

**Submission
No 10**

**INQUIRY INTO ARTS AND MUSIC EDUCATION AND
TRAINING IN NEW SOUTH WALES**

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Submission for the Inquiry into Arts and Music Education and Training in New South Wales Margie Moore, OAM

Executive Summary

Drawing on my unique experience as a music teacher, music consultant, music lecturer in pre-service education, manager of the Sydney Symphony Education Program and consultancy to various national (including regional NSW) and international arts companies, I have considered the implications for Music Education and Training in NSW in the following areas:

Pre-Service Education

Teacher Professional Development

Role of Arts organisations

Support for Music and Arts in regional schools in NSW

Main issues:

1. Sequential, high quality learning is essential in providing effective Arts and Music Education and Training in NSW.
2. It is the right of every child.
3. Regional and urban students and teachers need equality of access to quality, sequential music education.
4. The experience and expertise of arts and professional organisations should be utilised.
5. Funding needs to be reliable for the organisations that have a proven track record, to thrive and keep delivering.
6. Pre-service Music Education for primary teachers needs to be assessed, quality controlled and increased.

I am very happy and prepared to give evidence if it is required.

Background

My name is Margie Moore and I have held a variety of positions in education in NSW and NSW based Arts organisations. In 1981 I began my professional life as a music teacher at two primary schools in the Met. South West Region. During this time, I helped to create a resource to supplement the current 1966 syllabus which was quite outdated. I was then seconded from my class (I was classroom teaching by then) to inservice this document across the region. This led to assisting with the 1984 music syllabus writing and then to a position as Music Consultant K-12 in the North Sydney Region. After a brief stint in the Services directorate I became a Lecturer at the St George Campus of NSW University teaching music to pre-service primary and secondary teachers. During this time, I completed my Masters in Education with my Honours Thesis on the subject '*Music Teaching in Primary Schools – A Question of Skill or Confidence*'. I was seconded by the Sydney Symphony as Education Manager and remained for 13 years, under the Artistic Directorship of Richard Gill. Over forty years I have been a member of the Orff Schulwerk Association, including roles as NSW and Australian President and giving international presentations. After leaving the Symphony I have had a number of roles in Arts Education with various national and international Arts companies and the Australia Council. I also have lectured in pre-service

primary music education at UTS. I currently consult to Musica Viva and the Australian Vocal Ensemble – Avé, writing teaching materials and presenting workshops. I have been on the Board of Moorambilla Voices, a regional multi arts program in Nth West NSW, for 14 years. I very actively contribute to the development of their programs and policies, particularly its connection with schools. In 2011 I was awarded an OAM for services to Arts in Music Education. This rich variety of professional roles in education, and interaction with teachers and artists, gives me a unique perspective into arts and music education and training in NSW and beyond.

Pre-Service Education

Terms of Reference

b. (iii) robust and evidence-based music education in initial teacher education courses in the tertiary sector

It has been my joy and privilege to teach generalist primary and specialist secondary teachers in a variety of institutions – NSW University (St George Campus), the Sydney Conservatorium, KuringGai CAE and UTS. In each of these roles it was clear that many trainees teaching music, as required by the compulsory curriculum, lacked self-confidence and self-efficacy. Few had positive experiences in their own music learning and were anxious about their capacity to teach it to their students. During these courses I and my colleagues worked to overcome these barriers to provide the skills, resources and confidence essential for teachers to teach music in the classroom. My thesis demonstrated our enhancement techniques improved the self-confidence and self-efficacy of the student teachers.

Previously, each of these institutions allocated between one and three compulsory semesters of study (up to 30 hours each semester) to the generalist primary teacher as part of their pre-service training. It was clear that pre-service primary teachers required **more** (not less) sequential on-going quality music education in order to be effective teachers.

Recent Case Study

Recently, my niece completed her primary teacher training at Notre Dame University in Sydney. During her four-year course there was only one combined course offering Music, Dance and Drama. During the nine-week semester they had weekly lectures (about which she can remember little) and a three-hour workshop in each of the areas. In the three face-to-face hours dedicated to Music they played musical chairs, listened to a piece of music using a YouTube clip and students were invited to play the piano for the class. My niece said *'we were taught nothing that you could teach in a classroom. It taught us games we already knew and one YouTube program you could use'*. There was no attempt at sequential learning or skill development. This is worse than inadequate and implies Music was not essential enough to be taught with any rigour or forethought.

My niece now works as a casual teacher in a range of primary schools. Some of these schools have music specialists and she is not required to teach Music. She regards herself as very fortunate to have a relationship with a specialist music teacher who suggests programs and materials with which to teach her classes. My niece has learned a lot from this teacher's mentoring and says *'If left work and resources I can now teach it, but if left to myself I wouldn't know where to start'*.

She is a dedicated, intelligent and intuitive teacher who is keen to teach Music, and other compulsory areas of the curriculum. She regrets that her pre-service training was totally inadequate in preparing her to teach Music effectively.

Recommendation

All pre-service primary teaching courses should be audited to assess the content, amount, quality and effectiveness of the teaching provided to students in Music and the Creative Arts.

Teacher Professional Development

Terms of Reference

b. (vii) the most effective approach for the music and the creative industries to co-ordinate with the education system to support the development of creative skills

a. (iv) the role of arts organisations and creative professionals in education and the development of creative skills across the arts

Pre-service education in Music varies in its quality and effectiveness. Therefore, many teachers have to go beyond their initial training, to acquire the essential skills and confidence to teach music. A number of organisations offer good quality, sequential learning opportunities for teachers. However, the teachers must do these in their own time and, in some cases, fund themselves. This takes a great deal of dedication.

Two organisations which offer excellent and accessible professional development are:

1. The Orff Schulwerk Association of NSW <https://orffnsw.org.au/courses/upcoming-courses/>

The Orff Association conducts workshops and supports teachers in regional NSW and in Sydney. These include weekend workshops and a sequential set of four week-long courses, during school vacation, that provide 36 hours of active, embodied learning. All their four Levels of courses have accreditation and are taught by approved, highly-experienced teachers. The course notes are well-designed and learning is assessed at each Level. The Association provides members with a quarterly bulletin and a yearly journal of tried and tested classroom ideas, practice and research.

2. Music in Me (formerly the National Music Teacher Mentoring Program) <https://musicinme.au/about-us/>

This organisation exists to create opportunities for every child to access quality music education in the classroom across remote, regional, and metropolitan Australia. It is a foundational music education program that upskills classroom teachers through a scalable and sustainable approach to mentoring. It works directly with all education jurisdictions to tailor delivery to:

- improve confidence and competence in the teaching of music
- improve student engagement, music outcomes and well-being through music learning

- promote the value, place and purpose of music education in primary school education and the potency of teacher mentoring to improve the quality of music education in Australian primary schools.

Recommendation

Both these organisations are well-run and rely heavily on the goodwill and dedication of the people involved (many of whom are volunteers). Sustainable funding of these organisations would contribute much to improving music teaching outcomes for children across NSW.

Role of Arts organisations

Terms of Reference

- b. (iv) the role of arts organisations and creative professionals in education and the development of creative skills across the arts
- (vii) the most effective approach for the music and the creative industries to co-ordinate with the education system to support the development of creative skills

As the Education Manager for the Sydney Symphony from 1998 to 2009, we presented specially curated concerts for different age groups with accompanying resources to support teachers to engage their students. We provided workshops for teachers to assist them in delivering these resources. Concurrent with this was a musician training program that has provided musicians for the Sydney Symphony and many other orchestras around the world.

Arts organisations are ideally placed to offer quality connection to their art form through fine performances delivered by exemplary artists. This offers school students invaluable insights into many new cultural experiences. It is also imperative as a form of audience development.

Recommendation

Arts organisations (particularly the major ones) should have, essential in their Charter, that they provide arts experiences for engaging young people at every level and resources for teachers to connect the students' experience with the curriculum.

Support for Music and Arts in regional schools in NSW

Terms of Reference

- b. (vi) the availability of support for teachers and principals in delivering quality music education and ensuring that an inclusive approach is taken towards resource allocation for regional schools across New South Wales
- (vii) the most effective approach for the music and the creative industries to co-ordinate with the education system to support the development of creative skills

Regional areas suffer much more from teacher churn and issues of access and resourcing. The tyranny of distance is real! Many regional areas do not have access to accredited teachers, adequate resources, appropriate spaces or opportunities to engage with professional musicians and artists. Students in regional areas deserve to be able to learn and thrive equally as their city counterparts.

Case Study

An example of a solution to these issues can be found in Moorambilla Voices

<https://moorambilla.com>

Moorambilla Voices is an award-winning arts organisation that provides music and arts education programs for children living in regional and remote North West NSW. Founded in 2006, Moorambilla Voices' mission is to inspire and empower young people to explore their creativity and express themselves through music, dance, and visual arts that have a strong connection to culture and Country. All ensembles (from years 3-12) focus on the creation of a joyful natural choral sound and all participate in dance, visual arts and stagecraft, underpinned by developing connections to Country and culture as they move through the program. Fundamental is learning from, and with, exceptional professional artists to gain skills and confidence in a range of art forms and cultural understanding.

The Artistic Director, Michelle Leonard, OAM eloquently described in a recent Linked-In article

'At Moorambilla we are not creating future leaders, we are enabling leaders to emerge NOW. The singers of the Moorambilla Voices high school choir – MAXed OUT are articulate, connected advocates for a shared worldview that amplifies our collective capacity as Australian cultural leaders to walk forward with inclusion and respect. They contribute as leaders – even at 13! to this national conversation by singing and creating performances that speak directly to our collective love of country and hope for a future that respects each other in the spirit of Yindymarra. Every child deserves an opportunity to feel heard and to grow and lead in this way.

<https://www.linkedin.com/feed/update/urn:li:activity:7216020754155388928/>

Recommendation

Programs that have consistently achieved real development and change in rural areas, such as Moorambilla, should be reliably funded and used as a role model for achieving positive outcomes and transformational learning for young regional people in their Arts and Cultural awareness.