

2007 Ministry of Education and Training

Presented By:

THE ALLIANCE FOR MUSIC EDUCATION ONTARIO

“By making public education the best education, we can build the well-educated and highly skilled workforce that will strengthen our economy and develop the strongest society.” (Dalton McGuinty)

May 1, 2007

1. EXECUTIVE SUMMARY

“The outcomes of arts education - creativity, imagination, innovation and originality - are among the most important resources for economic prosperity in the 21st century. Ontario's entertainment and creative industries contribute nearly \$9.9 billion to the provincial economy and generate approximately 185,000 jobs. Over the next two decades, job growth in this sector is expected to surpass most of Ontario's other thriving employment sectors.”¹

The link between sound education policy and economic prosperity is universally recognized, as demonstrated by the significant and laudable commitment made by this Government to improving education. However, the demonstrable linkage between arts and music education specifically, to both sound education policy and economic prosperity has largely been overlooked or ignored by successive provincial and federal governments. The neglect and decline of public music education in Ontario amply demonstrates a fundamental misunderstanding of the multi-faced socio-economic benefits of investing in the development of a universally accessible music education program.

As the above quote from a recent announcement by the Premier evidences, this Government recognizes the connection between the arts, economic prosperity and job growth. The Alliance for Music Education Ontario (the “Alliance”) applauds the Government’s recognition of the issues and its overall commitment to “making public education the best education.” However, these measures and the investments to date are simply not enough to enable the children of Ontario to achieve excellence in all aspects of the mandatory curriculum, including music. **The investment in music education remains disproportionately low relative to the economic returns, to say nothing of the educational, cultural, labour, social, trade and foreign relations benefits from the development of educated artists and consumers of music in the province.**

Even with recent funding announcements allocated to increasing the number of music specialist teachers, among a number of others, the available data estimates that **the number of elementary schools with “qualified” music teachers remains lower than fifty percent.** **The Alliance believes that a comprehensive study measuring the number of certified “specialists” music teachers, as defined by Regulation, will disclose a much lower number. For the vast majority of Ontario children living outside urban areas, quality music education is not an option.** Discretionary grants linked to announcements about funding for instruments and music rooms, while well intended, do not achieve their purpose given the funding and resource pressures faced by school decision makers.

In the brief, the Alliance identifies the key challenges facing music education in Ontario today. Among the problems identified are:

- Current Ontario Regulations under the *Ontario College of Teachers Act* (the “OCTA”) that do not permit **the initial designation of elementary teachers as 'specialists'.**

¹ Ministry of Education. McGuinty Government Boosts Arts Education. January 18, 2007.
http://ogov.newswire.ca/ontario/GPOE/2007/01/18/c6720.html?lmatch=&lang=_e.html

- **Current legislation does not mandate that elementary school music programs be delivered by specialist music teachers** or consistently through the elementary level, as with French language programs, making **music programs vulnerable to funding pressures and discretionary allocation decisions by individual schools**
- Few boards of education in Ontario have **dedicated consultant music staff**.
- There is no **consistency in the amount and quality of music education** students across Ontario receive.
- **Faculties of Education are not producing enough fully elementary trained music teachers** and there is no consistency in the amount of time and quality of music instruction teacher trainees receive.
- Under the current funding formula, the **specialized rooms required for music education are not being funded adequately**, and funds intended for this purpose are diverted to other locally determined needs.
- **Instruments are not being maintained and replaced** as they should be, particularly in view of the capital investment they represent. **Funding for instruments and equipment is inadequate and discretionary.**

While the recommendations made raise policy and regulatory issues under the authority of the Ministry of Education, the Ontario Government must commit sufficient **and targeted** funding to implement the necessary policy and regulatory changes necessary if the Government is to fulfill its stated educational objectives.

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2. BACKGROUND

A. THE ALLIANCE FOR MUSIC EDUCATION ONTARIO

This submission is made by The Alliance for Music Education Ontario (the “Alliance”), which is a unique collaboration of **music education organizations committed to finding ways to ensure the delivery of quality music education to all Ontario children regardless of economic means, geographic location, and skill level.** Member organizations include:

- The Ontario Music Educators’ Association;
- Ontario Chapter - Carl Orff Canada;
- The Kodály Society of Ontario;
- Ontario Band Association;
- The Toronto District Music Coalition;
- People for Education;
- The Coalition for Music Education in Canada;
- The Canadian Music Industry Education Committee;
- The Canadian Music Educators’ Association;
- Ontario Music Educators’ Association Administration Advisory Council.

The Alliance’s recommendations are supported by the American Federation of Musicians Canada, which shares our belief in the following principles of music education:

- **music must be taught for its own sake and maintain its integrity in the curriculum;**
- **every student in Ontario has the legal right to access to a quality core music program taught during regularly scheduled classroom hours throughout the academic year;**
- **every student must study music in each grade of elementary school and every secondary school student must have access to a variety of music programs in every academic year;**
- **every student must be taught music by a qualified music specialist;**
- **the music program must be skill-based and sequential and include a wide range of activities leading to clearly defined skills and knowledge;**
- **methods of assessment and evaluation must reflect consistent standards and provide accountability;**
- **that students must have opportunities to participate in musical performances in the school and the community throughout the academic year.**

B. THINKING OF GIVING UP ON MUSIC EDUCATION?

“Any Civilization that neglects the arts does so at its peril. The quality of our culture is not an accident – it starts in the teaching of the arts in schools. I urge that every child in Ontario is given the opportunity to have an education that includes significant music education.”²

(i) Educational Benefits

“Arts education contributes to student success across the curriculum, supports higher academic achievement, and improves student motivation and attendance. It enhances student engagement, fosters tolerance and respect for diversity, and builds self-confidence. Arts education has been shown to be a particular benefit to at-risk youth and hard to reach learners.”³

Science supports what parents and educators have inherently always known, that children’s cognitive and social development benefit from a well-rounded education that includes quality, music training as part of a daily schooling. The evidence that music education increases reasoning, problem solving and personal esteem is well established. This evidence no doubt informed the policy decision to include music as a mandatory component of the elementary school system.⁴

- Recent research conducted by the McMaster University Institute for Music and the Mind studied the brain image and memories of very young children presented strong evidence that musical training has many developmental benefits, which includes training “the attentional system”, which enhances information retention. The researchers observed that music education enhances cognitive development and in their view, “should be part of the preschool and school curriculum”.⁵
- “New Canadian” research has also linked students’ abilities in math and other academic subjects with their exposure to music programs.⁶
- Worldwide, governments have recognized the benefits of music education. Australia for example, conducted an in-depth study of the current state of education, and as a result is increasing music education by directing resources and expertise to its delivery.⁷

² Letter from Richard Bradshaw to Heather Ioannou of the Toronto District Music Coalition. October 22, 1997.

³ Government of Ontario, “McGuinty Boosts Arts Education.” (January 18, 2007).

http://ogov.newswire.ca/ontario/GPOE/2007/01/18/c6720.html?lmatch=&lang=_e.html

⁴ Dr. Rena Uptis and Dr. Katharine Smithrim, Learning Through the Arts, National Assessment 1999-2002, Final Report to the Royal Conservatory of Music, Queen’s University, 2003, p. 2

<http://www.artssmarts.ca/docs/pdfs/LTTA.pdf>; The Royal Commission on Learning, For the Love of Learning. Toronto: 1997, p. 10 ff; and see the CMEC’s website www.coalitionformusiced.ca.; People for Education, “The Arts in Ontario’s Public Schools” (May 2004) at p. 11-16; Ontario Music Educators’ Association, www.omea.on.ca; and the Canadian Music Educators’ Association, www.musiceducationonline.org

⁵ *Music and the Mind*. McMaster Times (Fall 2006) pp 15 – 19. http://mimm.mcmaster.ca/musicandthemind_mcmastertimes_fall2006.pdf

⁶ .“People for Education Annual Report on Ontario’s Public Schools,(2006), at p. 8 www.peopleforeducation.com

⁷ The University of Western Australia. *National Review of School Music Education*. For the Government of Australia, Department of Education, Sciences, and Training. 2005

“International and national research shows that music education uniquely contributes to both instrumental and aesthetic learning outcomes, transmission of cultural heritage and values; and students’ creativity, identity and capacity for self-expression and satisfaction.”⁸

- It is estimated that a quarter of school students will drop out before they complete their studies. As evidence by recently introduced measures, such as class size restrictions, this Government has recognized **that mandated and funded education policies can dramatically impact this critical and urgent problem.**⁹ The availability of music education demonstrably impacts drop-out rates--music is often the motivator, particular for at-risk students, to stay in school. For many children, music is the reason they get up in the morning and go to school and their primary link to the school community.

(ii) Economic Benefits

- According to Statistics Canada, in 2001 the Ontario “Cultural Sector”¹⁰ provided some 250,000 jobs and generates \$18 billion in gross domestic product.
- **Ontario was the largest contributor to Canada’s total cultural GDP**, which amounted to more than \$33 billion at 47%, more than double the second biggest contributor Quebec (23%) on average, between 1996 and 2001.¹¹
- Sound recording and music publishing alone generated approximately half a billion dollars a year for the Ontario economy between 1996 and 2001¹²
- **Ontarians engaged in cultural employment represent 42% of the National Cultural workforce, almost double that of Quebec and British Columbia at 25%.** Employment in the Sector is most significant to Ontario representing 4.2% of its total workforce.¹³

The loss of mandatory, universal and quality music education undermines the significant economic contribution made by the cultural industry on both sides of the supply and demand equation. **Not only will we lose the capacity to continue developing internationally recognized and talented musicians, in the absence of music education commencing at the elementary school level, we are at risk of losing audiences and consumers of music and culture products.** Significant

⁸ *Ibid.* p. V.

⁹ Government of Ontario. “Smaller Class Sizes for Over 70 Percent of Primary Students” (May 30, 2005) www.ogov.newswire.ca/ontario/GPOE/2005/0/30/c024.html?match=&lang=_e.html

¹⁰ Defined according to the Canadian Framework for Cultural Statistics as “creative artistic activity and the goods and services produced by it, and the preservation of human heritage.” This definition is broader than the “entertainment and creative” industries GDP category used by the Ontario Government, which explains, in part, the discrepancy between the provincial and federal culture GDP statistics.

¹¹ Singh, Vik, Statistics Canada, *Economic Contribution of the Cultural Sector in Canada – a provincial perspective*, Culture Tourism and the Centre for Education Statistics (December 2004) at p. 8 and 16.

¹² Singh, Vik, Statistics Canada, *Economic Contribution of the Cultural Sector in Ontario*, Culture Tourism and the Centre for Education Statistics (December 2004) at p. 11.

¹³ Statistics Canada, *supra* note 11 at p. 12 and 13.

investments in cultural infrastructure and facilities such as the newly opened Four Seasons Opera House depend on nurturing future audiences to support its survival and financial viability.

C. GOVERNMENT FUNDING: TOO LITTLE BUT NOT TOO LATE

In 2005, the Coalition for Music Education in Canada (CMEC) released the first ever Canada-wide benchmark study on the state of music education. The study revealed that schools across Canada desperately need funding to keep up with the demand for music programs. With respect to Ontario in particular, the study noted:

“[T]he feedback from Ontario was alarming. Our most populous province is facing the greatest challenges in delivering quality music programs. Ontario reported the highest percentage of non-music specialists teaching music in their schools, below school board support rate of any of the provinces, and the largest decrease in Government funding.”¹⁴

Music is a mandatory subject in the elementary schools. To teach the Ontario elementary music curriculum well, a teacher must be able to read music, understand musical terms and think conceptually about music. This is difficult for most non-specialist teachers.

- **The problem is most pronounced for smaller schools where only one-quarter have music teachers, compared to two-thirds of larger schools. Moreover, virtually all music teachers in small schools are part-time.**¹⁵
- **There is an overall lack of support services and resources to enable existing music teachers to deliver the curriculum. Even where there are qualified music teachers, there is still the problem of a lack of instruments or adequate and appropriate class space for music instruction.**
- **In one study released in 2001, more than a quarter of Ontario teachers reported that they received no funding for music education in their school.**¹⁶

The results of these studies confirm the countless anecdotal stories that we have heard of dwindling or non-existent music programs from teachers, teacher representatives, parents and students from across the province.

The available data also discloses broad regional disparity in the quality of music education, despite province-wide curriculum requirements. As the funding formula is tied to student population, students outside of large urban centres are deprived of music education that should be the right of all students.

¹⁴ The Hazelton Group prepared for the CMEC, *Music Education “State of the Nation” Benchmark Study*“, (May 25, 2005); CMEC News Release “First Ever Canadian Report released on the State of Music Education” (May 27, 2005) www.weallneedmusic.ca.

¹⁵ *Ibid.*, at pages 5 and 6.

¹⁶ Dr. Rodger J. Beatty, “The State of the Art of Music Education in Ontario Elementary Schools.” *The Recorder*, Vol. 43, No. 4, (Fall, 2001), pp. 38-42.

- In 2004, **only 20% of schools in Northern Ontario reported having a music teacher, compared to 63% of schools in the Greater Toronto Area.** The formula, to put it bluntly, is discriminatory in its effect. **Why should a child suffer poor education just because he or she does not live in a large urban centre?**

Overall, the available research reveals:

- Broad disparity in opportunities for participation in music education,
- significant variability in the quality of teaching and teacher education,
- a need for much greater support for music teachers; and
- unintended detrimental impacts on music education arising from changes in the place of music within the overall curriculum.

In 2005, as part of a contract settlement with elementary teachers, the province added unrestricted funding for more specialist teachers in literacy and numeracy, physical education and the arts to cover classroom teachers' preparation time.

It is difficult to measure whether this settlement and the recent Government initiatives have had, or will have, any significant impact given a general lack of reliable and consistent data measuring the degree and quality of music education. To address this problem, the Alliance is also recommending in this submission that the Government undertake a comprehensive study to measure the standard of music curriculum delivery and identify resource barriers.

The available data provides some evidence of a slight increase in the past year in the number of elementary schools (45%) with music programs, which remains completely unacceptable and lower than 1998 levels (58%) when this survey was first conducted.¹⁷

However, apart from the inadequacy of the increase funding relative to need, the single greatest flaw is that these good intentions do not necessarily translate into good music programs in fact, primarily **because the funding is not specifically targeted or restricted to the music education needs identified. Funding intended for music or arts program is often re-directed to pay for regular classroom teachers, general preparation time, smaller class sizes or other individual school needs.** The downward pressure on music education is admittedly exacerbated by the push on fundamental reading, writing and math skills".¹⁸

¹⁷ People for Education. "Specialist Teachers" in 2006 *Elementary Tracking Report*.
http://www.peopleforeducation.com/tracking/topic/elementary/specialists_06.pdf.

¹⁸ Kalinowski, Tess. "Treading Softly on Education", *The Toronto Star*, January 3, 2007.

“The political emphasis these days is entirely on literacy and numeracy. That trend is reinforcing a two-tier education system in which the arts are considered a frill -- and this represents not merely some artists' loss but a larger social problem. An education system without strong arts programs further separates poor from rich and urban from rural, further neglects children at risk and tells all children, those great consumers of music, television and video games, that culture is something to be passively received rather than actively analyzed and created.”¹⁹

The excerpt below from the Report by the Toronto District School Board on its deliberations regarding its commitment to elementary music education amply demonstrates the pressure on music education and underscores the need for targeted and non-discretionary music education funding.

“Competing priorities for the specialty teachers’ area of program delivery may mean that progress in the provision of Music teachers will not be maintained. In the current school year, for example, Daily Physical Activity (DPA) has been heavily in-serviced for mandatory implementation in September 2006. More school staffing committees have therefore chosen a model of delivering preparation time through a Health and Physical Education specialist teacher.”²⁰

¹⁹ Taylor, Kate. “How to Raise Passive Consumers of Culture,” *The Globe and Mail*, June 18, 2005. p. R1.

²⁰ Toronto District School Board. “Elementary Music Delivery Update,” (May 1, 2006) Report No. 05-06-0968, at p.3.

3. RECOMMENDATIONS: KEY AND URGENT MEASURES TO SAVE MUSIC EDUCATION

GLOBAL RECOMMENDATION:

The Alliance recommends that the Ontario Government commit sufficient and specifically targeted funding to ensure that all school boards receive the human, capital and consumable resources fundamental to the delivery of high quality music education commencing at the elementary level and that it revise the funding formula to fulfill this objective.

To ensure that music education is adequately funded, its funding must be targeted and non-discretionary. The specific recommendation that follow set out critical funding and policy requirements necessary to address these key problem areas.

A. THE NEED FOR MUSIC SPECIALIST TEACHERS

RECOMMENDATION:

The Alliance recommends that the Ontario Government work with the Ontario College of Teachers to amend the Regulations under the OCTA to mandate that the elementary music curriculum be delivered exclusively by designated “specialist” music teachers, and that and Minister of Education and Minister of Finance allocate specifically targeted resources and non-discretionary funding for this purpose.

“The Ontario curriculum expects Grade 8 music students to ‘read, write and perform from musical notation accurately and fluently . . .sing and play instruments with expression and proper technique ...[and] communicate their understanding and knowledge of music in appropriate ways (e.g. compare the characteristics of music of different historical periods...),’ but the province does not require that music be taught by the specialists who can themselves read music.”

²¹

²¹ Taylor, Kate. “How to Raise Passive Consumers of Culture,” *The Globe and Mail*. June 18, 2005. p. R1.

A music teacher must be literate in the language of music and have specific skills, including:

- an understanding of the elements of music
- the ability to assess and evaluate student demonstrations
- the ability to establish correct pitch and sing in tune
- the ability to establish and keep a steady beat
- the ability to sight read music with the ability to teach tonic sol-fa
- playing techniques for classroom instruments
- the ability to select diverse grade-appropriate repertoire
- the use of specific music vocabulary
- basic conducting skills.

Generalist classroom teachers, without this knowledge and specific skill-set, cannot teach the skill-based music curriculum; yet current regulation does not require that music be taught by adequately trained specialists.

Teachers have long said that music is one of most difficult subjects to teach in an elementary school. Professional programs in teacher education provide only a basic foundation for teaching music. Generalist teachers without music experience or training cannot competently assess and evaluate student abilities or effectively report and communicate to parents. **The current training does not adequately prepare or equip generalist teachers to instruct children to read and perform music with the fluency and accuracy required to meet the Ministry curriculum requirements.** Teachers cannot teach what they do not know.

To achieve the standard of excellence we expect of Ontario students, music must be taught by qualified music specialists. When teachers have the skills and resources available to teach music, students meet all the provincial expectations and reach or exceed acceptable achievement levels.

In 2002, the *Coalition for Music Education in Canada* and the *Ontario Music Educators' Association* collaborated in the development of a framework for the development of Elementary Music Teachers' certification. The proposed Standards of Teacher Training in Elementary Music Education are attached. We urge the Ontario Government to adopt the proposal.

One of the major challenges to any music program is retention of qualified music teachers. It takes time to build a vibrant, healthy music program; however staffing changes, for whatever reason, frequently result in the loss of a music teacher, devastate a school music program and, indeed, adversely affect the entire school and community.

French education is mandatory starting in grade 4, therefore current legislation in effect, ‘protects’ core programs in all elementary schools. Under the provincial framework agreement, with the increase in elementary teacher preparation time, schools were given additional teaching staff thereby providing an opportunity for schools to staff ‘specialized’ programs such as music. Nonetheless, not all elementary schools received sufficient increased staffing and further, with enrolment decreasing in many of our schools, retention of these specialists year-over-year is not guaranteed. **To correct this, the regulations should mandate that elementary music programs be delivered by qualified music specialists.**

B. TEACHER TRAINING

RECOMMENDATION:

The Alliance recommends that Faculties of Education admit more graduate music candidates and, to ensure consistency in the competency of all graduates, deliver a standard minimum number of hours devoted to music pedagogy. To ensure the quality of music education delivered, we recommend that the proposed Standards of Professional Teacher Education in Elementary Music be adopted and implemented.

Teacher candidates receive very little music instruction and there is **no consistent amount of time and quality of music instruction that teacher candidates receive at Faculties of Education** across the province. This issue must be addressed. School boards report that they are unable to acquire and retain quality teacher candidates, able to deliver music education. They further report that there is no clear understanding or definition of the experience or skills necessary to teach music.

Current Regulation and teacher training create **anomalous situations** where teachers with extensive music training are unrecognized and unprotected and teachers with little or no music training teach a specialist subject which they report they are neither competent nor confident to deliver.

The proposed **Standards of Professional Teacher Education in Elementary Music**, which is appended hereto, addresses these **anomalies by providing clear guidelines** to school boards and Faculties of Education. It creates two levels of certification, requires that music teachers have specific training and recognizes additional training which leads to Music Specialist Teacher designation. **To ensure consistency in the delivery of music education and music teacher training, the proposed Standards of Professional Teacher Education in Elementary Music should be adopted and fully implemented.**

C. MUSIC CONSULTANTS

RECOMMENDATION:

The Alliance recommends that each Board of Education receive a dedicated and non-discretionary funding allocation for consultant music staff and that the Government introduce the necessary Regulations to mandate that each Board be required to have at least one consultant, regardless of student population.

In the past, centrally assigned music consultants were available to provide in-classroom support. They in effect filled the void of qualified music teachers by assisting teachers with curriculum, providing regional professional development, and liaising with musical professional organizations and other music educators within the region and beyond. However, **current funding for consultants is inadequate and, as a result, there are few school boards who have a specifically designated music consultant.**

Therefore, teachers who must deliver their own classroom music are doubly disadvantaged: by inadequate pre-service training and education and a lack of consultative services in their schools.

The current grant formula for classroom consultants is inadequate and does not address the acute need for support in specialty curricular areas. **To ensure that all students in Ontario have equal access to a minimum level of quality music education, we encourage the Government to mandate and the Minister of Finance to fund, the requirement that every school board have at least one music specialist consultant.**

D. TIME TABLING

RECOMMENDATION:

The Alliance recommends that guidelines be established setting minimum instruction time to deliver all components of the elementary curriculum, including music and that the Government amend the funding formula to provide sufficient and targeted funding to provide sufficient staffing and resources to meet these time requirements. For the elementary music curriculum the Alliance recommends the minimum instruction time be set at 100 minutes per week for the full school year.

Students across Ontario receive varying amounts of music education, from zero in too many cases, to a full, rich program. Music education is a sequential, spiral journey; concepts are introduced in primary grades and revisited in increasing depth and complexity as a child progresses through his or her education. **Regardless of the quality of a music program or of teaching, students cannot achieve the mandated music literacy without an appropriate amount of time consistently and sequentially devoted to music.**

There has been a **lack of Ministry direction on time allocations in the elementary curriculum** for various subjects or programs. Principals have been asking for that but the Ministry seems reluctant to address it.

Based on the expectations in the music curriculum, the Alliance recommends minimum music instruction times for three periods (during the regular instructional day) totalling a minimum of 100 minutes of direct instruction by a specialist teacher each week on an ongoing basis throughout the year for primary, junior, and intermediate grades.

Frequency of classes is also an important factor in student success. One thirty-minute music class per week is inadequate time to develop a music program that will provide opportunities for students to meet curriculum expectations.

E. MUSIC ROOMS

RECOMMENDATION:

The Alliance recommends that the Government provide sufficient funding recognizing the need for and the higher cost of specialized music rooms in elementary schools by modifying the funding formula to add a targeted and non-discretionary funding premium of at least 10%.

A dedicated music room with adequate teaching space, choir risers and suitable storage facilities for instruments and other equipment is necessary for the proper and complete delivery of a music program. Effective instruction cannot be delivered if a teacher is required to move from room to room. This fact is often cited as one of the difficulties principals face in attracting and retaining qualified music teachers: moving makes teaching music less desirable. **Under the current funding formula, such specialized rooms, used by different students in the room each period, are not funded at the elementary level.**

Adequate music rooms are 25% larger with ceilings 15% higher than in a standard classroom. They must be acoustically treated at a rate 25% greater than the standard classroom and require double the cabinetry in order to accommodate instrument storage etc. In addition, the chairs, stands, risers and other specific equipment may be 50 to 100% more expensive than standard equipment.

Despite these facts, **elementary school boards receive no increased allocations for music rooms.** Moreover, the general long-term decline in school funding, and the impact of initiatives such as reducing class size, puts **extraordinary pressure on the availability of appropriate class space as schools are forced to make hard allocation decisions, typically at the expense of music programs.**

At the secondary level, the impact of these factors is mitigated by a 30% premium in the funding formula for specialized music rooms.

F. INSTRUMENTS AND EQUIPMENT

Recommendation:

The Alliance recommends a major capital investment be made in musical instruments and equipment through a targeted “Music Education Renewal Initiative” similar to the Technological Education Renewal Initiative.

Instruments are a **large capital investment** for any school board and **most boards lack an accurate inventory of the condition of the instruments they own.** The asset has a diminishing shelf life: instruments must be maintained and replaced in an organized cyclical manner.

People for Education data show that schools increasingly rely on parents to fundraise for music programs and instruments, creating an inequity in the availability and quality of instruments. Schools in high socio-economic areas have the capacity to raise many thousands more dollars than schools in areas with a poorer socio-economic base.

To assist school board to track, maintain and replace instruments, and to address the inequities of parent fundraising, **school boards require a specifically targeted instrument renewal program,** which might mirror the recently instituted Technological Education Renewal Initiative providing targeted funding to refurbish and up-date equipment needed to deliver the Technology and Computer Studies components of the curriculum. Funding of this kind would greatly assist school boards make the very necessary investment in instruments that is required to fully deliver quality music programs to all students.

G. STUDY

RECOMMENDATION:

The Alliance recommends that the Government undertake a comprehensive study of the state of music education similar in scope and purpose as the Australian Government study, to identify specific resource, funding and policy gaps preventing delivery of music education to curriculum standards throughout the province.

The Canada-wide “State of the Nation” study of music education conducted by the Hazleton Group for the CMEC provided a good glimpse of the problems, many of which are highlighted in this Brief, with the music education in Ontario schools. However, **given the wide disparity in the music education programs delivered across the province**, the particularly poor response by schools in Ontario to the CMEC Study, **and the general lack of reliable data, a focused and comprehensive study by the Government is warranted.**

The Australian Government study on music education and the policy recommendation developed in response to the study’s findings are highly informative and should serve as useful guideline.²² The Alliance would recommend that such a study be directed to senior school board administrators rather than school principals and administrators who may not be inclined to disclose non-implementation of music program funding allocations.

²² The University of Western Australia. *National Review of School Music Education*. For the Government of Australia, Department of Education, Sciences, and Training. 2005

4. SUMMARY OF RECOMMENDATIONS

- (i) The Alliance recommends that the Ontario Government commit sufficient and specifically targeted funding to ensure that all school boards receive the human, capital and consumable resources fundamental to the delivery of high quality music education commencing at the elementary level and that it revise the funding formula to fulfill this objective.
- (ii) The Alliance recommends that Faculties of Education admit more graduate music candidates and, to ensure consistency in the competency of all graduates, deliver a standard minimum number of hours devoted to music pedagogy. To ensure the quality of music education delivered, the proposed Standards of Teacher Education in Elementary Music be adopted and implemented.
- (iii) The Alliance recommend that the Ontario Government work with the Ontario College of Teachers to amend the Regulations under the OCTA to mandate that the elementary music curriculum be delivered exclusively by designated “specialist” music teachers, and that the Minister Education and Minister of Finance allocate specifically targeted resources and non-discretionary funding for this purpose
- (iv) The Alliance recommends that each Board of Education receive a dedicated and non-discretionary funding allocation for consultant music staff and that the Government introduce the necessary Regulations to mandate that each Board be required to have at least one consultant, regardless of student population.
- (v) The Alliance recommends that guidelines be established setting minimum instruction time to deliver all components of the elementary curriculum, including music and that the Government amend the funding formula to provide sufficient and targeted funding to provide sufficient staffing and resources to meet these time requirements. For the elementary music curriculum the Alliance recommends the minimum instruction time be set at 100 minutes per week for the full school year.
- (vi) The Alliance recommends that Faculties of Education admit more graduate music candidates and, to ensure consistency in the competency of all graduates, deliver a standard minimum number of hours devoted to music pedagogy.
- (vii) The Alliance recommends that the Government provide sufficient funding recognizing the need for and the higher cost of specialized music rooms in elementary schools by modifying the funding formula to add a targeted and non-discretionary funding premium of at least 10%.
- (viii) The Alliance recommends a major capital investment be made in musical instruments and equipment through a targeted “Music Education Renewal Initiative” similar to the Technological Education Renewal Initiative.
- (ix) The Alliance recommends that the Government undertake a comprehensive study of the state of music education similar in scope and purpose as the Australian Government study, to identify specific resource, funding and policy gaps preventing delivery of music education to curriculum standards throughout the province.

APPENDIX

Standards of Teacher Education in Elementary Music

In 2002, the *Coalition for Music Education in Canada* and the *Ontario Music Educators' Association* collaborated in developing a framework for Elementary Music Teachers' certification as described below and as outlined in the attached charts.

Regulations that govern the teaching profession in the Province of Ontario shall include the following:

PART A: TEACHER CERTIFICATION: PRE-SERVICE

All applicants for membership in the Ontario College of Teachers would complete a **Music Education Course** as part of training towards a Bachelor of Education Degree and certification at an Ontario Faculty of Education or other accredited institution.

The **Music Education Course** which would consist of a minimum of 18 hours, would follow guidelines developed by the Ontario Faculty of Education in consultation with the Ontario Music Educators' Association. Further, the practicum component would include an experience teaching music in a classroom.

PART B: MUSIC TEACHER CERTIFICATION

Certified Elementary School Music Teacher

To qualify as a *Certified Elementary Music Teacher* in Ontario the candidate must complete two years successful teaching of music in addition to one of the following:

a) an undergraduate degree with a concentration in music with a certificate of qualification and a Bachelor of Education degree.

OR

b) A Bachelor of Education degree plus:

i) P/J or J/I Vocal Music Additional Qualification Courses – Parts 1 and 2

OR

ii) Instrumental Music Additional Qualification Courses – Parts 1 and 2

OR

iii) Orff – Part 1 and 2

OR

iv) Kodaly – Part 1 and 2

OR

v) Other diplomas, certificates or successful field experience as assessed by Registrars and/or their designates at Faculties of Education.

PART C: MUSIC TEACHER SPECIALIST CERTIFICATION

To qualify as a *Certified Elementary Specialist Music Teacher* in Ontario the candidate must have completed two years successful teaching of music and must complete one of the following:

i) Vocal or Instrumental Music Additional Qualification Course, Part 3

OR

ii) Four-year Bachelor of Music degree plus a Music Honours Specialist Certification

OR

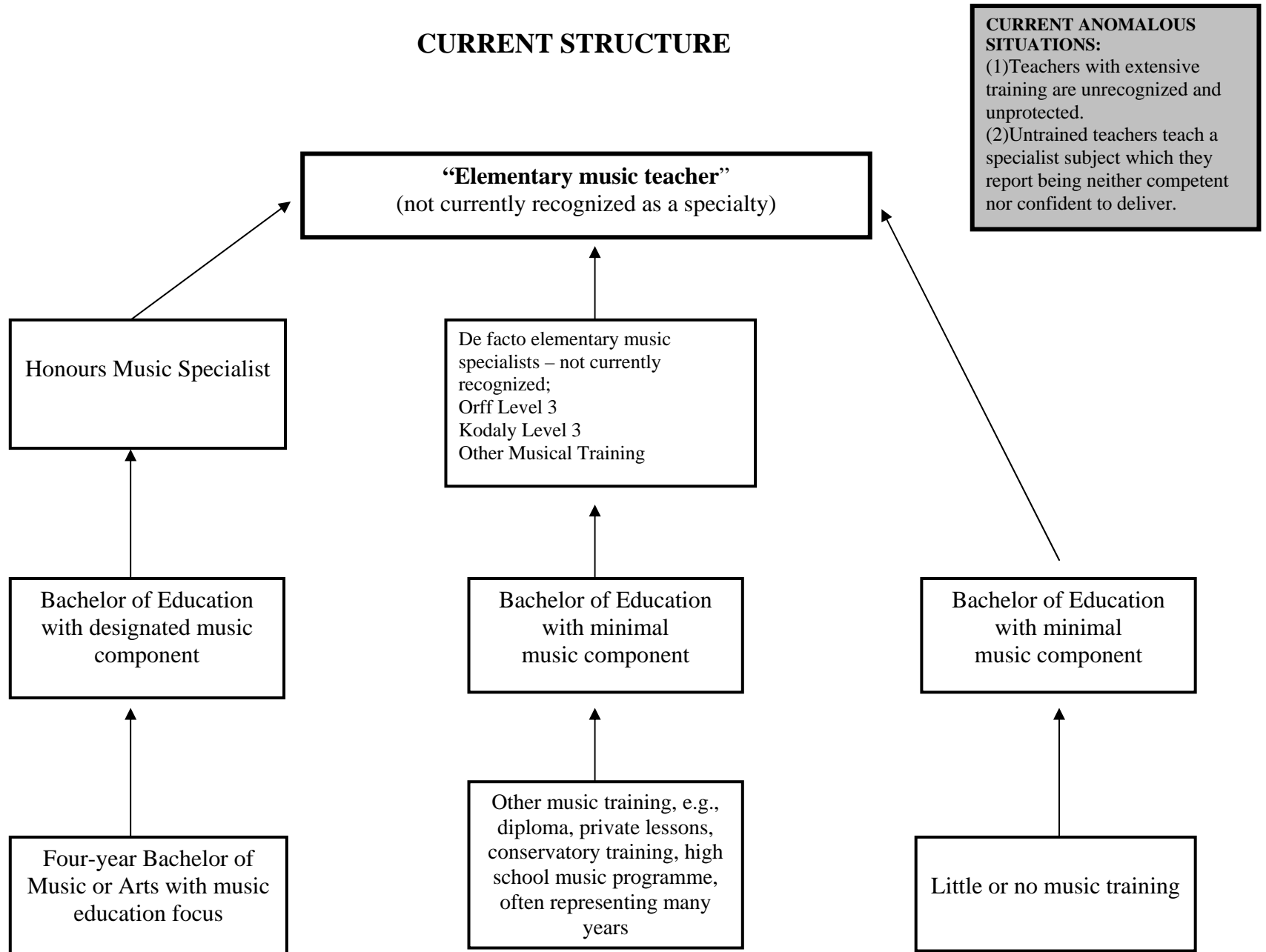
iii) Orff – Part 3

OR

iv) Kodaly – Part 3

**STANDARDS OF PROFESSIONAL TEACHER
EDUCATION IN ELEMENTARY MUSIC**

CURRENT STRUCTURE



**STANDARDS OF PROFESSIONAL TEACHER
EDUCATION IN ELEMENTARY MUSIC**

PROPOSED STRUCTURE

**CMEC/OMEA PROPOSAL,
STANDARDS OF
PROFESSIONAL TEACHER
EDUCATION IN ELEMENTARY
MUSIC**
(1) Creates certification at two levels.
(2) Requires that music teachers have
specific training.
(3) Recognizes that additional
training leads to specialist designation

