

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

Organisation: National Advocates for Arts Education (NAAE)

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National Advocates for Arts Education (NAAE)

**Submission to the Joint Select Committee on Arts and Music Education and
Training in New South Wales**

July 2024

1. SUMMARY AND INTRODUCTION

The [National Advocates for Arts Education](#) (NAAE) welcomes the Joint Select Committee on Arts and Music Education and Training in New South Wales.

The NAAE believes that The Arts, a learning area consisting of five discrete subjects of Dance, Drama, Media Arts, Music and Visual Arts, should have a central place in the NSW Curriculum in primary and secondary schools in order to realise the recent NSW Curriculum Review's aims to:

- Provide an education that engages and challenges every child and young person in learning, rewards them for effort and promotes high standards; and
- Prepare each student with strong foundations of knowledge, capabilities and values to be lifelong learners, and to be flourishing and contributing citizens in a world in which rapid technological advances are contributing to unprecedented economic and social change in unpredictable ways. (NESA, 2020, p. ix).

In the NAAE's submission, we cite the growing body of Australian and international research that unequivocally demonstrates:

- the enormously positive impacts that The Arts (Dance, Drama, Media Arts, Music, and Visual Arts) can have on students' academic and non-academic success;
- the role of skills developed in The Arts and their application to the futures movement; and
- the urgent need to include Media Arts in the NSW Curriculum.

Co-Curricular Arts

Our submission largely focuses on the arts in schools, however, there is an enormous amount of valuable arts experiences that are offered through co-curricula arts experiences including instrumental music, dance classes etc. These are valuable and support quality arts engagement, and often support students to extend their skills, knowledge and understanding of the arts. However, they are often inaccessible to disadvantaged communities who cannot afford to pay for these additional experiences, leading to a lack of access to arts education due to selective processes.

NSW Arts Selective Schools

NSW is unique in providing public selective high schools that focus on the arts. These include Newtown High School of the Performing Arts, Campbelltown Performing Arts High School, Hunter School of the Performing Arts, Nepean Creative and Performing Arts High School, Wollongong High School for the Performing Arts and the Conservatorium High School and Dulwich High School of Visual Arts and Design. These schools provide potential pathways into industry and tertiary training and allow for deep exploration of particular arts areas. These schools should also be consulted through the inquiry.

Arts Training

The VET sector (including TAFE's, RTO's, Private Providers, etc) play an important role in training artists and arts workers in NSW and should be invited to participate in the consultation process and the inquiry's hearings to ensure this sector is involved.

NSW tertiary training institutions have reduced offerings for arts practitioner training over recent years. This needs to be addressed if NSW is going to remain a leader in the arts and cultural sector nationally and globally. We also suggest representatives from this sector are invited to participate in the inquiry's hearings.

Recommendations

The NAAE calls for the NSW Education Act (1990) to be updated to reflect a contemporary understanding of The Arts in schools in Australia. Currently, the Act uses outdated language calling the

key learning area 'Creative and Practical Arts' and asserting that "courses of study in both Art and Music are to be included in the key learning area of Creative and Practical Arts" (Education Act, 1990, p. 7). NAAE argues that the central principle in the *Australian Curriculum: The Arts* "is based on the assumption that all young Australians are entitled to engage with the five Arts subjects and should be given an opportunity to experience the special knowledge and skills base of each" (ACARA, 2011, p. 4). We argue that all five arts subjects should be treated equally in the NSW curriculum and that the central entitlement to an arts education (including all five arts subjects) is acknowledged and extended to all NSW students.

Our key recommendations:

- I. The NAAE advocates for alignment of the NSW Curriculum to the *Australian Curriculum: The Arts* across the primary and secondary years of schooling and that the *Australian Curriculum: The Arts* is adapted for the NSW context.
- II. NAAE calls for Media Arts to be introduced into NSW schools as a separate Arts subject. NSW is now the only state or territory in Australia not to recognise Media Arts as one of the five arts subjects in the current *Australian Curriculum: The Arts*, which was endorsed by all State and Territory Education Ministers.
- III. The NAAE calls for the key learning area to be called 'The Arts' rather than the outdated title of 'Creative Arts' in the Education Act.
- IV. The NAAE strongly recommends increased time allocated in Initial Teacher Education (ITE) to enable primary teachers to gain quality learning experiences in the five arts subjects. We advocate for The Arts as an area of primary specialisation in ITE courses to allow primary generalist teachers to specialise in individual Arts subjects (Dance, Drama, Media Arts, Music, and Visual Arts).
- V. NAAE recommends the NSW government direct funding to support a robust and dynamic arts education ecology in NSW. This includes supporting arts professional teaching associations in NSW (largely run by volunteer teachers), key NSW service organisations, and NSW-based youth arts and arts organisations who provide youth and education programs to support teachers and students.
- VI. NAAE strongly recommends that the NSW government invests in a state arts based strategy, similar to that of the [South Australian Government's multimillion dollar 10 Year Music Education Strategy](#). This has bipartisan support. The Victorian Government's four-year creative industries strategy, [Creative State 2025](#), is also worthy of note.

2. BACKGROUND - THE ARTS AND EDUCATION

The National Advocates for Arts Education (NAAE) is the coalition of peak arts and arts education associations representing some 10,000 arts educators across Australia. NAAE members are: Art Education Australia (AEA), Australian Dance Council (Ausdance), Australian Society for Music Education (ASME), Australian Teachers of Media (ATOM), Drama Australia, and the National Association for the Visual Arts (NAVA).

The Arts is a key learning area in the Australian Curriculum, consisting of five discrete subjects: Dance, Drama, Media Arts, Music, and Visual Arts. NAAE believes a key factor in achieving educational success

for all Australian students is the provision of quality learning experiences in The Arts at both primary and secondary school levels, a position supported by extensive national and international research.

Policy documents recognise the central role The Arts play in the lives and education of young people. However, as noted by Bamford (2006) in her international analysis of the value of arts education, and Lorenza (2018) in her Australian analysis, there is often a gulf between education policy and opportunities for arts education to be provided within schools. NAAE believes this is still the case in Australia despite The Arts and creativity featuring prominently in educational policy. Pertinent to this review is Lorenza's (2018) finding that "the majority of primary teachers in NSW have limited experience of the Arts and have low general confidence to teach the Arts" (p. 246). In Australia, [The Alice Springs \(Mparntew\) Education Declaration](#), outlines the agreed goals and aims of the Australian education system, and explicitly discusses the importance of **creativity** in learning (Goal 2), by stating that 'all young Australians become confident and creative individuals, successful lifelong learners, and active and informed members of the community' (Education Council, 2019, p. 6).

Internationally, The Arts are also included in The United Nations Convention on the Rights of the Child (United Nations, 1989) in two sections:

States Parties recognise the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.

States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity (United Nations, 1989, p. 9).

In addition, the most recent national research commissioned by the Australia Council for the Arts reflects the overwhelmingly strong support from the general public toward the role of the Arts in schooling (Australia Council for The Arts, 2014; Creative Australia, 2017). They found that in NSW, 75% of respondents agreed that "the arts should be an important part of the education of every Australian" (Creative Australia, 2017).

In a global environment that espouses innovation and 21st-century capacities such as collaboration, critical thinking, creativity, communication, problem-solving, imagination, agility, and information & communication technology, the experiences and learning that a properly implemented Arts education offers are profound. The Arts provide ways through which these capacities and related skills, in both the social and intellectual domains, can be developed. A number of reports (see [The Heart of the Matter](#) 2013; [Humanities Graduates and the British Economy: The Hidden Impact](#) 2013; [Australia's Future Workforce? CEDA](#) 2015), argue that creativity and innovation will be key to successful 21st Century economies, particularly in developing responses to complex global issues.

In the knowledge economy, new workplace skills and the fostering of an innovative, agile, and robust workforce will prove to be vital to national and international creative economies. To date, emphasis has been centered on STEM disciplines (Science, Technology, Engineering, and Mathematics) at both school and tertiary levels as a focus of preparing Australian students to be successful in the 21st Century economy. However, increasing demand and realisation of the need for creativity and innovation has resulted in recognition that many other disciplines have an essential role to play.

3. ARTS EDUCATION RESEARCH – A BRIEF LITERATURE REVIEW

If young Australians are to be successful at school and beyond school, we must ensure that they have access to a quality Arts education. Each Arts subject develops different approaches to collaboration, critical thinking, creativity, communication, problem-solving, imagination, agility, artistry, and digital play including artificial intelligence, and helps young people become more successful learners.

However, both the [National Review of School Music Education](#) (Pascoe et al, 2005) and [National Review of Visual Education](#) (Davis et al, 2008) illustrate that arts-based instruction in the primary years is strongly linked to socio-economic advantage. In effect, this means that those students from less privileged backgrounds are being deprived of arts learning.

Australian and international research has continued to show the multitude of benefits that the Arts can have for student academic and non-academic outcomes (Fleming, Gibson & Anderson, 2016; Martin et al, 2013; Winner et al., 2013; Catterall et al., 2012; Ewing, 2010; Bamford, 2006; Catterall, 2002; Deasy, 2002; Eisner, 2002; Fiske, 1999). This section briefly outlines a few notable studies.

Internationally, several key large-scale meta-analysis studies illustrate the unequivocal benefits to student success.

Fiske's (1999) seminal [Champions of Change](#) indicated that the Arts provide ways of engaging those students who were otherwise difficult to engage; connect students to themselves, to each other as well as to the world; transform the learning environment itself, and importantly, challenge those students who were already successful.

[Critical Links](#) (Deasy, 2002) provided a substantial compendium of 62 research studies that explored the relationship between the cognitive capacities developed through learning and communicating in dance, drama, music, and the visual arts, and students' academic and social skills. Deasy's major findings on the positive effects derived by those involved in 'arts-rich' (an American term meaning students who have access to quality Arts education) education programs included: positive achievements in reading, language, and mathematics development; evidence of increased higher-order thinking skills and capacities; evidence of increased motivation to learn; and improvements in effective social behaviours.

Australian and international case studies of the impact the Arts can have on student academic and non-academic success are many and well documented. In Singapore where the Ministry of Information, Communication and The Arts (MICA) developed a unique schooling model embedding the Arts across the curriculum showed that 'the first cohort of students of the School of the Arts all passed the International Baccalaureate diploma examination, and almost 44% students obtained a score of 40 or above (which places them in the top 5% of students taking the examination)'. (Winner 2013, p. 5). The research also showed that 'this is a remarkable academic outcome as the school enrolls about 200 students annually through Singapore's Direct School Admission (DSA) scheme from various academic backgrounds, including students who are (statistically) unlikely to enter university given their score at the Primary School Leaving Examination' (p. 25).

Researchers at Project Zero from the Harvard Graduate School of Education looked intensively, not at the outcomes of arts-based experiences, but at what makes quality arts-based experiences in education in the US. Seidel, Tishman, Winner, Hetland and Palmer's (2009) research, [Qualities of Quality: Understanding Excellence in Arts Education](#), found that: "The drive for quality is personal, passionate, and persistent" (p. III); "Quality arts education serves multiple purposes simultaneously"

(p. III); and “Quality reveals itself ‘in the room’ through four different lenses: learning, pedagogy, community dynamics and environment” (p. IV). They argue that “foundational decisions matter” (p. IV), particularly the decisions about “who teaches the arts [...] where the arts are taught [...] what is taught and how [it is taught, and] how arts learning is assessed” (p. IV). “Decisions and decision-makers at all levels affect quality” (p. IV). And finally, that “reflection and dialogue is important at all levels” (Seidel et al., 2009, p. IV).

For 25 years, The Royal Conservatory of Canada's *Learning Through The Arts* (LTTA) initiative has been delivering and researching the impact of its programs. They identify four key findings from their research on the impact of their programs on students, which were:

- A national study (1999-2002) of the LTTA program in Canada found that Grade 6 students who had participated in the program for three years scored 11 percentile points higher on tests of computation and estimation than did their peers in control groups.
- In all LTTA studies, teachers, principals, and students have indicated that students are highly engaged in their learning in LTTA classes.
- In a 2010 LTTA study involving over 1,200 students, teachers reported that the positive effects of LTTA programming on students’ engagement in learning, capacities to work collaboratively, openness to different points of view, and happiness to be at school were being transferred to students’ school life and learning in general.
- A Pan-Canadian LTTA (2007-2009) found that Aboriginal learners feel a special resonance with arts-based learning. (The Royal Conservatory, 2019).

Most recently, a US study by Bowen and Kisida (2022) [*Investigating the Causal Effects of Arts Education*](#) holds significant importance as it represents the first large-scale randomised control trial of an arts education program implemented in an authentic school setting in the United States of America. Through the random control trial of 42 elementary (primary) and middle schools in Houston, Texas, the research revealed “that randomly assigning arts educational opportunities reduces disciplinary infractions, improves writing achievement, and increases students’ emotional empathy. Students in elementary schools, which were the primary focus of the program, also experienced increases in school engagement, college aspirations, and cognitive empathy” (Bowen and Kisida, 2022, p. 624). These outcomes suggest that arts education can positively influence essential educational metrics, providing crucial insights for policy strategies aimed at retaining arts education, especially in under-resourced schools.

Australian research has also illustrated how the Arts contribute uniquely to student success. [Ewing’s](#) (2010) meta-analysis for the Australian Council for Educational Research (ACER) found that ‘students whose learning is embedded in the Arts achieve better grades and overall test scores, are less likely to leave school early, rarely report boredom and have more positive self-concepts than those students who are deprived of arts experiences’ (p. 13). Ewing (2010) also found through her analysis that students who engaged in quality arts experiences were more involved in community service activities in adult life.

The [YConnect](#) project, a partnership between Griffith University and Yeronga State High School (Queensland), deserves mention, as the largest project of its kind ever conducted in a single school anywhere in the world (Dunn, Bundy, Jones, et al., 2019). The project involved artists and arts organisations using arts-based pedagogies across the secondary school curriculum in non-arts classrooms. Students learned through arts experience over 2.5 years. Both qualitative and quantitative data were collected and analysed. Through approaches that integrated the arts into various subjects (particularly non-arts subjects), students showed significant improvements in literacy and writing

skills, countermining national trends of declining writing proficiency. The project fostered school culture emphasising active and engaging learning, facilitated by strong partnerships between teachers and artists. Six key findings came from the *YConnect* research demonstrating that through arts-rich learning experiences, there is improved student connection to the school community; improved student connection to learning; improved student connection to self; improved student connection to possible future selves; improved student connection to the arts, artists, and arts organisations; and, improved student connection to each other (Dunn et al., 2019).

The long-term mission of education is to provide citizens with a strong foundation throughout their lives. Students of today are the citizens, workers, and communities of tomorrow. Andreas Schleicher, director of the Organisation for Economic Co-operation and Development (OECD) is clear about the notion of what success in education means. He says:

... success is about helping children [and young people] to shape their future and to participate meaningfully in our societies. Not just as a participant but as a creator, a shaper of tomorrow's world. (Schleicher, cited in Clark 2016, p. 22)

In this statement, Schleicher is making direct reference to schooling systems globally, but there is a need to broaden the notion of education to life-long engagement rather than something that occurs between the ages of approximately five years and eighteen years of age. Schleicher makes the point that rather than just teaching and assessing subject specificity, 'we need to think about what sort of people we need to create tomorrow's world, and what [are the] fundamental building blocks to shape that' (Schleicher, cited in Clark 2016, p. 23). Schleicher goes on to say that:

When you do this you arrive at ways of thinking – creativity, critical thinking, problem-solving – and ways of working – collaborations, social-emotional skills, character, resilience, leadership, empathy. (ibid.)

The missing piece of the puzzle, says Schleicher, is the 'clear articulation of those dimensions. And better measures and metrics' (Schleicher, cited in Clark 2016, p. 23). In addressing this gap, PISA (Programme for International Student Assessment) has introduced a measurement for social skills.

Significantly, there is strong empirical evidence that arts learning and engagement in formal and informal curriculum structures create profound change for students and school communities around well-being, self-esteem, self-regulation and motivation (see Caldwell & Vaughan 2012; Ewing 2010; McCarthy et al. 2004; Fiske 1999). For example, Martin et al. (2013) suggest that 'students participating in the arts increasingly saw themselves as part of a larger local community, felt they had contributed to that community, and had a greater sense of meaning and purpose ... participation in the arts has been linked to greater civic engagement' (p. 711). Caldwell, Vaughan and Harris (2011) reported on an arts-based program through The Song Room (TSR) intervention in disadvantaged schools and found a range of significant improvements, including: 'Improved school attendance (65% less absenteeism with participation in longer-term TSR in comparison to those that have not participated); higher academic achievement (including the equivalent of 1 year gain in NAPLAN literacy for long-term TSR schools compared to equivalent schools); as well as enhanced social and emotional wellbeing'.

An Australian landmark longitudinal, mixed method study ([Martin et al., 2013](#)) from academics at the University of Sydney, in partnership with the Australia Council for the Arts, reported on the impacts of the Arts on student academic and non-academic outcomes. The study involved 643 primary and secondary school students from 15 Australian schools. The study denotes the positive student outcomes in both academic (motivation and engagement) and non-academic (self-esteem and life

satisfaction) as a result of Arts engagement. Importantly, this study also found that Arts learning improved student academic achievement in non-Arts subjects.

In 2013 The Organisation for Economic Cooperation and Development (OECD) published an extensive review of Arts education. The report focused on the relationship between The Arts and Innovation finding that:

... arts graduates are likely to have the complex set of skills that are useful in highly innovative occupations ... innovation usually tends to focus on skills in science and engineering. However, artistic skills are often involved in the innovation process. The analysis of two international databases of tertiary education professionals (Reflex and Hegesco) by Avvisati, Jacotin and Vincent-Lancrin (2013) shows that arts graduates are among the most likely to have a highly innovative job five years after graduation. Fifty-four percent of arts graduates have a highly innovative job dealing with some type of innovation. They rank second for product innovation, and they come fifth and seventh for innovation of technology and innovation of knowledge. (Winner, 2013, p. 17).

This study also suggested that the Arts foster the development of skills required for innovative and critical thinking to be developed and fostered (Winner, 2013, p. 18).

4. THE ARTS AND THE FUTURE OF EMPLOYMENT

The National Education Association (NEA) in the United States of America led the Partnership for 21st Century Skills, a partnership that included 'leaders in education, business, and policy circles to forge a common vision for education that will prepare our young people for college, work and life' (NEA, 2013, p. 2). In 2002, this group developed the *Framework for 21st Century Learning* that indicated 18 different skills that were essential to young people in order to be successful in work in the 21st Century. The revision of this framework has become known as the "[Four Cs](#)":

- critical thinking and problem-solving
- communication
- collaboration
- creativity and innovation.

Critical thinking and problem-solving, communication, collaboration, creativity, and innovation are all deeply embedded in quality Arts learning experiences. All students need these four core skills in addition to strong content knowledge to become citizens who can actively contribute to society.

This links to other investigations of employment in the 21st century and what skills will be most needed. The NAAE has observed that in placing so much emphasis on Science, Technology, Engineering, and Maths (STEM) skills and knowledge in Australian education rhetoric, the significant role The Arts play has been largely ignored. These desirable skills are also included in the [OCED's Learning Framework 2030](#).

Two academics from Oxford University, [Frey and Osbourne \(2013\)](#) examined 702 occupations and explored how susceptible they were to being replaced by computerization. The findings are alarming. They estimate that "47 percent of total US employment is in the high-risk category, meaning that associated occupations are potentially automatable over some unspecified number of years, perhaps a decade or two." (Frey & Osbourne, 2013, p. 38). They suggest that what is most at risk is "employment in routine intensive occupations – i.e. occupations mainly consisting of tasks following well-defined procedures that can easily be performed by sophisticated algorithms." (Frey & Osbourne, 2013, p. 2).

Frey and Osborne (2013) repeatedly argue that jobs that require “creative and social intelligence” are less susceptible to being replaced by computerisation. They state that

Our findings thus imply that as technology races ahead, low-skill workers will reallocate to tasks that are non-susceptible to computerisation – i.e., tasks requiring creative and social intelligence. For workers to win the race, however, they will have to acquire creative and social skills.” (p. 45).

Frey and Osborne (2013) reported that occupations requiring skills in fine arts, originality, negotiation, persuasion, social perceptiveness, and assisting and caring for others are the **least** susceptible to computerisation. Many of these skills are deeply embedded in The Arts.

As the Inquiry Committee may be aware, the 2015 Report of the [Committee for Economic Development of Australia \(CEDA\)](#) about the jobs of the future reveals how our skills needs are changing. It predicts that almost 40 percent of Australian jobs will become redundant in 10 to 15 years. It singled out jobs that involved "low levels of social interaction, low levels of creativity, or low levels of mobility and dexterity" as most likely to be replaced by automation. It indicated that the trend was towards highly skilled, agile, self-employed people who were capable in the areas of ‘architecting, designing and analysing’, being those who would form a substantial proportion of the workforce of the future.

It is critically important that education authorities and governments understand that The Arts do not only foster the development of artistic skills for art making – they also teach significant transdisciplinary and 21st-century skills such as creativity, critical thinking, collaboration, communication, innovation, experimentation, resilience, and confidence.

5. MEDIA ARTS

NSW is the only state or territory in Australia not to recognise Media Arts as a discrete subject. The NAAE argues that Media Arts is an essential component of a 21st Century curriculum.

The media and its products surround young people. They are active participants in a media culture. It is through the study of Media Arts as a subject that education systems can provide young people with the tools with which to make sense of, put into perspective, or place within a social and political framework the media culture that they are immersed in. It is also through Media Arts that students can discover and analyse the workings of their wider society and the culture that produced these media products.

With the rise of the new media in particular, students are experiencing online (global) cultures that may be very different from their own. It is Media Arts education that enables students to see the media products they consume, engage with, or participate in as being also products, artefacts, or entities of a particular culture. It is Media Arts education that can reveal the constructs that allow students to gain a deep understanding of the role of the media and its products in the creation of a culture or society.

In Media Arts, the creative process differs from the other Arts subjects. It is less an expression of a creative self and more an exploration of the relationship between the creative self and institutional practices and audiences. Media Arts tends to concentrate less on the relationship between the creator and the work, and more on the relationship between the work and its audiences. This is also what differentiates Media Arts from other disciplines that use screen-based texts. These disciplines

focus on the themes and content contained in them, whereas Media Arts examines the construction and reception of these works.

Media Arts has a focus on media literacy, seeing it as one of the 21st-century literacies that all students need. The idea that there are many 'literacies' in addition to conventional print literacies gained prominence with the work of the 'New London Group' in the mid-1990s. This group of ten literacy academics, including Australians such as Bill Cope, Mary Kalantzis, and Alan Luke, created the concept of 'multi-literacies' in response to the rise of the internet and digital media. Cyber-social literacy, digital literacy, media literacy, and visual literacy are among the best known of the multi-literacies. The notion of media literacy underpins the rationales for media education courses around Australia.

NAAE strongly advocates for the inclusion of Media Arts in the NSW curriculum. At present NSW students are disadvantaged in relation to their peers in all other states and territories. Media Arts in other jurisdictions is producing generations of students who are critical consumers of media products; who are aware of the social, political, and ideological contexts of their culture; and who are aware creators of artworks – students who can critically engage with their broader culture, and students who are active participants in the construction of a Media culture.

6. TEACHER PROFESSIONAL LEARNING AND INITIAL TEACHER EDUCATION

The NAAE strongly advocates for increased professional learning opportunities across all five Arts subjects (Dance, Drama, Media Arts, Music, and Visual Arts) in primary schools to support teachers to effectively teach The Arts and improve student academic and non-academic outcomes in Arts and non-Arts areas. We acknowledge the important work of Artist-In-Residence programs and teacher mentorship programs that have a particular focus on teacher professional learning, specifically [Music in Me](#) (formerly the *National Music Teacher Mentoring Program*) delivered by Australian Youth Orchestra, and the [School Drama](#) program, delivered by Sydney Theatre Company and The University of Sydney as just two examples of many strong professional learning programs supporting teachers to increase their confidence in teaching arts subjects (e.g. Caldwell et al., 2011 & 2012; Hunter et al, 2015; Ewing & Saunders, 2016; Ewing, 2010; Gibson & Smith, 2013). We note that both of the above-mentioned programs, which largely focused on NSW have been considerably downscaled over recent years.

Teacher competence combines the components of confidence with solid pedagogical content knowledge and the ability to organise systematic and meaningful learning (Delaport & Browne, 2015, cited in Lorenza, 2018, p. 13). **NAAE recommends increasing the time allocated in initial teacher education for primary teachers to gain further expertise in teaching the Arts to ensure the entitlement to all five arts subjects.**

NAAE further recommends that this time allocation be included in the accreditation process for universities when seeking endorsement for primary education bachelor degrees and primary education masters of teaching. The model developed by the University of South Australia and a similar program in place at Flinders University demonstrates how it is possible to increase arts training for pre-service teachers with practical and functional outcomes to develop teacher confidence and competence in teaching the arts in primary schools. The South Australian Music Industry Strategy recognises the challenges of school music education. In response, the 'South Australian Government's Department for Education and Child Development has developed a number of new initiatives, including a new investment of \$5.12 million over the next four years into improving music education in public schools' (Music Development Office, 2018, p. 13).

Professional teaching associations (such as our state affiliates), key service organisations, and NSW-based youth arts and arts organisations play an integral role in supporting quality arts education in schools and beyond (this includes companies that make arts works *for* children and young people, and companies that make arts works *with* children and young people). They offer a range of programs and resources to support teachers and students to engage in meaningful arts learning. We note that many youth arts and arts organisations in NSW have decreased their offerings in the education space due to funding challenges. More targeted funding for youth arts, and arts organisations, NSW professional teaching associations in the Arts, and key service organisations is required to support a healthy, rich, and dynamic arts education ecology.

7. CONCLUDING REMARKS

In conclusion, the NAAE asserts the necessity for the inclusion of a quality arts education for all students throughout their schooling across all five arts subjects (Dance, Drama, Media Arts, Music, and Visual Arts). The local and international research evidence is irrefutable. The imperatives of the 21st Century living and workplace environment demand a change of attitude amongst education decision-makers that recognises the essential skills which students gain from a sequential and in-depth arts education.

The *Australian Curriculum: The Arts* has provided a blueprint for achieving arts learning with consistency and clarity of expectations, and should be used as a starting point for every state and territory to develop their own quality arts curriculum. Ensuring all children in NSW are granted an entitlement to Arts education will ensure they are equipped with the skills, knowledge, and understandings required to prepare them to deal effectively with the challenges that lie ahead.

AUTHORS

This submission has been developed on behalf of the National Advocates for Arts Education and led by Dr John Nicholas Saunders and Professor Sandra Gattenhof, with contributions from Associate Professor Kathryn Coleman, Dr Leon de Bruin, Mr Roger Dunscombe, Ms Sue Fox, Dr Jason Goopy, Ms Lesley Graham, Dr Linda Lorenza, and Ms Tamara Winikoff OAM.

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