

MUSIC PROGRAM REVIEW SD83 NORTH OKANAGAN SHUSWAP

January 2019

“A strong arts education benefits all students, communities, and societies by contributing to the development of well-rounded, educated citizens.”

From the BC Arts Education Curriculum: Goals and Rationale.

<https://curriculum.gov.bc.ca/curriculum/arts-education/core/goals-and-rationale>

PREAMBLE

After being invited by Superintendent, Mr. Peter Jory, to conduct a music program review, I sourced and reviewed the following to gather background information:

- SD 83 Website
- SD 83 Strategic Plan
- Report to the Board, 1991
- Current Collective Agreement between the Board of Education and NOSTA
- Redacted and then restored CA agreement language specifically relating to Music Teacher workload
- Ministry of Education Arts Curriculum
- Current music staffing by school and grade
- Current Program information by school and grade
- Letter to the editor, Salmon Arm Observer
- Article, Salmon Arm Observer
- The past 3 years of music staffing

I asked for stakeholder interviews to be arranged (listed below) and for a scribe to be provided.

Four days of interviews ensued (January 22-25th 2019) with some follow up communications occurring to provide clarity and detail. Stakeholders interviewed included:

- Students from grade 3 – 11 – including students who have elected to continue with music classes and those who have not.
- Parents representing DPAC, some school PAC's, and individuals.
- Music specialist teachers (individually and then as a group during their staff meeting)
- Classroom teachers.
- Principals and Vice-Principals.
- Former district Vice-Principal of Music.
- Current Music coordinator
- Superintendent
- Assistant Superintendent
- NOSTA President and Local Representative

The following sites were visited:

- South Canoe Elementary
- Jackson Secondary
- Len Wood Middle
- Highland Park Elementary
- AL Fortune Secondary, Enderby
- Sorrento Elementary
- Carlin Elementary/Middle
- Hillcrest Elementary
- Salmon Arm West Elementary
- DESC

I commend the willingness of all participants to speak candidly with me regarding music programming in SD83.

INTRODUCTION

The SD 83 district has a long-standing program of music instruction in district schools. Since the advent of elementary teacher preparation time, music programming has been provided for that purpose. The program was last evaluated in 1991 with three stated aims: to address teacher workload issues, to assess effectiveness of the program in terms of student learning, and to evaluate the effectiveness of the organization of the program. That evaluation focused on interviews with teachers, principals, and staff and arrived at numerous recommendations focused on curriculum, facilities, and resources.

In the nearly 30 years since the last review, educational paradigms have changed considerably, thus prompting the district to examine the effectiveness of the program as determined by stakeholders in light of the new curriculum and the SD83 Strategic Plan. Significantly, and in keeping with the rationale noted below, both parents and students were invited to provide commentary for this report in addition to teachers and principals.

There is great value placed on the music program in SD83. All parents and staff interviewed recognized and reported on the deep and treasured place this program holds in the school community and the community at large. Students reported generally positive experiences. The significance of this informs much of the content of this review and cannot be understated.

RATIONALE

Specific reasons for embarking on a review at this time include:

- Focus on Student Voice: The Okanagan-Shuswap district developed a Strategic Plan in 2017 with the goal “Students First: Student success is our top priority every day.” One declared outcome states “Students are involved in decisions that affect them at individual and systemic levels.” Another strategy states: “Expand opportunities for

students to have input and choice of learning experiences.”

- Increasing preparation time allotments: Elementary teacher preparation time allotments will have increased from 80 minutes (c. 1989) at the outset of the program to 110 minutes in 2019/20. The practice of preparation time being covered entirely by music instruction delivered by music specialists should be reviewed in light of an almost 40% increase in preparation time over the initial allotment. Would this increase create pressure on other curricular areas, and/or staffing and scheduling?
- A new provincial curriculum K-9 was fully implemented 2016/17. This curriculum provides for a unified Arts curriculum K-8/9 that includes a variety of areas of Arts experiences – Dance, Drama, Music, and Visual Arts – rather than a single discipline. The new curriculum includes “traditional and contemporary Aboriginal arts and arts-making processes.” Significantly the curriculum has at its heart the notion of being more learner-focused and flexible in addition to allowing for deeper investigation of subject areas rather than broad but shallow coverage of content.

PROCESS

This review examined music programming K-12 and looks to provide feedback and insights gathered from stakeholders via interviews and focus groups so that district administration and the Board of Education can determine next steps. Consideration has been given to the SD83 strategic plan, the Provincial Arts Education curriculum, as well as local history and current conditions.

INFLUENCES IMPACTING THE MUSIC PROGRAM

Program History

The SD83 music program began prior to Elementary teacher preparation time being instituted in 1989. Initially, music teachers would provide a kind of informal preparation time for teachers by providing music instruction in class. When preparation time was attained through collective bargaining, the music teachers offered their programming to formally cover this time. According to sources, this was gratefully received, as most teachers did not feel comfortable teaching music. Music and non-music specialists throughout this review have echoed this view.

During those early years, a coordinator’s position was created, and over time it expanded to become a Vice-Principal position. The actual FTE of this role is unclear although it apparently varied over time. It seemed very likely, based on credible sources, that for the most part, this was not a full time position – perhaps at best, .8 – although it may have been more for a short period. This is an important piece of information given that many people interviewed believed the position was that of a full time Principal, or District Principal. Later, due to budget shortfalls, the position was reduced to .6 and then, after the demise of the Board of

Education and on the recommendation of the district's Ministry appointed trustee, it became a teacher-coordinator role at .4.

The 1991 program evaluation recommended a person at the Assistant Superintendent level be responsible for staffing allocation, recruitment, and budget. This is the current arrangement. The loss of the Vice-Principal position was a recurring topic during this process.

At some stage, the title "School of Music" (hereafter SOM) was established. According to sources, the SOM was initially created to source Ministry of Education Learning Resources Funds. Given that the SOM never had a legitimate standing with the Ministry of Education as a school, it is unclear as to how learning resource funds could be sourced in this manner. Nevertheless, the SOM holds a place in the hearts of the music specialists as a framework for administration and staffing as well as a brick and mortar facility that used to house district instruments and the extensive district music catalogue. Music specialists have keenly felt the loss of this building following the opening of the District Education Support Centre (hereafter, DESC) largely due to the loss of easy access but also because the title, "School Of Music" signified the status and value of music programming generally within the district.

Staffing schools with Music specialists has been done for many years via a staffing arrangement not consistent with the Collective Agreement nor formally written anywhere, but tacitly agreed upon by teachers, the teachers' union, and management. It was stated in interviews that there was a perception of fairness to this arrangement.

District Challenges

1. Communication: Significant challenges to the district arose from the 2016 report that resulted in the dissolution of the Board of Education followed by the appointment of a single trustee. That report recognized the lack of perceived transparency in district operations and some of the concerns raised by people interviewed for this report can be seen as echoes of that earlier situation. There tends to be a level of distrust and in some instances, unintentional misinformation has become part of the district narrative around music programming despite efforts from senior management to communicate openly with music specialists.
2. Documentation: There is a lack of formal documentation of how matters developed in the music program. Positions and responsibilities have "morphed" over time without clear rationale or widespread communication.
3. Centralization and access: The DESC facility now houses all music equipment and resources in the District Resource Centre space. Music teachers are not able to access the storage freely as they did in the past. Increased hours of accessibility have recently been added but too recently to ascertain if this will alleviate teacher concerns.
4. Inventory management: The large and expensive inventory (reportedly up to \$2 million worth) of district-owned instruments needs to be monitored carefully. Organising the movement and tracking of instruments back and forth between

sites for student use and then managing upkeep and repair is an enormous and ongoing task.

5. Transportation: Distances between sites are such that moving instruments between schools and the new centralized DESC is a challenge. Previously, the “Principal” of music had been tasked with delivering instruments at various times. Challenges with utilizing district transportation options more properly suited to this job were discussed by interviewees and include:
 - Perceived unwillingness of transportation staff to move instruments
 - Significant cuts to the transportation department over time that have resulted in an inability to provide appropriate service
 - Concern with safe handling of expensive instruments
 - Students who play a larger instrument are reportedly not allowed to take the instrument on school buses.
6. Classroom space and storage: As the district appears to be gaining in enrolment after a period of decline, schools are beginning to feel the pinch. Providing a dedicated music room space with appropriate storage has become a problem in some sites and is likely to continue to be a pressure.
7. Loss of personnel: The district has encountered significant personnel shifts in numerous roles, including key Human Resources positions, which have seemingly resulted in communication challenges and a loss of corporate memory. The impact of a lack of timely and accurate communication with staff has resulted in misinformation and conjecture. Hiring of music specialists, once the responsibility of the VP of music, is now managed by the HR department. Last year, recruitment was flawed by a number of circumstances.
8. Music teacher concerns: Many specialists feel strongly that the music program is under threat. There are a number of reasons for their view:
 - a. While most Elementary schools K-5 offer music programming as full preparation time cover, this is not 100% the case in several schools where local conditions and circumstances have resulted in some amount of time being managed with alternative delivery models such as a literacy block. In one school, classroom teachers provide music programming and preparation time is covered with other programming.
 - b. At Grade 6,7, and 8 music programming has traditionally included mandatory band at one or two of three grade levels, sometimes guitar at one grade level, and sometimes exploratory options as well. The shift to learner “voice and choice” coupled with evidence of student and parent dissatisfaction has resulted in some sites dispensing with mandatory programming, which has again created some angst among music specialists who interpret that as erosion of their program and as lack of respect and valuing for the program and their work. Some music teachers believe the advent of Middle Schools was the beginning of “the demise of the music program” in SD83.
 - c. The loss of the “Principal of Music” position and “School of Music” are areas of significant concern for music specialists.
 - d. Music teachers believe there has been a district cut to music teacher FTE.
 - e. Music teachers feel uncertainty around their positions.

- f. Some teachers reflected on an idealized past when “the music program has been stronger...” not only due to the “Principal of Music” role but also when there were specialized music electives at the high school level that no longer are offered.

REFLECTIONS REGARDING ELEMENTARY MUSIC PROGRAMMING

A strong music teacher in a single site brings more than just music instruction. In the best case, there appears to be a positive and engaged culture where music bonds the entire teaching community, supports all learners, and exceeds the expectations of parents. High workplace and stakeholder satisfaction was reported in elementary schools where this was the case. Commentary from stakeholders (students, parents, and teachers) included:

- All kids were excited and engaged in the Christmas concert and each kid had a role they were built up for. Huge audience. It was amazing. And the other teachers were really excited and engaged as well.
- Music is fun.
- Keep the music program! It helps them to develop well-roundedness. School might be their only access to music. It teaches perseverance.
- Kids are learning the joy and fun of music.
- My favourite elementary experience was playing recorder and building my own instrument.
- Our kids love the teacher and talk about music a lot.
- It's hard to separate the teacher from the program – the teacher is the program.
- Having a single music teacher in the school means music can be incorporated into all areas of the school.
- Kids LOVE music – it's an addition to the culture.
- The music teacher offers really varied experiences to maintain their interest.
- I'm worried that the district will change something that we really value.
- The (music) teacher elevated the program by involving everyone.

Parents and students reported that where the music teacher lacks competence and/or enthusiasm, the experience of music is negatively impacted. Commentary included:

- A negative experience at the elementary level will carry into Middle School. Especially because the desire may be there to learn an instrument, but kids know it's hard to learn to play. So negative experiences can turn them off altogether.
- It's not only about keeping the program but also that the teaching is competent.
- Any incompetence affects students and the whole school and families.
- (Goofing around) wastes time and the teacher doesn't do anything. Music is fun but when other kids act up it interferes with the experience. There is room for improvement in the program.
- It's good to have a teacher for a long time (over multiple years) as long as the teacher is good. Everything depends on the teacher.

All parents interviewed were enthusiastic in their support for quality music programming.

REFLECTIONS ON MIDDLE SCHOOL PROGRAMMING

Among Middle School students, a primary theme centres on the topic of mandatory band. There are a variety of versions of this depending on site-specific circumstances. Suffice to say, students were generally not favourably disposed to mandatory band classes although they recognized the value of having students try out the class.

Negative commentary from students included:

- In grade 8, everyone wished band wasn't mandatory. Either students didn't want to take it, or wished kids who didn't like it weren't forced to. No practice, no pride. There was a negative vibe.
- Band was boring when we were forced to take it.
- People who didn't want to be there just didn't play.
- If the teacher doesn't care or can't manage, then kids don't care.
- Sometimes kids who didn't like band discouraged other kids from trying because it wasn't right for them.

Positive commentary and suggestions from students included:

- I liked when there was an option to choose band instead of it being mandatory. I feel like I have more control over my future.
- There's no downside to students not having to take band. It makes the experience positive for those that do.
- When really interested students take band, there is more focus and we're not slowed down by those who aren't interested.
- I liked band but I wanted to take (another course).
- Band shouldn't go all year – but some kids may actually like it when given the chance to play.
- Previously the grade 8s made band sound boring and negative, but we aren't like that – we aren't passing on negativity so we may change the opinion of others.
- Jazz band was more interesting.
- I was keen at first but then decided it isn't my thing.
- It's a thrill to hear how a single improvement makes the whole better. It pushes each person to get better to make the whole better.
- Music is our school.
- I'm excited to try band, but I'm also looking forward to exploration.

Some students commented on the manner in which they were exposed to the instrument they might play had an impact on their enjoyment. Students wanted to have time to try out a variety of band instruments and feel as though they had true choice in their selection.

Teachers tended to suggest that lack of engagement in band was due to reasons other than those stated by students. Generally they blamed poor scheduling and too many other choices

for students. However, in schools where band became an elected choice at grade 8, enrolment increased over time, indicating that removing the negative stigma and experience of a mandatory program allowed for true enjoyment and informed selection by students.

MIDDLE SCHOOL/HIGH SCHOOL SCHEDULING

Understandably, music teachers are rarely well versed with the challenges and vagaries of scheduling at the middle and high school levels. Because they lack understanding of the complexities, they tend to have expectations of the system that are bound to be unfulfilled. Thus, they remain in a state of frustration and disappointment and it is possible to see a culture of negativity emerging. For example, there was little agreement between students, parents, teachers, and principals at the middle school level as to why course offerings are successful or not, why classes run or not, and who is responsible for a robust and successful middle and high school music program. Some teachers felt that offering choice to students at middle school was inappropriate, whereas students clearly appreciated the variety of exploratory courses offered.

Significant challenges lie in scheduling where teachers are shared between sites, where minutes of instruction vary in the same site, and where student choice determines what can be offered. There remains the challenge of building up small programs (for example, choir and jazz band were mentioned frequently by Principals, teachers, and students) when budgets and FTE allocations are tight. It did not appear that an understanding of the shared responsibility for building programs was present in every site. Some teachers failed to acknowledge their responsibility for creating enthusiasm in students for taking their courses.

Evidence in this district shows that in ideal circumstances, an enthusiastic and skilled teacher inspires students to select music courses and builds the cachet of the program overall, and the building Principal does whatever is possible to schedule appropriately as well as to advocate for that program with the district office. To be clear, the regard for and quality of the program are the primary drivers of student choice and scheduling matters. Certainly poor scheduling choices and budgetary constraints can impact program, but the number of students electing to take a course will invariably be the most powerful influence on scheduling. This was borne out repeatedly during interviews.

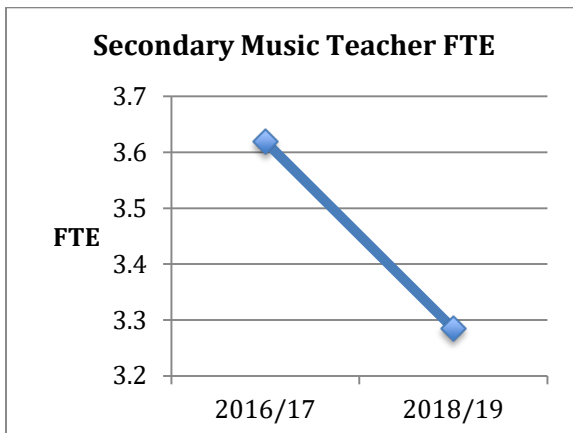
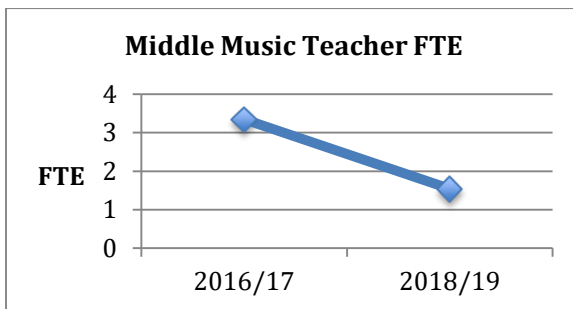
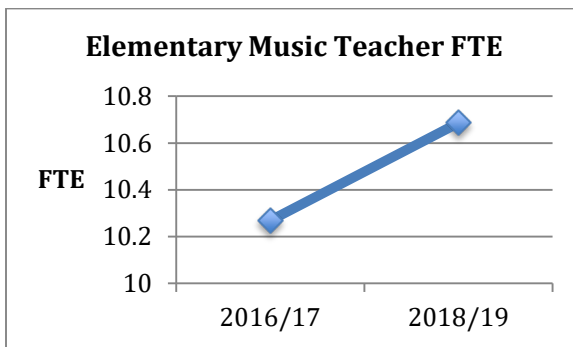
In response to the belief that some high school music electives have been lost it was made clear during interviews that some amazing teachers in the past had brought particular expertise and thus different electives to their sites. The retirement/s of some excellent teachers necessarily resulted in change to elective options.

Other challenges for secondary scheduling occur with the notion of whether a music course is best placed in or outside of the regular timetable. Both options come with challenges that will limit enrolment. During the regular schedule, courses necessarily run against each other and although the algorithm of a scheduling program will seek the fewest conflicts, there will always be some conflicts resulting in a number of students not being able to take every course they select. If the course is offered outside of the timetable, it creates conflict with extra-curricular offerings, bus schedules, and after school employment or other commitments.

There simply is no perfect solution to this challenge. Again, building a strong and popular program is the surest (but never guaranteed) means to avoiding scheduling problems.

STAFFING

	2016/17	2018/19	+/-
ELEMENTARY	10.27	10.687	+ .417
MIDDLE	3.348	1.544	-1.804
SECONDARY	3.619	3.285	-.334
DISTRICT	.226	0.0	-.226
	17.463	15.516	-1.947



As district enrolment grows, and contractually increased preparation time and potentially more classrooms as a response to restored collective agreement language is implemented, one would predict an increase in the FTE of music specialists at least at the Elementary level. This is evident in the graphs and chart above.

In Middle and Secondary programs, there has been a clear loss of FTE. However, this was not due to a district desire to cut the program, rather a number of decisions and circumstances that occurred over the course of the past couple of years as follows.

The Vice-Principal of Music was a position maintained in the district until the summer of 2018. However, he was thwarted by several decisions in sourcing and hiring replacement music teachers in a timely manner for the 2018/19 school year. First, he was advised by senior management that he could no longer contact universities, as had been previous practice in seeking graduating music teachers for the district. Second, he was prevented from early recruitment by the teachers' union (perhaps this was because it occurred prior to a spring staffing agreement?) Therefore, according to him, during the period February and June 2018, potentially 3.25 FTE new music specialists were lost. By the time the HR department took on this task, there were no specialists to be recruited. However, the only school that completely lacks a music specialist appears to be South Canoe, which would warrant less than 1 FTE to provide preparation time cover.

The greatest loss has been at the Middle school level (grade 7/8) and can be attributed to the change in programming from mandatory band to exploratory/elective band in the three largest sites. Early indicators suggest that FTE could increase with more students reportedly now electing band and some enthusiasm from teachers and students for alternative band/music offerings in the future.

At the Elementary level, challenges with staffing small schools seems to be manageable at this time with no teachers having to work at more than two sites. It appears that principals are somewhat flexible in their organization to make programming occur. In at least one school, the bell schedule was adjusted and in others small time allotments have been managed through scheduling other subjects when it would have been difficult to staff a very small FTE.

Most notably, the staff at South Canoe Outdoor School expressed their concern about not having an assigned music teacher to provide instruction. It was a source of significant worry for them. Their desire to provide music to their students has them sourcing a variety of other options to help but left them feeling that they are not giving their students the best option. This school was the one site that felt the brunt of unproductive hiring practice for this year.

SCHOOL OF MUSIC

Until the last year, it appears that the “School of Music” concept may have provided a framework for staffing that allowed for music specialists and their positions to be handled outside of regular staffing protocols. According to many interviewees, this was perceived as a fair and workable system. Because music specialists were not seen as part of the staff of the school/s in which they worked – at least insofar as staffing was concerned – they could be deployed flexibly to where the work existed utilizing seniority as a guiding principle.

MANAGEMENT OF MUSIC SPECIALISTS

When there was a Vice-Principal of Music, it appeared that mentorship, guidance, and evaluation of music specialists fell to him rather than school-based Principals. Now that the position has become that of a teacher-coordinator, there is a vacancy in oversight. The teacher-coordinator neither feels as though it would be appropriate for her to review the performance of a fellow teacher nor that she has the time in a .4 position to provide collegial support. Typically some teachers will need support and guidance in their practice and in the current situation, no one has taken up this mantle. If poor practice is not appropriately addressed, the negative result for students, parents, and the school community at large is problematic.

PREPARATION TIME EXPANSION

Preparation time will have increased from 80 minutes per week when first instituted to 110 minutes (next year) for elementary teachers. Generally there was an appetite for discussion as to what the optimum time for music instruction would be at each level as well as the frequency of sessions.

Most people reported a desire to have shorter blocks of time with primary students with increased time for intermediate grades. There was general agreement that 110 minutes might be too much time for some or all grades. Most people also asked that music be scheduled no less than twice per week in elementary grades. There has reportedly been little formal reflection on the impact of increasing preparation time thus far, but teachers indicated both willingness and desire to do so.

TRANSPORTATION OF INSTRUMENTS

At the beginning and end of terms/school years, there is the need to deliver many instruments to individual sites according to specific needs. This is a complicated procedure that is not well understood outside the music specialists’ world. The instruments are expensive, easily damaged, and represent a large financial investment from the district. A strong argument has been made that a music specialist-coordinator needs to be responsible for this work since ultimately it is cheaper than trying to work through the logistics of the district transportation department. Certainly in terms of a dollar amount this may be true, but what is not reflected is the skill set of a coordinator (or previously an administrator) being used for purposes not

directly related to enhancing the music program. Although difficult, it seems necessary that a process be developed and adjusted over time to task the transportation department with safe and timely handling of these deliveries. Clerical support has been provided but the individual is new. Over time, this person may be able to problem-solve many of the issues as they arise.

NEW CURRICULUM

“The B.C. Arts Education curriculum is designed to enable students to explore the world through an artistic lens and to express their ideas, opinions, beliefs, and emotions. The curriculum also connects strongly with the values expressed in the First Peoples Principles of Learning. Students are guided in developing artistic abilities in four core disciplines: dance, drama, music, and visual arts. While each is unique and of equal importance, the four disciplines naturally work together to enhance students’ intellectual, social, emotional, and physical growth. All students have the capability and potential to create and engage in the arts and to develop individual strengths and capacities.”

BC Arts Education: Goals and Rationale. <https://curriculum.gov.bc.ca/curriculum/arts-education/core/goals-and-rationale>

The advent of a new curriculum has seemed to have little impact on the delivery of music programming at this point. Some inchoate attempts have been made to provide for indigenous programming and music teachers are very willing to work with the School District’s Indigenous Education Department to successfully integrate aboriginal content and the First Peoples Principles of Learning into the music program. Teachers acknowledged their desire to enter into this work while recognizing the need for guidance from Indigenous mentors.

The new curriculum has a unified Arts focus that is very much alive in SD83 wherever musical theatre or other forms of integrated artistic endeavour occur. However, it appears that drama and dance are less of a focus than music generally. Dance is often seen as a “unit in PE” and drama occurs incidentally through readers’ theatre, or musical productions at some schools. Visual art still seems to be handled by the classroom teacher in elementary schools and subsequently via electives.

Nevertheless, there is less of an imperative to “cover” ground in the new curriculum and for students in SD83, the fact that they are able to explore “deeper” into music over the course of their elementary and middle school years is in keeping with the fundamental beliefs that drive the new curriculum and cannot be seen as a negative factor. The excellent musical theatre productions for which the district is known are an excellent linking of the four Arts disciplines.

The music specialists need leadership and support in really examining their programming through the lens of the new curriculum and in terms of integrating more fulsomely with classroom teachers. This is happening in pockets, but could be a very rich and satisfying area of growth for all teachers and their students. It is interesting that even in the 1991 program evaluation, it was noted that “Prep time provisions limits subject and teacher integration unless deliberately created.”

Generally it appears that music specialists have largely been left to their own devices insofar as creating their programs. This is not to suggest that programming is necessarily lacking. However, the value of working as a curricular team could be very helpful to those teachers who are not meeting with such success in addition to having teachers share best practices and ideas with each other.

CONCLUDING OBSERVATIONS

1. The district music program should be recognized for its excellence generally. All stakeholders who were interviewed expressed a sense of pride in the work that is being accomplished.
2. There is lack of written record or shared understanding regarding:
 - recruitment and staffing practices.
 - the role, FTE, and responsibilities of the previous position of Vice-Principal of Music and now the teacher-coordinator of Music.
 - Responsibility for the management of instruments (delivery to sites, return to DESC, repair and maintenance)
3. Often roles and responsibilities have developed somewhat organically and have depended on who was in the role as to how and what was done. The 1991 program evaluation noted a lack of clarity in roles as well stating that "... the roles of the district staff, school administration, school staffs and music staffs should be clarified."
4. School districts are often required to make do with less money. The decision as to where to cut is extremely challenging and complex and any program can be the target of cuts. Clarity about intentions regarding cuts needs to be part of the public budget process so that full transparency is achieved. Certainly some of the concerns raised by teachers have been part of a larger "belt-tightening" exercise and need to be understood within that framework rather than seen as an attack on an esteemed program. When courses are cut at the middle and high school level, the connection to course selection (student choice) should be made clear.
5. Recruitment and management of specialists cannot be performed by a teacher-coordinator. While site-based Principals should have (and have had in the past) immediate responsibility for the staff at their location, the mentorship, guidance, and support of a music teacher who requires assistance might be best aided by a specialist. The district may wish to reconsider reinstating the position of Vice-Principal of Music.
6. Despite a number of meetings over the past year between senior management and music staff, there still exists a sense of mistrust. Over time and with continued effort it is hoped that a mutual culture of communication will be firmly instilled which will

serve to strengthen the success of music programming. It is important to note that this is a shared responsibility and all parties have an obligation to avoid conjecture.

Again, the authors of the 1991 program review recognized this. They held “the need for clear and frequent communication to and among the elements of the music program – board, district staff, school administrators, music teachers, and classroom teachers is eminently evident.” Students should be added to that list.

7. Building on the strong foundation of past music programming should be a focus, rather than yearning for an idealized past. The new curriculum, the talents and abilities of the current team of music specialists, and a new Board of Education and Superintendent provide a fertile landscape for this. A renewed – and jointly developed - district vision of the role of music education will go far towards ameliorating the concerns that have been raised during the course of this review.

Submitted to Mr. P. Jory
February 14, 2019

Sandra Jones
M. A. (UBC), B. Mus. Ed (Melb), A. Mus A.