

Calgary Board of Education Fine Arts Task Force

Recommendations for the Instrumental Music Education Program –

Executive summary

Date: May 2011

Fine Arts Task
Force

Public Report

Task Force Membership:

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Tammy Watt, Fine Arts Teacher

Bill Campbell, Community Member, SOFA

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Introduction

The Instrumental music education program is a highly valued component of the educational programs provided to middle/junior and senior high schools within the CBE. As part of a support network for the Instrumental Music Program, past CBE practice provided a centralized service for purchasing, assignment, management, servicing and repair of musical instruments from 1994 to 2006. By 2008, responsibility for these activities was transitioned to the school. The current model of decentralization places expectations and responsibilities on teachers and parents to ensure that school instrumental music programs are well equipped and sustainable.

In December 2010, a report was brought forward to Superintendents' Team identifying the current status of instrumental music programs in the CBE (see Appendix A: Fine Arts Instrumental Music Program K-12 Task Force document). From that report, a recommendation to review the philosophy, implications and management of the Instrumental Music Program from a K-12 perspective was approved. Subsequently, a task force was established and Terms of Reference for its operation were developed (for Terms of Reference, see Appendix B)

The Fine Arts Task Force was directed to address short term issues regarding the philosophy and directions of Fine Arts Education in Alberta with specific focus on the implications and management of the Instrumental Music Program from Kindergarten to Grade 12 within the Calgary Board of Education in order to:

In the short term:

- Make recommendations to Superintendents' Team to address questions of access and equity for each student wishing to participate in the Instrumental Music Program throughout their educational experience in the Calgary Board of Education
- Make recommendations to Superintendents' Team regarding changes that may impact financial processes, procedures and responsibilities both at the system level and school level regarding:
 - Instrument standards
 - Purchase procedures
 - Vendor agreements for maintenance and repair of musical instruments
 - Long term management and replacement of musical instruments

Recommendations Made by the Fine Arts Task Force:

A review of the current state of the musical instrument resource, support and maintenance processes within the Calgary Board of Education by the Fine Arts Task Force has revealed a number of short term critical issues that need to be addressed. For the CBE to continue to provide quality Fine Arts music education for all students within the system, these critical issues need careful consideration and will support the CBE to be in

compliance with Executive Limitations. It is now more fully understood that both short term and long term strategies are required to address these issues.

Standard of Music Instrumentation

Currently the CBE is unable to effectively replace the instrument inventory or provide adequate resources to schools for the musical program. Each school has developed its own inventory and approach to instrument asset management. A system wide standard of music instrumentation will provide principals with a minimum standard to work from when making decisions about the allocation of funds (for a Draft Standard of Music Instrumentation, see Appendix E). This standard would further guide commissioning allocations for new schools and new programs being offered within existing schools (i.e. Traditional Learning Centers). A standard of instrumentation will also enable the CBE to financially prepare for future scenarios, predict maintenance costs (for the Life Expectancy of Musical Instruments, see Appendix F), and determine appropriate expenditures of all school fees.

Establishment of an Education Standing Offer (ESO) Process for the Purchasing, Renting, Maintaining and Repairing Instruments

The creation of educational standing offers through the CBE Purchasing Department would provide schools with a consistent, cost effective and standardized list of vendors to choose from for musical instrument purchase or maintenance as they make important financial decisions and plan for the future (for ESO and Current Purchasing Practices, see Appendix G). This process would be on-going and flexible as needs change and would hold vendors accountable in accordance with current CBE policies and practices. The ESO approach, while providing best product at best price, would not restrict individual schools from making school based purchasing decisions.

Centrally Managed Musical Instrument Inventory System

The establishment of a centrally managed inventory system would be designed to support a culture of collaboration and to address system needs in a cooperative way. A data rich environment would identify the primary owners for all instruments and allow these owners to make decisions about the inventory as needs are identified. As the instructional leader in the school, the principal, on behalf of the CBE, would maintain authority of ownership while the centrally managed system would support the organization, management, and CBE accountability of the inventory. The data environment would address issues of cost effectiveness as it would encourage a culture of collaboration while leveraging the purchasing power of the organization.

Centralized Technical Support (1.0 FTE /2 year term position)

The Task Force is recommending that centralized technical support be provided to initiate the above recommendations. This position would primarily be required to implement the centrally managed inventory system, train end users, ensure proper purchasing processes

are generated and supported, and work with purchasing to identify baseline standards along with vendor qualifications. The position would be reviewed within a 2 year implementation schedule.

Current Status:

On June 16th, 2011 the Superintendent's team of the Calgary Board of Education approved all recommendations made by the Fine Arts Task Force in regards to the Instrumental music education program in the school district.

Appendices:

- A. Fine Arts Instrumental Music Program K-12 Task Force document
- B. Fine Arts Task Force Terms of Reference
- C. Survey of Other School Jurisdictions – System Funding Strategy for Instrumental Programs and Musical Instruments
- D. Music Programs Currently Offered in the CBE
- E. Draft Standard of Music Instrumentation K-12 - April 2011
- F. Life Expectancy of Musical Instruments
- G. ESO and Current Purchasing Practices
- H. Rental Fee Structures
- I. Survey for Fine Arts Program



Fine Arts Instrumental Music Program K-12 Task Force Document
Calgary Board of Education

Fine Arts

Instrumental Music Program K-12

Task Force

Cathy Faber
Superintendent
Learning Innovation

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Context

Currently Alberta Education views music education as the systematic development of musical skills, knowledge and perceptions fundamental to the total development of an individual. Music is accessible to all, and as students become sensitive to its expressive elements, they may develop insight into human feelings. Music education should begin at an early age and continue to encourage the sense of meaning in music and creative expression.

- **Performer:** Performance is an active process involving the development and application of musical skills, knowledge and perception.
- **Listener, evaluator, consumer, and historian:** These experiences develop an understanding of music and musicians of the past and present.
- **Composer:** The organization of the elements of music into an intrinsically satisfying composition generates aesthetic creativity and perception.¹

Alberta Education initiated a project plan for the review and revision of fine arts programs in Alberta in 2008. Alberta Education is revising the Fine Arts programs of study to achieve improved outcomes for all students. The result of the plan was a *K-12 Arts Education Curriculum Framework* (2009), developed to provide a vision and direction for new programs of study. It proposed a unified vision for Arts Education in Alberta, across the four disciplines (art, dance, drama, music) from elementary through senior high. The Framework outlined opportunities for students to learn: in the arts, through the arts and about the arts. This included instruction in specific arts disciplines and infusion of the arts across the curriculum.

With regard to Fine and Performing Arts, the Calgary Board of Education is committed to:

- supporting student learning opportunities with current rigorous programs
- cultivating the quality and variety of access to learning opportunities
- integrating across disciplines
- recognizing the dedication and knowledge that specialist teachers bring to the instructional core

Instrumental music education is a highly valued component of the educational programs provided to middle/junior and senior high schools within the CBE. As a part of a network of support for the Instrumental Music Program, the CBE provided a centralized service for purchasing, assignment, management, servicing and repair of musical instruments from 1994 to 2006.² By 2008 responsibilities for these activities were transitioned to the schools. The current model of decentralization places expectations and responsibilities on teachers and parents in ensuring that school instrumental music programs are well equipped and sustainable.

In December 2010 a report was brought forward to Superintendents' Team, identifying the current status of instrumental music programs in the CBE (Appendix 1). From that report, recommendation to review the philosophy, implications and management of the Instrumental Music Program from a Kindergarten to grade 12 perspective was approved. Subsequently, a task force was established and terms of reference for its operation were developed (Appendix 2).

¹ Alberta Education: Fine Arts Programs of Study, 1989. Available at <http://education.alberta.ca/media/313004/elemusic.pdf>

² Calgary Board of Education: Administrative Regulation 7007 Musical Instrument Loan Pool.

Proposed Changes to K-12 Arts Education Programs of Study

In 2009 Alberta Education commissioned an Alberta Education Literature review of K-12 Fine Arts Programs³, and facilitated collaborative process throughout the province on K-12 Arts Education⁴. These were two strategies that informed the development of a Draft K-12 Arts Education Curriculum Framework. This framework was to be the vision for changes to the programs of study.

The CBE is aware that the current Draft K-12 Arts Education Curriculum Framework generated discussion and concerns around: program organization, how courses are structured, time allocations for the creative learning process and the depth and breadth of learning that specialized teachers bring to student learning in all of the Fine and Performing Arts.

Table 1: Summary of Vision and Plan for future Arts Education curriculum framework

K-12 Arts Education Curriculum Framework (June 2009 DRAFT)

A vision and a plan for future Arts Education curriculum

Proposed to be RETAINED From current curriculum	MINOR CHANGES Proposed for future curriculum	MAJOR CHANGES Proposed for future curriculum
<p>Arts Disciplines</p> <ul style="list-style-type: none"> •Music, art and drama are core arts disciplines, each with unique vocabulary, skills and concepts. 	<p>Arts Disciplines</p> <ul style="list-style-type: none"> •Currently no provincial dance program. New framework proposes that dance be added to the core arts discipline. 	<p>Arts Disciplines</p> <ul style="list-style-type: none"> •Program supports learning in art forms which combine core arts disciplines (e.g. musical theatre) and using media which combine core arts disciplines (e.g., film and animation).
<p>Content</p> <ul style="list-style-type: none"> •Scope and sequence of skills and concepts for individual arts disciplines are clearly presented. •Traditional art forms, tools and technologies are included. 	<p>Content</p> <ul style="list-style-type: none"> •All skills and concepts are written as student learning outcomes. •Contemporary and evolving art forms, tools and technologies are included. •Recognition of transferable skills is developed through participation in the arts. 	<p>Content</p> <ul style="list-style-type: none"> •Programs of study in dance, drama, music and visual art share common General Learning Outcomes, which link the arts together. •Specific connections between art disciplines and other subject areas are identified and explored.

³ Alberta Education, 2008, Promising Practices in Core Learning in Arts Education. Available: <http://education.alberta.ca/media/900551/promising.pdf>

⁴ Alberta Education, 2009. Draft K-12 Arts Education Curriculum Consultation Report. Available: http://education.alberta.ca/media/1076364/kto12arts_consult.pdf

Proposed to be RETAINED From current curriculum	MINOR CHANGES Proposed for future curriculum	MAJOR CHANGES Proposed for future curriculum
<p>Cultural Perspective</p> <ul style="list-style-type: none"> •Cultural heritage is included. 	<p>Cultural Perspective</p> <ul style="list-style-type: none"> •Students’ own cultural perspectives are included •Connections are made to cultural perspectives found in other subject areas (e.g., social studies and second languages) 	<p>Cultural Perspective</p> <ul style="list-style-type: none"> •The framework proposes to include broad cultural perspectives, including Alberta’s Francophone, First Nations, Métis, and Inuit cultures.
<p>Approach to Instruction</p> <ul style="list-style-type: none"> •Effective and promising practices in current arts programs are supported. •Focused instruction in drama, music and visual arts as distinct disciplines is supported. •Student learning includes creative expression through the arts. 	<p>Approach to Instruction</p> <ul style="list-style-type: none"> •Greater balance between teacher-directed and student-directed projects. •Supports differentiated instruction to respond to diverse student interests and levels of experience in the arts, including dance. •Student engagement in creative and design processes receives greater emphasis. 	<p>Approach to Instruction</p> <ul style="list-style-type: none"> •Learning will occur <i>in, through</i> and <i>about</i> the arts. •A variety of instructional approaches are supported, including focused instruction in distinct arts disciplines, multi-disciplinary arts activities and arts infusion into other cultural areas.

<p>Proposed to be RETAINED From current curriculum</p>	<p>MINOR CHANGES Proposed for future curriculum</p>	<p>MAJOR CHANGES Proposed for future curriculum</p>
<p>Program Structure</p> <ul style="list-style-type: none"> •Arts instruction is a requirement for students in grades K-6. •Curriculum allows for more than one teacher to provide instruction in the arts in grades K-6. •Arts courses are optional for students in grades 7-12. •Arts courses in grades 7-12 allow for focused instruction in distinct arts disciplines. 	<p>Program Structure</p> <ul style="list-style-type: none"> •Currently, students in grades K-6 are required to receive instruction in art and music. The new framework proposes required instruction for students in grades K-6 in dance, drama, music and visual art. •Student directed project courses are part of the provincial program for grades 7-12. •1-credit courses are offered for individual study or small group projects, allowing students to explore new areas of interest in the arts or to gain pre-requisite knowledge and skills to pursue a particular passion or career path in the arts. 	<p>Program Structure</p> <ul style="list-style-type: none"> •Current programs of study combine different artistic elements and skills related to a single arts discipline. For example, the program of studies for Choral Music combines together vocal, aural, theoretical, composition and synthesis skills. The new framework proposes offering these elements as 1-credit courses. •Schools may combine 1-credit courses as 3- and 5-credit program options. 1-credit courses may be combined in a single arts discipline (e.g., Choral Music); combined with the elements of other disciplines (e.g., Rock Band, including vocal music, instrumental music and dance choreography) or combined in multiple other ways to best meet the needs of students in the school.
<p>Funding Structure</p> <ul style="list-style-type: none"> •Elementary schools receive funding on a per-student basis. Schools implement programs according to student needs and 	<p>Funding Structure</p> <ul style="list-style-type: none"> •No changes •No changes 	<p>Funding Structure</p> <ul style="list-style-type: none"> •No changes

Proposed to be RETAINED From current curriculum	MINOR CHANGES Proposed for future curriculum	MAJOR CHANGES Proposed for future curriculum
instructional requirements. •Junior high schools receive funding on a per-student basis. Schools implement programs according to student needs and instructional requirements. •High schools receive funding per Credit Enrolment Unit (CEU) completed by students.	•No changes	•No changes •No changes

Inspiring Education

A guiding influence in the philosophy of the proposed Programs of Study for Arts Education comes from *Inspiring Education: A dialogue with Albertans*⁵. The 2010 report from the steering committee presents the long term vision for education to 2030. In order to achieve a shift in vision, the following principles are designed to guide education in Alberta:

- Learner –centred:** Decision makers should consider the needs of children and youth first.
- Shared Responsibility and Accountability:** Acknowledging that parents are the primary guides and decision-makers for children, all partners in education should share responsibility and accountability for education outcomes.
- Engaged Communities:** Community resources should be fully engaged to support learning.
- Inclusive, Equitable Access:** Every learner should have fair and reasonable access to educational opportunities regardless of ability, economic circumstances, location or cultural background.
- Responsive, Flexible Approach:** Children and youth should have meaningful learning opportunities appropriate to each learner’s developmental stage, including learning that is experiential, multi-disciplinary, community-based, and self-paced.
- Sustainable and Efficient Use of Resources:** Decision-makers should identify and adopt strategies and structures that optimize resources (financial and human) and minimize duplication.
- Innovation to Promote and Strive for Excellence:** Creativity and innovation are central to achieving excellence in education.

⁵ Alberta Education, April 2010. *Inspiring Education: A Dialogue with Albertans*. Available: <http://www.inspiringeducation.alberta.ca/>

Alignment to the CBE Three-Year Education Plan

In an accountability process to Alberta Education and to the public, the Calgary Board of Education publishes an Annual Education Results Report (2009-2010) and Three-Year Education Plan (2010-2013).⁶ The outcomes and strategies used in this accountability document are based on alignment with the current Alberta Education outcomes. Provided in the table below are the relevant alignments for the Fine Arts programs.

Alberta Education Outcome	CBE Strategy	Action to Achieve Strategy
The education system meets the needs of all K-12 students and supports our society and the economy.	Provide access to quality programs that are responsive to student needs, shifting student and community demographics, and community choice.	<ul style="list-style-type: none"> •Develop, implement and monitor standards of practice across all programs. •Implement coherent service delivery frameworks to maximize responsiveness to schools and Areas. •Redefine in collaboration with Alberta Education, the conditions required to support the personalization of learning. •Focus on optimizing the learning environment to respond to changing learning conditions.
High school completion rates are showing continual improvement.	Establish district-wide professional development in support of personalized learning and district coherence.	Design and implement job-embedded professional development that influences practice.
Students are well prepared for lifelong learning and employment.	Expand the concept of schooling.	Develop multiple channels of learning and teaching that extend access and build flexibility to support success for each student.
	Design and implement consistent in-depth processes to support students through times of transition.	Implement evidence-informed and system strategies to assist and support students in transition between programs and levels, between CBE schools, and for completing high school and beyond high school.

⁶ Calgary Board of Education, 2010, Annual Education Results Report 2009-2010 and Three-Year Education Plan 2010-2013. Available: <http://www.cbe.ab.ca/AboutUs/documents/0910AERR.pdf>

Findings from the Instrumental Music Review

A review of the status of the instrumental musical program processes and procedures was undertaken in late 2010 by two Learning Innovation specialists. Ten schools participated in the review: 4 high schools, 4 junior high schools and 2 middle schools. The evidence gathered was predominantly qualitative (details reported in Appendix III). The following themes emerged:

Transparent Financial Accountabilities

- The most current communication about financial information for management of instruments was on August 28, 2007.
- There are misunderstandings in the managed amounts of revenue, expenditures and carry-forward funding. High school Business Managers have a clear understanding of the financial processes in Oracle. Three of the six junior/middle schools were not clear on the accounting process. None of the schools demonstrated awareness of the allocated funds carried forward from the 2007 disbursement of Loan Pool residual funds.

Policies, Processes and Procedures

- Currently there is no articulation of standards or requirements for new programs, expansions of program, information for new music teachers or system procedures on the life expectancy or retirement of instruments.
- Access to system contracts for maintenance and repairs is inconsistent. These services are not as accessible or affordable as the original Loan Pool service and music teachers are taking time to access other vendors to reduce costs. Teachers have always provided some of the repair service themselves, but the intensity of time required is reported to have become overwhelming for many teachers.
- Purchasing of instruments is the largest budgeting issue for music programs. Creating a more flexible purchasing system for items over \$5000 would assist in the work of teachers to provide for student needs.
- The inventory of Calgary Board of Education instruments was dispersed throughout schools in 2007, divesting the responsibility of inventory to schools. Six of the ten music teachers reported liking the autonomy that this provides.
- The majority of instruments acquired through the Loan Pool are of poor quality or in poor repair requiring considerable time and expense for upkeep. Several schools recommend a long-term management process similar to that used for school computers.
- Implementing and maintaining an inventory is inconsistent across the ten schools. A system-wide consistent model would assist schools in their work.

Fees and other sources of funding

- The instrumental rental fees of \$85 for high school and \$65 for junior/middle schools is reported by the schools as not being sufficient for maintenance, repair and purchasing of

instruments. For example, a basic repair for one instrument begins at \$60 and increases with the age and cost of the instrument.

- Students require access to the same suite of instruments in an Instrumental Music Program from grades 7 through 12.
- The music program at all schools has some assigned/ budgeted funding at the discretion of administration. This fund goes towards instructional materials: start-up cost (reeds, cleaning supplies etc.), music, books, and software.
- Large and growing programs, particularly in high schools, are supported by Music Parent Association fund-raising. These funds are predominantly directed towards the purchase of large instruments, clinicians, band camps, festivals and uniforms.
- In a couple of schools an optional fee is levied for the music program. At some schools extra fees are levied by the Music Parents Associations.
- In order to improve equity and access of music for all students, principals recommend a re-examination of all fees.

System Supports

- There are mixed comments about centralization versus decentralization of musical instruments and the processes and procedures that occurred through the Loan Pool. Half of the teachers in the review process, particularly at the junior and middle schools, appreciated the management of fees, repairs and purchases as it allowed them time to teach. The other half preferred the autonomy that decentralization of funding provides.
- In the past centralized support has been two-tiered: support of the technical nature of managing a very large music program within the CBE and support for curriculum and philosophy of an Instrumental Music Program. All participants expressed the concern that the diminishment of these supports over time is affecting sustainability of the instrumental music program in the Calgary Board of Education.
- Recommendations were made by participants for system supported professional development opportunities and networking systems in curriculum and program management.

Communications

- Business managers, administrative assistants and teachers requested to have consistent, clear and timely communication about financial processes and procedures.
- A common request from all music teachers and some principals is to have communication of policies and procedures in a Handbook for Music Directors, or through a common website, Litesite or D2L, where information can also be shared.

Appendix B:
Fine Arts Task Force - Terms of Reference

Terms of Reference - Fine Arts Task Force:

The Fine Arts Task Force will review the philosophy and directions of Fine Arts Education in Alberta with specific focus on the implications and management of the Instrumental Music Program from Kindergarten to Grade 12 within the Calgary Board of Education in order to:

In the short term: (report to Superintendents' Team by the end of May 2011)

- Make recommendations to Superintendents' Team to address questions of access and equity for each student wishing to participate in the Instrumental Music Program throughout their educational experience in the Calgary Board of Education
- Make recommendations to Superintendents' Team regarding changes that may impact financial processes, procedures, and responsibilities *including fees* both at the system level and school level regarding:
 - Instrument standards
 - Purchase procedures
 - Vendor agreements for maintenance, and repair of musical instruments
 - Long term management and replacement

In the longer term: (report to Superintendent's Team March 2012)

- Make recommendations to Superintendent's Team regarding system support in matters related to the Fine Arts Program of Study and teacher professional development
- Make recommendations to Superintendents' Team regarding communication and connections to internal and external to CBE stakeholders, specifically the Calgary music community

Guiding Principles:

The task committee is committed to improving student learning by:

- Honouring the Board of Trustees values
 - Students come first
 - Learning is our central purpose
 - Public education serves the common good
- Aligning to outcomes and strategies identified in the CBE 3 Year Plan

- Promoting and modeling an interdependent community that includes schools, (students, teachers) Areas, Service Units, parents, and community representatives
- Establishing and respecting clear accountabilities within the Calgary Board of Education

Foundation Documents:

Ends Statements: (<http://www.cbe.ab.ca/Trustees/ends/default.asp>)

Executive Limitations: EL-12: Asset Protection

(<http://www.cbe.ab.ca/aboutus/documents/0910AERR.pdf>)

Three Year Education Plan: (<http://www.cbe.ab.ca/aboutus/documents/0910AERR.pdf>)

Task Force Members:

Superintendent, Learning Innovation (co –chair)

Director, Area V (co-chair)

Director, Finance

Human Resources designate

3 Principals: High School, Middle/Junior High School and Elementary

4 Teachers: High school, Middle school, Junior High, Elementary

Parents: 2

Student: 1

Community: 1

Resources: Fine Arts Specialist

Communications delegate

Administrative Support

Report writer

Meetings: Meetings will be held as required and called by the co-chairs. Dates and times will be planned to provide appropriate notice and agendas will be prepared with input from all members of the Task Force.

Appendix C:

Survey of Other School Jurisdictions – System Funding Strategy for Instrumental Programs and Musical Instruments

Survey of other school jurisdictions – April 2011 – Leslie Yeates, FPA Specialist

FOCUS: How does your system support/fund instrumental programs and musical instruments?

Supplementary questions:

- Does your system own music instruments? What criteria are used to disperse instruments?
 - Does your system rent out musical instruments?
 - Are students expected to purchase their own instruments?
 - Who pays for maintenance/repairs/servicing of instruments?
 - Do you have parent band organizations/societies that support your instrumental school programs? How do they function with the school and its parent council?
-

Saskatoon Public

- Enrolment 20,000
- Each school receives funding for their operations and programs
- Elementary schools have central pool of music instruments
- Secondary schools have decentralized instruments. Each school is responsible for purchase of their own instruments. Very few schools rent instruments – students are encouraged to purchase or rent instruments through local businesses. Schools focus on owning the larger percussion or expensive instruments for students use.
- System tenders for maintenance/repairs. High schools do their own arrangements for maintenance and repairs.
- The Orff programs are known to use provincial lottery funds for instruments at the elementary level

Lethbridge Public

- Enrolment 8200
- All schools offer full Fine arts Programming
- Each school receives capital funding to operational and programming needs.
- Schools focus on purchase of major instruments
- Students encouraged to rent or purchase instruments from local rental businesses
- No student turned away from music education due to lack of funds for instruments
- System has budget to cover major repairs for all schools. Minor repairs and maintenance is the responsibility of each school. Apply to system for major maintenance/repairs costs
- Some use of lottery funding but no awareness of concerns over how funds are distributed for all school programs

Edmonton Public

- Enrolment 80,000
- System uses a 'cost recovery system' for all music instruments
- Each school purchases their own instruments

- Student fee for secondary music is \$100 (is for rental of any type of instrument)
- Students can rent instruments from school or rent/purchase from local businesses
- Band parent groups and schools usually share in the lottery profits. Some conflicts have occurred between band parent groups and schools for lottery rights
- 5 schools designated as Fine Arts Core Focus
- Victoria School of the Arts 1 to 12 (formerly Victoria Composite High School)
 - o1 to 6 - Primary IB Program
 - o7 to 9 - IB Middle Years Program
 - o10 to 12 - IB Diploma Program
- Edmonton Public Schools' Music Enrichment Program is an extra-curricular music enrichment program (outside of regular school timetable) that is supported by Edmonton String Players Association and the All-City Choirs Parent Association
 - Band fees \$220 to \$260 (beginner/intermediate/sr/orchestra)
 - oOrchestra in addition to class \$60 to \$85
 - oInstrument Rental
 - Edmonton Public Students Sept to June \$50; July and August \$30
 - Out of District students Sept to June \$150; July and August \$50
 - Strings fees
 - oTuition Public students \$320; Out of district \$500
 - oInstrument Rental Public Students \$50; Out of district \$50

Calgary Catholic

- Enrolment 45,000
- System owns all instruments; all are available through a system rental program
- System runs an instrumental rental program for all schools. Other general fees are decided at the school level.
- No elementary students are charged rental fees for instruments. Elementary band programs are supported locally at each school.
- Jr and Sr High – all students pay \$100 regardless of the instrument (including percussionists)
- Students can rent system instruments or some senior students often have their own smaller instruments
- System purchases Yamaha instruments. Distribution is on an as-needed basis and dependent on enrolments and instructional specific needs
- Cost for maintenance/repairs/servicing is covered in the rental payment from each student.
- All instruments that are rented are returned in June to send to a tendered business that does all necessary repairs, maintenance and sanitizing and returns instruments for new September use
- CSSD does not support casino fundraising for any school programs. It is up to the individual school whether or not they decide to have a Band Parent Society or use Parent council generated funds.

Appendix D:
Music Programs Currently Offered in the CBE

MUSIC Courses currently offered by the CBE (2011):

Elementary Music

Junior High General Music
Junior High Choral Music
Junior High Instrumental Music
LDC – Guitar 7, 8, 9

Senior High General Music
Senior High Choral Music
Senior High Instrumental Music
LDC – Choir 15, 25, 35
LDC – Vocal Jazz 15, 25, 35
LDC – Band 15, 25, 35
LDC – Chamber Ensemble 15, 25, 35
LDC – Instrumental Jazz 15, 25, 35
Senior High
LDC – Musical Theatre 15, 25, 35

Appendix E:
Draft Standard of music instrumentation K-12
– April 2011

*Draft Standard of music instrumentation – April 2011 – Leslie Yeates, FPA Specialist
Elementary, Middle, Jr. High, High School*

Research included input from the following individuals, groups and organizations:

- ✓20 elementary teachers
- ✓18 jr high / middle teachers
- ✓14 high school teachers

- ✓Old CBE standard of music instrumentation (20+ years old)
- ✓Suggestions from other jurisdictions
- ✓Suggestions from industry professionals

▶**Variety of Instrument reflected is comprehensive**

▶**Quantity of Instruments is open to further discussion because it is dependent upon:**

School and music teacher Flexibility required in secondary programs to adapt to continual changes:

- Fluctuating student enrolments
- Fluctuating student learning needs

Which result in:

- Fluctuating program needs resulting from number of instrumental groupings from year to year
(i.e. concert band, symphonic band, jazz band, ensemble, etc.)

Draft Standard of music instrumentation – April 2011 – Leslie Yeates, FPA Specialist

MUSICAL INSTRUMENTS – ELEMENTARY – each school

- (Strong recommendations to purchase Studio 49 and Sonor brands as they are hardy for student use. Caution to not purchase Suzuki brand as they go out of tune and are of very poor quality for student use)

INSTRUMENT	DESCRIPTION	QUANTITY
Soprano Glockenspiel	with 2F#bars, 1 Bb bar and 1 pr mallets	2 each
Alto Glockenspiel	with 2F# bars, 1 Bb bar and 1 pr mallets (Studio 49)	2 each
Soprano Metallophone	with 2F# bars, 1 Bb bar and 1 Pr mallets	2 each
Alto Metallophone	with 2 F# bars, 1 Bb bar and 1 pr mallets	1 each
Bass Metallophone	with 2F# bars, 1 Bb bar and 1 pr mallets (Studio 49)	1 each
Soprano Xylophone	with 2 F# bars, 1 Bb bar and 1 pr mallets	4 each
Tenor – Alto Xylophone	with 2 F3 bars, 1 Bb bar and 1 pr mallets	4 each
Bass Xylophone	with 2 F# bars (Sonor Palisonso)	2 each
Contrabass Bars	Full set – C to B, G F#, Bb	1 each
10” Rotary Timpani	with legs, tuning key	1 each
Timpani Mallets	soft for 10” Timpani	1 each
16” rotary Timpani	with legs, tuning key	1 each
Timpani Mallets	soft for 16” Timpani	1 each
10” Hand Drum	Tuneable	15 each
13” Hand Drum	tuneable with beater	1 each
10” Hand Drum	Remo	24 each
Conga Drum	11” with stand	1 each
Snare Drum		1 each
Djembe Drum		4 each
Global Bongos	7” and 8.5”	1 each
Global Bongo Stand		1 each
Buffalo Drum	20”	1 each
Remo Roto Tom Set	6” and 8” and 10”	1 set
10” Tambourine	tuneable, 6 pairs of jingles	2 each
8” Cymbals		1 pair
12” Hanging Cymbal	with mallet	1 each
Soft Cord mallets	for 12” Hanging Cymbal	1 each
Gong		1 each

INSTRUMENT	DESCRIPTION	QUANTITY
Percussion Finger Cymbals		2 pair
4" Triangle	steel with striker	1 each
6" Triangle	steel with striker	1 each
7" Triangle	steel with striker	1 each
Wrist Jungle Bells	with Velcro closure, 4 bells	2 each
Percussion Sleigh Bells	on handle – 25 bells	1 each
Bell Tree		1 each
Cowbells	3 various sizes	3 each
Cabasa a Fuche	Small	1 each
Cabasa a Fuche	Regular	1 each
Egg Shaker		10 each
Shakara Shaker		1 each
Wooden Maracas		2 pair
Wooden Guiro	with stick	2 pair
Claves	Rosewood	2 pair
Granite Blocks	with stand	1 set
Cymbal Stand	for Granite Blocks	1 each
Latino Large Wood Block	with mallet	4 set
Tic-Toc Block	large (double tone wood block with removable handle)	2 each
Latin Wooden Agogo Bells		1 each
Slit Drum	Medium	1 each
Vibra-slap II		1 each
Ratchet		1 each
Rosewood Castanets	on handle	1 each
Sand blocks		3 pair
Rhythm Sticks	fluted pair	35 pair
Lummi Sticks	2 class sets	60 each
Tuning Fork,	A=440	2 each
Electronic Portable Piano	with music rest, power supply, keyboard stand, bench, sustain pedal	1 set
Keyboard Amplifier	with cable	1 set
Piano	acoustic with bench and dolly	1 each

Draft Standard of music instrumentation – April 2011 – Leslie Yeates, FPA Specialist

Musical Instruments – Band Grades 5 to 12 - based on 100 students per program

- Strong recommendations that flexibility is needed in all instrumentation so that teachers can adapt to fluctuations in student needs and changes in program needs (i.e. student interest and number of band, jazz, ensemble, concert groupings)

INSTRUMENT	Grades 5 & 6	Grades 7 to 9	Grades 10 to 12
WOODWINDS			
Piccolo			2
Flute	20	15	12
Oboe		4	4
Bassoon with seat strap			4
Clarinet Bb	26	28	28
Clarinet Soprano Eb			1
Clarinet Bass with neck strap & floor peg	2	4	4
Saxophone Alto		8	4
Saxophone Tenor		8	4
Saxophone Baritone		2	2
STRINGS			
Bass		2	2
BRASS			
Trumpet Bb	24	18	14
French Horn – double	5	5	6
Trombone – Tenor	10	10	8
Trombone Bass			1
Euphonium 3 valve	12	8	
Euphonium 4 valve			4
Tuba Bb	2	6	4
Tuba 3 valve – compact	2	2	
Tuba 4 valve			6
PERCUSSION			
Tympani 23” with cover and mallets		1	1
Tympani 26” with cover and mallets		1	1
Tympani 29” with cover and mallets		1	1
Tympani 32” with cover and mallets		1	1
Concert Bass Drum with stand & mallet	1	1	1
Concert Snare Drum with stand & sticks	1	1	2
Field Drum with snare stand & sticks			1

INSTRUMENT	Grades 5 & 6	Grades 7 to 9	Grades 10 to 12
Cymbal (Hand) pair		1	1
Orchestra Bells with stand & mallets	1	1	1
Bell Kit	2	1	1
Xylophone with cover & mallets		1	1
Marimba with cover			1
Vibraphone with cover			1
Chimes with pair of mallets		1	1
Concert Toms – set of 4 with 2 stands		1	1
Concert Toms – set of 2 with stand		1	1
Congo Drums – set of 2 with stand		1	1
Bongos with bongo stand		1	1
Drum Set – 5 pieces with stands cymbals (hi-hats, ride, crash), throne, sticks, brushes		1	1
Concert Crash Cymbals 16” with straps, cradle & stand	1	1	
Concert Crash Cymbals 18” with straps, cradle & stand			1
Suspended Cymbal 18” with stand	1	1	1
Suspended Cymbal 20” with stand			1
Gong with stand and mallet		1	1
Granite Blocks with stand		1	1
AUXILIARY PERCUSSION •Suggestion that teacher flexibility is needed in this area			
Agogo Bell			1
Bell Tree with mallet		1	1
Cabasa a Fuche		1	1
Claves – Rosewood (pair)		1	1
Concert Bar Chimes with stand		1	1
Cowbell with sticks & woodblock and mallet and mount		1	1
Finger Cymbals			1
Guiro (wooden-fish shaped) with scraper		1	1
Maracas (pair) – wooden		1	1
Shaker	1	1	1
Shaker – Metal		1	1
Slapstick		1	1
Sleigh Bells	1	1	1
Tambourine (tuneable head)	1	1	1
Triangle with clip and beater	1	1	1
Vibra Slap			1

Fine Arts Task Force: Executive Summary

INSTRUMENT	Grades 5 & 6	Grades 7 to 9	Grades 10 to 12
Mallet Kit (mallet bag and sticks, marimba mallets, xylophone mallets, timpani mallets, Lalo Dibilia Concert snare drum sticks)			1
Timpani Mallets – soft		1	1
Timpani Mallets – medium		1	1
Timpani Mallets – hard		1	1
Drum sticks – pkg 12 pairs	1	1	1
Wood Chimes and stand		1	
Wood Blocks (2 different tones)		1	
Bass guitar with strap, case, tuner		1	1
Bass guitar amp with cable		1	1
Electric guitar with strap, case, tuner		1	1
Electric guitar amp with cable		1	1
Portable Electronic Keyboard with sustain pedal, music rest, stand, bench, gig bag and power supply,	1	1	1
Keyboard amp with cable	1	1	1
MISCELLANEOUS			
Tuner / Metronome	2	2	2
Mouthpiece Puller	1	1	1
Conductor – double stand		1	1
Digital Piano with bench, castor stand, skid plate	1	1	1
Grand Piano (industrial strength castors, with bench, cover, dolly)			1

**Appendix F:
Survey for Fine Arts Program**

DEMOGRAPHICS

How many students are in your school?

- 0-200
- 201-400
- 401-600
- 601-800
- 801-1000
- 1001-1200
- 1201-1400
- 1401-1600
- 1601+

What grades are offered at your school? (Select all that apply)

- K
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12

PROGRAM OFFERINGS

Do students in your school receive Instrumental instruction on a regular basis?

- Yes
- No

Do students in your school receive General Music instruction on a regular basis?

- Yes
- No

Do students in your school receive Choral instruction on a regular basis?

Yes
No

Do students in your school receive Visual Arts instruction on a regular basis?

Yes
No

Do students in your school receive Drama instruction on a regular basis?

Yes
No

Do students in your school receive Dance instruction on a regular basis?

Yes
No

IF NO:

What is the main reason students at your school do not receive regular (PROGRAM) instruction?

- No interest with students
- Feeder school does not have (PROGRAM)
- Lack of funding to run program
- Lack of funding to provide equipment
- Lack of funding to provide other equipment
- Unable to find specialist teacher
- Unable to pay for teacher
- Insufficient classroom space
- Other (please specify)

IF YES:

How many times a week do students at your school receive instruction in (PROGRAM)?

- 0
- 1
- 2
- 3
- 4
- 5

Length of each session (in minutes):

Which grades receive instruction in (PROGRAM)? (check all that apply)

- Kindergarten
- Grade 1
- Grade 2
- Grade 3
- Grade 4
- Grade 5

- Grade 6
- Grade 7
- Grade 8
- Grade 9
- Grade 10
- Grade 11
- Grade 12

How many adults provide (PROGRAM) instruction to students at your school?

- 1
- 2
- 3
- 4+

Please indicate who provides (PROGRAM) instruction at your school. (Select all that apply)

- School-based teachers
- Community members
- Guest Instructors

What is the background of the school-based (PROGRAM) teachers? (If there is more than one school-based (PROGRAM) teacher at your school, select the teacher with the highest credentials)

- Has specific training (post-secondary)
- Has a background in (PROGRAM) (some training)
- Has experience in (PROGRAM) without training
- Is interested in (PROGRAM) but has no training or experience
- We do not currently have any school-based Instrumental (PROGRAM) instructors at our school

What is the background of the non-school-based (PROGRAM) instructors? (If there is more than one non-school-based (PROGRAM) instructor at your school, select the instructor with the highest credentials)

- Has specific training (post-secondary)
- Has a background in (PROGRAM) (some training)
- Has experience in (PROGRAM) without training
- Is interested in (PROGRAM) but has no training or experience
- We do not currently have any non-school-based (PROGRAM) instructors at our school

How many rooms in your school are dedicated to (PROGRAM) instruction?

- 0
- 1
- 2
- 3+

Does your (PROGRAM) program extend to outside the timetable?

- Yes
- No

How often does your (PROGRAM) program travel throughout the year?

- 0
- 1
- 2
- 3
- 4
- 5
- 6+

If the (PROGRAM) program does travel, where do they typically travel to in a year? (Check all that apply)

- Near our school
- Within the City
- Within the Province
- Within Canada
- Outside Canada

Do your (PROGRAM) teachers have most (or all) of the equipment to offer the (PROGRAM) program to all interested students?

- Yes
- No (please indicate where the shortfall of equipment is)

Will there be enough equipment to supply demand in the future?

- Yes
- No (please indicate where the shortfall of equipment is)

ADDITIONAL COMMENTS

Please feel free to provide any additional comments you may have:

Appendix G:
ESO and Current Purchasing Practices

ESO and Current Purchasing Practices:

Currently we have in place System Wide orders with vendors to help with the ease of ordering music supplies and the repair of musical instruments. P-cards can also be used for low dollar invoices.

Through Purchasing with the help of an evaluating committee and the Request for Proposal Process (RFP), this provides us with the tools to select one or more vendors to have long term contracts to do the following:

- buy the approved best quality Band Instruments at lowest negotiated prices
- renting of instruments, if required, with standards of acceptable makes and models
- assured supply and delivery of new instruments, as well as emergency repairs as required
- long-term contracts for the maintenance of the music inventory
- long-term contracts with a number of vendors gives the Principals and Schools choice to decide where their need lies

Appendix H:

Rental Fee Structures

Fee Structures:

It is not the appropriate time to propose any change to the musical instrument rental fee for 2011/12 as the Student Fees report has already been approved by Superintendents' Team. In this regard a review of the fee in 2011/12 is required and warranted to confirm that the fee charged to parents and independent students reflects full cost recovery (capital cost of the instrument itself and any mandated and prescribed maintenance) and is fully defensible in the context of value for money. Items that must be explored and confirmed before any revised fee can be proposed would require a standard of instruments (i.e., quality) and required (annual) maintenance of the instruments. These would determine and provide support for the required fee for the annual rental.

Commissioning :

In regard to new schools/school programs moves and expansions and purchasing of the approved standard of music instrumentation -- an annual capital budget request will be requested by CEOP and embedded into all planned school commissioning or school programs moves and expansions to ensure that a school has the adequate capital commissioning budget funds to purchase the required musical instruments as articulated in the approved standard of music instrumentation.

Before any purchase is undertaken, and to ensure prudent use of resources, there would be an attempt to utilize already existing surplus and functional musical instruments from within the CBE.

Accounting of Fees

There are three accounts associated with the Music Instrument Rental at schools – a revenue account for the fees, a maintenance account for repairs to instruments, and an equipment account for the purchase of new instruments. If a secretary/bookkeeper/business manager/assistant principal/principal has a question or inquiry regarding these accounts and any required reconciliation process in year or at year end, they should contact their finance specialist. In support of further understanding of the roles and responsibilities and accounting concepts, Corporate Financial Services will prepare a document to be placed in the staffroom (in Tutor) to discuss and review these accounts and their general usage.

**Appendix I:
Life Expectancy of Musical Instruments**

Instrument	Average Life Span – Years			Complete Overhaul – Years		
	High Quality	Average Quality	Low Quality	High Quality	Average Quality	Low Quality
Flute	15	10	3	4	2	Na
Oboe	15	10	3	4	2	Na
Bassoon	15	10	3	4	2	Na
Soprano Clarinet	15	10	3	4	2	Na
Alto Clarinet	15	10	3	5	3	Na
Bass Clarinet	15	10	3	5	3	Na
Saxophone	15	10	3	5	3	Na
	10	5	3	5	3	Na
Trumpet						
Cornet	10	5	3	5	3	Na
French Horn	10	5	3	5	3	Na
Trombone	10	5	3	5	3	Na
Baritone/Euphonium	15	10	5	5	3	Na
Tuba/Sousaphone	15	10	5	5	3	Na
Concert Drums	10	5	3	na	Na	Na
Marching Drums	10	4	2	na	Na	Na
Cymbals	10	4	2	na	Na	Na
Violin	10	5	2	4	2	1
Viola	10	5	2	4	2	1
Lo	10	5	2	4	2	1
Bass	10	5	2	4	2	1

/hg 110516