

STATUS REPORT: MUSIC IN THE GULL LAKE
COMMUNITY SCHOOLS

April, 2007

Prepared for the Gull Lake Music Parents by:

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The mission of the
Gull Lake Community Schools
is to educate every child
to achieve their full potential.

(Board Presentation, April 16, 2007)

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EXECUTIVE SUMMARY

In March, 1989, the 126,000 member Association for Supervision and Curriculum Development (ASCD) adopted the following resolution supporting the inclusion of the visual and performing arts in a balanced curriculum.

"Integration of Visual and Performing Arts in Curriculum"

"With recent focus on specific subject matter, academic achievement, and a series of reform efforts/movements that emphasize raising test scores and graduation requirements, a balance of curriculum offerings is not being maintained. Dance, drama, *music*, and the visual *and performing arts* are disciplines with *aesthetic, perceptual, creative, and intellectual dimensions*. They foster students' abilities to create, experience, analyze, and reorganize, thereby *encouraging intuitive and emotional responses*. The arts can increase self-discipline and motivation, contribute to a positive self-image, provide an acceptable outlet for emotions, and *help to develop creative and intuitive thinking processes not always inherent in other academic disciplines*.

"ASCD supports the concept that *arts education is essential* in a balanced curriculum and urges educators to include the visual and performing arts at all appropriate levels of education. The Association encourages educators to explore opportunities to integrate the arts in an interdisciplinary approach to education and seek a variety of techniques to assess such an approach." [Emphasis added.]

Reinforcing their position on the importance of arts education for every child, ASCD subsequently published a book on the subject by Eric Jensen. In *Arts With the Brain in Mind*, ASCD provides credibility to the publication on the copyright page by clearly stating that "there was no financial support or any other potential conflict of interest from any of the many fine organizations that commonly support the arts." In stating his biases the author indicates that he is in no traditional sense an artist, but above all an "advocate for improving education."

The thesis of the book is that "arts are not only fundamental to success in our demanding, highly technical, fast-moving world, but they are what makes us most human, most complete as people." Further, from all the research the "facts are in: You can make as good a case, or better, for arts than you can make for any other discipline." Jensen states, "The fact is, humans are unique; and educators need different approaches and strategies to reach a wide range of learners. Believe it or

not, many schools, districts, and states have been using a powerful solution for decades. It's called the arts."

In April, 2007, the Board of Education presented a proposal for budgetary reductions in the music program of the Gull Lake Community Schools. As a result the Gull Lake Music Boosters hired a consultant firm to assist in developing a status profile of the music curriculum for presentation to the district with the intent to use the findings of the report as a means of preserving the curriculum.

The Status Report summarizes the administrative and Board of Education proposal and examines issues related to four areas of the music curriculum.

Faculty Issues

- Current teachers of the secondary music performance (band and choir) have average student loads of 226 students.
- Maximized loads of the current faculty render it impossible for them to provide instruction to other students who may wish to continue participation in music.
- There is no apparent allocation of FTE for supervision of the music program or its faculty.
- Music teachers are rarely included in the decision-making process related to staffing, budget, or other issues related to their ability to deliver the curriculum.
- Staffing of the choral program is at best minimal, non-existent in grades K-6.
- There is no staffing for strings (orchestra).

Curricular Issues

- The district lacks philosophical clarity and definition as to the function of music as curricular, co-curricular and extra-curricular, making the decision-making process at best confusing.
- The district has a sequential, written curriculum; however, the current process did not allow for its evaluation, and it was not immediately evident that there is a consistent system of assessment of student achievement..
- The general impression within the staff and community is that the music curriculum is in need of complete restructuring.
- There is no choral program in grades K-6; and the choral program in grades 7-12 is in a survival mode.

Student Participation Issues

- While faculty loads are maximized, elective participation in the music performance program is high in band and very low in chorus, with apparent extreme attrition in both programs.

- There are 625 students in band (excluding 113 duplicate students participating in jazz bands), and 73 students participating in choir.
- The lack of student participation in music does not appear to be a result of disinterest, but inadequate scheduling and staffing of the curriculum.
- The music performance curriculum exhibits the potential for significant growth if the district is willing to remove inhibitors to student participation.

Economic Issues

- The prevalent false perception is that a music curriculum of excellence is too expensive. In fact, it may be the most financially viable program in the district.
- Because of their larger classes and student loads, the average secondary music performance teacher has an FTE value of 1.6 to 6.5 FTE classroom teachers.
- The proposal to eliminate 1.0 FTE in band suggests the elimination of the grade 5 program and the probable elimination of the grades 7-12 jazz bands.
- The loss of these programs equates to the elimination of 381 grades 6-12 student participants. This will require the hiring of 3.0 to 5.1 FTE classroom teachers within 4 years to replace the proposed 1.0 FTE cut band position.
- The 113 jazz band students eliminated the first year will require the district to add 3 classes of 32 at the middle school (.6 FTE) and 1 class of 17 at the high school (.333 FTE). This is an immediate addition of .933 FTE classroom teachers needed to replace the 1.0 FTE band position, a net one-year “savings” to the district budget of .067 FTE.
- The district is not adequately investing in the potential economic advantage of large music classes.
- Students who withdraw from participation in music performance are placed in other classes with smaller enrollments; therefore, stimulating increases in average class sizes in more expensive non-music classes.

Summary

- In recognition of the negative fiscal impact, the community requests that any music cuts be removed from the Board of Education proposal.
- The community requests the formation of an official Task Force to provide for collaborative decision-making related to the current status of the entire music program and its potential restructuring.
- Prioritized and general lists of issues for study are included with the document.

PREFACE

Although the district is experiencing extraordinary financial challenges, it was determined that the community would serve as a proactive influence, working cooperatively for the implementation of music at all levels within the curriculum.

It is the desire of the community to provide a positive environment for student-centered decision-making and positively influence the inclusion of music in the curriculum. Therefore, an independent consulting firm was contracted to study the status of the current music program, determine the advantages of its continuation to the benefit of the student and district, and make recommendations concerning the strengthening of the curriculum and/or its delivery.

The process included meetings with music teachers and members of the community at large (parents). Content of these meetings included the following items:

- The collection of data related to current levels of student participation;
- "Brainstorming" sessions designed to provide...

...an overview of the recent history of the music program in the district;

...information related to configuration of the current music curriculum, including factors which may provide positive and negative influence on program health; and,

...suggestions for improvement in the delivery of the current music curriculum.

While it must be recognized that a quantitative analysis may provide information related to how "good" or "bad" a music program (or any of its parts) is, it is not the purpose of this study to provide for the qualitative evaluation of music teachers, or the curriculum.

It should be emphasized that there has been no intent to circumvent any process that may have been established by the administration and school board. Rather, it is the response of the community to the *Board Presentation (April 16, 2007)* "How the Community Can Help: (by) Seek(ing) Factual Information."

INTRODUCTION

As the crisis in public school funding has spread across the United States and Canada, public school administrators and school boards have been faced with massive cuts in budgets. Coupled with the current panic for raising test scores in math and science and the concern for technology awareness and literacy, funding shortfalls have stimulated a seemingly voracious appetite for devouring arts curricula.

This panic has been so severe and irrational as to cause the discounting of significant studies indicating the importance of the arts in a balanced curriculum. Research by Regelski, Milley, Horne, Kaufman, Rees, Wilson, Gardner, et al, indicate that music is one of the basic intelligences and participation is vital to the intellectual development and academic success of the student. This evidence is corroborated by the SAT scores of music students (See Figure 1).

Figure 1: Mean SAT Scores, 2001-2004						
Course Title	Verbal Mean Scores			Math Mean Scores		
	2001	2002	2004	2001	2002	2004
Acting/Play Production	541	539	539	531	530	527
Art History-Appreciation	518	515	516	518	517	516
Dance	512	509	503	510	508	501
Drama: Study/Appreciation	534	531	528	523	522	517
Music:Study-Appreciation	539	537	536	538	537	533
Music Performance	533	530	530	535	535	532
Photography/Film	527	524	523	526	526	522
Studio Art/Design	525	522	524	528	528	527
No Arts Coursework	476	473	473	494	494	492
Honors Courses	565	563	565	564	564	563
Years of Study	Verbal Mean Scores			Math Mean Scores		
	2001	2002	2004	2001	2002	2004
More than 4 years	544	538	533	545	541	536
4 or more Years	535	536	539	530	534	535
3 Years	518	513	512	518	516	512
2 Years	506	504	505	513	514	512
1 Year	497	495	497	510	510	510
.5 Year or Less	485	484	483	500	502	498

Sources: The College Board, Profile of College-Bound Seniors National Report for 2001, 2002, and 2004.

Students of the arts continue to outperform their non-arts peers on the SAT, according to reports by the College Entrance Examination Board. In 2004, SAT takers with coursework/experience in music performance scored 57 points higher on the verbal portion of the test and 40 points higher on the math portion than students with no coursework or experience in the arts. Scores for those with coursework in music appreciation were 63 points higher on the verbal and 41 points higher on the math portion.

The College Board recognized that while no causality could be established at this point, results indicate "students' scores tend to increase with more years of arts study." And,

"Students who take arts courses have generally higher SAT scores than those who do not take arts courses. The more arts work a high school student takes, generally speaking, the higher his or her SAT scores. This is especially evident in students' verbal mean scores. This information suggests that *students cannot justifiably be counseled to cease taking arts courses* because other courses can better prepare them for college and the SAT." (Emphasis added)

Additional studies demonstrate that high grades in high school and college and high scores on the ACT are totally unreliable as predictors of a student's potential for success in life, while achievement in extra-curricular or co-curricular activities in high school (independent self-sustained ventures) was shown to be the best predictor of creativity in mature life. ["Startling/Disturbing Research on School Program Effectiveness," Wayne Jennings and Joe Nathan. Phi Delta Kappan. March, 1977.]

Research by Dr. Frank Wilson, a neurologist from the University of San Francisco School of Medicine, indicates that 80-90% of the brain's motor-control capabilities is devoted to the hands, mouth, and throat. He suggests that by developing highly refined control in those areas, a child is stimulating a large portion of the brain, and that increased intelligence is therefore helped by participation in music. [Tone Deaf and All Thumbs. Dr. Frank Wilson.]

A project funded by the Florida Department of Education indicates that At-Risk Students who became involved in arts courses improved academically and were influenced to continue in school and graduate. When asked what specific aspects of their arts courses were most effective in retaining At-Risk students, teachers most frequently mentioned the importance of performance and the social interaction and camaraderie that come from being part of an arts group or performing ensemble. ["Arts Education Improves At-Risk Students' Overall Performance, Study Finds." Music Educators Journal. November, 1992.]

In *THE GEORGIA PROJECT: A Status Report on Arts Education in the State of Georgia*, a study involving over 641,000 students, regression analysis was used to

examine relationships between levels of school district funding of arts programs and student achievement. A summary of major finding is listed in Figure 2.

<u>Figure 2</u> : The Georgia Project		
Relationship Descriptor	p-value	Confidence
<ul style="list-style-type: none"> Districts that make staffing and funding of their arts programs a priority tend to have higher overall rates of student participation in the arts and higher rates of arts student retention (lower rates of attrition). 	.08	92%
<ul style="list-style-type: none"> Such districts tend to have lower dropout rates in grades 9-12 and thus keep their students in school longer and graduate more of them. 	.08	92%
<ul style="list-style-type: none"> Their students tend to score higher on achievement and performance tests, such as the SAT, the Iowa Test of Basic Skills (Grade 8) and the Georgia High School Graduation Test (Grade 12). 	.03-08	92-97%
<ul style="list-style-type: none"> They tend to graduate more of their students with college prep diplomas, percentages increasing with diversity of arts curricula and percent of students participating. 	.007	99+%
<ul style="list-style-type: none"> The above relationships may not apply equally across socio-economic and ethnic groups. Specifically, the study found that arts student retention rates are negatively correlated with both ethnic minority percent of enrollment and percent of enrollment eligible for subsidized lunch (a measure of district affluence). 	.003-.01	99+%

While the above findings do not prove a cause and effect relationship, they do indicate that "...strong arts programs need not come at the expense of academic achievement. Rather, the arts are an important factor in achieving academic excellence." (Music In World Cultures, 1997)

Excerpts from the report of ongoing research at the Center for the Neurobiology of Learning and Memory indicate the importance of including music training at the earliest possible time in the intellectual development of the child.

"Our...program with three-year-olds (including children enrolled in an inner-city daycare center) indicates that music training significantly enhanced performance on specific non-verbal age-appropriate spatial reasoning tasks!

"We suggest that music can be used not only as a 'window' into examining higher brain functions but as a means to enhance them. That music is universally appreciated, even at birth, gives it an enormous advantage as a means of developing higher brain function.

"Children were issued the Performance subtest of the Wechsler Preschool and Primary Scale of Intelligence-Revised (WPPSI-R) upon admittance to the school.

"Students' performance on the Object Assembly task was substantially better after receiving music training than before training...(and) scaled scores of the children in the (inner-city) daycare center increased dramatically over the three testing periods, from 6.4 prior to receiving music training to 12.2 six months after training began." ["Pilot Study Indicates Music Training of Three-Year-Olds Enhances Specific Spatial Reasoning Skills". Frances H. Rausher, Gordon L. Shaw, Linda J. Levine, and Eric L. Wright. University of California, Irvine. August, 1993. NOTE: *Continuing results of the study substantiate original findings.*]

NOTE: Subsequent reports indicate that "spatial reasoning skills increased 46% for those taking music, and only 6% for those who did not. [MENC Today. November, 1994.]

And yet administrators have often been so involved with the adult issues of balancing the budget and manipulating class schedules that focus on the total intellectual, personal and social development of the student has been lost in the shuffle.

Examples in California are most notable, where cuts in public school instrumental music programs caused a 57% statewide reduction in student participation from 1981-1989 (See Figure 3).

Figure 3

Year	Instrumental Music Students
1981	124,000
1989	<u>53,000</u>
Lost Enrollment	71,000

[The California Basic Educational Data System]

Several observations may be made concerning this drop in student participation.

- 1 Although the example above specifically relates to instrumental music, similar patterns have occurred with student participation in vocal music as a result of the elimination of elementary vocal/general music curriculums.
- 2 Those 71,000 students eliminated from participation in instrumental music were taught by approximately 355 music teachers.

3. To teach the same 71,000 students in the regular classroom requires approximately 473 classroom teachers.
4. If one assumes the average cost of a teacher, including benefits, to be \$45,000, it becomes evident that the anticipated cost savings actually results in a significant additional expense (See Figure 4).

Figure 4

Anticipated Savings (355 teachers x \$45,000)	\$15,975,000
Actual Cost (473 teachers x \$45,000)	<u>(\$21,285,000)</u>
Total annual loss	(\$5,310,000)

Further observations:

1. The cost of replacing large music performance classes that disappeared because of the elimination of feeder programs is obvious.
2. While the elimination of music programs was done in part to help balance the educational budget, a secondary issue was the desire to put more money into increasing test scores in reading, mathematics and the sciences.
3. The continuing downward trend of test scores in the state of California has been well documented, further substantiating the research that demonstrates the importance of arts study for the academic and intellectual development of the total student.

The attack on arts curricula has been so fierce that in March, 1989, the 126,000 member Association for Supervision and Curriculum Development (ASCD) adopted the following resolution supporting the inclusion of the visual and performing arts in a balanced curriculum.

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Providing further emphasis on the importance of the arts in education, the **Council for Basic Education** released its report "*Academic Atrophy – The Condition of the Liberal Arts in America's Public Schools*" in March, 2004. Recognizing the great opportunity and substantial task at hand, the report affirms the positive aspects of the growing national interest in improving education stimulated by the No Child Left Behind Act. At the same time, it substantiates a coincident

imbalance in curricular emphasis that is "***evidence of waning commitment to the arts..., leading to a disintegration of "educational excellence," and reducing equal educational opportunities for a liberal arts education. The combined impact of budget cuts and recent educational reforms are "narrowing the academic curriculum in our nation's public elementary and secondary schools."***"

Research consistently indicates that children who study music perform better in all areas of academic endeavor. Whether research results are associative or causal, the fact is that music is good for students in all levels and areas of academic pursuit.

Based on this and other research, the national educational goals established in ***America 2000***, as enacted by the United States Congress in 1993-94, recognize and include the arts as ***CORE*** curriculum. The National Standards for Music Education developed in cooperation with the Music Educators National Conference served as the measurement device for music programs related to ***America 2000***. With the implementation of ***No Child Left Behind*** music education continues to be classified both as ***academic and core curriculum***.

History of Music in the Gull Lake Community Schools (GLCS)

Residents in the GLCS will remember when students were offered a music curriculum that provided them with a well-rounded educational program for the development of the whole child. Individual students and performing ensembles have consistently received the highest ratings at music festivals, and participated in honor performances. Others have received recognition as Medallion Scholars.

However, in recent years the music program has become a target for cuts by those who would deny the significance of research, and recommendations by their own professional associations, which indicate the importance of a strong arts curriculum in the social, academic and intellectual development of the total child. Decisions that have directly affected the delivery of the music program are listed below.

- The annual capital outlay budget of \$5,000 per year was eliminated.
- Transportation costs to festivals and other performing opportunities for students have been reduced or eliminated.
- The Band Aide was eliminated (\$9,000).
- The staffing of the choral curriculum has been reduced to the current .33 FTE.
- Curricular (during the school day) options for choir have been eliminated in grades K-6.

- Curricular student opportunities to participate in a choral experience have been reduced to Show Choir (grades 7-8) and a single high school ensemble.
- The move to Block Scheduling in the high school reduced daily instructional time to 45 minutes, in effect eliminating approximately eight weeks of instructional time in band and choir annually. This same fact is true for other classes that are not double-blocked.
- The district has reduced some Schedule B stipends, requiring individual faculty to provide performance opportunities on a volunteer basis or eliminate them.
- The Marching Band is now even required to purchase its own field paint for the practice field in order to provide half-time entertainment at football games.

In spite of declining enrollment trends within the district over the past decade, student participation has continued to increase. Interest is high, and individual/team accomplishment continues to assist in the development of the "success" attitude so crucial to the total social, academic and intellectual life of the student.

While most of these factors do not appear to have been directed with the intent to attack the music program, they have caused increasing stress upon the health of the music curriculum. The fact that participation in music has survived is a credit to a strong faculty and extensive community support.

The Administrative Proposal

In its document (April 16, 2007) entitled "*Board Presentation*," the administration proposes the following reductions in the music program.

- 5th Grade Band (Instrumental Music Instructor) (\$86,400)
- School Funded Trips (Under Discussions) (\$??)

Conspicuous by their absence are other "hidden cuts" not specifically identifying music, but which may be (actually or "rumored") under consideration, or left to the discretion of central and/or local (site) administrators including the following cuts.

- Transportation Budget Reduction (\$51,000)
- Declining Enrollment (\$36,783)

[Note: Reductions in the music programs should not be made unless music enrollments decline.]

Other cuts that may (or may not) be under consideration are unknown or unavailable at this time. This may include decisions that may be made by the local site administrator(s) or site-based management team causing further reductions in student opportunities in music.

Assumptions

In the *Board Presentation* the district re-emphasizes its mission statement as:

The mission of the
Gull Lake Community Schools
is to educate every child
to achieve their full potential.

Further it adopts the following assumptions as its "Budget Screen List."

- Items needed to properly maintain and protect the physical plant.
- Items that impact core curriculum/instruction areas.
- Items that impact elective instruction areas.
- Items that would be nice to have.

The question that remains for the community to determine is: Based upon the budgetary assumptions indicated above, does the district by its action(s) consider the music program as core curriculum (as indicated by *No Child Left Behind*), elective instruction, or just something "that would be nice to have?"

In times of budget crisis it is important to establish principles that provide for integrity of administrative function and management (fiscal responsibility). However, it is of primary importance to provide a process in which every decision is evaluated on the basis of its long-term effect on the student. With these factors in mind the following limited study provides for:

- Fiscal Responsibility
- Curricular Integrity
- Student Opportunities in Music

Further, the following "Assumptions" have been applied.

1. The primary emphasis in determining what reductions to make should be placed on maintaining the quality of instruction in the classroom.
2. Programs with fewer pupils impacted adversely should be reduced or eliminated before programs with lower cost/benefit ratios.
3. Long term financial savings are not guaranteed by program reductions, but may be realized by investing in those programs that have the potential for the greatest student-faculty ratios.

The degree to which an institution succeeds is in direct relation to its ability to focus the various constituent bodies on the achievement of its mission.

The focal point of the educational mission is the student, i.e., student outcome. In other words, what is best for the student is best for the institution.

The primary constituent of the GLCS is the community. The community elects a Board of Education to establish policy, which in turn employs a body of administrators and teachers to fulfill the educational mission.

The tradition of academic excellence within the GLCS is a reflection of a community in which high standards are a result of cultural expectation.

The demand for academic excellence has historically included a strong music program. Scientific studies (Meninger Institute, et al) indicate that 98% of the population is innately equipped for musical training, 85% for advanced musical training.

With that understanding and appreciation for the opportunity, the following status report examines the short and long term impacts of cuts targeted in the GLCS music program. Further, recommendations will be made as to program reinstatement and/or adjustment for the purpose of providing curricular stability and fiscal effectiveness.

SHORT AND LONG TERM IMPACTS

Faculty Impacts

There are currently eight members of the music faculty in the GLCS comprising a total of 7.07 FTE (full time equivalent) teachers. Assignments of FTE are allocated as follows:

K-6 General Music	2.903
Grade 5 Band	.666
Grade 6 Band	.666
Grades 7-8 General Music	.833
Middle School Band	1.000
Middle School Choir	.167
High School Band	.668
High School Choir	.167
Total	7.07

Observations:

1. No credit is given for a significant amount of "volunteer" work done by many music teachers to maintain programs that are no longer funded by the district.
2. The allocation of travel time is not determined at the time of this study.
3. Without the allocation of adequate FTE for a Music Coordinator, scheduling, budgetary decisions and the evaluation (professional growth assistance) of music faculty is either significantly complicated or absent.
4. The movement toward decentralization of the decision making process tends to place the itinerant music teacher outside the participatory (site-based) decision making process, if for no other reason than by default. This may be in part because the music teacher is perceived as part time at any given site, or required to be at another site during the decision making process, that the administrator and/or music teacher is unsure who "owns" a given music teacher.
5. Elementary General Music teachers are primarily allocated through teacher preparation time ratio points, and therefore are not/should not be considered at part of the music budget FTE allocations.
6. Actual FTE allocations are listed by name in Appendix A.

The administrative recommendation to eliminate 1.0 FTE band position will have significant effects on staffing.

Observations:

1. This is a reduction of 33% in band staff, in all probability most likely the highest single cut in any curricular area, and certainly inequitable.
2. With only .666 FTE currently assigned to grade 5 band, it is obvious that additional cuts in the band curriculum will need to be made at the middle and/or high school level.
3. The difficulties of staffing the current 604 grades 6-12 band students with only 2.0 FTE becomes obvious. On the other hand, national case studies indicate that the elimination of grade 5 band will result in a loss of 65% of student participation at the secondary level.
4. Under the current proposal grade 6 will become the first year of instruction for band students. How will the district resolve the issue of providing adequate instruction or individual attention? Will all students be together in one classroom? Will small group instruction be provided on like instruments, or will all instruments be together?
5. There is in essence not a choral curriculum in the district. With no curricular choral experience in grades K-6, and only one choir each in the middle and high schools, the program is in a survival mode, with only 73 total students participating in grades 7-12.
6. The elimination of grade 5 band leaves those students with no music-making opportunities.

Curriculum Impacts

It has often been said that "good students take music," and while that is certainly the case, research indicates that children who take music become better students. Several observations may be made concerning the music curriculum in the GLCS.

1. There is apparent disparity in the perception of music as curricular, co-curricular and/or extra-curricular. The severity of the situation is increased by the apparent lack of an administrative advocate or other supervisory personnel.

Generally, "**curricular**" refers to music classes and performing organizations that are held during the school day, funded by the district, and apply music as a tool in the intellectual, emotional and social development of the student.

"**Co-curricular**" refers to those outcomes of daily music instruction that result in the performance or application of those materials outside the school day, e.g., the performance of a concert piece at an evening concert. This performance may equate to the "final exam" for a music organization.

"Extra-curricular" is a term applied to those activities of a musical organization that are or may be the result of curricular involvement in music, but that are primarily service or public relations in nature, e.g., performing at a function for the local Kiwanis or Lions Club, or an athletic function.

The district needs to adopt these standards and definitions, or develop its own to assist in the decision-making process and the development of curricular policy.

2. The music program should be considered as a single curriculum with separate but equally important tracks, not as individual programs. In this way a music curriculum bears the resemblance to a mathematics curriculum in which algebra, trigonometry or calculus may be perceived as different courses but a part of the same discipline.
3. There are no curricular options for participation in choir in grades K-6. Curricular choral options in grades 7-12 are limited to a single class each at the middle and high schools.
4. There is no orchestra curriculum.

The reduction of class time as a result of the adoption of block scheduling has greatly reduced the contact time for band and choir at the high school. The failure to provide for a full block for music rehearsals is inexcusable and arbitrary.

1. With only 45 minutes provided, each course has lost approximately eight weeks of instructional time.
2. While it is recognized that a full block of music instruction would equal 25% of the student's schedule, each student would still be able to complete six other courses per year in addition to their music class.
3. The opportunity for a full 90-minute block rehearsal schedule would facilitate the inclusion of a more adequate and legitimate musical experience that could include curricular content not currently possible, such as music theory, music history or appreciation, and improvisation.

Negative curricular impacts anticipated with the loss of the position(s) recommended by the administration are summarized below.

1. Curricular, co-curricular and/or extra-curricular music programs currently done on a volunteer basis by the music teachers will be eliminated due to the lack of teacher availability.
2. Although a significant reduction in student participation is anticipated under the administrative recommendation to eliminate the grade 5 instrumental program, it is difficult to conceive of a solution to the problem of scheduling

lessons for beginning students in grade 6 while maintaining any resemblance of the current curriculum.

3. Reductions in staffing may require that music classes include students with wider differences in skill levels together, decreasing student progress and increasing attrition.
4. It is likely that individual and small group instrumental lessons will be eliminated.
5. It is likely that curricular opportunities for jazz band will be reduced or eliminated.
6. It is possible that the remaining 2.0 FTE band instructors will not be able to provide instruction to the 400 or more students remaining in the program. In that case the administration and board will need to develop criteria on which students to eliminate, retain, and/or enroll in the beginning program.

There is no sound reason to eliminate the beginning instrumental music curriculum. Furthermore, the impossibility of staffing the music curriculum with the remaining 2.0 FTE instrumental music staff is obvious.

Such decisions are often based upon the incorrect assumption that "pull-out" programs (removing music students from the regular classroom) are academically disruptive. Such assumptions are incorrect.

1. Although the "pull-out" system of instruction is a normal practice (nationally) at the elementary level, music students continue to demonstrate the highest SAT scores.
2. While the classroom teacher is required to make schedule adjustments in the presentation of materials, the best teachers understand the academic (and social) advantages to the student.
3. Classroom teachers understand the importance of small group instruction (class size), and have come to see the advantages of using that time when the music students are "pulled out" of class to work with smaller groups on review, remediation, or other special projects that may need more individualized attention.
4. Participation in the arts has been widely recognized as having significant positive effects on student development. The elimination of the music program can only have the opposite effect, leading to mediocrity in student achievement in all areas of the curriculum. The district cannot afford to ignore the research.

Student Participation Impacts

Current enrollments in band and choir are listed in Figures 5a and 5b. Specific observations related to the status of individual programs are included following the enrollment figures for each area. In general, research indicates that the earlier a student starts the study of music the greater it will effect overall academic growth.

In a study performed by the University of Michigan (See Appendix B, Culver), (instrumental) music programs identified as qualitatively excellent determined that attrition rates beyond 15% in any given year were excessive, unacceptable, and indicative of significant factors that inhibited student participation. While it is not possible to determine attrition in an enrollment profile from a single year, it is highly probable that enrollment disparities bear a strong correlation to attrition. Therefore, excessive enrollment disparities in student participation in both band and choir in the GLCS should be examined for causality.

<u>Figure 5a: STUDENT PARTICIPATION – BAND (2006-2007)</u>									
School	Gr 5	Gr 6	Gr 7	Gr 8	Gr 9	Gr 10	Gr 11	Gr 12	Total
Ryan IM	207	105							312
Gull Lake MS			98	74					172
Gull Lake HS					32	48	23	38	141
Total Band	207	105	98	74	32	48	23	38	625
District Enroll	236	248	254	244	264	263	245	232	3082
% of Dist Enroll	88%	42%	39%	30%	12%	18%	9%	16%	
¹ Enroll Disparity		-49%	-7%	-24%	-57%	50%	-52%	65%	
² Max 15%	207	176	150	127	108	92	78	66	1004

Observations:

1. The total number of students participating in band is 625. Of these students, 418 are in grades 6-12.
2. An additional (duplicate) 113 students participate in jazz bands in grades 7-12, 96 of those in grades 7 and 8.
3. Enrollment disparities in grades 6, 9 and 11 are particularly excessive.¹ If the district assumed that 207 was a normal enrollment level for grade 5, and reduced enrollment disparities to a maximum of 15% student participation in band would be 1004.² There is a distinctive difference in the profile of those students who elect a band instrument and those who elect an orchestra instrument or sing in a choir. It is probable that part of the high band enrollment disparities may be attributed to a lack of other performing options.

4. A total of 207 grade 5 students participate in the band program. This is 88% of the total grade 5 population.
 - a. Exemplary programs consider 65-70% to be the target participation of grade 5 students.
 - b. Under the current configuration (implementation) of the instrumental feeder system, the fact that 88% of grade 5 students participate in band is highly indicative of student interest and program quality. It is in fact one of the highest percentages observed by this consultant.
 - c. The administrative recommendation to eliminate the grade 5 band curriculum will deny current grade 4 students from participation in band until grade 6. Since grade 5 is considered the final and maximum “window of learning” opportunity for instrumental music this will have considerable negative effect on future participation.

Figure 5b: STUDENT PARTICIPATION – CHOIR (2006-2007)														
School/Grade	K	1	2	3	4	5	6	7	8	9	10	11	12	Total
Bedford El														0
Kellogg El														0
Richland El														0
Ryan IMS														0
GLMS								31	15					46
GLHS										11	4	10	2	27
	0	0	0	0	0	0	0	31	15	11	4	10	2	73
District Enroll	223	219	191	235	228	236	248	254	244	264	263	245	232	3082
% of Dist Enroll								12%	6%	4%	2%	4%	1%	
¹ Enroll Disparity									-52%	-27%	-64%	150%	-80%	

Observations:

1. The total number of students participating in choir is 73.
2. There is no curricular choir program in grades K-6.
3. Enrollment disparities in grades 8, 10 and 12 are particularly excessive.¹
4. It is evident that the choral program is in a survival mode, primarily because of the lack of curricular options for students.

Extensive national case studies indicate that when the elementary instrumental and/or choral feeder system is minimal or eliminated, the subsequent decline in student participation will be a minimum of 65%. The lack of greater enrollments in choral music in grades 7-12 is undoubtedly a result of district's failure to provide a curricular choral experience in grades K-6.

If the board adopts the proposal to eliminate grade 5 band, it is anticipated that the decision would precipitate a decline in student participation that would follow the pattern of what has happened nationally, and with the district choral program. Based on current enrollment patterns, the configuration illustrated in Figure 6 could be expected within four years of the decision.

<u>Figure 6: PROJECTED ENROLLMENT LOSS – BAND (2010-2011)</u>			
Band	Current Enrollment	Projected Enrollment	Students Eliminated
Grade 5 Band	207	0	207
Grade 6 Band (no small group instruction)	105	37	68
Grade 7 Band (no small group instruction)	98	34	64
Grade 8 Band (no small group instruction)	74	30	44
Grades 9-12 (no small group instruction)	141	49	92
Totals	625	150	475

In addition to the loss of 475 students in band, it is unlikely with the elimination of 1.0 FTE as proposed by the board that the jazz bands in grades 7-12 will be able to be maintained. This would be a loss of participation of an additional (duplicate) 113 students. This would require 381 grades 6-12 students (475 eliminated -207 grade 5 +113 jazz band) would be placed back in the regular classroom. The 113 jazz band students eliminated the first year will require the district to add 3 classes of 32 at the middle school (.6 FTE) and 1 class of 17 at the high school (.333 FTE). This is an immediate addition of .933 FTE classroom teachers needed to replace the 1.0 FTE band position, a net one-year “savings” to the district budget of .067 FTE.

The projected reductions in student participation under the administrative proposal are conservative and forecast the possible total collapse of the program based on the following factors.

1. More students may transfer out of the district or choose other educational alternatives.
2. With the decrease in enrollments in secondary level music performance classes, students will be grouped together with a wider degree of skill levels leading to greater attrition.
3. Students who are academically gifted will be less likely to participate because of reduction of curricular content that leads to mediocrity, boredom and greater attrition.

Economic Impacts

The concept of Reverse Economics lies in the principle that the long-term effects of the elimination/reduction of a program are more costly than the initial savings anticipated. The economic ramifications of low enrollment or the loss of student participation in the music performance program are significant.

The primary cost factor in education is personnel. The most cost-efficient personnel are those who provide instruction to the largest number of students in a given class period and/or who carry the largest student loads. Several observations may be made regarding the cost efficiency of maintaining and strengthening the music program in the GLCS.

1. There are 811 students in band and choir, including (duplicate) jazz bands.
2. There are 604 secondary band and choir students, including (duplicate) jazz bands.
3. There are 2.67 FTE grades 6-12 band and choir teachers.
4. The average student load of the grades 6-12 band and choir teachers is 226: [604 students/2.67 FTE teachers].
5. The average student load of the grades 6-8 non-music classroom teacher is 125: [5 classes x 25 students per class].
6. The average student load of the high school non-music classroom teacher is 75: [3 classes x 25].

[Note: Both parents and teachers requested specific information related to class size and were told by district personnel that such information was not available.]

A comparison of the financial effect of the disparity of student loads between music performance and non-music classroom teachers may be seen in Figures 7a and 7b.

<u>Figure 7a: AVERAGE STUDENT LOADS (Grades 6-8 Example)</u>			
FTE	Classification	Classes x Students	Student Load
1.0	Non-music Classroom Teacher	5 x 25	125
<u>1.0</u>	Band, Choir Teacher	5 x 45.2	<u>226</u>
2.0	Teachers		351
1.0	Non-music Classroom Teacher	5 x 25	125
1.0	Non-music Classroom Teacher (new)	5 x 25	125
<u>.6</u>	New Classroom Teacher (new)	3 x 25.3	<u>76</u>
2.6			326

[Note: The average class size the is estimated to 25 based on the best information provided. Any average class size figure provided will be inflated by the excessive loads of music performance teachers.]

<u>Figure 7b: AVERAGE STUDENT LOADS (Grades 9-12 Example)</u>			
FTE	Classification	Classes x Students	Student Load
1.0	Non-music Classroom Teacher	3 x 25	75
<u>1.0</u>	Band, Choir Teacher	3 x 75.3	<u>226</u>
2.0	Teachers		301
1.0	Non-music Classroom Teacher	3 x 25	75
1.0	Non-music Classroom Teacher (new)	3 x 25	75
1.0	Non-music Classroom Teacher (new)	3 x 25	75
<u>1.0</u>	Non-music Classroom Teacher (new)	3 x 25.3	<u>76</u>
4.0			301

[Note: The average class size the is estimated to 25 based on the best information provided. Any average class size figure provided will be inflated by the excessive loads of music performance teachers.]

Observations:

1. The student load of the average band and choir teacher equates to 1.6 FTE grades 6-8 non-music classroom teachers, and 3.0 FTE high school non-music classroom teachers.

2. The average music performance teacher bears a 1.6 to 3.0 FTE financial value to the district. Therefore, any circumstance that causes a decline in student enrollment or prevents students from participation will have a negative cost effect on the district budget.

The loss of these programs equates to the elimination of 381 grades 6-12 student participants. This will require the hiring of 3.0 to 5.1 FTE classroom teachers within 4 years to replace the proposed 1.0 FTE cut band position.

The 113 jazz band students eliminated the first year will require the district to add 3 classes of 32 at the middle school (.6 FTE) and 1 class of 17 at the high school (.333 FTE). This is an immediate addition of .933 FTE classroom teachers needed to replace the 1.0 FTE band position, a net one-year "savings" to the district budget of .067 FTE.

3. Therefore, it may be demonstrated that the 2.67 FTE grades 6-12 music performance teachers carry an excess student load equivalent to 1.6 to 5.3 FTE. Further, it may be demonstrated that this overload:
 - a. Pays for any small group or individual instruction provided to secondary students by the music teachers.
 - b. Justifies the inclusion of any music classes in the curriculum that may be under the normal minimum number.
 - c. Pays for the equivalent number (1.6 to 5.3 FTE) of elementary music performance personnel at no cost to the district.
 - d. Assists the district is maintaining smaller class sizes in other academic areas of the curriculum, such as AP and honors courses.
4. It is financially advantageous to the school district to increase enrollment in the music program through the facilitation of student participation. The following observations should be noted:
 - a. Maximum student load averages of 200 are a viable option for music performance teachers. Once maximum load averages exceed 200 in music performance, attrition increases.
 - b. It is anticipated that average student loads for choir teachers may be greater than other music teachers, and that average student loads for orchestra teachers may be less.
5. The positive financial advantage of large music classes is minimized when they are offered for no credit, are placed outside the school day as an extra-curricular activity, do not meet daily, or are minimized to 45-minute "skinnies" in the block schedule format.

Since the class sizes of music performance teachers in the district are larger than other classes, including General Music, the wisest use of district funds is to

accommodate those classes to the maximum extent in order to hold non-music class sizes down, and provide for the most efficient use of budgetary funds.

Summary, Conclusions and Recommendations

While the wisdom of the administrative recommendation is at best questionable from the aspect of its financial validity, the resulting devastation to the music curriculum, and the lifetime loss of opportunity to the students is without justification.

The community recognizes that other districts have managed to survive without grade 5 band. However, it is the desire of this community to sustain its musical standards. It is not interested in imitating lesser programs at the expense of providing our children with the educational opportunity to “achieve their full potential.”

The community recognizes the need for fiscal responsibility within the school district in a time of difficult funding.

The community recognizes that a strong music program is important to the image and economy of the school district and the community.

The community recognizes the importance of maintaining a strong music program for the social, emotional and intellectual development of the total student.

The community recognizes that parents of music students make significant financial investments in the school district with the rental/purchase and maintenance of their own music instruments, and the raising of funds to assist in the operation of other aspects of the music program.

The community recognizes that there will be a significant decline in student participation should the district consider any reductions in the music curriculum.

The community recognizes the potential for the collapse of the entire music program.

The community recognizes the potential for increasing student participation in choir, and its financial advantage to the district.

Therefore, it is with careful consideration that we request the formation of a Task Force to study and make recommendations regarding the structure of the music curriculum. We recommend that the constituency of that Task Force include balanced representation of the following constituencies.

Administrative Representation:

Central Administration
 High School Administration
 Intermediate/Middle School Administration
 Elementary School Administration

Instructional Staff:

General Music
 Choral Music
 Band
 Elementary Classroom Teacher
 Secondary Classroom Teacher

Community Representation:

*Elementary Music Parent
 *Intermediate School Parent
 *Middle School Music Parent
 *High School Music Parent
 Community Member-At-Large

[*NOTE: Provision should be made to ensure balanced representation for General Music, Band and Choir]

Further, we recommend that the administration rescind its recommendation and/or consideration of any reductions in the music curriculum and examine the following issues related to the strengthening of the music curriculum to the advantage of the student, the district, the community and the budget.

1. The establishment of the music program as a regular part of the curriculum, meeting daily during regular school hours from grades 6-12, including general music.
2. Strengthening and expanding the music curriculum through the continuation of grade 5 as the beginning band level. The provision of these programs should be implemented so as not to require students to choose between music performance organizations. Consideration should be given to the reduction or elimination of "pull-out" scheduling and the adoption of these areas into an expanded elementary "prep" time cycle.
3. Strengthening the choral program with the addition of a choir curriculum in grades K-6; and restructuring the choral program in grades 7-12 to provide for maximum participation.

4. Cooperative decision making in which parents and music teachers work together with administrators and guidance counselors to facilitate a scheduling process which will accommodate student participation in all music classes, provide for student-centered decision making, and enhance administrator-teacher-parent communication.
5. The establishment of maximum average loads of music performance class teachers (grades 5-12) at 200 students. Further, such student overloads should be considered in part as paying for the elementary music performance and secondary small group instructional programs and be recognized as assisting in maintaining lower class sizes in non-music classes.
6. The scheduling of music classes to minimize teacher travel time, thereby reducing classroom interruptions and increasing student contact time.
7. Perform exit interviews of all students who discontinue participation in music performance, in order to provide accurate statistical data for program improvement.
8. The reduction of factors which contribute to attrition in the music program, including scheduling, conflict with classes in which only one section is offered and other factors which may surface during the study.
9. Advising students of the possibility of fulfilling requirements for grade 9 and/or grade 10 physical education in the junior and/or senior years.
10. Development/adoption of a district-wide policy statement regarding the philosophical purpose and curricular content of the music program and its role in the total social, academic and intellectual development of all students.
11. Study ways in which the adoption of district-wide music curriculum may serve to provide positive environment for other changes that may occur in the district, including restructuring of grade levels, changing school boundaries or closing schools.
12. The beginning/continuation of small group instruction and/or sectional rehearsals at the Middle School level to improve instruction and minimize attrition.
13. Allocation of adequate Music Supervisor FTE to facilitate coordination, cooperative decision making and communication within the department, other departments, the district and the community at large. This position could be an administrative or teacher level position.
14. The effect of a strong music program on keeping people from withdrawing their children from the district to attend other schools.
15. Study other issues that may arise during the operation of the Task Force, such as the beginning of a string program.

APPENDIX A

Music Faculty FTE

School:	Elementary/Intermediate			Middle School			High School		Total FTE
Teacher	Gmus	Band 5	Band 6	Gmus	Band	Choir	Band	Choir	
Chabitch, M					1.000				1.000
Hoover, C		.333	.333				.334		1.000
Husk, N	1.000								1.000
Latham, F		.333	.333				.334		1.000
Munson, L	1.000								1.000
Willooughby, D				.833		.167			1.000
Wolfe, D	.833							.167	1.000
Smoker, K	.070								0.070
Totals	2.903	0.666	0.666	0.833	1.000	0.167	0.668	.167	7.070

APPENDIX B

WHAT MAKES A STRONG PROGRAM

Professor Robert Culver
The University of Michigan

Based upon findings of 1990 Research Project involving 50 districts, 113 instrumental music teachers from 27 states.

I. TEACHING:

A. Schedule

1. Frequency of teaching opportunities are in direct relationship with program quality.
 - a. Elementary Instrumental Program
 - Begin in 5th grade, sometimes in 4th for strings and 5th for the winds and percussion
 - Have no fewer than 2 meetings per week, most preferably 3 to 5 per week
 - All classes are in the regular school day
 - b. Middle or Junior High Instrumental Program
 - Daily instruction is the majority pattern
 - Provisions for full orchestra with winds exist for at least two grading periods per year
 - c. High School Instrumental Music Program
 - Daily instruction offered
 - Provisions for regular full orchestra with winds begins after marching band season ends.
 - The finest instrumental music programs always had provisions for private instruction, provisions for sectional instructing of like instruments and a small ensemble program.
2. Routine
 - a. Directed aspects

Planning obvious:

- Anticipatory set
- Quality plans available
- Class outcomes are related to planning
- Time envelope is controlled with consideration of pacing, energy profile, and starting and ending times

b. Self-directed aspects

- Students are aware and responsive to routine
- Students involve themselves in appropriate activity quickly and efficiently

3. Methodology

a. Strategy choice

- Ear to hand beginning instruction
- Non-verbal teaching used extensively
- Experiential teaching devices
- Multiple strategies and teaching devices employed in every class session

b. Modeling

- An instrument, voice, gesture, media or proxy is used to demonstrate as opposed to verbal description.

4. Delivery elements

a. Ratio is maintained at a maximum of 15% verbiage to 85% activity.

b. Teacher demonstrates awareness and use of proxemics

- Eye scan is used evenly to all parts of the room and is direct to the student
- Proximity to students spread evenly around the room
- Pedagogical or supportive touch is used appropriately
- Names of students are used

c. Pacing elements

- Pace consistent and controlled between instruction and response
- Energy profile is controlled by teacher

d. Prioritization

- Teaching interventions follow a sense of priorities
 1. Posture
 2. Format or mechanics of playing
 3. Sound
 4. Intonation
 5. Rhythmic structure (Intonation and rhythm may be switched for older students)
 6. Style/Speed

e. Curriculum

- A printed curriculum is available
- There is common understanding among the staff
- There is skill-based grading in use

II. ORGANIZATION OF SYSTEM

A. Chain of command/decision making

1. Parents
2. School Board
3. Superintendent
4. Assistant Superintendents
5. Area Supervisors or Coordinators, including building principals
6. Teachers

B. Meeting function and structure

1. Access to agenda
2. Meeting is run efficiently
3. Minutes are kept
4. Contentious problem solving process in place

C. Paper work

1. Computer is used extensively
2. Curriculum/planning is an ongoing procedure
3. Grading is based on skill acquisition

4. Cumulative file for music program]
5. Memo process

D. Data gathering/use

1. Cost per student
2. Percentage of student body in program
3. Drop out rate analyzed and kept to under 15% any year
4. Schedule disruption and cause
5. Skill acquisition over time
6. Course election patterns

E. Budget

1. Predictable
2. Based on student count and activities
3. Managed by music department or building principal
4. Based upon an amortization rate of equipment replacement costs

F. Inventory

1. Maintained on a schedule
2. Storage and access is adequate
3. Is renewed upon an amortized base

G. Schedule

1. A central calendar is maintained district wide
2. Secondary music classes are scheduled before single section classes
3. Elementary music classes are scheduled by a music administrator
4. Annual performances by major ensembles
High School - 8 to 11
Middle/Junior High School - 4 to 8
Elementary - 3 to 5

H. Library

1. Centralized library with staff
2. Computerized control and maintenance

I. Support Structures

1. Parent Boosters are music department wide
2. By-laws clearly delineate functions of teacher and supporters

3. Community resources include service groups, media, etc.

J. Interdepartmental politics

1. All areas of the music department are equally supported
2. Staff supports other areas than their own
3. Recruiting is a collective effort, especially between band and orchestra

K. Community

1. Private teachers role
 - a. Available as resource to school program, attitude development, sectionals, festival assistance, etc.
 - b. Support school groups
2. Professional musicians role
 - a. Positive performance model for student population
 - b. Available as resource to school program, attitude development, sectionals, festival assistance, etc.
3. Commercial music stores
 - a. Support school groups with maintenance visits, loaner program, economic support for special programs, tours, clinicians, etc.
4. Higher education
 - a. Available as resource to school program, attitude development, sectionals, festival assistance, etc.
 - b. Clinician and consultant availability
 - c. Student teacher availability
 - d. Demonstration resources to keep schools abreast of developments

APPENDIX C

THE MUSIC ADMINISTRATOR

When school music programs face cuts or financial crisis, the Music Administrator is often the first position to be eliminated. Never heard of this position? It may have already been eliminated, with overall responsibility for the music curriculum now loosely spread among a number of music faculty members. Survival of the music curriculum may then depend solely on the public relations skill of each individual teacher or the voice of the public.

When no Music Administrator is in charge of the music curriculum, music programs are often poorly administered or weakened. The program may even be relegated to a solely extra-curricular activity, as in districts where the Athletic Director is appointed "Activities" Director: suddenly the music department becomes a "function" that is exclusively extra-curricular in nature.

Levels of Music Leadership

Who are (or were) these music leaders? Historically, Music Administrators were experienced music teachers with great passion for music education. They sought positions of leadership as advocates of music for all children.

However, in many cases they lacked the administrative background or training to fully understand how the system worked. As they assumed their positions, many became painfully aware that they had really been hired by the administration to endorse whatever decisions were passed down to them.

And, to make matters worse, though they were given different titles relative to the level of authority of their positions, they often worked without specific job descriptions or responsibilities.

Here are a few typical position titles and brief descriptions of duties, listed in descending level of authority. Normally, as the level of authority diminishes, so does the amount of FTE assigned to the position.

Director of Fine Arts

The Director of Fine Arts position includes supervision of all areas of the arts (usually music, drama, dance and the visual arts). The term "director" implies an administrative level position, with authority equivalent to other personnel with a similar title such as the Directors of Personnel, Curriculum, etc. In the administrative flow chart, this individual might be responsible to an Assistant Superintendent.

Director of Music

This position is similar to that of the Director of Fine Arts but limited to the music program. This position may be equivalent to or under the supervision of the Director of Fine Arts, depending on the size of the district. This may also be a position in which the Director of Curriculum is responsible for supervision of arts areas outside of music. This position should have centralized authority over all aspects of music in the district.

Music Supervisor

The position of Music Supervisor is normally a position with district-wide supervision. Unfortunately this often includes only those teachers that are itinerant (elementary general or instrumental music), leaving any supervision of teachers assigned to a single school (e.g., high school band director, middle school choral director, etc.) up to the site administrator (principal). Efforts should be made to at least include the Music Supervisor as an advisor to the site administrator, particularly in the teacher selection and evaluation process.

Music Coordinator

This position is often exactly what the term "coordinator" implies. It usually carries significantly less authority, and often serves only as a means of coordinating areas of the music program in which the teacher is assigned to multiple schools. Often this position simply becomes a vehicle for dispensing information that has "come down from the top."

[Note: The positions listed above are not usually eligible for tenure, and therefore may become very politicized. Any perception of authority to lead or advocate may be erroneous, and attempts to do so have sometimes led to dismissal. People who assume this position from within the district may have the option to go back into the classroom, depending on their seniority as a teacher.]

Department Chair of Music

These positions are under the authority of any position(s) above, if they exist. It is probably more normal that they exist as part-time positions within an individual school, or related to specific areas of the curriculum (e.g., Chair of Instrumental Music, Choral Music, etc.).

As mentioned above, there are many school districts that now exist with no Music Administrator positions whatsoever. This can lead to competition within areas of the music curriculum and conflict. Deterioration of program quality and levels of student participation are often, if not usually, the result.

Your Music Coalition Can Help Make The Case for a Music Administrator

What can your Music Coalition do to help protect music leadership in your school district? Use the influence of your Administrative Liaison Committee of the Music Coalition to:

Insist on specific assignment of the administrative or supervisory duties to someone at the administrative level, preferably to someone with music skill. (Where the administrator is a "non-musician," I suggest the district purchase Robert Culver's Master Teacher Profile, a 3 hour, 32 minute video available at <http://www.reallygoodmusic.com/rgm.jsp?page=cdsvideodetail&iid=123665> .) Insist on qualified (education and experience) music supervisory personnel, with the allocation of FTE appropriate to the size of the district.

Hold your school administrators responsible for excellence in student achievement in music.

Listed below is an extensive, though not exhaustive, list of responsibilities that could or should fall under the authority of that position.

1. Centralized supervision of music faculty and staff by musically qualified personnel
 - Search, interview and employment of new staff in cooperation with principals
 - Coordination, assignment and scheduling of current staff, including itinerant teachers
 - Evaluation of staff by professionally trained music personnel: Professional growth, and/or termination
 - Coordination of the mentor program
 - Providing for professional growth
 - Communication with and between music faculty
 - Allocation, coordination, and assignment of qualified substitute teachers
 - Music program advocacy
 - Providing administrative assistance for teachers, thereby relieving job stress and building morale

2. Centralized supervision of curriculum
 - Development and implementation
 - Maintenance of curricular excellence
 - Providing advocacy for equal opportunity in music for all students in all schools
 - Oversight of program assessment (student achievement)

3. Maintenance of a coordinated district music calendar
4. Oversight of district "honors" music performance programs
 - Honors concerts
 - Field trips
 - Festival
5. Centralized budget development and control (accountability)
6. Centralized development, maintenance and control of music teaching resources
 - Audio and visual resources, and technology
 - Miscellaneous teaching materials
 - Central music library
7. Coordinated, informed purchase, control and assignment of music and music instruments
 - Inventory control
 - Assignment to schools
 - Preventive maintenance and repair
 - Piano tuning and repair
8. Music leadership for community relations, including:
 - Parent/teacher communications
 - Public relations
 - Annual reports to the administration and board on the state of the music program, its financial viability and profiles of student participation (recruitment, enrollment, retention, attrition)
 - Documentation of religious music in the school music program
 - Multicultural issues in music

If you don't have a centralized position or individual assigned to these tasks, many of these duties are probably not being done. But, you cannot ensure any kind of consistent quality experience in music for your children without someone – the Music Administrator in your district – being charged with the official responsibility for these issues and tasks.

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