Managing Time for Heads of Music Departments: The Bipolarity of Compulsion and Desire

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ABSTRACT

New Zealand secondary music teachers spend many hours each week in both preparing and training a variety of performance ensembles, often before school, during lunchtimes, after school, on weekends and during holidays. In many cases this can be regarded as unpaid labour, yet their efforts make a significant contribution to a school's life: its atmosphere and spirit. In this paper we report on interviews with six music Heads of Departments and note the challenging nature of their work underpinned as it is by what we describe as a structured antagonism and the bipolarity of compulsion and desire. The wider context is a world of increasing educational global spectacle as systems of teacher and school accountability, clustered together with associated targets and benchmarks, have become powerful and pervasive forces transforming the life and work of teachers.

INTRODUCTION

New Zealand secondary music teachers spend many hours each week in both preparing and training a variety of performance ensembles, often before school, during lunchtimes, after school, on weekends and during holidays. In many cases, this can be regarded as unpaid labour, yet their efforts make a significant contribution to a school's life: its atmosphere and spirit. Over the years, market-driven educational reforms have changed school expectations of music teachers to include demands such as engaging in the public relations process within the school and its community. In addition, music teachers must fight for curriculum hours in a climate where education is now seen as needing to meet the demands of industry, develop entrepreneurs—especially in the arena of digital technologies, and to develop a workforce that contributes to New Zealand's economic success

In 1993, New Zealand secondary senior music programmes began to include performance and composition in authentic ways, where previously performance had been considered too practical and composition consisted of very low-level responses to a given short musical motif in an examination context. The outcome of this change was more engaged students but increased workloads for teachers. This increased teacher workload included filming and

editing performances, recording compositions, and completing moderation paperwork and the submission. According to the findings of Thwaites (1998) one teacher expressed the opinion that she had "no social life as a consequence of the [School Certificate] workload and felt 'burnt out' as a result of the years she had thus far put into teaching" (p. 161). Donaldson (2012), whose work is referred to again later, also found New Zealand secondary music teachers suffering from over work in response to the complex and multifarious demands placed on them. McPhail (2014) completed a survey of secondary school music teachers in which they highlighted their concerns regarding the curriculum content and, which also gave some insight into their working life.

These increases in workload had been seeping into teachers' work from the 1960s, and Thwaites recalls, in the late 1970s, the Head of Maths at the first school he taught at proudly quoting from the news that teachers had now been categorised as professionals, moving from a vocation to a profession seemingly overnight. Other descriptions included the reflexive practitioner, the critical pedagogue, the teacher as scholar, and most recently the teacher as inquirer. Robertson (2012) notes that these "descriptive categories were the outcome of strong currents of humanist, progressive, and civil rights interests…not only in the so-called developed economies, but more widely" (p. 7). The advance of neo-liberalism stalled these advances of the teacher as inquirer, critical pedagogue and scholar, while public sectors were organised as quasi markets—the development of an education services sector open to trade, an expanded agenda for international agencies, and important features of teacher's work and workplaces were transformed (Robertson, 2012; Thwaites, 2018). Harvey (2005) describes neoliberalism as a theory of political economic practices, proposing that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterised by strong private property rights, free markets, and free trade. The role of the state is to create and preserve an institutional framework appropriate to such practices (Harvey, 2005). The interest of the World Bank in financing education was initially viewed with scepticism. The Bank, however, "was soon guided in its decisions about education by the new economics of education, and in particular the view that education could be seen as an investment opportunity in 'human capital' (Robertson, 2012, p. 6). Robertson adds that it is difficult to rehabilitate teachers from the stigma of international comparison scenarios where they "appear as both villains and heroes in this new unfolding education policy drama" (2012, p. 3) and the compulsion to comply.

An alternative polarity to the work of Heads of Music departments lies in responsibilities which are rarely fully realised workload allowances, their desire to run a successful music department beyond the day to day expectations of curriculum, and assessment through co-curricular music opportunities. The philosophical question of desire, for Deleuze and Guattari (2004), is the state of the unconscious drives rather than our conscious desires (Smith, 2007), that is, the distinction between interest and desire. We can pursue our interests in a rational manner firstly, because our desire—our drives and impulses—are invested in our social formation that makes our interests possible. Our desire is positively invested in the system which allows us to have this particular interest. For Deleuze, what we desire, what we invest our desire in, is a social formation, and in this sense is always positive. This might be why music teachers are

prepared to sacrifice their personal time to take extra-curricular groups, even though they may not receive any time allowance or remuneration. They desire to take the groups and their students desire to take part in them. Deleuze and Guattari (2004) say that this problem was formulated most clearly by Spinoza, who questioned why people fight for their servitude as stubbornly as though it were their salvation?

TEACHERS' WORK

George (2009) reminds us that teachers, as workers, bring to their job the potential to create value. This potential needs to be realised so that education can occur. The value of teachers' labour is absorbed by children and displayed in their learning, and takes a period of years to be fully realised as the child completes their formal education and takes a place in society, employment, and social relations (p. 49). Nevertheless, "teachers will more often experience the normalising routine of consent and cooperation within their work than resistance and conflict". Furthermore, "as salaried workers, teachers have an open-ended contract to work as many hours as are necessary to get the job done." (George, 2009, p. 57).

Describing the "two facets to teachers' labour: 25 hours of class contact time per week and an open-ended obligation to fulfil any other duties that teaching requires," George (2009, p. 57), also claims that "increasing work demands have appeared as both the intensification of work within the classroom and the lengthening of the work day". Donaldson (2012) completed an in-depth study with 19 music teachers in New Zealand and found that major tensions of practice related to the 'space' or interface between two worlds in which they work: the inner world of music and the outer world of the school. Moreover, this space is made more complex because of "the demands of working in the three different areas of classroom, extra-curricular and itinerant music" (Donaldson, 2012, p. i). Teachers' levels of 'satisfaction' are derived from creating a meaningful community of practice with students, both individually and collectively. This meaningful community forms a micro world within the school driven by teachers' desire to connect students with the powerful 'inner world' of music. On the other hand, Donaldson found "pressures and stressors [that] acted to disconnect the teachers from their satisfactions" (2012, p. 228). Amongst these disconnecting factors that created paradoxes for teachers were "lack of colleagues and lack of recognition by senior management" (p. 229). Many secondary school music teachers make personal sacrifices for the sake of school requirements and the advancement of their own department. For example, one of the authors of this article, who leads a twelve-piece big band made up of Heads of Music Departments and associate music teachers, noted through 2016-2017 that attendance at rehearsals was falling, with members apologising at the last minute because various school commitments prevented them from attending. Workload across the education sector is clearly a problem internationally and in March 2016, the British government released a report on teacher workloads, committing itself to major work to reduce unnecessary workload. The British Education Secretary pledged further support to free up teachers' time by stamping out the unnecessary tasks and red tape impacting on the profession, stifling its creativity and passion. These new reports, written by the profession for the profession, focussed on

addressing the top three concerns raised: marking, planning, and resources and data management. In New Zealand the Minister of Education also recently acknowledged that work load issues were driving people out of teaching (Radio New Zealand, 2018).

To underpin our discussion of music teachers' work that follows, we draw attention to the concept of structured antagonism, which has links to Marx's class theory (George, 2009). The concept is used to stress that antagonism is built into the basis of the relationship between teachers and their Principal, school board, the Education Council, the Ministry of Education, and the Education Review Office, even though on a day-to-day level the teacher's co-operation is vitally important. To paraphrase George (2009), the competitive pressure of schooling requires senior management, school boards, and government agencies to constantly change and refine the production process which, when these are combined, establishes a structural antagonism within the employment relationship. A second key concept we utilise is *the bipolarity of compulsion and desire.* By this we mean the opposing tensions between the compulsory nature of the role and responsibilities of a Head of Music in the school and their desire for quality co-curricular music making by the students; and we utilise this to exemplify the complex polarities of their work on a daily basis.

In our findings, we note antagonism between the music teacher's everyday accountability and responsibility and their desire to promote performance groups and individual musicians in the school to demonstrate the significance of music making as an outcome of music education. Desire is not 'some romantic luxury', superfluous to interests that are merely economic and political; these interests are always found and articulated at points predetermined by desire (Bahnisch, 2003, p. 7).

THE RESEARCH PROJECT

To follow up workload concerns in New Zealand we decided to focus solely on music educators in secondary schools. We interviewed six Heads of Music in a range of schools from decile 1 to decile 10, some more multicultural than others, one single sex school, across North, West, East, South, and Central Auckland. Of the Heads of Department (HOD), two were female and four were male. The researchers, as ex-music HODs and pre-service teacher educators, were well-known to most of the participants. Ethical approval was obtained from The University of Auckland Human Participants Ethics Committee (UAHPEC) and the interviews were undertaken during later 2016 and early 2017. Data was collected using one-hour open ended interviews divided between the two researchers. The interviews were framed by questions related to workload, work conditions, enjoyment, and the future of music education. The interviews were transcribed by a professional transcriber and the teachers were offered the opportunity to review the transcripts.

The qualitative data obtained from the interviews was analysed for themes and key concepts using standard coding practices for thematic analysis (Corbin & Strauss, 2008). We consider this to be a realist methodological approach in which abstract concepts interacting with the qualitative empirical data are utilised to create theoretical meaning (Lourie & Rata, 2016; McPhail & Lourie, 2017; Popper, 1978; Sayer, 2000). While we recognise the limitations of

such a small-scale qualitative study we also draw on the methodological literature that asserts generalisations are possible from qualitative studies through dimensions such as theoretical generalisations (de Vaus, 2003; Stake, 1995), analytic generalisations (Yin, 2003), 'fuzzy' generalisations (Bassey, 1999), and reader generalisability (Merriam, 1998).

FINDINGS

In the next section we summarise key themes emerging from analysis of data from interviews ordered as key concepts: complexity, constraints and challenges, and sustenance. Verbatim quotes from the interviews evidence the identified themes. Participant anonymity and confidentiality is ensured through use of pseudonyms in place of participant actual names.

Complexity

> Up until this year I have taught all the classes at all the levels right down to two bands and run the itinerant programme plus organised the show plus organised the various concerts and we were running a solo performance competition for some time as well…I also convene an arts council which is overseeing all the co-curricular activities. (Susan)

Music HODs manage a complex department comprising classroom programmes, co-curricular programmes, and an itinerant music lessons scheme. From our analysis of the data, although less extensive than Donaldson (2012), we found a very similar complexity of working environment and in alignment with Donaldson's study we found that the majority of teachers sought to resolve or deal with the challenge and tensions of their jobs by working long hours. We also found that where there were sufficient supportive structures in place within the school, teachers found the complexity of the job stimulating and rewarding.

The weakening of boundaries between the classroom, co-curricular music, and the itinerant lesson scheme brought about by the curricular and assessment reforms of the 1990s and 2000s has seen the job of the HOD increase in complexity (Donaldson, 2012). Where once there were clear boundaries between these activities, there now exists a necessary permeability and complexity. For example, the work of itinerant teachers now contributes to students achieving credits in the qualifications system (where the classroom teacher does not usually teach the instrument but assesses the performance). Moreover, itinerant teachers increasingly contribute to the varied co-curricular programmes many schools provide. Where a music teacher may be sole charge, the itinerant staff also provide a valuable source of professional collegial support. For example, in the interview with Susan, she stated: "*I have always known from the start that being on my own, which I was up until this year, that it is really important to have itinerants who support the co-curricular*".

The co-curricular space is also one with various contradictions at work; where musical performances are developed for their own intrinsic ends, for competitions, and in the service of the public profile of the music department and the school. Since the music teacher is actually employed to deliver a

classroom programme it is somewhat paradoxical that it is the co-curricular programme that tends to require so much energy and commitment and is also often the dimension of the work of the HOD that provides much of the joy and satisfaction of the job. Often a vibrant co-curricular programme will see student numbers opting for music classes increase. All the participants in this study saw the curricular and co-curricular strands of their departments as essential and mutually reinforcing. For example two participants said:

> It's one of your two legs, you can't stand without. It's an absolute necessity (Michael).

> I say, well we are not extracurricular, we are co-curricular…our co-curricular commitment would be far greater and far more intense [than other subjects] (James).

> We worked out we have about 500 students that we look after here which is the size of a small school in terms of co-curricular programme (Arnold)

These HODs saw their work situation as both quantitatively and qualitatively different from most of their colleagues:

> I guess slightly oppressive [is the] multiplicity of tasks, constantly having to chop and change from one very important thing to another, very, very important thing, and having a variety of different people asking you for all of their attention simultaneously. (Arnold)

The climate of increased accountability referred to above has seen further dimensions of work added to the lot of the HOD—for example itinerant staff appraisal and curricular internal moderation processes. The workload associated with curriculum development and assessment appears to have settled for most teachers in this study; all had developed systems for working smart, for example moderating with colleagues as performances were in process and marking and providing student feedback via electronic means to enhance efficiency. In some cases, however, performance assessments need to be scheduled outside school hours (in evenings and even on weekends) extending the working hours and challenging the work-life balance. For example, Michael said: "Well the available time is 24/7. That is the sort of underlying assumption, that there is no difference between work and life". For some, however, moderation and the new emphasis on internal moderation systems remained on-going concerns:

> …moderation it is becoming really, really a burden…so I think the lack of trust in teaching staff is evident for the internal moderation process in some schools and it is becoming heavier and heavier (Sophie).

> …moderation is a big thing…So we are often out of our minds at the end of the year because so much of our assessment is folio based (Arnold).

> The complications that do come are increased moderation, so what we're doing now is trying to pre-empt moderation, external moderation that is, by having built in the processes of documentation for each standard whereby we check it through (Dave).

Some participants noted the need to keep developing programmes to meet diversifying interests of their 'customers', the students, particularly popular music and technology-enhanced programmes. For example, Arnold stated that: "We are looking to expand to an additional layer of courses, so courses for more contemporary based musicians and we'll probably end up using the music technology standards". As part of this responsiveness to 'clients' there is now also a new type of relationship between parents and schools that places extra pressure on HODs to think of aspects of their work as a form of public relations where 'the customer is always right':

> Teachers have to get increasingly skilled for the impersonal short term dating of a parent. Beforehand it was "what are the marks like, yeah has to work a bit harder, okay bye". Now it's about they have to come away with this positive feeling of my child is well catered for (Michael).

The multiplicity of duties became clear during the interviews, as a multitude of tasks were mentioned in passing: curricular design and assessment including performance recitals, composition concerts, the design and implementation of co-curricular programmes (administration – co-ordination), itinerant staffing appointments and allocation, itinerant staff appraisal, time to talk to itinerants and other staff, the school musical (days of auditions and weeks of rehearsals), music for assemblies and prize giving, school concerts (ticketing, seating, promotion, advertising, run sheets, and stage plans), trips, camps, competitions, festivals (booking buses, filling out Health and Safety forms, notices home to parents), setting up and packing down dual purpose spaces (classroom/rehearsal spaces), instrument hire (fees) and maintenance, uniform hire, and health and safety checks. One participant suggested

> Our workload always feels like it's absolutely at the max…I certainly feel that we end up pushed to the limit and some of its driven by student success, by administration requirements, and some of it is just driven by I guess wanting the best for our students" (James).

A number of schools had admin support but this is by no means the accepted norm: "…it would be lovely if there was someone else who could do some of those [things]" (Arnold).

The complexity and idiosyncrasies of the job of the music HOD is not always recognised or understood by senior management. For example, one participant noted that her job has grown so complex and demanding around her over a number of years that she doubted anyone one would now apply for it: "if you advertise my job now for what it actually is no one would apply for it" (Susan). No participant mentioned getting an adjusted classroom teaching load for example, to acknowledge co-curricular and administration of itinerants (as is common in independent schools). A further example of a lack of understanding is where school meetings appear to take priority over working with students. Donaldson (2012) asserts that the relationship with the principal and senior management is a key implication for practice (senior managers and principals require Professional Development for this understanding) and "that principals and senior managers have a vital role to play in relation to the health and well-being of teachers" (p. 252).

Constraints and challenges

All the teachers in this study noted the increased pressures from administrative and school-wide undertakings that encroached on the time available to spend with students or prepare more directly for teaching:

> There seems to be a banquet of documents now required and documenting everything that you do….I find we often have so many meetings about teaching and what we need to do is to have that time back to actually plan your teaching, you know (James).

> [There is] a lot of the busyness I am feeling at the moment, I'm not entirely sure how much the students are getting out of the busyness do you know what I mean….I feel like the tasks have multiplied considerably….the tasks that one has to do every year, all of those are still in place, [but also a curriculum review]…which is requiring the rewrite and analysis of just about everything that we do (Arnold).

On one hand developments in Information Technology (IT) provided the means for more efficiency in some areas, for example:

> What we've done recently is trying to make as many resources available for students online, so we do a student resource bank (Michael).

> We just create groups for whatever we need and then we can email them and text them as well if you want to (Susan).

Yet IT was also an area that all participants felt it was difficult to keep up (either for administration or the software related directly to teaching):

> There is not enough time to keep up with the IT stuff and there is just a host of things that I would like to be much better at and I just don't have the time to upskill. (Susan)

At a more global level teachers were aware of educational change particularly as it related to their workloads but there were few comments about matters of a more political nature. One participant did suggest:

> I do think that we are being caught up on a wave of change that is happening in broader education and that there is a lot of stuff, a lot of busy work is constantly being manufactured that doesn't to my mind seem to be leading anywhere…it's like a record that just goes round and round (Arnold).

Another participant noted the lack of support now for NGTs (newly graduated teachers) since advisors were done away with as well as the "very commercial orientated PD modules where people can apply to run PD and apply for a pocket of money…when those support structures are removed and when they are commercialised that makes it so harder to achieve" (James). Most participants are aware of the lack recognition that music and the arts received, yet they are just as valuable as STEM subjects and they fought this through the success they enabled for students:

> I do think though music education in this country is strong enough position to be able to resist that [STEM] I think politically I think schools are in a strong position which is why the idea of bulk funding should always be resisted otherwise they're going to be thrown out on our ears (Dave).

Sustenance
So if this picture is a typical one, of teachers working so hard and often not adequately recognised by their senior managers, then what is it that keeps them going and provides sustenance? Research has found that teachers are motivated by their love of music and their desire to engage students in music (Donaldson, 2012; G. Cox, 1999) music was efficacious for them so in turn they seek this affect for others. Desire is not just an emotion, its action reflects assemblages (Deleuze & Guattari, 2004) which help construct the desire, such as student satisfaction, enticing other students to take music, positive feedback from parents, school, management and peers, fulfilling the teacher's own passion for music making, and so on. The participants spoke about the satisfaction of seeing students' progress as musicians through the many musical dimensions now available to them in an open curriculum:

> I enjoy the most just seeing kids making music whether it is composition or performance and I just love it when I see them connecting with it and enjoying it as well (Susan)

For others, such as Arnold, is was, "hands down – co-curricular involvement" while some HODs also enjoyed administration and the personal aspect of getting to know and supporting colleagues, and thriving in the energy of an active department:

> I enjoy the administration side of the job…I like working with people and talking with people…So you just have to be there for your staff and they have to know and be aware that they can trust you and they have to know that you are looking after their best interests and the students' best interests (Sophie)

> There is so much going on every time every day which I absolutely love because I think that is collegiality, working together…it has different creative outlets. So one day you can write an arrangement for a choir and the next day you can find some money to pay for this, that and the other. It couldn't be more different and I kind of like that (Michael)

> I like autonomy. I guess that's one of my things, but I do think that that's a fairly normal thing for people who are driven. Most people who are driven aren't driven by remuneration…The good thing about a school like this is that every day you do make a difference (James)

Part of the unique nature of a music department and therefore of teachers sustenance may also be the nature of the relationships built between students and teachers within a creative context:

> …relationships are valued very highly…That means that students and teachers are able to develop the idea of respect for each other. (Dave)

> I guess perhaps unlike other departments, the musicians and myself are all on the same boat…we see each other all the time so they kind of know how busy my life is. (Arnold)

Less positively, giving so much to a job can have a negative effect on a teacher's own musical outlets. One participant found, however, his developing role as a conductor and music director outweighed the loss of more personal music performance opportunities though some HODs managed to keep their own musical activities going:

> So we're going to the studio next week and we do the odd gig here and there. But it is hard, you know, it's certainly hard to do that when you try and juggle everything else. And I think often as music teachers, the more you play out there, there's so much you bring back to the classroom and I don't think many music teachers would play as much

as they would like to, and I guess that's a big thing isn't it?
(James)

DISCUSSION

In relation to compulsory workload outside the actual planning, assessing, and teaching of students, we have selected a single comment from each of our six teachers to summarise their current experiences:

> here at school I feel like the tasks have multiplied considerably…I described to several people throughout the year, that 2016, in particular, was a really hard year in terms of workload. (Arnold)

> This year it was health and safety. I would spend every waking minute trying to get my hazard registers up to date, my health and safety register up to date, in order to identify potential dangers because the Board is now saying we are liable and the Principal and two DPs are personally liable, so they don't want to have their heads on the chopping block, so they're saying we need to...identify all health and safety risks. (Michael)

> …and the person responsible for NCEA in the school wanted 69 checkpoints for every [internal] standard that was moderated…I think the lack of trust in the teaching staff is becoming heavier. (Sophie)

> There seems to be a banquet of documents now required and documenting everything that you do, which is cumbersome at times. (James)

> …there's been the emotional side of things which have a different intensity to time because you're involved also with dealing with political and dramatic things that are happening, This creates a workload which you don't really want to have. (Dave)

> I think what has come out of the professional learning that we do a lot of inquiry stuff [and] a lot more student-led initiatives that we endorse, so there is stuff we always seem to have to be giving feedback on or trying something out…now I am going to be spending the rest of today probably just checking their sound files are in the right order, so we don't have any glitches on Wednesday night [performance assessment]. (Susan)

Therefore, a considerable part of the work of the HOD is ensuring quality assurances about curriculum, pedagogies, assessment, health and safety and good accounting practices, not only to ensure the efficient running of the school,

but also to highlight the desirability of education as a system which has all these quality checks in place and as a desirable field for private investors. Educational discourse is a global spectacle as systems of teacher and school accountability, clustered together with associated targets and benchmarks, have become powerful and pervasive forces, especially in the schools of those countries within the sphere of the Organisation for Economic Cooperation and Development (Robertson, 2016). In these countries it is argued that standards must be raised, for the sake of the life chances of the students and more especially for international competitiveness. Teachers, meanwhile, have tended to become more technicist as they tick off the demands of curriculum documents (achievement objectives, key competencies, values), their school boards, modes of assessment, as well as various numeracy, literacy (both text-based and financial) and cultural competency add-ons. Not all of these come at the instigation of neo-liberal thinkers, as post-colonial theorists and advocates for social justice have also played their part in the degrading of knowledge in favour of an imagined spectacle of a 'democratic' and 'equitable' economic society. These requirements take on a symbolism that gets in the way of the delivery of disciplinary knowledge. The symbolic trappings are often unrelated to anything more than accessories that come between students and teachers as they juxtapose their roles of spectator and performer. (Thwaites, 2015). To counter this, teachers of Music have the personal satisfaction of music making in their school, forming the basis of what we referred to earlier as the 'politics of desire'.

THE POLITICS OF DESIRE

Judith Butler (2004) builds on Hegelian claims that "desire is always a desire for recognition" by others and that to "persist in one's own being is only possible on the condition that we are engaged in receiving and offering recognition" (p. 31). This dependency on the recognition of others locates us "outside ourselves" and "this dependency is the basis of our endurance and survivability" (p. 32). This is reflected in the desire to enter music festivals and competitions: chamber music, The Big Sing, RockQuest, etc., as well as the school show. Through music performances and their desire to hand on the making of special affordances in music, music teachers are inescapably linked to their colleagues, senior management and parents for acknowledgement; it becomes difficult to avoid viewing affect and power as a common theme.

Music is itself a "desiring machine" (Deleuze & Guattari, 2004, p. 34) and "capitalism institutes or restores all sorts of residual and artificial, imaginary, or symbolic territorialities, thereby attempting, as best it can, to recede, to re-channel persons who have been defined in terms of abstract quantities" (p. 37). Smith (2007) comments on Deleuze and Guattari (2004, p. 63) who suggest that by discovering how the affects or drives form part of the infrastructure itself, we are faced with "an extraordinary claim: your very drives and impulses, even the unconscious ones, which seem to be what is most individual about you, are themselves economic, they are already part of what Marx called the infrastructure" (as cited in Smith, 2007, p. 71).

Schroeder (2006) suggests that desires are generally distinguished into three varieties: intrinsic, realizer, and instrumental desires:

(1) If one desires something as a means to some other end, then one desires it instrumentally. [For example, a music teacher's desire to promote co-curricular music making to raise the status of their department, or meet the expectations of the senior management and Board of Trustees of the school].

(2) If one desires something because one sees that it realizes some other desire one has, then one desires it as a realizer. [For example, a teacher might desire introducing the performance of new genres of music or musicals, or to employ new itinerant instrumental teachers to make new forms of music and associated techniques available to students; perhaps a realization of their desire to lead a cutting-edge department].

(3) If one desires something not merely as a means or as a realization of another end, but at least in part for its own sake, then one desires it intrinsically. [For example, a music teacher would desire the pleasure of a thriving music programme for its own sake, or a desire for the success and future prospects of their students]. (Schroeder, 2006, p. 2)

Again, we introduce a single comment from each of our teachers to exemplify the desire:

on top of your normal music classes, we have…over 70 co-curricular performing arts groups running. (Michael)

…working intensely towards KBB (music festival),… working with groups every single morning, 7 – 9am every day, sometimes after school and on weekends. (Sophie)

Enjoyment: hands-down its co-curricular involvement. Conducting, not the conductor thing, but conducting and being like that is the purest music experience…I think they [the students] learn more in that context than they do in any of the other lessons that I teach. (Arnold)

Rock Quest video entries: We were finishing at school at 11 at night and then I would go home and I would edit these…One time I think I finished at about 3.00am and then it was back up at half past six in the morning, back to school and then sending them [video entries] off in time. (James)

I have an itinerant music teacher who's spending three times as long taking the choir than she's paid for and the feeling in the school is: that's wonderful she's doing that,

but that's her choice, we can't afford to provide more hours… (Dave)

Up until this year I have taught all classes at all levels, running two bands and the itinerant programme, plus organised the school show, plus organise the various concerts and a solo performance competition. (Susan)

Passion: One of them is the funding of co-curricular and the funding of curriculum, and at the moment there is the expectation that teachers love their job so much that they just want to do those things, that's part of who they are, and it's probably true. (Michael)

CONCLUSION: THE MUSIC TEACHER AND THE BIPOLAR AFFECT

We have described music teachers' work in two polarities, that of compulsion—where their actions are constrained and they are enforced to do something in a certain way, and that of desire—where co-curricular music becomes a 'desiring machine' (Deleuze & Guattari, 2004, p. 34). We note that desire for Deleuze and Guattari often refers to consumption and consumerism, which reflects an extension of teacher and student desire into schools using the collaborative activities of co-curricular music groups (and sports teams), in their achievements and awards, to help promote the school. "Everything is production: the production of productions, of actions and passions, of sensual [or sensory pleasures]…production is immediately consumed, immediately consummated, and these consumptions directly reproduced" (Deleuze & Guattari, 2004, p. 4). Therefore, despite heavy workloads, often encroaching into evenings, weekends, and school holidays, consistent across our sample and anecdotally reinforced, the power of the desire to promote music as a valid subject in secondary schooling, both through performances and competition accolades, and also through acting as a model of compliance in the day to day requirements of HODs, produces an antagonism in the role of the HOD best described as bipolarity. We identify a group of teachers who operate over and above what might be expected of others. It is also our observation that Heads of Music usually select staff based on what they can bring to co-curricular music groups and programmes. This suggests that the Heads of Music in New Zealand secondary schools are necessarily compelled to adopt bipolar conditioning.

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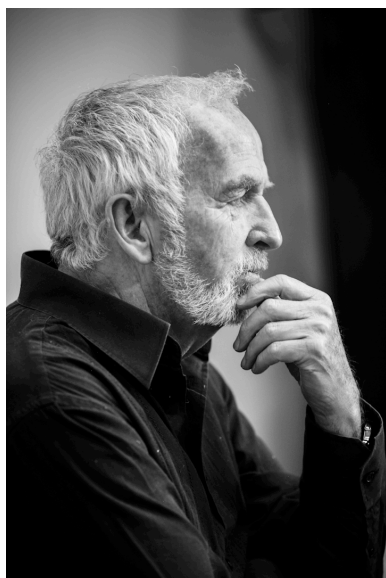
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