

Joint Select Committee on Arts and Music Education and Training in New South Wales
Inquiry into arts and music education and training in New South Wales

Online Questionnaire Report

The Joint Select Committee on Arts and Music Education and Training in New South Wales used an online questionnaire to encourage public participation in its inquiry in an efficient and accessible way.

The questionnaire was not intended as a statistically valid, random survey. Participants self-selected in choosing to respond. This means that participants are unlikely to be a representative sample of the New South Wales population. Instead, the responses represent a sample of interested members of the public who volunteered their time to have a say.

The questionnaire was complementary to and did not replace the usual submission process. The submissions process was available to individuals and organisations who wished to provide a more detailed response to the inquiry's terms of reference. In this regard, some participants may have completed the questionnaire and also made a submission.

The online questionnaire was open from 20 June 2024 to 25 July 2024. The committee received 781 responses to the questionnaire.

This report summarises the views expressed by participants and provides samples of those views. Sample comments have been chosen to best represent the variety of views expressed by the participants.

Questions asked

In this questionnaire, participants were asked 21 questions about their views and experiences with arts and music education and training in New South Wales. The questions were a mix of multiple choice, open-ended questions (free text) and rating scale questions (closed ended).

Questions 1 to 3 contained three mandatory administrative questions collecting participants' contact details.

Questions 4 to 6 covered background information, including questions to determine the age bracket of the participant, where the participant resided in New South Wales and in what capacity they were responding to the questionnaire (for example, student, parent/caregiver, teacher, employed in the arts or music industry).

Questions 7 to 21 covered a range of topics regarding arts and music education and training, including questions about barriers to students pursuing further creative education, New South Wales teacher education courses, and access to creative education in regional areas.

The full list of questions is at Appendix 1.

Responses to questions

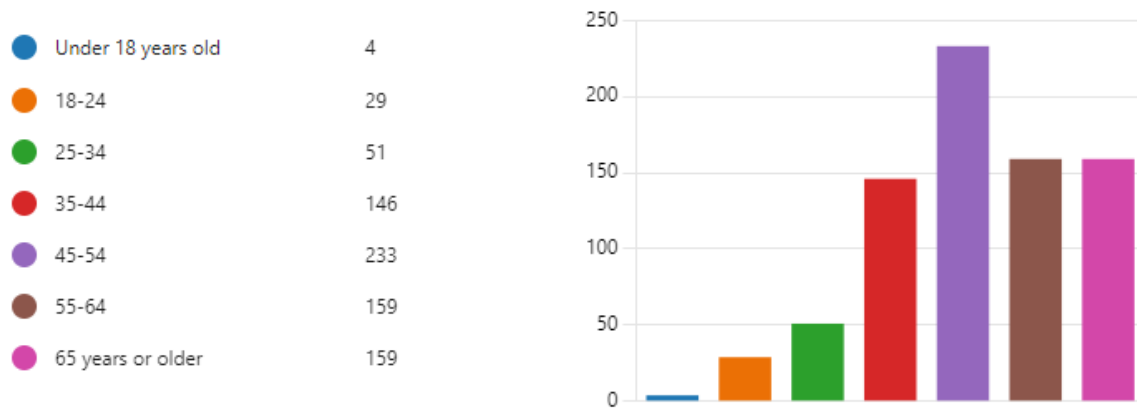
The questionnaire received a total of 781 responses. A summary of the responses and a sample of answers are provided in this report.

Background information

Question 4: What is your age?

Question 4 asked participants to select their age bracket. Of the 781 participants, 233 indicated they were 45-54 years old, and 159 said they were 55-64 years old and 65 years or older respectively. Only four participants indicated they were under 18 years old.

The graph below provides a visual representation of the responses received for this question.

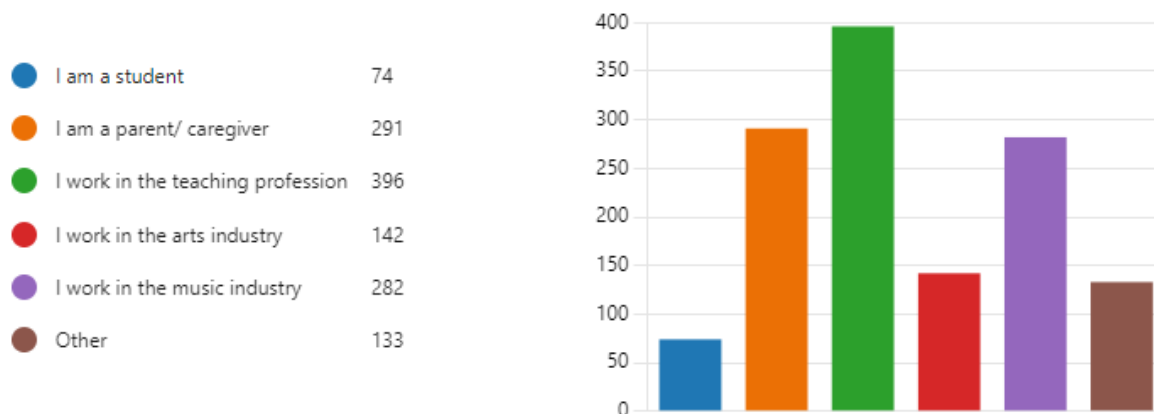


Question 5: Please select all that apply

Question 5 asked participants to select the capacity in which they were responding to the questionnaire, allowing them to choose multiple options. For instance, participants may have chosen both 'parent/carer' and 'work in the teaching profession' in which case they would be counted in both categories.

Just over half of participants (396) identified they work in the teaching profession and 291 said they are a parent/carer. Specifically, 282 indicated that they work in the music industry and 142 work in the arts industry. Of the responses, 74 participants indicated they are a student.

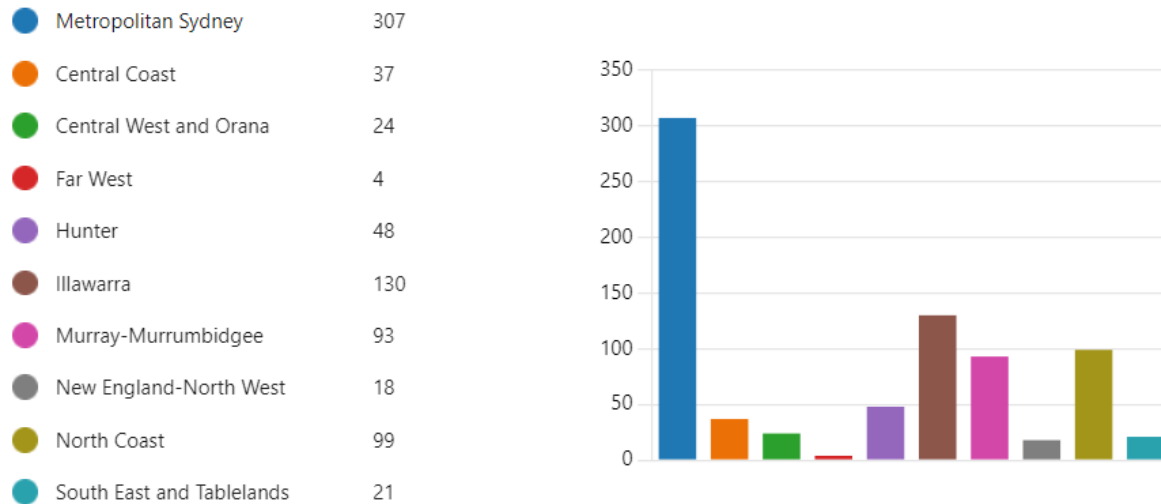
The graph below provides a visual representation of the responses received for this question.



Question 6. Where do you live in NSW?

As previously mentioned, the questionnaire received a total of 781 responses. Of these responses, 307 participants indicated that they live in Metropolitan Sydney, 130 participants live in the Illawarra and 99 participants live in the North Coast.

The graph below provides a visual representation of the responses received for this question.



Question 7. How do you rate arts and music education across all levels of education (primary, secondary, and tertiary)?

This question allowed participants to select a rating scale (very good, good, fair, poor, very poor, other).

The question received a total of 777 responses. Of the responses, 273 participants rated arts and music education as 'fair', followed closely by 236 participants who rated it as 'poor'.

66 participants who selected 'other' were able to provide a response using the free text option. Of these, a sample of comments were reviewed, with several common themes emerging from the responses. These include that the rate of arts and music education is inconsistent or varied depending on resources and that the quality of education was poorer in primary school than in secondary school.

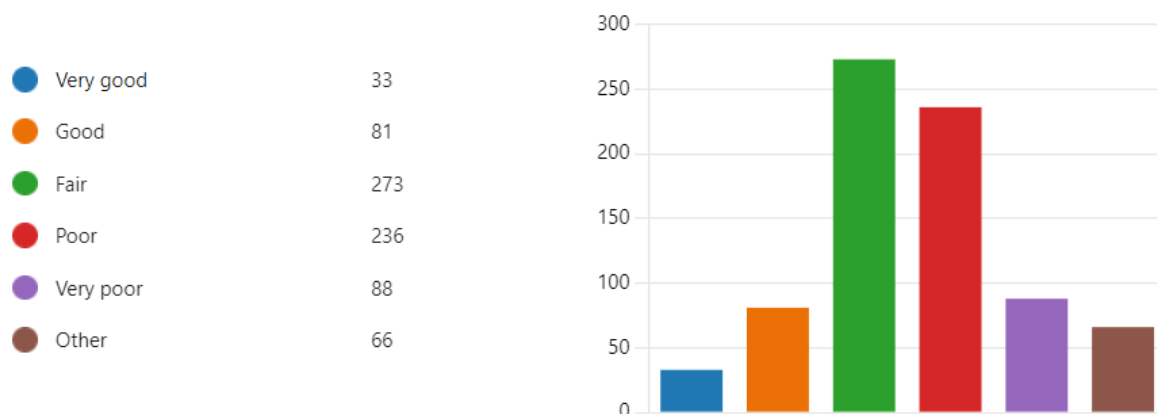
Inconsistent quality of arts and music education

- 'I hear varying reports from nourishing to starving. I am concerned about equity and the value of the literacy of music and arts to developing young people.'
- 'Outside of dedicated performing arts schools, I would say music is poorly represented in education'
- 'Extremely variable, given the availability of skilled music educators'
- 'Teachers doing their best not enough teachers not enough resources'
- 'Variable depending on teachers and access to a Conservatorium'
- 'Inconsistent - depends on school priorities and funding'
- 'It depends on teachers and students access to tertiary education'
- 'Variable some primary schools have music ed others have nothing and most have minimal in secondary school. Most people cannot afford external music lessons'
- 'Varied. There is some truly excellent work being done in NSW, however this is inconsistent.'
- 'In State schools, education is poor generally, in stark contrast to Private schools which generally have excellent facilities and specialist teachers across K-12'
- 'Totally inconsistent and unreliable'
- 'Variable depending on the commitment of school'
- 'Quality and quantity highly variable from very poor to very good. In public education an average would be poor to fair.'
- 'Currently not well supported with qualified Music experts in Education'

Poor quality arts and music education in primary school

- 'This is a very broad range. In primary and secondary school, poor. This, of course, is also based on location and opportunity. In tertiary, arts education is better but the cost can be prohibitive to some.'
- 'Very poor in primary, good for secondary.'
- 'Poor at tertiary level, good in secondary.'
- 'Primary - poor and Secondary – good.'
- 'Very poor in primary but better in secondary if the school is big enough.'
- 'Deficient at primary school but better opportunities at secondary and tertiary levels'
- 'Unfortunately, I find in my experience as a parent that primary school has an almost non-existent music education.'

The graph below provides a visual representation of the responses received for this question.



Question 8. Which of the following do you think are barriers to students pursuing further arts and music education? (Select all that apply)

This question allowed participants to select multiple answers from the following options:

- Course location
- Course choice
- Method of study
- Cost of course
- Other

This question received 1,841 responses. Cost of course was the most selected barrier to students pursuing further arts and music education (589), followed by course location (398) and course choice (339).

242 participants also selected 'other' and were able to provide a response using the free text option. Of these, a sample of comments were reviewed, with several common themes emerging from the responses. These included that music and arts education is not as highly valued in Australian society as other activities such as sport, and that students feel pressure not to pursue creative subjects. Similarly, the lack of financial stability in creative professions also arose as a barrier to pursuing further creative education. In general, many participants noted that lack of early creative education for students and the lack of qualified teachers is also a significant barrier.

Value of the arts and music education

- 'Pressure to take other courses that will result in high salary'
- 'Feeling valued as an artist'
- 'Lack of prestige in the broader community'
- 'Attitude of schools & non Arts teachers attitude towards music being taught in schools as a Bonafide course'

- 'Parents need to be educated about benefits of arts and music for their child. Equal emphasis on arts and music as there is on sport.'
- 'Lack of appreciation of the arts from their parents, lack of post training jobs within the arts fields'
- 'Other major disincentives are parental disinterest and ignorance, and peer pressure'
- 'they do not see music and arts being valued in schools'
- 'Cultural attitudes towards the arts as a career choice, perceived lack of employment opportunities, perceived lack of relevance of formal musical training'
- 'Perception of what is valued in schools which generally does not include arts education'
- 'In primary schools in particular, despite inclusion in the curriculum, music is just not being taught to kids enough or in many cases at all. There is a systemic belief that music is for those who are interested, talented and can afford it, however research shows that music education benefits everyone's development regardless of talent or future music career potential. It is as important as and completely Complimentary to STEM subjects and literacy.'
- 'Prioritisation of STEM or Sport by parents'
- 'Lack of support for importance and integration of music and arts culturally in NSW/Australia'
- 'Sport taking precedence over musical pursuits'
- 'Competing in schools to place value in arts/music when there is such a focus on sports'
- 'If children aren't being formally taught within the formative years they may not be as aware of taking up education options. If families are not aware of the benefits they may not be encouraging their students. Also Australia's culture of celebration of sporting prowess and the diminishment of the arts makes it difficult for some students to be confident in taking up music.'

Lack of employment opportunities

- 'Lack of opportunities in the arts industry post graduation'
- 'Students and teachers mostly are not able to assess the correct paths for their arts and entertainment future, and this may only be assessed by a professional person who has succeeded in these industries.'
- 'Future employment the culture does not respect nor remunerate the arts art is not'
- 'Lack of exposure in school to a range of music, instruments and styles. Lack of employment opportunities and lack of living wage for musicians. Cost of degrees.'
- 'Concerns about financial stability in a music profession'
- 'Employment prospects are very poor. I've encourages my one daughter not to go into the arts or music teaching as she would spend her life in insecure, badly paid work.'
- 'Negative perception of employment opportunities if students choose to study arts and music at tertiary level'

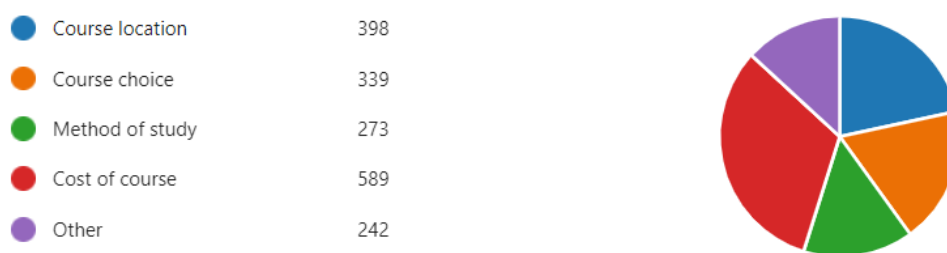
Lack of early creative education in primary school and lack of qualified teachers

- 'Many children don't have an initial music education so taking it further would be hard. Students who have been lucky enough to have a music education may fear a lack of working opportunities once further study is completed.'
- 'Low quality of music teacher at public school'
- 'Not enough qualified classroom music teachers particularly in regional NSW'
- 'lack of good teachers'
- 'lack of qualified music teachers in all non private schools'
- 'lack of competent teachers in all schools'
- 'Lack of specialist music teachers in public schools'
- 'Appropriate skilled professional and teacher's standards'
- 'Quality arts and music education in primary and high school. By quality I mean sequential, intentional tuition delivered by a trained music or arts specialist.'
- 'lack of comprehensive, sequential primary and secondary music education; lack of preservice music education in teacher (primary and secondary) training'

- 'The major barrier, in my opinion, is that most students in the public school system have little or no access to substantial music education until year seven, which is far too late. For a year seven student who has loved music and wanted to learn but had no prior experience due to the lack of early tuition, it is a mighty challenge to start at that age. Developing the fine motor skills necessary to pursue music at a tertiary level becomes a huge challenge. As a result, the lack of music education in the primary years lessens the chances for many young students to explore and develop an interest in music early on. Consequently, this creates a dysfunctional situation for high school music teachers, who are tasked with initiating a learning process that ideally should have begun in early childhood'
- 'access to suitably trained and quality teachers'
- 'As I can only speak from my own experience, my family sacrificed when they really didn't have the means to to send me to a private school. This is as my local public school had little to no music program, and the program they did have certainly did not compare to what was nurtured by staff at the school I did attend.'
- 'Availability of exposure to quality instrumental or choral music in school. Students are exposed to so much sport, maths, science, english, other languages by trained teachers. Most teachers don't have the skills to teach music in primary school. Personally in my masters degree I had 4 weeks of learning'

Participants also noted that availability and access to music instruments as another barrier for students, saying there are 'none to borrow in public schools'. One participant also noted that students from regional New South Wales also face extra barriers if they need to move to the city to further their education.

The graph below provides a visual representation of the responses received for this question.



Question 9. How can access to quality music education in NSW be improved?

A total of 733 participants engaged with this free text question. Of these, a sample of comments were reviewed, with several common themes emerging from the responses, including the need to increase the number of qualified music teachers, the importance of integrating music into the curriculum, enhancing funding and resources for music programs, and enhancing practical music training and opportunities for teachers.

Specialist music educators – increased availability and qualified staff

There was a strong call for having specialist music educators available at all levels of schooling, from infants to secondary education. Participants commented on having music teachers that are properly trained and qualified, with a focus on having a specialist music teacher in every primary and secondary school.

- 'K-12 Specialist music & arts teachers and a curriculum that says these areas are fundamental to literacy and well being of students, staff and school communities.'
- 'Start the music performance education in kindergarten and ensure it is provided to all, treat it as sport/pe is treated'
- 'A primary trained specialist music teacher in ALL schools in NSW (private, public and catholic).'
- 'Music specialists involved in every school; a similar program to the Amadeus system in all public primary schools.'
- 'Start early. Make sure every primary school kid does music two or three times a week. Get singing back into classrooms, from the moment they start school. Train teachers of all levels to lead music lessons and get them into schools.'

- 'ALL children receive access to specialist taught music and arts education in ALL PRIMARY SCHOOLS'
- 'By employing Music Specialist Teachers and a mandatory instrumental and choral programme in State Primary Schools'
- 'Mandated continuous, sequential music tuition delivered by expert teachers in NSW primary schools, supported by clear and mandated hours for music education. A subject code for teachers in NSW primary schools. The retention of continuous music delivery in stage 4. Music classified as a practical subject in DOE schools.'
- 'Employ specialist music teachers in all schools'
- 'It is quite disappointed and hopeless that primary schools doesn't include music education in curriculum, hence it's heavily relied on parents and carer's grouped decision to make chance for receiving quality music education. Our students are losing chance to receive basic education and cultivation to understand music. I strongly recommend all primary school should have fair chance to have music lessons in schools'
- 'I believe it needs to start at the primary school level & be available to all children, not just a select few.'
- 'Start by providing music education from a very young age that is from preschool'
- 'Every NSW primary school should have a qualified music teacher. Early childhood settings should be the same or subsidise access to early childhood programs such as those run by the Conservatoriums of Music.'
- 'Early childhood and primary teachers being adequately equipped to use and teach music in their everyday classrooms, with ready to use resources available.'

Curriculum integration

Many participants advocated for music education to be a compulsory part of the school curriculum from early childhood through to at least Year 8. Participants also emphasized the need for structured and regular music classes throughout primary and secondary education.

- 'Needs to be compulsory in primary schools'
- 'Keeping music as a mandatory requirement in education'
- 'Compulsory music education in primary schools'
- 'Make music education part of mandatory curriculum in primary & secondary school; reduce costs of after school music programs'
- 'Principals must not be allowed to 'opt-out' of music. At my kids' primary school, just 10km from the Sydney CBD, the Arts are being taught 'tapas style': one discipline per term. Nine lessons in music per year is ineffective and pointless and no other subject would be taught in this way – PDHPE and library classes take place on a weekly basis, for example, no doubt because the case for health and literacy was made decades ago.'

Funding and resources

In their responses, participants called for increased funding to support music programs, including subsidies for lessons and resources. Specifically, participants commented on making musical instruments more accessible by providing free access to instruments and other resources for students, especially in public schools.

- 'Have good quality music education in all schools, not just private schools. Subsidise cost of music tuition and have an affordable instrumental rental or access program'
- 'Make funding opportunities equitable across the country, not city centric and not so competitive.'
- 'Subsidised learning opportunities'
- 'Funding schools to have and maintain musical instrument libraries that can be hired by families at low cost, Structured primary school based programs, Arts Unit opportunities extended to regional areas'
- 'More funding of instruments in primary school bands so parent's don't need to purchase them.'
- 'Greater access to instruments and online resources.'

- 'Introducing more Music technology into the current Secondary Education system'
- 'Online music programs can support quality but access to professional musicians brings life and quality'
- 'Make it more affordable, not just for the elite. More access to hire or borrow instruments'
- 'To start, ensure every public primary school has at least one qualified music teacher. Set targets for schools. Provide musical instruments for those schools in lower socio economic catchments. We were blessed to be at a more affluent public school where most of fundraising went to art, music, performance etc, rather than buying books and stationery. These opportunities must be more equitable.'

Practical training and experience

Many participants highlighted the need for enhanced teacher training including more practical, hands-on experience in music education courses, as well as traineeships and on-the-job learning opportunities.

- 'Professional development and mentorship of all primary school teachers'
- 'Make more options for ways to qualify as a primary school music specialist teacher.'
- 'Music teachers should be supported to teach in regional areas at local Conservatoriums and as part of university music courses.'
- 'Improve focus and hours in teacher training. Support to ongoing professional learning opportunities for teachers.'
- 'By increasing music education training (hours) in preservice teacher education courses at university for Primary teaching students.'
- 'Access to quality music education in NSW can be improved by a commitment to funding by the Government. First increased funding to the 17 regional conservatoriums that ensure they can pay teachers for relocation and commuting to accommodate musical and family commitments. Second funding for the NSW Department of Education to replenish instruments and recording equipment to allow students to work in a digitally enhanced music environment. Third in the specialised training programs in tertiary study for two specific groups – studio music teachers and primary (K-6) music specialists. Currently, there are no NSW ITE programs that train a K-6 music specialist as a tertiary qualification and therefore no NESA accreditation'
- 'Increase time and quality of music education for generalist primary teachers when they are at university. They need AT LEAST 1 full semester (ideally 2) of JUST MUSIC (not all creative arts combined into one subject. ALL creative arts need their own semester long subject). Existing teachers need mentoring in how to teach music in their context (ideally 6-12 months), especially for those in regional/remote NSW. The music curriculum itself is good, but teachers and schools need support and training for how to implement it to get the most out of it. Music needs to have mandated hours for inclusion in Primary Schools. Quality instruments to be made available at reasonable prices/hire for low SES schools. Parents, teachers and principals to be educated in the value and importance of arts education. Better understanding in the community about the positive impacts of a quality arts education.'
- 'Increased music training for generalist primary teachers (pre-service and in-service), increased access to music education programs i.e. subsidised programs, financial support in further professional development and subsidised time away from class'.

Question 10. How can arts and music organisations be better engaged in school settings?

699 participants engaged with this free text question. Of these, a sample of comments were reviewed, with several common themes emerging from the responses.

Similar themes that emerged in Question 9 were also raised in response to this question. Participants again mentioned the following ways that art and music organisations can be better engaged in school settings:

- Increased funding and resources — Many participants highlighted the need for long-term funding to support music and arts programs in schools, including regular visits from external music organisations and specialist teachers. Another common response was that there needs to be funding for resources to ensure schools have access to a variety of musical instruments and appropriate facilities.

- Specialist music education – Numerous participants advocated that qualified specialist music teachers should be hired in both primary and secondary schools.
- Mandatory music education – a large number of participants called for music education to be integrated into the core curriculum, making it a compulsory part of students' education rather than an optional subject.

Respondents also suggested arts and music organisations could be better engaged in school settings through enhanced collaborative programs, increased community and regional engagement, more frequent opportunities for students to engage with performances, workshops and in-school programs, and minimising bureaucratic inefficiencies.

Collaborative programs

A common suggestion by participants was to develop partnerships between schools and music/arts organisations to enhance curriculum delivery and provide real-world experiences for students.

- 'Musician in residence programs. Industry partnerships, music camps and programs from HPGE.'
- 'Developing industry partnerships'
- 'Strategic partnerships with local government and community to establish community hub bands in state primary schools'
- 'Successful partnerships need to be fostered between organisations and music providers. Providers need to understand the complexities of school timetabling and be able to work flexibly with the schools. The most successful programs I have witnessed have dedicated staff within the school and understanding, flexible musicians leading rehearsals and tutoring students.'
- 'set up professional partnerships between NSW schools and the Sydney Conservatorium and local musicians and orchestras.'
- 'They could work and complement the curriculum structures - often there is a disconnect between how curriculum is designed and what industry practitioners understand is and ought to be taught. Industry experts and practitioners are out of touch with what curriculum writers in the arts have as obligations to the official educational structures and mandates, so better links between both groups would be a starting point. In developing mutual understandings and respect for the different ideological stances in the space of education. Time allocations in schools also inhibits industry/school partnerships, with the ARTS subjects time poor especially in primary schools.'
- 'Increased engagement outside of class time hours for example in the afternoon having teachers from regional conservatoriums sharing their expertise within the often better equipped school environment and facilities. Overall an increase in partnerships between schools and their local regional conservatorium to identify and nurture talent.'
- 'Partnerships need to be explored and celebrated in order to access quality learning opportunities and experiences for students and teachers.'

Community and regional engagement

Other participants explained the need for increase in funding and programs to reach schools in regional and remote areas.

- 'More funding for these groups to travel to regional areas to provide experiences, including performances and also music training and/or workshops. Providing more music specialist educators.'
- 'Ensure that arts and music organisations understand the importance of linking what they do to the primary and secondary school curriculum. Ensure that arts and music organisations have the funding to travel to primary and secondary schools in regional and remote areas of New South Wales. Engage far more Indigenous arts and music organisations in school settings. Use evidence-based strategies. Look at best practice across the world for additional strategies. Fund additional PhD scholars and university researchers to investigate how best to do this in New South Wales.'
- 'This can be accessed through the existence of the 17 regional conservatoriums if they had increased funding, resources and personnel.'

- 'Offer some Professional learnings at a reduced rate dependent on local. More regional assistance is required, as many of my regional colleagues have to pay twice as much to bring students to Sydney for events-necessary for HSC.'
- 'Funding to be able to tour to regional/remote schools and low SES schools. Some drama offerings linked to texts relevant to curriculum. "Artist in residence" programs available at all schools.'

Student opportunities and exposure

Another common suggestion was providing regular performances, workshops and in-school programs for students. Participants mentioned providing students with frequent opportunities to engage with music through concerts, workshops, and interactive performances as well as incursions and excursions to professional arts and music performances.

- 'Hold events and concerts, music classes education in primary school'
- 'Funding for groups to visit schools for workshops and concerts. More engagement with the department of education to allow organizations to offer education at schools.'
- 'Concert. Stage Bands in every school'
- 'by showing what can be done via concerts, demonstrations and workshops in classical music'
- 'More concerts and school productions to get more students engaged.'
- 'Make music learning part of daily school curriculum; fund support for school orchestras and concerts.'
- 'Exhibition and concert development for community'
- 'More access to concerts'
- 'Exposing kids to music through concerts, workshops and importantly through consistent, weekly engagement in ensembles. Eg our son's local public high school has a concert band which is supported by the Wollongong Conservatorium who resources a band leader who also helps tutor the kids alongside the wonderful school music teachers. It's fun, there is a mix of absolute beginners and kids who are learning outside school.'
- 'Performers playing in schools, school concerts, so all children hear music, sing and play themselves'
- 'Have more performers go into school to deliver concerts and workshops'
- 'Donate time and money to invest in student instrumental tuition. Provide work experience opportunities. Provide engaging educational concerts that are affordable for schools.'
- 'By Providing affordable and accessible performances and opportunities for students to participate with professional musicians.'
- 'Artists in residence programs. More excursions. Discount for lessons ad government paid school bands.'
- 'Running workshops at schools, excursions, promotion through newsletters school websites etc'
- 'Incursions or excursions to professional arts and music performances - min 1 per year.'
- 'Schools are natural partners for performing arts, creative arts and music. Schools need to create opportunities for partnerships with community music and performance organizations, and expect reciprocal relationships, where these organizations also contribute to school communities, either volunteer or partnership programs. At present this is ad hoc. Schools can provide low cost halls to community groups, but expect partnership returns that impact their students. Professional arts organizations can create incursions and excursions for schools, but schools need to take up these opportunities for their students'.
- 'Schools should have regular trips to arts and music organisations - or these people could visit the schools. In cities, there is plenty of scope for this to occur. Regionally would be more difficult, but perhaps some travelling musicians and artists for school would be a good idea?! Music and the arts in general are so important for people. Without it, we are mere robots.'
- 'Funding for groups to visit schools for workshops and concerts. More engagement with the department of education to allow organizations to offer education at schools.'

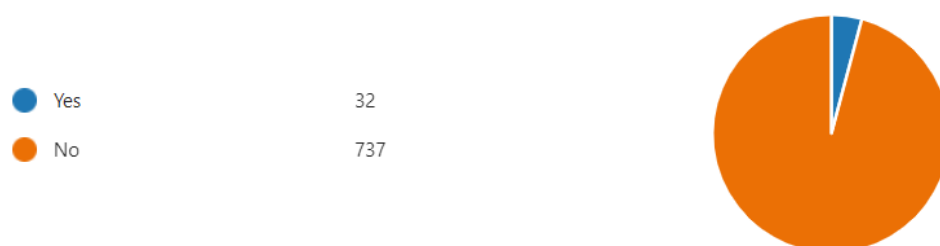
Bureaucratic efficiency

Participants also commented on the need for more streamlined processes to reduce bureaucratic hurdles for external organisations wishing to engage with schools and ensure fair compensation for artists and educators. Participants also stated that better funding and support for principals and teachers would give them more capacity to engage with creative organisations.

- 'In one sentence? Arts and music organisations currently have to spend a lot of time simply dealing with the bureaucratic protocols of the Education Dept.'
- 'Primarily by reducing the administrative demands placed upon school music directors for even the most basic school engagement'
- 'Most instrumental music education in public primary schools is via external programmes and contractors.. this limits opportunities for students as is only viable for contractors if there is high demand for that instrument or ensemble.. it also places an unreasonable burden of risk on individuals who are contractors and P&Cs via NSW gov hire agreements. This would be viable, more secure and therefore attract better teachers if instrumental and ensemble teachers could be employed via the school system, similar to what the catholic schools are now doing.'
- 'Funding to subsidise the interaction - so that it is affordable for students, and a fair payment for the musicians'
- 'If the Principal/ Teachers are not engaged nothing will happen!'
- 'Schools need to have the capacity to accommodate the engagement of arts and music organisations within their settings. This capacity is informed by curriculum requirements, funding, physical space, school culture and community, and leadership. Ideally, arts and music organisations will be able to make the most lasting and positive contribution through weekly engagement on an ongoing basis. Programs that can deliver outcomes for the student and their families, provide skills for classroom teachers and a benefit to the entire school community are the ultimate goal.'
- 'More staff so that overworked teachers are not required to do everything. With more capacity, arts and music orgs can be engaged more frequently'
- 'Have a system that doesn't rely on a keen teacher or parent'.

Question 11. Do national performing arts and music training organisations in NSW receive adequate financial support?

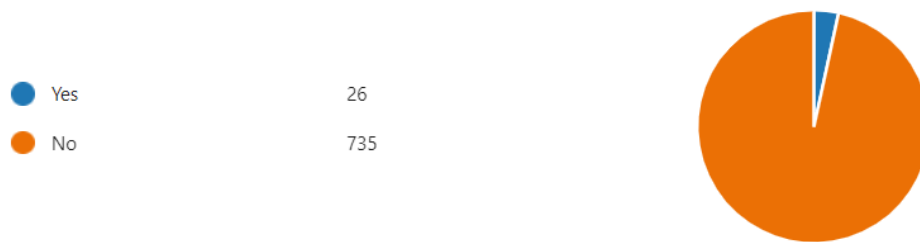
Question 11 was presented in a multiple choice format. It received 769 responses. Participants were able to choose either 'Yes' or 'No'. A vast majority, almost 96 per cent of participants (737) responded that they do not think national performing arts and music training organisations in New South Wales receive adequate financial support. The remaining participants (32) think they do.



Question 12. Are arts and music education sufficiently covered in NSW teacher education courses?

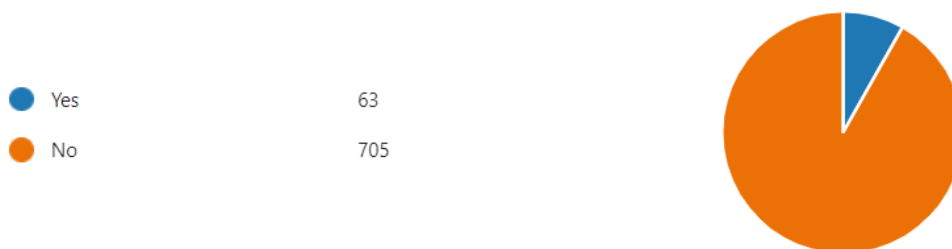
This question was also multiple choice with participants able to choose either 'Yes' or 'No'. It received 761 responses with 735 participants responding that they do not think that arts and music education sufficiently covered in New South Wales teacher education courses. Only 26 participants selected 'Yes'.

Around 97 per cent of participants who answered 'No' for this question, also answered 'No' in question 11.



Question 13. Does the NSW primary and secondary school curriculum sufficiently cover arts and music education?

This question was multiple choice with participants able to choose either 'Yes' or 'No'. It received 768 responses. 705 participants responding that they do not think the NSW primary and secondary school curriculum sufficiently covers arts and music education. 63 participants think that it does.



Question 14. How can Creative and Performing Arts (CAPA) high schools deliver better outcomes for gifted students in the CAPA stream?

619 participants engaged with this free text question. Of these, a sample of comments were reviewed, with several key themes emerging from the responses, such as the need to enhance students' industry experience and professional engagement, increasing funding for CAPA programs and providing more opportunities for students to perform.

Industry experience and professional engagement

One prevailing view expressed by participants was that students in Creative and Performing Arts (CAPA) high schools need more industry experience and professional engagement to prepare them for careers in the creative arts industries. Participants suggested early exposure to the creative industries as well as mentorship and networking opportunities. This includes establishing programs connecting students with working artists and industry professionals as well as residencies and internships. Participants also mentioned preparing students for real-world situations by engaging with venues and organisations to provide practical experience and professional connections.

- 'By offering the student industry experience early in their education'
- 'Again, there needs to be more interaction with working artists and events in the community'
- 'Partnering with working artists, school artist in residency programs'
- 'Greater engagement in real world situations, real world learning and experiences. Links with venues, concert promoters, artists and organisations - break down the barriers to access these people for the students.'
- 'Offer opportunities to work with professional musician and artists. Offer scholarships. Offer opportunity to see live performance. Let students perform in major venues. Hold frequent competitions for young artists, musicians and composers.'
- 'engage with more music industry professionals to deliver challenging and engaging programs'
- 'Developing more comprehensive portfolios of work; direct industry experience'
- 'stronger to connection to industry opportunities for real world learning, intern model, mentoring, pre professional courses with early entry'
- 'More one on one mentoring with professional musicians'

- 'Mentoring & recommending gifted students to higher education centres. Developing liaisons between CAPA high schools & post-secondary education institutions for assisting gifted students in how to pursue their love of the performing arts.'
- 'Ensure adequate pathways post-schools'
- 'Teachers who have also spent a large part of their career as high level performers/ professionals are well placed to be helping gifted students as they are highly trained and usually gifted themselves.'
- 'I would have thought strengthening relationships with a stronger regional Conservatorium program'
- 'Enable industry driven access in the high school stages for job pathways.'
- 'Bring industry specialists into schools for direct contact'
- 'Include masterclasses with other teachers not exclusively in the school system'
- 'More mentoring with inspirational artists, visits to galleries, interactive workshops etc. Focused topics on how to make a living using arts as a foundation.'
- 'Add more business development elements for the student, if they carry a spark, a gift, a genius - they must be prepared for what will hit them once out in the actual industry.'
- 'Provide industry experience and opportunities for professional practice'

Resource Allocation and Funding

Respondents called for increased overall funding for CAPA programs to ensure students have access to quality resources, instruments and facilities. Participants also advocated for more scholarships and financial support to improve access and support for gifted students.

- 'Scholarships or other ways to improve access- usually financial'
- 'Resourcing. Music has become something for the wealthy. Having worked in many public schools students do not have access to quality instruments. Huge administrative barriers to having private tutors on site in school hours - some schools don't permit it due to time out of class, legal reasons etc. yet this is often the most convenient and cheapest way for students to access music tuition.'
- 'Scholarships and university music department collaboration'
- 'With proper funding for purpose built classrooms and performance facilities. More funding for specialised equipment and specialised teachers trained to deliver the curriculum'
- 'More funding for instruments and tuition particularly in lower socio economic areas where students miss out.'
- 'More scholarship opportunities.'
- 'They need the funding that provides them with the same resources, infrastructure and opportunities that private schools do. This means rehearsal rooms, dance studios, teachers, guest artists, instruments and performing opportunities both nationally and internationally. Across the world students travel and experience the arts. In Australia it is only private schools that do that.'
- 'Scholarships to a local and reputable Conservatorium of Music'
- 'Scholarships for National Training Courses; travel and accommodation scholarships to train in Sydney with nationally high-standard workshops'
- 'More funding for equipment, space and to employ dedicated CAPA trained teachers. Financial support for low-middle income families to provide children with the education, equipment and support they need to be able to enter the CAPA stream.'

Enhanced opportunities and programs

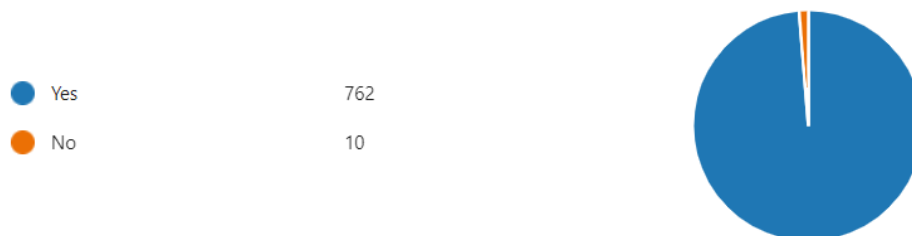
Many participants noted the importance of increasing performance opportunities for students to showcase their work, and participate in competitions and festivals. A number of responses also pointed to the need for more specialised programs, courses, workshops, and masterclasses with experts and other CAPA students to challenge and develop students' skills.

- 'All high school students, including CAPA HSs should have more access to performance opportunities much in the same way that sports students have organised carnivals and rep training squads.'
- 'Fund more opportunities to practice and showcase.'

- 'Active involvement in placing students in performance opportunities such as shows, concerts, gigs, festivals. Real performance is learnt in front of a real audience.'
- 'My children are at a performing arts high school and fit this category. They play jazz, and a range of instruments. Overall the school is great and it is a creative and supportive environment, but they really need more specialised access to specific instrument group/genre teaching, eg brass and woodwind. If my kids didn't have access to the Wollongong Conservatorium they would not be nearly as advanced.'
- 'Provide more performance opportunities in the public arena. Ensure all children are considered and not overlooked as a result of bias, favouritism or other in-school factors.'
- 'Creative and Performing Arts (CAPA) high schools can deliver better outcomes for gifted students in the CAPA stream by implementing tailored programs, providing specialized resources, and fostering an environment that nurtures their unique talents.'
- 'Increase financial support, improve access to relevant teachers'
- 'More funding for workshops, enrichment programs and materials to develop skills and opportunities. Provide access to NAS holiday programs etc. Provide more in school NAS run programs.'
- 'More opportunities to engage with other schools gifted students and collaborative access to visiting musicians or workshops and projects'
- 'More professional development. Offer programs where gifted students can participate in with other gifted students from other schools and backgrounds'
- 'Deliver a breadth of curricula reflecting the range of skills musicians may call upon. Eg, comprising, conducting, research, not just performance based'.

Question 15. Should teachers and principals receive more support to deliver arts and music education in schools?

This question was multiple choice with participants able to choose either 'Yes' or 'No'. It received 772 responses. Approximately 99 per cent of participants (762) think that teachers and principals should receive more support to deliver arts and music education in schools. The remaining 10 participants selected 'No'.



Question 16. How can access to arts and music education be improved in regional areas?

691 participants engaged with this free text question. Of these, a sample of comments were reviewed, with several key themes emerging from the responses, such as the need to increase funding for arts and music education in regional areas and improving access to specialist teachers.

Increased funding

There was a strong consensus on the need for more financial resources to support arts and music education in regional areas. This includes funding for teachers, programs, equipment, and facilities. Specifically, participants also emphasised the importance of sustaining and enhancing funding for regional conservatoriums to ensure they can provide quality education and support.

- 'Increase the funding available to arts educators and practitioners who want to tour into regional areas, and prioritize combined education/live production programs'
- 'increased funding and release allocation for teachers to run extra-curricular activities at schools, colleges, TAFEs and regional universities.'

- 'In every way - there is almost none! Make it possible for high schools to offer more than Music 1 for HSC. Fund the regional Cons to provide teaching, concerts, shows, enrichment etc, so they can offer decent salaries to attract good staff!'
- 'support regional conservatoriums'
- 'Specialist Music and creative arts teachers should be employed in every school. It should be part of a Primary School's allocation just like a librarian or class teacher!'
- 'Bring music teachers from the regional conservatoriums to schools'
- 'More funding for Regional Conservatoriums.'
- 'Attract quality staff. Support regional conservatoriums. Support the staff that are there to continue to grow and develop professionally. I have seen a lot of regional programs stagnate from lack of outside/current influence. Build regional concert touring circuits for metropolitan and regional musicians - create and strengthen the network right across the state.. Support regional residencies for metropolitan practitioners - teaching and artistic.'
- 'Financially support Conservatoriums, offer programs and scholarships for regional students'
- 'More funding for instruments/specific music teachers'
- 'Provide funding to employ regional Conservatoriums to provide services for orchestras and band opportunities for regional schools'
- 'School be linked with regional conservatoriums.'
- 'Subsidy support for educator positions in Regional Galleries. Support for venue visits which require transport (buses). Support for outreach programs. Support for resource development (ie teacher / student notes, digital access)'
- 'More funding to regional conservatoriums to provide programs to public schools!'
- 'Local conservatoriums struggle to survive and can only employ music teachers on a part time casual basis. If music education was subsidised for all schools, music teachers could be employed as a career instead of a couple of hours a day or even a week.'

Improving access to specialist teachers

Many participants talked about the overall need for specialist teachers in regional areas, including incentives for specialists to work in these regions. A number of participants also mentioned implementing mobile arts programs and having specialists travel to regional schools can help bridge the gap.

- 'The obvious answer is more funding to support visits by professional artists and musicians and the including of exchanges with better resourced schools for students showing advanced learning in the arts'
- 'Engage specialist music teachers'
- 'Increase the funding available to arts educators and practitioners who want to tour into regional areas, and prioritize combined education/live production programs'
- 'Make it a priority in schools. More funding for arts and music to the local/regional councils. Supporting a touring landscape for artists and musicians to perform at venues and link with schools to engage and inspire.'
- 'Professional artist residencies and targeted tuition. Face to face projects that can be supported with additional online learning'
- 'Intense immersion programs, Artists in Residence programs, Touring artists and access to quality arts performances with study guides for pre/ post learning'
- 'Mobile music vans with qualified teachers'
- 'Incentives to set up school programs that can cover multiple schools in one area'
- 'attract good music teachers to regional areas, waive bachelor of education barrier to entry'
- 'Provide enough funding to attract better quality teachers and educators to live in these areas. Most performing/ teaching musical professionals live in cities as they can't sustain a living in regional areas.'
- 'Greater financial support and incentives to encourage qualified teachers & providers to regional areas, and a greater connection to opportunities offered by City institutions that run regional

programs - for example SHEP/AHEP/PHEP in QLD provided by Queensland Conservatorium of Music'

- 'Funding for staff, equipment, for touring musicians (for concerts and master classes)'
- 'It has to be possible, and encouraged, for artists to make a living in regional areas. The tradition of moving to the big city needs to be seen as a failure of policy. Regional artists need facilities, opportunities, and collaboration with each other to encourage a vibrant local culture in regional areas.'
- 'Active recruitment and incentives for qualified teachers'.

Question 17. How important are regional conservatoriums in music education?

This question allowed participants to select a rating scale (extremely important, somewhat important, neutral, somewhat not important, extremely not important).

The question received a total of 770 responses. Of the responses, the overwhelming majority of participants (664) who answered this question selected 'extremely important.' A total of 86 participants selected 'somewhat important'. 15 participants selected 'Neutral' and only 1 participant selected 'extremely not important'.

● Extremely important	664
● Somewhat important	86
● Neutral	15
● Somewhat not important	4
● Extremely not important	1



Question 18. Should musicians be employed in schools?

This question was multiple choice (yes, no, other). The question received a total of 771 responses. Of the responses, 623 participants thought that musicians should be employed in schools, with only 10 participants disagreeing.

138 participants who selected 'other' were able to provide a response using the free text option. Of these, a sample of comments were reviewed, with several common themes emerging from the responses. These included that musicians employed in schools should have teaching qualifications or be accredited, and that musicians can be better engaged in the work of regional conservatoriums.

Need for teaching qualifications

- 'Only if they are fully qualified music teachers'
- 'not sure depends on how they are integrated'
- 'music educators, not necessarily musicians'
- 'Yes so long as they have recognised education qualifications'
- 'Yes - as qualified instructors, not just as popular artists'
- 'As long as they are accredited!'
- 'As long as they are trained music teachers'
- 'Only if they receive training as music educators'
- 'As long as they are actually able to teach or demonstrate'
- 'Only if they meet criteria as competent teachers'
- 'only if trained then supported to work with staff and students'
- 'Yes, but they also need to know how to teach children and manage behaviour.'
- 'If they are teachers or have strong abilities to connect with students'
- 'Musicians may not necessary have the pedagogical skills required and could not take classes without a qualified teacher present. However, there is a place for teaching musicians to be employed for classroom music teaching (particularly in primary schools) and for extra-curricular music (ensembles and the like).'

- 'Specialist music teachers should also be musicians. Musicians who are not teachers should not necessarily be employed in schools'
- 'All depends on the experience, the qualifications and knowledge'
- 'Good and capable musicians who are also effective educators.'
- 'Musicians with a strong understanding and working knowledge of music pedagogy in their area of expertise would be a welcome addition to the staff of schools. There would also need to be leadership and coordination to support best outcomes for the students and staff.'
- 'Yes, but with the ability to also educate appropriately not just be a master of their own instrument'
- 'This depends on the musician. Teaching is a skill too. Just because you are a good musician doesn't make you a good teacher. Training would be necessary.'
- 'Yes... but with an education background'
- 'Depends on the school and their music teachers capability, experience and knowledge base. Some schools would greatly benefit from it and not have access to it outside of school.'

Role of musicians within regional conservatoriums

- 'They should be employed at regional conservatoriums, and the conservatoriums receive funds from schools, who receive funding from the department. This should not be the only funding regional conservatoriums receive.'
- 'By contracting with Regional Conservatoriums'
- 'They could be employed by conservatoriums and teach in schools'
- 'Musicians should be employed by Regional Conservatoriums in order to provide a broad range of accessible programs including music education in schools, gifted and talented programs, instrumental tuition, ensembles, performances for community events, programs for marginalised youth and adults and outreach for community wellbeing'
- 'Whether highly trained, professional musicians are directly employed or subcontracted via regional conservatoriums, it is essential that non-metropolitan students are not disadvantaged by a lack of specialist instrumental and vocal facilitation in discovering and acting on their aspirations'
- 'Not necessary if schools were to engage the Regional Conservatorium network'

Question 19. What skills do students need to be job-ready for the arts, music and creative industries?

642 participants engaged with this free text question. Of these, a sample of comments were reviewed, with several key themes emerging from the responses, such as the need for students to have various technical proficiencies, business skills, practical experience and business knowledge.

Technical proficiency

Many participants stated that a mastery of artistic skills relevant to students' field was a key skill for students to be job-ready. Knowledge of technical aspects such as sound or lighting for music, or production and editing for visual arts was also deemed important.

- 'Music education provided by qualified and experienced teachers'
- 'A solid education in the music. No different to another profession'
- 'Higher music & arts education'
- 'Understanding of music theory, sight reading and knowledge of how theatres and venues operate.'
- 'They should have a sufficient knowledge base in the selected area. Are able to have choice of subjects for HSC that are industry based for example sound engineering, lighting, audio, management, performance, composition, art history - opportunity to do student placements in industry. For example at the Opera House or work experience on Radio etc.'
- 'Sound and lighting training, listening, critical thinking, planning and execution skills, spatial awareness'
- 'Communication; resilience; technical ability in their field; technology skills'
- 'High level of written communication and skilled at their chosen craft'
- 'Musicianship, historical music knowledge, collaborative skills to enable them to work in a range of situations.'

- 'The artistic skills and assistance in understanding and navigating the industry.'
- 'Performance skills, project management, team work, industry skills (sound, lighting etc), small business skills'
- 'Technical capacity, ability to perform, knowledge of how to work professionally as an artist/musician (financial (grant submissions, copyrighting, sourcing agents, legal, professional standards, how to recognise exploitation etc) and where to find resources/support.'
- 'Musical ability, performance experience, confidence, literacy skills.'
- 'Practical skills, technical musical skills, industry knowledge, business knowledge'
- 'Technical, performing and communication/ industry undertaking'
- 'Professional producing skills so that students can put on their own gig and make it successful. Tech skills as well - lights and sound. Marketing skills are also essential.'
- 'A high level of skill in their chosen field backed up by performance experience provided by their school (whether on stage or behind the scenes), focus, resilience and ability to communicate effectively.'

Business skills

Apart from creative skills, many participants expressed the importance of business skills and knowledge, such as financial management, marketing and administration.

- 'Talent, Entrepreneurial and collaboration skills'
- 'Some training in education and small business'
- 'business skills, planning, independence, community and network building. Actual skills in the art style they are interested in - theoretical and practical.'
- 'Many people in the arts industries are woefully unprepared for the amount of financial and administrative work that is required to be a successful, responsible artist. Business training should be part of any artistic education, including professional practice like networking, correspondence etiquette, an understanding of the legal requirements placed on creative, and what types of free mental health services are available'
- 'Administration and financial planning, along with the creating components'
- 'Ability to manage own learning and learn quickly. Be adaptable. Basic business and marketing skills. Good collaborative and networking skills'
- 'They need to learn about the business side of things e.g. ABN, invoicing, EPK, videos and photos of past performances, opportunities to perform e.g. Open Mic'
- 'Business skills, good industry contacts, awareness of employment opportunities',
- 'Financial management for budgeting and managing their recordkeeping, administration for diary management, communication for dealing with customers, suppliers and stakeholders, grant application writing for funding sources.'
- 'I feel that understanding their legal rights and obligations to other artists, understanding contracts, self promotion and marketing, how to professionally approach venues, and tax/financial obligations.'

Practical experience and industry knowledge

Another key skill highlighted by participants was direct industry experience through work placements as well as performance opportunities. Participants expressed that experience in collaborative projects and in real-world settings help students understand the practical demands of the creative arts industry.

- 'Audition techniques and practice, understanding of the opportunities available, experience at practicing these arts in a variety of industry contexts eg. Regional/alternative/non-mainstream showcases'
- 'They need to experience the reality of working artists and make connections with working artists'
- 'Direct experience in the industry and access to the tools and experiences to get them involved'
- 'Job ready requires tertiary level education at a disciplinary level. Enhanced by experience in the sector / work experience / internships. Post graduate studies in arts management / administration etc. Working in the arts is a profession - not a hobby. It should be treated as such.'

- 'Performance opportunities, work experience programs etc, especially for regional students'
- 'Plenty of performance experience'
- 'Proficient skills in performing techniques, with highly developed listening skills to enable stylistic interpretation and expression in different music genres. A clear understanding of how important music and arts is to enhancing life experience and its cultural significance.'
- 'work placements. adequate extra curricular activities'
- 'Quite apart from technical skills and discipline required for creative practice, students needs opportunities to perform - if there's no outlet for performance, students often resort to moving to larger cities once opportunities cease in their own area. Students need technical skills, time-management, networking, grant application and entrepreneurial training in order to stay within the industry.'
- 'The understanding that it is a competitive industry and regular, stable work can take time to secure.'
- 'Confidence in their skills, exposure to a variety of options, mentoring from teachers who have experienced the industry themselves'
- 'Depends on the student. Generally, to be highly skilled practically whilst developing respect and skill in pedagogical and collaborative work. Awareness of the music business, the vastness of the industry, and encouraged to be idealistic whilst also realistic.'
- 'Access to industry support and work placement'
- 'Performance skills, industry training, marketing, technology'.

Question 20. Are there any other approaches to arts and music education in Australia or other countries that you think NSW should adopt?

567 participants engaged with this free text question. Of these, a sample of comments were reviewed, with several key themes emerging from the responses, such as ensuring creative arts and music are part of the core curriculum, the availability of different pedagogies available in New South Wales, and the specialist music education programs used in other Australian jurisdictions and overseas.

Creative arts and music as part of the core curriculum

Overall participants expressed that arts and music should be considered as essential as literacy and numeracy in the curriculum, rather than optional or niche subjects. This perspective is reflected in the call for making arts education compulsory up to Year 10 and integrating it across various subjects. Specialist music teachers were also mentioned as an essential component.

- 'Make it compulsory in schools and make it a valued part of the curriculum.'
- 'Daily music practice - just as we do distributed practise for literacy and numeracy, the should be an element of music education in every day to support students in growing, developing and learning.'
- 'Specialist music teachers in primary schools, otherwise music does not get taught adequately'
- 'Have arts and music integrated into other subjects, a more holistic vision.'
- 'Compulsory music education for primary school, like sport.'
- 'Rather than only teaching it as a separate subject integrate it into every subject to show how important art is'
- 'A more integrated approach of specialist teachers at Primary level and wider opportunity for arts at high schools to build upon the base that would create. Also refocusing education from vocational angles to a broader life-long learning model as will be required for future generations'.
- 'Specialist music teachers in K-6 that can focus on music and arts programs instead of being an add on for already over worked teachers trying to deliver improvements in the big ticket areas of literacy and numeracy.'
- 'Music as a compulsory subject from Kindergarten as it is great for brain development'
- 'Every child should have the opportunity to be taught by a trained Music Teacher during their Primary school years.'
- 'Compulsory music education by skilled musicians gives all students access to learning an instrument and making music no matter their economic capacity.'

Different pedagogies

Many participants also pointed to pedagogies currently available in New South Wales such as the Amadeus program in Catholic schools and the Kodaly method.

- 'The Amadeus program in Sydney Catholic Schools. The QLD instrumental program. The National Music Teacher Mentor Program (now called Music in Me) is a great model of supporting teachers.'
- 'The Catholic System is offering compulsory Instrumental Learning.'
- 'The Sydney Catholic schools Amadeus program is a start but there aren't enough teachers to achieve this. Employing senior high school Students in hubs to teach younger / beginner students would be a better experience than working at a fast food outlet and would be both rewarding in fostering skills and community building. Training 16 year olds to teach in this manner would help meet a shortfall and possibly encourage more into the profession'.
- 'Catholic Education System Sydney has a policy that every child plays an instrument: it's not rocket science.'
- 'The Amadeus program in Sydney catholic schools is a good starting point to get kids engaging with music. This of course is only in its infancy and needs to develop into a wider reaching program. Every student should be given regular instrumental lessons and classroom music lessons as part of curriculum.'
- 'Early education! Kodaly is a pedagogy that with training can be applied in all teaching contexts as it is singing-based, sequential and develops all aspects of the musician.'
- 'Kodaly as a beginning strategy'
- 'Many modalities work. Kodaly and solfege is excellent for primary aged students. Singing is the skill that is vital to restore in schools. Dance/movement is also vital.'
- 'Kodaly philosophy is a sequential and musical approach that introduces students to all areas of musical development and training.'
- 'The most important years of musical development is in the early years of life. Quality teachers should be in every pre school and primary school. Music as a language should be systematically taught through programs such as Kodaly and others'.

Models from other Australian jurisdictions

Participants mentioned Queensland, South Australia and Victoria as jurisdictions with specialist music education curriculums.

- 'Look at places who do "music every day" - SA has a new strategy, Qld has a strong music education offering and NSW is still miles behind'
- 'Something similar to VIC where all students learn an instrument and play in the school band.'
- 'QLD funds music education by trained musicians to more students, enabling better outcomes.'
- 'Victoria, SA, Tasmania, Queensland, and Western Australia all provide specialist primary school music teachers'
- 'QLD & Vic have specialist primary music teachers, but NSW doesn't so many students are disadvantaged just by living in this state.'
- 'QLD seems to support the music instrumental teaching in schools more provide solid work all more schools. In Sydney there is a bigger percentage of private schools employing this form of teaching as full time work'.
- 'Queensland have a mandated 30 minutes of music for every primary child every week by a music specialist (suggest increasing this to 60 minutes and to be taught by an appropriately qualified teacher)'
- 'QLD public schools model. American model of choral programs and band programs in every school'
- 'In QLD, Music teachers are funded in every primary school. This should be nation wide rather than the decision resting with a Principal to prioritise funding and staffing allocation to this.'
- 'Queensland has an excellent approach to instrumental music and ensemble tuition in schools.'
- 'In Queensland every primary school has a specialist music teacher. Apparently it's the same in Scandinavian countries.'

- 'NSW should look at the QLD Dept of Ed system . Specialist instrumental teachers and band directors are employed full time so receive all the benefits of full time employment. NSW specialists are sole traders and contractors ,this makes it very enticing for many teachers.'
- 'Queensland's music education programs are extremely advanced compared to NSW. Also the Amadeus program in Sydney catholic schools seems a move in the right direction.'

Models from international jurisdictions

European models, particularly Finland and Germany are frequently mentioned as examples of countries with strong arts and music education systems. Their approaches, which include early and continuous music education, integration with other subjects, and high standards for teachers, were cited as models to consider.

- 'Finland is an obvious example as it accessed by all children and stops the divide in education according to affordability'
- 'Germany has a fantastic system of music and arts being part of the curriculum and schools assessment. Art and music aren't treated as an optional add on or elective but rather valued as an examinable compulsory subject at school and those who are allowed to teach music or art at school are qualified to do so through their university degrees'
- 'The Nordic countries, including Denmark, Finland, Iceland, Norway, and Sweden, share a common approach to art, viewing it as an essential element of society that contributes to individual well-being and community development.'
- 'Yes. Actually having music education in primary schools. All fancy private schools have weekly music classes and compulsory instrumental programmes for their students. We don't have that in state school. We also don't have instrumental teachers employed by the department. Unlike Victoria and QLD let alone the European and South America systems that are light years ahead'
- 'I think the American system of a band class or choir class students can choose instead of general music from year 3 or 4 is a good idea as it legitimises the subject and gives more students the opportunity to participate in band orchestra or choir without having to miss lunchtime or get to school earlier like it is a punishment'
- 'NSW should follow the approach of the Programs provided in American schools where everyone in primary school learns an instrument as well as choir etc. By the time students are entering high school many are proficient at a high level and are able to participate in many aspects of musical and other outside school life experiences at a sophisticated level.'
- 'Band program style music teaching as used in the US. Get all students on an instrument or at least into a choir. Music education in this country is 'optional' and often perceived as elitist. Make it compulsory'

Question 21. Please provide any additional views you have on arts, music and creative industries education and training in NSW

This question allowed participants to provide additional comments regarding arts, music and creative industries education and training in NSW. 507 participants engaged with this free text question.

Of these, a sample of comments were reviewed, with several key themes emerging from the responses. In particular, the need for early and comprehensive music education, a call for increased funding and resources, and support for valuing arts equally with sports.

Need for early and comprehensive music education

Many participants emphasised the importance of starting music education at a young age and ensuring it is integrated throughout a child's schooling. Participants advocated that early and continuous music education is essential for the holistic development of students and should be a fundamental part of the curriculum.

- 'The evidence is clear - music education is fundamental to well balanced children'
- 'Music provides so many positive outcomes to all aspects of learning to young students, whether the follow further music or not. It should be a priority that all students have access to music education to give all students these benefits, especially in primary school, where the cognitive benefits are greatest. Studies have proven this, yet music is always seen as minor and outside the core learning areas. This will help our state and economy far more than many other initiatives.'

- 'Value and support urgently needed for younger children. Primary school years are crucial and schools need to be able to offer regular, sequential and through music classes.'
- 'If every child in NSW was given the opportunity to play a musical instrument there is proven data to suggest that their developing brains, self-confidence and self-determination would be boosted. Music has the power to transform education and all children should be given the opportunity to experience the beginning levels of learning an instrument/voice and working in a musical team situation.'

Call for increased funding and resources

A recurring theme was the need for more financial support and resources for arts education. Many noted the financial pressure on parents to support music education and advocated for increased investment in arts programs to ensure that all students have access to quality education and resources

- 'Right now young families are struggling and unfortunately many of us don't have the financial means to give our children musical education. It would be incredible if this were taught well in government schools or if there was some sort of financial support'
- 'Thus far, the ability to access music education is dependent on parents having the money to pay for lessons over many years.'
- 'music and arts should be encouraged and accessible for all. I have taken steps to ensure my children get a music education and this has been almost entirely at my cost and its not cheap. It is not accessible for children who's parents cannot afford it. Music education should be available for all not just those than can afford it'
- 'The arts are valuable and when times are tough are often one of the first things cut by governments and consumers because they are seen as extras. Regular mainstream funding to support organisations and individuals involved in the arts is essential'
- 'The conservatoriums are far too expensive for the average Australian family, the costs need to be lowered. '
- 'Provide equal opportunity for children to learn music. Give every child the chance to study a musical instrument and play in an ensemble.'

Valuing arts equally with sports

There was a clear call to elevate the status of the arts to be on par with sports in terms of recognition and support. Many participants explained that the arts are undervalued and underfunded compared to sports and advocated for a shift in perception and funding priorities to reflect the importance of arts education.

- 'Give as much support and value to the arts as government does for sports!'
- 'I think the government should recognise the importance of arts, music and creative industries. It should be equivalent to the importance of sports and sciences. The funding will need to provide to the correct sector and should make it easy to access to early childhood education as well as appropriate resources to educate potential talented arts and music students.'
- 'NSW is heavily focused on the sports industry and must act to embrace the creative industries and opportunities that bring a huge impact to life , culture and societal enrichment. We need MUCH more support, recognition and remuneration for arts oriented projects and endeavours in our country generally. This is a vast and powerful resource which is too frequently overlooked. Excellence in the Arts in Australia is attributed too greatly to extreme expense and largely unrecognised but outstanding and enduring efforts from educators and students. We must shift some of our priorities to reap the rewards of an Arts infused culture in Australia.'
- 'Arts should be given the same cultural stays as sport and supported with similar structures - eg Athletics Carnivals and acknowledgment at assemblies. Arts companies should take a 'football club' model and visit schools for workshops to inspire younger artists'.
- 'It is really underfunded and underrepresented in the education system. There is much more of a focus on sports in schools than the creative arts, parents wishing to educate their children in music are forced to do that outside of school at their own cost. There is huge evidence of music being beneficial to well being, mental health, academic success etc, it needs to receive a greater importance in education'

- 'Arts, music and creative industries are essential to the economy, to STEM, research more generally, and to promoting Australian innovation and cultural excellence internationally, contributing to soft diplomacy. They also promote wellbeing, cultural exchange, and confidence'.

Appendix 1 – List of questions

1. Name
2. Email address
3. Postcode
4. What is your age?
 - Under 18 years old
 - 18-24
 - 25-34
 - 35-44
 - 45-54
 - 55-64
 - 65 years or older
5. Please select all that apply
 - I am a student
 - I am a parent/ caregiver
 - I work in the teaching profession
 - I work in the arts industry
 - I work in the music industry
 - Other
6. Where do you live in NSW?
 - Metropolitan Sydney
 - Central Coast
 - Central West and Orana
 - Far West
 - Hunter
 - Illawarra
 - Murray-Murrumbidgee
 - New England-North West
 - North Coast
 - South East and Tablelands
7. How do you rate arts and music education across all levels of education (primary, secondary, and tertiary)?
 - Very good
 - Good
 - Fair
 - Poor
 - Very poor
 - Other
8. Which of the following do you think are barriers to students pursuing further arts and music education? (Select all that apply)
 - Course location
 - Course choice
 - Method of study
 - Cost of course
 - Other
9. How can access to quality music education in NSW be improved?
10. How can arts and music organisations be better engaged in school settings?
11. Do national performing arts and music training organisations in NSW receive adequate financial support?
 - Yes
 - No
12. Are arts and music education sufficiently covered in NSW teacher education courses?
 - Yes
 - No
13. Do the NSW primary and secondary school curriculum sufficiently cover arts and music education ?

- Yes
 - No
14. How can Creative and Performing Arts (CAPA) high schools deliver better outcomes for gifted students in the CAPA stream?
 15. Should teachers and principals receive more support to deliver arts and music education in schools?
 - Yes
 - No
 16. How can access to arts and music education be improved in regional areas?
 17. How important are regional conservatoriums in music education?
 - Extremely important
 - Somewhat important
 - Neutral
 - Somewhat not important
 - Extremely not important
 18. Should musicians be employed in schools?
 - Yes
 - No
 - Other
 19. What skills do students need to be job-ready for the arts, music and creative industries?
 20. Are there any other approaches to arts and music education in Australia or other countries that you think NSW should adopt?
 21. Please provide any additional views you have on arts, music and creative industries education and training in NSW