

STATUS REPORT:
MUSIC IN THE
MANHATTAN BEACH UNIFIED SCHOOL DISTRICT

April 2020

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Manhattan Beach Unified School District (MBUSD)

Vision Statement

The Vision of the Manhattan Beach Unified School District is to prepare our students to become good citizens, parents, workers and leaders in the complex, rapidly changing world they will inherit. They will develop strong self-discipline, interpersonal skills, personal values, social and civic responsibilities, and respect for nature and for others. They will be able to move beyond us, each prepared to earn a living, cultivate a dream and make a difference.

Mission Statement

The mission of the Manhattan Beach Unified School District is to prepare all of our students to meet the challenges of a rapidly changing, highly complex, technology-rich, global society. **We will continually strive for excellence in all aspects of the educational process.** We will teach our students to understand and appreciate human and cultural diversity. **We will harness the resources of the entire community, including students, parents, teachers, staff, administrators, college and business leaders, and others.** We will empower students to be lifelong learners, to demonstrate high achievement, and to develop the skills and characteristics needed to enjoy happy and successful lives.

“If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music.” – Albert Einstein

"The greatest scientists are artists as well," said Albert Einstein. As one of the greatest physicists of all time and a fine amateur pianist and violinist, he ought to have known!
(Calaprice, Alice, Ed. (2000). *The Expanded Quotable Einstein.*)

MBUSD 2019-2020
PARENT GUIDE ANNUAL NOTIFICATION OF RIGHTS
AND RESPONSIBILITIES

Policy Development (CEC §§ 51101 (b)): Parents and guardians have the right and should be given the opportunity to work in a mutually supportive and respectful partnership with the school to help their child succeed. The governing board of each school district will adopt a jointly created policy that outlines how parents and guardians, school staff, and students may share the responsibility for the intellectual, physical, emotional, social development, and well-being of their students. This policy shall include, but is not limited to:

1. How parents/guardians and the school will help students to achieve academic and other standards.
2. How the school will provide high-quality curriculum and instruction in a supportive learning environment to all students enrolled.
3. What parents and guardians can do to support their child's learning environment, including but not limited to:
 - Monitoring school attendance.
 - Monitoring homework completion.
 - Encouraging participation in extracurricular activities.
 - Monitoring and regulating television viewing.

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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-making at all levels within the curriculum.

It is the desire of the community, specifically the Manhattan Beach Music Boosters to provide a positive environment for student-centered decision-making and positively influence the inclusion of music throughout 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.

- The analysis 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,
 - areas of further study needed 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. All statistical data in the report is based upon data provided by publicly available district sources and a survey completed by Music Booster leadership and the music teachers.

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 purpose of this study to facilitate a collaborative decision-making process through the provision of information related to the music program, which by the nature of its curricular and financial structure is to a great extent "centralized", and therefore may not provide for communication of the information contained in this study through site-based processes.

It is noted that administrative proposal(s) that have been approved or are under consideration by the MBUSD School Board have not included direct communication with or participation by the music teachers, the music boosters and the community at large.

EXECUTIVE SUMMARY

Introduction:

- With the reductions and elimination of various aspects of the music program, the combined music booster associations of MBUSD have responded in a collective effort to express the concern about the ability to maintain the quality of excellence that is a historical part of the district.
- Of equal importance is their concern about the recommendation of the administration as approved by the School Board and its likely impact on their students who rely so greatly on their participation as part of their social and emotional development and sustenance.
- The community wishes to express its position that music is not only a subject of extensive value to both the social and emotional aspect of the lives of their students, but a vital aspect in the development of their physical and intellectual acumen.

History of Music in the MBUSD:

- MBUSD students participate in a music program that has been nationally and internationally recognized as one of the premier programs in the United States, culminating with the High School Music Program being awarded a Grammy, recognizing it as one of the top U.S. public high schools that are making an outstanding commitment to music education.
- However, in the last few years there has been a systemic decline in the apparent support of the MBUSD administration, which has had devastating impacts on the ability of students to continue participation and subsequently resulted in declining enrollments.
- Several administrative recommendations as approved by the School Board have been implemented with either minimal or no communication at all with the music teachers or the community.

The Administrative Proposal:

- By action of the School Board in its February and March meetings, the following positions have been eliminated.
 - 0.8 FTE position at the high school (.4 orchestra, .4 choir)
 - 1.5 FTE positions in elementary music assistants
 - 0.5 FTE position, eliminating the grades 1-2 general music program
 - At one point, the elimination of .2 FTE in high school AP Music Theory had been considered¹. However, since there are two sections with a total of 40 students it seems unlikely that such a decision can be justified. This needs to be confirmed by the administration.
- The elimination of the Zero Period PE for grade 6 students, thus eliminating a second elective option, will force students to make an emotionally stressful decision to either

¹ Budget Discussion - January 22, 2020 - REV.pdf

continue what has been a three-year commitment to their singing or playing of an instrument, or drop out. Only too late will they finally realize it was something in which they could have participated in throughout their lives.

- Additional reductions in staffing that may be under consideration (site-based) will only serve to exacerbate the situation.

Assumptions:

- In times of financial stress, 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 saving:
 - Money
 - Curricular Integrity
 - Student Opportunities in Music
 - Teaching Positions

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 larger numbers of pupils impacted adversely should be maintained because of their positive economic value.
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.

Short and Long-term Impacts: Faculty Issues

- There are 16 members on the music staff in MBUSD comprising 12.997 FTE. Of the individuals 8.734 are certified and 4.263 are classified. The allocation of 0.2 FTE to “non-music” instruction reduces the actual music instructional FTE to 12.797 FTE (See Figures 3a, b, and c on pages 22-23)
- Faculty cuts recommended by the administration include the following reductions to the music program.
 - 0.8 FTE position at the high school (0.4 orchestra, 0.4 choir)
 - 1.5 FTE positions in elementary music assistants
 - 0.5 FTE position, eliminating the grades 1-2 general music program

- At one point the elimination of 0.2 FTE in high school AP Music Theory had been considered. However, since there are two sections with a total of 40 students it seems unlikely that such a decision can be justified. This needs to be confirmed by the administration.
- The elimination of 2.8 FTE in staffing is a reduction of 22% (2.8 FTE/12.797 FTE) of the entire music faculty.
- Student-faculty ratios demonstrate the inability of the district to serve the greater portion of the students in MBUSD. Equal access to a music education as part of a well-rounded academic education is not available because of insufficient staffing to serve those students eligible for participation.

Short and Long-term Impacts: Curricular Issues

- Music education is curricular, co-curricular and extra-curricular
- District leadership has failed to recognize the curricular nature of a quality music education.
- The district does not have an up to date written curriculum for music education with specific, achievable and measurable goals. Consequently, it has no means of providing adequate assessment of student achievement or faculty.
- Although the district agreed with the request of the music faculty to develop such a curriculum, funding was stopped after only three meetings.
- There is no single individual at any level assigned to the supervision, coordination or advocacy of the music program.

Short and Long-term Impacts: Student Participation Issues

- Although the district music program is recognized both nationally and internationally as one of the highest quality, a quantitative analysis of student participation is more indicative of one that is on the verge of collapse.
- Although 100% of the students participate in instrumental and choral music at the grades 4 and 5 level, only 13% of the senior class appears to continue participation.
- Compared with national data of other districts of qualitative excellence, enrollments in music performance (band, orchestra, choir) indicate student participation in MBUSD is 48% to 73% below expectations.

Short and Long-term Impacts: Economic Issues

- For MBUSD, the average certified secondary music performance teacher (band, orchestra, choir) carries an average student load of 195.
- Consequently, the 1.0 FTE load of the average middle music teacher equates to the average student load of 1.167 FTE middle school non-music classroom teachers.
- Consequently, the 1.0 FTE load of the average secondary music teacher equates to the average student load of 1.4 FTE high school non-music classroom teachers.

- Therefore, there is no financial justification to the elimination of music ensembles in which student enrollment is below 20.

Summary, Conclusions and Recommendations:

- The community understands that there is a degree to which the district is in financial crisis.
- The community recognizes that several of the reductions approved by the School Board as recommended by the administration were done with minimal or no input from the music teachers or the community.
- The community recognizes its right and responsibility to be included in the decision-making process, and therefore respectfully requests two immediate actions on the part of its representative School Board.
 1. Appoint a Task Force as outlined in the report to study and make recommendations to assist the district in resolving these issues.
 2. Rescind, or at least put on hold, all recently approved cuts in the music program until this Task Force can make its recommendations to the Board.

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 a continuing 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. The situation has only been exacerbated by an irrational quest for variety of educational reforms, normally without consideration given to the establishment of specific, achievable, and measurable outcomes, or adequate systems of assessment.

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, Wilson, Levitin, 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.

Students of the arts continue to outperform their non-arts peers on the SAT, according to reports by the College Entrance Examination Board. 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*** (emphasis added) because other courses can better prepare them for college and the SAT."

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 proposes that with the development of 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 performance. (Wilson 1986)

Dr. Daniel Levitin, a neuropsychologist at the same institution, suggests that the preponderance of research indicates music is such a strong component of human constitution that it may be even more important to the formation of our personal identity than the spoken language. He indicates that it is evident that acquisition of the music language begins during the fetal stage and that a child has learned the aural rules of music by the age of five. (Levitin 2006)

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 a recent study by NEA, at-risk students who have a history of in-depth arts involvement in or out of school also tend to have better academic results, better workforce opportunities, and more civic engagement. [*The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies*, National Endowment for the Arts, 2012]

In *THE GEORGIA PROJECT: A Status Report on Arts Education in the State of Georgia*,² a state endorsed study involving 641,635 students and 33 school districts, regression analysis was used to examine relationships between levels of school district funding of arts programs and student achievement. A summary of major findings is listed in Figure 1.

Figure 1: 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 establish 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." (Benham/Helmberger 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.

² (Note: An Executive Summary of the Georgia Project is available in Appendix B.)

"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: 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]

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.

"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 the position of 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 bias, the author indicates that he is in no traditional sense an artist, but above all an "advocate for improving education."

The thesis of this 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 improving student achievement) for decades. It's called the arts." (Jensen, 2001)

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 over the last several decades consistently indicates that children who make music perform better in all areas of academic endeavor. Whether research results are associative or causal, the fact is that music-making is an important academic endeavor for all students simply for its intrinsic intellectual, emotional and social values.

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 National Association for Music Education 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***.

The Elementary and Secondary Education Act (ESEA), originally passed by Congress in 1965. It was updated in 2001 as the No Child Left Behind Act (NCLB). In 2015 it was changed to the Every Student Succeeds Act (ESSA).

ESSA specifically identifies music as core education and an important component of a well-rounded education. In addition, the new bill makes it easier to use federal funds to support music programs at the local level, including Title I and Title IV funding. The language of ESSA makes it clear that music should be a part of every child's education, no matter their personal circumstance. Specifically, the following components are part of the ESSA.³

- The passage of ESSA is an historic victory for music education advocates, because it includes for the first time a specific and separate mention of music as an important component of a well-rounded education. The new bill will also make it easier to use federal funds to support music programs at the local level, including for the most vulnerable students with Title I funding.
- The “Well-Rounded Education” provision (previously known as “Core Academic Subjects”) is a section (Sec. 8002) within ESSA that lists courses, activities, and programming in subjects deemed critical when providing students a broad and enriched educational experience. The provision includes “music” and “arts,” which articulates the importance of music as a part of every child's education. This provides an unprecedented step forward for music education, as “Well-Rounded” is mentioned in a variety of other significant provisions throughout the bill.
- Flexibility of Title I funds to support a well-rounded education. Title I programs are those that support academically vulnerable students. ESSA specifically allows Title I funds to be used to supplement state and local support for a well-rounded education, including music. This means that more low-resource schools will improve their ability to use their supplemental funding for music- and arts-rich curricula.
- More Professional Development for Music Educators: ESSA also states that funds may support professional development for music educators as part of supporting a well-rounded education, and clarifies that this money can come from three of the major areas of the bill—including Title I (vulnerable students), Title II (teacher preparation and development), or Title IV (wraparound and supplemental school programs).
- Flexible Accountability: ESSA language is very clear that states must now include multiple progress measures in assessing school performance. These can include music education-friendly measures like student engagement, parental engagement and school culture/climate. These measures can be very important in helping schools get a sense of how their school community is faring, and what kind of outside supports their students may not be getting that could help them be more successful.

³ National Association for Music Education. <https://nafme.org/wp-content/files/2015/11/ESSA-In-Plain-EnglishFINAL-2-2016.pdf>

HISTORY OF THE MUSIC PROGRAM IN MBUSD

There can be little doubt that the music department of the MBUSD is widely recognized as one of the premier music programs in the nation. Standards for student achievement in music are high, providing a long history of the highest levels of quality music performance. Students have been privileged to participate in a program that is reflective of a community that places the highest value on arts education as a basic core component of a well-rounded education.

Teachers have been carefully selected to ensure that their education and experience coincides with the specialized elements of instruction required in each area of the music curriculum.

It is noted by MBEF that they fund 48% of the music instruction, and “as a result, the music program at MBUSD has flourished. All students in grades 1-5 receive weekly music instruction, which forms the foundation for our award-winning middle and high school programs.”

The individual Booster Club pages on the MBX Foundation website (<https://www.mbxfoundation.org/booster-clubs>) affirm the achievements of the band, choir and orchestra programs.

Band:

Under the direction of Joel Carlson, the GRAMMY® award winning Mira Costa Bands are part of the comprehensive music department at Mira Costa High School that stresses music education through performance. From the three Concert Ensembles to our Jazz Ensembles and Marching Ensembles, the Mira Costa Bands provide a breadth of opportunity to students to perform at the highest level of excellence.

All of our groups have been hailed by professional critics and adjudicators alike for their fantastic performances and advanced repertoire. Our Concert Ensembles were featured in their Carnegie Hall debut in Spring 2016 and our Jazz Band took top honors in 2017. Also, a whopping 40% of Mira Costa’s National Merit Semi-Finalists for 2018 were band members.

Orchestra:

The award-winning Orchestra Program at Mira Costa High School has grown to involve over 140 student musicians, under the guidance of current director, Peter Park.

In recent years, the orchestras have presented numerous times at All-Southern California Music Conferences, and performed at world-class venues including Beijing Concert Hall, Shanghai Oriental Arts Center, Walt Disney Concert Hall, and the world-renowned Carnegie Hall. Most recently the orchestras had a successful multi-city solo concert tour at major world-class performance halls in Spain last summer. In 2014 Mira Costa’s music program (which includes Orchestra) became named a GRAMMY™ Award winning-school and ranked 3rd in the Nation.

The program currently consists of the Symphony, Philharmonic, Sinfonietta and Chamber Orchestras. Auditions for Philharmonic, Sinfonietta and Symphony Orchestras are held in June for the following school year and a few students are invited to also audition for Chamber Orchestra. Chamber Orchestra is a high caliber ensemble that is not held as a regular class but practices twice a week after school, and its student musicians have enjoyed many opportunities to perform in special events and festivals which further nurtures their growth as musicians as well as their leadership skills.

Philharmonic, Sinfonietta and Symphony orchestras have full rehearsals with wind and percussion sections as full symphony orchestras after school every 2-4 weeks throughout the school year. Due to the level of training, rehearsals, performance and professionalism taught to the students over the years in orchestra, many have gone on to play in prestigious college music programs either as a career or to continue as a hobby.

Choir:

The Mira Costa Grammy® Award Winning Choirs are under the direction of choir director Michael Hayden and assistant choir director/accompanist Mark McCormick. Mr. Hayden is a 2014 California Teacher of the Year, and he was named Teacher of the Year for both Mira Costa High School and the MBUSD School District in 2014. Mark McCormick was named a Sandacre Teacher of the Year in 2014 (an award voted on by the senior class recognizing the seniors' favorite teachers), he is a 2017 Grammy® Music Educator Award quarter finalist, and he received the MBX Leader of the Year Award in 2019.

The Choir Department is composed of 4 choirs: Vocal Ensemble, Choral Union, Mustang Chorale, and Costa Chorale. The choirs have been recognized with distinct honors and many wonderful opportunities. In 2015, Vocal Ensemble was chosen to perform at the American Choral Directors Association National Conference in Salt Lake City, Utah. In 2019, Choral Union was selected to perform at the California Choral Directors Association State Conference in San Jose, California. The choirs also have performed at many locations and cathedrals around the world, including Carnegie Hall in New York; San Francisco; London; Paris; Germany; Strasbourg, France; and Amsterdam, the Netherlands.

In the spring of 2020, the Mira Costa Festival Choir was invited to tour Italy, singing in St. Peter's Basilica in the Vatican, St. Mark's Cathedral in Venice, Rome, and Florence. Unfortunately, due to the COVID-19 pandemic, the tour had to be postponed.

The list of achievements of the faculty and students in the MBUSD music program are characteristic of national standards of qualitative excellence. At the same time, its quantitative characteristics are indicative of a music program on the verge of collapse, far from those of other national music programs identified as qualitatively excellent (See Appendix C). As will be observed throughout the status report, the administrative policies and reductions approved by the

School Board will likely have devastating impacts on the qualitative and quantitative aspects of the music program.

For example, in recent years the program has experienced what appears to be a systemic decline in administrative support. No grade level or school in the district has been exempt as noted in the following list of cuts to the music program prior to the 2019-2020 academic year.

- Music Appreciation was eliminated as a high school course option.
- The reduction of one middle school choir “forced” the teacher to place boys and girls in the same ensemble, contrary to best educational practices.
- Elementary school concert “visits” by middle school and /or high school ensembles have been reduced both in the number of visits and the time allotted, even though these were during the regularly scheduled music times. These performing experiences are very valuable for the older students as well as those in the elementary grades.
- Music teachers have been prevented from interacting with parents about scheduling their students in music classes at the middle school.
- Music classes have been eliminated when teachers were on leave (0.333 FTE)
- Parents and students indicated that guidance counselors in both middle school and high school have discouraged students from taking music and take the wheel or other electives in its place.
- Grade 6 middle school choir was inadvertently left off the registration sheet, and when informed immediately about the error was refused in the request to put it back on. There has been a 40% reduction in middle school choir offerings in the last two years.
- Teachers and parents who have repeatedly requested meetings with members of the administration to discuss the music program have been regularly refused.
- Lack of adequate facilities (usage) and equipment, e.g. stage lighting for Middle School concerts.

ADMINISTRATIVE PROPOSAL

It is, of course, the responsibility of any school district and its leadership to provide for fiscal responsibility in the management of those funds provided by state and local taxes, local foundations and other resources provided and/or donated by its constituents. In the process of determining the distribution of those funds throughout the organization leadership expresses its educational philosophy.

Such decisions may also be influenced by those members of the organization who are or may be granted powers to implement a variety of educational reforms that may be adopted on the basis of artificial or erroneous assumptions.

In its February 26 and March 4 (2020) meetings, the School Board adopted a variety of proposals, based largely on submissions by the administration that provide a major threat to the educational outcomes of students in the music program as listed in the figure below.

Figure 2: Program/Position Reductions

	Program/Position	Current Staff (FTE)	Approved Reduction (FTE)	Final Reduction Savings
1.	Eliminate 6th grade Zero Period		0.167	\$16,596
2.	Class Size Increases in Grades 6-12		7.8	\$775,125
3.	P.E. (Elementary)	4.2	1.9	\$195,433
4.	Library Resources Specialists	5.5	2.8	\$148,472
5.	Certificated Librarian (MCHS)	1	1	\$125,465
6.	Counseling	6.3	1.5	\$136,925
7.	Maker Space	3.1	3.1	\$116,457
8.	Reduce Staffing for enrollment		11	\$1,093,125
9.	Elementary Arts	1	1	\$99,375
10.	Music Assistants	3.7	1.5	\$79,005
11.	Reading Specialists	3.8	0.8	\$79,500
12.	Science Specialists	4.2	1.7	\$164,963
13.	Program Specialist	2.4	0.4	\$39,750
14.	Licensed Clinical Social Worker	1	1	\$73,200
15.	TOSA: Literacy/Tech/Math	3	3	\$298,125
16.	Special Education Coordinator	1	1	\$131,443
17.	Elementary Music Teachers	3.5	0.5	\$54,346
			40.167	\$3,627,304.18

Several observations are apparent in the figure above.

1. There are two levels of budget reductions in the list provided.

- Central Administration decisions (Items 1, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17)
- Those “passed on” to the site-based administration (Items 2, 8)

These program cuts are often approved by the School Board with little or no knowledge of the specific cuts that will be made, i.e., the site administrator(s) have complete autonomy in the decision-making process and the first public awareness of the decision is often the receipt of the “pink” slip by the music teacher.

2. Faculty cuts recommended by the administration include the following reductions to the music program.

- 0.8 FTE position at the high school (.4 orchestra, .4 choir): (Item 8)
- 1.5 FTE positions in elementary music assistants (Item 10)
- 0.5 FTE position, eliminating the grades 1-2 general music program (Item 17)

- At one point, the elimination of 0.2 FTE in high school AP Music Theory had been considered. However, since there are two sections with a total of 40 students it seems unlikely that such a decision can be justified. This needs to be confirmed by the administration.
3. It is noted that initially the high school music department was notified that the position of high school choir director would be advertised (replaced) due to the impending retirement of the current choir director. At some level in the process of decision-making that decision was overturned. The resultant assumption is that the role of that position may be assumed by other individuals currently teaching in the district irrespective of the applicable qualifications of those individuals.⁴ Whether that will serve as a catalyst for further reductions in FTE is not determined at this time.
 4. Also undetermined at this time is the impact that the elimination of Zero Period PE for grade 6 students will have on enrollment in band, orchestra, choir and general music at the middle school level. It is difficult to imagine that it will be positive.
 5. It is further noted that these recommendations/decisions have been made broadly without consultation with or participation of either the music faculty or significant community input. There is no evidence that consideration has been given to the impacts on faculty loads, curricular content, or the ability of the student to continue participation in the music program, which by its very nature is Grades 1-12 in scope and sequence.
 6. In total, it appears that the School Board spent approximately 18 minutes during the February 26th board meeting discussing the elimination of Zero Period PE for grade 6 students, which appeared to be a spontaneous insertion into the proposed reductions. Little discussion was held on the potential or specific impacts on the grade 6 music curriculum or its residual impact on the program in grades 6-12.
 7. Discussion on proposed specific reductions to the music program (Items 10, 17) lasted less than 5 minutes at the February 26th board meeting, with no specific recognition of the implications of the decision.
 8. There is no mention of the reductions to the high school music program (Item 8) in either the February 26th or the March 4th School Board meeting, and it is likely that the board was unaware that the administrative recommendation included those cuts or it surely would have become part of the discussion.

⁴ Teacher certification in music education is recognition of the fulfillment of basic state requirements. It is not an assurance that any individual is qualified in all areas of musical specialization. For example, a choir director may be certified in music but have little or no experience in teaching instrumental music, or vice versa.

ASSUMPTIONS

In times of financial stress, 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 saving:

- Money
- Curricular Integrity
- Student Opportunities in Music
- Teaching Positions

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 larger numbers of pupils impacted adversely should be maintained because of their positive economic value.
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 MBUSD is the community. The community elects a board of directors to establish policy that in turn employs a body of administrators and teachers to fulfill the educational mission.

The tradition of academic excellence within the MBUSD 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. The strength of the MBUSD music program has been affirmed through national and international recognition of the high level of individual and group performance.

With that understanding and appreciation for the opportunity, this study analyzes the short- and long-term impacts of cuts targeted in the MBUSD music program. Further, recommendations may be provided for program reinstatement and improvement for the purpose of providing curricular stability and fiscal effectiveness.

SHORT AND LONG-TERM IMPACTS

FACULTY ISSUES

There are 16 members on the music staff in MBUSD comprising 12.997 FTE. Of the individuals 8.734 are certified and 4.263 are classified. The allocation of .200 FTE to “non-music” instruction reduces the actual music instructional FTE to 12.797 FTE (See Figures 3a, b, and c)

Figure 3a: Music Faculty FTE Certified	
Elementary General	0.500
Elementary Band	1.000
Elementary Orchestra	1.200
Elementary Choir	1.000
Middle School General	0.334
Middle School Band	0.500
Middle School Orchestra	0.667
Middle School Choir	0.333
High School General	0.400
High School Band	1.000
High School Orchestra	0.800
High School Choir	0.800
Non-Music (.200)	N/A
Total	8.534

Figure 3b: Music Faculty FTE Classified	
Elementary General	0.000
Elementary Band	0.500
Elementary Orchestra	0.500
Elementary Choir	0.500
Middle School General	0.000
Middle School Band	0.406
Middle School Orchestra	0.406
Middle School Choir	0.563
High School General	0.000
High School Band	0.813
High School Orchestra	0.000
High School Choir (Acc)	0.575
Non-Music	N/A
Total	4.263

Figure 3c: Music Faculty FTE Combined	
Elementary General	0.500
Elementary Band	1.500
Elementary Orchestra	1.700
Elementary Choir	1.500
Middle School General	0.334
Middle School Band	0.906
Middle School Orchestra	1.073
Middle School Choir	0.896
High School General	0.400
High School Band	1.813
High School Orchestra	0.800
High School Choir	1.375
Non-Music (.200)	N/A
Total	12.797

Student-faculty ratios demonstrate the inability of the district to serve the greater portion of the students in MBUSD. Equal access to a music as part of a well-rounded academic education is not available because of insufficient staffing to serve those students eligible for participation. (See Figure 4)

Figure 4: Student Faculty Ratios (SFR) Eligible Students to Certified Music FTE			
Area	Students	FTE	SFR
All Students (K/TK-12): All Music FTE	6524	8.534	764:1
Elementary General (Gr 1, 2): Elementary General Music FTE	796	0.500	1592:1
Elementary Band (Gr 3-5): Elementary Band FTE	1440	1.000	1440:1
Elementary Orchestra (Gr 3-5): Elementary Orchestra FTE	1440	1.200	1200:1
Elementary Choir (Gr 3-5): Elementary Choir FTE	1440	1.000	1440:1
All Students (6-12): All Secondary Music FTE	4008	4.834	829:1
General Music (6-12): Secondary General Music FTE	4008	0.734	5460:1
Secondary Band (6-12): Secondary Band FTE	4008	1.500	2672:1
Secondary Orchestra (6-12): Secondary Orchestra FTE	4008	1.467	2732:1
Secondary Choir (6-12): Choir Secondary FTE	4008	1.133	3538:1

Because of this the district in the past realized the need for additional assistants to relieve stress on the music program. However, as noted in Figure 5, even with this additional assistance, student-faculty ratios remain very high.

Figure 5: Student Faculty Ratios (SFR) Eligible Students to All Music FTE			
Area	Students	FTE	SFR
All Students (K/TK-12): All Music FTE	6524	12.797	510:1
Elementary General (Gr 1, 2): Elementary General Music FTE	796	0.500	1592:1
Elementary Band (Gr 3-5): Elementary Band FTE	1440	1.500	960:1
Elementary Orchestra (Gr 3-5): Elementary Orchestra FTE	1440	1.700	847:1
Elementary Choir (Gr 3-5): Elementary Choir FTE	1440	1.500	960:1
All Students (6-12): All Secondary Music FTE	4008	7.597	528:1
General Music (6-12): Secondary General Music FTE	4008	0.734	5460:1
Secondary Band (6-12): Secondary Band FTE	4008	2.719	1474:1
Secondary Orchestra (6-12): Secondary Orchestra FTE	4008	1.873	2140:1
Secondary Choir (6-12): Choir Secondary FTE	4008	2.271	1765:1

Reductions in staffing as recommended by the administration and approved by School Board provide a foreseeable future without music in the MBUSD. The decline in student participation forecasts the achievement of a level of mediocrity at best and a nearly total collapse of the program at worst. (See Figure 6)

**Figure 6: Student Faculty Ratios (SFR) – Post Reductions
Eligible Students to Remaining Music FTE**

Area	Students	FTE	SFR
All Students (K/TK-12): All Music FTE	6524	9.997	653:1
Elementary General (Gr 1, 2): Elementary General Music FTE	796	0	N/A
Elementary Band (Gr 3-5): Elementary Band FTE	1295	1.000	1295:1
Elementary Orchestra (Gr 3-5): Elementary Orchestra FTE	1295	1.200	1079:1
Elementary Choir (Gr 3-5): Elementary Choir FTE	1295	1.000	1295:1
All Students (6-12): All Secondary Music FTE	4008	6.797	590:1
Middle School General Music (6-8)	1440	.334	4311:1
Middle School Band (6-8)	1440	.906	1589:1
Middle School Orchestra (6-8)	1440	1.073	1342:1
Middle School Choir (6-8)	1440	.896	1607:1
High School General	2568	.400	6420:1
High School Band (9-12)	2568	1.813	1416:1
High School Orchestra (9-12)	2568	.400	6420:1
High School Choir (9-12)	2568	.400	6420:1
High School Choir Accompanist (9-12)	2568	.575	4466:1

Observations:

- High school orchestra has been reduced to two sections.
- High school choir has been reduced to two sections.
- High school accompanist is a classified position. Potential changes in that position have not been specified by the administration.
- The potential for any growth in the program has been eliminated. (See Student Participation)

The elimination of 2.8 FTE in staffing is a reduction of 22% (2.8 FTE/12.797 FTE) of the entire music faculty.

- The reduction of 0.5 FTE is a complete elimination of the grades 1 and 2 general music curriculum, the foundation of the grades 3-12 entire music program.
- Together with the elimination of 1.5 FTE elementary music assistants, this is a 38% reduction (2.0 FTE/5.2 FTE) in the Elementary School Music Program.
- The elimination of 0.4 FTE high school choir position is a reduction of 50% (0.4 FTE/0.8 FTE).
- The elimination of 0.4 FTE high school orchestra position is a reduction of 50% (0.4 FTE/0.8 FTE)

Additional reductions in staffing will only serve to exacerbate the situation.

- What impact will the elimination of Zero Period PE for grade 6 have on enrollments in music at the middle school level, and subsequently in grades 7-12 as those students progress through the system?
- What other cuts are being considered by either the central or site administration?
- Will the board continue to simply approve them, or will require the administration to provide impact statement related to the long-term health of the program?

The lack of consideration of the impact of recommendations by the administration as approved by the School Board demonstrate a lack of planning, no consideration to balanced staff, or student opportunities to make music; and appear to be completely arbitrary. The district would have been better advised to consult with the music faculty and the community at large before making such extensive reductions in a single curricular area.

CURRICULUM ISSUES

It has often been said that "good students take music", and while that is certainly the case, research indicates that children who make music become better students. The implementation of music in MBUSD, however, goes far beyond its benefit to other aspects of the educational preparation of the student. In this district the emphasis on music participation is the result of a community philosophy that recognizes the intrinsic values inherent in its artistic nature. Specifically, such things as the development of creative and intuitive thinking skills; verbal and non-verbal self-expression; identity formation with the use of music as a primary language; cultural diversity, expression, and collaboration; and the advantages of the development of the brain in the unique ways required by making music are the driving forces for its inclusion in the curriculum. And there are the substantial social and emotional that are the result of making music with one's peers.

There is apparent disparity in the perception of music as curricular, co-curricular and/or extra-curricular. 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. In a similar way the development of musical excellence depends on the learning that comes from a solid elementary music education foundation.

Music education is primarily curricular in nature.⁵ Research indicates that making music initiates more connections with other aspects of the brain than perhaps any other area of study. It is linguistic. It is mathematical. It is kinesthetic. It is emotional. It is social, etc. When one begins the process of music literacy, one is learning a new language with its own set of signs and symbols and integrating them with mathematical computation and using it as a means of self-expression. Music education occurs during the regular school day, as is true with other areas of academic endeavor, as are other areas of the academic study. It is a vital tool in the intellectual, physical and social-emotional development of the student.

⁵ The significance of participation in music as curricular is affirmed by the fact that both the University of California and the California State University systems require a minimum of one year of visual or performing arts for admission.

In addition to the curricular aspects of a music education, making music is also co-curricular. That is, there are natural outcomes to the study and making of music, many of which take place outside of the normal school day. Typical are public concerts that in essence become the final exam. The “all” is good because each individual has achieved. The ensemble is only as good as its weakest performer. It isn’t grade inflation; it is individual achievement.

However, other outcomes of making music may also be extra-curricular. When we enter the realm of public service or public relations, we have moved beyond our institutional role acting as ambassadors for the institution and the community. Unfortunately, it is in our extra-curricular realm that most people see and hear us. Unless we have a clearly defined purpose in the educational system, our curricular and co-curricular nature may be completely ignored, neglected or even assumed as expendable. That is why the guidance of a student-centered curriculum is so important to our existence. If “they” don’t understand why we exist, and observe us primarily in our extra-curricular role, they cut music first.

Such appears to be the case in the MBUSD. Somewhere there is an antiquated written curriculum. The extent to which it exists is irrelevant if it is not being applied to daily instruction by all members of the faculty. Rather, it appears that each music teacher develops his or her own lesson plans to fit the needs of the student as individually determined. Consequently, there may be no consistent scope and sequence from one level of a student’s music education to another.

To provide for the success of each student in the music program it is imperative that the district develop a written scope and sequence for each area of the curriculum. It must be stated not just as teaching objectives, but as student outcomes. Each stated outcome must be specific, achievable and measurable, with specific and scheduled systems of assessment. There must be a set of learner outcomes established for each level of achievement; i.e. a set of outcomes for each and every grading period. Only then can you determine the success of the program. Each outcome should complete the statement, “When the student completes the (specified) grading period they should know and be able to...” Only then can we demonstrate unequivocally that we are indeed curricular.

Last year the music teachers requested funding for developing such a curriculum, but after only three sessions, further funding was denied by the district.

The situation is further complicated by the fact that no one appears to be in charge. There is no specific administrative oversight of the program, student outcomes or the music faculty. When there is no curriculum there is no consistent evaluative measure of student outcome and no means of assessing the faculty. Therefore, there is no advocate for the program, making it an easy target for attack and or neglect when other issues arise such as the elimination of a Zero Period PE option for grade 6 students. See Appendix D for a listing of responsibilities for such a person or position. Whether this individual is an administrative position or teaching assignment is not the primary issue. The issue is that no one is in charge.

What is indefensible is the process by which the elimination of the Zero Period PE option for grade 6 students occurred. For the administration and School Board to take away the second

elective option for all grade 6 students for a mere \$16,696 (.167 FTE) without adequate input from the music teachers and community seems precipitous.

It is evident from written and verbal data analyzed during this process that there are several issues in the district that appear to prevent, or at least discourage, participation by interested students. Some of these are summarized below.

- A general decline in the level of administrative support.
- Lack of communication with or between administrative levels about the music program, and/or between music teachers and the administration.
- There is strong evidence suggesting that directives or processes practiced by guidance counselors, particularly at the middle school level, discourage student participation in music.
- Lack of communication or participation in decision-making related to the program without the participation of the teachers or members of the community at large.
- Rejecting or not allowing input from music teachers in situations such as the elimination of Zero Period PE for grade 6 students and any potential change in the schedule at the middle school.

In general, the music program as designed fails to meet basic national standards for music education. One major example is the failure to provide equal access to the various aspects of the music program for all students. Current student-faculty ratios are only one example.

STUDENT PARTICIPATION ISSUES

As mentioned earlier in this report, although those students who have been able to continue participation in the music program into the high school years have achieved an exemplary level of qualitative excellence, the quantitative profile of student enrollments in the music program is more indicative of a program that is in a state of survival. A primary indicator is that while 100% of the grades 4 and 5 student enrollment participates in band, orchestra or choir, enrollments in the high school senior year demonstrate that as many as 87% of those students will end up not participating in any music ensemble by their senior year.⁶

Extensive national case studies⁷ of music programs of qualitative excellence have an expectation of 65% of eligible students enrolling in instrumental music (band, orchestra) in grade 5, with no more than 15% attrition between any two subsequent grades. The percentage of students participating in instrumental music in the MBUSD is demonstrated in Figure 7.

⁶ It is noted that in the figures that follow what appears to be attrition may actually be an enrollment disparity between grades. Although enrollment disparities and attrition are related, it requires annual tracking to determine the actual rates of attrition.

⁷ See Appendices B and C.

**Figure 7: Student Participation – Instrumental Music
(Spring 2020)**

Grade	Gr 3	Gr 4	Gr 5	Gr 6	Gr 7	Gr 8	Gr 9	Gr 10	Gr 11	Gr 12	Totals
District Enroll	429	417	449	480	466	494	596	633	648	691	5303
Band	142	126	150	62	51	32	36	36	50	34	719
Orchestra	142	184	141	64	37	46	34	19	32	22	721
Total	284	310	291	126	88	78	70	55	82	56	1440
Participate %	66%	74%	65%	26%	19%	16%	12%	9%	13%	8%	
Max 15%	284	310	291	247	210	179	152	129	110	93	2005

Observations:

- Student participation in instrumental music in grade 5 is 65% of the total grade 5 enrollment.
- Assuming current enrollments in grades 3, 4 and 5 as normal, if the district acted to remove factors that are inhibiting student participation in instrumental music in grades 6-12 (e.g., lack of any real entry point for new students in either Middle or High School, which is especially egregious given the large numbers of Hermosa and Redondo students in Mira Costa who may not have had any music programs in their respective middle schools), and kept the maximum level of enrollment disparities to no more than 15%, total student participation in instrumental music would be 2005. Enrollment in grades 6-12 would grow from 555 to 1120, or more than double the current enrollment.

Enrollments in band are illustrated in Figures 8a and b.

**Figure 8a: Student Participation – Band
2019-2020**

Grade	Gr 3	Gr 4	Gr 5	Gr 6	Gr 7	Gr 8	Gr 9	Gr 10	Gr 11	Gr 12	Total 3-12	Total 6-12
Grades 3-5	142	126	150								418	
Manhattan MS				62	51	32					145	
Mira Costa							36	36	50	34	156	
District Enroll	429	417	449	480	466	494	596	633	648	691	5303	4008
Total Band	142	126	150	62	51	32	36	36	50	34	719	301
Participate %	33%	30%	33%	13%	11%	6%	6%	6%	8%	5%	14%	8%
Expected Enroll	142	184	141	128	109	92	79	67	57	48	998	580
Enroll Disparity	0	0	0	66	57	60	42	31	7	14		279
Enroll Disparity	0	0	0	-51%	-53%	-65%	-54%	-46%	-12%	-29%		-48%

Observations:

- Grade 3 enrollment is based on trimester average of 142.
- Enrollment disparities⁸ in all grades are extreme and should be examined to determine causality. Certainly, the elimination of the Zero Period PE option for grade 6 students will not help resolve the issues.
- If the district assumed the enrollment in grades 3-5 as a norm (acceptable), and reduced enrollment disparities to a maximum of 15%, the total enrollment in band grades 3-12 would be 998. Of these students, 580 would be enrolled in band in grades 6-12. The fact that only 156 are currently enrolled in band ensembles at the high school serves to illustrate the potential for enrollments in band and choir to achieve the same levels.

Additional enrollments (seasonal) in band participation I are listed in Figure 8b.

Figure 8b: Student Participation – Band (Seasonal) 2019-2020						
Grade		Gr 9	Gr 10	Gr 11	Gr 12	Total
Marching	Fall	17	15	21	21	74
Color Guard	Fall	8	2	10	2	22
Drumline	Spring	7	4	2	8	21
Winter Guard	Spring	8	1	9	2	20
MBPE	Spring	7	0	0	0	7
Jazz 2	Spring	1	5	2	0	8
Total		48	27	44	33	152
Average		24	13.5	22	16.5	76

- The annual average band enrollment is 232 students. This includes seasonal participants averaged over the year.

Student participation in orchestra (strings only) is listed in Figure 9.

⁸ Enrollment disparities between grades is an indication of attrition. However, since the data is only a portrayal of one year it can be classified as attrition. The percentage figure is accurate in that it demonstrates a relationship or disparity between enrollments.

**Figure 9: Student Participation – Orchestra
2019-2020**

Grade	Gr 3	Gr 4	Gr 5	Gr 6	Gr 7	Gr 8	Gr 9	Gr 10	Gr 11	Gr 12	Total 3-12	Total 6-12
Grades 3-5	142	184	141								467	
Manhattan MS				64	37	46					147	
Mira Costa							34	19	32	22	107	
District Enroll	429	417	449	480	466	494	596	633	648	691	5303	4008
Total Orch	142	184	141	64	37	46	34	19	32	22	721	254
Participate %	33%	44%	31%	13%	8%	9%	6%	3%	5%	3%	14%	6%
Expected Enroll	142	184	141	120	102	87	74	63	53	45	1010	543
Enroll Disparity	0	0	0	56	65	41	40	44	21	23		289
Enroll Disparity	0	0	0	-47%	-64%	-47%	-54%	-70%	-40%	-51%		-53%

Observations:

- Grade 3 enrollment is based on trimester average of 142.
- Enrollment disparities⁹ in all grades are extreme and should be examined to determine causality. Certainly, the elimination of the Zero Period PE option for grade 6 students will not help resolve the issues.
- If the district assumed the enrollment in grades 3-5 as norm (acceptable), and reduced enrollment disparities to a maximum of 15%, the total enrollment in orchestra grades 3-12 would be 1010. Of these students 543 would be enrolled in orchestra in grades 6-12.

⁹ Enrollment disparities between grades is an indication of attrition. However, since the data is only a portrayal of one year it can be classified as attrition. The percentage figure is accurate in that it demonstrates a relationship or disparity between enrollments.

Student enrollment in choir is listed in Figure 10.

Figure 10: Student Participation – Choir 2019-2020												
Choir/Grade	Gr 3	Gr 4	Gr 5	Gr 6	Gr 7	Gr 8	Gr 9	Gr 10	Gr 11	Gr 12	Total 3-12	Total 6-12
Grades 3-5	142	109	165								416	
Manhattan MS				41	23	14					78	
Mira Costa							9	16	33	34	92	
District Enroll	429	417	449	480	466	494	596	633	648	691	5303	4008
Total Choir	142	109	165	41	23	14	9	16	33	34	586	170
Participate %	33%	26%	37%	9%	5%	3%	2%	3%	5%	5%	11%	4%
Expect Enroll	142	109	165	140	119	101	86	73	62	53	1051	635
Enroll Disparity	0	0	0	99	96	87	77	57	29	19		465
Enroll Disparity	0	0	0	-71%	-81%	-84%	-86%	-90%	-47%	-36%		-73%

Observations:

- Grade 3 enrollment is based on trimester average of 142.
- Enrollment disparities¹⁰ in all grades are extreme and should be examined to determine causality. Certainly, the elimination of the Zero Period PE option for grade 6 students will not help resolve the issues.
- If the district assumed the enrollment in grades 3-5 as norm (acceptable), and reduced enrollment disparities to a maximum of 15%, the total enrollment in choir grades 3-12 would be 1051. Of these students 635 would be enrolled in choir in grades 6-12.

It is impossible to examine enrollments in band, orchestra and choir and not recognize that there are major issues related to the ability of a student to continue participation in the music program. It just doesn't seem probable that students would not want to participate in a program in which students and faculty achieved such a high level of excellence and recognition.

To the contrary, if the district worked with the music educators and community to analyze these factors and work together to remove inhibitors to student participation, the program has the potential to achieve not only economic viability, but significant benefit to the students and the district financial condition while at the same time assisting in keeping class sizes in other areas of the academic curriculum lower.

¹⁰ Enrollment disparities between grades is an indication of attrition. However, since the data is only a portrayal of one year it can be classified as attrition. The percentage figure is accurate in that it demonstrates a relationship or disparity between enrollments.

ECONOMIC ISSUES

The concept of Reverse Economics lies in the principle that the long-term effects of the elimination or 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.

Reductions in the music program options over the last five years have contributed to a significant decline in student participation in music performance classes. In addition, those who wished to continue participation in music have often been advised not to enroll in band, orchestra and choir. Instead they have been told to enroll in other subjects, such as the wheel and any number of other elective subjects, many of which are simply discovery classes.

It is obvious that the district is cognizant of the financial advantage of the larger music classes. The trend is to eliminate only the smaller ensemble classes without realizing that smaller music classes fulfill a vital role in the development of the advanced students. It is similar to other academic areas in which the district strives to provide options for lower enrollments in advanced classes.

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 MBUSD.

Current funding of the music program in the MBUSD is provided by three primary sources – MBUSD, MBEF and parents. Manhattan Beach Education Foundation promotes that they fund “48% of music instruction 1-12”¹¹ with presumably MBUSD providing the remaining 52%. However, these are likely just the direct costs, primarily teacher salaries. The rest of the operational expenses, however, such as sheet music, music licensing, instructors, clinicians, coaches, competition & festival entry fees and related expenses, large instruments, instrument repairs, equipment, interactive music software, supplies, marching band uniforms, transportation, etc., are funded by parents and community supporters – directly through the various Booster Clubs in High School and through parent donations in Middle and Elementary schools; and indirectly through the various PTSA/PTA's.

Those operational expenses amount to an annual contribution of over \$300,000 to support of the music program. In reality, when added to funds provided by MBUSD and MBEF, contributions to the music program from other parent sources equates to approximately 25% of the total costs of the music program.¹²

Currently, the average student loads of District certified music performance teachers (band, orchestra, choir) at the secondary level is 195. (See Figure 11)

¹¹ See <https://mbef.org/how/grants/>

¹² See <https://manhattanbeachmusic.org/budget-cuts-faq>

**Figure 11: Average Student Loads – Certified FTE
Music Performance (Band, Orchestra, Choir)**

Grades 6-12	Student Enrollments			Certified FTE
	Band	Orchestra	Choir	
Gold			78	0.333
Park		107		0.800
Carlson	232			1.000
Hayden			92	0.800
Haslop	145	147		1.167
Totals	377	254	170	4.100
Total Students Enrolled			801	

Observations:

- There are 801 students enrolled in band, orchestra and choir in grades 6-12.
- There are 4.1 FTE band, orchestra and choir music teachers.
- The average student load of music performance teachers is 195.
- There are 21 band, orchestra and choir ensembles, or an average ensemble size of 38 students.
- Assuming an average non-music secondary class size of 28, music performance classes are approximately 36% greater in number.

In MBUSD, the average middle school load of the music performance teacher equates to 1.167 FTE non-music classroom teacher (Figure 12), or to 1.4 FTE the average high school non-music classroom teacher (Figure 13).

Figure 12: AVERAGE STUDENT LOAD COMPARISON (Middle School Example)			
FTE	Classification	Classes x Students	Student Load
1.0	Non-music Classroom Teacher	6 x 28	168
<u>1.0</u>	Band, Choir, Orchestra Teacher	6 x 32.5	<u>195</u>
2.0	Teachers		363
1.0	Non-music Classroom Teacher	6 x 28	168
1.0	Non-music Classroom Teacher	6 x 28	168
<u>0.167</u>	Non-music Classroom Teacher	1 x 27	<u>27</u>
2.167			363

Figure 13: AVERAGE STUDENT LOAD COMPARISON (High School Example)			
FTE	Classification	Classes x Students	Student Load
1.0	Non-music Classroom Teacher	5 x 28	140
<u>1.0</u>	Band, Choir, Orchestra Teacher	5 x 39	<u>195</u>
2.0	Teachers		335
1.0	Non-music Classroom Teacher	5 x 28	140
1.0	Non-music Classroom Teacher	5 x 28	140
<u>0.4</u>	Non-music Classroom Teacher	2 x 27.5	<u>55</u>
2.4			335

Therefore, there is no justification for the elimination of any music ensemble that may be less than the (implied) number 20 as in the administrative recommendation to eliminate .8 FTE high school position in music, even at current levels of enrollment. And the music program has tremendous capacity to absorb greater enrollment without increasing FTE.

The lack of greater enrollment in band, choir and orchestra, also stated as enrollment disparities or attrition, are strong indicators of the presence of major issues that are preventing students from participating in music. (See Summary, Conclusions and Recommendations)

If the district acted to remove inhibitors to student participation, enrollments would increase in band, orchestra and choir to the extent that it would be of benefit not only to the students but the budget, while contributing to the desire to hold class sizes in other academic to a lower average.

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Two interesting things happen during a financial crisis in education.

1. The decision-making process exposes the underlying philosophy of those in leadership.
2. The decision-making process moves from one that is student-centered to one that is adult-centered.

The case of the music program is a typical example. Cuts have been applied arbitrarily, without consideration of the academic nature of the music curriculum or the short and long-term impacts on the students or the budget.

In addition, it appears that the elimination of 22% of the entire music faculty has been implemented at a significantly greater percentage than any other single curricular area. To complicate the situation, the proposal was approved by the School Board without adequate information (detail) or discussion to understand the full implications of the administrative proposals.

Clearly the administration understands the financial advantage of the large music classes and is only making the attempt to eliminate the smaller ensemble to take greater advantage of those large numbers. The recommendation of the administration, as approved by the School Board further demonstrates an attitude relegating music education to extra-curricular and expendable, denying all the research, decisions at the federal level (ESSA) and recommendations of national administrative organizations (ASCD).

It is further noted that the participation of and communication with the music teachers and the community is at best minimal. The rights and responsibilities of the various constituents in the educational and citizen community have been circumvented by the administration and School Board, either by default or intent.

On the other hand, there is clear evidence that the music program is in need of complete review. The qualitative level of excellence achieved by the few students remaining in the program by the high school years is, without question, a tribute to the perseverance of both the students and the teachers.

However, the quantitative characteristics of the program indicate the presence of significant factors that at least inhibit, if not prevent, student options to participate in the music program. It is possible, in fact probable, that the current reductions recommended to and approved by School Board action forecast a continued decline in student participation leading to the potential collapse of the entire program. The current situation is unsustainable.

While the wisdom of the approved reductions in the music program are 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 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, academic and intellectual development of the 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 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 that without such a prestigious and high-achieving program, enrollment in the district would likely decline, leading to further reduction in revenues from the state as well as lower donations to MBEF, which would, in turn, lead to further cuts in a dangerous downward spiral.

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

The community recognizes the potential for the music program to be used to increase enrollment through increasing the number of out-of-district permits provided at all levels and thus further increase revenue.

Therefore, it is with careful consideration that we request:

- the formation of a Task Force to study and make recommendations regarding the music program;
- that the school board and administration rescind, or at least put on hold, its actions approving any reductions in the music curriculum until this Task Force can make its recommendations to the Board.

We recommend that the constituency of that Task Force include balanced representation of the following constituencies.

Board Representation:

School Board Member (1)

Administrative Representation:

Central Administration (1)
High School Administration (1)
Middle School Administration (1)
Elementary School Administration (1)

Instructional Staff:

*Elementary Music Teacher (1)
*Middle School Music Teacher (1)
*High School Music Teacher (1)
*Music Teacher-At-Large (1)

Community Representation:

*Elementary Music Parent (1)
*Middle School Music Parent (1)
*High School Music Parent (1)
*Parent Member-At-Large (1)

[*NOTE: Provision should be made to ensure balanced representation for General music, Band, Choir and Orchestra and the various pyramids.]

Further, we recommend that the Task Force 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.

- Re-affirmation of the position of the music program as a regular part of the curriculum, meeting daily during regular school hours from grades 6-12, including general music. This should include the concept of “every child in every school will receive a well-rounded education” that includes a comprehensive, sequential, and high-quality music program with instruction led by certified music faculty and the assistance of appropriate classified personnel.
- The organization and offering of beginning instrumental lessons into small homogeneous groups to improve instruction and foster better social interaction between students, thereby assisting in the reduction of the attrition rate.

- A complete examination of current curricular offerings and methods of implementation. Specific attention should be given the structure of the elementary general music, vocal and instrumental music curricula.
- Examine options for students to begin or switch instruments (secondary entry levels).
- Examine options for students to participate in secondary performance ensembles regardless of the number of credits required, even if enrolled for no credit.
- 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.
- The maintenance of (average) maximum loads of secondary music performance teachers (band, orchestra, choir) at 200 students. Further, such student overloads (as compared to regular classroom teachers) should be considered in part as financial justification for the elementary music performance, secondary small group ensemble programs, and be recognized as assisting in maintaining lower class sizes in non-music performance classes.
- Examination of issues related to equal access to all music programs by all students.
- Develop a written music curriculum in all areas of instruction with specific, achievable and measurable goals that provide for adequate assessment of both students and faculty. Such a curriculum should include best practices and a clearly outlined scope and sequence of study at each level.
- Assign administrative supervisory duties as outlined in Appendix C to ensure coordination and advocacy for the entire music program.
- Continued examination of creative ways in which to expand music participation options for music students at the secondary level.
- Determine the validity and extent to which guidance counselors are advising students not to take music, particularly in favor of the individual and/or personal preference of site administrators or advisors, and prevent it.
- Perform exit interview of all students who discontinue participation in music performance, in order to provide accurate statistical data for program improvement.
- Adequate dedicated facility space and equipment to assist in providing for the participation of the greatest number of students and efficiency of teacher preparation.

- The effect of a strong music program on preventing people from withdrawing their children from the district to attend private schools, particularly at the elementary level.
- Consideration should be given to the value of a strong music program in attracting students through the open enrollment process or who may choose to participate as transfers from other public or private schools.
- Study other issues that may arise during the operation of the Task Force.

APPENDIX A: MUSIC FTE BY AREA OF SPECIALIZATION

FTE ALLOCATIONS BY AREA – CERTIFIED TEACHERS															
Teacher/ Assignment	Elementary School				Middle School				High School				Other Music	Non- Music	Total FTE
	Gen	Choir	Band	Orch	Gen	Choir	Band	Orch	Genl	Choir	Band	Orch			
Carlson, J											1.000				1.000
Cavallaro, K				1.000											1.000
Gold-Pollack, H					.334	.333									.667
Griffin, K		1.000													1.000
Haslop, D							.500	.667							1.167
Hayden, M										.800				.200	1.000
McCormick, M									.400						.400
Nail, T			1.000												1.000
Park, P				.200								.800			1.000
Timmers, A	.500														.500
Total	.500	1.000	1.000	1.200	.334	.333	.500	.667	.400	.800	1.000	.800	.000	.200	8.734

FTE ALLOCATIONS BY AREA – CLASSIFIED TEACHERS

Teacher/ Assignment	Elementary				Middle School				High School				Other	Non-	Total
	Gen	Choir	Band	Orch	Gen	Choir	Band	Orch	Gen	Choir	Band	Orch	Music	Music	FTE
Bandel, K				.500											.500
Glor, G						.563									.563
Haslop, M							.406	.406							.812
Kono, M			.500												.500
Leilua, S		.500													.500
McCormick, M										.575					.575
Miller, J											.813				.813
Totals	.000	.500	.500	.500	.000	.563	.406	.406	.000	.575	.813	.000	.000	.000	4.263

APPENDIX B

THE GEORGIA PROJECT: A Status Report on Arts Education in the State of Georgia

Executive Summary

THE GEORGIA PROJECT: A Status Report on Arts Education in the State of Georgia is a 155-page statistical profile of arts education in Georgia public schools (GPS). Data for the report were gathered from:

- 33 study districts (17 over 10,000 student population; 16 under 10,000)
- 841 schools (K-12)
- 1,705 arts teachers
- 641,635 students (51% of total GPS student population)

The report details student participation rates, course offerings and curriculum, and staffing and funding of arts programs. In an *Addendum* to the report, selected data from the *Georgia Public Education Report Card* (GPERC) are compared with data gathered for the *Status Report*. Statistically significant relationships were found between arts program profiles in the *Status Report* and demographic/academic data in the GPERC.

Results

Analysis of the arts programs in the 33 study districts reveals the following:

Arts Staffing

- Arts staffing ratios vary tremendously from district to district, with no apparent consistency among large or small districts, suggesting a lack of any uniform and/or adequate standard for staffing of the arts curriculum.
- Nearly \$2 million are spent annually for 47.09 FTE of arts teacher time allocated to non-arts duties, including travel time, instruction of non-arts subjects, hallway supervision, etc.

Arts Curriculum

- As with arts staffing, variability in the offering and scheduling of arts curricula among and within districts suggests a lack of standards for the arts.

In general, there appear to be significant issues of inequity for student opportunities to participate in arts programs within the study districts. Inequities pertain to the variety and extent of arts courses available and may be correlated with district size and other factors such as socio-economic and ethnic characteristics of each district.

Student Participation

- Student participation in the arts is generally low and varies widely from district to district.
- Two-thirds or more of eligible students do *not* participate in elective arts in any way.
- Attrition rates in music performance (band, choir, orchestra) classes are generally high, especially between grades eight and nine (middle school to high school), where they averaged 43%.

Economics

- Average student load for music performance teachers in the 33 study districts is 171 students, compared to an average student load of 144 for all teachers. Actual student loads vary drastically from district to district.
- The excess student load for music performance teachers equates to a 1.2 FTE value to the district; i.e., they carry the student load of 1.2 FTE for each 1.0 FTE paid.
- The 1.2 FTE financial value of music performance teachers helps to maintain smaller class sizes in other academic areas and saves over \$3.6 million annually.
- Increasing student participation in music performance would multiply this economic savings; just reducing student attrition in Band to a level more in line with national standards of excellence (15% maximum per year) would result in 68,496 additional Band students and potential savings of over \$4 million annually.

Correlation with Georgia Public Education Report Card

The *Addendum* used regression analysis to examine relationships between data from the *Status Report* and the GPERC. The analysis found statistically significant relationships as indicated in the table below.

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 and the Georgia High School Graduation Test. 	.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.”

Further studies are recommended to clarify issues raised in the *Status Report* and the *Addendum*, especially regarding issues of equal access by students to opportunities in the arts.

APPENDIX C: WHAT MAKES A STRONG PROGRAM

Professor Robert Culver
The University of Michigan

Based upon findings of a 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. Paperwork

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. Dropout 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 D

RECOMMENDED ROLES FOR THE MUSIC COORDINATOR

- 1) Centralized supervision of music by musically qualified personnel, including:
 - i) Search, interview and employment of new staff in cooperation with principals
 - ii) Coordination, assignment and scheduling of current staff
 - iii) Evaluation of staff by professionally trained music personnel
 - iv) Coordination of the mentor program
 - v) Providing for professional growth
 - vi) Inter-staff communication
 - vii) Allocation, coordination, and assignment of qualified substitute teachers
 - viii) Music teacher advocacy
 - ix) Providing administrative assistance for teachers, thereby relieving job stress and building morale
- 2) Centralized supervision of curriculum, including:
 - i) Development and implementation
 - ii) Maintenance of curricular excellence
 - iii) Providing advocacy for equal opportunity in music for all students in all schools
- 3) Maintenance of a coordinated district music calendar
- 4) Supervision of district "honors" music performance programs, including:
 - i) Festivals, contests
 - ii) District-wide honor (select) groups
- 5) Centralized budget development and control (accountability)
- 6) Centralized development, maintenance and control of music teaching resources, including:
 - i) Audio and visual resources
 - ii) Miscellaneous teaching materials
- 7) Coordinated, informed purchase of music and music instruments
- 8) Control and assignment (to schools) of music instruments, including:
 - i) Inventory control
 - ii) Assignment to schools
 - iii) Maintenance and repair
 - iv) Piano tuning and repair

9) Music leadership for community relations, including:

- i) Parent/teacher communications
- ii) Public relations
- iii) Documentation of religion in the school music program
- iv) Multicultural issues in music

APPENDIX E: ESSA IN PLAIN ENGLISH



ESSA is explicit that no direct links between Common Core and federal education law will exist going forward.

- Is There a Federal Requirement for Measuring Student Progress? Yes and No.

The “Yes” part to the answer is that states still have to create accountability systems that track student progress in the tested subject areas of reading, mathematics, and to a lesser extent science, in order to get Federal dollars authorized under ESSA. In addition, states have a lot more flexibility and ownership over what their state accountability systems look like—and they are expected to include multiple progress measures that were not part of the accountability systems that developed under NCLB. This is very good news for “non-tested” subject areas, including music education!

The “No” part to the answer is that ESSA does not require states to build measures of student progress that are connected to teacher evaluation systems. This WAS a requirement which many states had to meet in order to receive a waiver from NCLB accountability provisions. ESSA does not continue this as a requirement, although states may continue to utilize federal funds, specifically Title IIA funds, to build and maintain high quality teacher evaluation systems which can include measures of student progress. Again, this becomes a “may” and not a “MUST” under ESSA.

- Is Music Now a Required Subject?
No. States have a great deal of flexibility in how they create a system of well-rounded education. ESSA does not require any subjects to be studied, it simply expects states to make a reasonable effort to give students exposure to a wider range of subjects, and it gives states flexibility for how to measure student progress in different areas.
- So—What’s Going to Happen to My Music Program?
YOU can help answer that question. And that’s GREAT news! Essentially, the door is now wide open—more than any time in the history of this legislation—for discussions at the state and local level as to how federal dollars can be used to provide a broader and richer curriculum for students. This is why state and local advocacy will continue to be critical to help students get more access to music education. We are truly now all in this together, and the future for music education looks bright!



Key ESSA Terms

As you continue to read jargon- and acronym-happy updates, you may find the following key terminology definitions useful:

- The Elementary and Secondary Education Act (ESEA) is the same bill as “No Child Left Behind” and the “Every Student Succeeds Act.” Originally signed into law by President Lyndon B. Johnson in 1965, ESEA is the federal government’s most extensive statute addressing primary and secondary education. The intent of the legislation is to provide supplemental funds and programs to serve low-income students and enable State and Local Educational Agencies (LEAs, or school districts) to improve the quality of elementary and secondary education. Every several years, Congress must reauthorize ESEA to meet changing needs in education.
- No Child Left Behind (NCLB) is the last reauthorized iteration of ESEA. Receiving bipartisan support, NCLB was signed into law in 2002 by President George W. Bush. NCLB highly focused on exposing achievement gaps in traditionally underserved and vulnerable student populations through use of greater accountability measures. The law officially expired in 2007 and stop-gap solutions were made until a new ESEA is passed.
- The Every Student Succeeds Act (ESSA) is the title of the latest ESEA reauthorization by Congress, expected to be signed into law. After months of bill drafts and negotiations in Congress, ESSA is the result of a bipartisan compromise that was approved by conference committee in November 2015. The agreement substantially shrinks the federal education footprint and returns accountability to the states. Most recently, the bill passed the U.S. House of Representatives on December 2nd by a vote of 359 – 64. The Senate is expected to vote on the bill on Monday, December 7, 2015
- The “Well-Rounded Education” provision (previously known as “Core Academic Subjects”) is a section (Sec. 8002) within ESSA that lists courses, activities, and programming in subjects deemed critical when providing to students a broad and enriched educational experience. The provision includes “music” and “arts,” which articulates the importance of music as a part of every child’s education. This provides an unprecedented step forward for music education, as “Well-Rounded” is mentioned in a variety of other significant provisions throughout the bill.

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Education:

- B.M.E. - Northwestern College (MN), 1964
- M.A. & Ed.D. - University of Northern Colorado, 1969 & 1971

University/College Experience:

- Northwestern College, MN (1971-75) - Instrumental, Music Education, Chair
- California State University, Fullerton (1975-1981) –Instrumental/Mus Ed Coordinator
- Bethel University (2001-2008) – Associate Professor of Music; Ethnomusicology
- Liberty University (2008-2013) – Professor of Ethnomusicology
- Current: Adjunct Faculty (Retired) – University of Northwestern (St. Paul), Liberty University, Bethel University

Biographical Sketch:

John Benham is author of *Music Advocacy: Moving from Survival to Vision*. His area of expertise is building, saving, and restoring music programs.

His background includes over 40 years as a music teacher from elementary through university levels. In addition, he is the proprietor of his own music instrument repair business and has served two terms as a school board member.

His personal knowledge and experience provide unique understanding to help you go before a school board and administration with language they understand and methods that work. He has taken his message from coast to coast in the United States and Canada. His methods are responsible for building, saving and restoring over \$75 million in budgetary funds in music, leading to the restoration of over 1,000 teaching positions and the continuation of music programs for over 500,000 students.

In addition to his work as consultant, he has been featured as a speaker at state conferences, and national conventions of the National Association for Music Education, the Canadian Music Educators Association, the Canadian Bandmasters Association, the American String Teachers Association, the National Association of Music Merchants (for the National Association of Band Instrument Manufacturers) and the National Association of School Music Dealers. He has been a member of the NAFME, ACDA and ASTA national advocacy committees. He is a primary contributor to "Counterpoint" and the "Music Advocates Toolkit."

His successes in saving school music programs have been documented in the "Music Educators Journal", "Music, Inc.", the "Wind Instrument Retailer", and the "Instrumentalist". He is the recipient of the state and national "Distinguished Service Award" by the Minnesota Music Educators Association (1994), and the Music Educators National Conference (1998). In 2003 he was elected to the inaugural class as a Lowell Mason Fellow by NAFME (MENC) for his efforts in music advocacy. In 2010 the American String Teachers Association presented him with the National Advocacy Award, and in 2012 he was awarded the National Citation from Phi Mu Alpha Sinfonia.