

Submission
No 50

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

Organisation: Music in Me, Australian Youth Orchestra

Date Received: 25 July 2024

“Every child should have the opportunity to learn and create music.”

- the late Richard Gill AO

Founder of the National Music Teacher Mentoring Program
(now the Music in Me teacher mentoring program)

Music in Me teacher mentoring program, response to the Joint Select Committee on arts and music education and training in NSW, and the parliamentary inquiry into arts and music education and training in NSW.

Terms of reference	1
Executive summary	2
The present level and status of formal music education in primary schools	3
About Music in Me - history, strategic goals, the co-funding model, program implementation, evidence-based approach	4
Music in Me teacher mentoring in NSW	7
What support is currently available for teachers and principals	8
What can we learn from other jurisdictions in Australia?	9
Recommendations - Strategic development - invest in co-funding the growth of the Music in Me program in NSW	11
Attachments	12

Terms of reference:

Music in Me is responding to the terms of reference for:

(b) the quality and effectiveness of music education and training, focusing on *the teaching of classroom music in the primary years of schooling*. In particular, we are addressing:

- (i) progress toward a long-term goal of quality music education, including actions to address identified barriers
- (ii) the present level and status of formal music education in primary schools
- (vi) the availability of support for teachers and principals in delivering quality music education and ensuring that an inclusive approach is taken toward resource allocation for regional schools across NSW
- (xii) notable approaches to music education in other jurisdictions
- (ix) measures of success in music education.

Executive summary

The Music in Me teacher mentoring program addresses the decline in music education quality within NSW primary schools. Established by the late Richard Gill AO, the program seeks to enhance the confidence and competence of generalist primary teachers in delivering quality music education. By implementing strategic recommendations and expanding the program's reach, NSW can ensure that all students benefit from high-quality music education, fostering a lifelong engagement with the arts.

Current State of Music Education

- **Varied Provision:** Music education in primary schools is inconsistent, with significant variations in delivery across different states and territories. While some states provide specialist music teachers or subsidised peripatetic services, others rely on generalist teachers with minimal training in music education.
- **Decline in Initial Teacher Education:** Research indicates a significant reduction in music education training within Initial Teacher Education (ITE) programs, resulting in a lack of confidence and competency among new graduates to teach music effectively.

Music in Me Program Overview

- **Objectives:** The program aims to upskill classroom teachers through tailored mentor professional learning, enhancing their ability to deliver sequential and quality music education.
- **Scope and Impact:** Since its inception, the program has supported 375 teachers across 162 schools in NSW. The mentorship model has proven effective in improving teacher confidence and student engagement in music.

Strategic Recommendations

- **Develop a NSW-specific music education framework and strategy:** Create a NSW specific quality music education framework and strategy for implementation across NSW schools by 2028.
- **Mandatory weekly music lessons:** Commit to a minimum of 30 minutes of music education per week, delivered by competent and confident teachers.
- **Resource allocation and tracking:** Implement tools to monitor and report on schools' capacity to deliver quality music education, allowing for targeted resource allocation.
- **Pre-Service teacher training:** Collaborate with ITE providers to enhance music education training for pre-service teachers, ensuring they are well-prepared to teach music.
- **Expand Music in Me program:** Increase government funding to expand the program's reach, particularly in schools with genuine need, and invest in research to evaluate its impact.

Challenges and Barriers

- **Inconsistent teacher training:** The variability in pre-service training and professional learning for music education within NSW poses a challenge.
- **Recognition of music specialists:** There is a need for the NSW Department of Education to recognise and employ specialist music teachers in primary schools.
- **Equity in access:** Schools in regional and remote areas, as well as those with high First Nations populations or low ICSEA values, require targeted support to ensure equitable access to music education.

The present level and status of formal music education in primary schools

[Recent Australian research](#) by Alberts The Tony Foundation reveals that music education in primary teaching degrees continues to decline, meaning that overall, graduating teachers are no longer equipped to deliver quality music education in primary school classrooms, where it has the greatest developmental impact.

Most graduating generalist primary school teachers now lack the confidence and competency to teach music effectively – according to the Alberts report, the average time dedicated to music education training time in ITE over a 4-year degree has reduced 53% since the previous report in 2009, nationally just 8 hours in total.

Furthermore, 71% of universities surveyed now say their students do not expect to teach music in the classroom. It also states that children from disadvantaged schools are far less likely to receive music education delivered by trained music teachers, or have access to instruments, quality resources and experiences.

This signals a crisis for music education, and the future health of the artform. The benefits of a quality music education are well documented in Attachment B¹ yet fewer schools are able to deliver a high-quality music teaching and learning program.

Within NSW, the quality of music education teaching and learning is very much school dependent. General primary school teachers often lack the confidence and competence to teach music effectively, and the appointment of teachers specialising in music in primary schools is very ad hoc, particularly in government schools where there is no speciality of music recognised in NSW DoE staffing codes.

We believe the soon to be implemented survey of NSW primary school teachers designed by the Australian Council for Educational Research for the Alberts Music *Right from the Start* initiative, will confirm all other evidence that, while there is good quality music teaching and learning occurring in some schools, there is a significant lack of consistency, due to the limited music expertise in NSW public schools.

¹ Louise Barkl & Anita Collins (2019) [The Benefits of Music learning in the early years of schooling](#)

About Music in Me

"When children listen with direction and concentration, their focus goes up spectacularly. The evidence points to the fact that a structured program of music education has benefits in all learning."

— The late Richard Gill AO, Music in Me (formerly NMTMP) founder

Introductory video: [Welcome to Music in Me](#) (1'35")

Music in Me (formerly the National Music Teacher Mentor Program) was established in 2015 to address the decline in effective music training during Initial Teacher Education, and subsequently the decline in quality of music teaching and learning in primary schools across Australia.

Our vision is to create opportunities for every child to access quality music education in the classroom across remote, regional, and metropolitan Australia.

Our work is unique due to the tailored and highly specialised mentor professional learning we have designed, resulting in the upskilling of classroom teachers through a scalable and sustainable approach to mentoring.

History

Founded by the late Richard Gill OA, one of Australia's best known and loved musicians, conductors, composers and educators, and notable for his passion and enthusiasm for spreading not just the joy of music, but its myriads of benefits. Richard's determination to improve the quality of music teaching in our schools saw the birth of the National Music Teacher Mentoring Program (now Music in Me) in 2015. Focussed initially on mentoring teachers in the early years of schooling, Richard believed it would "start a process we hope will result in all children in Australia having access to quality music education".

The program began in NSW public schools after an initial pilot in metropolitan, regional and remote schools in 2015. It has continued to develop and grow nationally, in NSW through an ongoing relationship with the NSW Department of Education and most recently a new pilot in partnership with Sydney Catholic Schools, as well as in other states and territories in Australia.

Strategic Goals

Our renewed Strategic Plan 2024-2029 (Attachment A) outlines our goals and success indicators over the next 5 years.

- **Goal 1** Tailor Music in Me to the needs and strengths of the contemporary Australian educational landscape.
- **Goal 2** Be the leader in mentor professional learning, including creating meaningful opportunities for online learning and collaboration.
- **Goal 3** Advocate for the value of music education, and the Music in Me program in providing access to continuous, high quality music education for all Australian students.
- **Goal 4** Ensure the program is sustainable, appropriately resourced, equitably applied, and responsive to contemporary needs.

The Co-funding model

The program is co-funded in partnership between the national and state partners. The AYO sets the strategy, funds the training of mentors, provides Lead Mentors to support implementation

and present additional professional learning, develops resources and evaluates the Program, funded by the Commonwealth government and private support. Partner organisations have the responsibility for managing local co-ordination and mentor selection, and funding mentor participation.

With multiyear federal and philanthropic funding secured, we are now focussed on developing new and relevant resources, conducting meaningful research, and most especially increasing our impact through co-funding to reach more teachers in NSW, and ultimately have a greater impact for NSW students.

Program implementation and evaluation

Ideally, a well-designed program of mentoring is structured as:

Term 1: Participants confirmed, matched with local Mentor
Mentor completes professional learning (online modules OR in person conference)

Term 2: Week 2: Initial planning meeting between mentor & mentees

Week 3 – 9: Mentoring program continues: observation of mentor in their classroom, team teaching, mentor observes teacher, feedback.

Week 11: Catch up for missed weeks

Term 3: Week 2: Mid-program reflection, revision of goals.

Week 3 - 8: Mentoring program continues: observation of mentor in their classroom, team teaching, mentor observes teacher, feedback.

Week 9: Catch up for missed weeks

Week 10: Evaluation meeting at participating school. Review of achievements, complete program evaluation surveys.

Mentor sessions accrue 0.25-day casual relief days per session per teacher, therefore a single teacher's professional learning cost is 4 casual relief days across the year. This may vary pending travel time, the number of teachers being mentored, and the addition of further collaboration or external professional learning.

It is a scalable program. With the recent implementation of a comprehensive online learning platform (<https://my.musicinme.au>) providing unique tailored professional learning to upskill new mentors, we now have the capacity to implement the program at any time, and in any regional or remote area, once a prospective mentor has been identified.

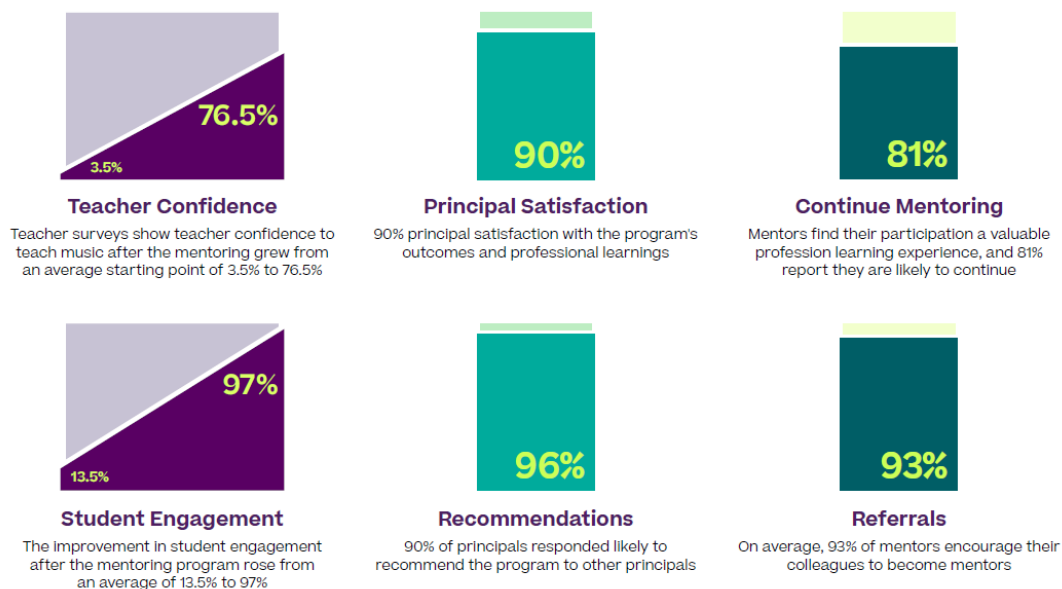
Evidence-based approach

Ongoing research (Attachments C, D & E) by leading music education academic, Professor Margaret Barrett of Monash University, demonstrates that the *Music in Me* program results in substantial growth in teacher confidence and competence to teach music, and in student engagement with music.

The positive flow on effects of the program on the emotional, psychological, behavioural and learning outcomes (both musical and in other subject areas) for students and teachers are

clearly evident. This approach provides opportunity for learning by both mentor and mentee in a process of collaborative self-development.²

Furthermore, independent analysis of evaluation surveys of *Music in Me* participants from 2017-2021³, demonstrates the program's effectiveness:



Resources

Participating teachers, mentors, and program alumni are provided access to an ever-growing digital collection of repertoire and supporting teaching resources. These music education resources are designed to support the program's core focus on vocally based music education, music literacy and creativity.

Professional learning events

Music in Me has designed and presents a unique program of high-quality professional learning for teachers. Every second year, all mentors attend an in-person national conference, and in alternate years mentors complete specially designed online learning modules. This unique professional learning opportunity is designed to equip mentors with the knowledge, skills and understanding to undertake the role of mentor with Music in Me.

Special professional learning events such as the recent and highly successful 'Music in Me Summit' provide access to a wealth of quality arts organisations and to networks of passionate music educators from all sectors.

² Margaret S. Barrett, Katie Zhukov & Graham F. Welch (2019) Strengthening music provision in early childhood education: a collaborative self-development approach to music mentoring for generalist teachers, *Music Education Research*, 21:5, 529-548, DOI: 10.1080/14613808.2019.1647154

³ Margaret S. Barrett, Katie Zhukov (2021). Evaluation of NMTMP program 2017-2020: Interim report. AYO & Monash University.

Music in Me teacher mentoring in NSW

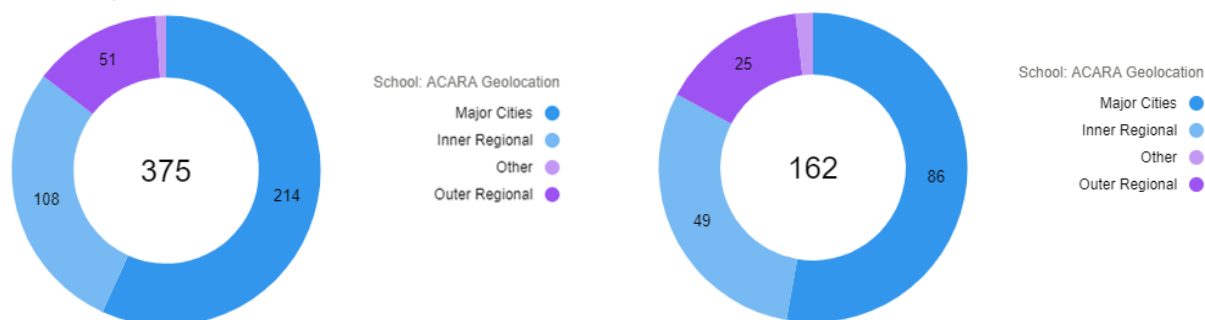
NSW Department of Education website – Music in Me : [Music in Me \(nsw.gov.au\)](https://www.nsw.gov.au/music-in-me)

In 2023 the Music in Me program was in 57 NSW metropolitan (54%), regional (35%) and remote (10%) public schools, mentoring 108 teachers and directly impacting 6,600 primary students whose teachers were mentored in a co-funded arrangement through the NSW Department of Education. 2024 data is not complete as the semester 2 program is about to commence.

Video Case study 1: [Gorokan Public School, NSW Department of Education](#) (3'13')

Video Case study 2: [Yandelora Special School, NSW Department of Education](#) (3'22')

Since 2015, the program has supported mentoring of 375 NSW teachers, in 162 schools, across metropolitan, regional and remote locations.



With increased funding from the NSW State Government, we can reach more of the 1,600 public primary and 67 central schools in NSW and achieve meaningful impact for the future of arts participation in NSW.

Targeted investment: The exact allocation of mentor resources is tailored to a jurisdiction's needs and resources.

In the current model with the NSW Department of Education, an abbreviated version of the base model is applied, where a teacher is mentored within their own school site over the course of one term. The mentor visits approximately 8 times, and the mentee school is responsible for funding this program. Currently, only NSW Department of Education employees can be engaged as mentors for public schools.

The total cost of the program currently in NSW is approximately 2 casual relief days per participating mentee teacher each semester. The cost is calculated on ¼ day of casual release per participating mentee teacher per session. Increased funding would also allow the full mentoring model of 16 weeks over two school terms to be implemented.

Professional learning delivered in situ: This casual release is used by the mentor to be side-by-side with the mentee in their classroom, providing planning, mentoring and demonstration sessions throughout the program. Funded by participating schools, their work follows a program of assessing skills and capacity, set learning goals, modelling, team teaching, observing and providing feedback, reflection and support through provision of resources, guidance on developing scope and sequence of learning aligned with syllabus outcomes, and assessment.

Online professional learning for equity and scale: Through our new online learning platform, Music in Me can upskill mentors anywhere, at any time. We now have the capacity to scale the program, and effectively and swiftly onboard high-quality music educators who are identified as

suitable mentors. We have successful models of tailored delivery, adapting the program to the needs of the school or region, such as the creation of school clusters / hubs which engage and share resourcing of music specialists across multiple schools, providing mentoring and access to specialist trained teachers for high quality music education programs.

Outcomes:

- More NSW children will directly and immediately benefit from quality music education. It will deepen students' experiences of the arts world, helping to contextualise their learning.
- More NSW teachers will build confidence and competence in teaching music, and gain greater job satisfaction, contributing to better retention of quality teachers.
- More NSW residents now and in the future from all regions and backgrounds would be likely to actively engage with the arts, as creators, performers, and as audiences.

Removing barriers: We implore the NSW Department of Education to engage with NSW Education Standards Authority (NESA) to ensure that specialist trained music teachers are recognised for ongoing employment in NSW public schools.

Successful teaching of music in primary schools requires specialist knowledge and skills gained through initial teacher education and ongoing professional learning by *either suitably trained generalist or specialist teachers*. In the early years of schooling, the general primary teacher is an important part of the solution, and mentoring is a proven way of building the capacity of these teachers. Throughout Stages 2 and 3 of schooling, the role of the specialist becomes more important. Teachers with extensive education in music pedagogy and content also play an important role as mentors of teachers with less experience of teaching music.

Music specialist teachers are not able to gain ongoing employment through the NSW Department of Education in Primary schools, as specialist qualifications alone are not recognised. For an example, music specialist education is provided in NSW through the Conservatorium of Music (USyd), with graduates awarded a B.Mus (Education). However, these highly skilled educators cannot gain permanent employment in NSW Primary schools, despite the primary focused training delivered within the degree, and so many move instead to the Catholic and Independent sector.

With recognition of this qualification, NSW public schools can build capacity in their own schools, and these specialists can in turn act as mentors throughout their region.

Sydney Catholic Schools: a pilot: A pilot program is underway for the second half of 2024, to commence teacher mentoring through Music in Me in partnership with Sydney Catholic Schools, and their acclaimed Amadeus music education program. *“Through recruiting for specialist Classroom Music Teachers, we have noticed that not enough hours are provided within Generalist Classroom Teacher training at University, and not enough Universities offer Primary Music Education as part of their Music Teaching degrees. There really is a need to bridge the gap in teacher training. In our schools, the Music in Me program pairs experienced Classroom Music Teachers with teachers who are recent graduates, retraining from secondary to primary Music teaching, or retraining from General Classroom teacher with a musical background, to be able to teach Classroom Music with confidence.”*

- Eva Spata, Supervisor - Performing & Visual Arts Curriculum, Sydney Catholic Schools

What support is currently available for teachers and principals

It is the responsibility of individual schools to ensure curriculum outcomes are met. We recognise that NESA, the NSW Department of Education, and non-government school authorities provide support to schools to implement the curriculum. For example, the department's Primary Curriculum team provides curriculum support, and The Arts Unit provides opportunities for schools, teachers and students to "understand the value of engaging in the arts and have an opportunity to do so"⁴. While schools are encouraged to harness this support, it is up to individual schools and teachers to do so.

Schools rely heavily on third parties such as arts organisations, regional conservatoriums and teacher associations to provide teacher professional learning, teaching and learning resources and opportunities for young people to participate in the music and other artforms as audience members as well as active participants. These initiatives are an essential part of the musical ecosystem, especially in regional areas, however they are reliant on the impetus of individual schools and teachers to be aware of opportunities available and allocate funding to participate. Music in Me plays an important role in ensuring teachers are equipped and ready to support their students' engagement with these vital opportunities.

While we understand that, for the most part, schools report that they meet baseline requirements regarding the teaching and learning of music in primary schools, anecdotal evidence and research indicate there is little consistency in how music is taught, and few schools are able to deliver a quality, ongoing and sequential music teaching and learning program.

The decline of music in primary ITE has created a growing need for in service education to support teachers to deliver the curriculum. While education authorities address this to a certain level, far more is needed to reach all schools, regardless of location, the school's ICSEA value, and other influencing factors.

There is no consistent state-wide coordination or mapping of available support from education authorities and external organisations, particularly in regional and rural areas. Regional Conservatoriums provide and facilitate valuable professional learning and community engagement and should be further supported to lead collaboration with other providers.

With the release of the new Creative Arts Syllabus for K-6 on Monday 22 July, 2024, teachers and school leaders will need even more support to confidently and competently implement the curriculum. For example, the new music syllabus contains ONE outcome for each stage of learning, which raises the question: how can we support teachers to develop and implement a high quality ongoing sequential music education across each stage of learning within these parameters?

⁴ <https://artsunit.nsw.edu.au/about-us>

What can we learn from other jurisdictions in Australia?

Under the Australian Constitution, the responsibility for school education lies with state and territory governments rather than the federal government. Consequently, the provision of music education within each system has historically been diverse, reflecting the varied demands of each jurisdiction's syllabus.

Generally, music is included as a mandatory component of the primary school arts curriculum in every state and territory. However, its delivery has differed significantly across regions. For instance, Tasmania and Queensland have historically ensured that every primary school has a specialist music teacher. In contrast, other states and territories have offered free or subsidised peripatetic services for individual or small group instrumental music instruction. In states such as Victoria and New South Wales, while music remains part of the creative arts syllabus for all primary children, fewer schools employ a specialist music teacher. Additionally, the level of initial teacher education or professional learning for generalist primary classroom teachers in music varies widely across the states.⁵

Victoria now has a [Quality Music Education Framework](#) that demonstrates the importance of music education and assists school leaders to deliver a high quality music program in their schools. In recent years, Victoria has been investing in upskilling primary teachers, including newly appointed music specialist teachers through the Music in Me (formerly NMTMP) teacher mentoring program, and also more broadly through the Music in Schools program.

In South Australia, the [Music Education Strategy](#) provides a 10 year plan to support the delivery of high-quality music education, defined by the 5 qualities outlined in the Quality Music Education Framework: Value; Access; Continuum; Achievement; and Connections. This is achieved through a deliberate initial focus on early years and primary education and recognising a key factor necessary for success: “upskilling non-specialist teachers to improve the delivery of general classroom music education by providing professional development”.

A more detailed outline and comparison of models of practice within Australia and internationally may be found in the [Alberts Music Education Report](#). This also includes a state-by-state overview and identifies barriers to the provision of quality music education nationally, which include the lack of qualified teachers, necessary resources, depth and currency of understanding, and competing educational expectations.

Enablers / Leverage points identified through this report present a range of practical strategies, including:

- identifying and supporting ‘beacon’ or ‘lighthouse’ schools as models of best practice
- recognising the systemic inequalities in the provision of education
- encouraging independent state-level Departments of Education to demonstrate leadership in music education provision
- engaging and uniting the profession organisations who provide professional learning for teachers
- creating opportunities for organisations to collaborate
- implementing evidence-based models of music education
- activating innovative school leaders to engage their networks

⁵ Humberstone, J.H.B. (2023) ‘Battle dances and 808s, Teaching music creation in Australia’, in The Routledge Companion to Teaching Music Composition in Schools. 1st edn. Routledge, p. 11.

Recommendations

1. Strategic development:

- a. Consult broadly to develop a NSW Quality Music Education Framework for primary schools (and beyond) that provides clarity around what constitutes a quality, ongoing and sequential music education.
- b. Develop a plan, including measures/success indicators, to ensure all schools are delivering quality music education in primary schools by 2028 (i.e. after two years of mandatory implementation of the new Creative Arts/music syllabus).
- c. Commitment to music being taught at least 30 minutes a week by a teacher who is confident and competent to deliver a high-quality, sequential music education program.
- d. Education authorities work with ITE tertiary providers to ensure pre-service teachers receive an appropriate level of training in music education in their undergraduate degree, delivered by music specialists, ensuring they are confident and competent to incorporate music into their future classroom.

2. Invest in co-funding the growth of the Music in Me program in NSW

a. In government schools:

- i. Increase the allocation of government funding through the NSW Department of Education to allow Music in Me to benefit more students and reach more teachers, in more schools where there is genuine need.
- ii. Remove barriers currently preventing outstanding music educators from being engaged as mentors in NSW public schools, especially in regional and remote areas - for example, those who are non-government employees, retired teachers, or teachers whose registration may have lapsed but still meet the selection criteria to be a mentor
- iii. Ensure sufficient internal resourcing is allocated to support the implementation of the Music in Me program.

b. For all NSW children:

- i. Contribute to funding of ongoing quality external research, evaluating the efficacy and impact of the Music in Me program in NSW schools.
- ii. Provide strategic funding for Music in Me to work across all education sectors where needed, to target schools in regional and remote areas, those within communities with high First Nations population, and schools with low and extremely low ICSEA values.
- iii. Invest in co-funding the implementation of Music in Me teacher mentoring to the pre-school sector.

Attachments

ATTACHMENT A: Music in Me, Strategic Plan 2024-2029

ATTACHMENT B: Louise Barkl & Anita Collins (2019) [The Benefits of Music learning in the early years of schooling](#)

Music in Me believes in an evidence-based approach to supporting quality music education in schools. This document presents a comprehensive list of research supporting the view that music learning provides benefits across all areas of a child's development.

- Music learning is core to the education of every child, supporting their ability and performance across all areas of learning. Children develop deep knowledge, understanding, skills and values through performing, creating, listening and responding to music.
- Music learning benefits students' cognitive, social, emotional and spiritual wellbeing, helping promote positive relationships and environments for students to connect, succeed and thrive.
- Music learning improves neural stability, synchronicity and connectivity, leading to improvements in literacy and numeracy skills, academic achievement and social and emotional wellbeing.

ATTACHMENT C: Margaret S. Barrett, Katie Zhukov & Graham F. Welch (2019): [Strengthening music provision in early childhood education: a collaborative self-development approach to music mentoring for generalist teachers](#), Music Education Research, DOI: 10.1080/14613808.2019.1647154

This article reports on the impact of the NMTMP (now Music in Me) on school communities involved in the pilot program, through the perspectives of the principals, teachers being mentored and mentors. The study identified the program's aims to improve access to music education and increase confidence in music teaching and singing. The evaluation found positive outcomes, including enriching school curricula, building resources, and most importantly, impacting student learning and behaviour. The program was a successful in-situ, collaborative approach to professional learning for music teachers.

ATTACHMENT D: Barrett, M. S., Zhukov, K., Brown, J. E., & Welch, G. F. (2020). [Evaluating the impact of a generalist teacher-led music program on early childhood school children's singing skills and attitudes to music](#). Psychology of Music, 48(1), 120-136.

This article reports on the impact of a generalist teacher-led music program on early childhood school children's singing skills and attitudes to music. The generalist teachers were mentored through the NMTMP (now Music in Me) and the impact of this increased expertise and confidence in delivering music education was measured through singing tests and class surveys, across 11 Australian primary schools.

Overall, the findings suggest that employing specialist music mentors to guide and support generalist teachers in an intensive program can deliver positive changes in their students' singing skills and attitudes to music. The presence of a formal mentoring program, as exemplified by the NMTMP (now Music in Me), can greatly enrich provision and, arguably, make excellent use of relatively sparse specialist expertise across a broad school population. Whatever the school

context, there is a growing wealth of research evidence to suggest that sustained successful music education can provide wider benefits for all children, socially, emotionally, and intellectually. The results of this intervention study provide further empirical evidence of the benefits accessible in music, as well as, by implication, that are likely to accrue through music.

ATTACHMENT E: Barrett, M. S., Zhukov, K., Brown, J. E., & Welch, G. F. (2019). Evaluation of National Music Teacher Mentoring Program pilot in NSW and Victoria, Progress Report

This study was commissioned to review and assess the NMTMP (now Music in Me) in the initial years of implementation in NSW and VIC. The evaluation explored diverse contexts in which the program was in place, and captured data from principals, mentors, teachers being mentored and children. The evaluation addresses the following questions:

1. What difference has mentoring made to the confidence and competence of generalist classroom teachers in the teaching of music?

Unequivocally, mentoring has significantly improved the confidence and competence of classroom teachers in teaching music. Teachers developed the capability to plan music lessons and activities effectively, facilitate learning, manage multiple groupings and teach complex musical content. Teachers felt empowered to teach music in their own classroom and to share these experiences with colleagues.

By the end of their mentoring program teachers were able to teach the complex skills of singing 3-part rounds, compose rhythms/ostinatos/larger musical structures, use technology for a variety of music activities, and combine singing with playing of percussion instruments and actions. Their teaching strategies were linked to musical aims and objectives which produced positive outcomes for children in music and beyond.

2. What difference has mentoring made in the classroom to student engagement and outcomes in music and wellbeing?

Student engagement: The UQ research found improved student engagement which led to better participation in all classroom activities and more effective classroom management for the teacher. This was noticed by principals who observed that the mentoring program had a positive impact on classroom dynamics and staff morale.

Music outcomes: The research found that the mentoring program significantly improved children's rated singing ability, with children in the control group showing no improvement, whilst those in the teacher-mentoring program demonstrated significant improvement. This finding holds regardless of gender, socio-economic standing, ethnicity or school locality.

Student wellbeing: The research found that the attitude of children towards music improved. Children themselves noted that effective music lessons have a positive impact on their mental health and well-being. Music is fun. It gives them joy and makes them happy.

ATTACHMENT F: A selection of quotes by stakeholders, drawn from interviews, surveys and external research about the Music in Me (formerly NMTMP) program:

Benefits for students - confidence and well-being:

The mentee has got a pretty difficult class, with an eclectic range of children. I think the mentoring program has been able to contribute to other things such as classroom management because of some strategies and cues that she uses now, and getting the children to engage and to stay longer on-task. (Principal, School 7)

The teacher was absolutely speechless about this little boy who had a number of learning difficulties, would not speak, incredibly poor self-esteem. But he got up and sung and had confidence, and we gave him a big music award that day. (Mentor 2)

Benefits for students - literacy:

Thirty percent of our students come to us with no English at all, and now they're learning chunks of language because of singing. Songs make a huge difference to children learning English, because otherwise they're just silent. (Mentee, School 1)

We have a lot of ESL children here and it's been delightful to see students who might not be so confident in reading and writing to love music so much and be good at it. (Mentee, School 5)

Children who have not had a lot of success in literacy and numeracy were having amazing success in music. Music can change the whole landscape of a child's life. (Mentor, 4)

Benefit to mentees and their students:

Now teachers see there's an actual benefit in music, even if it's only for a five-minute gap between lessons or giving children a break between their sessions to do something totally different and then come back to whatever work they plan to do. (Mentor 5)

Singing is a wonderful resource, because all of a sudden instead of calling everyone's attention, you could either do a rhythm or you could sing 'Are you ready?' and then all of a sudden, the whole class turns around and sings, 'Yes, we are.' Pens down, they're on the mat. (Mentor 4)

When I mark the roll, I sing a variety of melodies to the children. They've become incredibly good at mimicking that back, they all sing it back. It's not a music lesson, we're just marking the roll, but it's a musical roll. (Mentee, School 1)

I use music for transitions and in mathematics when we're warming up, like counting songs. (Mentee, School 5)

Benefit to mentors:

The best support was networking with the other mentors and getting ideas from each other. Having that peer-to-peer support from people doing the same thing as you was good. (Mentor 3)

Continuous specialised, collaborative workplace mentoring, instead of one-off professional development (PD):

I think being mentored by somebody you're connected to, who you can build a relationship with, who knows the school well and can tweak the way they mentor you based on the way your school works, is much more powerful than visiting somewhere else or going to an external PD and trying to capture it in one day and then come back and try and implement it without any feedback. (Principal, School 10)

This program offers professional learning that is real and meaningful because it's actually in the classroom, it's happening with the children, it's part of their normal workload and for me that professional learning is one of the most important things. (Principal, School 9)

What are the qualities of an effective music mentor?

I think a good mentor is someone who can impart a confidence in the person they're mentoring, like a self belief, so they realise they can do something they didn't think was possible. And someone that can bring out the best qualities of the person they're mentoring without being too confrontational or didactic, just by working alongside but still demonstrating the best qualities. (Mentor 3)

Mentoring provided an opportunity for them to think about curriculum and their practice in a way that's been quite uplifting, because music does de-stress and creates some joy and fun and connectedness with children and with each other. That's probably something that I hadn't anticipated – that emotional synergy that would flow from it. Those teachers looked to be having a lot of fun when everyone else was being a bit stressed. (Principal, School 11)

Parents:

I know that there are parents within the school who want to see that music is taught in the classroom and taught well. I had a parent come and speak to me the other morning and she said, "Not all families can afford music lessons and by having it at school, it's creating those opportunities for kids". (Principal, School 5)

We're considered a remote and rural school even though we're very coastal, and so I make it my mission with the parents support to try to give children experience that their metro cousins would get and not just have our isolation as a barrier for why kids cannot have opportunities in some areas. (Principal, School 8)