

Submission
No 70

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

Organisation: Sydney Eisteddfod

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Submission for Inquiry and Report on arts and music education and training in New South Wales

1a. Quality and effectiveness of arts and creative industries education

The quality and effectiveness of arts and music education and training are generally delivered at a high level by leading universities and major arts organisations (such as the federal government initiative, Arts8). However, I feel that it is not a wholistic approach whereby often they are focused on performance and specialised music/arts history.

Arts education should reflect the industry and training should cover all departments. Students should be made aware that there are various jobs outside of performing or teaching. There is a gap in where students can gain practical experiences between high school, university and industry for arts management and production jobs. Grassroots multi-arts organisations like Sydney Eisteddfod, Shopfront Arts Co-op. are two perfect examples where students and teachers under training can get practical experience staging various events, and these arts organisations gain practical help while training the workforce of the future.

Currently I think there are a few specialised organisations offering teaching and support for teachers. I do not think there are enough – some teachers might be intimidated to enrol for a course offered by an arts organisation as they feel that they are not qualified arts or music teachers. There needs to be more offerings at various accredited levels to suit different teaching and learning styles (Visual, Auditory, Kinaesthetic).

Audience Development and future proofing measures cannot be clearly seen now – we build large arts spaces but are not doing enough to educate artists, arts managers and arts consumers to enjoy and consume the different offerings in the market. This poses great risk that the infrastructure will just be a building and nothing else.

Small to medium organisations are asked to submit grant applications if they want to setup an education program – grant application process is long and extremely tedious, and they might choose not to proceed with setting up the education program. Funding bodies should adopt Foundation's approach by using the EOI process and then work with the small to medium organisations to construct a partnership and investment plan. This PPP initiative balance out staffing issue so that actual initiatives can be executed.

Measures of success in arts education can be multi-fold – from number of intake/graduates, arts related performances, improvements on attendance, academic subjects, mental health.

1b. Quality and effectiveness of music education and training

The barriers are not setting up classroom music education for public schools – if there is subsidised program in school, students are more likely to take up music. Be sure that school communities are surveyed to ensure you are offering genre of interests – involve both kids and parents as kids would need to enjoy the learning process. Offer string, brass/wind and percussion ensemble wherever possible.

Like above, there is a gap between tertiary and professional year. Training should be incorporated into curriculum as early as second year of university.

Education institutions should work with music conservatorium/TAFE to ensure teachers studying Education Degrees incorporate at least one elective module of classroom music teaching.

Regional Conservatorium plays an important role to bring people together and let emerging artists who are staying in regional NSW work with faculty members in person. This learning method can be use in conjunction with online virtual learning. Regional con and Sydney Eisteddfod work hand-in-hand to identify emerging artists and give them opportunities to participate in masterclass, performances and residency programs.

Effective communication is required to inform students that there are other job opportunities and training available other than just becoming a soloist or teacher (i.e. conductor, composer, piano technician, luthier etc.)

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