



Memorandum

vancouver school board



June 10, 2020

ITEM 2.5

TO: Student Learning and Well-Being Committee

FROM: Jody Langlois, Associate Superintendent, Learning Services

RE: **Elementary Music Program Review**

Reference to Strategic Plan:

Goal 1: Engage our learners through innovative teaching and learning practices.

Objective 5: Provide increased opportunities to connect students to their learning.

INTRODUCTION:

In November 2019 staff initiated a review of elementary music programming to assess and advise on the delivery of music programming in elementary schools.

Attached to this report is a copy of the Elementary Music Review.

BACKGROUND:

Since 2015, there have been numerous reports written regarding elementary general music programs and optional band and strings programming.

Links to previous reports:

[Education and Student Services Committee III September 5, 2014](#)
[Education and Student Services Committee III February 5, 2015](#)
[Education and Student Services Committee III March 20, 2015](#)
[Education and Student Services Committee III April 11, 2015](#)
[Education and Student Services Committee III January 13, 2016](#)
[Education and Student Services Committee III February 10, 2016](#)
[Education and Student Services Committee III May 11, 2016](#)
[Education and Student Services Committee III September 21, 2016](#)
[Student Learning and Well-Being Committee, February 6, 2019](#)
[Student Learning and Well-Being Committee November 13, 2019](#)
[Student Learning and Well-Being Committee December 11, 2019](#)
[Student Learning and Well-Being Committee May 8, 2019](#)

In January 2019 a survey was distributed to all elementary schools to determine how elementary music programming was being facilitated at each school. The results of this survey were reported out at the May 2019 Student Learning and Well Being Committee.

After the results of the survey were reported to the Student Learning and Well-Being Committee in May 2019, and after consultation with education partners as part of the 2019/2020 budget process, the importance of music programming and in ensuring equity in program delivery emerged as a key consideration for the District. During the 2019/2020 budget process, Trustees made the following recommendation:

The District engage the support of an external consultant to conduct a review of current service delivery models across Elementary school sites. This review will generate options for the Board to consider in implementing equitable music programming across elementary schools.

The Music program review was completed by John White, Educational Consultant in April 2020. The review contains feedback from focus group participants, observations, recommendations, and a suggested timeline for implementation.

RECOMMENDATIONS OF ELEMENTARY MUSIC REVIEW

The Elementary Music Review contains four recommendations:

1. Establishing a Shared Mission, Vision and Strategic Directions
 - It is recommended that the District develop a clear, comprehensive mission, vision and strategic directions for the Visual and Performing Arts in School District 39 Vancouver.
2. Developing a Plan to Realize the Mission, Vision and Strategic Directions
 - It is recommended that the District develop a multi-year plan and timeline to guide action that facilitates the achievement of identified Mission, Vision and Strategic Directions.
3. Actualizing the Vision and Achieving the Goals
 - It is recommended the District review current practices and develop a plan to put in place the structures and supports necessary to realize a quality, comprehensive K-7 music program that is accessible to all students in the District.
4. Resources – Instructional Space, Classroom Resources, Leadership
 - It is recommended that space for elementary general music be re-captured or developed to ensure that each school has a suitable, dedicated space for music instruction.

TIMELINE FOR IMPLEMENTATION OF REVIEW RECOMMENDATIONS

The Elementary Music Program Review includes a suggested timeline, divided into three phases, to be carried out over a ten year period. Phase one would be completed in the first year of implementation, phase two would be completed in years 2-5, and phase three would be completed in years 6-10.

NEXT STEPS

1. Presentation of Elementary Music Program Review to Student Learning and Well-Being Committee for discussion and input. (June 2020)
2. Direction from the Board as to implementation of the recommendations contained within the review.

**Elementary Music Review
School District 39 Vancouver**

**Presented to:
Senior Management Team
April 20, 2020**

**Prepared by:
John White
Educational Consultant
(LJohnWhite99@gmail.com)**

Table of Contents

1. Purpose of the Review
 - Methodology
 - Comments and Commendations
2. Comments from Focus Group Participants
3. Observations, Comments and Recommendations
4. A Suggested Roadmap and Timeline
5. SD41 Burnaby Program Description
6. Indigenous Music Education
7. Program Standards:
 - Coalition for Music Education in Canada
 - National Association for Music Education (USA)
8. Vancouver School District Report, Valerie Overgaard, Associate Superintendent, SD39 (Retired)
9. Focus Group Questions
10. Vancouver School District: Teacher Qualification Guidelines
11. Organizations / Individuals Contacted and Resources Considered
12. Author's Resume

SD39 Vancouver - Elementary Music Review 2020

Tab #1

Purpose of the Review

Methodology

Comments and Commendations

**Program Review
Elementary Music Review
School District 39 Vancouver
April 20, 2020**

Purpose of the Review

- A Review of the District's elementary music programs, was initiated by the School District 39 Vancouver Senior Management Team to assess the District's elementary music program, identify any issues that may affect equity of program delivery and access, and provide recommendations to further strengthen the program.
- The author was asked to Identify foundational skills that are fundamental to the development of a strong elementary music program that fulfils the expectations of the British Columbia Ministry of Education K-7 Music Curriculum.
- In addition, the review sought to examine the manner and mechanisms through which music programs are delivered in the District's elementary schools and provide recommendations intended to facilitate (over a period of time) the development of a strong, comprehensive and consistent District-wide K-7 music program.
- Of particular interest, given recent program reductions to the District's elementary band and string programs, the review was purposed to review the District's elementary band and string programs and offer flexible options related to delivery of these enrichment programs in a context considerate of the conditions of expense, equity and access.
- The Review was also intended to provide information that will allow for long-term sustainability of all aspects of the elementary music curriculum.

Methodology

- In order to meet the mandate, four focus panels were convened to gather information that reflected the perspectives of different stakeholder groups that have considerable personal investment in the School District and the music program. The groups included: elementary music teachers, secondary music teachers, parents and a group comprised of elementary and secondary school Principals.
- As well, the author met with members of the District's Senior Management Team. Each focus group engaged in dialogue related to a series of relatively consistent questions constructed so that responses could be compared and contrasted. Because the amount of time available to meet with each focus group was limited, everyone involved was also invited to submit additional comments by email or by individually completing the "questionnaire" and submitting their personal comments for consideration. In total, approximately fifty teaching staff, administrators and parents were included in Focus Group discussions. Thirteen individual responses were submitted.

- Additionally, individual interviews were conducted with: staff representing the Vancouver School District; contacts in other public school districts; and with the staff of national and provincial Arts and Music organizations. A complete list of those contacted is included as an appendix to this report.
- Examined the previous and revised British Columbia Department of Education K-7 Music Curriculum.
- Reviewed previous SD39 Vancouver documents, research and reports related to the District's elementary music, band and string programs. The documents were written by former Senior District staff members Maureen Ciarniello, Nancy Brennon and Valerie Overgaard.
- Conducted an online review focussed on how quality music programs are delivered in a sampling of educational jurisdictions in Canada, the United States of America, Great Britain and Australia to gain insight into the structural components and possibilities of alternate program delivery models.
- Examined exemplary programs in other parts of Canada, the United States of America and Great Britain.
- The author also met with a group of specialist elementary music teachers from SD41 Burnaby to gain insight into how they deliver a music program that meets the expectations of the current British Columbia Ministry of Education K-7 Music Curriculum in their schools.

Comments and Commendations

- First, I wish to commend the Vancouver School District's Board of Education and the District's Senior Management Team for initiating a Review of the Elementary Music Program. I enjoyed the process and sincerely hope that this work will prove to be helpful as the Vancouver School District seeks ways to build a stronger, more consistent and accessible K-12 music program based on the British Columbia Department of Education K-7 Music Curriculum.
- I also want to extend my most sincere appreciation and gratitude to Carmen Batista (Associate Superintendent – Employee Services), Jody Langlois (Associate Superintendent) and Peggy Bochun (District Arts Coordinator) for their assistance, sound advice and consistent good nature throughout the process. I must also acknowledge the time I spent with Valerie Overgaard, Associate Superintendent (Retired) that provided important background information and insights. Their involvement, expertise and dedication of time and energy was critically important to the completion of this Review.
- As well, I want to acknowledge and thank the teachers, administrators and parents for their time and for their willingness to express their honest, and often very frank, opinions. Every conversation was enlightening and enriching. Every conversation provided evidence of deep commitment, care, and ultimately, hope for the future evolution and development of the District's Elementary Music program. Every conversation also indicated a will to sustain the dialogue initiated by this Review and surfaced a

commitment to work collectively to develop, and realize, a shared vision for the elementary music program in the Vancouver School District.

- If any rationale is required to support the importance of this Review, the words of teachers, administrators and parents involved in the focus groups are powerful proof of its timely importance. Please see the following pages noting a sampling of quotes from participants in the various focus groups.
- It was evident that, despite some inevitably contentious issues that surfaced during the Review, there is valid and wide-spread pride in the District's Visual and Performing Arts program and confidence in the District. The evidence of commitment and substantial pride serves as the perfect starting point for initiatives and systemic considerations that will result in further enhancement of the program.
- Thank you for involving me in this important project. It has been a pleasure for me to meet with, and learn from the District's parents, staff and school-based administrators and Senior Staff.

A handwritten signature in black ink, appearing to read 'John White', is centered on a light yellow rectangular background.

John White

SD39 Vancouver - Elementary Music Review 2020

Tab #2

Comments from Focus Group Participants

Comments from Focus Group Participants

Quotes from Focus Groups: Elementary Music Teachers

- *In music, kids feel part of a group. The music room serves as their home away from home. They are part of the music “family”.*
- *Music provides opportunities for immigrants and refugees to feel valued, build cross-cultural connections and feel part of our culture.*
- *Public schools can, and should, be a great levelling agency where everyone gets opportunities to develop a strong foundation for their learning. Why wouldn't this include music?*
- *In the District there is shared respect, not shared vision.*
- *Is there a shared vision? Absolutely not! Every school does its own thing. Everyone invents their own program.*
- *Some music rooms sit empty. Some schools have not experienced a music program for several years in K-7.*
- *I move from classroom to classroom to teach music. As a result, I cannot offer an optimized music program. It is demoralizing.*
- *Even the custodian has a room.*
- *There are programs that run after school and are led by community volunteers.*
- *Some teachers left Vancouver because they could not get a full-time position teaching music because of the restriction on preparation time on Mondays and Fridays. Pairing part-time job postings would help.*

Quotes from Focus Groups: Secondary Music Teachers

- *In society, there are so many things that separate ... music connects.*
- *In music rooms, we enrich the souls of the individuals we teach – through hard work, common purpose and personal connections.*
- *Research shows the benefits of music learning – cognitive, socio-emotional, economic, transferable skills.*
- *The essence of collaboration is engagement in the making of music*
- *There is a collective professionalism, but we need the District to help provide clarity and unified vision. We all survive in our own way.*
- *There is no figurehead. No leader. No common mission or vision. We are reactive, not pro-active.*
- *I am not sure that I feel acknowledged by the District. A person has to feel supported if they are to do their best work.*
- *Teachers feel somewhat hopeless ... as a result, we don't pick up the mantle.*
- *In elementary schools, values shift with each new administrative appointment. The school's culture becomes insecure in the absence of a common District culture.*
- *Volunteers and my strongest students run the string programs in my feeder schools.*
- *There have been drastic changes this year ... the effects will be even worse next year. The first time I will see students in band will be Grade 9. [Note: comment reflects impact of survey courses offered for Grade 8 students.]*
- *Contraction of programs ... anything that shrinks programs becomes a contradiction of will. What's the point?*

Quotes from Focus Groups: Elementary and Secondary Administrators

- *For some kids, music makes a complete difference in their lives.*
- *Every student in the Vancouver School District deserves a music education.*
- *Prep make-ups are killing programs and are achieved at great cost to administrators.*
- *Talking about schools that have, what about those that don't? Pay-for-use is not ethical or sustainable.*
- *User-pay systems are totally inequitable. They set precedents for all aspects of school programming. Some schools do, many don't ... there is extreme inequity.*
- *Curriculum is the consistent piece.*
- *There has to be someone to help. [In response to the question: Do you believe there is need for identified District leadership for the Visual and Performing Arts?]*
- *Dedicated spaces for music have been lost due to restorative language.*
- *Music has to be taught by a trained specialist teacher.*
- *When a classroom teacher plays guitar and the children sing along, that is called folk music ... it is not a music program.*
- *The music program exemplifies the effects of commitment and passion. Secondary schools are facing declining school enrolment, and correspondingly, a decline in program enrolment. Are there ways to bring interested students together?*
- *Secondary schools are feeling the effect of cuts at the elementary level. I am also very concerned about the effects of probable changes to the Ministry of Education funding model.*

Quotes from Focus Groups: Parents

- *Culture can start from a ground swell of conviction from parents and staff. It can open the doors to growth and become a 'rolling stone of possibility'.*
- *Budget drives the Vancouver culture. Not education. Many decisions are not about the enrichment of our children's education and lives.*
- *Is there a music program in the District? [The author of this report believes this statement was made in order to overstate the speaker's point regarding the lack of a clear District direction.]*
- *I am feeling the lack of consistency and seeing the burden on parents.*
- *Clarify the rules around PAC involvement. [In relationship to funding of elementary band and string programs.]*
- *I take great issue with PAC funded opportunities to replace programs that were cut. They are not equitable. They defer attention from the goal. What about the other 500 kids in the school?*
- *Universal accessibility is not equity.*
- *As a parent, I do not see consistency from school to school.*
- *Whether or not a child has access to a music program should not be dependent on where he or she lives, or on what a particular school decides.*

SD39 Vancouver - Elementary Music Review 2020

Tab #3

**Recommendations
Observations, Background, Comments
Considerations**

SD39 Vancouver - Elementary Music Review 2020

Recommendations, Observations and Considerations

1. Establishing a Shared Mission, Vision and Strategic Directions

Recommendation - Vision:

- It is recommended that the District develop a clear, comprehensive mission, vision and strategic directions for the Visual and Performing Arts in School District 39 Vancouver.

Observations, Background and Comments - Vision:

- in dialogue with teachers, administrators and parents it was apparent that there is no clearly stated mission, vision or strategic plan for the Visual and Performing Arts
- the process of developing a shared vision will provide many opportunities to cultivate caring, open relationships and develop mutual trust
- care must be taken to ensure that the process of developing a comprehensive vision for the Visual and Performing Arts be undertaken in an open-minded environment where there are no “wrong” answers. Considerations related to funding, staffing, space, resources, etc. will eventually need to be weighed but should not limit the scope of initial conversations and dreams.
- it is essential that the processes of envisioning a richer Arts program for the District be designed to achieve a number of goals at the same time. Engaging stakeholders in meaningful ways that are designed to give them voice will build essential trust, respect and support.
- it is imperative that stakeholders see the importance of this initiative. It may prove helpful to develop a “campaign” intended to inform parents, students and staff of the long-term value of education in the Arts to students, schools and the community.
- UBC’s department of Neuroscience is engaged in a significant project with other university departments aimed at connecting brain development to skills that are promoted through work in various areas of study. This research is current and provides evidence of how significantly music education enhances neurological development.
- positive relationships with parents, teachers and administrators will be promoted each time the District is able to provide additional clarity as to directions and priorities
- substantially engaging students, parents and staff in support of the Visual and Performing Arts is likely to help the District achieve goals identified through the envisioning processes.

Considerations - Vision:

- that the mission and goal-setting process be inclusive of all Visual and Performing Arts Disciplines (Dance, Drama, Music, Visual Arts)
- that the envisioning, goal setting and strategic planning processes be undertaken with the intent of developing an even stronger, more highly valued, fully accessible and sustainable Visual and Performing Arts program in the District

- that the processes be structured to involve students, teachers, Indigenous educators, administrators, senior staff and Trustees in the dialogue
- that the envisioning process be designed to include all of the Arts disciplines, but that the first phase of strategic planning be focussed on the elementary music program. Subsequent phases of strategic planning can be focussed on the other Arts disciplines.
- that the dialogue initiated as a result of this Review be fostered and sustained
- that the District's Senior Management Team facilitate creation of a public statement by the Board of Education voicing support for, and commitment to, the District's Visual and Performing Arts program
- that the District plan and schedule a celebratory event for affected staff, administrators, DPAC representatives and Trustees to share the results of the Review, the District's "Statement of Support and Commitment" and the plan to collectively develop a comprehensive Mission, Vision and Strategic Directions for the Arts

2. Developing a Plan to Realize the Mission, Vision and Strategic Directions

Recommendation – Planning, Implementing and Monitoring:

- It is recommended that the District develop a multi-year plan and timeline to guide action that facilitates the achievement of identified Mission, Vision and Strategic Directions.

Observations, Background and Comments – Planning, Implementing and Monitoring:

- there is much to consider and the work will take time to complete
- patience will be important on the part of all participants
- only as a result of careful consideration will the most difficult issues be resolved and the resolutions attained, be sustainable over time
- it will be helpful to consider tasks leading to attainment of the mission and vision in manageable segments
- the number of individuals who attended focus group sessions, spoke passionately about the Arts, held important knowledge and creative ideas, and sent follow-up email messages to the author after the focus group sessions indicates that there is considerable interest by individuals in being involved as the District moves forward
- the establishment of an Advisory Committee will provide ongoing perspective and input on directions and decisions that will affect the District's Arts program
- establishment of an advisory committee will provide further evidence that the District wants to engage with stakeholders as it strives to develop an exemplary program

Considerations – Planning, Implementing and Monitoring:

- that the timeline be re-examined and more fully articulated once the mission, vision and strategic planning processes have been completed. The envisioning processes will undoubtedly surface valuable new ideas and information for consideration.
- establish small goals within the context of the bigger picture and celebrate what is achieved as it is achieved

- that the District budget for staged implementation of the articulated Mission, Vision and Strategic Directions
- that a Visual and Performing Arts Advisory Committee be created to monitor progress as the District endeavours to shift culture and to meet the identified, collectively determined Mission, Vision and Strategic Directions.

3. Actualizing the Vision and Achieving the Goals

Recommendation – General Music for Every Student:

- It is recommended the District review current practices and develop a plan to put in place the structures and supports necessary to realize a quality, comprehensive K-7 music program that is accessible to all students in the District.

Observations, Background and Comments – General Music for Every Student:

- elementary General Music is the foundation that will support realization of a quality, fully accessible, sustainable K-7 music program throughout the District
- the BC Ministry of Education K-7 Music Curriculum defines core competencies for music that are to be achieved
- recognizing that there are a number of significant factors related to having a qualified music teacher in every elementary in the District (availability of qualified music teachers, availability of dedicated teaching spaces, school-based decision making, etc.), this goal will necessarily be achieved over a period of time
- larger schools will require more than one music full-time music teacher in order to provide sufficient, ongoing instruction to all students enrolled in the school
- several administrators and teachers stated emphatically that music must be taught by teachers with specialist music background and training
- a number of administrators stated that when there is no specialist teacher for music, most classroom teachers “don’t, or are afraid, to pick it up”.
- it can be noted that British Columbia’s universities do not graduate a sufficient number of qualified elementary teachers with a music specialty
- there are considerably more graduates with backgrounds and training to teach secondary music, but most do not have the pedagogical knowledge or experience necessary to teach successfully in Grades K-7
- professional development will assist these teachers, but it is usually not thorough or intense enough to provide the skills that will be necessary to ensure their success in elementary music classrooms
- by creating partnerships with Lower Mainland post-secondary institutions, diploma programs could be made available to assist these teachers gain the skills necessary to teach successfully in Grades K-7
- professional learning will also be more effective if activities are clearly linked to the articulated Mission, Vision and Strategic Strategies

- in several focus groups, participants noted that some music teachers are frustrated and leave the District because they cannot secure full-time positions in their area of expertise
- many Principals and teachers noted that there is not enough time to provide music instruction to all classes during the week given the restrictions related to provision of preparation time on Mondays and Fridays
- Principals find creative ways to make up large amounts of preparation time “owed” to teachers, e.g. by bringing in professional performances, hosting assemblies, etc.
- a significant number of teachers and Principals expressed frustration related to what is understood to be a firm District decision that prohibits the provision of preparation time for teachers on Mondays and Fridays
- several people interviewed noted that, “good teachers are leaving the District because they were not able to teach music full-time in one school”
- typically, the stronger the program, the higher its perceived profile, the more obvious the “value” placed on the program - the easier it will be to recruit quality, qualified staff who want to teach in Vancouver

Considerations – General Music for Every Student:

- the District ensure that, over a reasonable time period, there is a qualified music teacher in every elementary school
- that funding for these positions be achieved through a District-mandated assignment of preparation time allocated specifically to ensure provision of a quality elementary music in each school
- that music teachers have sufficient time in their schedules to allow for provision of at least two periods of music per week with each class in the school
- that the District specify a minimum number of minutes of music instruction for each class per week. Ideally that minimum would be sixty minutes for primary classrooms and ninety minutes for intermediate classrooms.
- that the “restrictions” related to the provision of preparation time only on Tuesday-Wednesday-Thursday be revisited
- that, whenever possible, part-time positions be combined and posted so that teachers will be able to apply for “more-time” or full-time positions
- that the District hire qualified, passionately interested staff to teach music in the elementary grades.
- that the District develop partnerships with post-secondary institutions to ensure that secondary trained music teachers (those not trained to teach in elementary music classrooms) are provided with the skills and knowledge that will enable them to be successful in elementary music classrooms
- that the District develop and support a mentorship program for newly graduated teachers and for teachers who are new to the District

Recommendation – Elementary Band and String Programs:

- It is recommended that the District consider reinstatement of the elementary band, and/or string programs only after there is a qualified music teacher in every elementary school and only if there is a firm belief that the elementary band and/or string program(s) can be, and will be, sustained

Observations, Background and Comments – Elementary Band and String Programs:

- inclusion of band and strings is often seen as an obvious adjunct of a comprehensive music program - even though it not necessarily part of the core program
- enrichment provided through these programs has proven to be valuable
- these programs provide essential support for the establishment of strong, vibrant and diverse secondary music programs
- currently some elementary schools offer band by accessing Parent Advisory Council (PAC) funding, structuring user-pay programs and using volunteers. These programs, while well-intentioned, contradict the District's goal of achieving universal accessibility and equity of opportunity.
- it is likely that some secondary music teachers have allocated, but unscheduled time, that results from declining school and program enrolments. It may be possible that this time can be re-allocated to provide band or string instruction in elementary schools situated in close proximity to the secondary school. It should be noted, however, that this is not without cost to the District.
- the report written by Valerie Overgaard (retired Associate Superintendent, Vancouver) offered a number of options for consideration if the Board of Education were to reinstate one, or both, of the programs (see attached appendix)
- a one-year, Grade 7 only band program would be the least expensive option
- if either, or both of these programs (band/strings) were to be reinstated at some point in the future and staffed by itinerant teachers, it would make most sense to assign teachers to schools that are in close proximity in order to reduce travel time and mileage expenses
- if, in the future, sustainable sources of funding can be identified, additional layers of band and string instruction may be added to the program

Considerations – Elementary Band and String Programs:

- that the District review practice related to user-pay, PAC-funded and volunteer-operated band and string programs currently offered in some elementary schools to ensure that there is consistent, equitable practice in place throughout the District
- that reinstatement of the elementary band and/or elementary string programs be considered only after there is significant progress in ensuring that there is a qualified specialist music teacher in every elementary school
- that reinstatement of the elementary band, and/or string programs be considered only if there is a firm belief that each can be sustained - and will be sustained
- that, if at some point in the future, there is a will to reinstate one, or both, of these programs that they be limited to one year, offered to students in Grade 7 only and staffed by qualified, primarily itinerant instrumental music teachers

4. Resources – Instructional Space, Classroom Resources, Leadership

Recommendation – Dedicated Instructional Spaces:

- It is recommended that space for elementary general music be re-captured or developed to ensure that each school has a suitable, dedicated space for music instruction

Observations, Background and Comments – Dedicated Instructional Spaces:

- every focus group commented on the need for dedicated music rooms in all of the District's elementary schools
- as a result of contract restitution, a considerable number of music rooms were appropriated to serve as classrooms for additional enrolling staff as required by the Supreme Court ruling
- given the amount of equipment and the number of instruments and resources necessary to provide a quality K-7 music program, is not reasonable to assume that music teachers be expected to teach in numerous spaces, most of which will have no room for creative movement or storage of resources
- in situations where teachers are expected to move from classroom to classroom, a considerable amount of instructional time is lost because of the time required to set up equipment and resources in each new classroom
- constant moving of instruments, keyboards, sound systems, audiovisual resources and other equipment will necessarily result in more damage and a shorter lifespan for teaching resources that are often relatively expensive

Considerations – Dedicated Instructional Spaces:

- the District develop a plan to ensure that, over a reasonable time period, there is a suitable instructional space in every elementary school dedicated for use as a music classroom
- as music rooms are identified, re-purposed or constructed, there be enough space to accommodate the storage of instruments and equipment and room for movement once equipment required for each class is set up in the room

Recommendation – Funding and Classroom Resources:

- It is recommended that the District review its practices for funding, equipping and maintaining the inventory of resources and musical equipment in elementary music classrooms.

Observations, Background and Comments – Funding and Classroom Resources:

- elementary teachers stated that there is no clear picture of how much funding is available to them to enable the purchase of necessary music supplies and resources
- two teachers stated, "there are "\$0.00" attached to the program"
- some schools seem to be relatively well equipped – others are not

- some teachers and administrators spoke about resources that had been “cannibalized and moved to other schools”. This appears to be especially true in situations where there has not been a consistent, ongoing program.

Considerations – Funding and Classroom Resources:

- that the District develop a standardized list of equipment, instruments and resources that will be provided to every school. It will be necessary to complete an inventory as many schools will already have some, if not all, of these resources.
- that a committee of elementary music teachers be struck to research, consult with other teachers and develop a list of standard classroom resources and equipment that would, over time, be provided to, and be available in, all elementary schools
- that, once there is a District plan for resourcing schools and resources have been provided to each school, the resources would remain in the school for ongoing use. There may be exceptions if a formal procedure to record the temporary transfer of resources and equipment is developed by the District.
- that the District put in place a protocol to ensure that the inventory of music resources, equipment and instruments is regularly updated and maintained
- that the District explore the possibility of creating an “equipment lending library” for expensive music resources

Recommendation – Leadership:

- It is recommended that the District budget for, and appoint a person(s), who will have program responsibility for the Visual and Performing Arts and provide leadership through the re-imagining of the District’s Arts program.

Observations, Background and Comments - Leadership:

- there is a significant program of existing Artists and Schools, Artists in Residence, workshops and events that need to be scheduled and organized
- as an expanded program of VPA programs is developed, it will be necessary that teachers in the curriculum areas be able to look to an identified leader. It is important that the appointed leader be knowledgeable, influential and have some authority.
- leadership does not have to be provided on an all-or-nothing basis. Some leadership roles might be part-time or be focussed on specific tasks, e.g. the provision of professional learning activities; planning and ensuring that District events are carefully prepared and executed, etc.
- for many years there has been a significant gap in the District’s provision of senior administrative leadership for the Visual and Performing Arts
- it is important to note that in every teacher and administrative focus group, there was unanimous and enthusiastic acknowledgement of the work that Peggy Bochum does to connect, support and provide service to teachers of the Visual and Performing Arts

Considerations - Leadership:

- that the District provide additional leadership to support further development of the Visual and Performing Arts program - especially over the next few years as the District strives to expand and strengthen K-12 Arts programming. It will also be important as the District shifts culture to embrace a more vivid focus on the Visual and Performing Arts.
- that a District Principal for the Visual and Performing Arts be appointed
- that, when possible, one - two helping teachers be appointed to support the Visual and Performing Arts disciplines that are not encompassed in the background and expertise of the District Principal

SD39 Vancouver - Elementary Music Review 2020

Tab #4

A Suggested Roadmap and Timeline

SD39 Vancouver - Elementary Music Review 2020

A Suggested Roadmap and Timeline

Phase One:

- aim for Phase One to be initiated and completed in approximately one year
- determine which elements of the plan will require targeted funding and include those factors in the budget development processes
- share information related to the Review with elementary and secondary administrators
- encourage the Board of Education to create a public statement indicating their collective support for a strong, inclusive K-12 Visual and Performing Arts Program
- acknowledge elementary music teachers at an “unveiling” event designed to present the report and outline plans for working together to establish/achieve common goals
- share the Board of Education’s ‘declaration of support’
- share plans to include all Visual and Performing Arts (VPA) teachers in development of the Mission, Vision and Strategic Directions for the District’s VPA program
- be specific in indicating that, once the Mission and Vision for the VPA have been determined, the Strategic Planning process will begin with a focus on elementary music
- focus on building trusting, caring relationships
- explore options and partnerships that will accelerate identification of qualified elementary music teachers and facilitate training of partially qualified staff
- continue hiring qualified staff with the intent, over time, to place a specialist music teacher in each of the District’s elementary schools
- appoint a District Principal responsible for the Visual and Performing Arts
- explore options that will remove obstacles created by restrictions on preparation time
- begin the process of identifying and securing suitable spaces for music instruction

Phase Two:

- years two through five
- establish an Advisory Committee for the Visual and Performing Arts
- engage in dialogue related to funding the provision of elementary music teachers by using dedicated preparation time allocations with all groups that will have a vested interest
- the District specify a minimum number of minutes of music instruction per week for students in Primary Grades and for students in Intermediate Grades
- continue to add qualified elementary music teachers to the District’s staff
- establish an in-District mentorship program for all for newly graduated teachers and for teachers who are new to the District
- continue to recapture space as it becomes available and add spaces when new construction is possible
- in partnership with a post-secondary institution, establish a Diploma course for Elementary Music Teachers

- review practice related to user-pay, PAC-funded and volunteer-operated band and string programs currently offered in some elementary schools to ensure that there is consistent, equitable practice in place throughout the District
- part-way through this phase, bring teachers together to acknowledge staff, provide an update on what has been accomplished and clarify what yet needs to be accomplished
- establish a committee comprised of elementary music teachers/elementary administrators to develop a list of standardized equipment and resources for elementary music that will, over time, be provided and available in all elementary schools
- initiate parallel processes designed to establish Strategic Directions for the other Visual and Performing Arts Disciplines (Dance, Drama, Visual Arts)
- re-visit the Mission, Vision and Strategic Goals, and if necessary, adjust the goals in light of evolving conditions, current research and District data

Phase Three:

- years six through ten
- continue to add qualified elementary music teachers to the District's staff
- continue the process of recapturing space and developing dedicated music rooms
- continue to share information and involve staff in making decisions that will affect them
- be clear about the role of staff in each decision-making process and how each significant decision will be made, e.g. staff to provide informed advice, staff to work together to reach a collaborative decision, give staff member(s) authority to make decisions within clear parameters (scope of work to be undertaken, budget, timeline, etc.)
- revisit the Mission, Vision, Strategic Directions for the School District's Visual and Performing Arts Program to ensure all are aligned

SD39 Vancouver - Elementary Music Review 2020

Tab #5

SD41 Burnaby Program Description

School District 41 Burnaby

K-7 Music Program Description

What follows is a description of the elementary music program in Burnaby School District. It is worth examining – not because it is perfect, but because it provides an example that includes many of the elements of a comprehensive music program that have been created and sustained in the financial and political context of British Columbia. It is a program that is completely accessible to all students in the system.

What has been achieved and maintained:

Leadership

- a long history of support for the Arts has existed among Trustees, Senior District Staff, school-based administrators, teaching staff, support staff, parents and students.
- there has been identified District leadership for over 60 Years (Consultant, Coordinator, Supervisor, District of Instruction, Program Consultants)

Qualified Staff and Professional Learning

- there is at least one qualified music specialist in every elementary school (some of the largest schools have as many as three)
- professional learning activities are regularly organized by the District with staff input and sessions are generally well-attended. Teachers also take it upon themselves to organize growth-focused discussion/sharing groups. By contract, each teacher in Burnaby receives one day each year for these individual, or collaborative, professional growth activities through the District's Professional Growth Program.
- elementary music teachers meet together four times annually. There are also four meetings annually for elementary band/secondary music teachers.
- for the most part, teachers are required to have a music degree (BMus or BEd Music) and at least two levels of training in Orff-Schulwerk, Kodaly or the equivalent
- teachers who are new to the profession, or who are new to Burnaby, are assigned an experienced mentor to help orient them to the District and assist new teachers as they gain experience. There is some release time available to support this initiative.
- Most students receive two forty-five-minute classes of music each week. A District directive (attached) requires that each student receives a minimum of sixty minutes of music instruction each week, but almost all schools exceed the minimum requirement.

Program Funding

- music teachers provide preparation time (in Burnaby it is called Non-Instructional Supplement - NIS) which is assigned to each school to meet the requirements of the Collective Agreement

Dedicated Music Rooms

- almost all elementary schools have at least one dedicated music room
- in two schools, as a result of the Supreme Court decision, music rooms were appropriated to become classrooms and music is now taught on each school's stage

Resources

- every school has been provided with a consistent set of resources: a full set of Orff Schulwerk instruments, rhythm instruments, hand chimes (1 set per two schools), K-7 “Share the Music” listening resources and most have sets of fretted instruments
- there are two sets of Schulmerich handbells that are used by the District’s handbell choirs. Each set of handbells is worth over \$20,000.
- The District’s Library Resource Centre (DLRC) has instruments and resources that can be booked by schools: class-sets of djembe drums, Indigenous hand drums, and ukuleles; theatrical lights and staging for productions, etc.
- an Elementary Listening Program is played through the PA system in most schools. The Listening Program plays for approximately five minutes each day and is focussed largely on classical excerpts that explained in a series of short descriptive dialogues that accompany each day’s recording.
- most music teachers have fund-raised or requested funds from the PAC to add enrichment instruments and resources to the school’s inventory of supplies (e.g. bass bars for xylophones, etc.)
- every school has a small music budget assigned by the District to the school’s music program. The budget is determined in accordance with a formula related to the size of the school’s student population.

Grade 7 Band

- all schools have a one-year Grade 7 band program taught by qualified instrumental teachers. Most schools are serviced by itinerant teachers although the general music teachers in some schools are also trained instrumental music teachers and they may choose to teach the school’s band in addition to classroom general music. As much as possible, teachers are assigned to schools that are located in close proximity to cut down on mileage reimbursement costs and the time required to move between schools.
- students who take band receive instruction in two forty-five-minute periods each week
- every music teacher who also teaches the school’s band has a budget for band supplies and music which is assigned to their school. If the school’s band is taught by an itinerant band teacher, the budget is based on the number of schools/classes of band taught but the funds are assigned to one of the teacher’s schools to make management of the funds easier.
- the District has a supply of more expensive band instruments (small-scale tubas, bass clarinets, euphoniums, etc.) which are stored centrally and then distributed as necessary at the beginning of each year. They are exclusively for use by students in the elementary band program. Secondary schools also loan instruments in their inventory that are not being used to elementary schools for a period of up to one year. This practice helps create an even larger base of involved students who are likely to become members of the secondary music program in Grade 8.
- many of these “surplus” secondary instruments, and instruments assigned from the District pool of instruments, are used at no cost to students/families with limited means.
- some elementary schools also have their own “inventory” of instruments that have been purchased from the families of former students, donated, etc. These instruments are maintained by the individual school and, in most cases, used by students who cannot afford a commercial rental.

Building Connections

- secondary schools hold “Pizza Nights” (usually in January or February) so Grade 7 students and their parents can visit the secondary school, explore the music rooms, meet the secondary music teachers and connect with students who already take music in the secondary school they will attend. The practice helps build community even before elementary students transition to the secondary school.

Enhancements

- every elementary school receives a budget of \$700 which is used to supplement the cost of providing in-school performances by professional artists. For the most part, these performances are scheduled by an organization called *Art Starts in Schools*.
- in addition, for fifty-three years, the District has organized a series of Young People’s Concerts (YPC) that are funded by student subscriptions. Students who are unable to pay the approximately \$20 fee are still included and are subsidized by the program. In the 2019-2020 school year, over 7,303 students subscribed to YPC. The students and their approximately 375 teachers and aides are bussed to the Michael J Fox Theatre three times each year to see a professional concert. Bussing costs are covered by the subscription fee.
- there are three elementary-focussed events organized to provide opportunities for teachers and students to share their learning in a “performance” setting: Primary Days of Music, Intermediate Choir Festival, Grade 7 Band Festival. For the Primary Days of Music, entire primary departments are bussed to a school where they sing as a “school choir” and join with other schools to sing collectively, music that was pre-selected by the District’s elementary music teachers. These concerts are scheduled over the course of five days – one concert in the morning and one in the afternoon. Likewise, at Festival of Beginning Bands, students are bussed to a common site where they perform as individual bands for the assembled groups and then perform a few “massed” pieces that are learned by all forty elementary bands in the District. The Festival of Beginning Bands runs for three days with one concert scheduled each morning and another each afternoon. The Intermediate Choir Festival is held at the Michael J Fox Theatre and uses the same format except these concerts are held in the evening so that parents can attend with their children.
- The District has several auditioned groups that serve as “lighthouse” ensembles to provide in-District exemplars. “Piccolino” (a Primary Choir), “Coro Voce” (an auditioned choir for students in Grades 5 – 12) and a string ensemble auditioned from students in all schools. Finally, there are two handbell choirs directed by volunteer teachers. All of the aforementioned ensembles perform regularly in public and are requested to appear at many ‘official’ functions.
- there are long-standing partnerships with the Vancouver Symphony Orchestra and Vancouver Opera

Burnaby Music Teachers Meeting Minutes
April 10, 2019

Welcome from Bryn

District Updates: Peter Dubinsky (Director of Instruction)

Possible Proposed Funding Formula beginning 2020 which could have a huge impact on Secondary Programs. "Possible" funding model supports 8 blocks and therefore not able to run x and y blocks. However, there is nothing official yet. No change for 2019-2020. Change is for 2020-2021. Draft to be sent out in the Fall. Look into this, be curious and share your voice.

Postings:

Open positions will be posted in round 1, end of April – beginning of May. Postings come out on Thursdays and close on Tuesdays. If you have any questions regarding postings, you may call Peter or HR.

Burnaby District is committed to the Visual and Performing Arts. The District position is that students receive a minimum of 60 minutes of Music per week and this does not include Choir.

NIS – 110 minutes of NIS, in our current contract, is to begin Sept. 2019. Be prepared for 110 minutes NIS and timetabling options beginning Sept. 2019. (Note, that there is bargaining currently taking place for our new contract.)

Current music FTE time will not change unless enrollment changes. The extra NIS is determined by the school and may or may not directly correlate to music. One possible scenario, if you are currently teaching .8 music now and enrollment does not change, you could be topped off with some extra NIS. Again, this decided by the school. Extra NIS can be provided in other ways – P.E., etc.

Grade 7 Band is not considered NIS. Band is not mandatory. Band is provided by the District and therefore not considered NIS. However, there are schools that are using Band for partial/full NIS for various reasons.

Discussion Items:

What happens when there is an increase of student population/classes and potential loss of the music room?

What happens when rooms in the building are being used by daycare and music classes are being taught in the school gym?

Primary Days of Music: Thank you Faith, Catherine and Ruth for all your hard work and spectacular job! Minimal bussing issues this year. Keep Bryn informed with bussing concerns. An uplifting event for everyone!

SD39 Vancouver - Elementary Music Review 2020

Tab #6

Indigenous Music Education

Indigenous Music Education

Chas Desjarlais, District Principal, Indigenous Education

Of what are you most proud when you think of the Indigenous Music in the Vancouver School District? What place does Indigenous music have in the elementary music program?

- making of drums and blessing them once they are complete
- schools are offering more opportunities to incorporate Indigenous drumming
- Indigenous educators are bringing drums into classrooms and teaching traditional songs
- across the district, thousands of drums have been made in the past few years
- making drums is done under the guidance of an Elder or Knowledge Keeper
- Elders and Knowledge Keepers teach students how to make drums as well as how to sing traditional songs
- not all Indigenous people play and sing, some are drummers while some others are singers
- there has been a significant increase in the number of schools who have taken on this work, reaching out to the Team of Indigenous teachers to arrange contacts. Sometimes schools contact the Squamish Nation directly.
- these initiatives are often in schools with a higher percentage of Indigenous students – but not necessarily
- these initiatives are valued in schools and have resulted in a significant increase in recognition of the Indigenous population
- drum making projects open students up to caring about themselves and to learning about Indigenous music. The drums help build community - “the beat of the drums is felt collectively” and students feel that connection
- being a drum carrier is a great responsibility for, once the drum is blessed, it is “alive”
- as drums are made and songs are learned. Students learn about where the songs come from (which Nation) and their significance in Indigenous culture. Many songs have special uses – songs of welcome, celebration, etc.
- music is really important to Indigenous peoples as it assists with the holistic development of each individual, connects to this world and through to the next, allows each person to more effectively voice who they

SD39 Vancouver - Elementary Music Review 2020

Tab #7

Program Standards

Coalition for Music Education in Canada

National Association for Music Education (USA)

Coalition for Music Education in Canada

Canadian Music Education *A National Resource*

Music Education Guidelines

A Description of Quality Music Programs Kindergarten to Graduation

Only the first few, of 42, pages in the Music Education Guidelines are included with this copy of the Elementary Music Review report.

**Document: CMEC-MusicEdGuidelinesKinderGrad (1).pdf
Because of its size, if anyone wishes to access the complete document, the author will send a pdf to them rather than attach it to this report.
Please contact me at: LJohnWhite99@gmail.com**



Canadian Music Education
A National Resource

**Music Education
Guidelines**

*A Description of Quality Music Programs
Kindergarten to Graduation*

Produced by:

coalition pour
l'éducation en
musique au canada



coalition for
music education
in canada

About the Coalition for Music Education in Canada

The mission of the Coalition for Music Education in Canada is to raise awareness and understanding of the role that music plays in Canadian culture and to advocate for the contribution that music education makes in the lives of all Canadians. Our goal is to see that all children have a quality program in music through their schools. If school is the foundation for everything that we want our future to be, then our schools must include music as a tool for engagement, harmony, creativity and achievement.

For more resources or for membership/donation information, please visit our website at:

<https://coalitioncanada.ca/en/> or contact us at:

**The Coalition for Music Education in Canada P.O. Box 556, Toronto, ON M1S 3C5 Tel:
(416) 298-2871 Fax: (416) 298-5730**

Email: info@coalitionformusiced.ca

Guidelines for Quality Music Education: Programs, Facilities and Resources

Pre-Kindergarten to Graduation

Revised 2008

A National Resource for Canadian Music Education

Coalition for Music Education in Canada 1

This is the first of three companion documents written and published by the Coalition for Music Education in Canada.

1. Guidelines for Quality Music Education: Programs, Facilities and Resources provides a description of the programs, facilities, and resources required for teaching music programs, pre-Kindergarten to graduation.

2. Concepts and Skills for Pre-Kindergarten to Grade 8: Achieving Musical Understanding provides an extensive description of the musical concepts, skills and understandings that students can achieve in quality pre-school and school music programs in Canada to Grade 8.

3. Concepts and Skills for Grade 9 to Graduation: Achieving Musical Understanding

provides an extensive description of the musical skills and understanding that students can achieve in quality secondary school music programs.

These documents were revised in 2008

Permission is given to copy this document for educational purposes.

SD39 Vancouver School District Elementary Music Review (2020)

National Association for Music Education (USA) - 2014 Standards Document

- <https://nafme.org/my-classroom/standards/>

Highlights:

Students need to have experience in creating, to be successful musicians and to be successful 21st century citizens.

Students need to perform – as singers, as instrumentalists, and in their lives and careers.

Students need to respond to music, as well as to their culture, their community, and their colleagues.

The Standards document has recently been updated to include “Connecting” – a fourth category of learning

- Creating
- Performing (Presenting / Producing)
- Responding
- Connecting

The above standards were developed in conjunction with other National Arts education organizations. As a result, the categories of learning noted above apply to all Visual and Performing Arts.

Standards for K-8: Music

Standards Checklist K-8 - link to complete chart:

<https://nafme.org/wp-content/files/2016/08/OTL-Standards-Checklist-General-Music-Checklist.pdf>)

Summary of the Chart

Detailed variations for some Grade groupings are noted in the complete Chart.

The chart provides information for different sets of Grade levels with specific standards articulated for:

- **Curriculum and Scheduling**
 - o balanced and sequential program of singing, playing instruments, listening to music, improvising and composing music, moving to music

- instruction includes at least two of the following” recorder, fretted instruments, keyboard instruments, electronic instruments, instruments representing different cultures
 - each student receives at least ninety minutes of instruction in general music each week
 - classes are no larger than other curricular subjects
 - students with special needs are included according to placement guidelines
- **Staffing (qualifications, load, professional development)**
- General music instruction is delivered by highly qualified, certified music teachers
 - At least one General Music teacher is available for every four hundred students enrolled (in all grades) in the school
 - Professional development is provided by people who know the needs of learners at these levels ... and are able to deliver meaningful professional development that help teachers integrate these ideas and technologies into the curriculum
- **Materials and Equipment (instruments, accessories, technology)**
- Every room in which General Music is taught has access to an assortment of pitched and non-pitched instruments of good quality for classroom use, including fretted instruments, recorders, melody bells, barred instruments, chorded zithers, and assorted instruments representing a variety of cultures. Included are electronic instruments (including, but not limited to, a MIDI keyboard synthesizer) with the ability to connect to a computer, Digital Audio Workstation and/or audio interface.
 - Every room in which music is taught has equipment that uses current technology for making sound recordings and for listening to recordings, both in a group and with headphones so as not to disturb others. At least some of the equipment can be operated by the children.
 - One multimedia-ready, internet-capable computer that has audio and video in/out capability, General MIDI sound generation, quality powered speakers and USB/firewire and/or Thunderbolt accessible, preferable with a CD/DVD player/Recorder which is attached to a projection device.
 - Teachers have quality projectors and/or interactive boards.
- **Facilities**
- Access to a dedicated room for General Music, large enough to allow for the largest group of children taught as well as
 - provide ample space for creative and structured movement activities
 - suitable storage space for instruments, equipment and instructional materials
 - Quality: Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public.

SD39 Vancouver - Elementary Music Review 2020

Tab #8

**Vancouver School District 2015 Report
Associate Superintendent (Retired)**

**Elementary Music Review
School District 39 Vancouver**

**VSB Report
Elementary Band and Strings
February 2015**

**Prepared by:
Valerie Overgaard
Associate Superintendent (Retired)
School District 39 Vancouver**

Elementary Band and Strings Program in Vancouver Elementary Schools

February 2015

Introduction

Over three decades ago a Band and Strings Program was initiated in Vancouver Elementary Schools. The program's purpose was two-fold. It was intended to enhance elementary music education, and it was intended to feed the secondary band and orchestra programs. The schools selected to have band and/or strings were clustered close to the secondary schools where there was a strong band and/or orchestra program. In many cases, the secondary teacher taught the program in the elementary schools that fed into his or her school. Elementary Band and Strings was highly successful in terms of both purposes.

Over the years additional elementary schools requested a band or strings program for their students, and as budgets allowed, the program grew. Secondary Schools also had new and growing programs and requested time to spend at their own elementary schools, and where possible these requests were also met. Requests for additional band and strings in elementary schools have not been able to be met in the last several years due to restricted budgets. In fact, in an effort to reduce budgets as the financial picture deteriorated, elementary schools that had both band and strings programs had to choose either band or strings. Some schools with very small numbers in the band program were asked to amalgamate and students from one school travelled to a nearby school to receive instruction.

Over time, there was less coherence between elementary and secondary programs. The current district band program is in 31 elementary schools and the strings program in 20 elementary schools (see map in Appendix 1). This leaves many schools with neither band or strings funded by the district. But, all secondary schools now have band and/or orchestra programs; and, some elementary schools have found their own staffing and expertise to offer band instruction. This inequity along with ever tightening budgets has meant that the current program is vulnerable. At the same time it is highly valued.

In the 2013-2014 budget process, the Board considered a proposal to eliminate the elementary band and strings. Many music advocates, students, and parents went to the Board to argue passionately about the importance of the program. The Board was pleased to be able to continue the funding for 2014-2015 due to additional funds (one time only) being found at the last minute. It is in this context that the Board asked that the sustainability of the elementary band and strings be explored, including looking at other jurisdictions for other models, and meeting with stakeholders to seek advice.

Music Education

Although the process for this review was initiated through the budget process and initially appeared to be an exercise for finding ways to offer band and strings with reduced costs, it soon became clear that a

broader perspective was essential. It is important to look at the role of band and strings programs in Vancouver in the context of music education more generally. As many presenters to the Budget process claimed, the research about the value of music education is unequivocal. Not only is music education important in its own right, it enhances academic performance across the curriculum. As the Provincial Curriculum states:

Music education enables all learners to explore, create, perceive, and communicate thoughts, images, and feelings through music. Because musical experiences play a significant role in students' lifelong development, shared experiences through music education contribute to the development of a healthier society and a culturally literate citizenry that respects and reflects the diversity of human relationships.

Music education enables students to interact with sound — simultaneously engaging mind, body, and spirit — through creating, performing, listening to, and responding to music. Music offers one of the most effective ways of connecting thinking and feeling and provides a way of learning that effectively integrates the cognitive, psychomotor, and affective domain (Arts Education – Music K-7 Curriculum 2010, Ministry of Education BC).

Beyond its inherent value, it has long been known that music education enhances cognitive development. Recent studies also show that music education enhances socio-emotional growth and motivates students to be in school. Furthermore, recent neuroscience research shows that music education enhances brain function, including memory, information processing, motor coordination and emotional intelligence (see the review of this research published by the Royal Conservatory of Music to be found https://www.rcmusic.ca/sites/default/files/files/RCM_MusicEducationBenefits.pdf). These studies about music education have been conducted by hundreds of researchers around the world. Although the claims from the research have been criticized as exaggerated, there is no debate about the simple fact: music education is effective in enhancing academic achievement (see, for example, references in attached paper by Gouzouasis et al). In our own province, in *"The Predictive Relationship Between Achievement and Participation in Music and Achievement in Core Grade 12 Academic Subjects"* (2007, Peter Gouzouasis, Martin Guhn, and Nand Kishor) UBC Researchers used BC Provincial data to demonstrate the relationship and it is conclusive (see article attached in Appendix 2). Music education enhances achievement in academic subjects like mathematics, English and biology. Specifically, achievement in music education in grade 11 predicts success in those academic subjects in Provincial examinations.

Yet, despite such conclusive studies, music education is often considered a non-core subject that can be eliminated to make room for more academic study time, or to reduce budgets. In a report published by the National Centre for Education Statistics in the United States, it was noted that, although music education in public schools got a passing grade, programs are declining both in number and in quality. Some of this decline is attributed to the push for standards and higher test scores. Declining budgets are also mentioned. A most concerning finding in the report is that in schools with high proportions of poverty, music education was less commonly offered on a regular basis than in schools with lower concentrations of poverty (*"Arts Education In Public Elementary and Secondary Schools"*, 1999-2000 and

2009-10). In Canada, a similar Report published by the Coalition for Music Education based on a 2010 survey of schools across the country noted that offering quality music programs is an increasing challenge due to lack of funding, lack of specialist teachers, and lack of facilities.

In the midst of declining music education in school districts, one case study explored why one district maintained their music program in spite of budget cuts (*"How They Decide: A Case Study Examining the Decision-making Process for Keeping or Cutting Music in a K-12 Public School District"*, M.L. Major, *Journal of Music Education*, 2013, 61:5). The reasons for the decision to maintain the program were personal values and philosophies of the Board and administrators, the quality of the program, and the community demands. On a pragmatic note, many in the district felt the program needed to be maintained to ensure the parents didn't choose schools elsewhere. In other words, a strong music program gave the District a competitive advantage.

Music education is valued in Vancouver Schools. In its policy on the Arts (Policy Manual, IGAK), the Board "acknowledges the fundamental worth of the arts" including music. The policy goes on to say that it is "the policy of the Board to provide necessary personnel, facilities, materials, and staff development to ensure that all students achieve to their potential in the arts". Yet, there is evidence that elementary music education is not as healthy as the Board would wish and that in the last decade, the quality of music education has been declining in Vancouver elementary schools. One example is the steady decline in participation in the District Choral festival. Where once the event spanned eight nights, the number of nights has been declining, and in this last year there were only sufficient participants for two nights. Even more telling are the results of the survey completed by 80 administrators of elementary schools in Vancouver. Of these, fewer than 50% described the music program in their schools as excellent or very good. Five schools said the only music program in the school is the band or strings program. A few mentioned that music education was dependent on volunteers or community support. Only 58% of schools responding have music specialists on staff, and even then schools added that there was insufficient time for all classes to benefit from the expertise. One comment made was that as music specialists retire, they are not replaced on school staffs.

Many of the comments in the 2013-2014 budget process noted the potential elimination of the band and strings program as "losing music education in the district". It is possible that, given the results of the survey, this perception is not far from the truth. In other words, the band and strings program, once meant to enhance the music education in schools, is in many cases now the music program in schools.

Process for this Review

In addition to information gleaned from a review of some literature on Music Education, several groups and individuals participated in interviews or meetings to provide advice. These included interviews and email exchanges with Dennis Tupman, former District Principal, who initiated the Band and Strings Program in Vancouver and continues to be active in music education across the country; John White, former Assistant Superintendent in Burnaby, who was responsible for the program in Burnaby for many

years and also continues to be active in the music education community; Dr. Peter Gouzoasis, UBC Faculty of Education; and, staff from all the Lower Mainland School Districts (Burnaby, Coquitlam, Delta, New Westminster, North Vancouver, Richmond, Surrey, Vancouver, and West Vancouver). Information about other jurisdictions was also found through internet searches.

A meeting was held with representatives from many community groups and advocates, including, UBC, Arts Umbrella, Vancouver Symphony Orchestra, Access to Music Foundation, Sarah McLachlan School of Music, Saint James Music Academy, and the Coalition of Music Education in British Columbia.

A meeting was arranged with the Vancouver School Music Teachers' Association with representative music, band and strings teachers from both elementary and secondary schools.

A group of Elementary School Principals was invited to provide advice. They represented large and small schools from east and west, with and without band or strings programs. One piece of advice they provided was to seek additional input by circulating a survey to seek information from a broad base of elementary schools. The results of the survey are included in Appendix 3.

A meeting of parents who had advocated during the Budget Process in 2014 was held and other parents submitted advice through email.

A meeting with a group of secondary students who are planning to set up a Vancouver Council for the Arts was held. The students specifically mentioned one objective of the council would be to establish fundraising events that could support the elementary band and strings program. They wanted to advocate for and show support for the elementary program.

In addition, there were several submissions made to the Board during the last Budget Process. These contained various points of advice with respect to the continuation of band and strings in elementary schools.

Models in Place in other Jurisdictions

There are essentially four different ways to provide a band or strings program for elementary students.

1. The first is to provide additional staffing to the schools. In other words, in addition to classroom and resource teachers, teaching time is added for instruction in band and strings. The instruction is provided either through a pull-out model (where students leave their classroom teacher to take part in an optional band program) or before and after school, or a combination of the two.
2. The second model involves providing staffing as preparation time. All teachers are entitled to time to prepare for instruction in their classrooms. Staffing is provided to cover these times. In this second model the time is specifically designated for band and strings teaching. Often the model involves all students having to take band. In some cases, the program is optional and

scheduling is arranged so that students who do not wish to take band can have their music instruction from a specialist teacher in that time period.

3. A third model involves community based instruction. In this case, only some students have access to band or strings and the instruction is provided, not by a teacher, but by a musician from the community. Schools often work together to partner with the community organization and students travel to one school for the instruction. It is usually an after school program supported by the schools with space for instruction. There is sometimes, but not always, a fee involved.

4. The last model is a user pay model. Fees are charged to cover all or some of the staffing, music, and instruments required.

These models are often combined in a variety of ways. In one American jurisdiction, for example, minimum instructional time is provided in public schools for all students at grade 5. The instruction is supplemented with the provision of a software program that students use at home. Then, in grade six, the program moves to optional and is district based, with instruction provided after school for students from clusters of schools, in partnership with the community.

In all models, whether participation is optional or mandatory is one decision point. Another decision point is in which grade(s) to offer band or strings instruction. A third decision point is whether to cluster schools for the purposes of offering a band or strings program.

As is apparent in the chart summarizing variables for the programs in the Lower Mainland (attached as Appendix 4), all of these models are in use locally.

Points Made During Consultation

There is one point of consensus that arose in this process. Music education is not only important, it is essential. As one person expressed it "every child has the right to a quality music program". This includes band and strings, but extends more broadly to a general music education program taught by a music specialist.

A second related point made in meetings was that this process should be seen as a catalyst to enhance music education across the district. The band and strings program is important, but it does not replace a good music program with access for all students.

There is common understanding that the Board of Trustees is faced with difficult budget decisions, so arriving at a model, or combination of the various models, to make the program less vulnerable is crucial. The parents, students, teachers, and advocates who have time and again come to plead passionately for maintaining the band and strings program are united in this cause and wish to find a solution that is sustainable over time.

Another point that was clear is that the role of our community music foundations and organizations is an important one, but it can never replace a good music program in school with qualified music teachers. The partnership is critical. One representative suggested that the role of his organization was to be in a school with a good music program, enhance that program, and model what can be accomplished in the partnership. Another said that her organization can help with support in the provision of instruments, but this assumes a quality program is in place, funded by the school district.

One important point made is that if the program is eliminated, it is highly unlikely that it will ever be reinstated. So, while maintaining the program as it is would be ideal, reducing rather than eliminating it would be preferable if it comes to that.

Parents were clear that the band and strings program must be saved. Some parents argued that band and strings programs were integral to any child's education and that for some, it actually saved them by offering an area where they could feel motivated and confident.

Some parents have said they would be happy to pay a user fee. It was pointed out that if with current numbers in the program a \$250 annual fee would generate sufficient funds to run the program. From the point of view of these parents, at \$25 a month, this seems reasonable for the kind of instruction students receive and is not out of line with fees currently charged for some field trips. It was suggested that the District Parent Advisory Council could survey the Parent Advisory Council in each school to gauge their interest in this approach. Many parents did acknowledge that a user fee could create barriers for many families and that even offering subsidies could be problematic for many.

Administrators pointed out that in a school district such as Vancouver, there is no one perfect model. Looking at a more flexible approach to providing students with access to band and strings in a variety of models would make the most sense here. Not all schools have the same resources. The size of a school makes a difference in how they can organize for instruction. The expertise of personnel on school staffs varies considerably. In conversation, one secondary principal pointed how positive is the effect of a strong music program on a school culture. He noted that many of a school's student leaders are students in the music program.

Options for Vancouver

Regardless of decisions about the Band and Strings Program, this review raised questions about music education in elementary schools in Vancouver more generally. It has been some time since there was a District Principal for Performing Arts, who was able to work closely with schools, provide direction and support, and ensure the policy was being followed and it appears quality has declined over time. One measure the Board could take at no cost, would be to strengthen the current policy, by directing schools to organize staffing over the next five years, so that every school has at least one music specialist to teach music to all students. By using prep time, or through classroom teachers exchanging their music expertise so that all students have access to a quality music program, this single step would make a

difference for all students. Human Resources hired thirteen music specialists this year for elementary schools, a good start in this direction.

Maintaining the program in its current model is one option. Although the close to \$700,000 budget is significant, some pointed out that with only eight teachers reaching 2800 students, it is not expensive on a per student basis. This option doesn't acknowledge the current budget realities. Nor does it address the inequities in the program.

One thing has become clear in the course of discussions with other school districts and with stakeholders in the district. There is no practical way to eliminate the full budget for elementary band and strings in the 2015 budget process without eliminating the whole program. Nonetheless, eliminating the program is one option that would address budget issues. The Board has already heard how this would be effect students in the district – both at elementary and secondary schools. In fact, one statistic provided by an interviewee indicates that where elementary programs have been eliminated, participation in secondary programs has been reduced by as much as 80% over the ensuing years.

There are, however, some measures that would reduce the budget. Each of the following measures could be implemented for some cost savings. All could be implemented over time for considerable cost savings.

1. One step that could be taken for September 2015 would be to offer the District funded band program to grade 7 students only. This would not be out of line with other schools districts. Burnaby, in fact, found that when they offered the program to grade seven students only, the retention rate in grade 8 went from 50% to 80%. They were not able to explain this phenomenon conclusively, but they surmised that after one grade of instruction, interest peaked. Some research in the US supports this finding and also finds that performance in later grades is not significantly affected by starting instruction later (reported in Hartley and Porter, see reference below). Surrey also funds only grade seven for band. One effect of such a change would be to change the assignments of itinerant teachers in Vancouver. Itinerant band teachers in Vancouver currently instruct in two grade levels in six schools. In Burnaby and Surrey, where the band program is only in grade seven, itinerant teachers teach in anywhere from 9 to 11, depending on how close the schools are.

Reducing the band program to grade seven could be introduced as temporary measure until budgets allow expansion again. The Board could allow schools, as is the case in other districts, to choose to add an offering of band at grade six if their own staffing allowed, however, this has the potential to create inequities.

2. The Strings Program is somewhat unique. Vancouver is the only district in the Lower Mainland that continues to offer this kind of program in numerous elementary schools without it being User Pay. With four grades of instruction it is both more difficult to timetable, and more expensive to staff. For Strings, it would be challenging to limit instruction to grade seven, because it is standard practice for students to begin strings instruction much earlier. However,

costs could be reduced if in September 2015, the District were to fund strings teaching for only grades 5-7. While it may not be ideal, some jurisdictions in the States and Canada do begin instruction in strings at grade 5 or later. In a survey study conducted in 2002 in the US, for example, the results noted that strings instruction began in Grade 4 in 31% of schools, grade 5 in 30% of schools, and grade six in 23% of schools (Hamann, and Gillespie, "Status of Orchestra Programs in Public Schools", 2002). In a subsequent study in The Journal of Research in Music Education, (56) 4, "The Influence of Beginning Instructional Grade in String Student Enrollment, Retention, and Music Performance" Hartley and Porter, 2009) the researchers found that retention after grade seven was increased by starting instruction at grades five or six and that "seventh grade performance level was not significantly related to starting string instruction at an earlier age (fourth grade vs. fifth or sixth grade)" p.382.

Again, reducing the program by a grade could be considered a temporary measure. And, the Board could allow schools to find their own staffing to add grade four instruction. The potential of creating equities also exists in this case.

3. The option of keeping the band and strings a choice program would be logistically very difficult, but it could be done with careful scheduling. Making it mandatory would ease scheduling problems, but would create its own set of problems with respect to student interest and ability, and parent interest and ability to purchase or rent instruments. In one school in Vancouver, the school had a mandatory strings program for grade four, and then it became optional after that. The grade four program in this way was covered by in-school staffing allocation, but taught by the itinerant strings teacher. This kind of creative scheduling could support the sustainability of band and strings.
4. Another step that could be taken for September 2015 would be to assign prep time specifically for band and strings in schools where this would be practicable (i.e., where schools have sufficient allocations for prep time to cover band or strings instruction). According to staff in Human Resources, and some principals (see survey), this step is practicable in some cases. Itinerant band teachers could be scheduled in to teach during the prep time. For schools where it is not currently practicable, this measure could be phased in over the next few years with Human Resources staff working with administrators to organize for this to work. There are small schools where the use of prep time would never be possible, so some amount of District additional staffing would continue to be needed, but it would be significantly limited over time.
5. None of the measures outlined so far would necessarily allow the program to expand to schools where it is not yet in place. This goal of creating a more equitable case, where band or strings is accessible to all interested students, could be the next phase of implementation. It is not feasible to expand the strings program. But, the Board could encourage the use of school prep time for any schools wanting a band program and able to move on this immediately. Again, working on a prep time model, where possible, for all new schools should be the goal. Another possibility, where schools are small, is to group them so that a cluster of schools could combine staffing allocations to have band instruction. This option works in other districts. The

Community School Teams could support this kind of activity as an after school program, taught by VSB teachers – perhaps in partnership with community organizations. The District's role could be to recruit teachers who can teach band.

6. There has been little resistance to the minimal \$25 charge implemented in 2011-2012. Nor has there been any evidence presented that it has discouraged parents from involving their children in the program. This practice could continue, or the amount could be raised slightly. It is an option to make the program entirely User Pay and some parents favour this model. Everyone acknowledges that there would be parents who could not afford the fees and this would create its own problems.
7. Expanding the program, or making the program mandatory, potentially could create a challenge for other areas of the budget. For example, accessibility to instruments and their ongoing maintenance is costly. And, teachers need ongoing professional development and would need to be considered. The District currently works with the music industry in this regard, and these partnerships should continue to be nurtured. Access to instruments is also an area where parents may wish to contribute. If some parents feel they could contribute financially, an annual fundraiser could be possible to establish a fund to support access, especially for parents would have difficulty finding all the funds themselves. The students establishing the Vancouver Council for the Arts have already indicated an interest in this kind of activity. It would be worth exploring with the Access to Music Foundation, if some kind of partnership could be created. Other community agencies could offer support in this area as well.

Something that became evident over the months of this work is that there is missing information available about the band and strings programs in Vancouver. For example, no one knows what the retention rate is in secondary schools from the elementary program. The actual numbers of students in the program is not kept in a central data base because registration is undertaken at the respective schools. Until the survey, there was only anecdotal information about music education in the District. There is no accurate inventory of instruments. There is no one at fault for this situation. Lack of staff to keep track of these things at the district level is the problem. But, if changes to the band and strings program are going to be implemented, it would be important to track the results. Specifically, the question of starting instruction a year later would need to be followed for impact on the secondary program. A partnership with UBC could be explored to try to collect useful information for the researchers and for the District.

Conclusion

Sustaining the Elementary Band and Strings Program is a priority for the Board or they would not have established this process to explore the possibilities. At the Same time, the Board is faced this year, once again, with severe shortfalls in the budget. But, this exercise has raised questions more broadly about music education in the District. One budget-neutral response would be for the Board to strengthen the current policy and realize its vision of having music programs in every school, by directing schools to have music specialists.

If the Board found a way to keep some limited funds, with the knowledge that this level of funding could be reduced over the next few years, the Band and Strings Program could be sustained on an ongoing basis. It will be a difficult task to find even these reduced funds. But, the positive results will be experienced by thousands of students over the years, as they are introduced to playing an instrument in elementary school and go on to enhance those skills in secondary music programs.

SD39 Vancouver - Elementary Music Review 2020

Tab #9

Focus Group Questions

SD39 Vancouver - Elementary Music Review

2020-01-14

Elementary Music, Band and String Teachers' Focus Group

Discussion Questions to be Selected from the Following List

- What are you most proud of with regard to your or other Vancouver School District Elementary Music program? What excites you about Music programs in the district?
- Do you believe there is a shared vision for the Visual and Performing Arts (VPA) and/or Music Programs in the school district?
- Do you believe that ~~the~~ district music programs are acknowledged and respected in the district's schools and valued by the community? If yes, how is that demonstrated?
- What would you say the district, or your school, does to support the music program in your school?
- Do you meet regularly as a group of elementary music (band/string/prep/classroom) teachers to share, plan and build community?
- Is there a sense of a VPA/Music 'team' in the district? If yes, what examples of 'team' would you cite? If not, what do you think might be done to strengthen the 'team'?
- Where do you teach music – dedicated music room, own classroom, other teacher's classrooms, available spaces in the school, other?
- How many times during an average week do you teach each student/class music?
- What's the format for music education in your school? For example, classroom teachers/prep/platooning etc.
- Do you teach music full-time or are there other aspects to your teaching assignment?
- Are there professional development opportunities available to music teachers in the district?
- Do you believe there is need for an identified district Consultant or Coordinator or Principal for the VPA to help establish, and support music programs in the district. If so, how do you see this working to support teachers and schools?

- If it were solely up to you, what is the first thing you would do to enhance and further strengthen the district's elementary music programs?

- What would you recommend be done to ensure that a quality music program is available to all students in the Vancouver School District?

- Are there any constraints that need to be overcome to ensure that music programs be fully realized in your school and in other schools in the district?

- Has elimination of the elementary band and strings programs affected your school and, if so, how has your school been impacted?

- What district events, concerts, sharing sessions, professional development activities are you aware of in the district that bring music teachers together to share and celebrate?

- Are there options and opportunities in the community that you utilize to strengthen your school's music program? If so, what are they?

- How do you envision your school might work with the community to enhance and strengthen your school's music program?

- Does your school have established relationships with professional and/or amateur community Arts organizations? If so, which organizations?

- Are there community organizations that you feel could enhance the delivery of your music program?

- Do you have any further comments you would like to make at this time?

SD39 Vancouver - Elementary Music Review

2020-01-16

Administrators' Focus Group

Discussion Questions to be Selected from the Following List

- Of what you most proud when you think of the district's elementary music program? What excites you about the district's Visual and Performing Arts (VPA) program?
- What is your vision for the District's elementary music program?
- In what ways is the music program valued and acknowledged in your school and in the community?
- Do you believe that education in the Visual and Performing Arts is an important element in the education of each child and that the VPA develop critical components in the foundation that supports their future success in life? Why do you feel that way? Can you comment specifically about the music program?
- In your school, and in the District, are there processes in place to help parents understand the significance of the VPA in each child's education and in life?
- What would you say the district does to support the elementary music program through its policies, decisions and procedures?
- Is there equity of access to the music program for all students in your school?
- Do you believe it is important that there be consistency in the elementary music program from school to school?
- Is there a sense of VPA "team" in the district? If not, what might be done to strengthen that team?
- Do you believe there is need for identified leadership for the VPA to help establish an even stronger, more consistent program? If so, how do you see this working?
- You, as a Principal, are in a strong position to influence change. If it were solely up to you, what would you do first to enhance and further strengthen the district's elementary music/VPA program?
- Are there any constraints that need to be overcome to ensure that the elementary music program be fully realized in your school and in other schools in the District?
- Do you have any other comments you would like to make at this time?

Parents' Focus Group

Discussion Questions to be Selected from the Following List

- Of what are you most proud when you think of the Vancouver School District's elementary music program?
- What is your vision for the District's elementary music program?
- In what ways is the music program valued and acknowledged in your child's school and in the community?
- Do you believe the Visual and Performing Arts (VPA) are important elements in the education of each child and critical components in the foundation that supports their future success in life? Why do you feel that way? Can you comment specifically about the music program?
- In your child's school, and in the District, are there processes in place to help parents understand the significance of the VPA in each child's education and life?
- What would you say the district does to support the elementary music program through its decisions and procedures?
- Is there equity of access to the music program for all students in your child's school?
- If it were solely up to you, what would you do first to enhance and further strengthen the district's elementary music program?
- Are there any constraints that need to be overcome to ensure that the music program be fully realized in your child's school and in other schools in the District?
- Do you have any other comments you would like to make at this time?

SD39 Vancouver - Elementary Music Review

2020-01-21

Secondary Music Teachers' Focus Group

Discussion Questions to be Selected from the Following List

- Of what are you most proud when you think of the Vancouver School District's elementary music program?
- Is there a shared vision for the Visual and Performing Arts (VPA) and/or Music Program in the school district? If so, what is that vision?
- In what ways is the music program valued and acknowledged in the School District and in the community?
- Are there processes in place to help parents understand the importance of the Visual and Performing Arts, and Music in particular, in the comprehensive education of each child? If so, what does your school do to inform parents?
- What would you say the district does through its decisions and procedures to support the elementary music program?
- Is there a sense of VPA / K-12 Music 'team' in the district? If yes, what examples of 'team' would you cite? If not, what do you think might be done to strengthen the 'team'?
- Do the elementary schools in your school's catchment area have dedicated specialist music teachers, and/or band teachers/programs, and/or string teachers/programs?
- Is there an established program of professional development opportunities available to music teachers in the district? Do teachers take the 'lead' in organizing professional learning opportunities?
- Do you believe there is need for identified district leadership for the VPA/Music to help establish and support an even stronger program, increased collegiality and a sense of ownership? If so, how do you see this working?
- If it were solely up to you, what is the first thing you would do to enhance and further strengthen the district's K-12 music program?
- What would you recommend be done to ensure that a quality music program is available to all elementary students in the Vancouver School District?

- Are there any constraints that need to be overcome to ensure that the music program be fully realized in the school district? If so, what are those constraints?

- Has the elimination of the elementary band and string programs affected your school and, if so, how has your school been impacted?

- How do you envision your school might work with elementary schools in its catchment to enhance and strengthen the elementary music program?

- Do you have any further comments you would like to make at this time?

SD39 Vancouver - Elementary Music Review 2020

Tab #10

**Vancouver School District
Teacher Qualification Guidelines**

Teacher

Qualification Guidelines

Note: the author was unable to get the scanned copy of this page and the following page to transfer to the Report. These two pages replicate the text of the official VSB document.

Specialty Subject Teacher

Description

Specialty programs develop the child's potential including, knowledge, skills and attitudes in a specialty subject area. The Teacher will use their specialty knowledge to organize, design and deliver curriculum and instruction.

Program Goals

- Provide experiences that enable students to think, learn and communicate within the specified curriculum

Minimum Qualifications

All new appointees should have a minimum of:

- BC Professional Teaching Certificate
- Bachelors Degree with a minimum of five (5) courses in a specialty area at a senior course level (300 and above). This does not include courses offered in the Professional Program / Teacher Training Program.

Specialty Areas

Currently, and in the past, Vancouver has utilized elementary specialists who have completed coursework in the following areas:

- Visual Arts
- Fine Arts
- Music
- Physical Education
- French as a Second Language
- Strings/Band
- Science

SD39 Vancouver - Elementary Music Review 2020

Tab #11

**Organizations / Individuals Contacted
Resources Considered**

SD39 Vancouver - Elementary Music Review (2020)

Contacts and Resources Considered

Carmen Batista

- Associate Superintendent, Employee Services, SD39 Vancouver

Jody Langlois

- Associate Superintendent, Learning Services, SD 39 Vancouver

Peggy Bochun

- District Arts Coordinator, SD39 Vancouver

Adrian Keough

- Director of Instruction, Educational Programs, SD39 Vancouver

Chas Desjarlais

- District Principal, Indigenous Education, SD39 Vancouver

Valerie Overgaard

- Associate Superintendent, SD39 Vancouver (retired)

Tara Burt

- Instructional Coordinator for the Arts K-12, Peel District School Board, Mississauga, ON

Dr. Eric Favaro,

- Chair, Coalition for Music Education in Canada, Toronto, ON
- President, Asrtscape Consulting, Sydney, Nova Scotia

Patricia Valentyn

- Managing Director, Coalition for Music Education in Canada

Mike Blakeslee

- Deputy Executive Director and Chief Operating Officer
- National Association for Music Education, Reston, Virginia

Ardith Haley

- School of Music, Acadia University, Wolfville, Nova Scotia
- Fine Arts Consultant, Department of Education, Province of Nova Scotia (former)

Bryn A. Williams

- Program Consultant, Visual and Performing Arts, School District 41 Burnaby
- facilitated meeting with Burnaby's Elementary Music Teachers (2020-01-22)

Dr. Adam Con

- Associate Dean, Faculty of Fine Arts and School of Music, University of Victoria

Carol Sirianni

- Fine Arts Coordinator, SD36 Surrey, Surrey BC (retired)

Ingrid Whyte

- Director, Corporate Partnership and Special Events, Royal Conservatory, Toronto
- Former Executive Director, Coalition for Music Education in Canada

Jessica Sketchley

- former music teacher and Department Head
- St. Gregory's Catholic High School (Public), County council of Warrington, England

Norman Mould

- Chair, Coalition for Music Education in Canada (retired)
- Consultant, Survey Company

Organizations and Schools

- BC Orff Chapter
- Kodaly Society of Canada
- People for Education. People for Education
<https://peopleforeducation.ca/report/arts-education-2018/>
- St. Gregory's Catholic High School (Public), County of Warrington, England (Music Department Head, Jessica Sketchley)
<http://stgregorys.fluencycms.co.uk/Music>
- Province of Nova Scotia, Music Curriculum K-6
<https://www.ednet.ns.ca/files/curriculum/music-p-6.pdf>

SD39 Vancouver - Elementary Music Review 2020

Tab #12

**John White
Author's Resume**

John White

Biography - Music

John White is an Honours graduate of the University of Calgary (Bachelor of Music) and he received his Master of Education degree from the University of British Columbia. His teaching experience includes positions as instructor of strings and woodwinds at the Calgary Conservatory of Music, music teacher at F.H. Collins Secondary School in Whitehorse, Yukon, and roles as an itinerant band teacher and District Resource Teacher in the Langley School District. He also worked as Instrumental Consultant for Northwest Musical Services (Vancouver) before he assumed a position in the Kamloops School District as District Fine Arts Coordinator. The position was followed by time in Coquitlam School District as Program Coordinator for Visual and Performing Arts. Mr. White is now retired after twenty-one years as a Director of Instruction for School District 41 Burnaby - a school system with approximately 24,000 students.

During the first period of time that Mr. White spent in the Lower Mainland, he was Music Director for the New Westminster and District Concert Band, an ensemble he now, once again, directs. He also conducted a number of other community groups including the Kamloops Choristers. Mr. White served as a Director of the British Columbia Music Educators' Association Provincial Honour Band on three separate occasions, the Saskatchewan Provincial Honour Band and has many years of experience as a performing musician. He served extensively as an adjudicator, clinician and guest conductor throughout British Columbia, Yukon, Alberta, Saskatchewan and Ontario. He also served as a judge for Canada's Juno Awards on numerous occasions.

A Past-President of the British Columbia Music Educators' Association, the British Columbia Choral Federation, the British Columbia Administrators of Arts Education, the Pacific Coast Music Festivals Association, and Art Starts in Schools, John White is also a Past Chairman of MusicFest Canada: Canadian Concert Band Festival. He served on the Board of Directors for the Canadian Music Educators' Association, the Western Canada Theatre Company, the British Columbia Festival of the Arts, past Chair of the Coastal Sound International Choral Festival and Vice Chair of the Board of Directors for the Coalition for Music Education in Canada. He recently retired after serving twenty-five years as Vice Chair for the Michael J. Fox Theatre Society's Board of Directors and ten years as President of the BC Choral Federation's Willan Council.

John White has been recognized as an Honourary Life Member by the BC Music Educators' Association and was awarded an Honourary life-membership in the BC Choral Federation.