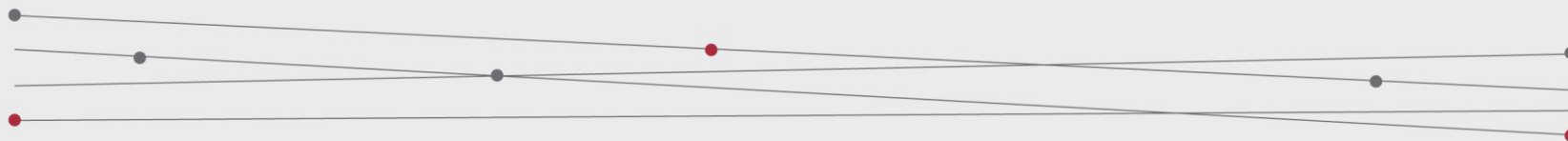


# MUSICAL FUTURES AUSTRALIA PROFESSIONAL LEARNING PROGRAM EVALUATION

## Final Report

December 2017



# Background

As part of its Music in Schools Initiative, the Victorian Government has committed to increase opportunities for children and young people to access quality music education. Within this context, the Victorian Government has engaged Musical Futures Australia (MFA) to provide teachers and pre-service teachers with professional learning and training in music education.

The Department of Education and Training (DET) has commissioned dandolopartners to evaluate the design, implementation and impact of the MFA teacher and pre-service teacher professional learning programs.

dandolo's evaluation commenced in October 2016 and runs until December 2017. This is the final report produced as part of the evaluation:

- First interim report (December 2016): Summary of literature and overview of evaluation framework
- Second interim report (October 2017): Analysis of findings from the research
- Final report (December 2017): Conclusions and implications relating to the future delivery of MFA.

# This report

This report provides analysis of findings from the research.

This report covers:

1. Context and key findings

2. Uptake of the MFA program

3. Design and delivery of the MFA program

4. Assessment of MFA against its intended outcomes

5. Contribution to wider priorities for music education in Victoria

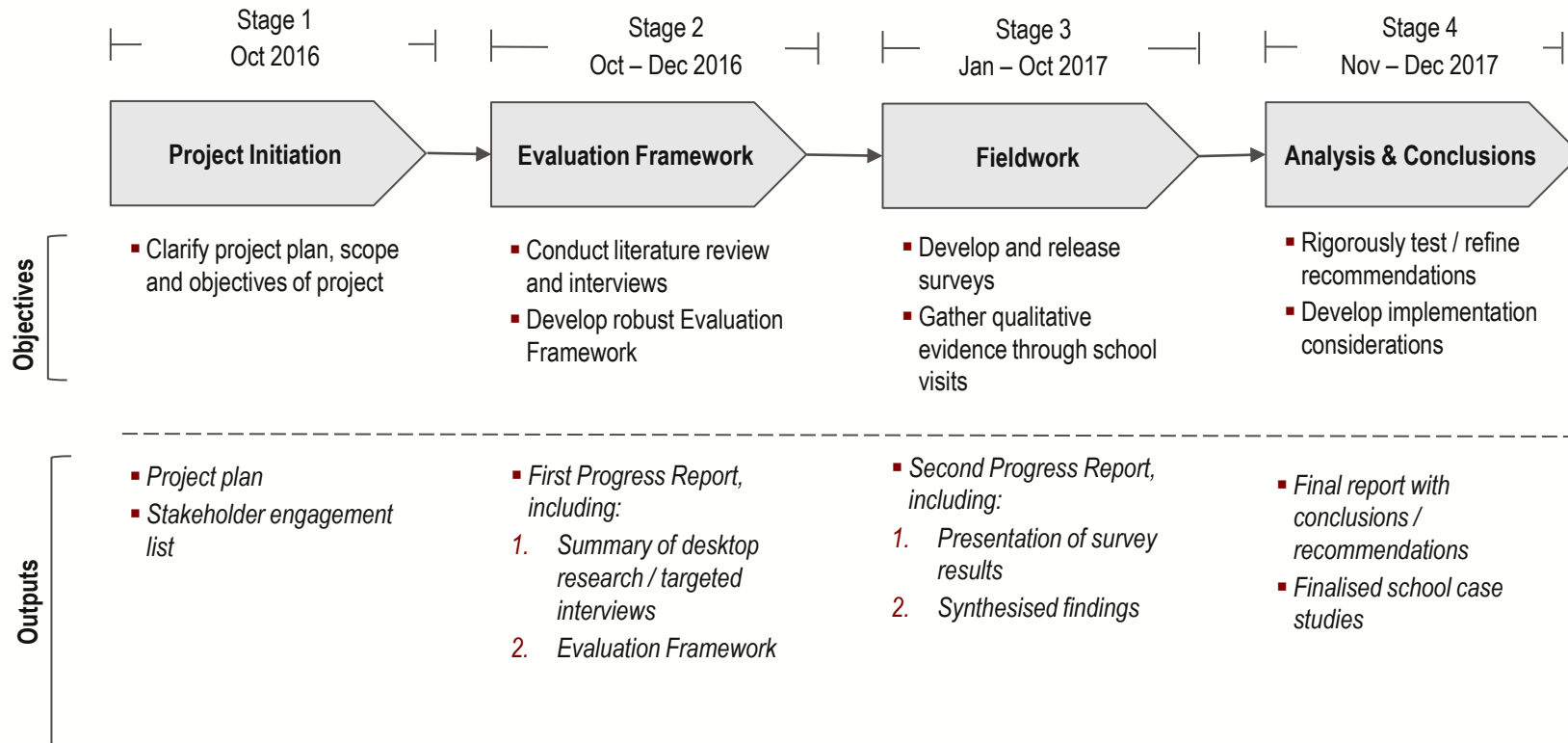
6. Recommendations for future delivery

# 1. Context and key findings

# Methodology overview

dandolo developed a robust methodology for this evaluation which included desktop research, interviews, school visits and distribution of a survey to MFA participants.

dandolo's high-level methodology for this evaluation is depicted in the following diagram:



The survey distributed by dandolo received 223 responses, representing a response rate of 39%.

# Considerations in evaluating MFA

There are a few key challenges evaluating MFA, including striking a balance between measuring MFA against best practice and what it was engaged to deliver

Challenge	Evaluation approach
MFA is not required to demonstrate achievement of specific outcomes beyond its delivery target	<ul style="list-style-type: none"><li>MFA has been engaged to deliver professional learning and training to teachers and pre-service teachers. While MFA is not required to demonstrate achievement of specific outcomes beyond this delivery target, there is an implicit understanding that it will build teachers' confidence and capability to engage students in music-making. Our approach measures the extent to which MFA is achieving its delivery targets and building teachers' confidence and capability.</li></ul>
Best practice can be context specific and, in some cases, outside the scope of what MFA was engaged to deliver	<ul style="list-style-type: none"><li>We also take account of best practice, in order to understand how MFA fits into the government's wider music education objectives over time. We note where there are gaps between the MFA program and best practice, without holding MFA accountable for what it was not engaged to deliver in terms of both program design and implementation. For example, our study of best practice highlights the importance of introducing students to a range of musical genres and styles, but MFA's program is designed to focus predominantly on contemporary styles.</li></ul>
MFA does not provide a specific curriculum or syllabus for teachers to implement in schools	<ul style="list-style-type: none"><li>MFA provides an approach to teaching music, rather than a specific curriculum or syllabus for teachers to implement in schools. It is therefore important that the evaluation assesses the extent to which:<ol style="list-style-type: none"><li>MFA has equipped teachers with confidence and capability with respect to music teaching practice generally</li><li>The music teaching practice teachers have obtained through MFA supports them to deliver the curriculum/syllabus used in their school, including the Victorian F-10 curriculum.</li></ol></li></ul>
The new Victorian F-10 curriculum was introduced in 2017 and was not in place at the time MFA was engaged	<ul style="list-style-type: none"><li>The new Victorian F-10 curriculum sets out high-level outcomes the government is seeking to achieve through music education (students gain confidence to be musicians, students develop musical skills, students develop knowledge of and respect for different music traditions/cultures, students understand music as an aural artform). As with measuring MFA against best practice, it is important that MFA is only held accountable for what it was engaged to deliver.</li><li>Note that an assessment of MFA against the high-level Victorian F-10 curriculum outcomes suggests that there is alignment.</li></ul>
It is difficult to assess the impact of MFA on student outcomes as part of this evaluation	<ul style="list-style-type: none"><li>The impact of music education on student outcomes has been well established by research<sup>1</sup>. It is therefore reasonable to infer that if MFA causes an increase in the teaching of music, improvements in students outcomes will follow. However, it is not realistic to be specific about the impact of MFA for two reasons. First, student outcomes sometimes only improve, or are revealed in measurements a long period after an investment. Second, where student outcomes (e.g. NAPLAN results) do improve, it is not possible to definitely establish the reason for improvement (i.e. causation).</li></ul>

1. For example, see: Lois Hetland, 'Learning to make music enhances spatial reasoning' (2000); Foregaurd, Winner et al, 'Practicing a music instrument in childhood is associated with enhanced verbal ability and nonverbal reasoning' (2008); Kathryn Vaughn, 'Music and mathematics: Modest support for the oft-claimed relationship' (2000); Ron Butzlaff, 'Can music be used to teach reading?' (2000); Fiske, *Champions of Change: The impact of the Arts on learning* (1999); Caldwell and Vaughan, *Transforming education through the arts* (2012), Routledge, 60; 4. Victorian Parliamentary inquiry into the extent, benefits and potential of music in Victorian schools. 2012.

# What MFA has been engaged to deliver

MFA has been engaged to deliver professional learning to 1,620 teachers (across 810 schools) and 1,200 pre-service teachers. While MFA is not required to demonstrate specific outcomes beyond this,<sup>1</sup> there is an implicit understanding that it will build teachers' confidence and capability to engage students in music-making.

**An assessment of the intended outcomes of MFA suggests that there is alignment with the high-level outcomes articulated in the Education State and Victorian F-10 Curriculum**

Intended outcomes of MFA program <sup>2</sup>	Education State			Victorian F-10 Curriculum (2017)		
	More students reach highest level of achievement in the arts	More students develop strong critical and creative thinking skills	More students stay in education for better pathways	Students gain confidence to be musicians	Students develop musical skills	Students develop knowledge of and respect for different music traditions /cultures
Develop composing, performing, improvising, responding and listening skills	✓ □			✓ □		✓ □
Assist teachers to build confidence and skills to deliver engaging music programs	✓ □					
Remove barriers to student participation and engagement in music	✓ □		✓ □			
Improve student motivation, behaviour and attendance		✓ □				
Increase student independent learning skills, self esteem and leadership		✓ □	✓ □			
Enable schools to provide a quality music program using existing resources	✓ □		✓ □			

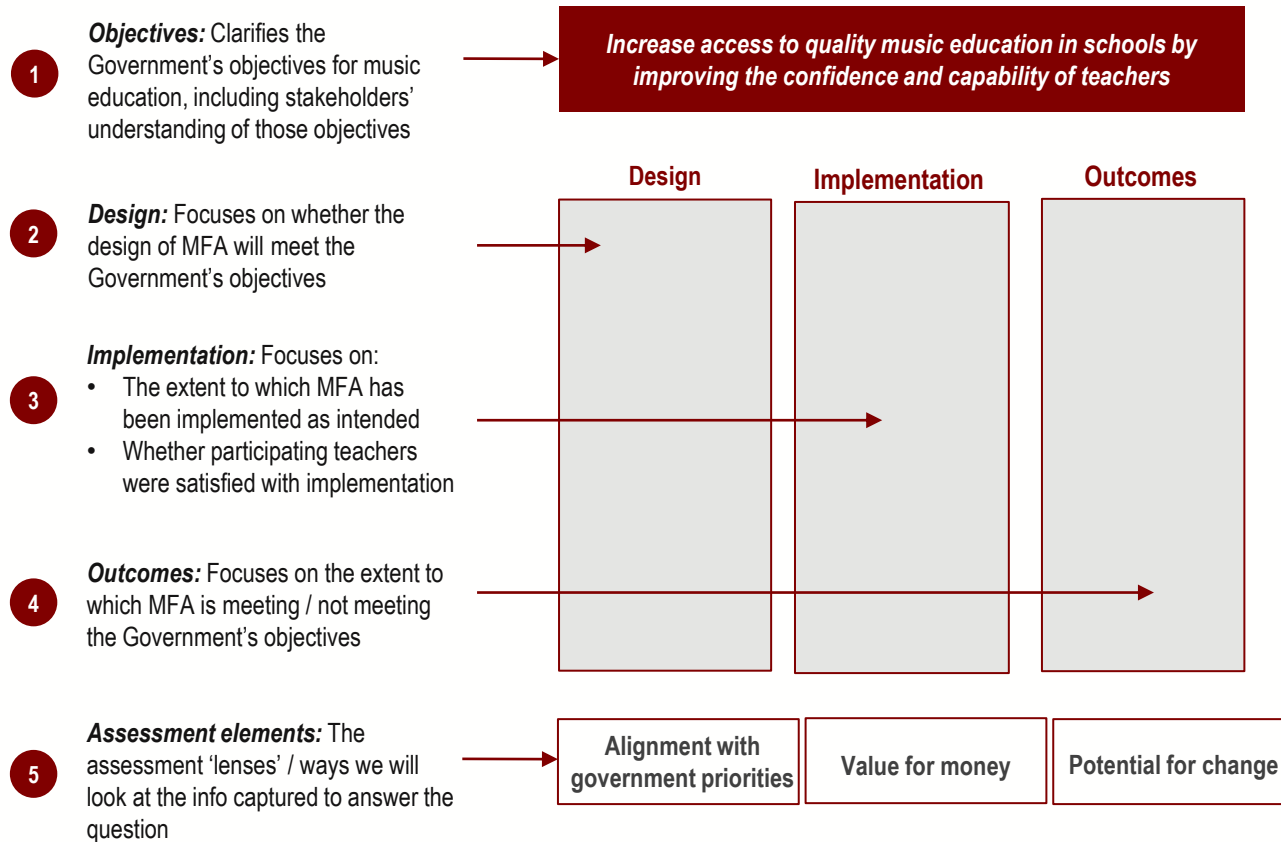
1. Based on the DET / MFA funding agreement

2. Outcomes have been distilled from MFA material

# Overview of Evaluation Framework

dandolo's framework manages the challenges involved in this evaluation. The framework measures MFA against the specific outcomes it was engaged to deliver while taking into account best practice, in order to understand how MFA fits into the government's wider music education objectives.

A high-level overview of the framework is depicted in the following diagram. The detailed framework is included in Appendix 2:



# Key findings

## Observation

## Detailed explanation

**The MFA program is considered to be well designed and delivered**

- Satisfaction with the MFA program is high – 96% of participants feel satisfied or very satisfied with their experience of the program.
- The workshops are considered to be stimulating and engaging and responsive to participants' learning needs.
- MFA's pedagogical approach is considered to be effective at developing students' music-making skills and supportive of the Victorian F-10 music curriculum.

**MFA is perceived to have a very positive impact on student participation in music**

- MFA has a positive impact on teachers' confidence and capability to provide a practical, whole-class approach to music-making.
- This flows through to a strong level of impact on student participation and engagement in music. 68% of participants believe MFA has increased the number of students at their school learning and playing instruments.

**Most participants in MFA are experienced music teachers from schools with a pre-established music program**

- The majority of teachers participating in MFA are classroom music teachers, instrumental music teachers and/or Head of Music or Arts. Generalist classroom teachers represent only a quarter of participants.
- In addition, 95% of participants report that their school already had a music program in place prior to MFA. The majority of these music programs were delivered by classroom music teachers or instrumental music teachers.

**A small number of implementation barriers have been identified**

- The majority of respondents report access to instruments in general is the largest barrier to implementation. This includes access to keyboards, guitars, ukuleles and percussion (which are used as part of the MFA approach).
- To a lesser extent, using the approach in large classes and access to physical space and technology were also identified as barriers to implementation.

**There are some gaps in terms of the MFA program (although they are outside MFA's scope)**

- Most teachers incorporate other learning priorities (e.g. music theory and traditional notation on the staff) in at least some music classes. While these learning priorities are outside the scope of what MFA has been asked to deliver, they are an important part of the learning mix.
- Participants report that the impact of MFA on developing core technical skills (such as pitch, rhythm, tempo and dynamics) is lower than the impact on student participation and engagement.

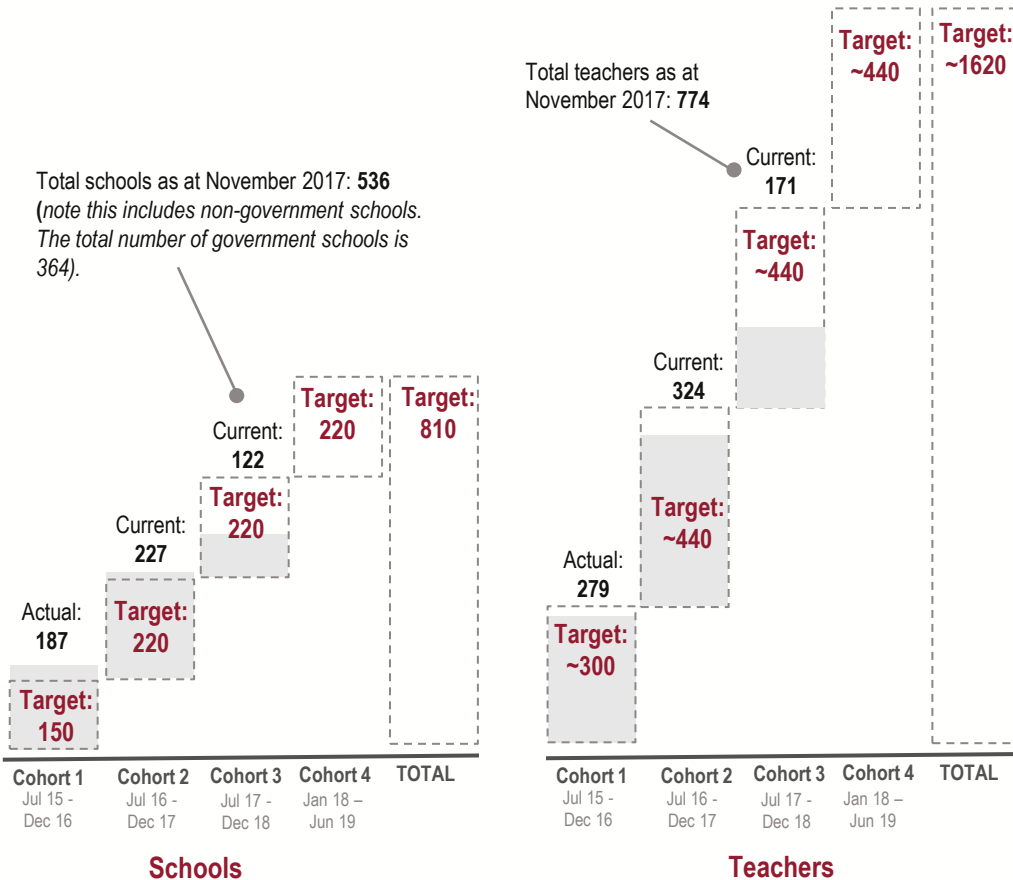


## 2. Uptake of the MFA program

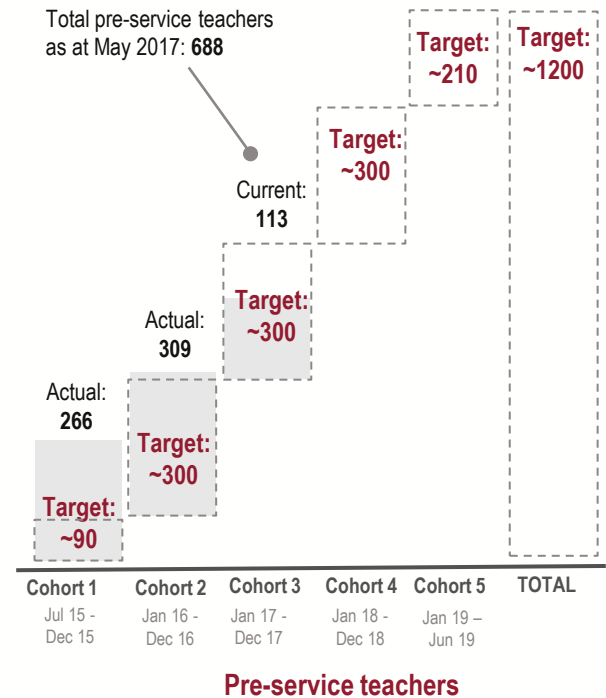
# Delivery of MFA workshops

To date MFA has delivered professional learning and training to 774 teachers (across 536 schools) and 688 pre-service teachers. MFA is currently on track to meet its delivery targets.

## Teacher professional learning program (Jul 2015 – Jun 2019)



## Pre-service teacher training (Jul 2015 – Jun 2019)



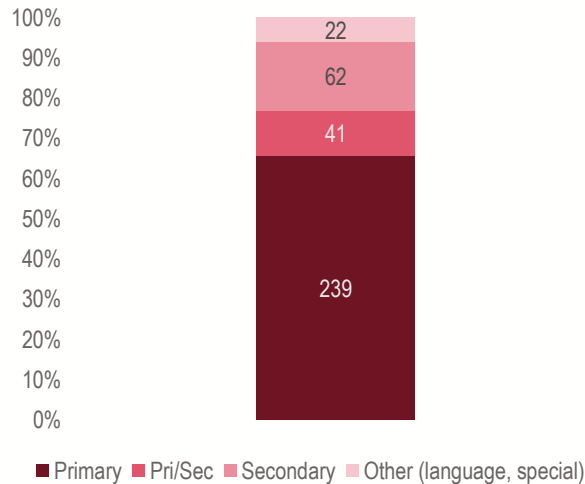
# Schools participating in MFA

A breakdown of schools that participated in Cohorts 1 and 2 shows the majority of participants are from primary schools, and are broadly representative of the State in terms of SFOE and region. This is consistent with findings from dandolo's First Interim Report.

## Breakdown of schools that have participated in the MFA teacher professional learning program:<sup>1</sup>

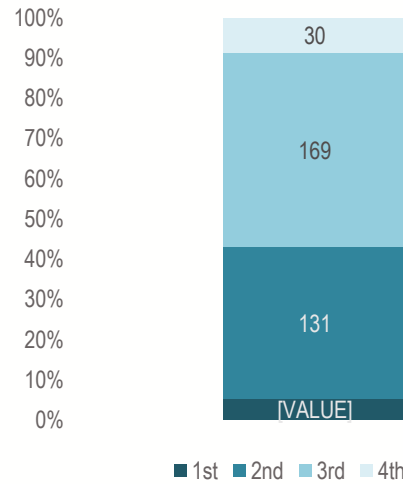
School type

The majority of schools are primary schools, which is where the largest deficit of skilled music teachers exists



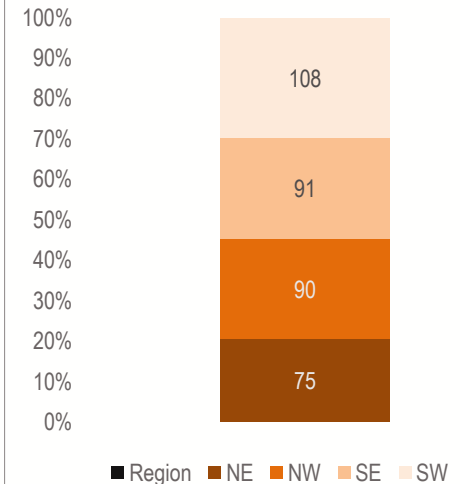
SFOE

The majority of schools are in the 2<sup>nd</sup> and 3<sup>rd</sup> SFOE quartiles, which is broadly representative of the State<sup>1</sup>. In the context of the Education State, there would be value in a greater representation of low SFOE schools<sup>2</sup>



Region

Schools are fairly evenly distributed across DET's four regions (NE, NW, SE, SW) and broadly representative of the State



Participation in the MFA program is voluntary. Teachers from all Victorian Government schools are able to register and access the training and resources for free.

Note: This breakdown includes Victorian government schools only (n = 364)

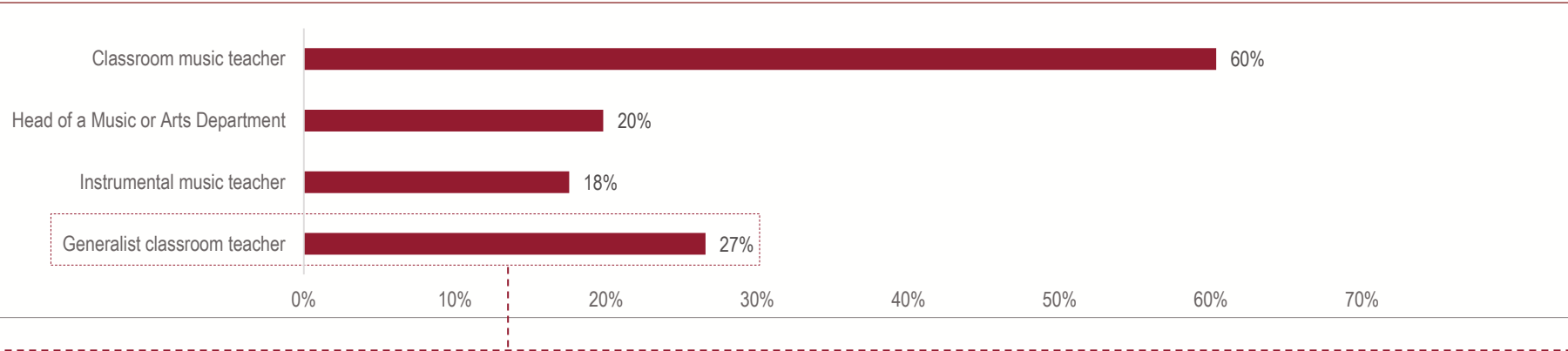
1. State SFOE profile: 1<sup>st</sup> band (0.0-0.25) 14.5%; 2<sup>nd</sup> band (0.26-0.50) 47.1%; 3<sup>rd</sup> band (0.51-0.75) 37.5%; 4<sup>th</sup> band (0.76-1.0) 0.9%

2. Targeting low SFOE schools is not in the scope of the MFA program, but is implied in the context of the Education State policy which is focused on improving equity by ensuring all children receive better outcomes, regardless of their school and background.

# Teachers participating in MFA

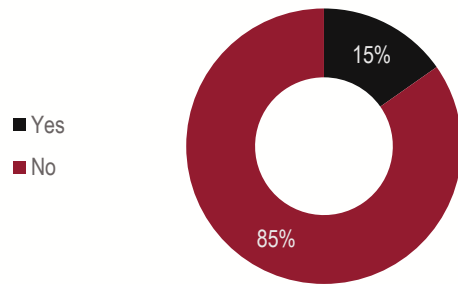
The majority of MFA participants are experienced music teachers. The 27% of participants that are generalist classroom teachers have mixed levels of previous experience teaching music.

The majority of teachers participating in MFA are classroom music teachers, instrumental music teachers and/or Head of Music or Arts. A quarter of participants are generalist classroom teachers.<sup>1</sup>

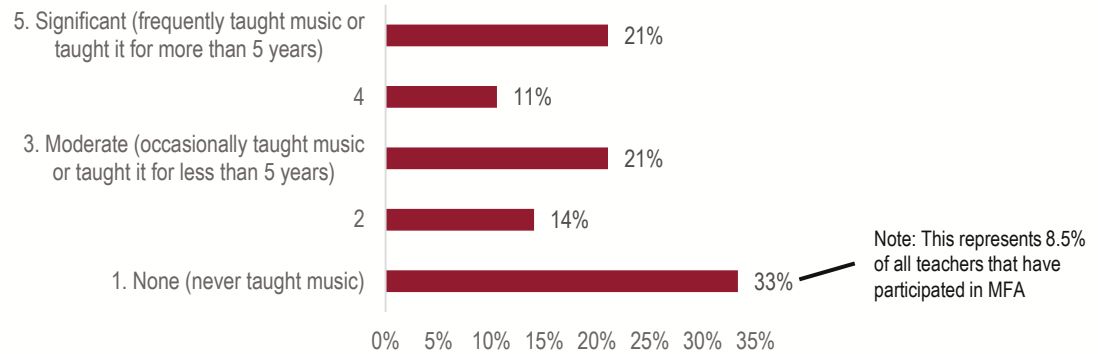


Out of the 27% of generalist classroom teachers participating in MFA, the majority have not studied music at a tertiary level and most have mixed levels of previous experience teaching music.

Generalist classroom teachers that studied music at tertiary level



Generalist classroom teachers' previous experience teaching music

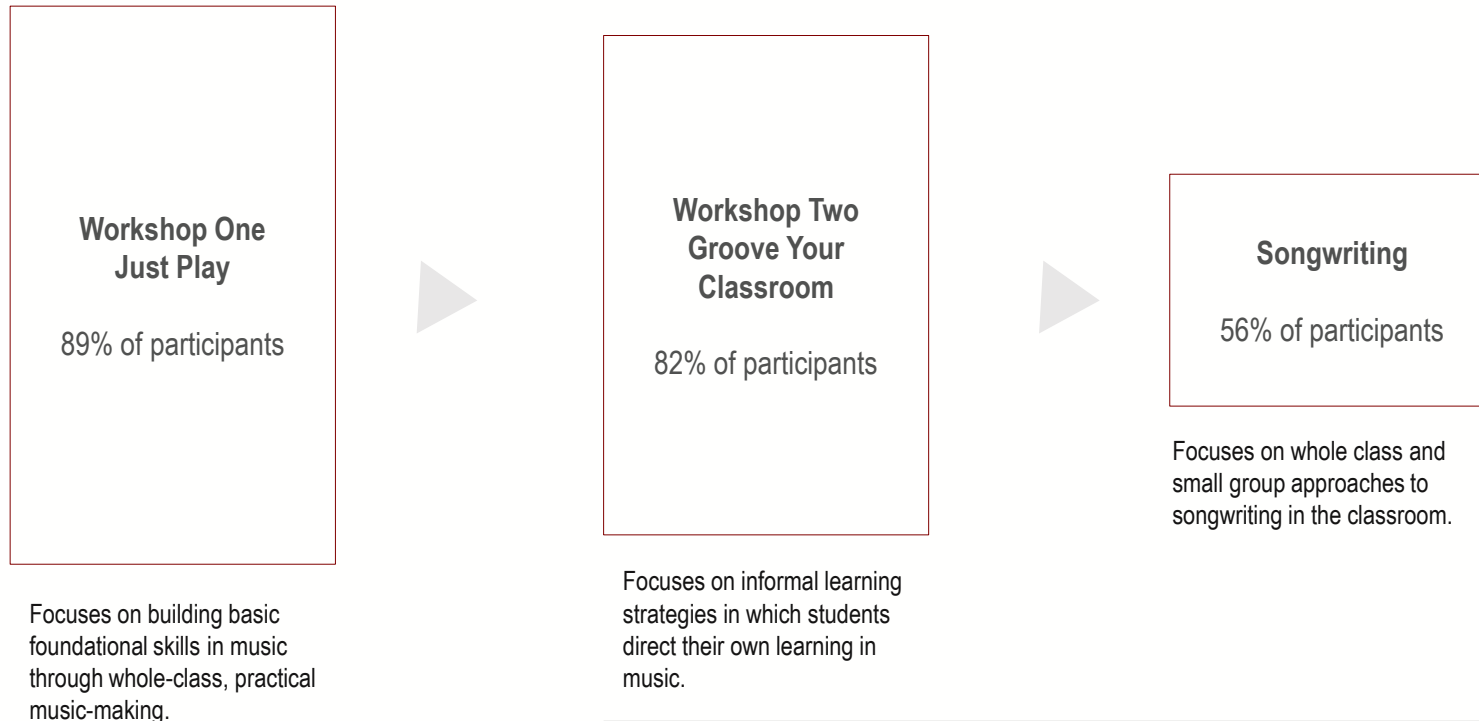


1. The survey allowed respondents to choose multiple teaching classifications

# MFA workshops

The majority of teachers have participated in all three of the core MFA workshops. While the workshops are intended to be sequential, some participants are attending the second and third workshops without attending the first.

## Core MFA workshops teachers have participated in:



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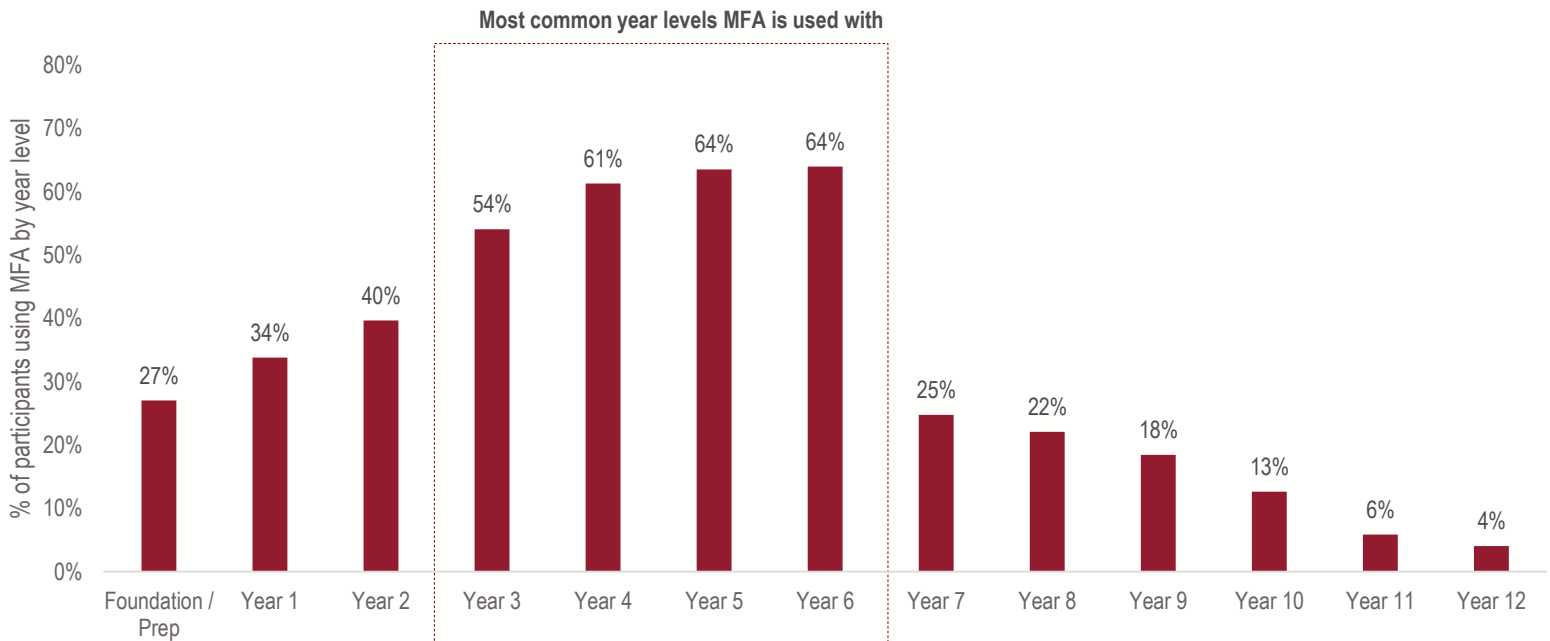
11% of participants attended the second and third workshops without attending the first. These participants were less likely to report that workshops are available when and where needed, which suggests that they may have sought to attend Workshop One but were unable to access it.

# Delivery to students

Teachers are most commonly using the program with students in Years 3 – 6. Only a small proportion of teachers are using the program in senior secondary years. This is consistent with what MFA has been engaged to deliver.

## Year levels MFA is used with:

Between 54% - 64% of participants are using the MFA approach with students in Years 3 – 6.



Based on classroom observations, MFA is often used to introduce rhythm to students in early years (e.g. through clapping and chair drumming).

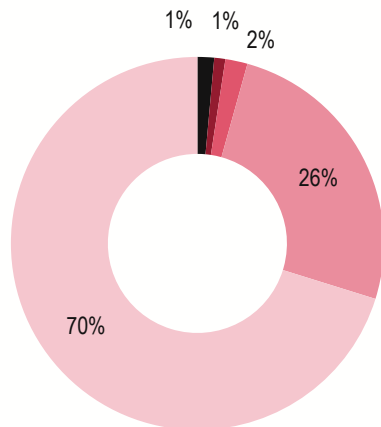
### 3. Design and delivery of the MFA program

# Learning design

Teachers believe the MFA program delivers a pedagogical approach that is effective at developing students' music-making skills and is supportive of the Victorian F-10 music curriculum

## Satisfaction

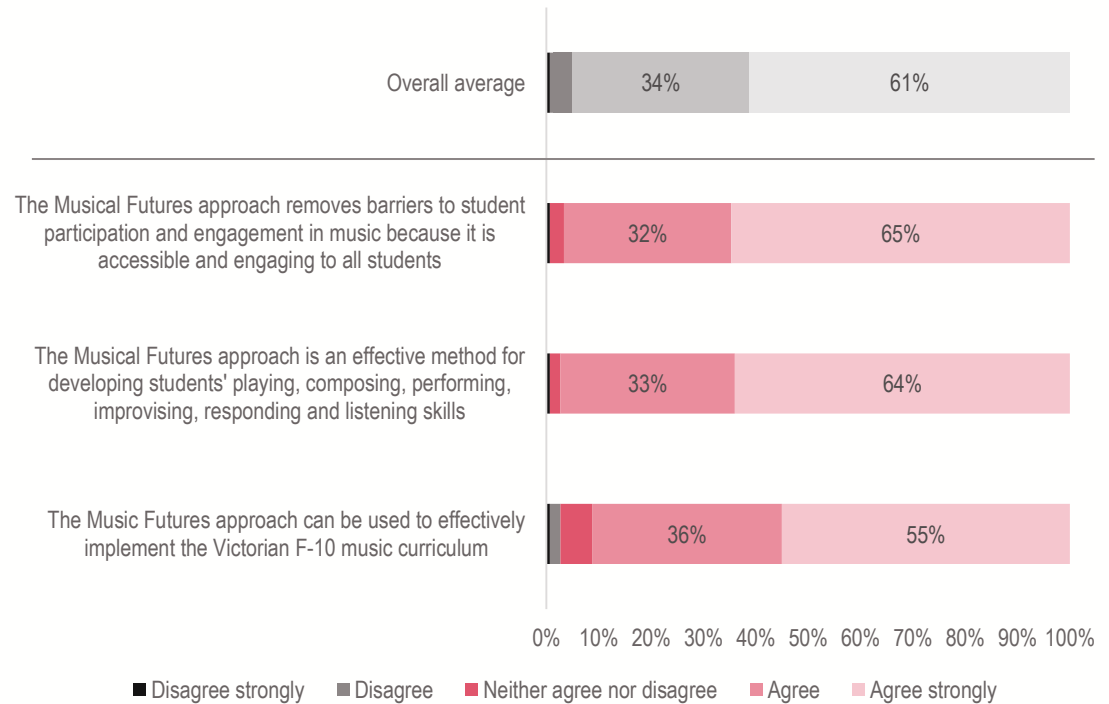
96% of participants feel satisfied or very satisfied with their experience of the MFA program



- Very dissatisfied
- Dissatisfied
- Neither satisfied nor dissatisfied
- Satisfied
- Very satisfied

## Views on the design of MFA

The majority of participants agree that MFA's pedagogical approach is effective at removing barriers to student participation in music, developing students' music-making skills and supporting implementation of the Victorian F-10 curriculum.

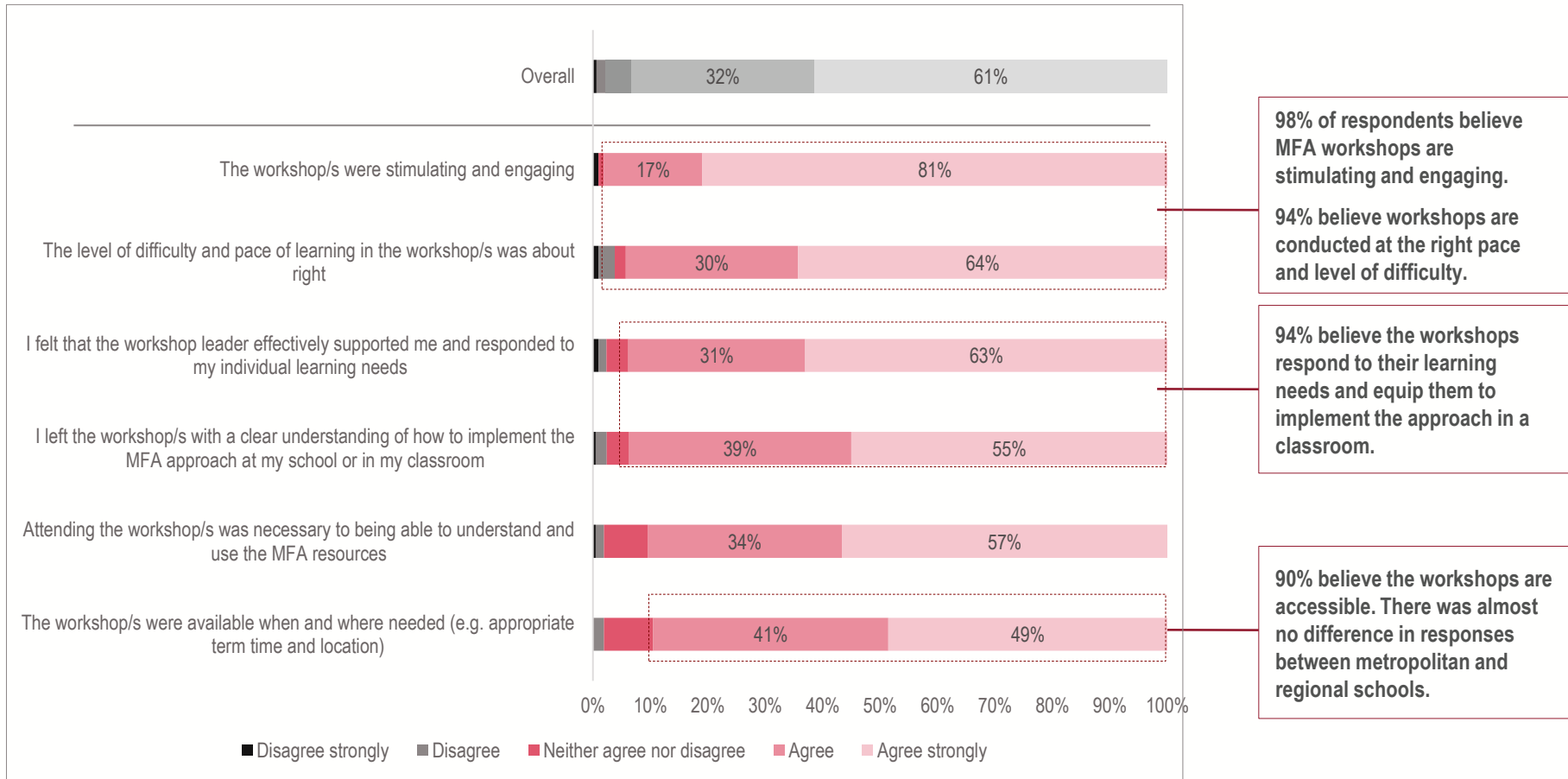




# Learning delivery

The delivery of MFA workshops is considered to be effective. In particular, nearly all teachers believe the workshops are stimulating and engaging.

**Views on the delivery of MFA workshops**



**98% of respondents believe MFA workshops are stimulating and engaging.**  
**94% believe workshops are conducted at the right pace and level of difficulty.**

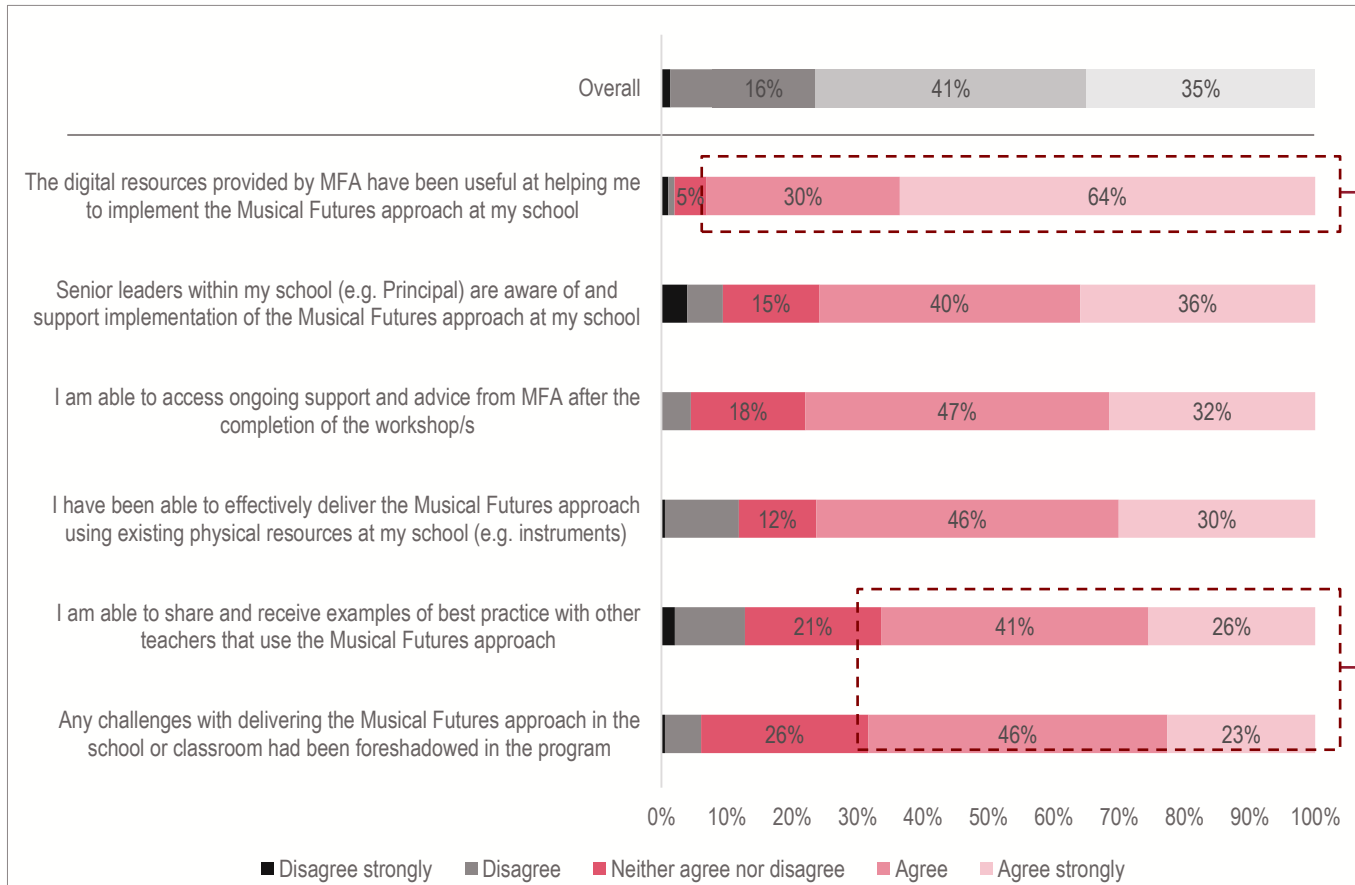
**94% believe the workshops respond to their learning needs and equip them to implement the approach in a classroom.**

**90% believe the workshops are accessible. There was almost no difference in responses between metropolitan and regional schools.**

# Learning implementation

Teachers believe they are well-equipped to implement the MFA approach at their school. In particular, they believe MFA resources are useful at helping them implement the approach.

Views on implementation of the MFA approach



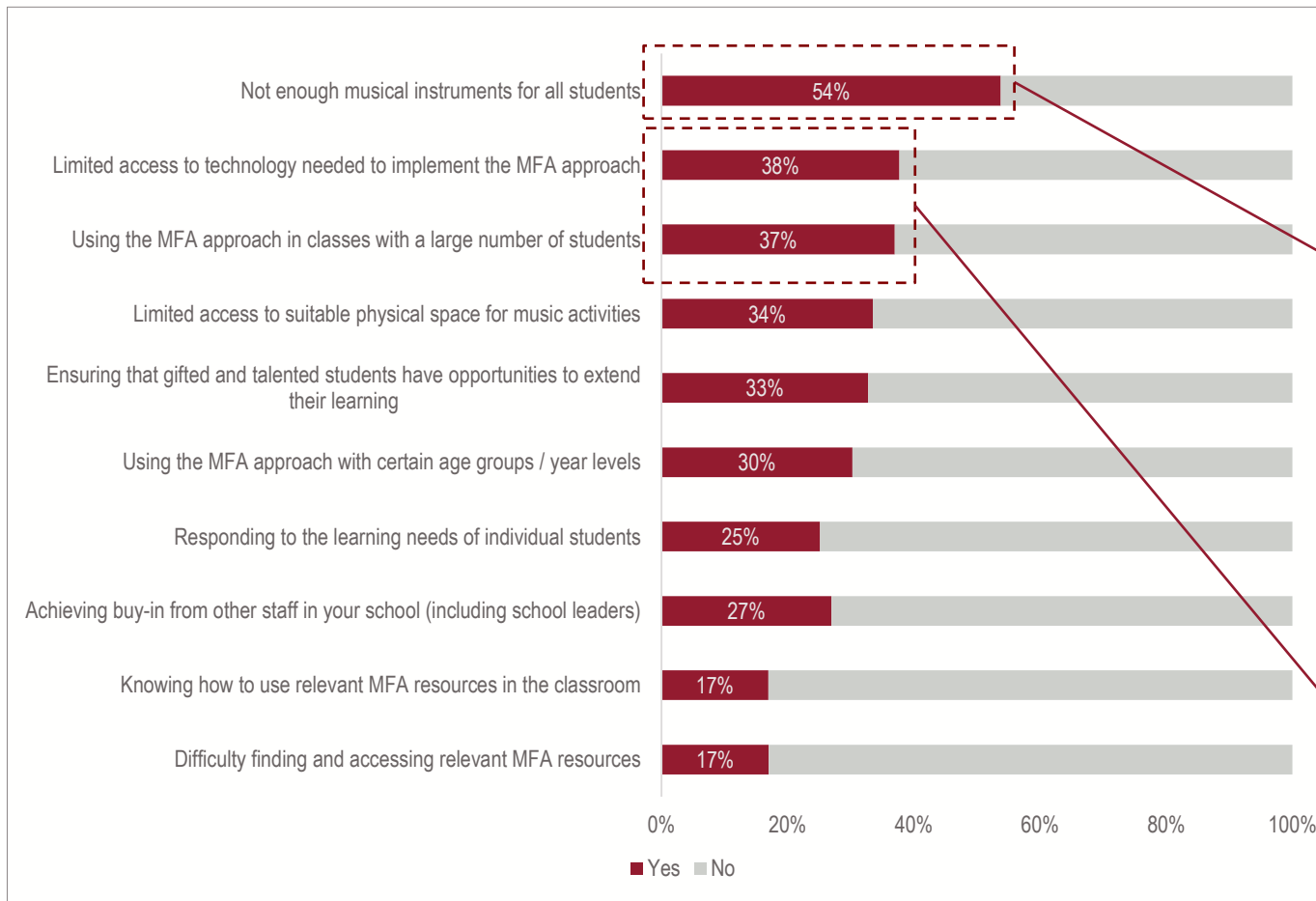
94% of respondents believe MFA's digital resources support them with implementing the approach at their school

A smaller share of respondents believe they can share and receive examples of best practice with other teachers (67%) and that challenges with delivering the approach were foreshadowed in the program (69%).

# Barriers to effective implementation

A small number of barriers to implementing MFA have been identified. Access to musical instruments is perceived to be the largest barrier.

Implementation barriers



**54% of respondents believe they do not have access to enough instruments.** This includes access to keyboards, guitars, ukuleles and percussion (which are used as part of the MFA approach). Many teachers have reported that wear and tear of instruments is a major contributor to this. For example, one teacher commented that keyboards typically have a lifespan of only 18-24 months in a classroom environment.

**To a lesser extent, access to technology and using the approach in large classes have also been identified as barriers to implementation.**

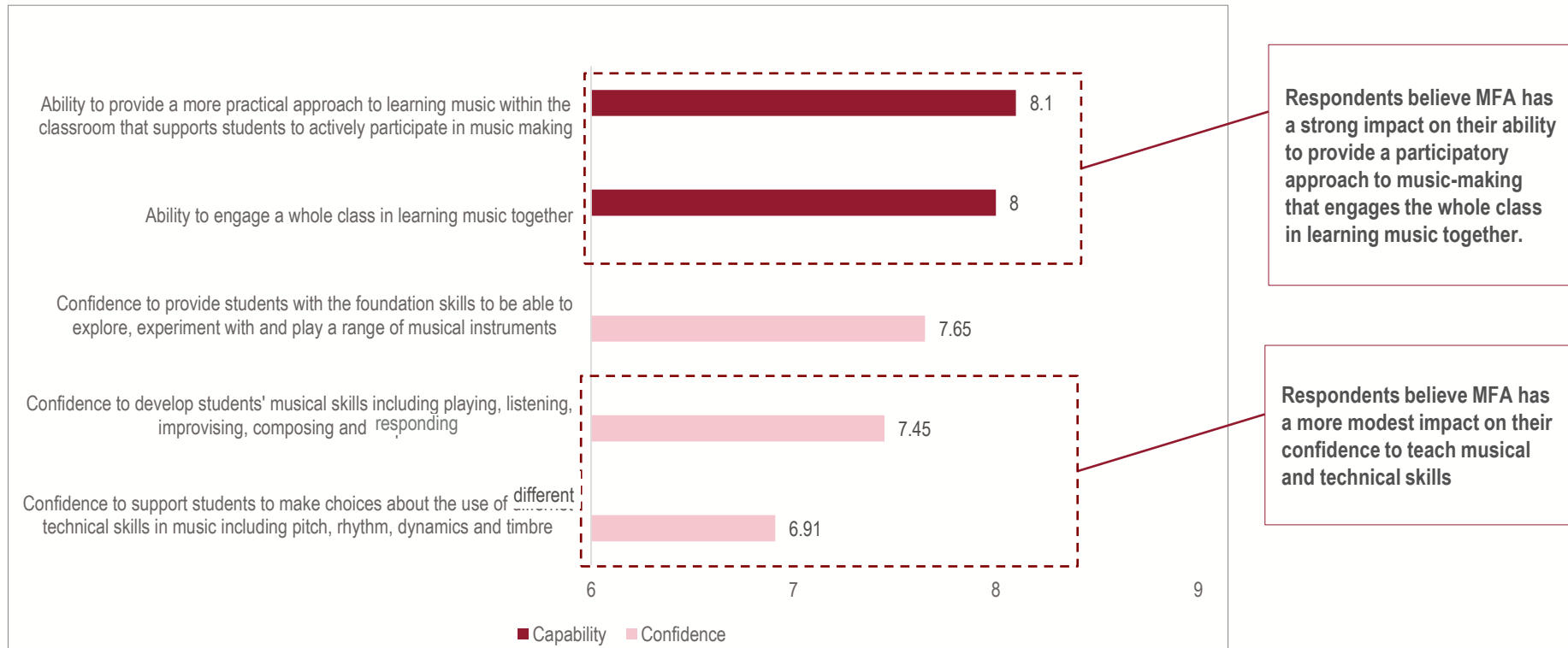
## 4. Assessment of MFA against its intended outcomes

# Impact on teachers

MFA is having a positive impact on teachers' capability to engage students in music-making. Impact is perceived to be more modest in relation to development of musical and technical skills.

## Impact on teacher confidence and capability

Respondents rated the impact of MFA on their confidence and capability using a 0-10 scale (where 0 means no impact and 10 means a very significant impact).

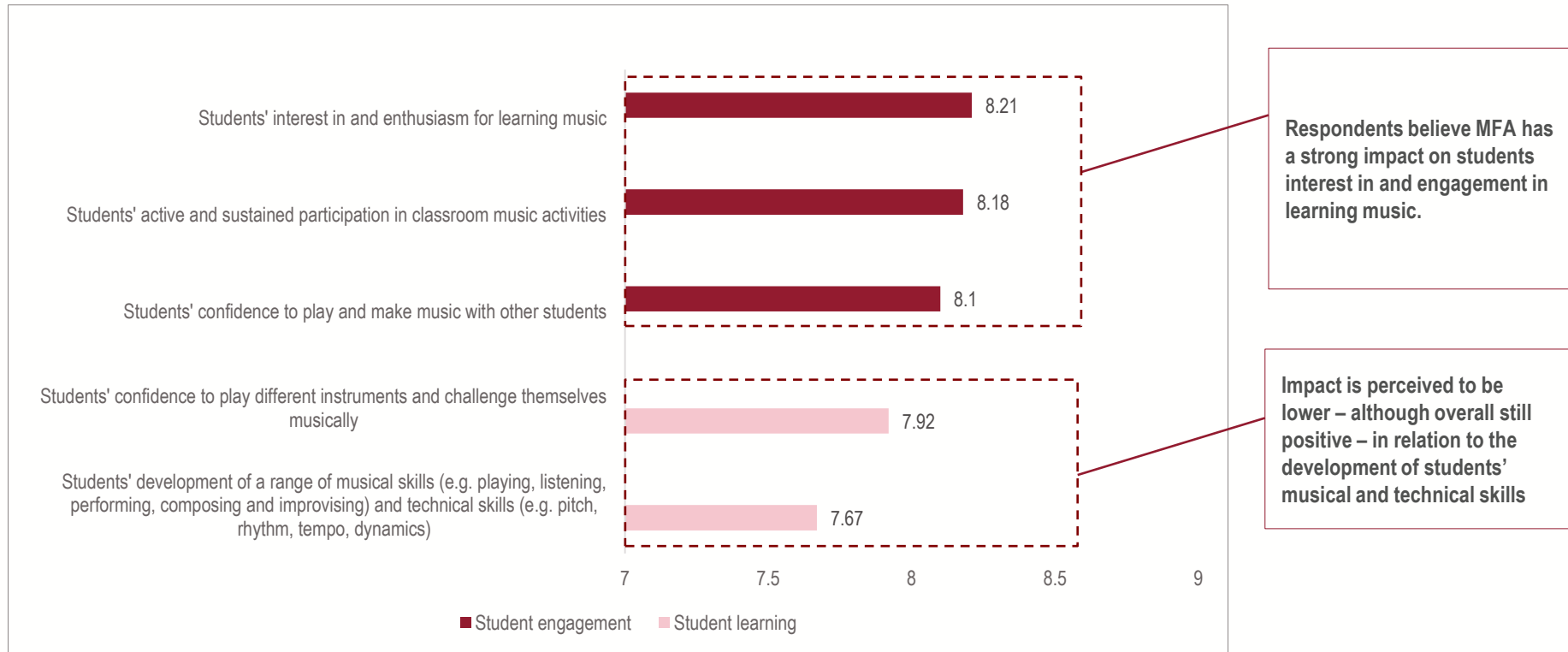


# Impact on student engagement and learning in music

The impact on teachers' capability to engage students flows through to a strong impact on student participation in music.

## Impact of MFA on student engagement and learning in music

Respondents rated the impact of MFA on their confidence and capability using a 0-10 scale (where 0 means no impact and 10 means a very significant impact).



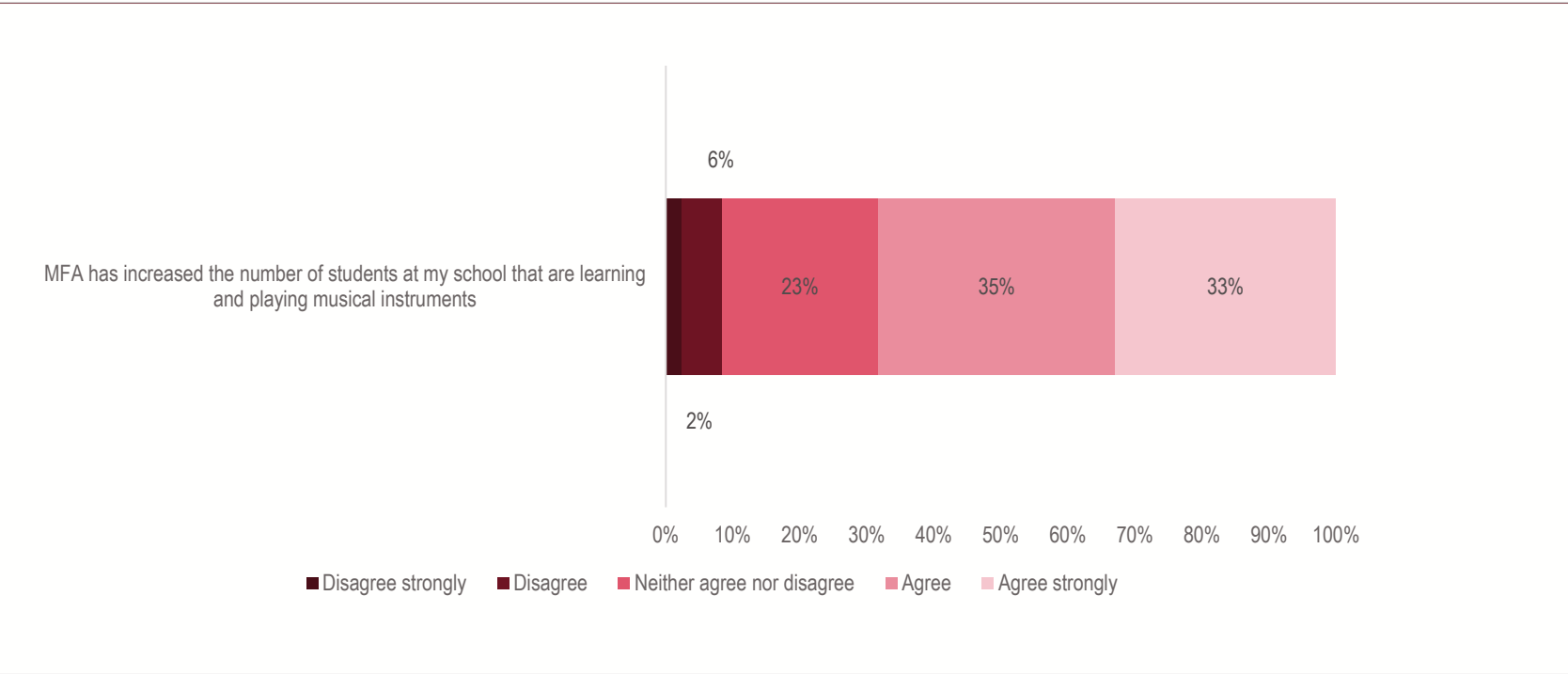
# Impact on student participation in music

Overall MFA is perceived to be increasing the number of students learning and playing instruments.

## Impact of MFA on the number of students learning and playing instruments

68% of respondents believe their participation in MFA has led to a greater number of students at their school learning and playing instruments.

8% of respondents disagreed or strongly disagreed that MFA has increased students learning and playing instruments. A further 23% had no view. These respondents tended to be teachers that attended fewer MFA workshops.



## 5. Contribution to wider priorities for music education



# Priorities for music education in Victoria

The *Music in Schools Initiative* sets out a number of wider priorities for music education in Victoria. MFA is not intended to – and does not – fully deliver against these priorities.

## Priorities in the *Music in Schools Initiative*

### Reason this is a priority

1. Improve access to – and sustainability of – music education in Victorian schools

- The 2012 Victorian Parliamentary inquiry reported that there is significant variation of provision. Variance is particularly evident at a primary school level, with some schools using specialist music teachers or external organisations to deliver music education, while others use generalist classroom teachers. dandolo will be reporting on variance of music education provision in its final report to DET, drawing on Victorian Government Supplementary Census data.
- The Victorian Parliamentary inquiry also found that rural and regional students and students from low socioeconomic backgrounds find it more difficult to access a strong music education. This is attributable to primary schools in rural and regional areas struggling to recruit specialist music teachers, or access music professional learning opportunities for generalist classroom teachers. This has been identified as a key area for improvement, given disadvantaged student cohorts are particularly likely to benefit from access to music education.

2. Ensure students receive a quality music program

- Increasing access to music education is necessary but not sufficient. The Victorian government has committed to ensure all students have access to a quality music program.
- A review of literature and high-performing jurisdictions provides a clear sense of best practice in music education, and provides a valuable benchmark for this evaluation. Best practice suggests music education should grow children's appreciation of music, be continuous and sequential, be provided at regular and frequent intervals by quality teachers, and introduce students to a range of genres and styles.

3. Increase awareness of the importance of music education, particularly among school leaders

- The Victorian Parliamentary inquiry reports that many school leaders and teachers in government schools do not fully appreciate the benefits of music education. Without an appreciation of the intrinsic value and developmental benefits of music education, schools are not likely to place value on the inclusion of music in the curriculum and commit the time and resources needed to strengthen their music programs.

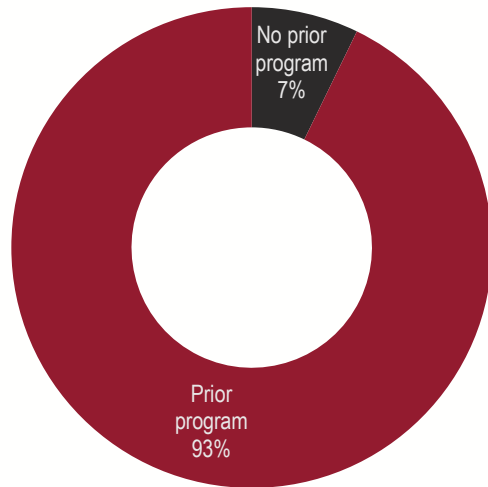
1. Victorian Parliamentary inquiry into the extent, benefits and potential of music in Victorian schools. 2012.

# Delivery of music program in schools

MFA does not make a significant contribution to increasing the spread of schools delivering music education. The vast majority of schools that participate in MFA are already providing a music program delivered by experienced music teachers.

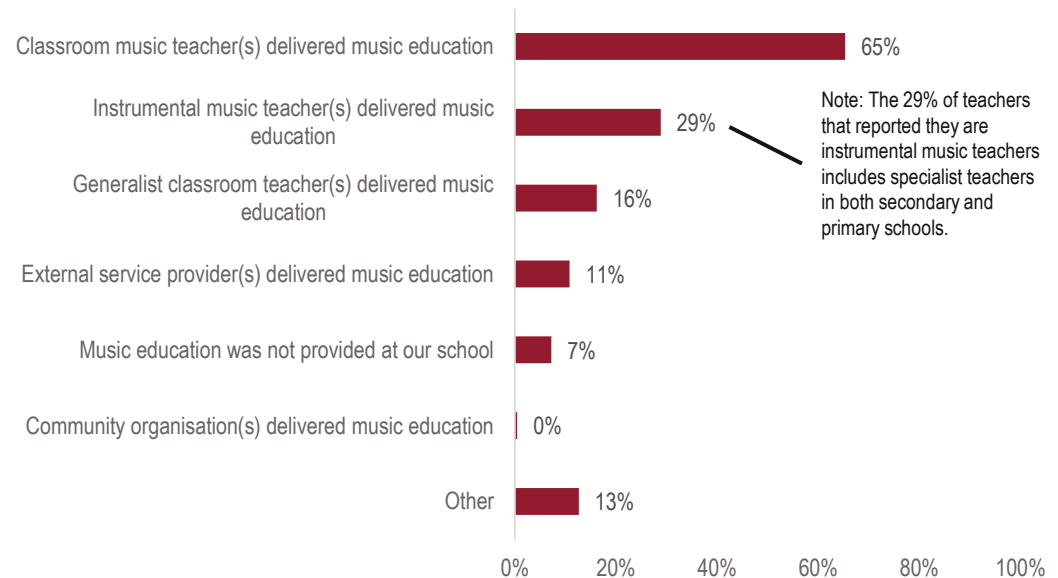
## Schools with a pre-established music program

93% of respondents reported that their school already had a music program prior to their participation in MFA



## Types of teachers / providers that delivered pre-established music program

The majority of schools that had a music program prior to MFA had classroom music teachers or instrumental music teachers delivering music education<sup>1</sup>

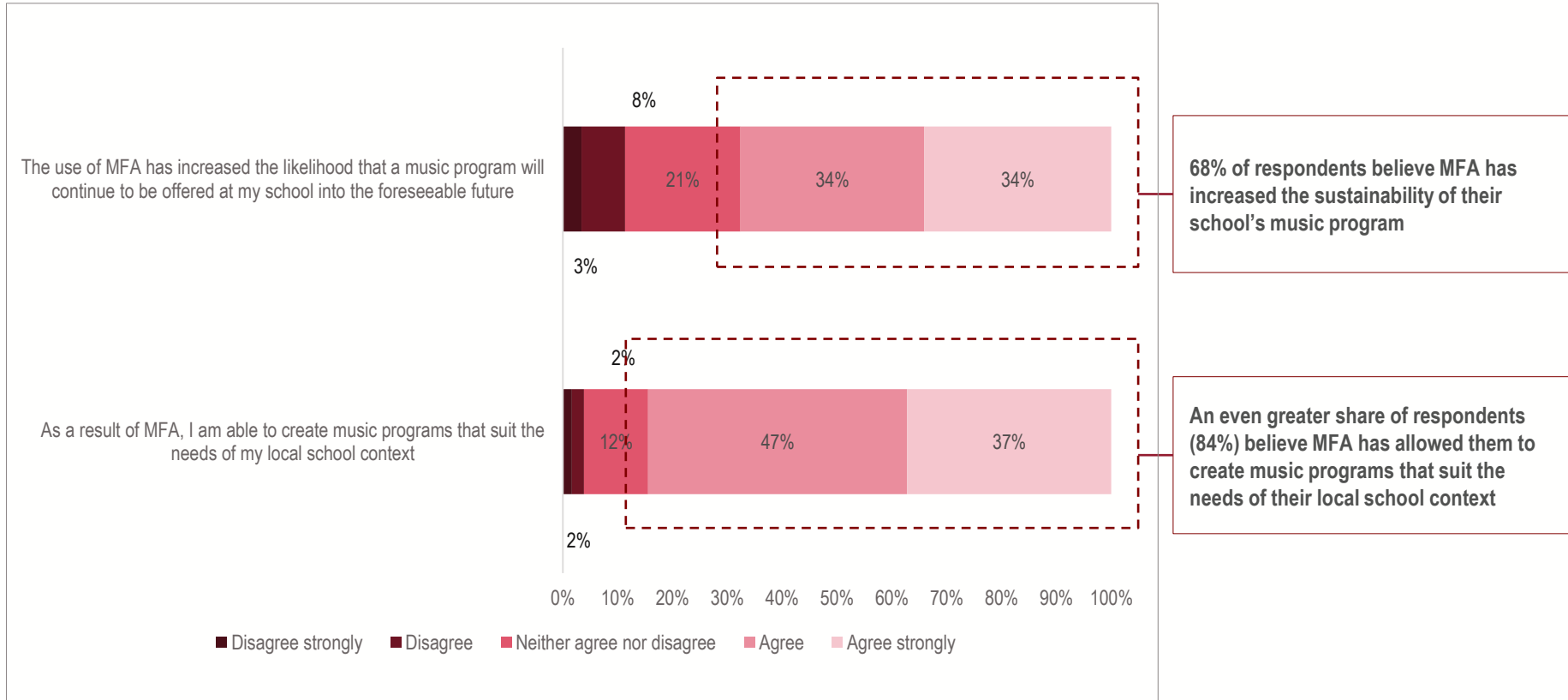


1. The survey allowed respondents to choose multiple teacher / provider types

# Sustainability of music programs

While MFA does not increase the number of schools delivering a music program, it is believed to be increasing the sustainability / longevity of existing school music programs

## Participants' perceptions about the impact of MFA at a school level



# Contribution to providing quality music programs

Quality music programs contain a range of elements. MFA is designed to contribute to some – but not all – of these elements.

## Element

## Best practice suggests quality music education should...

## Assessment of MFA against best practice

### Objectives

- **Focus on growing children’s appreciation for music as a priority.** It is considered realistic and reasonable for music education programs to focus on achieving a range of outcomes including improving student achievement, engagement and wellbeing. However, stakeholders have noted that the rationale for any music education program should first and foremost be to grow appreciation for music, recognising the intrinsic value of music in society.



- MFA is having a positive impact on students’ interest in and enthusiasm for learning music. Participants rated the impact of this area 8.2 out of 10 (refer to slide 22).

- **Be continuous, sequential and developmental focused.** Music education should start at an early age (research shows that, overall, students achieving the highest grades in music education started earlier<sup>1</sup>) and continually provide opportunities for students to continually progress in their learning.<sup>2</sup>



- MFA is most commonly used with students in years 3 – 6. Use of the approach with other year levels is significantly lower.
- MFA is focused on foundational skills. Students are encouraged to direct their own learning to progress beyond this level.

- **Be provided at regular and frequent intervals.** One expert suggested that the frequency of music education is a more important marker of success than the total amount of music education – “If every primary school student did 30 minutes of music education every week throughout primary schools, we would see significantly improved outcomes.”

N/A

- Decisions about the regularity and frequency of school music programs are made by schools.

### Design

- **Be delivered by quality teachers.** While the use of specialist music teachers at a primary and secondary level is preferable, generalist classroom teachers are capable of delivering music education if effectively trained, especially at primary school level.<sup>3</sup> Generalist teachers can become co-learners with students and leverage technology to support students’ own learning.



- MFA positively impacts on teachers’ ability to provide a participatory approach to music-making
- Impact on teachers’ confidence to teach musical and technical skills is more modest, although still positive overall.

- **Introduce students to a range of genres, styles and musical/technical skills.** The Quality Music Education Framework (which is not yet published) recommends that students are introduced to a diversity of music repertoire, technical skills (pitch, dynamics, expression, form, timbre, texture, rhythm, structure) and musical skills (listening, improvisation, composition, interpreting, performance).<sup>4</sup>



- MFA is predominantly focused on contemporary / pop music. There is limited exploration of genres, styles and musical repertoire beyond contemporary music.

- **Increase engagement in music.** Includes attendance at music classes, enthusiasm for music, and retention in musical activities.<sup>4</sup>



- More students are engaged and participating in music class as a result of MFA.

### Outcomes

(Musical proficiency)

- **Achieve improvement in students’ musical and technical skills.** Ability to manipulate, express and share sounds as listeners, composers and performers; progress towards confident, controlled singing, and accurate, secure instrumental technique.<sup>4</sup> Progress towards attaining improved technical skills



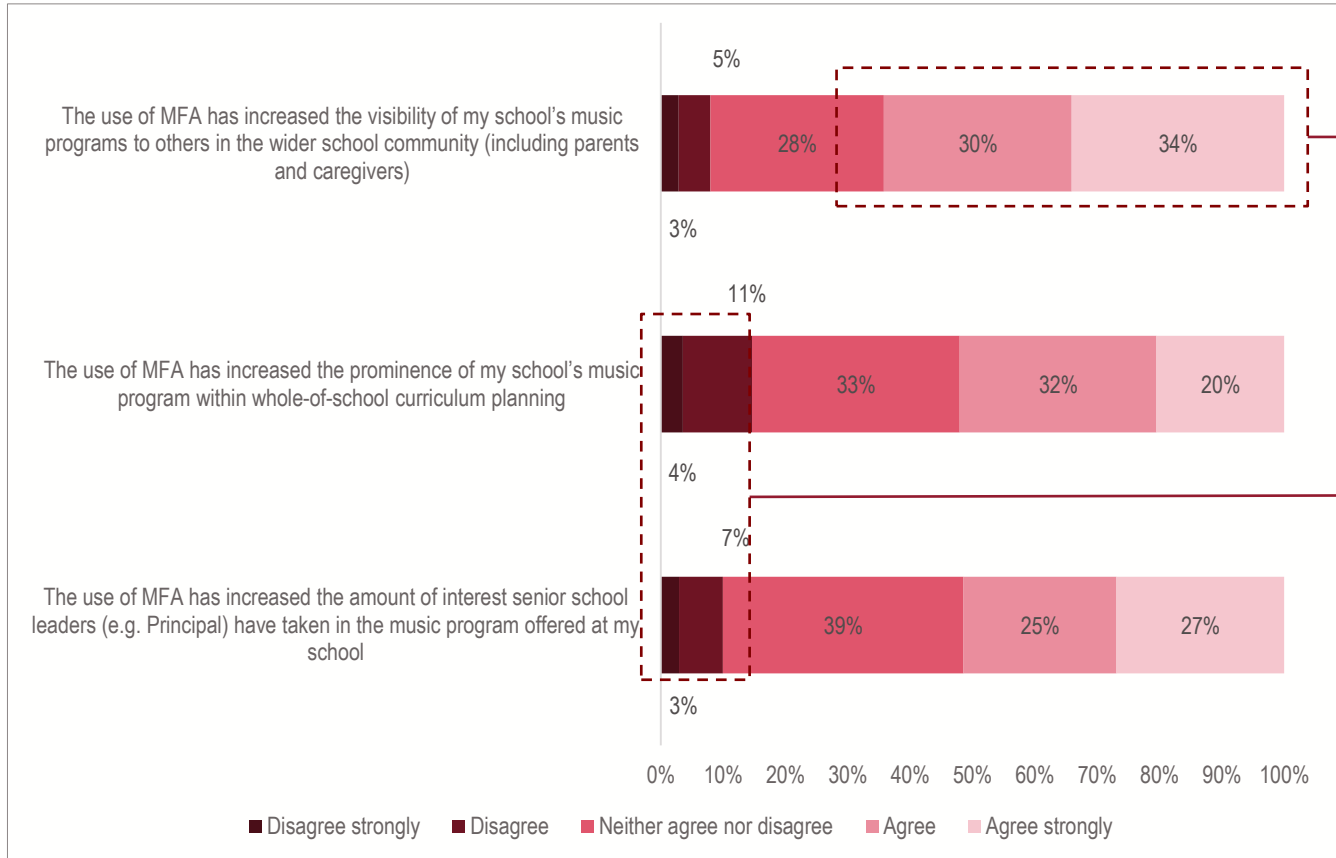
- MFA develops students’ foundational skills in music. Accelerated students seeking to advance beyond this level are required to direct their own learning (e.g. by viewing YouTube tutorials) or receiving tutoring (e.g. from an instrumental music teacher).
- Some areas of music theory and notation (e.g. traditional notation on the staff) are outside MFA’s scope.

1. ‘Instrumental learning: is an early start a key to success?’. British Journal of Music, Vol 18(3), 2001.
2. Robin Pascoe, Sam Leong et al, *National review of school music education: Augmenting the diminished*, report for Department of Education, Science and Training (Australia) 2005
3. Victorian Parliamentary inquiry
4. Quality Music Education Framework
5. Sepp, Ruokonen & Ruismaki 2016

# Contribution to whole-school priorities

MFA is perceived to increase visibility of school music programs in the wider school community. However, there is scope to increase the extent to which it increases recognition of music programs at a school leader and whole-of-school curriculum planning level.

## Participants' perceptions about the impact of MFA at a school level



64% of respondents believe MFA is increasing visibility of their school's music program within the wider community

10%-15% believe MFA has not increased recognition of music programs at a school leader and whole-of-school level. This was identified by the Victorian Parliamentary Inquiry as an area that requires addressing to strengthen school music programs in the future.

## 6. Recommendations for future delivery of MFA

# Overview of recommendations

There is value in continuing to deliver MFA but targeting it at Victorian Government schools that are most at need

Recommendation	Objectives	Potential actions for DET	Relevant Quotes
<b>1. There is value in continuing to provide teachers and pre-service teachers with access to MFA, but future cohorts should be targeted at schools that are most in need of MFA</b>	<ul style="list-style-type: none"><li>• All schools that would benefit from MFA have opportunities to access the program as and when required</li><li>• The learning teachers gain through MFA is able to be sustained within their school and continuously improved / built on</li></ul>	<ul style="list-style-type: none"><li>• Fund delivery of a further four cohorts from July 2019 to June 2022 at a similar scale to current delivery (i.e. 810 schools, 1620 teachers, 1200 pre-service teachers).<sup>1</sup></li><li>• Fund MFA to deliver additional 'refresher' workshops to at least 30% of teachers that have participated in previous cohorts. The refresher workshops should focus on a mix of recapping core learning material, sharing implementation experiences and developing new pedagogical skills.</li></ul>	<p>"I would like to attend at least 3 workshops annually if I could"</p> <p>"Would love a follow-up workshop 6 to 12 months after the initial training to revise, reinforce and introduce any new material"</p>
	<ul style="list-style-type: none"><li>• Schools that are most in need of MFA (e.g. low SES schools, schools without an existing music program, schools where music programs are solely taught by generalist classroom teachers) are actively participating in MFA</li></ul>	<ul style="list-style-type: none"><li>• Identify target schools, drawing on results from the 2017 Victorian Government School Census.</li><li>• Communicate findings of this evaluation to Regional Directors and SEILs with responsibility for target schools.</li><li>• Work directly with the Leadership Team at target schools to identify their music program needs and develop a plan for increasing student participation in music.</li></ul>	

1. Current MFA delivery will reach 53% of all Victorian government schools by the end of June 2019. There is therefore limited value in scaling up existing delivery targets.

# Overview of recommendations

MFA should be positioned and used as part of a full suite of music education programs in Victoria

Recommendation	Objectives	Potential actions for DET	Relevant Quotes
<b>2. Music education should be positioned strategically and the role of MFA considered as part of a full suite of music education programs to (a) develop musical ability and knowledge; and (b) increase student engagement through music</b>	<ul style="list-style-type: none"><li>• Increase schools' awareness about the benefits of music education both for student engagement and student musical achievement</li><li>• Increase schools' awareness about what music professional learning opportunities are available and for what purpose they should be used (e.g. MFA is foundation level, focuses on 'just playing', and is used in most effectively in years 3 -6)</li></ul>	<ul style="list-style-type: none"><li>• Develop a framework setting out clear outcomes for music education in Victoria and assess the alignment of individual music programs against the framework / outcomes</li><li>• Establish a central point-of-information on music professional learning programs that provides schools with information on:<ul style="list-style-type: none"><li>○ Intended learning outcomes of different programs</li><li>○ Settings programs can be used in (e.g. year level)</li><li>○ Purpose programs can be used for (e.g. introduction to music)</li></ul></li><li>• Increase awareness and understanding of the positive social, cultural and educational outcomes associated with music education at all leadership levels of the education system (e.g. Regional Directors, Senior Education Improvement Leaders, Principals, Assistant Principals).<sup>1</sup></li></ul>	<p>"I would like to see how the MF approach transfers into students learning and developing a connection to notation and music theory, to better prepare them for music at higher grades (9-10 and into VCE)"<sup>2</sup></p>

2. See dandolo's First Evaluation Report for an overview of the social, cultural and educational outcomes associated with music education



# Overview of recommendations

There are some refinements that can be made to the MFA approach to enhance its effectiveness and impact

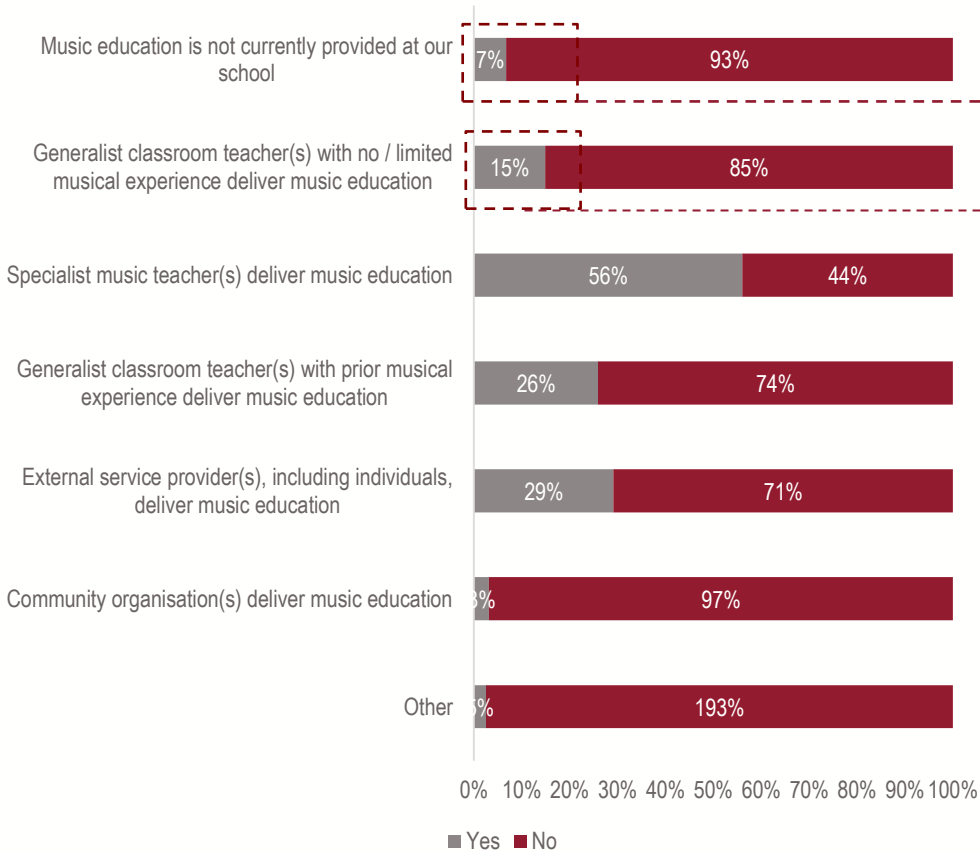
Recommendation	Objectives	Potential actions for DET	Relevant Quotes
<b>4. Enhance MFA's implementation focus and support</b>	<ul style="list-style-type: none"><li>• Teachers have the confidence and capability to implement effective music programs after participating in MFA</li><li>• Teachers are able to continuously receive and share examples of best practice pedagogy during and after the program</li></ul>	<ul style="list-style-type: none"><li>• Establish local teacher network / Communities of Practice to provide MFA participants with opportunities to share ideas and resources for implementing effective music education</li><li>• Implement a separate stream / module of MFA for teachers with limited / no prior musical experience. This separate stream / module should focus on similar curriculum to the existing workshops, but be introduced at a more gradual pace</li><li>• Provide more practical advice as part of MFA training and resources about how to effectively implement the program in schools, for example:<ul style="list-style-type: none"><li>○ What is required to set up the program in classrooms (e.g. time commitment, technology, instruments required)?</li><li>○ How should learning as part of the program be sequenced?</li><li>○ How can student learning through the MFA approach be assessed and reported on?</li></ul></li></ul>	<p>"I feel there is room for more sharing of ideas and approaches from teachers who have used the Musical Futures approach..."</p> <p>"Separate workshops for experienced music educators. My sessions had lots of teachers without undergraduate music teaching degrees..."</p> <p>"...As our school has never taught music before, I'd love to talk more about program set-up... Some actual guidelines to the first stage of implementation would be very helpful"</p>

2. See dandolo's First Evaluation Report for an overview of the social, cultural and educational outcomes associated with music education

# 1 Targeting schools in need

There are over 320 schools in Victoria that don't have a music program or have generalist teachers with limited musical experience delivering music education. These schools should actively be targeted for delivery of future MFA cohorts.

## Who is delivering music education at Victorian Government schools



**7% of Victorian government schools are not currently delivering a music education program.** These schools are:

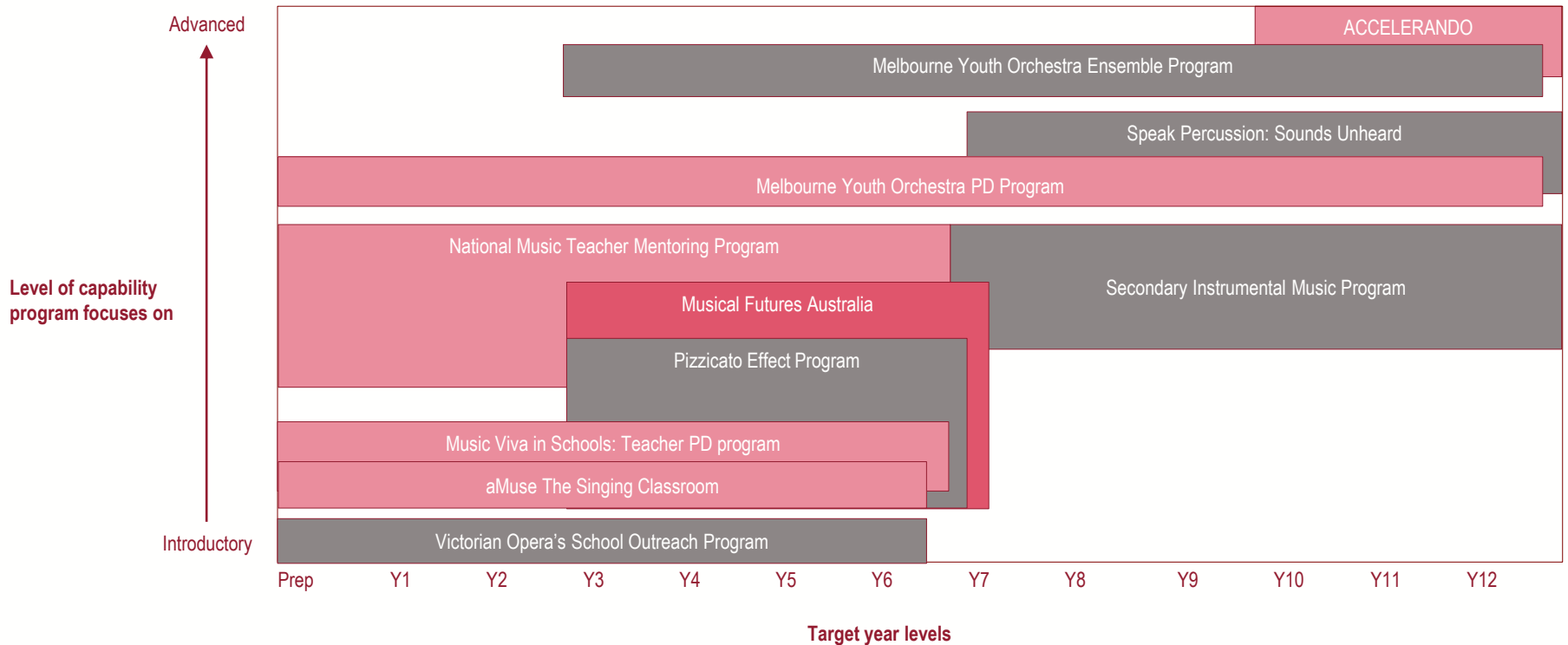
- Predominantly primary and special schools (82% and 12% respectively)
- Twice as likely to be low SES (18% are in the lowest SFOE band of 0.75-1.0, compared to an average of 9.8% across the whole population of Victorian schools)
- Represented relatively evenly across all DET regions (22% NW, 18% NE, 25% SW, 34% SE).

**A further 15% of schools have generalist classroom teachers with no / limited musical experience delivering music education.**

## 2 Position MFA as part of a full suite of music programs

There is a wide range of music education programs in Victoria – each targeting different skills, ages and levels of capability. Schools need to be aware of the full suite of programs, intended learning outcomes and their purposes to ensure they are accessing programs that best meet the needs of their school and students.

Examples of music education programs delivered in Victoria



- Professional learning program for teachers
- Music program delivered directly to students

### 3 Enhance implementation focus and support

MFA participants have recommended a range of refinements that could be made to MFA to support improved implementation of the approach in classrooms

**Establish networks for sharing ideas and resources about effective implementation**

"Create an opportunity for networking post workshops particularly for smaller isolated schools."

"I feel there is room for more sharing of ideas and approaches from teachers who have used the MF approach... to get a multiplicity of techniques, implementations, and a broader understanding of challenges and effective responses"

"Set up networks between schools and provide mentorship of new teachers embarking on their Musical Futures journey. As so many teachers are on their own it helps to have like-minded people to bounce ideas off and share resources with"

**Provide more practical advice about how to implement the program in schools**

"Finding time to reorientate when you go back to school is always tricky. It would be lovely to spend some workshop time looking at your own curriculum docs and how and when to integrate the new learning into your own curriculum plans"

"Have the addition of appropriate assessment materials and continued support after attending"

"I would have liked more ideas on classroom planning and assessment"

"As our school has never taught music before, I'd love to talk more about program set-up. What does the timetable look like? What is the first step to implementing the MF program? Do we 'just play' right from the lesson?"

"I work in a special school. I would like more specific examples of how MFA has been implemented in special settings."

"More info on setting up a MFA classroom. Or being able to watch some classes in action."

**Implement a separate stream for teachers with limited or no prior musical experience**

"Separate workshops for experienced music educators. My sessions had lots of teachers without undergraduate music teaching degrees"

"Sometimes the workshops felt a bit rushed like we were trying to fit in more than there was time for."

"I would love to have a workshop for general classroom teachers... I have no background in music"

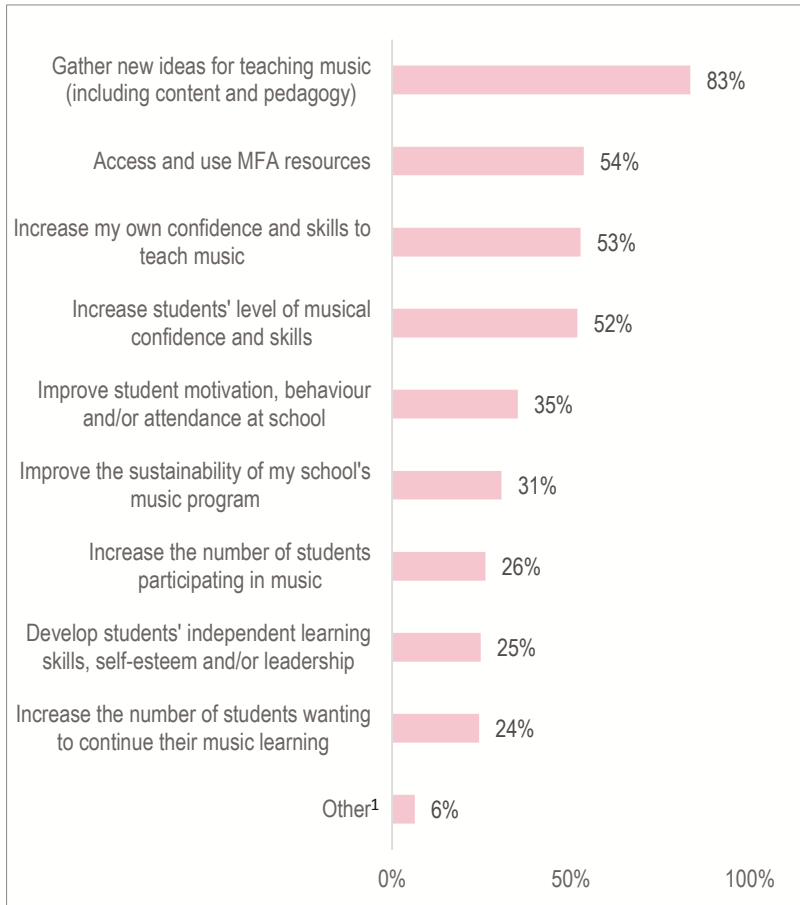
"Three sessions is insufficient to implement a music program for a novice. I would prefer more ongoing support. Perhaps even some 1:1 help with an expert might work."

# Appendix 1: Additional findings relating to use of MFA

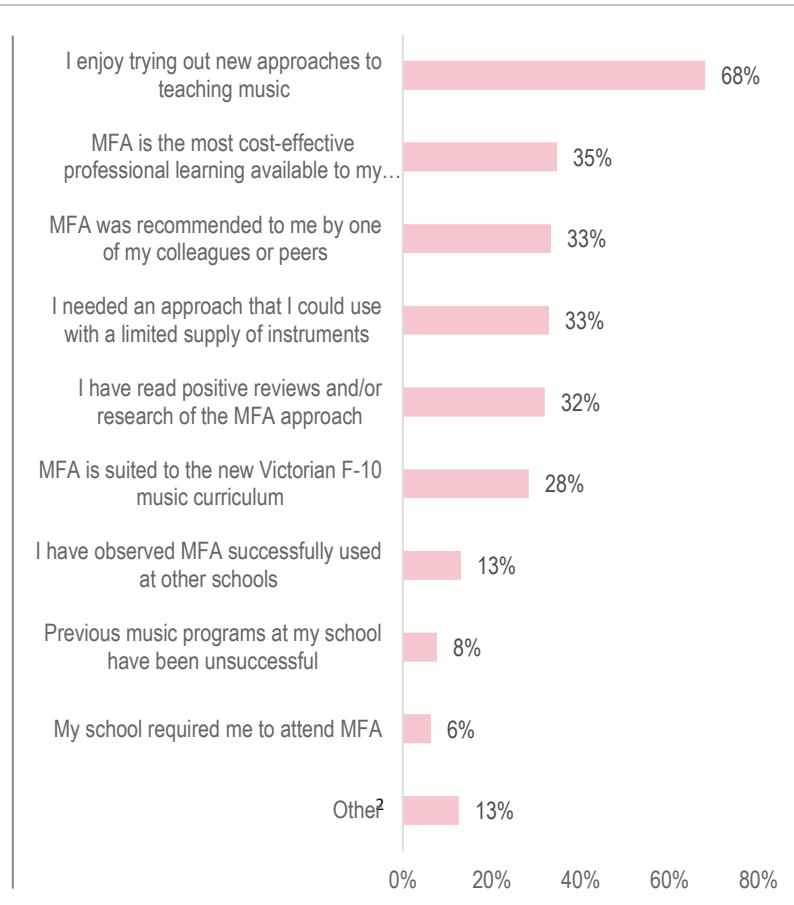
# Reasons for participating in MFA

The majority of teachers participate in MFA to gather new ideas for teaching music and to try out new approaches to teaching music.

## Most important outcomes participants are seeking from MFA



## Additional reasons teachers participate in MFA



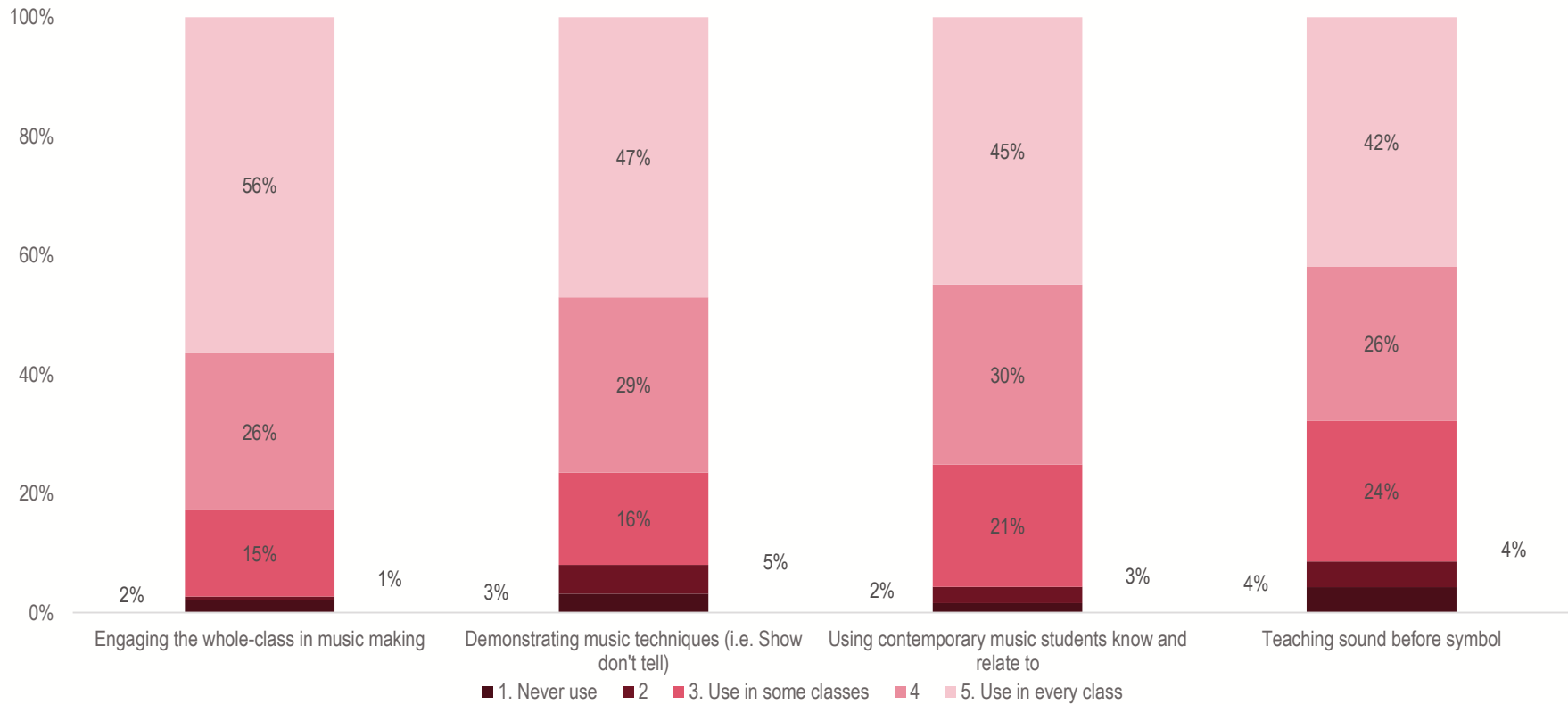
1. Others included; the opportunity to network and share ideas with other teachers (5 responses) and various unique responses.

2. Others included; teachers already using the approach in their classrooms and wanting to upskill (6 responses), the proximity of MFA programs to teachers in regional areas (3 responses), a desire to making music education more fun and engaging (3 responses) and various unique responses.

# How teachers use MFA - pedagogy

Teachers regularly draw on key aspects of MFA's pedagogy to inform their classroom teaching practice – most frequently they seek to engage the whole class in music making.

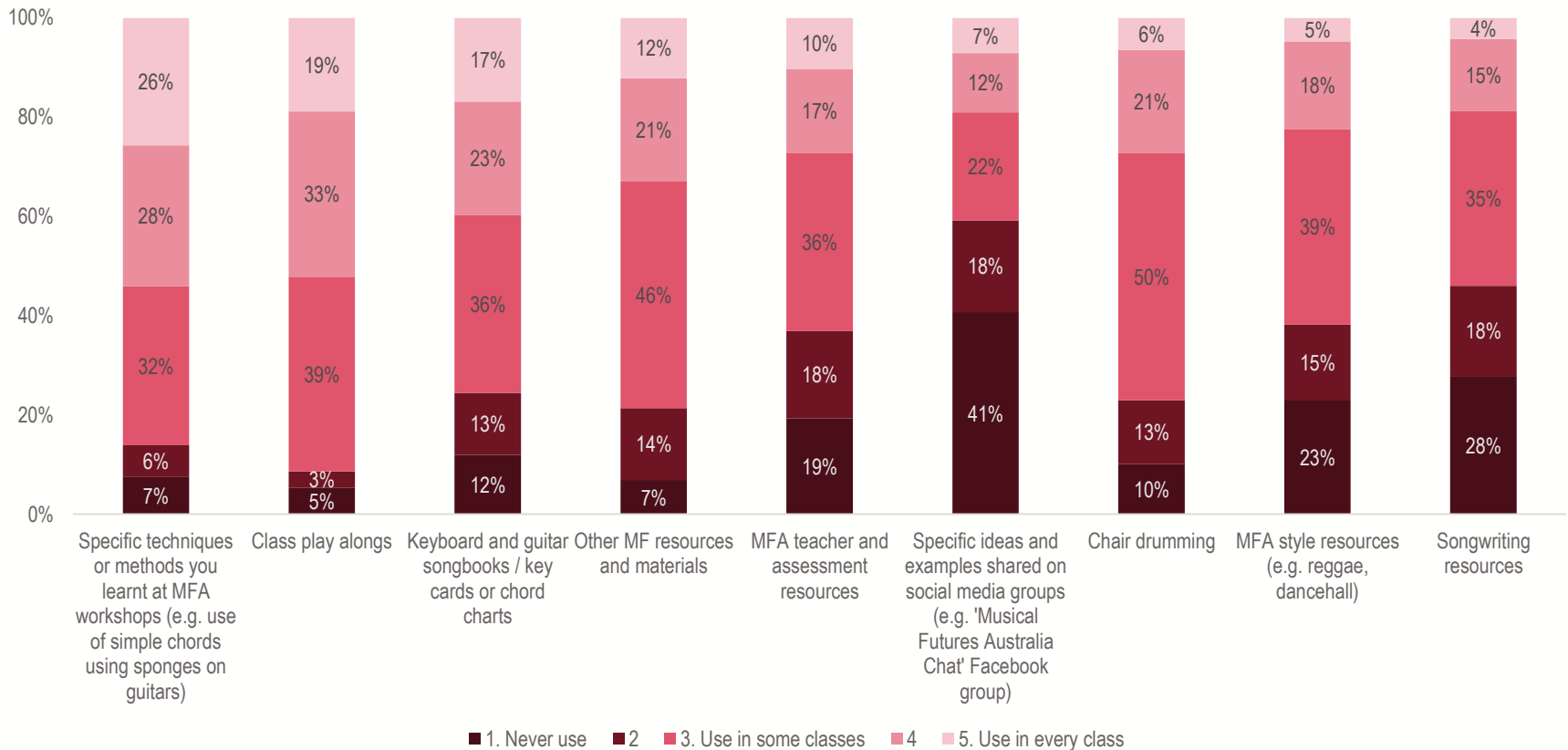
## Use of aspects of MFA pedagogy in class



# How teachers use MFA - resources

The majority of teachers use class play alongs or specific techniques or methods learnt at MFA in all or most classes. Use of other resources is more mixed. In particular, the results suggests that there is limited sharing of specific ideas and examples for classroom practice among teachers.

## Use of MFA resources in class

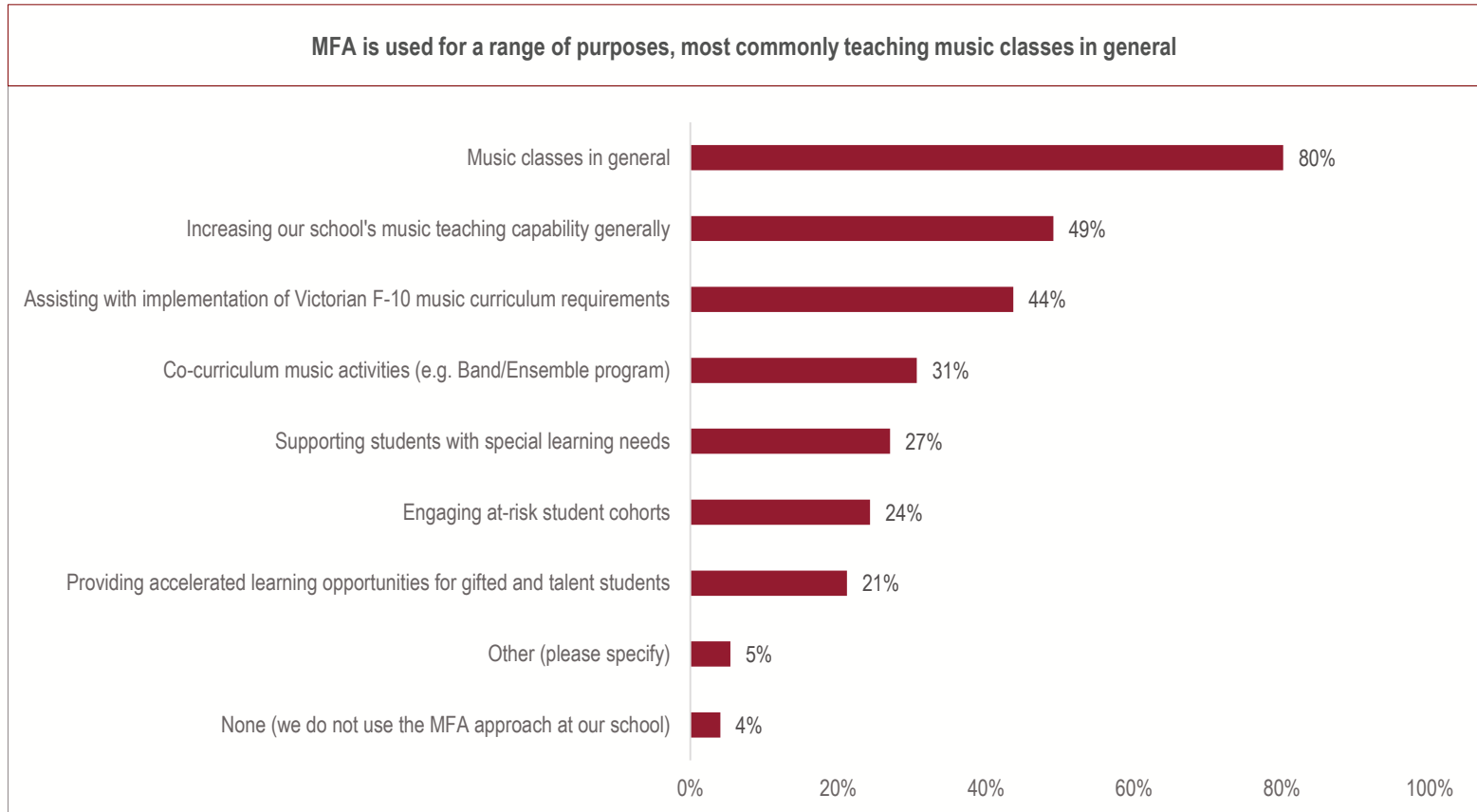




# How teachers use MFA - purposes

MFA is used for a range of purposes, most commonly music classes in general

## Purposes teachers use MFA for

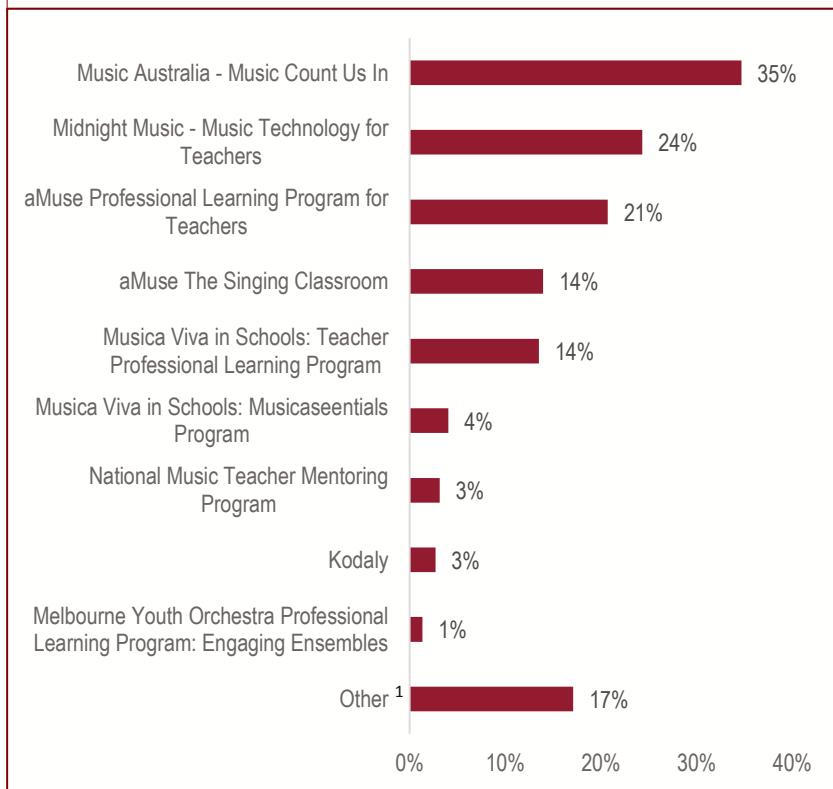


# Other music programs schools participate in

Schools participate in a range of other music professional learning programs beyond MFA. To a lesser extent, schools are drawing on a range of additional music programs delivered to students.

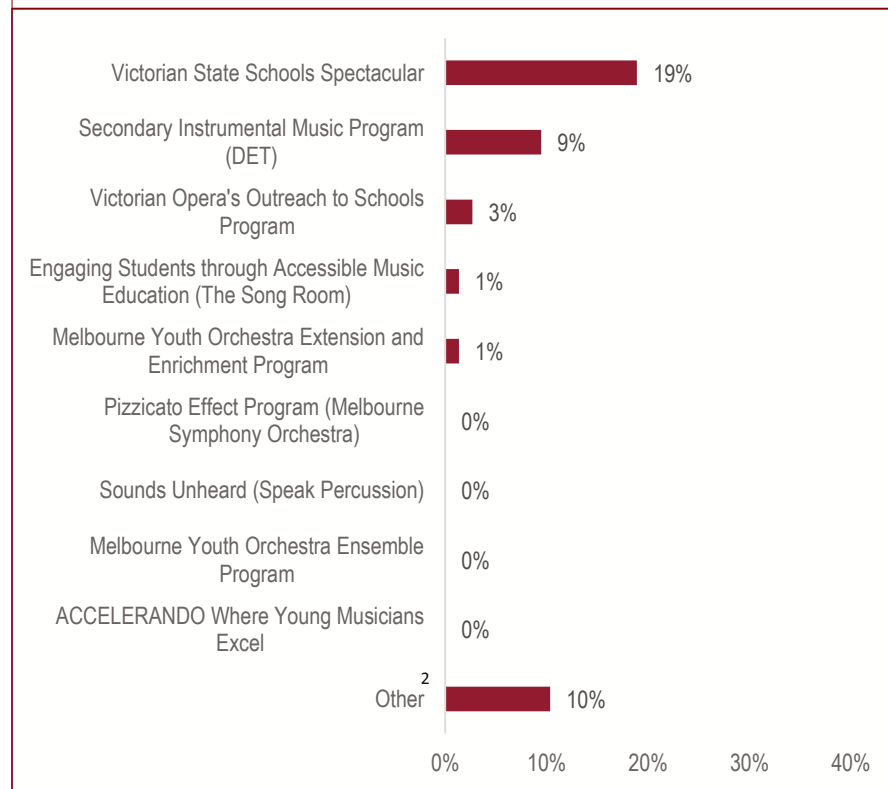
## Other teacher professional learning programs

69% of MFA participants attended another professional learning program – most commonly delivered by Music Australia, Midnight Music and aMuse



## Other music programs delivered to students

34% of schools have accessed additional music programs for students in the last two years



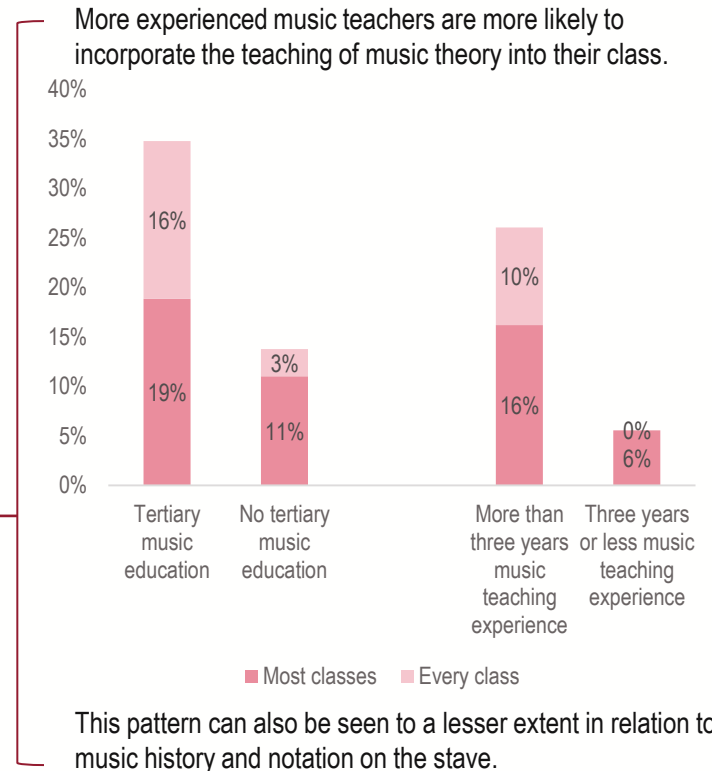
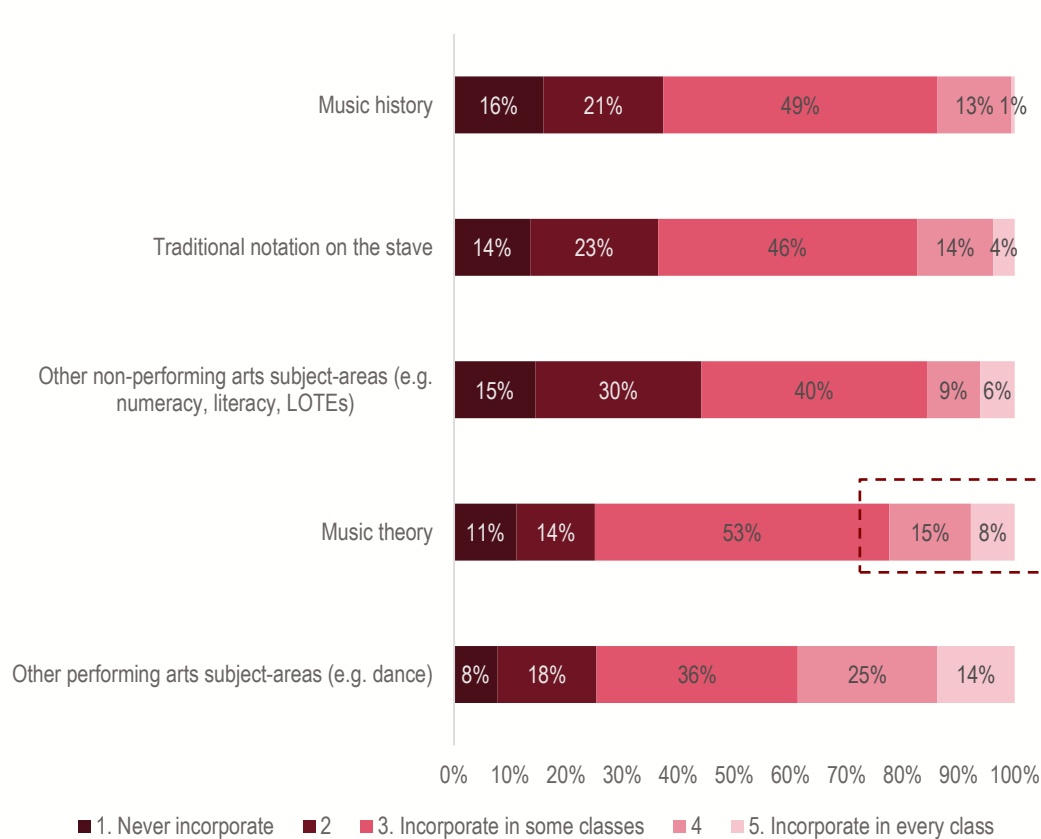
1. Others included: Ukulele workshops (2 responses) and various unique responses.

2. Others included: Boite Schools Chorus (4 responses) and various unique responses.

# Role of other learning priorities

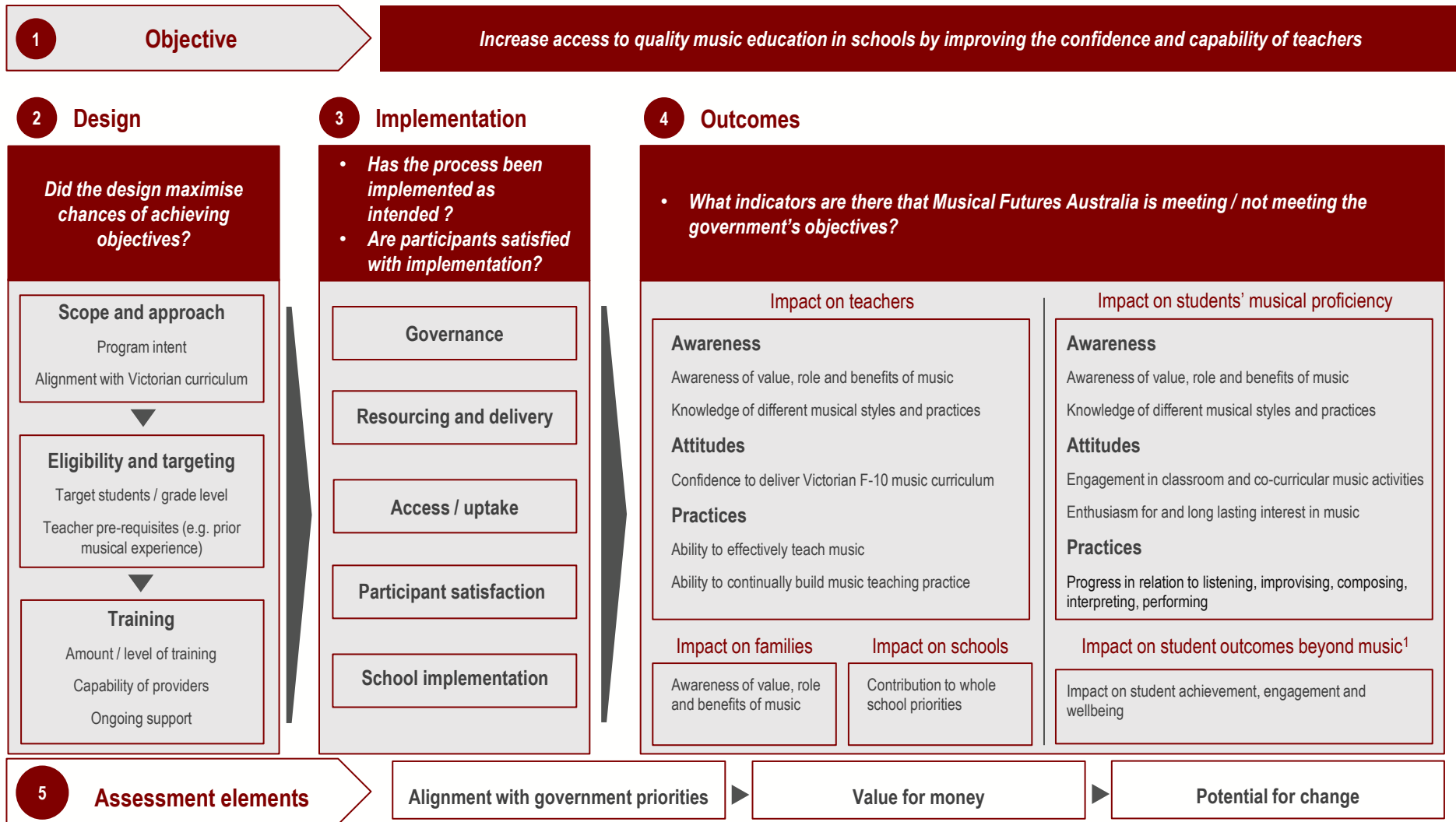
The majority of teachers incorporate other learning priorities (e.g. music theory and traditional notation on the staff) in at least some music classes. These learning priorities are outside the scope of what MFA has been engaged to deliver, but are an important part of the learning mix for music classes.

## Incorporation of other learning priorities in class



# Appendix 2: Evaluation Framework

# Overview of Evaluation Framework



1. Impact on student outcomes beyond music will be established through reference to existing research that demonstrates a relationship between participation in musical education and the achievement of broader student outcomes

# Evaluation Framework measures

## 1 Objectives

- Objectives are clear to stakeholders
- Objectives are sufficiently ambitious
- Objectives are contextually appropriate

## 2 Design

### Scope and approach

#### Program intent

Program is capable of supporting a range of:

- Instruments (e.g. voice, guitar, keyboard, percussion)
- Genres and styles
- Technical skills (instrumental techniques, pitch, dynamics, expression, form, timbre, texture, rhythm, structure, notation)
- Musical skills (listening, improvisation, composition, interpreting, performance)

#### Alignment with Victorian curriculum

Program is aligned with the Victorian F-10 curriculum

### Eligibility and targeting

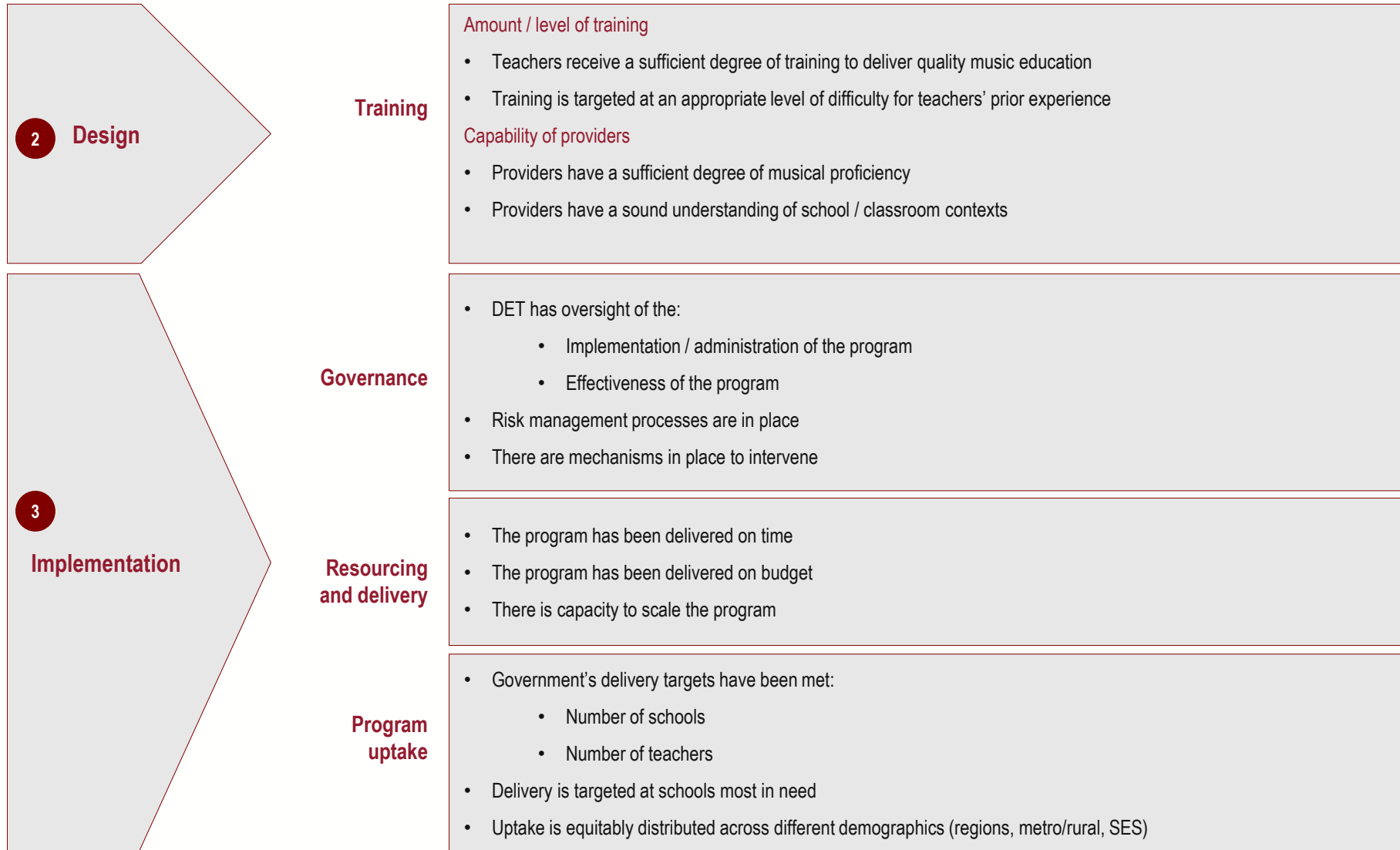
#### Student age / grade level

- Program is targeted at appropriate student age / grade level
- Learning approach / syllabus is appropriate for the targeted age / grade level

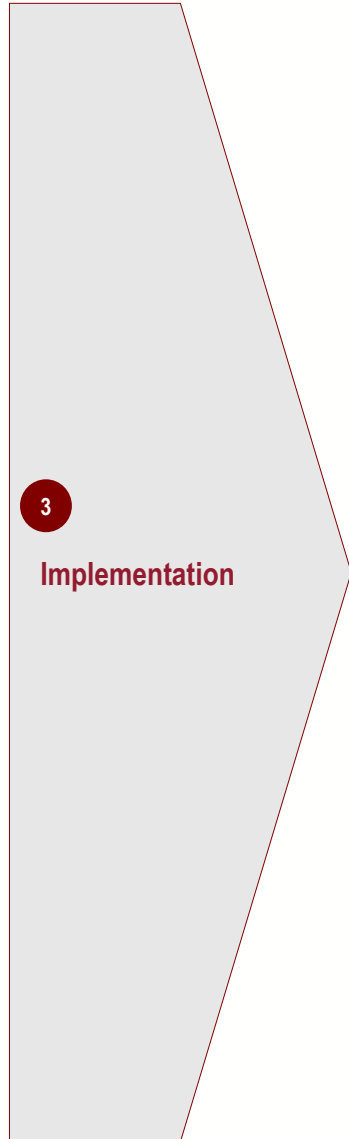
#### Teacher pre-requisites

- Program is targeted at teachers with the necessary pre-requisites to deliver quality music education (e.g. prior musical experience)

# Evaluation Framework measures



# Evaluation Framework measures



## Participant satisfaction

### Availability

- The program was available when / where needed (e.g. appropriate term time)

### Training delivery

- The program actively engaged participating teachers
- The program responded to participating teachers' individual learning needs
- Participating teachers felt inspired by their program experience
- The pace of the program was appropriate

### Ongoing support

- The online platform is being used by participants
- Content is relevant to teachers implementing the program in classrooms

## School implementation

### School readiness

- Schools identified / nominated appropriately experienced teachers to attend the program
- Schools were ready for implementation and had a vision for the development of music provision in the school
- Senior leaders showed a sound understanding of the factors needed for effective implementation

### Classroom experience

- The approach was able to be effectively translated into classroom teaching
- Major challenges with delivering the approach in the classroom had been foreshadowed in the program
- Implementation in the classroom was not disruptive to other school / learning priorities

### Environment and resources

- Schools had appropriate physical space to effectively deliver the approach
- Schools had sufficient materials and equipment to effectively deliver the approach
- Schools acted where necessary to support successful delivery



# Evaluation Framework measures

4

Impact

Impact on  
teachers

## Awareness

The program had an impact on teachers':

- Awareness of the value, role and benefits of music and music education
- Awareness of different musical styles, genres and traditions
- Knowledge of music and music practices from different cultures / communities
- Knowledge of how to teach music effectively
- Understanding of music as an aural art form

## Attitudes

The program had an impact on participating teachers' confidence to teach music in relation to the following areas:

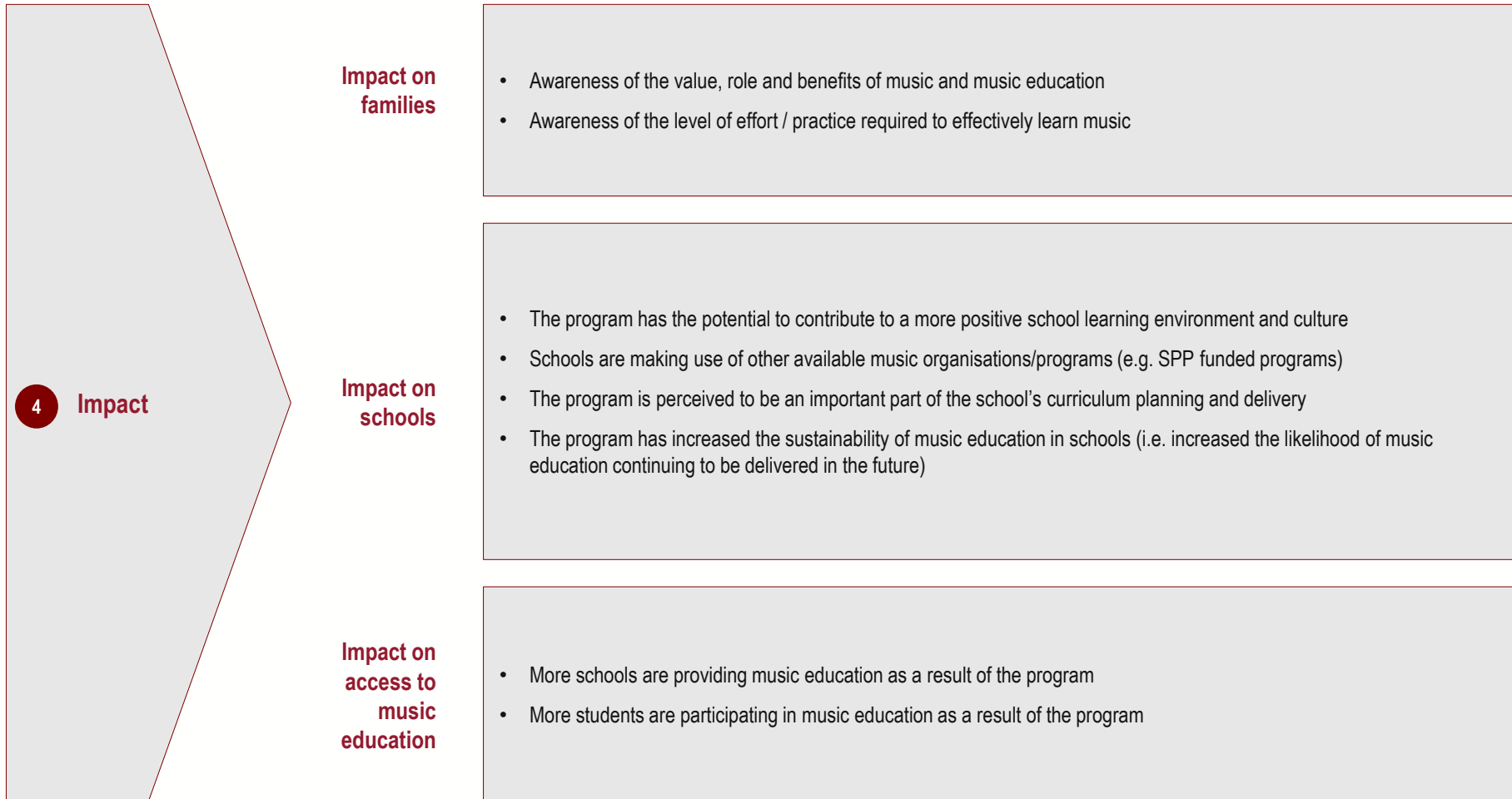
- Identifying and explaining features in music using a range of terminology
- Introducing students to a range of instruments (e.g. voice, guitar, keyboard, percussion)
- Introducing students to a range of technical skills (pitch, dynamics, expression, form, timbre, texture, rhythm, structure)
- Introducing students to a range of musical skills (listening, improvisation, composition, interpreting, performance)
- Introducing students to a range of musical styles and genres
- Using graphic and conventional notation to read and record music ideas
- Introducing students to a range of technologies for learning and making music

## Practices

The program had an impact on participating teachers' capability to teach music in relation to the following areas:

- Ability to provide a highly interactive and practical based approach to learning music
- Ability to adapt teaching according to how students respond, including learning needs of specific student cohorts and previous musical experience
- Ability to take students' musical interests outside of school into account when developing lesson plans
- Ability to give feedback on student progress, including next steps for improvement
- Ability to provide guidance to students through modelling and explanation

# Evaluation Framework measures



# Evaluation Framework measures

4

Impact

**Impact on  
students'  
musical  
proficiency**

## Awareness

The program had an impact on students':

- Awareness of the value, role and benefits of music
- Awareness of different musical styles, genres and traditions
- Knowledge of music and music practices from different cultures / communities
- Understanding of music as an aural art form

## Attitudes

The program had an impact on students':

- Attendance at music classes
- Active and sustained participation in classroom and co-curricular music activities
- Enthusiasm for music classes
- Confidence to learn music
- Long lasting interest in music (e.g. pursuit of music outside the classroom)

## Practices

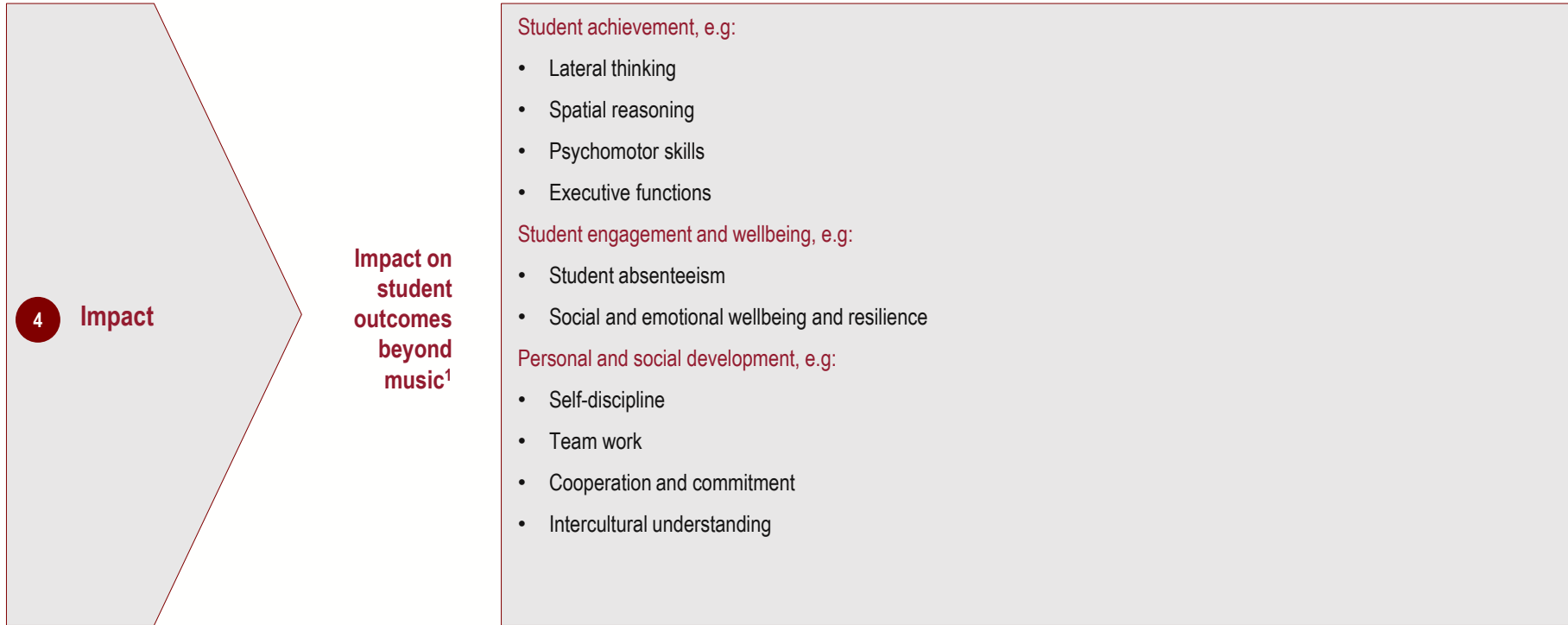
The program had an impact on students' capability in relation to a range of areas of musical proficiency:

- Instruments (e.g. voice, guitar, keyboard, percussion)
- Technical skills (pitch, dynamics, expression, form, timbre, texture, rhythm, structure)
- Musical skills (listening, improvisation, composition, interpreting, performance)

As a result of the program, more students can:

- Play instruments
- Improvise music
- Compose and arrange music
- Read and notate music
- Analyse, describe and evaluate music

# Evaluation Framework measures





1. Impact on student outcomes beyond music is established through reference to existing research that demonstrates a relationship between participation in musical education and the achievement of broader student outcomes (i.e. these outcomes will be inferred from fact of participation not measured directly in this evaluation).

## Appendix 3: School case studies


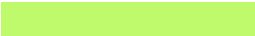



# How to read: Appendix 1

This page outlines the keys used throughout Appendix 1

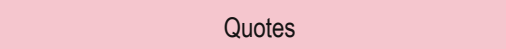
## Who delivers music education:

<i>Icon</i>	<i>Icon represents:</i>
	Specialist music teacher
	Generalist teacher with prior music experience
	Generalist teacher with limited music experience
	External provider
	Community organisation

## Impact of music programs within school:

<i>Traffic lights</i>	<i>Description</i>
	Significant impact
	Moderate impact
	Neutral
	Minor impact
	No impact



## Pink boxes:

	Quotes
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## Music program acronyms:



<b>MSO</b>	Melbourne Symphony Orchestra
<b>MYO</b>	Melbourne Youth Orchestras
<b>SIMP</b>	Secondary Instrumental Music Program
<b>NMTMP</b>	National Music Teacher Mentoring Program

# School case study: Shepparton High School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Secondary</p> <p><b>School enrolments:</b></p> <p>539</p> <p><b>SFOE:</b></p> <p>0.6923</p>	<p><b>Location:</b> Shepparton</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>SIMP</li> <li>NMTMP</li> <li>aMuse Professional Learning</li> <li>MYO programs</li> </ul>	<p><b>Impact on increasing the role and importance of music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>SIMP</li> <li>NMTMP</li> <li>aMuse Professional Learning</li> <li>MYO programs</li> </ul>

PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA is delivered as part of a mixed teaching approach involving other pedagogies</li> <li>MFA resources play a large role in classroom approach</li> </ul> <p><i>'Since adopting MFA I am more relaxed and smile more in class' – Music teacher</i></p>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Developed teacher confidence and capacity to teach music</li> <li>Increased engagement for at-risk students in music class</li> <li>Junior students ask about future music subject options</li> <li>MFA supports a range of capabilities, teacher can tailor approach</li> </ul> <p><i>'The MFA PD has moved us out of our comfort zones and helped us relate to student experience' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Less practical to implement approach with Year 10 and VCE</li> </ul>
<p><b>Year levels MFA is used with:</b></p> <p>7 8 9</p>		



# School case study: Euroa Secondary College

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Secondary</p> <p><b>School enrolments:</b></p> <p>346</p> <p><b>SFOE:</b></p> <p>0.6656</p>	<p><b>Location:</b> Euroa</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>SIMP</li> <li>aMuse Professional Learning</li> </ul>	<p><b>Impact on increasing the role and importance of music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>SIMP</li> <li>aMuse Professional Learning</li> </ul>

PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA is delivered as part of a mixed teaching approach involving other pedagogies</li> </ul>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Developed teacher confidence to incorporate a wider range of instruments in music class e.g. piano and guitar</li> <li>Increased student engagement attributed to the hands-on, practical approach</li> </ul>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Additional PD could be beneficial</li> <li>Reliance on resources and technology can be a barrier if lack proficiency</li> </ul> <p><i>'I'd love to go and do another MFA PD session to get more confidence' – Music teacher</i></p> <p><i>'If you're good at this stuff, you can go away and create your own resources but I'm not very good at that' – Music teacher</i></p>
<p><b>Year levels MFA is used with:</b></p> <p>7 8 9</p>		





# School case study: Mooroopna Primary School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Primary</p> <p><b>School enrolments:</b></p> <p>● ————— 245</p> <p><b>SFOE:</b></p> <p>————— ● 0.7234</p>	<p><b>Location:</b> Mooroopna</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <p>N/A</p>	<p><b>Impact on increasing the role and importance of music education</b></p> <p>N/A</p>


PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA used to focus on participation and engagement, rather than focus on aural notation</li> <li>MFA is used across all year levels in most music classes</li> </ul> <p><i>'MFA is part of our approach that encourages students to self-direct, self-manage and problem-solve'</i> - Music teacher</p>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Higher student engagement and interest in music</li> <li>Anecdotally, students have changed and improved their music skills</li> <li>Emphasises a student-centred approach e.g. enables students to self-manage and problem-solve</li> <li>Encourages a peer mentoring approach between students</li> </ul> <p><i>'I have seen a change of practice and significant improvement in practice'</i> – Music teacher</p> <p><i>'Music class is so much better than in previous years as we now have more independence'</i> – Grade 6 student</p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Difficult with some year levels in primary school e.g. Prep – Year 3</li> <li>More PD would be useful</li> </ul>
<p><b>Year levels MFA is used with:</b></p> <p>F 1 2 3 4 5 6</p>		

# School case study: Roxburgh Rise Primary School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Primary</p> <p><b>School enrolments:</b></p> <p>782</p> <p><b>SFOE:</b></p> <p>0.7341</p>	<p><b>Location:</b> Roxburgh Park</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>The Song Room</li> </ul>	<p><b>Impact on increasing the role and importance of music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>The Song Room</li> </ul>

PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA is delivered as part of a mixed teaching approach involving other pedagogies, not used as a core pedagogy</li> </ul> <p><i>'I see MFA as a hook to get them interested so I can then teach them theory' – Music teacher</i></p>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Increased student engagement e.g. students more willing to participate in class</li> <li>Resources help classroom preparation</li> </ul> <p><i>'Having the MFA resources ready to go when you're time poor is amazing' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Difficult with some year levels in primary school e.g. Prep – Year 2</li> <li>Barriers to resources e.g. instruments and physical room can make it difficult to implement MFA</li> <li>Difficult to always align MFA with curriculum, whole-of-school approach or weekly plans</li> </ul> <p><i>'It would be useful to see the resources fine-tuned to the relevant state curriculums' – Music teacher</i></p>
<p><b>Year levels MFA is used with:</b></p> <p>3 4 5 6</p>		

# School case study: Lalor East Primary School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Primary</p> <p><b>School enrolments:</b></p> <p>331</p> <p><b>SFOE:</b></p> <p>0.7706</p>	<p><b>Location:</b> Lalor East</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <p>Musical Futures Australia</p>	<p><b>Impact on increasing the role and importance of music education</b></p> <p>Musical Futures Australia</p>



PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA is delivered as part of a mixed teaching approach involving other pedagogies</li> <li>MFA is used for large music settings e.g. school band and performances</li> </ul> <p><i>'The resources make the lesson a lot stronger and more accessible to different kinds of students' – Music teacher</i></p> <p><b>Year levels MFA is used with:</b></p> <p>5 6</p>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Anecdotally, since implementation of MFA, music culture within school has been strengthened e.g. higher uptake in students interested in music outside the classroom (increased numbers joining school band)</li> <li>The use of ready-made resources to complement a similar teaching approach pre-MFA</li> <li>MFA enables smoother classroom use of instruments</li> <li>MFA supports a range of capabilities, teacher can tailor approach</li> </ul>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Mostly suitable for Year 5 and 6, rather than younger years.</li> <li>Unclear music pathway for students once they leave Lalor East Primary because local high school does not practice music for Year 7 students.</li> <li>Access to instruments is a constraint.</li> </ul>

# School case study: Broadmeadows Valley Primary School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Primary</p> <p><b>School enrolments:</b></p> <p>● ————— 243</p> <p><b>SFOE:</b></p> <p>● ————— 0.8234</p>	<p><b>Location:</b> Broadmeadows</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>MYO Engaging Ensembles</li> <li>Musica Viva</li> <li>The Song Room</li> </ul>	<p><b>Impact on increasing the role and importance of music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>MYO Engaging Ensembles</li> <li>Musica Viva</li> <li>The Song Room</li> </ul>




PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA is not incorporated into classroom unless it is a small class.</li> <li>MFA is primarily used for select groups of students e.g. musically talented or at-risk students and school band.</li> </ul>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Anecdotally, since implementation of MFA, parental engagement with music teachers has increased</li> <li>Increased engagement for at-risk students</li> <li>Ability to extend capabilities of musically talented students – provides opportunities for peer-mentoring.</li> <li>Increased teacher confidence to teach differently.</li> </ul> <p><i>‘Through MFA I discovered a new way to teach music, it changed my practice and opened my mind’ – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>MFA is difficult to implement with the school’s large classes e.g. 30 students</li> <li>Maintaining currency with the resources e.g. updating songs</li> <li>MFA is not appropriate for below Year 3</li> <li>It’s difficult to align MFA with ‘World Music’ component of curriculum</li> </ul>
<p><b>Year levels MFA is used with:</b></p> <p>3 4 5 6</p>		



# School case study: The Lakes South Morang P-9 School


SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> P-9</p> <p><b>School enrolments:</b></p> <p>822</p> <p><b>SFOE:</b></p> <p>0.5996</p>	<p><b>Location:</b> South Morang</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <p>Musical Futures Australia</p> <p>SIMP</p>	<p><b>Impact on increasing the role and importance of music education</b></p> <p>Musical Futures Australia</p> <p>SIMP</p>

PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA approach complements existing approach used by music teachers e.g. inquiry-based, hands-on</li> <li>MFA is delivered as part of a mixed teaching approach involving other pedagogies</li> </ul> <p><i>'MFA is synonymous with The Lakes and its inquiry based model: Touch it, play with it, explore it' – Music teacher</i></p>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Validates and increases confidence for existing music teacher practice</li> </ul> <p><i>'While the training didn't have a huge impact, it consolidated the things you think you should be doing. It felt liberating' – Music teacher</i></p> <p><i>'While the training didn't have a huge impact, it consolidated the things you think you should be doing. It felt liberating' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Lack of organised professional MFA networks constrains professional learning</li> <li>MFA reliance on instruments and maintenance is a practical challenge for implementation</li> <li>Accessing new MFA resources to maintain currency e.g. new popular songs</li> </ul> <p><i>'I make my own resources, the kids may want to learn a pop song from last week. I haven't found accessing the MFA resources easy' – Music teacher</i></p>
<p><b>Year levels MFA is used with:</b></p> <p>F 1 2 3 4 5 6 7 8 9</p>		



# School case study: Timbarra P-9 College

SCHOOL CONTEXT	
School type: P-9	Location: Berwick
School enrolments:	
SFOE:	
	
	

MUSIC EDUCATION AT THE SCHOOL		
Who delivers music education:  	Impact on increasing access to quality music education	Impact on increasing the role and importance of music education
	Musical Futures Australia	Musical Futures Australia
	SIMP	SIMP
	aMuse Professional Learning	aMuse Professional Learning
	ACCELERANDO	ACCELERANDO
	MYO extension and enrichment	MYO extension and enrichment
	Musica Viva	Musica Viva
	MSO Pizzicato Effect Program	MSO Pizzicato Effect Program



PERSPECTIVES ON MFA		
How MFA is used at the school:	Benefits / value of using MFA approach:	Challenges with using MFA approach:
<ul style="list-style-type: none"> <li>MFA is adopted in all classes and is a key approach used in music across all year levels.</li> </ul> <p><i>'I was blown away by MFA. It has completely changed the way I teach music' – Music teacher</i></p>	<ul style="list-style-type: none"> <li>Increased engagement for at-risk students</li> <li>Increased confidence among students with music</li> <li>Increased interest in music outside of the classroom e.g. students want to come to music room at recess and lunch, increase in choir and band numbers</li> </ul> <p><i>'MFA is the solution to engaging students' – Music teacher</i></p> <p><i>'There is a buzz around the school about music now' – Music teacher</i></p>	<ul style="list-style-type: none"> <li>N/A</li> </ul>
Year levels MFA is used with:		
		

# School case study: Araluen Primary School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Primary</p> <p><b>School enrolments:</b></p> <p>● ————— 118</p> <p><b>SFOE:</b></p> <p>————— ● 0.6500</p>	<p><b>Location:</b> Sale</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>State Schools Spectacular</li> <li>aMuse Professional Learning</li> <li>Musica Viva</li> <li>Victorian Opera's Outreach</li> </ul>	<p><b>Impact on increasing the role and importance of music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>State Schools Spectacular</li> <li>aMuse Professional Learning</li> <li>Musica Viva</li> <li>Victorian Opera's Outreach</li> </ul>

PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA has been incremented slowly within the school</li> <li>MFA is delivered as part of a mixed teaching approach involving other pedagogies</li> </ul> <p><i>'I love that MFA is very hands-on but I think there is always a place for more structured learning' – Music teacher</i></p> <p><b>Year levels MFA is used with:</b></p> <p>3 4 5 6</p>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>MFA flipped traditional music pedagogy in the classroom and students find the change to hands-on focused practice more engaging.</li> <li>Increased teacher confidence to use a wider range of instruments within the classroom.</li> <li>Increased student interest in music e.g. more students asking to do music in breaks / lunch times.</li> <li>MFA allows teachers to tailor lessons to suit a range of abilities e.g. can pair high performing students with students who require support.</li> </ul>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Limited comfort with technology constrains use of program as intended</li> <li>Limited support to better integrate MFA approach with curriculum and assessments</li> <li>Difficulty accessing resources e.g. instruments</li> <li>MFA is not appropriate for below Year 3</li> </ul> <p><i>'For someone who isn't tech savvy, the resources can be a challenge' – Music teacher</i></p> <p><i>'If no-one else in the school knows about music, who can I ask for help?' – Music teacher</i></p>



# School case study: Naranga Special School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Special school</p> <p><b>School enrolments:</b></p> <p>● ————— 161</p> <p><b>SFOE:</b></p> <p>————— ● 0.7546</p>	<p><b>Location:</b> Frankston</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>aMuse Professional Learning</li> <li>Musica Viva</li> <li>Victorian Opera's Outreach</li> </ul>	<p><b>Impact on increasing the role and importance of music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>aMuse Professional Learning</li> <li>Musica Viva</li> <li>Victorian Opera's Outreach</li> </ul>

PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA is delivered as part of a mixed teaching approach involving other pedagogies</li> <li>MFA resources are used but adapted to suit student cohort</li> </ul>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Practical nature of MFA workshop increased teacher confidence to implement in the classroom and consider new opportunities within the classroom</li> <li>Increased student engagement e.g. students don't want class to end, students more willing to participate in class.</li> </ul> <p><i>'One of the best things about MFA is that kids can access music of their time and culture' – Music teacher</i></p> <p><i>'I frequently revisit the MFA website for inspiration' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>MFA is not appropriate for below Year 3</li> </ul>
<p><b>Year levels MFA is used with:</b></p> <p>3 4 5 6</p>		





# School case study: River Gum Primary School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Primary</p> <p><b>School enrolments:</b></p> <p>527</p> <p><b>SFOE:</b></p> <p>0.7264</p>	<p><b>Location:</b> Hampton Park</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>NMTMP</li> <li>aMuse Professional Learning</li> <li>The Song Room</li> <li>MSO: Pizzicato Effect</li> </ul>	<p><b>Impact on increasing the role and importance of music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>NMTMP</li> <li>aMuse Professional Learning</li> <li>The Song Room</li> <li>MSO: Pizzicato Effect</li> </ul>



PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA is delivered in all music classes across all year levels.</li> <li>MFA helps teachers treat all students like 'musicians' in class.</li> </ul> <p><i>'We have a 'kaleidoscope' approach to learning and MFA is an important component of this' – Music teacher</i></p>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>School survey data shows an improvement in student attitudes since MFA implementation</li> <li>Since MFA implementation, availability of guitar lessons has increased from 1 day per week to 4 days per week</li> <li>Hands-on focus particularly encourages EAL students to participate in a meaningful way</li> <li>Increased teacher confidence to teach a range of instruments.</li> </ul> <p><i>'I became a much better musician after MFA, I now have the confidence to sing and play unfamiliar instruments' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>MFA is not appropriate for below Year 3</li> <li>Initial challenges with access to instruments, however school received an instrument grant.</li> <li>MFA approach could have more time and repetition for students in each resource</li> </ul>
<p><b>Year levels MFA is used with:</b></p> <p>F 1 2 3 4 5 6</p>		

# School case study: Yarram Secondary College

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Secondary</p> <p><b>School enrolments:</b></p> <p>● ————— 285</p> <p><b>SFOE:</b></p> <p>● ————— 0.6096</p>	<p><b>Location:</b> Yarram</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <p>SIMP</p> <p>State Schools Spectacular</p>	<p><b>Impact on increasing the role and importance of music education</b></p> <p>SIMP</p> <p>State Schools Spectacular</p>



PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA validated existing teaching approach but provided no explicit change to teacher practice.</li> <li>Classes heavily rely on use of MFA resources.</li> </ul> <p><i>'Not a lot has changed, this is how I have been teaching music over the years' – Music teacher</i></p>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>MFA resources are highly valued and have saved teacher lesson preparation time</li> <li>Year 7-9 are enthusiastic about MFA resources</li> </ul> <p><i>'The resources have really changed things for me, I used to spend a lot of time writing out resources' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>MFA training focused too heavily on primary school and generalist teachers, this meant PD not as useful for specialist secondary teachers.</li> <li>More support in the form of an Alumni or network, particularly given remote location of Yarram.</li> <li>Limited physical space and access to instruments constrains implementation</li> </ul> <p><i>'It was really disappointing being the only secondary school teacher at the training' – Music teacher</i></p>
<p><b>Year levels MFA is used with:</b></p> <p>7 8 9</p>		

# School case study: Monash Special Developmental School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Special school P-12</p> <p><b>School enrolments:</b></p> <p>● ————— 131</p> <p><b>SFOE:</b></p> <p>————— ● 0.4949</p>	<p><b>Location:</b> Wheelers Hill</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <p>N/A</p>	<p><b>Impact on increasing the role and importance of music education</b></p> <p>N/A</p>



PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA is delivered as part of a mixed teaching approach involving other pedagogies</li> <li>MFA validated existing approach within school</li> </ul>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Music budget within school has been expanded to account for instrument need</li> <li>MFA helps younger students e.g. Year 2 and below with foot and hand coordination</li> <li>MFA helps with structure in the music class</li> <li>Positive student behaviour in music class has increased</li> </ul> <p><i>'Music is really beneficial in building confidence, motivating students and supporting a positive behaviour approach' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Difficult to implement with special school cohort, e.g. all resources are tailored to mainstream schools. A more tailored approach for special schools would be better suited.</li> </ul>
<p><b>Year levels MFA is used with:</b></p> <p>3 4 5 6 7 8 9</p>		

# School case study: Iramoo Primary School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Primary</p> <p><b>School enrolments:</b></p> <p>775</p> <p><b>SFOE:</b></p> <p>0.6700</p>	<p><b>Location:</b> Wyndham Vale</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>Musica Viva</li> <li>Victorian Opera's Outreach</li> </ul>	<p><b>Impact on increasing the role and importance of music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>Musica Viva</li> <li>Victorian Opera's Outreach</li> </ul>



PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA has been implemented as a staggered approach, introducing the approach to select year levels each year.</li> <li>MFA approach enables opportunities to integrate ICT and LOTE into music class</li> <li>MFA is delivered as part of a mixed teaching approach involving other pedagogies</li> </ul>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Increased participation and engagement of at-risk students in music class</li> <li>MFA encourages teachers to relax and let students 'just play' in the classroom</li> </ul> <p><i>'Music is my favourite subject'- Year 5 student</i></p> <p><i>'[Prior to MFA] I would lose half the class because they didn't have the patience or resilience to keep going' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>MFA is inappropriate for younger years e.g. Year 3 and below</li> <li>Resource constraints e.g. availability of instruments</li> <li>Lack of lesson plans and structure for delivery</li> <li>More time in PD to understand information</li> <li>Lack of new resources to maintain currency e.g. latest songs</li> </ul> <p><i>'I used to have only one guitar and one bass and they were only for people who could already play' – Music teacher</i></p>
<p><b>Year levels MFA is used with:</b></p> <p>3 4 5 6</p>		

# School case study: Hamlyn Banks Primary School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Primary</p> <p><b>School enrolments:</b></p> <p>403</p> <p><b>SFOE:</b></p> <p>0.5223</p>	<p><b>Location:</b> Hamlyn Heights</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>State Schools Spectacular</li> <li>aMuse Professional Learning</li> <li>Musica Viva</li> </ul>	<p><b>Impact on increasing the role and importance of music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>State Schools Spectacular</li> <li>aMuse Professional Learning</li> <li>Musica Viva</li> </ul>



PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA is used to extend learning of musically talented students in 'Academy' program, and as a strategy to engage at-risk students</li> </ul>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Participation in school band has increased 100% and is directly attributed to MFA implementation</li> <li>Developed the 'Academy' program using MFA approach (students select an instrument to learn and musically experienced / talented students offer peer-mentoring)</li> </ul> <p><i>'As a trained music teacher, I felt that every student needed to be learning in a traditional way. MFA gave me permission to simplify, if a student can only play one chord then that is a victory, the next time you can focus on a second chord' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Additional time in the PD, particularly to focus on vocal would be beneficial</li> <li>Access to adequate numbers of instruments</li> </ul>
<p><b>Year levels MFA is used with:</b></p> <p>3 4 5 6</p>		

# School case study: Phoenix P-12 Community College

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> P-12</p> <p><b>School enrolments:</b></p> <p>—————●————— 1221</p> <p><b>SFOE:</b></p> <p>—————●————— 0.6481</p>	<p><b>Location:</b> Ballarat</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>SIMP</li> <li>aMuse Professional Learning</li> <li>MRC: Accelerando</li> <li>Melbourne Youth Orchestra</li> </ul>	<p><b>Impact on increasing the role and importance of music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>SIMP</li> <li>aMuse Professional Learning</li> <li>MRC: Accelerando</li> <li>Melbourne Youth Orchestra</li> </ul>



PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>Some, but not all music teachers implement MFA in the classroom.</li> </ul>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>MFA resources very beneficial for classroom preparation</li> <li>Increased teacher confidence with instruments</li> <li>Focus on instruments increases student participation in music class</li> </ul> <p><i>'Now I teach far less theory, I just encourage kids to play' – Music teacher</i></p> <p><i>'I just want to learn and do music' – Year 7 student</i></p> <p><i>'I am confident teaching larger groups on instruments now, in the past I only worked with small groups' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Funding for adequate number of instruments</li> <li>Availability of physical space</li> <li>Resources can be too cluttered for students to follow</li> </ul>
<p><b>Year levels MFA is used with:</b></p> <p>F 1 2 3 4 5 6 7 8 9</p>		

# School case study: Northern Bay P-12 College

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> P-12</p> <p><b>School enrolments:</b></p> <p>_____ ● 1962</p> <p><b>SFOE:</b></p> <p>_____ ● 0.7972</p>	<p><b>Location:</b> Corio</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>SIMP</li> <li>State Schools Spectacular</li> <li>The Song Room</li> </ul>	<p><b>Impact on increasing the role and importance of music education</b></p> <ul style="list-style-type: none"> <li>Musical Futures Australia</li> <li>SIMP</li> <li>State Schools Spectacular</li> <li>The Song Room</li> </ul>

PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA is a core approach used in most primary level music classes</li> <li>MFA has taken the lead over traditional, theoretical approaches</li> </ul>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Students feel confident to pursue music in the classroom at their own pace</li> <li>MFA encourages differentiated learning, can tailor lessons to all abilities</li> <li>Students increased engagement e.g. feel 'instant success' with MFA approach, are more willing to self-learn outside of school.</li> </ul> <p><i>'Students go home and use YouTube to find the next song they want to learn' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Extra PD would have been useful for implementation, or a 'refresher' with updated resources</li> <li>Difficult to sort through the resources</li> </ul> <p><i>'PD once a year would be good to keep your hands in it. We are evolving onto bigger and better things so would be nice to have something ongoing with MFA' – Music teacher</i></p>
<p><b>Year levels MFA is used with:</b></p> <p>1 2 3 4 5</p>		

# School case study: Lorne P-12 College

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> P-12</p> <p><b>School enrolments:</b></p> <p>● ————— 183</p> <p><b>SFOE:</b></p> <p>● ————— 0.3984</p>	<p><b>Location:</b> Lorne</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <p>N/A</p>	<p><b>Impact on increasing the role and importance of music education</b></p> <p>N/A</p>

PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA is only partially implemented in classrooms e.g. the beatboxing and drumming exercises.</li> <li>MFA is implemented on a trial and error basis.</li> </ul> <p><i>'I haven't had much time to implement MFA properly so we experiment and incorporate small parts into a lesson' – Music teacher</i></p>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Students mostly find the resources interesting and appreciate the currency.</li> </ul> <p><i>'While I still follow a more traditional approach, MFA has helped with modern songs and musical scripts for the students to follow' – Music teacher</i></p> <p><i>'Even though resources are fantastic we still have to navigate individual student behaviour which can be challenging' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>MFA implementation is a big jump – e.g. from no familiarity with instruments. Difficult to get students comfortable with the instruments while following the resources. Most students found the resources too fast to follow.</li> <li>Lack of instruments</li> <li>MFA resources are difficult to scaffold and lacks structure e.g. hard to set a plan for them over time.</li> </ul>
<p><b>Year levels MFA is used with:</b></p> <p>1 2 3 4 5 6</p>		





# School case study: Bundarra Primary School



SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Primary</p> <p><b>School enrolments:</b></p> <p>● ————— 212</p> <p><b>SFOE:</b></p> <p>● ————— 0.7438</p>	<p><b>Location:</b> Portland</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <p>N/A</p>	<p><b>Impact on increasing the role and importance of music education</b></p> <p>N/A</p>

PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA is delivered as part of a mixed teaching approach involving other pedagogies</li> </ul>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Music classes are mostly student-centred and led</li> <li>Teacher recognises a noticeable shift in student engagement e.g. prior to MFA it was difficult to attract student attention in class</li> <li>Resources are helpful for classroom preparation</li> <li>MFA allows for tailored approach for all students</li> </ul> <p><i>'The fact that they give you the resources to take and use makes it so easy to work with' – Music teacher</i></p> <p><i>'I think the beauty of it is that everyone is on a level playing field' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Limited physical space within the school makes it difficult to effectively teach MFA e.g. they have to teach music in the library</li> <li>Limited access to instruments or guidance on what instruments are needed</li> </ul> <p><i>'One suggestion is that I spent a lot of time calling MFA to try and find out what instruments I needed. A list of recommendations would be useful' – Music teacher</i></p>
<p><b>Year levels MFA is used with:</b></p> <p>F 1 2 3 4 5 6</p>		

# School case study: Swan Hill Primary School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Primary</p> <p><b>School enrolments:</b></p> <p>513</p> <p><b>SFOE:</b></p> <p>0.6606</p>	<p><b>Location: Swan Hill</b></p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <p>Musical Futures Australia</p>	<p><b>Impact on increasing the role and importance of music education</b></p> <p>Musical Futures Australia</p>
PERSPECTIVES ON MFA				
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA approach is used in most music classrooms as part of a mixed approach.</li> </ul> <p><i>'We use MFA in nearly all music lessons for Grades 3 and up, probably for a good 20 minutes in each one' - Music teacher</i></p>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Students enjoy the hands-on, practical approach and demonstrate higher levels of engagement when MFA resources are incorporated as part of classroom</li> <li>Resources are helpful for classroom preparation.</li> <li>MFA is a non-judgemental program, all students of different abilities can participate at the same time at their own pace.</li> </ul> <p><i>'The kids get to play music, muck around and have fun with each other and because of that they are learning' - Music teacher</i></p> <p><i>'MFA creates a stress-free learning environment for me and the kids' - Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Initially difficult to implement with large classroom numbers</li> <li>Further PD would be valuable to refresh and extend approach.</li> </ul> <p><i>'It's difficult to find the time to invest in my own MFA learning, so more professional development opportunities would be great' - Music teacher</i></p>		
<p><b>Year levels MFA is used with:</b></p> <p>3 4 5 6</p>				

# School case study: Panmure Primary School

SCHOOL CONTEXT		MUSIC EDUCATION AT THE SCHOOL		
<p><b>School type:</b> Primary</p> <p><b>School enrolments:</b></p> <p>● ————— 24</p> <p><b>SFOE:</b></p> <p>● ————— 0.4605</p>	<p><b>Location:</b> Panmure</p> 	<p><b>Who delivers music education:</b></p> 	<p><b>Impact on increasing access to quality music education</b></p> <p>State Schools Spectacular</p> <p>Musica Viva</p>	<p><b>Impact on increasing the role and importance of music education</b></p> <p>State Schools Spectacular</p> <p>Musica Viva</p>

PERSPECTIVES ON MFA		
<p><b>How MFA is used at the school:</b></p> <ul style="list-style-type: none"> <li>MFA used as core component of music classes for Years 3-6, with some variation to ensure students are exposed to a wide range of music (beyond modern music).</li> </ul>	<p><b>Benefits / value of using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Increased student engagement in music, e.g. all students at the school are now involved in school band and end of year concerts. Prior to MFA only a small group of students were involved.</li> <li>Increased student confidence to alternate between instruments</li> <li>Ability to tailor lesson to all abilities</li> </ul> <p><i>'Students are much more willing to pick up an instrument and have a go' – Music teacher</i></p> <p><i>'MFA is beautifully suited to different abilities' – Music teacher</i></p>	<p><b>Challenges with using MFA approach:</b></p> <ul style="list-style-type: none"> <li>Difficult to resource instruments, shares instruments between three schools</li> <li>Lack of physical space in the school</li> <li>MFA website is not user-friendly, difficult to download resources</li> </ul> <p><i>'I am lucky because I have a community that is willing to donate instruments, but it takes a lot of energy to resource instruments and then drive them between three different schools' – Music teacher</i></p>
<p><b>Year levels MFA is used with:</b></p> <p>3 4 5 6</p>		