TEACHERS’ APPLICATION OF ARTS RICH PRACTICE

MUSICAL FUTURES PROFESSIONAL LEARNING AND ONLINE MENTORSHIP PROGRAM

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EXECUTIVE SUMMARY

The aim of this study was to extend the capacity of regional primary and middle years teachers to engage in arts-rich practices in schools through the provision of a two-day Musical Futures professional learning workshop at Trafalgar PS that specifically targeted the primary classroom. The model of delivery in this project was industry based rather than university designed, and the academics were involved as researchers only, observing the workshop and gathering data, which involved observation, interviews and surveys to track the post workshop engagement of the participants. The project over a fifteen-month period consisted of:

1. the observation of a two-day workshop (21 teachers) led by Ben Smith (Trafalgar PS) and Ken Owen (Musical Futures Australia), funded by the project,
2. tracking the participants’ follow up activity through engagement with additional workshops, the websites and a variety of social media via interviews and surveys, and
3. examining the long-term impact (15 months) of the Musical Futures professional learning model and related networking.

THEORETICAL FOUNDATIONS

The theoretical foundations of the music study are grounded in a number of areas of ongoing research in music education specific to developing confidence to teach music and more inclusive pedagogies in the classroom. The workshops are based on Green’s (2008) theoretical model of informal learning and extensive research undertaken in the UK that led to the foundation of the Musical Futures delivery model. The approach taken in the workshops also embodies the theoretical principles of the balance of “instruction and encounter” in the development of confidence in primary generalists (e.g. Jeanneret, 1997) and the Turino (2008) notion of “participatory” versus “presentation” music.

PROFESSIONAL LEARNING

There is need for increased professional learning activities for primary and secondary teachers of music that should take into account rural and regional areas as well as the potential role for technology in these activities (Education and Training Committee, 2013). The Musical Futures model of professional learning embodies many of the attributes proposed by Cole (2012) in Linking effective professional learning with effective teaching practice, by providing embodied learning workshops and post workshop mentoring via a number of methods including a significant online presence.
OUTCOMES

• There was attendance by 21 teachers from 18 schools in this region and from beyond. Teachers came from as far away as Kyneton and Cann River (see map, Figure 1).
• Twelve of the teachers have successfully implemented informal and non-formal strategies into whole school music programs in seven schools.
• The $5,000 for this workshop has had an impact on 12 schools with the participating teachers engaging their community and involving neighbouring schools in the program.
• Two schools have since become Musical Futures Champion Schools and are now providing professional learning workshops.
• Doveton College, which was founded in 2012, was featured as a case study in the Victorian Parliament’s, Inquiry into the extent, benefits and potential of music education in Victorian schools (2013).
• Mary Meade Catholic College has become the first Musical Futures Champion School in the Australian Catholic school system.

KEY FINDINGS

• A sample of those teachers who have implemented the strategies have noted very positive outcomes for themselves and their students.
• The access to free online materials and networks, and the collegial community via social media have been important factors in the support and mentoring process and sustaining the momentum amongst the teachers.
• The school executive support for the professional learning workshop and subsequent implementation was noted in the continued success of the program in schools.
• The Musical Futures professional learning model embodies many aspects of the best practice model proposed by the Australian Institute for Teaching and School Leadership.
• The Musical Futures model of immersion in music making and modeling pedagogy acquaints, or reacquaints teachers with the concept of “participatory” music (Turino, 2008) as a starting point for classroom music and acknowledges ongoing research in developing confidence to teach music (Jeanneret, 1997; Jeanneret & Stevens-Ballenger, 2013).
PROFESSIONAL LEARNING IN MUSIC

ATTITUDES TO TEACHING MUSIC

There is a considerable international opus of research that has examined issues associated with and the most effective ways of encouraging the generalist primary and middle years teacher, both preservice and inservice, to teach music in their classroom (Sharp and Le Métais, 2000; DeGraffenreid, Kretchmer, Jeanneret, & Morita, 2004; Jeanneret, 2006; Seddon & Biasutti, 2008; Wiggins and Wiggins, 2008; Russell-Bowie, 2009; Hallam et al, 2009; Stevens-Ballenger, Jeanneret & Forrest, 2010; Jeanneret & DeGraffenreid, 2012). Changing the non-specialists’ attitudes to one of confidence when they perceive themselves as non-musicians, to engage their students in musical activities presents a challenge that continues to be documented in local and international reports and research.

The traditions of music education compared with drama and visual arts education are quite different. One of the difficulties encountered in music education is the perception that music has to be taught formally and that learning notation is an essential starting point. A number of teachers see music education as being primarily about learning an instrument, which in turn is often seen as being essentially a technical procedure involving the systematic mastery of a set of skills. So it is not surprising that many of them place a strong emphasis on the importance of notational literacy from the earliest stage and see the music classroom as the place to teach this ‘theory’ to children. The irony is that the majority of their students are not likely to learn an instrument; at least not at school, and not in the traditional studio sense. It is also apparent that some teachers change their pedagogy to suit what they think is more appropriate for music (Wiggins & Wiggins, 2008), possibly stemming from their own experiences of learning in a one-to-one or small group studio music setting, and find it difficult to conceive of a more inclusive music pedagogy that is outside their own direct experience, regardless of their teacher education.
PARTICIPATION AND PRESENTATION

What seems to be missing in many teachers’ minds is the idea of making music outside a formal conception of performing for an audience. Turino’s (2008) proposal in *Music as Social Life* that there should be a distinction made between *participatory* and *presentational* music is an important consideration for both the generalist and the music specialist teacher we should afford some attention. Very simply, Turino states that “participatory music is not for listening apart from doing; presentation music is prepared by musicians for others to listen to, and the simple distinction has many ramifications” (p. 52). Given the formal music education experience of many teachers (specialist and generalist), it is no surprise that many of them work towards “presentational” music with students learning a specific repertoire for presentation to a listening audience. On the other hand, a core value in “participatory” music “is that all participants’ contributions are considered to be of equal importance. More experienced musicians take responsibility for supporting and inspiring those around them to join in, at whatever level of competence they possess...” (Marsh & Harwood, 2012: 325). Marsh and Harwood (2012) also note, importantly, “A complete and balanced in-school music curriculum could include opportunities for both presentational and participatory music making’ (p. 325).

ACCESS TO PROFESSIONAL LEARNING FOR REGIONAL AND RURAL TEACHERS

Another issue is the distance factor in Australia and the inadequacy of delivery of professional learning in non-metropolitan areas. Most recently, the Victorian Parliament’s Education and Training Committee tabled their *Inquiry into the extent, benefits and potential of music education in Victorian schools* (2013), making a number of recommendations that acknowledged the need for increased professional learning activities for primary and secondary teachers of music and that this provision take into account rural and regional areas. The report also noted the potential role for technology in these activities.

This report also identifies that primary classroom teachers and specialist music teachers in rural and regional areas face greater difficulties accessing musical professional learning activities. The Committee recommends that the Victorian Government takes steps to support the provision of increased music professional learning opportunities for these teachers and, in particular, notes the potential of technology to increase the accessibility of professional learning activities (p. xix).

EFFECTIVE PROFESSIONAL LEARNING

It has long been a part of these researchers’ research and teaching philosophy that effective preservice education in music functions with a balance of instruction and encounter in an embodied learning environment, and that the instructor is an important model (Figure 1). This model is also relevant in the education of secondary music specialists and, it would seem, in the professional learning arena.

Figure 1: Music curriculum model for preservice Primary teachers (Jeanneret, 1997)
At the same time, there is considerable work being done in the area at the commonwealth level. In 2012, The Australian Institute for Teaching and School Leadership (AITSL) released the document, *Linking effective professional learning with effective teaching practice*, by Peter Cole, which made a number of recommendations for implementing effective professional learning. Cole suggests that the professional learning should be,

- embedded in or directly related to the work of teaching,
- grounded in the content of teaching,
- organised around collaborative problem solving, and
- integrated into a comprehensive change process (p. 7).

He proposes that there are a number of traditional approaches to professional learning that would be more effective when strengthened by other practices such as teaching experts working in classrooms with teachers and a focus on the implementation of teaching strategies rather than simply knowledge acquisition in a lecture type delivery (Table 1). He also suggests “professional learning activities beyond the school will be used as a means of extending networks and introducing new approaches to the school” (p.20).

### Table 1: Rebalancing professional learning practices (Cole, 2012, p. 12)

<table>
<thead>
<tr>
<th>Traditional practice</th>
<th>Strengthened by this practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional learning is an isolated event triggered by the individual teacher</td>
<td>Professional learning is a routine practice within the school</td>
</tr>
<tr>
<td>Professional learning usually equates to attendance at an externally-provided conference or workshop</td>
<td>Professional learning is promoted by teaching experts working in classrooms with teachers and by teachers learning from each other by sharing experiences and expertise</td>
</tr>
<tr>
<td>The professional learning focus is on the acquisition of educational knowledge (e.g. new theories, new policies and new research findings)</td>
<td>The professional learning focus is on the implementation of teaching strategies and mastery of teaching techniques</td>
</tr>
<tr>
<td>Individual pursuit of professional learning for individual improvement</td>
<td>Individual, group and whole school pursuit of professional learning for school improvement</td>
</tr>
<tr>
<td>Annual individual professional learning plans are structured around generic professional learning goals linked to annual performance management processes</td>
<td>Individual, group and whole school professional learning plans are structured around actions designed to promote precision teaching by skilling teachers in the use of evidence-based micro-teaching strategies and techniques</td>
</tr>
</tbody>
</table>

## MUSICAL FUTURES

### INFORMAL LEARNING IN MUSIC

What has been highlighted in international research to date is that children and adolescents have a low engagement with in music in schools, yet music is one of the most significant aspects of popular culture. In an attempt to find what engages youth in music making, Professor Lucy Green from the London Institute of Education examined the ways in which popular musicians learn and developed five principles of informal learning as an outcome of her research. These principles and a pedagogy were implemented in a large scale research study in the UK funded by the Paul Hamlyn Foundation and resulted in the book *Music, Informal Learning and the School: A New Classroom Pedagogy* (Green, 2008). This research was part of a much larger investigation into ways of engaging youth in school music and saw in the foundation of Musical Futures in 2006, which provides teachers with professional development, online support, and free teaching materials for download. But more than that, this interest in informal learning and a more student-centred pedagogy has established a community of practitioners around the world with countries such as Australia and Canada developing local sites linked with the original in the UK, and the Ministry of Education, Singapore supporting the introduction of informal learning practices into music classrooms. For Singapore, this engagement in informal learning pedagogy has come from exploring ways in which the 21st century
competences defined by the Ministry of Education could be translated into guiding principles for student-centered music learning (Singapore Teachers Academy for the Arts, 2013). Both the informal learning principles proposed by Green and the Musical Futures version have had an unprecedented positive effect on the practice of many music teachers and resulted in outcomes for students that appear to extend beyond the gaining of musical knowledge and skills into the realms of self confidence and general well being (Jeanneret, 2010). It is no surprise that the examination of these practices are also appearing in teacher education in for example, the UK and Australia (Finney & Philpott, 2010; Jeanneret et al, 2011, Webb, 2009).

Emerging from both the research and anecdotally is the positive impact this approach is having on students previously uninterested or disengaged, especially in schools in less affluent areas. Equity of access to music education is more than placing a student in a music classroom with a teacher expert, and the long history of literature asking why classroom music is not popular with young people attests to this.

MUSICAL FUTURES AND PROFESSIONAL LEARNING
Following the success of workshops and the impact of the introduction of informal and non-formal pedagogy, Musical Futures launched its ‘Champion Schools’ program in partnership with Roland UK in 2008. Schools from around England who had adapted and adopted Musical Futures successfully were invited to apply to become Champion Schools, and to devise and run training and professional learning for other teachers and practitioners in their region, funded by the Paul Hamlyn Foundation. Roland supported this by providing the selected Champion Schools with high quality equipment and technology for their training program and also to support their Musical Futures classroom work.

Trafalgar PS was the first school internationally to introduce Musical Futures into the primary years in 2010. It has since become a Champion School and was the site for the professional learning in this study.
THE RESEARCH

PREVIOUS MGSE RESEARCH (2010)

Our previous research in 2010 examining Musical Futures in ten Victorian pilot schools showed (as have other international studies) that the program had a significant impact on both student outcomes and teacher practice (Jeanneret 2010; Jeanneret et al 2011, Jeanneret, 2011). This study showed teachers to be more confident about facilitating student learning in a range of musical genres, teaching instrumental skills and teaching music in general. Ten of the eleven teachers felt they had become more effective teachers and all eleven were enjoying teaching more. The Musical Futures program had only been running in all but one of the schools for two terms but the teacher perceptions of the student outcomes were overwhelmingly positive. They felt there was a positive impact on students’ attitudes towards music, self-esteem in relation to music, love of music, group work, on-task behaviour, and general behaviour in class. The two case study schools reinforced the survey findings with evidence of impact on students in three main areas: engagement, social learning and the development of musical knowledge and skills.

THE CASS MUSIC PROJECT (2012-2014)

The music professional learning model focused on an existing program and the study examined the potential of this professional development model to establish a sustainable network of support in regional Victoria. Our previous study in 2010 was conducted six months after the original professional learning workshop and further research (McLennan, 2012) showed that one of the 10 schools was no longer using the Musical Futures approach largely because the original music teacher had moved to another position. It was decided that this project would examine the professional learning and mentoring outcomes as late as we could in the interests of reporting on sustainability and longer term outcomes. To this end, we gathered data from Ben Smith (leader at Trafalgar PS) and Ken Owen (Musical Futures Australia) who were best placed to...
monitor the participants’ post professional learning involvement with the overall program 15 months after the professional learning session at Trafalgar PS.

**DATA COLLECTION AND TOOLS**

The data collection consisted of an observation of the workshop using the Engaging Practice Observation Checklist we developed in previous research (Brown & Jeanneret, 2013, see Appendix), a “document” analysis of the online and social media support, and an interview with Ben Smith (Champion School) and Ken Owen (Musical Futures Australia). We also sent an online survey of to all the participants in the workshop. This survey was originally developed by Hallam, Creech and McQueen (2010) at the London Institute of Education for an evaluation of the Musical Futures programs in the UK. With permission, the survey was adapted slightly for the Victorian context with items related to the following areas:

- background information about the teachers;
- how Musical Futures has been implemented;
- the impact on teaching;
- the impact on students;
- the integration of Musical Futures with the AUSVELS and the e5 instructional model;
- difficulties and constraints relating to the use of Musical Futures;
- the level of support from Senior Management Teams;
- the impact on take-up of elective music; and
- the impact on take-up of extra-curricular instrumental and vocal activities.

We have again used this survey but with some additions which are highlighted in the Appendix. These additions were made to align more closely with the thrust of the final interview questions developed for the drama and visual project.

**OUTCOMES AND FINDINGS**

**PARTICIPATION**

Twenty-one teachers representing 16 government and Catholic schools in rural, regional and metropolitan Victoria attended the workshop. A number of the participants came from the area around Trafalgar PS as originally intended, but some teachers came from as far away as Kyneton, Broadmeadows and Cann River to take advantage of the offering (Figure 2). Of these teachers, only three completed the online survey. While this is a poor return rate (14%), their comments, nevertheless, afforded us some rich data to add to our ongoing collection and are used throughout this report.
THE WORKSHOP

The workshop was led by Ben Smith at Trafalgar PS (a Musical Futures Champion School) and Ken Owen from Musical Futures Australia, and provided the opportunities for teachers to experience informal learning techniques derived from the five principles of informal learning in music (Green, 2008).

1. learning music that pupils choose for themselves
2. learning by listening and copying a recording
3. peer-directed learning without adult guidance
4. learning in holistic, often haphazard ways with no planned structure of progression
5. the integration of listening, performing, improvising and composing

The two days consisted of active music making that included Stages 1 - 4 noted in Table 2, with the teachers being introduced to the flexible structure of the MF approach that included the concepts of,

- seven stages developed that last from four to six lessons (50-90 minutes),
- an approach to teaching and learning focused on the five principles rather than a “unit of work”, and
- the proposition that teachers include more formal lessons in between the stages.
Table 2: Stages in the Musical Futures classroom

<table>
<thead>
<tr>
<th>Stage</th>
<th>In at the Deep End</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>choose their own music and copy it by ear using instruments of their choice</td>
</tr>
<tr>
<td>Teacher role</td>
<td>Standing back and observing; diagnosing, suggesting &amp; modelling</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stage</th>
<th>Modeling aural learning with popular music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>listen to and copy the song in whatever way pupils wished, using the tracks of isolated riffs as a guide if desired, in order to make up their own version of it as a band</td>
</tr>
<tr>
<td>Teacher role</td>
<td>pre-selected piece of music, pre-prepared curriculum materials, &amp; some demonstration of how to use them by the teacher</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stage</th>
<th>The Deep End Revisited</th>
</tr>
</thead>
<tbody>
<tr>
<td>Build on previous stages into their own composition</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stage</th>
<th>Informal composing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher role</td>
<td>Standing back and observing; diagnosing, suggesting &amp; modelling</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stage</th>
<th>Modelling composing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song writing model from the ‘real world’ via outside band or peers</td>
<td></td>
</tr>
<tr>
<td>Teacher role</td>
<td>Standing back and observing; diagnosing, suggesting &amp; modelling</td>
</tr>
</tbody>
</table>

| Stages 6/7 | Informal learning with classical music |

The workshop participation was analysed using the Engaging Practice Observation Checklist (Brown & Jeanneret, 2013) and high levels of participant engagement were observed. The experience was practical and personalized with engaging content that encouraged the participants’ to contribute, and open-ended, allowing for participant-led components. Ben and Ken led the workshop and their roles encompassed that of model, facilitator, monitor, and director over the two days. The timing was unhurried and paced well, taking into account the variety of participant backgrounds and levels of expertise. The time devoted to the numerous activities over the two days was varied and gave the participants opportunities to explore their music making individually and in groups without pressure. The environment was rich with music making opportunities and organized carefully to accommodate such a large group with a variety of instruments and equipment. Throughout the two days there were many opportunities to collaborate and co-create which had the effect of building these teachers confidence to make music in ways that hadn’t previously been available to them.

In Ben Smith’s opinion, one of the outcomes of the professional learning days was the engagement in a positive, fun experience, which reconnects teachers with playing music as a group, and this was borne out by our observations. This positive experience seems to reignite some teachers’ passion for music and reacquaints them with new possibilities for their students. The teachers left with an optimistic outlook and fresh ideas for teaching music, as well as the tools to start. Ben noted that one of the biggest challenges the teachers find when leaving the professional learning days and implementing Musical Futures is getting started with minimal equipment and space in their school. The Musical Futures support team can provide them with ideas of how to present the new ideas to their leadership team, the music stores that can give them a good price, and Ben provides concrete examples of strategies such as converting storage rooms into practice spaces. It should be noted that the two workshop leaders are both practicing musicians and teachers and engaged the participants in music making with largely unfamiliar genres and instruments. They had the capacity to nurture the participants as both musicians and teachers, and the knowledge to mentor the teachers in a variety of schools and contextual adaptations of the informal learning principles espoused in the workshop.

ONLINE AND SOCIAL MEDIA SUPPORT

As well as school visits and individual mentoring of teachers by one of the Musical Futures program leaders, there is considerable online and social media support available to participants as a follow up to the workshops.
Musical Futures Australia  
www.musicalfuturesaustralia.org

The Musical Futures (MF) Australia website provides a comprehensive summary of MF and how teachers can access the program. The home page promotes the current Professional Development days with further details provided in a devoted section of website. The ‘What is Musical Futures?’ section presents the history of MF’s development, key facts, research findings and what it offers for teachers and the school. The ‘Who is Musical Futures for?’ outlines the three main learning modules, the Whole Curriculum Approach, Informal Learning and NUMU, and three independent research studies are presented, outlining the key outcomes of MF. This section also promotes the use of MF with primary schools and explains how MF fits with current Australian curriculum systems including VELS and the e5Instructional Model using teacher quotes from the 2010 MGSE study.

The website provides links to the UK site, the MF app, the Music Teacher Network (see below), information on informal learning and non formal teaching, reports and articles, case studies, directions for suggested modules and tips for technology. It also includes galleries of photos and videos from the UK and Australia.

Each of the Champion schools have been given their own page where it is outlined how they have implemented MF in their school with supporting images.

The Music Teachers Network (MTN)  
http://musicteachersnetwork.ning.com

Ben Smith from Trafalgar Primary School established the Music Teachers Network in 2010 through the social networking site ning.com. This site provides an international forum for music teachers to communicate with each other, share ideas, photos, videos, music, classroom resources, and ask questions. There are also discussion boards for various topics suggested by members. At the time of writing there are 475 members representing UK, Australia, USA, New Zealand, Germany, Canada, Hong Kong, Switzerland, China, Poland, Denmark, Greece, South Africa, Singapore, Norway and India. The site also has groups within the network for teachers to connect with others in their own country.

Musical Futures App for iPhone and iPad

The new MF app was launched in January 2014 and is a free interactive magazine subscription designed to support teachers in their implementation of MF. There are currently three issues providing background information of MF, teacher resources and links to other online resources.

Twitter and Facebook

There are various Facebook pages and twitter accounts for Musical Futures, which are very active with daily, plus posts.

Musical Futures Australia  
https://www.facebook.com/pages/Musical-Futures-Australia/165095747030529?fref=ts
Musical Futures UK  
Musical Futures (global)  
@musicalfutures
Musical Futures Canada  
@MusicFuturesCan
A number of the teachers are active in the social media sphere but Ben Smith finds that older teachers are more comfortable with Music Teachers Network, while the younger music teachers use Facebook and Twitter. MTN streams the MF UK Twitter feed and Ben has recently connected it with the MF Australian Twitter feed. Teachers use these sites as a forum to ‘ask the expert’ and for some teachers, it has been their first exposure to MF where Ben has been able to link them up with professional learning days close to them.

We discovered assessing the online and social media usage by the teachers is not as straightforward as we had originally thought. The fact teachers had not commented, retweeted or “liked” a post on Twitter or Facebook does not mean they aren’t reading the posts or engaging in the information provided. For example, the three teachers surveyed generally found all the systems in place very supportive (Table 3) but we only found one “like” on the Australian Musical Futures Facebook page (for example) from one of these teachers over the last 12 months. In line with Ben’s comment above about older teachers and their preferences, one of the respondents below who finds Twitter “not very valuable” has been in the teaching service for over 25 years and prefers the Music Teachers Network, commenting “I enjoy looking at the Music Teacher’s Network from time to time. It is awesome being able to interact and to be able to contact teachers from the other side of the globe”.

Table 3: How valuable have you found the following Musical Futures support systems?

<table>
<thead>
<tr>
<th>MUSICAL FUTURES SUPPORT</th>
<th>Very valuable</th>
<th>Somewhat valuable</th>
<th>Neutral</th>
<th>Not very valuable</th>
<th>Not at all valuable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical Futures Australia staff</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colleagues</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Australian Musical Futures website</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UK Musical Futures website</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Teachers Network website</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Twitter</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
ONGOING PARTICIPATION POST WORKSHOP

How has Musical Futures changed your music teaching practice? To what extent do you think that Musical Futures will have a long-term impact on your musical teaching?

It has given me the ability to make the learning that occurs in my classroom "visible". It has changed the way I go about creating a learning sequence for my students. It has defined my pedagogical approach to musical education for the remainder of my career I believe.

The data revealed a range of outcomes related to the take up and ongoing participation of the 21 teachers from the original workshop (Table 4). Six of the schools have been very active in their implementation of the program and active in the network, and a number of the teachers attended follow up workshops, bringing new teachers to these days (Ken Owen, Interview). Two schools, Doveton College and Mary Meade Catholic College, have become Musical Futures Champion Schools and are now hosting professional learning days in their area, Mary Meade Catholic College being the first in the Catholic system in Australia. Three schools, Hampton Park SC, Mary Meade Catholic College and Kooweerup SC have extended their local network by involving other schools in their community in the program, and in December 2013, Doveton College and Trafalgar PS presented a combined student concert.

At this point, we have no official record of Teachers 13 – 21 having an ongoing involvement with MF largely because of the poor return rate for the Teacher Survey (3/21), and no continued engagement through extra workshops or an online presence. Informally, however, we have had feedback that some of these teachers are using strategies from the workshop. We intend to follow up on these participants in future research.
### Table 4: Participants’ post workshop and mentoring involvement

<table>
<thead>
<tr>
<th>Name</th>
<th>School</th>
<th>Outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher 1</td>
<td>Beacon Hills College P - 12</td>
<td>Has implemented the program and it is working well.</td>
</tr>
<tr>
<td>Teacher 2</td>
<td>Cann River College P - 12</td>
<td>Has implemented the program with positive outcomes.</td>
</tr>
<tr>
<td>Teacher 3</td>
<td>Doveton College P - 9</td>
<td>Now a MF Champion School Hosting professional learning days</td>
</tr>
<tr>
<td>Teacher 5</td>
<td>Hampton Park SC Rivergum PS</td>
<td>Initiated involvement of three other local schools and the community Has a P – 12 reach</td>
</tr>
<tr>
<td>Teacher 6</td>
<td>Hume Central SC (Broadmeadows)</td>
<td>Has implemented the program with positive outcomes.</td>
</tr>
<tr>
<td>Teacher 7</td>
<td>(Kolbe Catholic College) Mary Meade Catholic College (South Morang) P - 12</td>
<td>Teacher moved to Mary Meade Catholic College, South Morang post workshop The first Catholic sector MF Champion School in Australia Hosting professional learning days</td>
</tr>
<tr>
<td>Teacher 8</td>
<td>Koowearup Secondary College</td>
<td>Has involved a neighbouring college</td>
</tr>
<tr>
<td>Teacher 9</td>
<td>Newborough East PS</td>
<td>Implemented</td>
</tr>
<tr>
<td>Teacher 10</td>
<td>Newborough East PS</td>
<td>Implemented</td>
</tr>
<tr>
<td>Teacher 11</td>
<td>Newborough East PS</td>
<td>Implemented</td>
</tr>
<tr>
<td>Teacher 12</td>
<td>Rivergum PS</td>
<td>Implemented</td>
</tr>
<tr>
<td>Teacher 13</td>
<td>Bona Vista PS</td>
<td>No record of continued engagement through extra workshops or online.</td>
</tr>
<tr>
<td>Teacher 14</td>
<td>Cranbourne South PS</td>
<td></td>
</tr>
<tr>
<td>Teacher 15</td>
<td>Hillsmeade PS</td>
<td></td>
</tr>
<tr>
<td>Teacher 16</td>
<td>Kyneton Secondary College</td>
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<td>Teacher 17</td>
<td>Longwarry PS</td>
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<td>Teacher 18</td>
<td>Swinburne SSC VCE classes only</td>
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<td>Teacher 19</td>
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<td>Teacher 20</td>
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<tr>
<td>Teacher 21</td>
<td>Yallorn PS</td>
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</table>
THE PROFESSIONAL LEARNING MODEL

The Musical Futures professional learning model embodies many of the attributes proposed by Cole (2012) referred to earlier (p. 6). The model is most certainly embedding the pedagogy associated with informal and non-formal learning, and relates directly to the work of teaching music in schools as well as making connections with current DEECD policies highlighted by the following comments,

**What links have you made between Musical Futures and the e5 instructional model?**
Engage, explore, explain, elaborate and evaluate. Our Year 7 curriculum is written in line 100% with Project 1 from MF and Bloom’s Taxonomy. This aligns well with e5.

Perhaps one of the most important links with e5 instructional model is the positive “Engagement” of students and “Encouragement” to have a go.

**How well do you feel Musical Futures integrates with the AUSVELS?**
Wonderfully. There is nothing that MF can’t do for AUSVELS in my opinion.

Musical Futures fits very well with the VELS, especially in the domains where students are expected to be self-motivated and are able to think independently about their learning. In addition Musical Futures encourages group interaction and group participation, where working co-operatively is a major learning focus. Technical and ICT skills are also greatly enhanced by Musical Futures.

The workshop is well grounded in the content of teaching, offering participants both new content and pedagogical approaches through embodied learning and immersion over two days. The ongoing mentoring via various methods provides a collaborative problem solving aspect not often found in traditional professional learning. While whole school comprehensive change is not a focus of this discipline specific model, the initial changes in student engagement were noted were noted by one teacher as attracting greater support from the school executive and other teachers in the school.

REBALANCING PROFESSIONAL LEARNING PRACTICES

Cole notes ways of enhancing traditional learning with a set of suggestions to strengthen these practices (Table 1). With schools becoming Musical Futures Champion Schools, professional learning becomes more than a “routine practice” within the school, it becomes a routine practice in a community of schools, empowering teachers in the Champion Schools as musical leaders in this community. Cole’s second strategy where teacher experts promote professional learning, and experience and expertise are shared, is clearly embedded in the Champion Schools model. Similarly, the third strategy where the focus is on the implementation and mastery of techniques is an outcome of being designated a Champion School. Whether a Champion School or not, the emphasis throughout the MF model is on mastery, which is...
exemplified by a number of participants taking up additional workshops (Ken Owen, Interview 2014).

The fourth strategy refers to individual, group and whole school professional learning for school improvement. In this case, individual teachers inspired by the workshop have encouraged fellow teachers to be involved so that whole music departments have taken up the MF approach. Finally, Cole promotes “Individual, group and whole school professional learning plans are structured around actions designed to promote precision teaching by skilling teachers in the use of evidence-based micro-teaching strategies and techniques”. One of the features of the MF approach is its firm grounding in evidence-based research prior to the development of the program, which was commented on by one of the teachers,

*What has been the most valuable part of the Musical Futures professional learning and implementation?*

Giving music teachers a common language and documented approach backed up by research.

**CONCLUSION**

Our aim was to examine the extension and support regional teachers to engage in arts-rich practices in schools through the provision of a two-day Musical Futures professional learning workshop at Trafalgar PS. One of our intentions was to foster greater community involvement in the Trafalgar region but we found that the distinction between regional, rural and metropolitan became irrelevant in this context. What we realized is that the Musical Futures community has no boundaries thanks to the post workshop engagement with participants through various means. The online and social media presence of Musical Futures is a critical link in supporting teachers and maintaining this ongoing engagement although they may not have a visible presence. There is a wide range of quality teaching materials available as free downloads and regular sharing of teaching ideas and experiences within the community. The high level of this music specific support has long been missing from government education systems across all states in Australia and it is not unreasonable to suggest that the Musical Futures program has tapped into area of need. This is not to say that other music providers in Victoria are not servicing the needs of music educators, but the demographic of
the schools and teachers involved in this small study (and our previous research) seems to point to a previous neglect of rural/regional and low SES needs in music education, a point worthy of further investigation.

This research takes Cole’s propositions about effective professional learning further with the inclusion of our notion of “immersion”, embodied learning, and the promotion of Turino’s (2008) “participatory” music in a teaching world dominated by “performance” music. In Figure 3, we have added some of the Musical Futures professional learning dimensions.

Figure 3: Music curriculum model with Musical Futures dimensions

This is not to say that there haven’t been “performance outcomes in schools as a result of the implementation of the Musical Futures approach; performances have become a regular feature in many of the schools’ calendars and there has been greater interest in instrumental and vocal lessons as noted below,

**Has implementing Musical Futures had an impact on take-up of instrumental or vocal lessons, amongst students in your school?**
Yes. Instrumental program has grown from 10 to 100 students.

Instrumental classes, which run alongside classroom music, are always popular but now students can enter them with greater focus.

**Are more students choosing to elect music?**
Yes. We doubled our number of 9 and 10 classes and also started our first VCE music class in years.

We have just started Year 10 and 11 Music and they are popular units with many students having come from classroom music and MF activities.

What this professional learning does through its embodied learning in the two-day immersion in music making and the principles of informal learning pedagogy is to reacquaint teachers with an inner music life that balances participation and performance. This reinvigoration has led to the positive engagement and extension of students so well captured by the following comment,
In your view, what have been the main benefits for students experiencing Musical Futures? Often the more motivated students will take control of their music learning and with practice at home they come back to the classroom group confident enough to demonstrate their skills. In addition they are often willing to teach their newly acquired skills to other students. Once on a roll these students devour all within their grasp. Their next step is to want to be in a band type situation, wanting to showcase their music skill to an audience.
References


Cole, P. (2012). Linking effective professional learning with effective teaching practice. The Australian Institute for Teaching and School Leadership and Education Services Australia


### Engaging Practice Observation Checklist (Brown & Jeanneret, 2013)

#### Practical & personalised experience
- Open-ended
- Participant-led
- Engaging topics
- Participant’s voice

#### Planned and responsive

#### Workshop leader roles
- Model
- Facilitator
- Monitor
- Director
- Role sharing

#### Time
- Unhurried
- Paced
- Varied

#### Environment and materials
- Creative learning informed by professional practice
- Co-play
- Collaborate
- Co-create

### Musical Futures CASS Teacher Survey

*This questionnaire has been adapted and is being used with the kind permission of The Institute of Education, University of London*

* Those items highlighted were added for this CASS project

<table>
<thead>
<tr>
<th>Name:</th>
<th>Position:</th>
</tr>
</thead>
<tbody>
<tr>
<td>School:</td>
<td></td>
</tr>
<tr>
<td>Preferred email:</td>
<td>Telephone:</td>
</tr>
</tbody>
</table>

Please list your musical qualifications, background and experience:

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Which year group(s) did you/have you been using Musical Futures models with? ________________

How many students have been involved in Musical Futures activities (approx)? ________________
I am more confident about teaching music.

I am a more effective teacher.

Since implementing Musical Futures:

experiment and explore musical ideas

improve musical skills more than I would have expected.

seem to be more motivated in music lessons.

generally have improved levels of self-esteem in relation to music.

demonstrate higher levels of musical attainment than they did previously.

are more likely to fulfil their musical potential.

are more likely to demonstrate that they love music.

demonstrate an investment and ownership of the musical practice

experiment and explore musical ideas

STUDENT OUTCOMES

Since implementing Musical Futures, my students:

enjoy their music lessons more.

enjoy singing more.

have learnt to play at least one musical instrument.

demonstrate improved listening skills.

have developed a greater range of musical skills.

are more confident their music lessons.

take part in more extra-curricular musical activities.

have developed a greater range of strategies for composing.

are generally better behaved in music lessons.

have developed a better understanding of a range of musical genres.

are better able to stay on task.

work together more effectively in music tasks.

attend music lessons more regularly.

have developed a better understanding of a range of musical genres.

create better musical performances

have more positive attitudes towards music.

are generally better behaved in music lessons.

are better able to stay on task.

work together more effectively in music tasks.

attend music lessons more regularly.

have improved their musical skills more than I would have expected.

seem to be more motivated in music lessons.

generally have improved levels of self-esteem in relation to music.

demonstrate higher levels of musical attainment than they did previously.

are more likely to fulfil their musical potential.

are more likely to demonstrate that they love music.

demonstrate an investment and ownership of the musical practice

experiment and explore musical ideas

MY TEACHING

Since implementing Musical Futures:

I am a more effective teacher.

I am more confident about teaching music.

Impact of Musical Futures on your teaching:

1. How well do you feel Musical Futures integrates with the AUSVELS? Please give details.

2. What links have you made between Musical Futures and the e5 instructional model?

3. To what extent do you think that Musical Futures will have a long term impact on your music teaching? Please explain your response.

4. How has Musical Futures changed your music teaching practice? Please elaborate.

5. How has Musical Futures changed your understanding of students’ capability, if at all?

6. Has Musical Futures changed communication between the students and yourself? If so, how?

7. Have you adapted the Musical Futures models? If so, what changes have you made? Please give details.

8. Please complete the following grid indicating the extent of your agreement or disagreement with the statements.
I enjoy teaching music more than previously.  
I am more confident about facilitating singing.  
I am more confident about teaching instrumental skills.  
I have become more aware of the music that students engage in outside of school.  
I am more confident about facilitating pupil learning in a range of musical genres.  
I have adapted Musical Futures to fit with my personal approach to teaching and learning.  
I have adapted Musical Futures to meet the individual needs of my pupils.  
I am able to model musical processes

<table>
<thead>
<tr>
<th>MUSICAL FUTURES</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Don't Know</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical Futures helped me to improve my music teaching.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Musical Futures was very useful.</td>
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<tr>
<td>Music teaching in the school has changed as a result of Musical Futures.</td>
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<tr>
<td>Musical Futures has been integrated with previous musical activity in the school.</td>
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<tr>
<td>Musical Futures has successfully complemented the VELS</td>
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<tr>
<td>Musical Futures has changed the way that I teach music.</td>
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<tr>
<td>Musical Futures will have a long term impact on my music teaching.</td>
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<tr>
<td>The impact of Musical Futures on my music teaching is sustainable in the long term.</td>
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<tr>
<td>Musical Futures would be able to be implemented successfully in other schools.</td>
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<tr>
<td>I would welcome further support for implementing Musical Futures.</td>
<td></td>
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<tr>
<td>I found Musical Futures difficult to use in my school.</td>
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<tr>
<td>The students in my classes responded well to Musical Futures.</td>
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<tr>
<td>Musical Futures was more suitable for some groups of students than for others.</td>
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<tr>
<td>Musical Futures helped to integrate students’ informal music learning with classroom music activities.</td>
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<tr>
<td>I found the Musical Futures initiative challenging to use.</td>
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<tr>
<td>Musical Futures is innovative.</td>
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<tr>
<td>Musical Futures has helped students to demonstrate their musical potential.</td>
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<tr>
<td>Musical Futures has helped to engage previously disinterested students.</td>
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<tr>
<td>Musical Futures supports student progression in music.</td>
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<tr>
<td>There is sufficient class time to implement Musical Futures</td>
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<tr>
<td>Musical Futures has raised awareness of music in the school</td>
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**Impact of Musical Futures on Students:**

9. In your view what have been the main benefits for students experiencing Musical Futures (e.g. in relation to musical development, attendance and behaviour in the classroom, motivation for music, attitudes towards music as a subject, independent learning skills)?

10. Has Musical Futures been more successful with some groups of students than with others (e.g. boys or girls, different ability or ethnic groups)? If so, please elaborate.
11. Has implementing Musical Futures had an impact on take-up of instrumental or vocal lessons, amongst students in your school? If so, please provide details.
12. Are more students choosing to elect music? When and which courses?

**Effectiveness of Musical Futures:**

13. What has been the most valuable part of the Musical Futures PD and implementation?
14. Did you experience any difficulties in implementing what you learned in the PD? If so, what were these difficulties and how were these resolved?
15. Did you receive support for adopting Musical Futures from the Senior Management Team in your school? If so, how effective was the support that you were given?
16. Would you welcome further support for using Musical Futures? If so, what kinds of support would be most useful?

<table>
<thead>
<tr>
<th>MUSICAL FUTURES SUPPORT</th>
<th>Very valuable</th>
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<th>Neutral</th>
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<tr>
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<td>Australian Musical Futures website (musicalfuturesaustralia.org)</td>
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<td>Other – please specify</td>
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17. Which elements of the online support sites are the most useful? E.g. forum, blog etc.

Additional comments:
18. If you have any additional comments you would like to make relating to Musical Futures, please use this space.

**Interview Questions/Prompts for Ben Smith and Ken Owen**

1. What have you seen in the way of outcomes from the MF PD days?
2. What engagement have you seen from the online social networking sites?