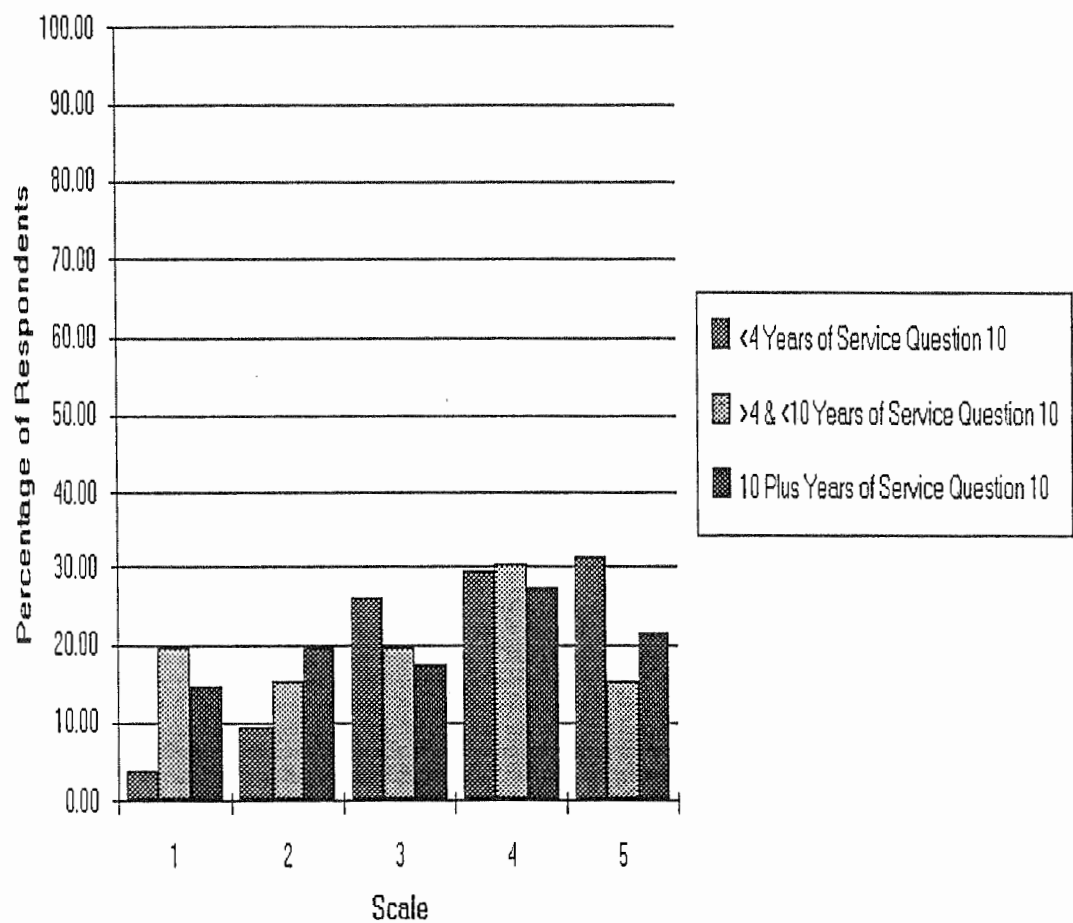


Figure 4.3.5

Question 11(a)

Band Officer ‘Essential Skills’
Personnel Management Skills

Summary Question 11(a)

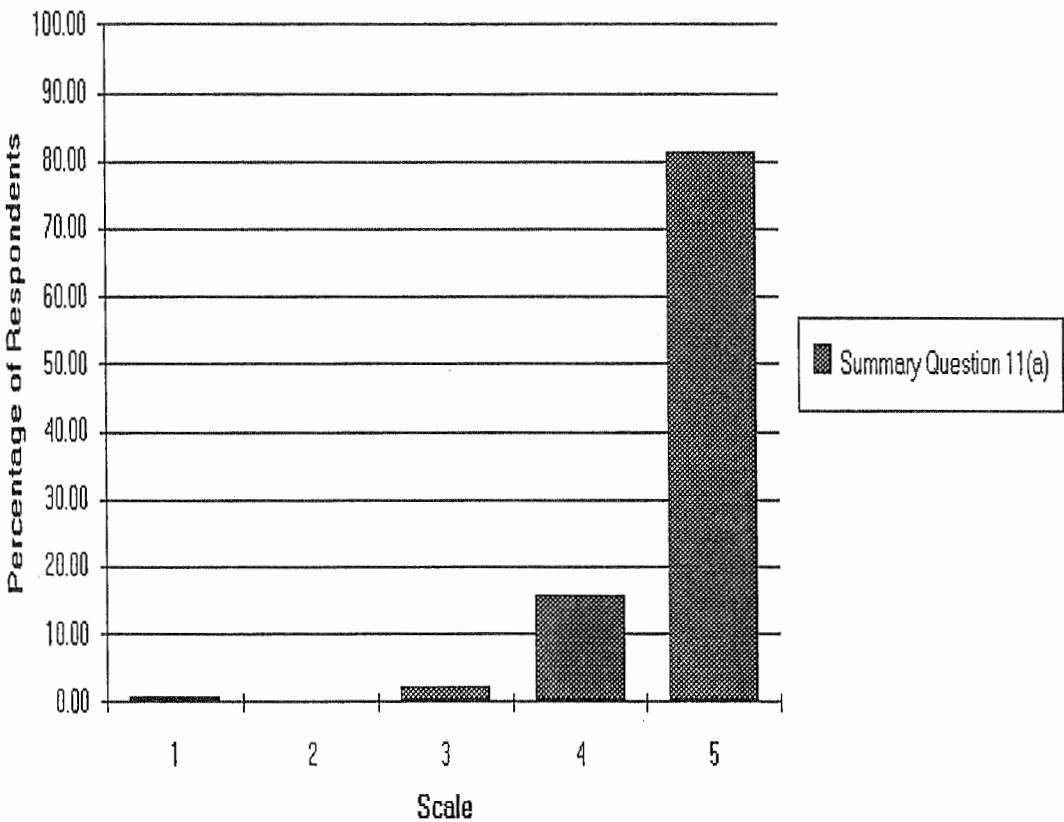


Figure 4.4.1

Question 11(b)

Band Officer ‘Essential Skills’
Military Experience

Summary Question 11(b)

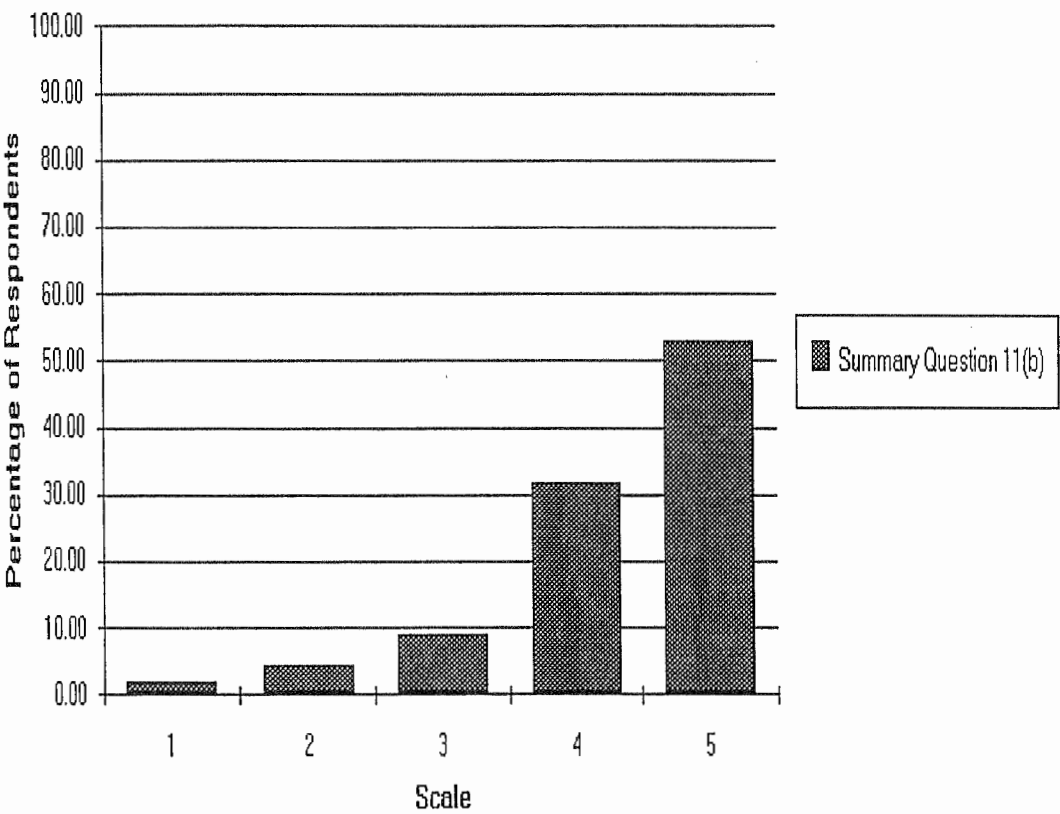


Figure 4.4.2

Question 11(c)

**Band Officer ‘Essential Skills’
Musical Knowledge**

Summary Question 11(c)

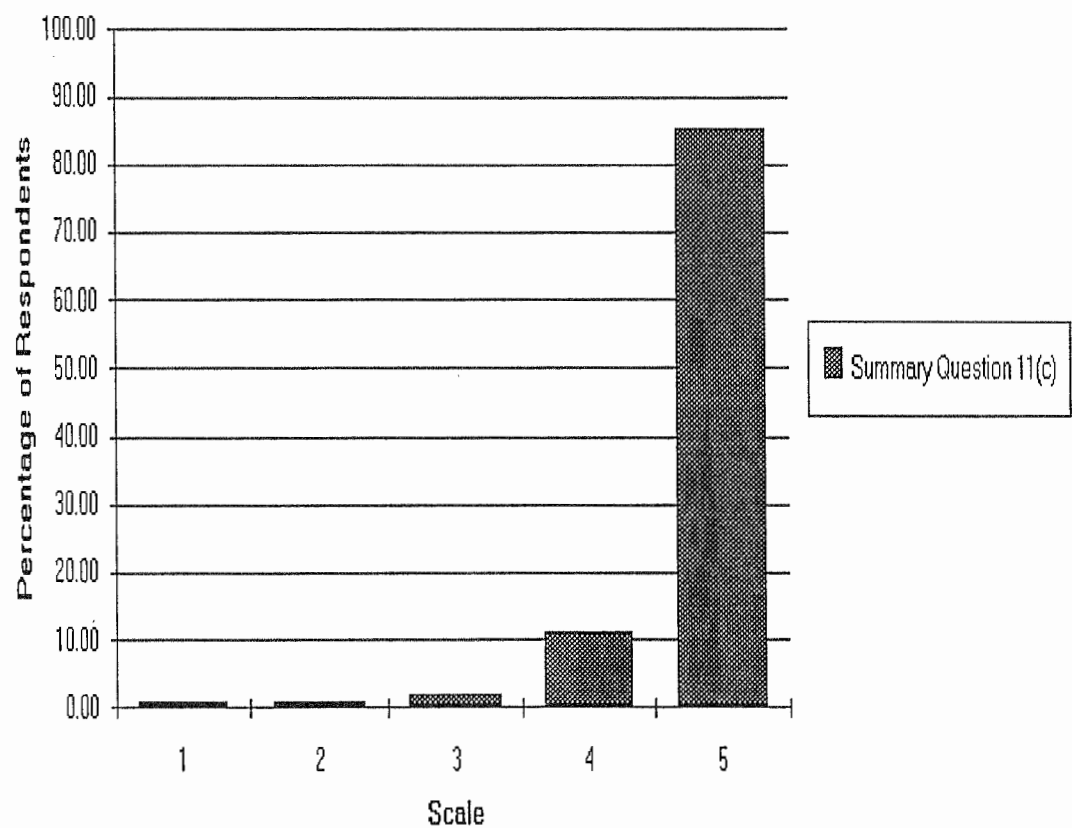


Figure 4.4.3

Question 11(d)

Band Officer ‘Essential Skills’
Ceremonial Experience

Summary Question 11(d)

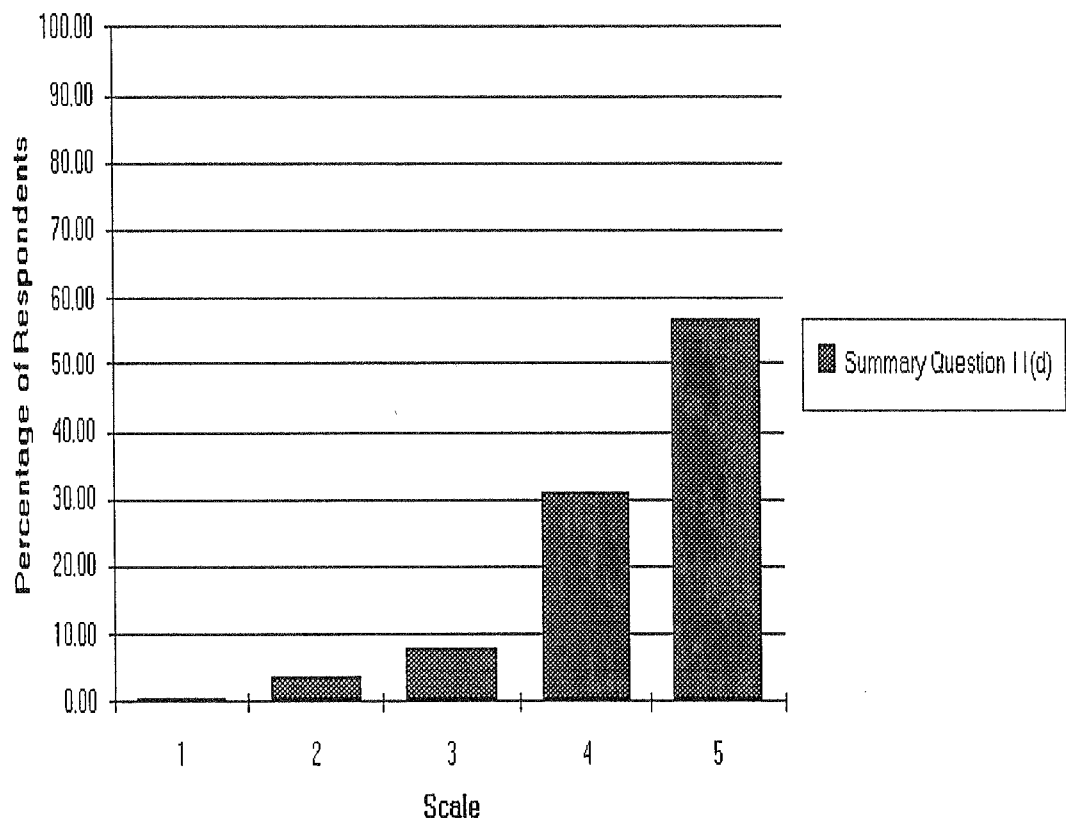


Figure 4.4.4

Question 11(e)

Band Officer 'Essential Skills' Understanding of Defence Protocol

Summary Question 11(e)

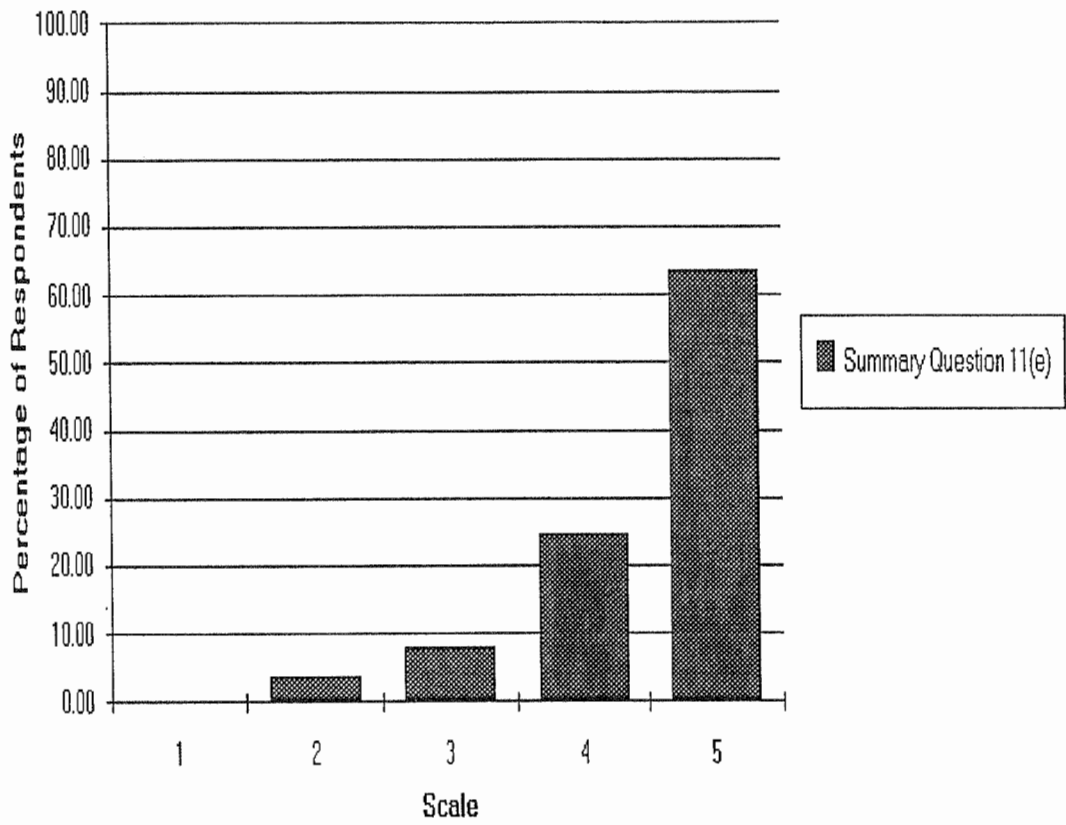


Figure 4.4.5

Question 11(f)

**Band Officer ‘Essential Skills’
Conducting Experience**

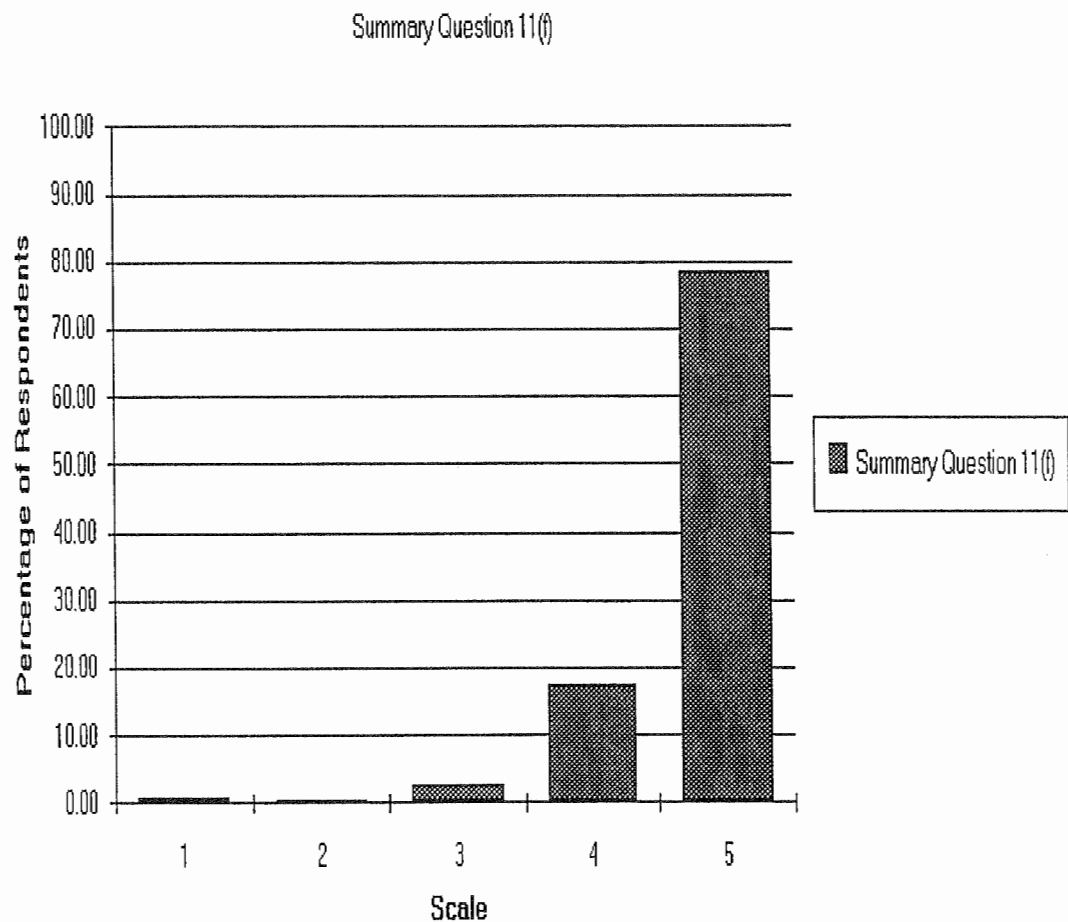


Figure 4.4.6

Question 11(g)

**Band Officer ‘Essential Skills’
Financial Management Skill**

Summary Question 11(g)

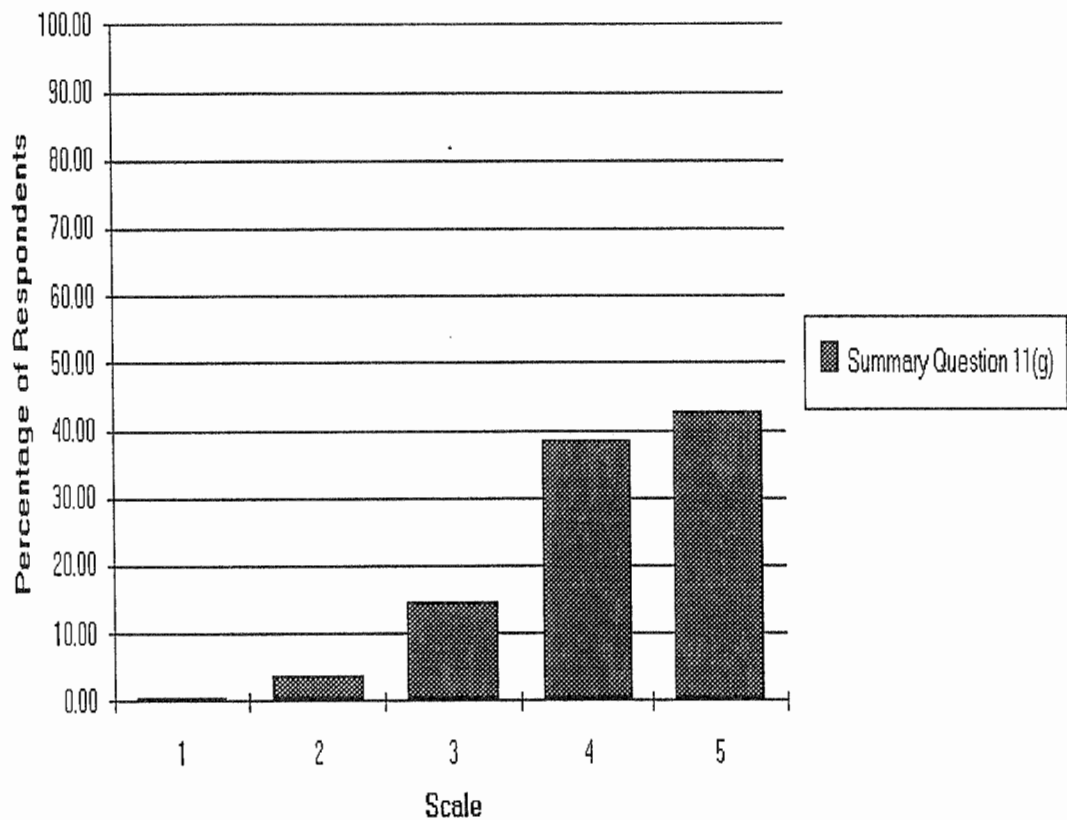


Figure 4.4.7

Question 6

Someone with no military experience could do the job of a Band Officer

Rank Question 6

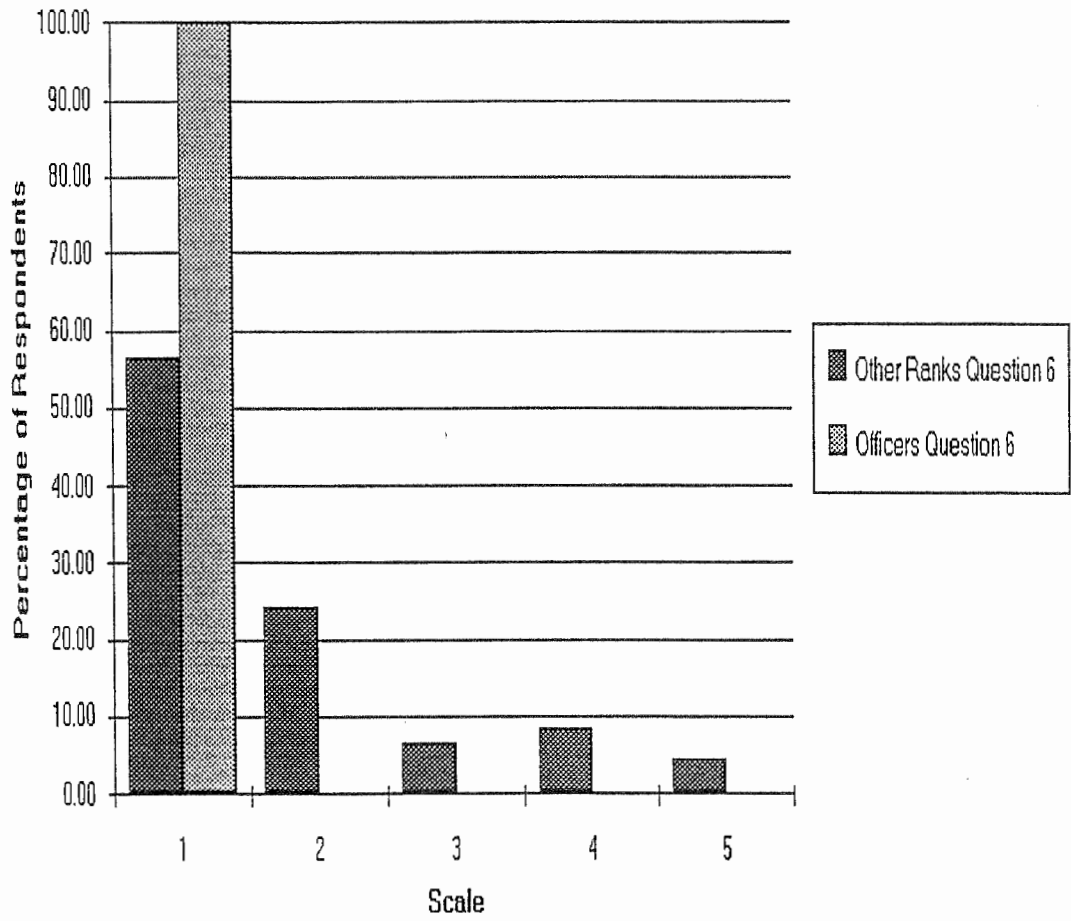


Figure 4.5.1

Question 6

Someone with no military experience could do the job of a Band Officer

Years of service Question 6

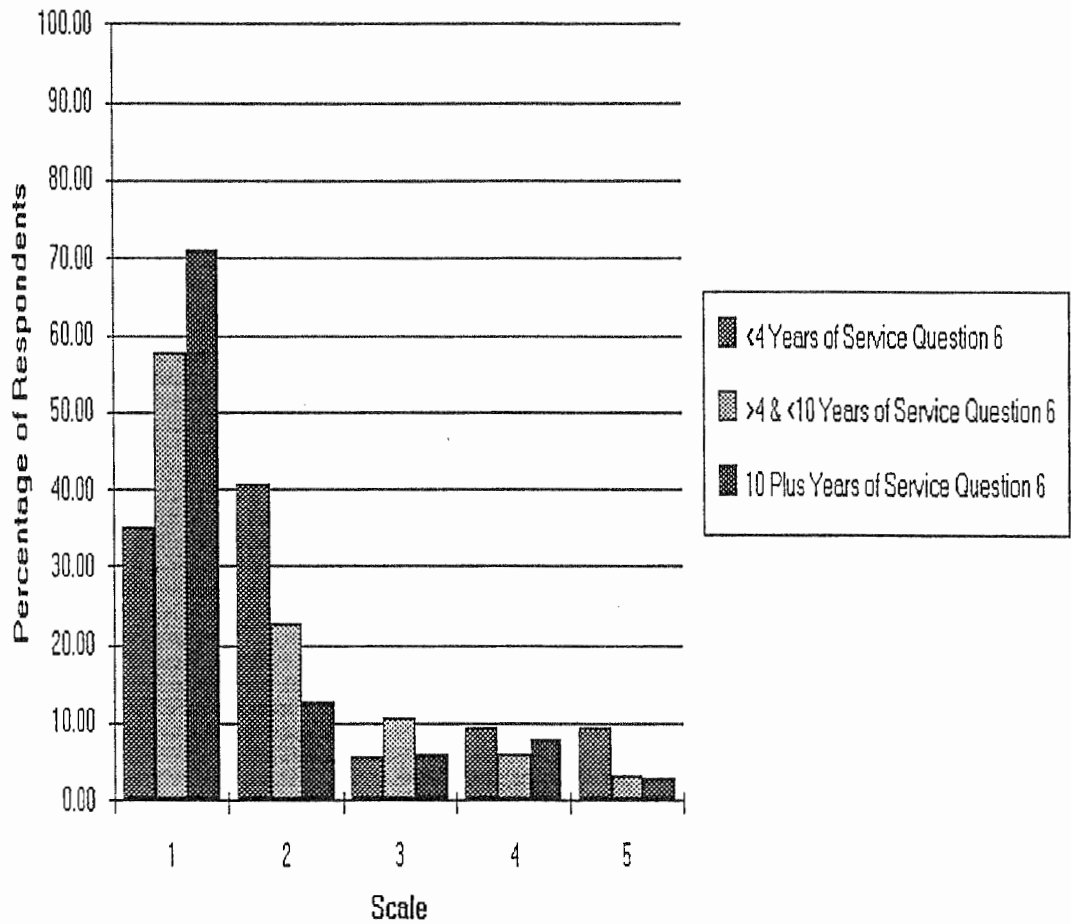


Figure 4.5.2

Question 2

All musician enlistments should start from the bottom ranks and have gained military experience before becoming a Band Officer

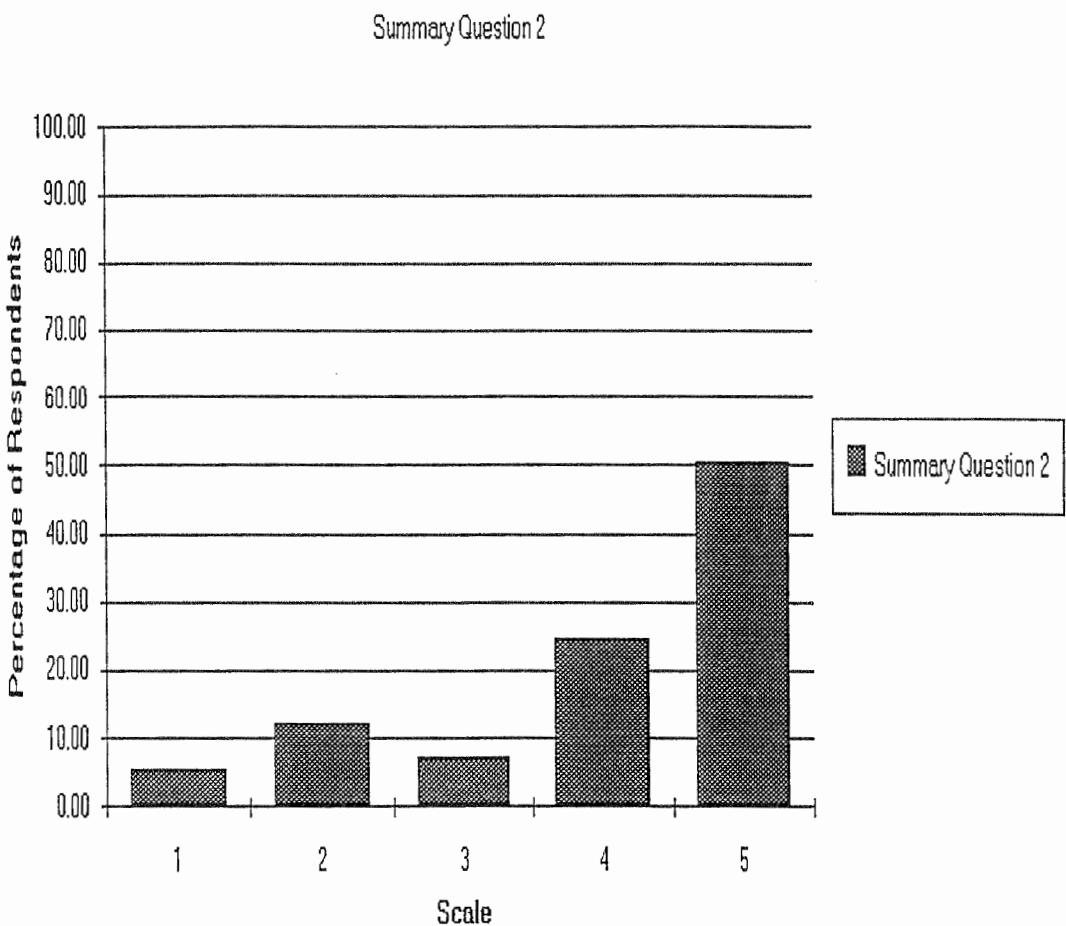


Figure 4.5.3

Question 7

A BMus should be given the same recognition in the ADF as other types of degrees

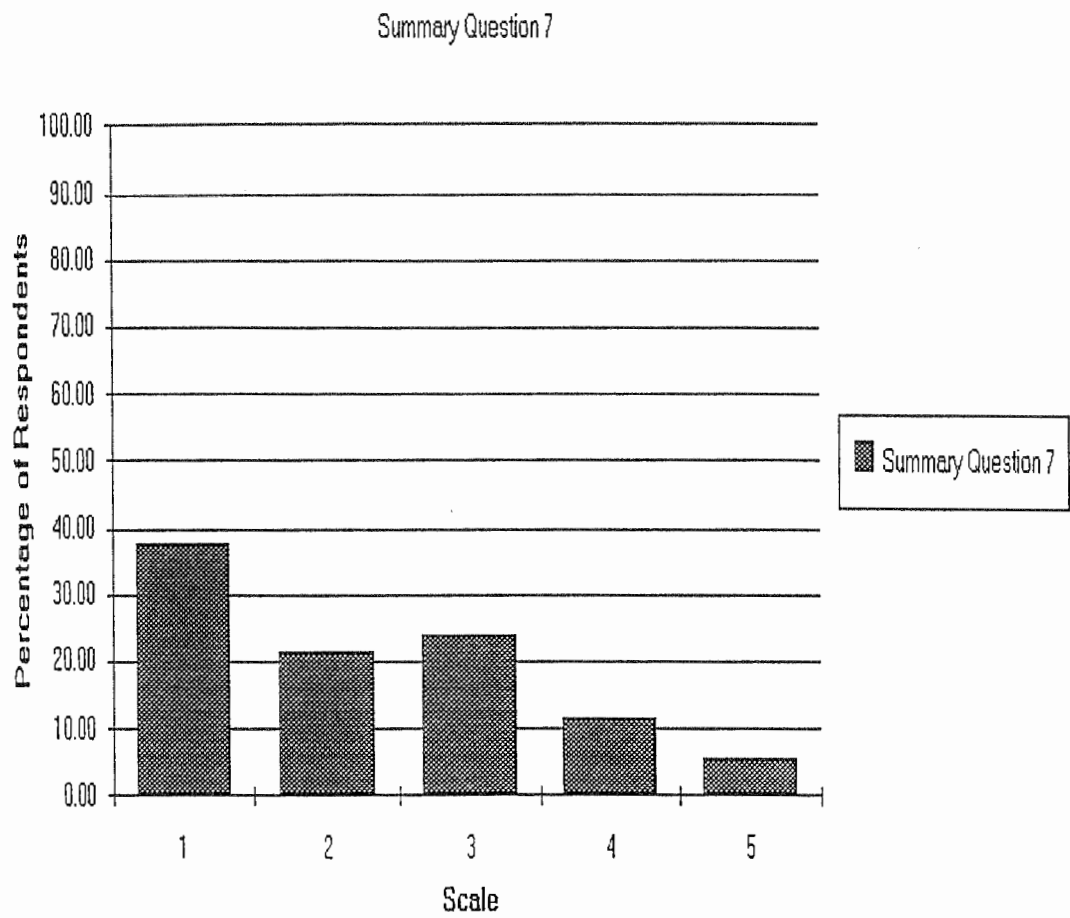


Figure 8.1

Question 3

Presently personnel with music related degrees are disadvantaged because there is no avenue for enlistment as a Band Officer

Civilian Music Qualifications Question 3

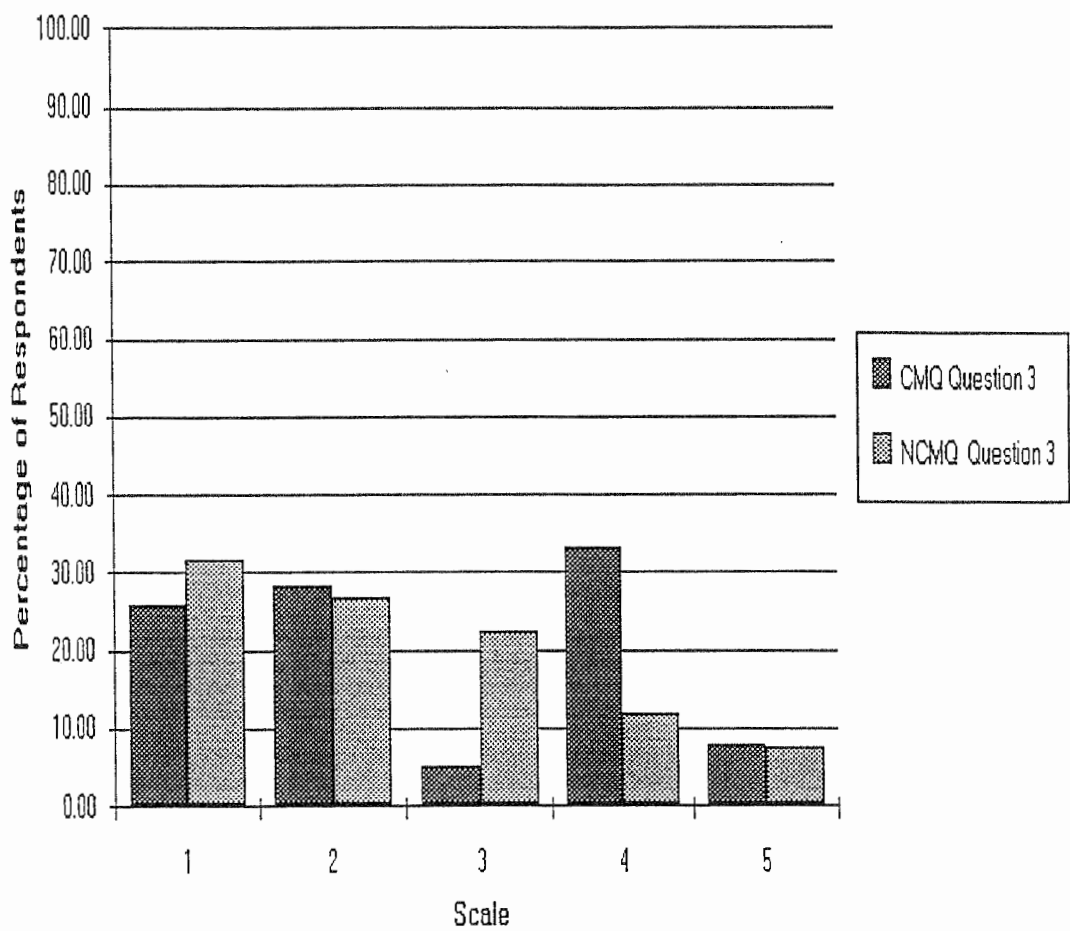


Figure 4.8.2

Question 7

A BMus should be given the same recognition in the ADF as other types of degrees

Civilian Music Qualification Question 7

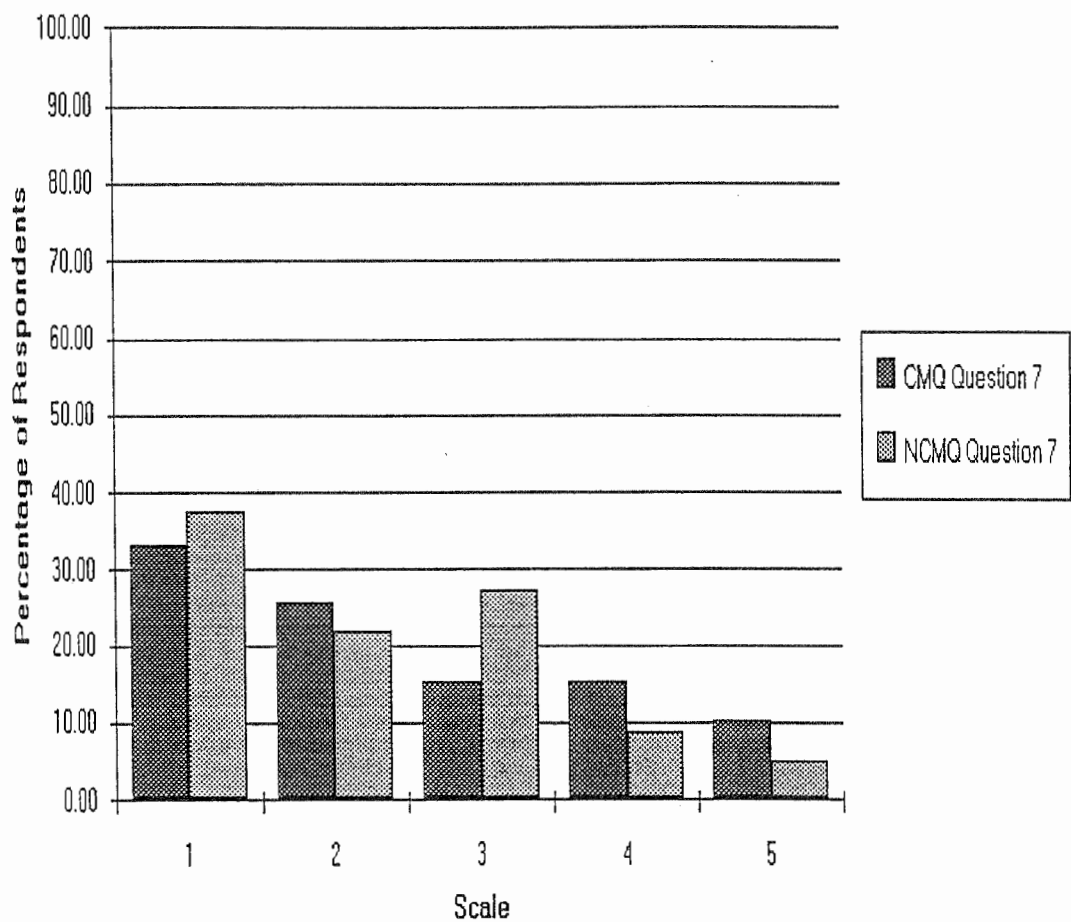


Figure 4.8.3

Chapter 5

Conclusions

The present study observed that service musicians are, on the whole, opposed to the introduction of Undergraduate Entry Band Officer Enlistment (*refer to Chapter Four*). Most respondents reported that implementation of the system would be difficult, and possibly detrimental to the operation of the military band system. As discussed previously (*refer to Chapter Four*) likely explanations for this observation include the following:

(a) Proficiency and experience in both musical skills and military leadership are required for an Officer to adequately lead those in his or her charge. As mentioned specifically by many respondents, much of the necessary knowledge cannot be learned at university alone, and only experience in the field will ensure that the duties (both military and musical) can be carried out satisfactorily. As demonstrated in the present study, Band Officers existing under the current system of recruitment are seen to have proved themselves as leaders and as musicians within the Australian Defence Force.

(b) Undergraduate Entry Band Officer Enlistment would be costly in terms of salary and training expenses, and military musicians (of both junior and senior ranks) generally did not feel that this would guarantee improved job performance.

Fluency and experience in military protocol appears to be an important factor in successful military leadership. Several respondents suggested that Undergraduate Entry Band Officer Enlistment could only be successfully introduced if undergraduates undertook a significant period of military indoctrination prior to Band Officer appointment. In order to establish if such remodeling of the recruitment system could be a feasible option the ADF, further research regarding duration, cost and content of such a course would be necessary.

The attitude of the majority of current members that responded would suggest that a system of Undergraduate Entry Officer Enlistment, similar to that used in other areas of the ADF, would not be suitable for implementation into the RAN Musician's Branch, Australian Army Band Corps and Royal Australian Air Force Musician's Mustering.

Appendix A

Abbreviations

Abbreviations

1RAR	1st Battalion, Royal Australia Regiment
AAB	Australian Army Band
AABC	Australian Army Band Corps
ABMUSN	Able Seaman Musician
ADF	Australian Defence Force
ADFA	Australian Defence Force Academy
ARA	Australian Regular Army
BMus	Bachelor Of Music
CAPT	Captain
CMQ	Civilian Music Qualifications
DFSM	Defence Force School of Music
GMS 4	General Music Study 4
GWR	Good Working Relationships
HMAS	Her Majesty's Australian Ship
LEUT	Lieutenant (Navy)
MD	Music Director
MUSD - A	Music Director - Army
MUSD - AF	Music Director - Air Force
MUSD - N	Music Director - Navy
NCMQ	No Civilian Music Qualifications
NCO	Non-Commissioned Officer
NSO-TAS	Navy Support Office - Tasmania
OC	Officer In Charge
OC/CI	Officer In Charge/Chief Instructor
OR	Other Ranks (refers to Non Commissioned Ranks)
OH&S	Occupational Health & Safety
QNB	Queensland Naval Band
RAAF	Royal Australian Air Force

RAN	Royal Australian Navy
RMC	Royal Military College
SANB	South Australia Naval Band
SBLT	Sub-Lieutenant (Navy)
SMNMUSN	Seaman Musician
SQNLDR	Squadron Leader
TDO	Training Development Officer
TNB	Tasmania Naval Band
WANB	West Australia Naval Band
WOMUSN	Warrant Officer Musician

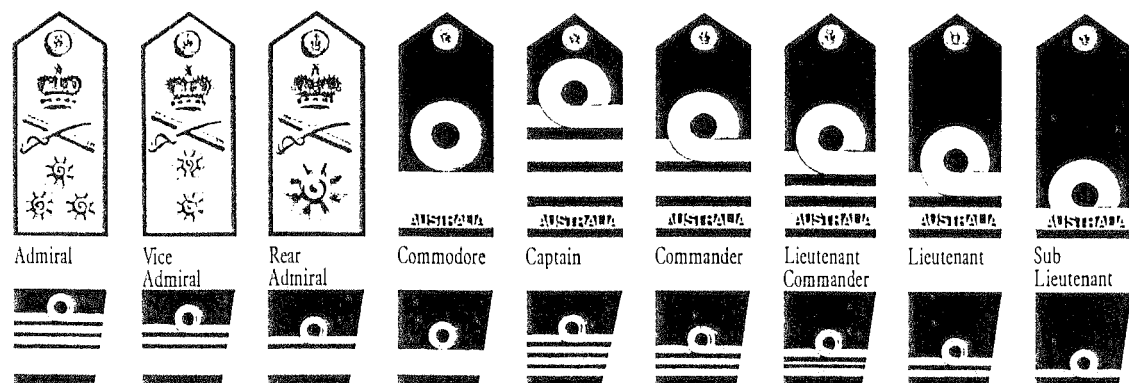
Appendix B

Rank Structure Chart

Armed Forces of Australia

BADGES OF RANK

NAVY



Admiral

Vice Admiral

Rear Admiral

Commodore

Captain

Commander

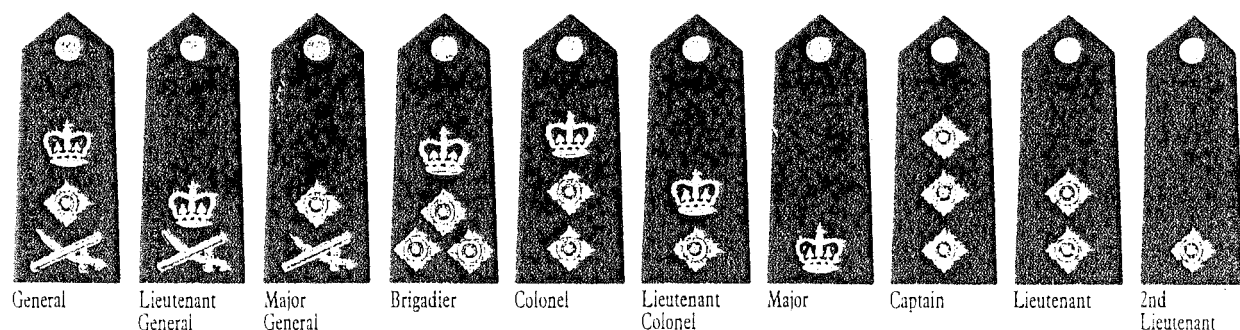
Lieutenant Commander

Lieutenant

Sub Lieutenant

Commissioned Officers

ARMY



General

Lieutenant General

Major General

Brigadier

Colonel

Lieutenant Colonel

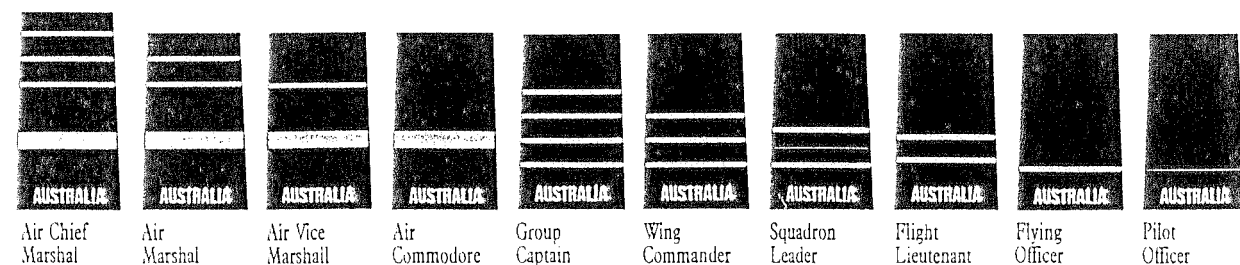
Major

Captain

Lieutenant

2nd Lieutenant

AIR FORCE



Air Chief Marshal

Air Marshal

Air Vice Marshal

Air Commodore

Group Captain

Wing Commander

Squadron Leader

Flight Lieutenant

Flying Officer

Pilot Officer

NAVY



Warrant Officer



Chief Petty Officer



Petty Officer



Leading Seaman



Able Seaman

Warrant and Non Commissioned Officers

ARMY



Warrant Officer Class 1



Warrant Officer Class 2



Staff Sergeant



Sergeant



Corporal or Bombardier



Lance Corporal or Lance Bombardier

AIR FORCE



Warrant Officer



Flight Sergeant



Sergeant



Corporal



Leading Aircraftman/Aircraftwoman

Appendix C

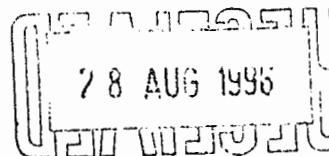
Ethical Approval to undertake an attitudinal survey from the
University of Tasmania Ethics Committee

MEMORANDUM

to: Mr R Marcellino, Conservatorium of Music

from: Angelika Koblenz, Secretary,
Social Sciences Ethics Sub-Committee (Hobart)

date: 28/8/96



subject: **96159 Enlistment of Under-Graduate entry Band Officers in the
Australian Defence Force**

The Social Sciences Ethics Sub-Committee on 28/8/96 recommended approval of this project. However, the committee suggested that:

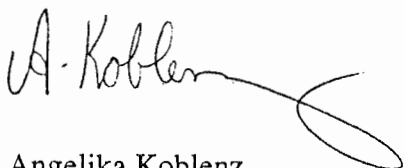
- *the questionnaire should be sent with a sealable envelope so that respondents can, if they choose, seal their responses in an individual envelope before handing them back to the Band Master for collection.*

Formal approval will be recommended to the Ethics Committee (Human Experimentation) and to Academic Senate.

As a condition of approval you are required to report immediately anything which might affect ethical acceptance of the project, including:

- adverse effects on subjects
- proposed changes in the protocol
- unforeseen events that might affect continued ethical acceptability of the project

Approval is subject to annual review.



Angelika Koblenz

Appendix D

Covering letters to the Music Directors of each military band:

1. Permanent Service Bands
2. Reserve Navy Bands
3. Reserve Army Bands
4. Defence Force School of Music

Navy Support Office - Tasmania
MINUTE

Telephone (03)62377305

Locked Bag 3
Hobart TAS 7001

See Distribution List

SURVEY OF SERVICE MUSICIANS

1. My name is ABMUSN Onee Gerrard and I am a Reserve Musician with the Tasmania Naval Band. I am also a fourth year Honours student at the University of Tasmania, Conservatorium of Music.
2. It is a requirement for my BMus(Hons) to complete a thesis, the focus of which is the enlistment methods for musicians in the ADF. I am researching the attitudes of service musicians towards the enlistment of Undergraduate Entry Band Officers. That is, personnel would be sponsored by the ADF whilst they undertake their music degree, and then join full time as an Officer on completion of the qualification.
3. I have developed a survey, which I am circulating to all full time service musicians throughout Australia. I would like to obtain your permission to distribute this survey to your band.
4. There are three items enclosed for each participant - an information sheet, a survey and a small envelope for their responses. Could I request that:
 - a. one person be in charge of distributing, collecting and returning the surveys;
 - b. all respondents complete the survey at the same time;
 - c. on completion of the survey, all small envelopes containing the responses be placed together in the return addressed envelope provided, sealed; and
 - d. surveys be returned to me by COB Wednesday, 16 October 1996.

2.

6. My thesis will be submitted to the Conservatorium for assessment in late November 1996. The document will then be made available to personnel in the Defence Force who wish to see the results and conclusions. I have already received requests from a number of Music Directors and band personnel for a copy of my thesis. If you would like to see the results of my investigation, please contact me through the Tasmania Naval Band (002) 377305.

7. Your assistance would be greatly appreciated. I look forward to your responses.



O.C. GERRARD
ABMUSN
TNB

SEP 96

Distribution List

MUSD RAN Band-S
MUSD RAN Band-M
OC/MD AAB(M)
OC/MD AAB(S)
OC/MD AAB(B)
OC/MD AAB(K)
OC/MD RMC Band
MD 1RAR Band
OC RAAF Central Band
OC Air Command Band
Bandmaster TNB
Bandmaster QNB
Bandmaster SANB
Bandmaster WANB
OC AABT
OC AABA
OC AABD
OC AABP
OC/CI DFSM

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3. I have developed a survey, which I am circulating to all full time service musicians throughout Australia. I would like to ask for your assistance in completing this survey.
4. There are three items enclosed - an information sheet, a survey and a small envelope. Could I request that:
 - a. on completion, the survey be placed in the small envelope first, then in the return envelope provided, and returned to me by COB Wednesday, 16 October 1996.
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ABMUSN
TNB

SEP 96

UNIVERSITY OF TAS LIBRARY

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MUSD RAN-S
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OC/MD AAB(M)
OC/MD AAB(S)
OC/MD AAB(B)
OC/MD AAB(K)
OC/MD RMC Band
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3. I have developed a survey, which I am circulating to all full time service musicians throughout Australia. I would like to ask for the assistance of yourself and the BSM in completing this survey.
4. There are three items enclosed for each participant - an information sheet, a survey and a small envelope. Could I request that:
 - a. on completion of the survey, forms are first sealed in the small envelope, then placed in the return envelope provided, and returned to me by COB Wednesday, 16th October 1996.
6. My thesis will be submitted to the Conservatorium for assessment in late November 1996. The document will then be made available to personnel in the Defence Force who wish to see the results and conclusions. I have already received requests from a number of Music Directors and band personnel for a copy of my thesis. If you would like to see the results of my investigation, please contact me through the Tasmania Naval Band (002) 377305.
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3. I have developed a survey, which I am circulating to all full time service musicians throughout Australia. I would like to obtain your permission to distribute this survey to the staff and students of the school.
4. There are three items enclosed for each participant - an information sheet, a survey and a small envelope for their responses. Could I request that:
 - a. one person be in charge of distributing, collecting and returning the surveys;
 - b. on completion, each participant place the survey in the small envelope provided;
 - c. all small envelopes be placed together in the return addressed envelope provided, sealed; and
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OC/CI DFSM
Bandmaster TNB
Bandmaster QNB
Bandmaster SANB
Bandmaster WANB
OC AABT
OC AABA
OC AABD
OC AABP

Appendix E

Survey Information Sheet

1. First Information Sheet
2. Second Information Sheet

INFORMATION SHEET

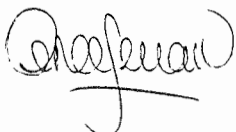
SURVEY OF SERVICE MUSICIANS

My name is ABMUSN Onee Gerrard, a Reserve musician with the Tasmania Naval Band. I am also a fourth year Honours student at the Tasmanian Conservatorium of Music. It is a requirement to complete a thesis for my BMus(Hons), the focus of which is the enlistment methods for musicians in the ADF. I wish to ascertain the attitude of service musicians to the enlistment of Undergraduate Entry Band Officers. That is, personnel would be sponsored by the ADF whilst they undertake their music degree, and then join full time as an Officer on completion of the qualification.

I would like to ask for your assistance in completing an attitudinal survey. The survey has been distributed to all full time service musicians throughout Australia. If you elect to participate, all responses will be anonymous. As soon as the data has been collated, all surveys will be destroyed. This project has received ethical approval from the University Ethics Committee (Human Experimentation) and complies with the laws of the State of Tasmania. If you have any questions or concerns, please contact me through the Tasmania Naval Band on (002) 377305, or the Executive Officer of the Ethics Committee, Chris Hooper, on (002)202763.

The document will be submitted to the Conservatorium for assessment in late November. Please contact me if you would like to see the results of my study.

Your assistance would be greatly appreciated. I look forward to your responses.



O.C. GERRARD
ABMUSN
TNB
NSO-TAS

26 SEP 96

INFORMATION SHEET

SURVEY OF SERVICE MUSICIANS

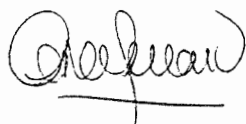
My name is Onee Gerrard, a fourth year Honours student at the Tasmanian Conservatorium of Music. I am also a Reserve musician with the Tasmania Naval Band. It is a requirement to complete a thesis for my BMus(Hons). For my project, I have chosen to undertake a survey of service musicians. I would like to know what you think about the following issues:

- 1) How musicians are enlisted in the ADF presently;
- 2) Enlistment of musicians with degrees;
- 3) Enlisting musicians as Undergraduate Entry Band Officers;
- 4) The role of a Band Officer;
- 5) The skills required to do the job of a Band Officer.

I would like to ask for your assistance in completing an attitudinal survey. If you elect to participate, all responses will be anonymous. As soon as the data has been collated, all surveys will be destroyed. This project has received ethical approval from the University Ethics Committee (Human Experimentation) and complies with the laws of the State of Tasmania. If you have any questions or concerns, please contact me through the Tasmania Naval Band on (002) 377305, or the Executive Officer of the Ethics Committee, Chris Hooper, on (002)202763.

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Your assistance would be greatly appreciated. I look forward to your responses.



O.C. GERRARD
UNIVERSITY OF TASMANIA
FACULTY OF VISUAL AND PERFORMING ARTS
CONSERVATORIUM OF MUSIC

Appendix F

Survey Sheet

SURVEY OF SERVICE MUSICIANS

Please tick the appropriate box:

Navy ☐ Army ☐ Air Force ☐

Rank: _____ **Years of Service:** _____

Civilian Music Qualifications: _____

<u>In the following questions, please circle the number which corresponds closest to your opinion:</u>				
Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
1	2	3	4	5

***The current methods of enlisting musicians in the ADF are as follows:**

Navy: General Entry, Direct Entry Non-Degree, Direct Entry Degree
Army: ATMS, Direct Entry (Corps Enlisted)
Air Force: AF MUSN

1. The present methods of enlisting musicians into the ADF are adequate.

1 2 3 4 5

2. All musician enlistments should start from the bottom ranks and have gained military experience before becoming a Band Officer.

1 2 3 4 5

3. Presently, personnel with music related degrees are disadvantaged because there is no avenue for enlistment as a Band Officer.

1 2 3 4 5

P.T.O.

4. Personnel with music related degrees should be given recognition for prior learning on enlistment.

1 2 3 4 5

5. Personnel with music degrees should be enlisted at a higher rank than a musician with no degree.

1 2 3 4 5

6. Someone with no military experience could do the job of a Band Officer.

1 2 3 4 5

7. A BMus should be given the same recognition in the ADF as other types of degrees (ie. with enlistment as an officer).

1 2 3 4 5

*Undergraduate Entry Officer Enlistment is available in many branches/corps/musterings of the ADF. ie. personnel are sponsored by the ADF whilst they undertake their degree, and join full time as an Officer on the completion of the qualification.

8. Undergraduate Entry Officer Enlistment should be made available to musicians.

1 2 3 4 5

9. Having a larger number of Officers in military bands would benefit the Musician's Branch/Band Corps/Musician's Mustering.

1 2 3 4 5

10. The current advancement system through the ranks would alter greatly if we were to enlist Undergraduate Entry Band Officers.

1 2 3 4 5

11. Listed below are some essential skills required to adequately perform the duties of a Band Officer. Please indicate your opinions on the importance of these skills:

Personnel Management Skills 1 2 3 4 5

Military Experience 1 2 3 4 5

Musical Knowledge 1 2 3 4 5

Ceremonial Experience 1 2 3 4 5

Understanding of Defence
Protocol 1 2 3 4 5

Conducting Experience 1 2 3 4 5

Financial Management Skills 1 2 3 4 5

Please list below any other skills you believe are essential:

P.T.O.

- * Why do you believe that we do not enlist musicians as Band Officers in the ADF?
- * The advantages or disadvantages of enlisting musicians as Undergraduate Entry Band Officers.
- * Your perception of a Band Officer's role.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Chapman

O.C. GERRARD
ABMUSN
TNB
NSO-TAS

Appendix G

Minutes from Music Directors

1. RAN Band - Sydney
2. RAN Band - Melbourne
3. RAAF Central Band



Royal Australian Navy Band MINUTE

MUSD 51/96

SURVEY OF SERVICE MUSICIANS

Reference:

A. NSO (T) Minute dated 26 Sep 96

1. The reference stated that you were completing a thesis on enlistment methods for musicians in the ADF. Yet, you seem only interested in researching the attitudes of Service musicians towards the enlistment of Undergraduate Entry Band Officers. I found your survey begging the question, what is the ulterior motive? Out of 11 questions, only three focus on the enlistment methods for musicians in the ADF. The rest focussed on the enlistment of Undergraduate Entry Band Officer.

2. Further, you appear to be uninformed as to the types of enlistments that are available to musicians entering the Navy. At present, there are three types of entry:

- a. **General Entry.** This is available to musicians that require further training at the DFSM before being posted to a band.
- b. **Qualified Entry Scheme(Non Degree).** This type of entry is available to musicians that do not require further training prior to a band posting. These musicians are posted to a band as a SMNMUSN Pay level 3 after completing Recruit School.
- c. **Qualified Entry Scheme (Degree).** This type of entry is available to musicians with a music performance degree and do not require further training prior to a band posting. These musicians are posted to a band as an ABMUSN pay level 4, after completing Recruit School.

Whilst the difference between Qualified Entry Non Degree and Qualified Entry Degree schemes may not appear much to you. It does give the degree musician one year seniority in the rank of ABMUSN plus the difference in pay that goes with it.

3. Also, there are other branches in the Navy that will not allow Undergraduate Entrants into the Navy as Officers. They have to go through the ranks as Band Officers do.

4. Currently, I have eight musicians that have BMUS' one of which will complete his Masters at the end of this year. They are all very competent musicians. However, they do not have the

experience to deal with Senior Officers, whether it be on the parade ground or dealing with Service matters.

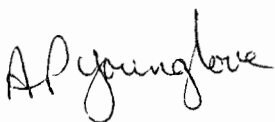
5. With regard to being a Band Officer, in my present posting, I am not only the Music Director but the Divisional Officer as well. This situation allows, on average, approximately 10-12 hours a week on music and approximately 28 plus hours a week solving personal, interpersonal, Service and domestic problems. Do you really believe that a young Direct Entry Band Officer is going to be able to deal with sexual harrassment problems, marital breakdowns and physical assaults. Or deal with social and/or psychological problems that can occur from time to time. I don't think so.

6. Further, when on the parade ground, I am now being placed in the position of the Ceremonial expert. In other words, Senior Officers seek my advice on ceremonial matters. I am only able to do this through experience, not through what I learnt in a text book. This brings to mind, I wrote the Navy Band Drill Manual.

7. On the music side, the DFSM Band Officer course has been designed to provide SNCO's with the necessary qualifications and competencies to carry out the duties of a Band Officer. This includes an 18 month course in conducting, given by one of Australia's best known teachers in that field. These skills cannot be taught to the same level whilst undertaking an Undergraduate Degree.

8. Besides my music training I have had to undergo Service orientated courses. For instance, last year I attended the six months RAN Staff Course which is only open to senior Lieutenants and Lieutenant Commanders. This course deals with finance, corporate management and International and Strategic studies. It is designed to train Officers to do what they are paid for, that is to be NAVAL OFFICERS! not Band Officers.

9. In finishing, your thinking is somewhat biased and flawed; therefore, it would be unreasonable to ask the members of my band to give you the answers you seek, when they have no real understanding of the skills required of Naval Officers. It does not discuss the fact that you are a Naval Officer first and Band Officer second. Therefore, I feel it inappropriate to distribute your survey to the members of RANB-S. However, I am prepared to discuss this issue with you at any time.



A.P. YOUNGLOVE
LEUT, RAN
MUSD
9310-4931

// Oct-96

ROYAL AUSTRALIAN NAVY BAND - MELBOURNE

MINUTE

TNB ←

Attention: ABMUSN Gerrard

For information:

DMUS-N

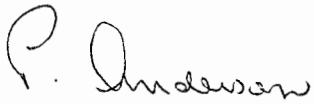
SURVEY OF SERVICE MUSICIANS

Reference:

A. NSO (T) minute u/r dated 26 Sep 96

1. Thank you for the reference in which you stated that you were completing a thesis on enlistment methods for musicians in the ADF. Unfortunately, your survey seemed to concentrate on enlistment methods for Band Officers with only three of the 11 questions relating to enlistment methods for musicians. Also, I found the survey to be unduly biased. This is particularly evident by the sample topics that you listed for discussion.
2. Further, some of the survey questions are based on false premises and it is unreasonable to expect that most of my subordinates, particularly the Junior Sailors, would have any understanding of what competencies I need to do my job.
3. The current qualifications for Band Officer exceed that of any under-graduated music course, including a BMus. The Band Officer Course was designed to deliver students with the necessary competencies to do the job. To my knowledge there is no other course in Australia that can delivery the broad range of skills required. Do you really believe that these skills are only music related and do not take account of the heavy administrative, management and divisional responsibilities needed to lead a large group of professional men and women? I think not!
4. Currently, all members of the RAN Band Branch and the AABC are given recognition for prior leaning and prior competencies. Also, there are quite a number of members in Navy Bands with degrees and an under-graduated scheme for general enlistment of musicians is now available.

5. I have not distributed your survey to members of RANB-M. However, I am prepared to discuss a broad range of issues with you.

A handwritten signature in cursive script, appearing to read "P. Anderson".

P.C. ANDERSON
LEUT, RAN
MUSD/OIC

8 Oct 96

(059) 507200

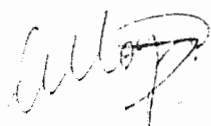
Department of Defence

MINUTE

ABMUSN Gerrard

SURVEY OF SERVICE MUSICIANS

1. Regarding your survey, as a Reserve musician, you must know there are currently only two band officers (generally) per Service band. With this in mind, I can only assume that your questions are designed around the premise of granting commissioned rank to performing musicians holding degrees. It is on this assumption that I make the following comments - in no particular order and very much in the vernacular.
2. Commissioned rank is primarily for command and control purposes. Whilst some specialist officers are granted commissions (doctors, dentists, etc) this is used more as an attraction to get them into the Services and give them pay rates similar to their civilian counterparts (these specialist officers are not normally placed into positions of authority for many years).
3. Musicians' skills are not a highly 'sought' after commodity - anywhere. Admittedly, they are more skilled than typists and the like, but they are not as skilled nor do they have the very real responsibilities in their field as do pilots, doctors or dentists, etc.
4. Of the top five performers in this band only one has a degree. Amongst the poorer performers in the unit there is also at least one with a degree. To suggest that those without degrees have not had 'prior learning' (Question 4) leaves me wondering how non-degree holders have become better musicians than those with degrees - I'm sure they didn't just wake up one morning able to perform magnificently. Following on (Question 5), if some non-degree holders are the better musicians, why should they receive lesser rank? (an old CO of mine used to say "I don't care how many degrees they have, can they play?")
5. Question 7. To my knowledge, music degrees are not a pre-requisite for any other performing career in the Australian music industry (if I am correct, you don't even need a degree to be a music teacher - only a Dip Ed). Why then, should the Services be any different?
6. I think you will find that your questions will probably be supported by those musicians with degrees and not supported by those without degrees. Unfortunately, the basis of many of the replies you receive will probably be flawed due to a lack of understanding of what commissioned rank really entails and the responsibilities associated with it.
7. Good luck. P.S. I don't have a degree!



G. LLOYD
SQNLDR
CO CENBAND/DMUSIC-AF
Ext 62257

16 Oct 96

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