

# A Delicate Balance: Music Education in Canadian Schools

Prepared for the Coalition for Music Education in Canada



by Hill Strategies Research



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# EXECUTIVE SUMMARY

## INTRODUCTION

While there has been substantial international research on the benefits of music education for young people, there has been only limited research on the state of music education in Canada. Many American cities have attempted to gather key information about the situation of arts learning in order to help them understand and improve children's access to high-quality arts learning experiences.

This report attempts to fill a void in Canadian information by helping us better understand the situation of music education in schools across the country. In early 2010, a detailed survey of music education in Canadian schools was conducted by the Coalition for Music Education in Canada, with the research expertise of Hill Strategies Research.

The Coalition for Music Education in Canada envisions Canada as a country where the lives of all children are enriched by high-quality school music programs, and where their active participation in music is valued and supported in our communities. It is the goal of the Coalition to see that all children have the right and opportunity to receive, through their core curriculum, a well-rounded and balanced education that includes a comprehensive, sequential quality program in music. The Coalition works with parents, educators and government officials to achieve this goal. This new information will help guide the Coalition's efforts to improve the state of music education in our schools.

The Coalition commissioned Hill Strategies Research to prepare and conduct a survey of schools across the country, with support from Business for the Arts, Musiccounts, the McLean Foundation, and the net proceeds of the Coalition's Evening with Sir Ken Robinson and Friends in April 2009. The Coalition is grateful to all attendees at this event as well as the following sponsors: Business for the Arts, the Royal Conservatory of Music, RBC Foundation, Etherington and Vukets, the Ontario Education Leadership Centre, Peel Region School Board, York Region District School Board and George Douglas.

A bilingual survey of schools, directed toward principals and intended to gauge the state of music education, was available online at [www.MusicInSchools.ca](http://www.MusicInSchools.ca) and [www.musique-ecole.ca](http://www.musique-ecole.ca) between March 22 and May 31, 2010. The Coalition thanks the Canadian Principals Association, the Canadian Music Educators Association, the Canadian Education Association, the Ontario Principals Council, the Catholic Principals' Council of Ontario, and l'Association des directions et directions adjointes des écoles franco-ontariennes (ADFO) for their assistance in distributing information about this survey to their members.

The survey of music education was completed by 1,204 schools, representing 7.8% of the 15,500 schools in Canada. The full sample can be considered reliable within a maximum margin of error of 2.7 percentage points, 19 times out of 20. However, readers should be aware that schools with music programs may have been more likely to respond to the survey than schools without music programs (or those with fewer music opportunities). The survey found that a large majority of schools teach music as a separate subject (81%), and about one-quarter of schools teach music as part of a more general arts curriculum (23%).

### A DELICATE BALANCE

From the survey data and respondents' written-in comments, it is clear that successful music programs rely on a delicate balance. The strongest music education programs have appropriate funding, student interest and time, a strong specialist teacher, appropriate instruments and space, as well as a supportive principal and parents. It is also vital to have support from school boards and provincial education departments, as well as a broader community that values music.

Some respondents commented on the balancing act:

- "In general, we have a very successful music program but there are great pressures on both students and staff in a small school to keep everything in balance and programs healthy."
- "Here are the priorities that will ensure a high-quality music program: an appropriate classroom, musical instruments (selection, quality and quantity), a qualified specialist, and a receptive and cooperative community that supports the program." (« Voici les priorités pour assurer un programme de qualité: salle de classe appropriée, instruments de musique (sélection et qualité et quantité), spécialiste formé dans ce domaine et la communauté réceptive et coopérative pour supporter le programme. »)
- "We are very fortunate to have an arts program at our school that is supported by students, parents and administrators. We are alone in the board with these advantages."
- "We have an excellent music program in our school and are committed to sustaining it. It is part of our culture and is valued by our entire school community."
- "We do the best we can with what we have... which is not much... lucky we have dedicated people who really care."
- "I am very lucky to have school, parent and community support for my music program."

The fragile balance can be disrupted:

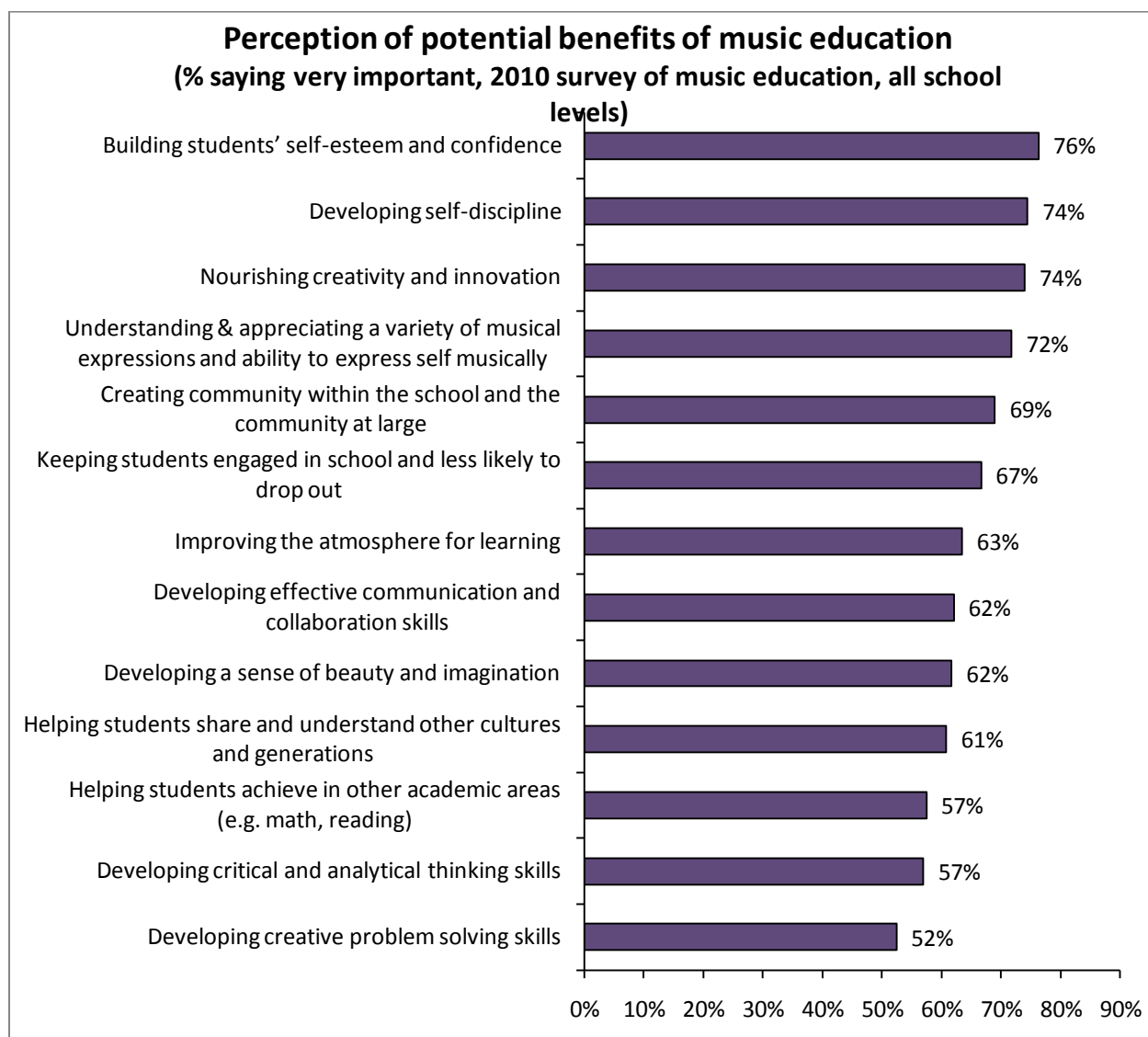
- “I should say that my school really has a good music program because I [the principal] have an incredible and qualified teacher. I do not think that I will be able to say the same thing next year, because she is moving and there is no one else qualified to teach music in our school.” (« Je dois dire que cette école a vraiment un bon programme de musique (50 minutes / un trimestre) car j'ai une enseignante incroyable et qualifiée. Je ne pense pas que je vais pouvoir dire la même chose l'année prochaine car elle déménage et il n'y a pas personne d'autre de qualifier au sein de l'école. »)
- “With so much emphasis put on healthy lifestyles and student obesity, we have had to put in a full time Phys Ed teacher. We do not currently have enough money in the budget to afford a full time music teacher as well. It is a tough balancing act.”
- “Music is vital for the overall development of children. When schools do not have the funding to provide quality instruments or enthusiastic specialty teachers, the benefits of a strong music program are lost.”
- “Music is a tradition in our school that dates back nearly 40 years. We live in a small region where music still occupies an important place in school. I hope that this will remain despite a large decrease in enrolment in our region.” (« La musique dans notre école est une tradition depuis près de 40 ans. Nous vivons dans une petite région où la musique occupe encore une place importante à l'école et j'espère que cela restera malgré une grande diminution des élèves dans nos écoles de la région. »)
- “Our province is now implementing full time Kindergarten. I know of another school in our district where the teacher is an Orff specialist and may have to give up his music classroom. It has been mentioned that he will need to move from class to class using a cart. This specialist does not teach that kind of program. People are being hired, at times, who have some sort of musical talent, but are not music education specialists. The quality of music education is suffering.”

## MAJOR THEMES FROM THE SURVEY

Six major themes emerged from the survey results:

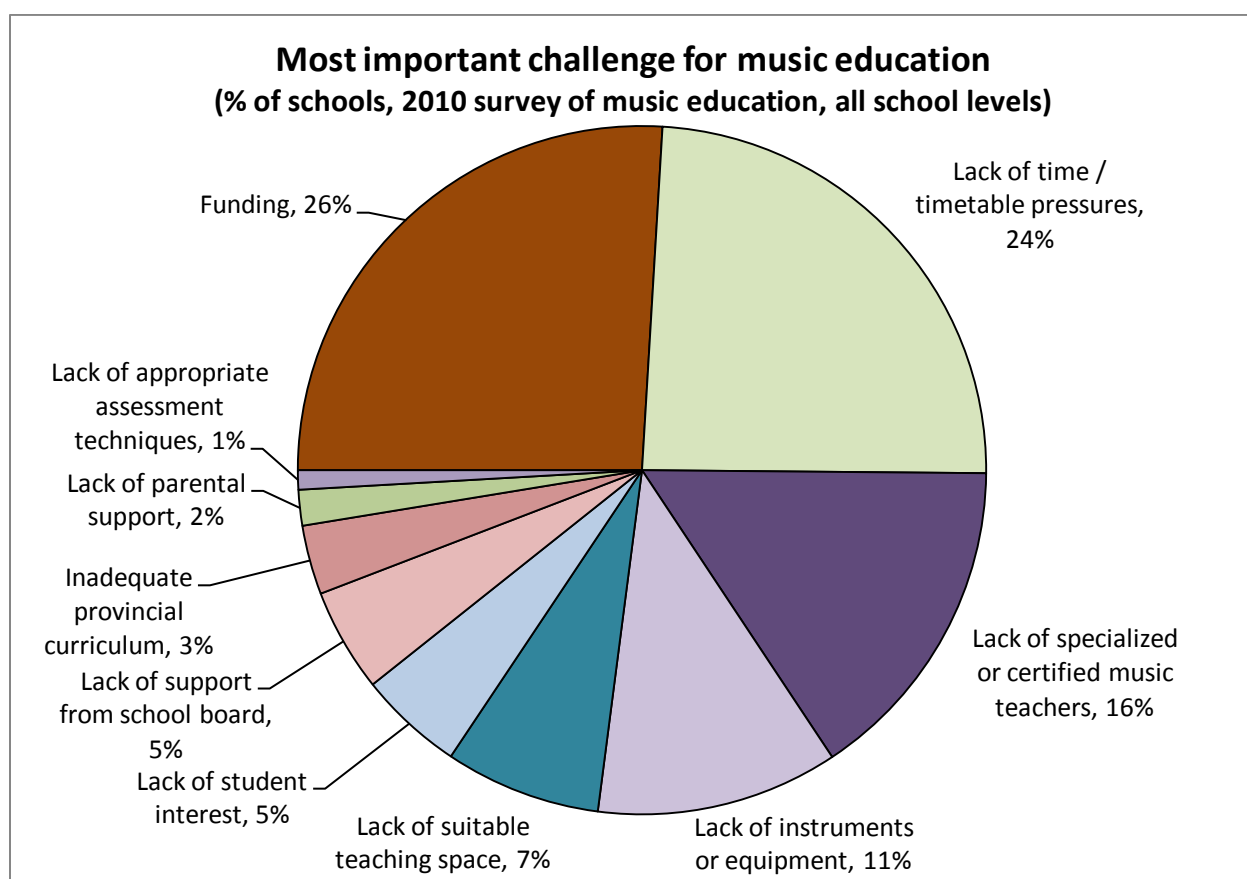
1) The perceived benefits of music education are many and include benefits that the Coalition has been stressing for many years in its advocacy efforts.

- Survey respondents were asked how important they feel 13 potential benefits of music education are for students. A positive sign regarding the situation of music education: a majority of respondents ranked each of the 13 potential benefits as “very important”.
- Self-esteem, self-discipline, creativity and musical ability are the four benefits that received the largest number of “very important” rankings (over 70% each).
- Some “harder” benefits of music education, including overall academic achievement, analytical thinking and problem-solving, are not as widely accepted.



2) Funding continues to be a challenge for schools across the country.

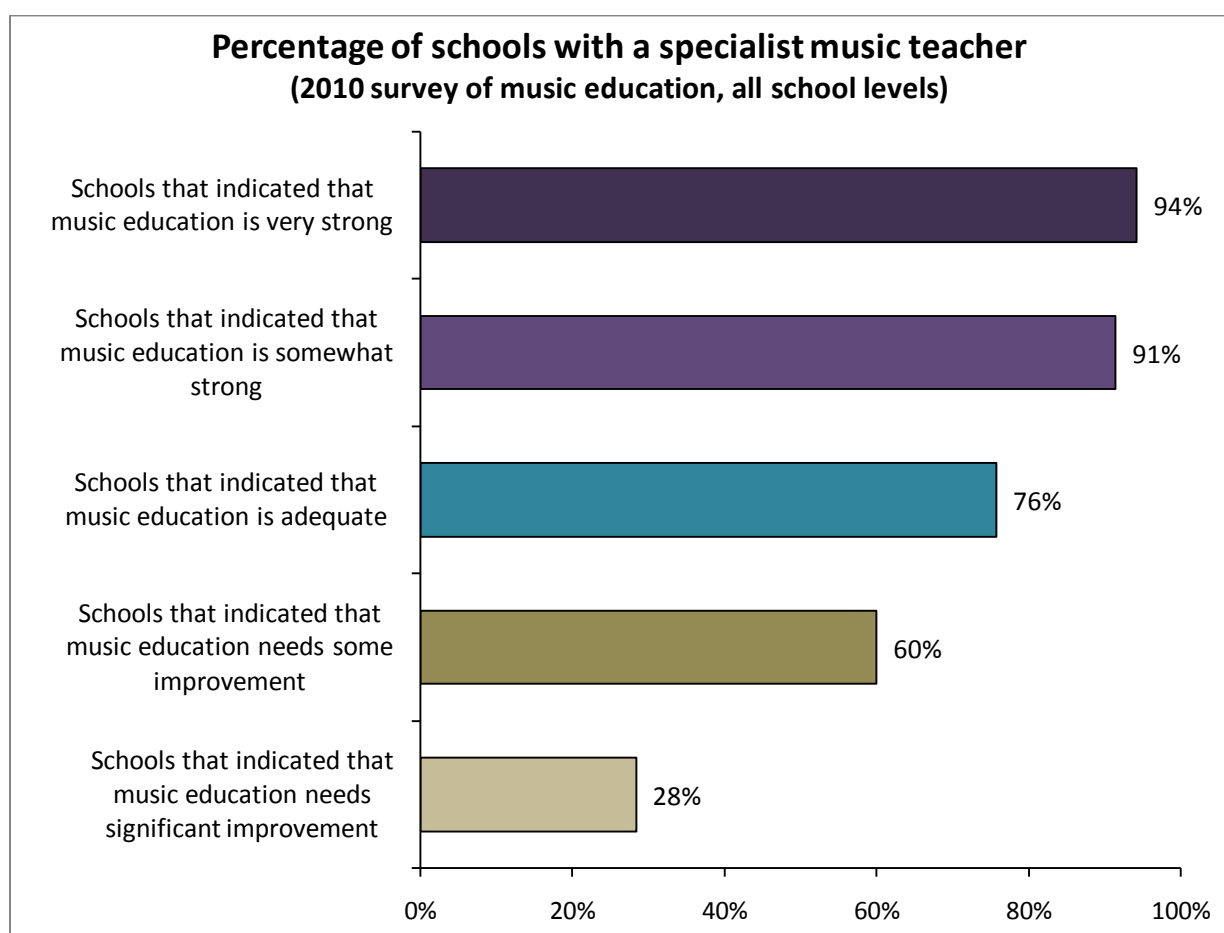
- Funding and lack of time / timetable pressures are the most significant challenges in implementing high-quality music opportunities in schools: 26% of schools ranked funding as the most important challenge faced in their music education programs, and 24% of schools ranked lack of time / timetable pressures as the most important challenge.
- For most of the past decade, funding for music education has decreased in many schools while student participation has been rising. Funding of music education has clearly not kept pace with demand. The survey results show that, over the past few years, more schools experienced funding decreases than increases for music education. At the same time, many schools saw an increase in the number of students participating in music. A 2005 survey showed similar results.
- Although school boards are the largest funding source for music education in nearly two-thirds of Canadian schools, many schools raise funds for music education. Taken together, fundraising, parents, school councils and student fees are the primary funding sources for music education in over one-third of schools.





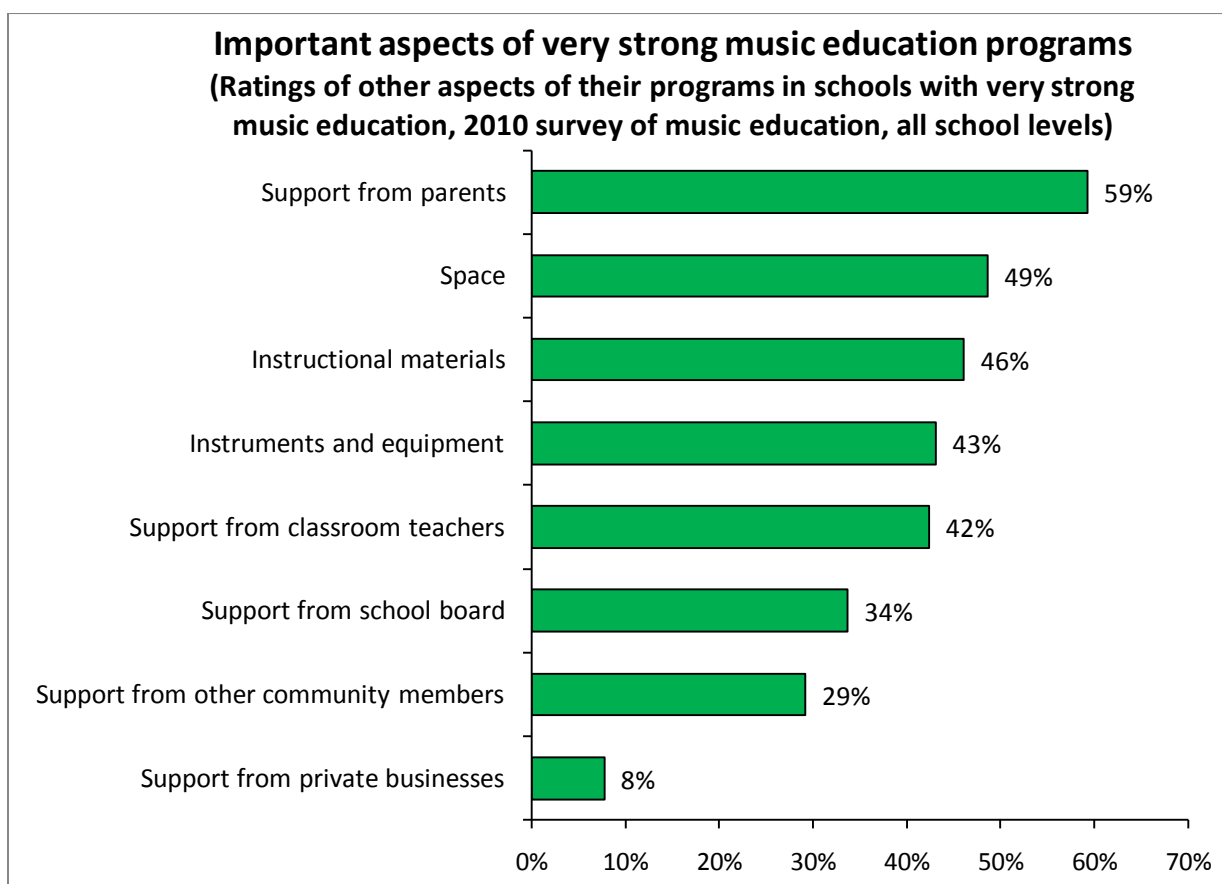
3) Qualified music educators are crucial in creating and implementing strong, sustainable music programs.

- Almost all schools with very strong music education programs have a specialist teacher (94%, much higher than the overall average of 75%). Not surprisingly, schools with very strong music education programs provide many music opportunities for their students (average of 5.9 opportunities per school, much higher than the overall average of 4.3).
- One in three schools cited a lack of specialized or certified music teachers as one of the top three restrictions or challenges in implementing music education and opportunities at their school.
- Despite the importance of qualified music educators, only one-half of the schools surveyed provide professional development for teachers in support of music education.



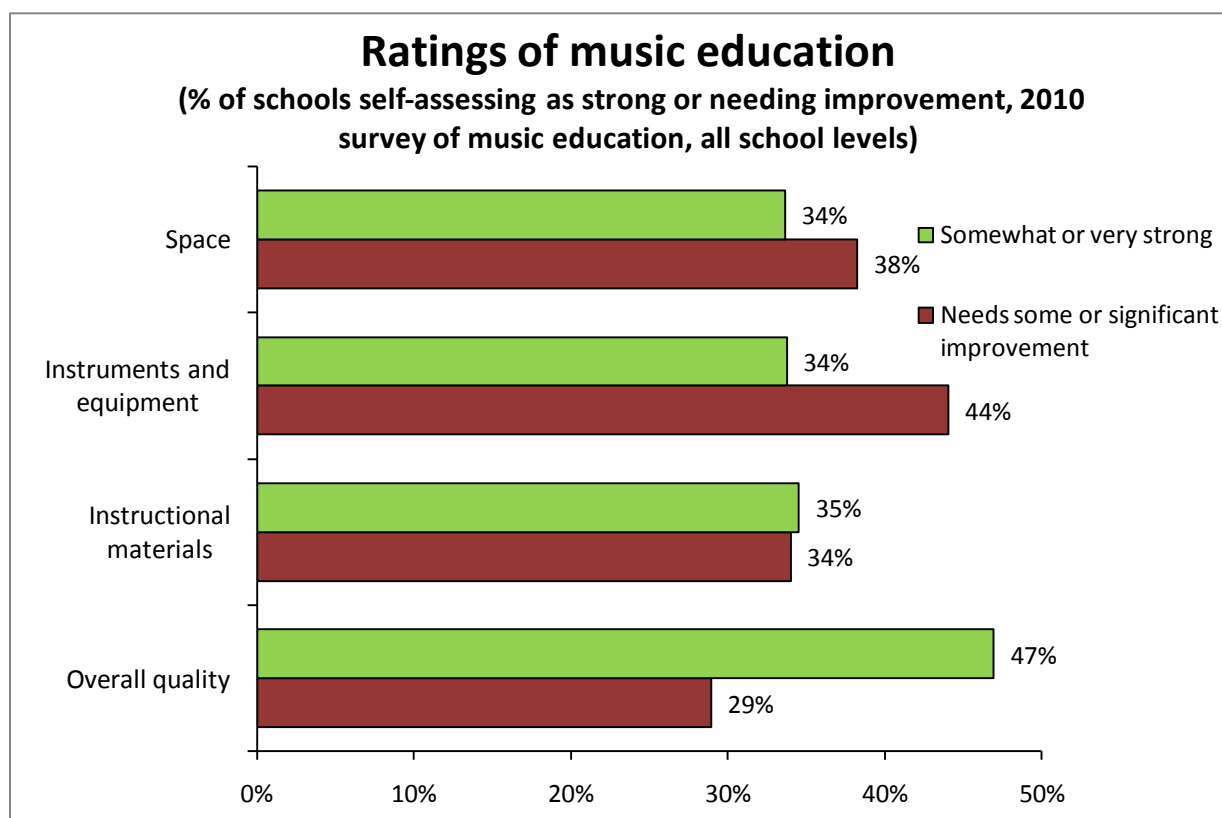
4) Schools with strong programs rely on a delicate balance of support. Parental support, in particular, is a key to success.

- The strongest music education programs have a supportive principal and parents, a strong specialist teacher, student interest (and time), appropriate instruments and space, solid instructional materials, as well as appropriate funding. It is also vital to have support from school boards and provincial education departments, as well as a broader community that values music.
- Number 1 among strong music programs is the support of parents. Of those schools with very strong music education programs, 59% indicate that they receive very strong support from parents (compared with the overall average of 22%). This is a higher rating than any other aspect of their programs, including space, instruments, and school boards.
- There is, however, a disappointing lack of support from school boards. The survey found that many school boards are not providing the supports needed for high-quality music education. In fact, school boards received less than a passing grade from schools: 47% of all schools indicated that support from their school board needs improvement, while only 27% indicated that their school board provides strong support for music education. In addition, school boards are not the largest funding source for music education in over one-third of schools.



5) Schools across the country identify the need to invest in facilities, instruments and equipment in support of their music programs.

- More schools indicated that the spaces, instruments and equipment used in their music programs need improvement than indicated that these areas are strong.
- Respondents were asked to prioritize the top three improvements that, in an ideal world, they would like to make to music education and opportunities at their school. Among the 13 options provided, better quality instruments were selected by the largest number of schools: 20% of schools ranked better quality instruments as their most desired improvement.



6) While performance-based learning is a common form of music education, more passive activities such as “listening” rank high at both the elementary and secondary levels.

- Listening is the most common form of music education in elementary schools, followed by performance-based learning, activity-based learning of music concepts integrated with other arts learning activities, and visits to the school by musicians.
- Among secondary schools, performance-based learning is by far the most common form of music education, followed by trips to hear performances in the community, visits to the school by musicians, and listening.

## KEY PROVINCIAL DIFFERENCES

Three-quarters of the schools that offer music education (75%) have a specialist music teacher. The percentage of schools with a specialist teacher is much lower at the elementary level (71%) than at the secondary level (92%). Three regions of the country have a very large percentage of elementary schools with a specialist music teacher: Quebec (87%), the Atlantic provinces (86%) and British Columbia (83%). In contrast, Ontario elementary schools rely very strongly on general classroom teachers with no music background. Ontario has the highest proportion of elementary schools where music is taught by general classroom teachers with no music background (58%) and also the lowest proportion of elementary schools with a specialist music teacher (56%). (Respondents could choose more than one option, so the totals add up to more than 100%.)

Almost one-half of survey respondents (47%) indicated that the overall quality of music education at their school is either somewhat or very strong. There are strong music programs in schools in every province and territory. That being said, compared with the national average of 47%, the percentage of schools indicating that their music education programs are strong is particularly high in B.C. (67%), Newfoundland and Labrador (57%), Nova Scotia (also 57%), Alberta (also 57%) and Manitoba (54%).

These results are fairly easy to explain from the provincial responses regarding ratings of support for music education. Schools in these five provinces give the strongest rating of support to all sources, with the exception of private businesses (which received low ratings everywhere). The ratings in these provinces are particularly high regarding classroom teachers, parents and other members of the community. The ratings of school boards vary among these five provinces but are still higher in four of the five provinces (Newfoundland and Labrador, Manitoba, B.C., and Alberta) than elsewhere in Canada.

While schools in British Columbia believe strongly in the quality of their current music education programs, B.C. schools have the least positive outlook among the provinces about upcoming changes over the next few years.

There are also schools that need improvement across the country. Compared with the national average of 29%, the percentage of schools indicating that their music education programs need improvement is high in Ontario (37%) and Saskatchewan (49%).

## RECOMMENDED ACTIONS

Based on the findings of this study, the Coalition for Music Education in Canada has developed a set of recommended actions to improve the state of music education in Canadian schools:

### **1. More funding for more schools**

Funding is among the top three challenges facing half the schools. Increased funding will allow more qualified teachers to be hired along with the addition of material resources. Fundraising, parents, school councils and student fees are the primary funding sources for music education in over one-third of schools. This creates obvious challenges in the equitable delivery of high-quality programs for all Canadian children, particularly those in low-income communities.

### **2. More qualified teachers in more schools**

Ministries of Education and school boards need to hire more qualified music teachers in elementary schools: 94% of schools that self-assess as having a very strong music program have a qualified music teacher.

### **3. Continuing advocacy**

Without a doubt, the Coalition must continue to advocate for all things that make a music education program successful. The perceptions of the benefits of music education, while positive, are still most strongly understood by teachers who see the impact on their students first-hand. We need to engage school boards and school principals with our campaigns, along with parents, teachers and community leaders who will act on behalf of our children.

### **4. More support for elementary generalist classroom teachers**

With 38% of elementary music teachers having no music background at all, our elementary teachers need support in delivering the music curriculum to young students. In Ontario, this number is strikingly high: 58% of elementary music teachers have no music background. Ministries of Education and school boards need to do a better job of promoting and supporting professional development amongst those who are required to teach music but may not have a strong music background.

### **5. Better training for generalist teachers through universities**

Teacher readiness – both pre-service and in-service – is a very large challenge. Our universities in general need to be doing a better job of providing teachers with the necessary skills to teach music effectively. With better training for generalist teachers, more children in more schools will reap the benefits that a quality music education can bring.

## **6. Further research in schools with weaker music programs**

Since we surmise that schools with good music programs may have been more likely to respond to this survey, we may equally surmise that the situation in schools across the country is actually more challenging than is reported here. We need to be able to understand the problems of schools with no music programs or with weak music programs. This would require more labour-intensive research methods such as participant observation, interviewing and other ethnographic methods. The Coalition would be interested in partnering with provincial arts and education associations and universities to develop such research.

## **A note of thanks**

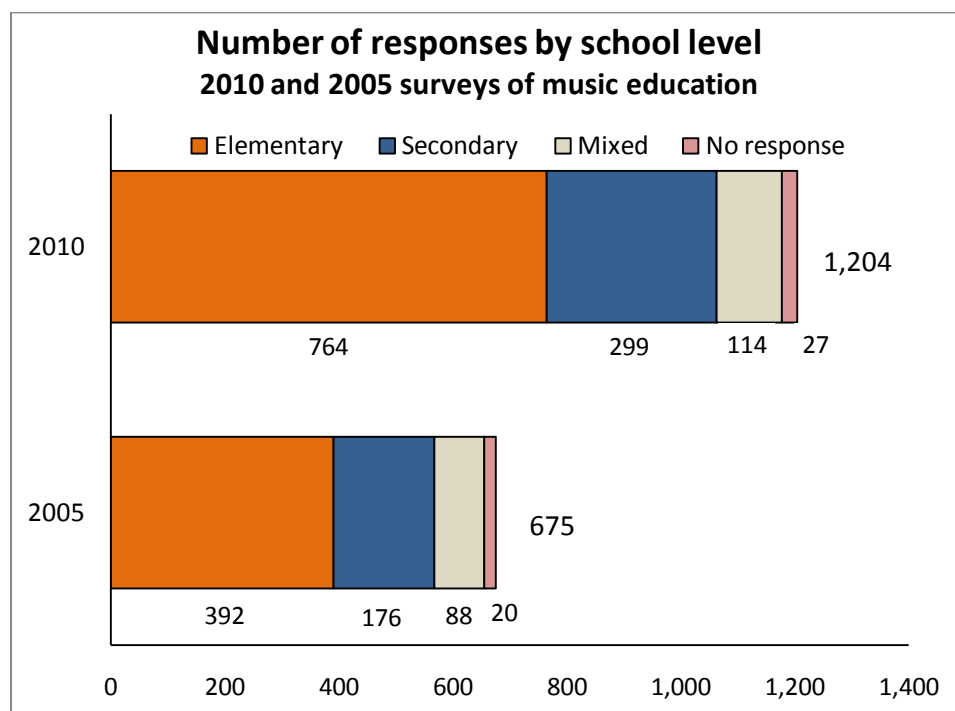
The Coalition for Music Education in Canada would like to thank the Research Committee for their contribution to the development and analysis of this survey:

- Valerie Peters, PhD, Université Laval, QC – Chair
- Mary Dinn – St. John's, NFLD
- Eric Favaro – Halifax, NS
- Kayla Hough – Ottawa, ON
- Greg Way – Aurora, ON
- Jacques Lemieux – PhD, Université Laval, QC

## DETAILED FINDINGS

### SURVEY RESPONSES

The survey was completed by 1,204 schools, representing 7.8% of the 15,500 schools in Canada. This is 78% more than the 675 responses that were received in a similar 2005 survey by the Coalition for Music Education in Canada.



The median (or “typical”) response time was 19 minutes.

Given the 1,204 survey responses, relative to the 15,500 schools in Canada, the sample could be considered reliable within a maximum margin of error of 2.7 percentage points, 19 times out of 20. However, readers should be aware that schools with strong music programs may have been more likely to respond to the survey than schools with fewer music opportunities.

The 764 responses from elementary schools could be considered reliable within a maximum margin of error of 3.4 percentage points, 19 times out of 20 (relative to all 9,800 elementary schools in Canada).

The 299 responses from secondary schools could be considered reliable within a maximum margin of error of 5.4 percentage points, 19 times out of 20 (relative to all 3,300 secondary schools in Canada).

There were 114 responses from mixed elementary and secondary schools, while 27 schools did not indicate their grade levels. Given the small number of responses from these groups of schools, breakdowns will not be presented for them in this report. They are, however, included in the “all school” totals.

Provincial and regional data will be provided in this report for a select number of questions. In the provincial and regional analysis, to ensure adequate data reliability, no data is reported for any jurisdiction (or school level) where fewer than 50 schools reported data. In general, this will limit the maximum margin of error to about +/- 12 percentage points, 19 times out of 20. This is a fairly high margin of error, so the regional analysis in this report is not as detailed as the national results.

Eighty-six percent of the responses were submitted in English (1,034 responses), while the other 14% were submitted in French (170 responses).

The Coalition’s ambitious goal was to receive a final response rate of 10% in all jurisdictions. This goal was achieved in six of the 13 provinces and territories, but not overall across Canada. The table below shows the number of responses, number of schools and response rate by province or territory.

Given the differences in response rates by province, Hill Strategies Research decided to weight the responses to reflect the number of elementary, secondary and mixed schools in each province. The remainder of this report includes information based on the weighted responses. More detailed information about the weights can be found in the methodological appendix to this report.



Province or territory	Responses	# of schools (StatsCan)	Response rate	% of responses	% of schools (StatsCan)
British Columbia	149	2,015	7.4%	12%	13%
Alberta	145	1,876	7.7%	12%	12%
Saskatchewan	59	806	7.3%	5%	5%
Manitoba	75	821	9.1%	6%	5%
Ontario	371	5,626	6.6%	31%	36%
Quebec	184	3,007	6.1%	15%	19%
New Brunswick	40	372	10.8%	3%	2%
Nova Scotia	67	480	14.0%	6%	3%
Prince Edward Island	11	77	14.3%	1%	0.5%
Newfoundland and Labrador	82	325	25.2%	7%	2%
Nunavut	3	46	6.5%		
Northwest Territories	13	46	28.3%		
Yukon	5	31	16.1%		
3 territories combined	21	123	17.1%	2%	0.8%
<b>Canada</b>	<b>1,204</b>	<b>15,528</b>	<b>7.8%</b>		

About 70% of all responses were submitted by members of the school administration, including the principal (58%), vice-principal (10%) or other administrator (2%). About one-quarter of the responses were submitted by the school's music teacher (22%) or other teacher (3%). One percent of respondents held another position, while 3% of respondents did not indicate their position.

When reading this report, it is important to keep in mind that the responses reflect most closely the views of school administrators rather than classroom teachers. This was, in fact, the objective of the survey.

Readers should also be aware that schools with strong music programs may have been more likely to respond to the survey than schools with fewer music opportunities.

While some of the questions in 2010 were based on a similar survey conducted in 2005 by the Coalition for Music Education in Canada, there are only a few questions that remained similar enough to allow for comparisons between the two datasets. In addition, the 2005 survey was largely completed by teachers, not principals. This could, in theory, have an impact on the results. Keeping these cautions in mind, the analysis of changes for similar questions is

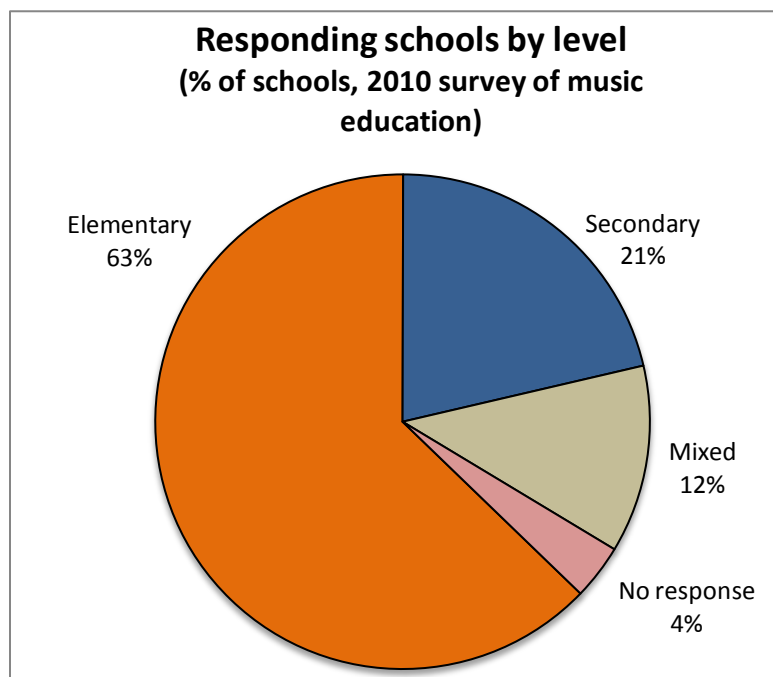
integrated into the relevant sections of this report (including who teaches music, suppliers of musical instruments, major funding sources and some recent trends).

## GENERAL INFORMATION ABOUT RESPONDING SCHOOLS

### School levels

The survey was completed by a wide range of schools: 63% of respondents were from an elementary school, 21% from a secondary school, 12% from a mixed school, and 4% of respondents did not indicate the grades offered at their school.<sup>1</sup>

The breakdown of schools by level is slightly more elementary-level focussed than the 2005 survey respondents: 58% elementary, 26% secondary, 13% mixed, and 3% no response.



### Public and private schools

Public schools represent 90% of the survey respondents, including 95% of elementary schools and 91% of secondary schools.

Is your school public or private?			
Type of school	Elementary	Secondary	All schools
Public	95%	91%	90%
Private	4%	8%	6%
No response	1%	2%	5%

In 2005, public schools represented 76% of the respondents, private schools 11%, and non-responding schools 13%.

<sup>1</sup> Respondents were asked to indicate which grades are offered at their school, with checkboxes for Junior Kindergarten through Grade 12 (and equivalent selections in Quebec). Hill Strategies Research grouped these individual grades into instructional levels using a definition provided by Statistics Canada: "Elementary and secondary schools in Canada have been classed as elementary if they provide Grade 6 and under or a majority of elementary grades; secondary, if they offer Grade 7 and over or a majority of secondary grades; and mixed elementary and secondary if they offer a combination of elementary and secondary grades." (Source: *Connectivity and ICT integration in Canadian elementary and secondary schools*, Statistics Canada, Catalogue no. 81-595-MIE2004017, 2004, page 9)

### Schools with a special curricular focus

While 62% of schools do not have a specific curricular focus, those schools with a special focus are fairly evenly split between performing arts (16% of all schools), French immersion (14%), sports (13%) and another focus area (14%). Seven percent of all schools have a special focus on the fine arts.

Does your school have a special curricular focus?			
Focus area	Elementary	Secondary	All schools
Performing arts	13%	22%	16%
French immersion	15%	19%	14%
Other focus	13%	17%	14%
Sports	10%	18%	13%
Fine arts	5%	12%	7%
No special focus	65%	54%	62%

Fourteen percent of schools wrote in another special focus area, including Aboriginal education, bilingual programs, international programs, faith-based education, language, literacy and math.

Schools with a special focus on the performing arts are more common at the secondary level than at the elementary level.

The percentage of schools with a special focus on the performing arts (16%) was higher than expected. This is an indication that schools with substantial music programs were highly motivated to complete the survey, more so than schools without such a focus.

### Size of schools

The largest proportion of responding schools have between 200 and 499 students (47%), followed by less than 200 students (28%). Another 15% of schools have between 500 and 999 students, while 6% of schools have at least 1,000 students enrolled. Not surprisingly, secondary schools tend to be larger than elementary schools.

How many students are enrolled in your school?			
Number of students	Elementary	Secondary	All schools
Less than 200	32%	12%	28%
Between 200 and 499	56%	33%	47%
Between 500 and 999	11%	33%	15%
Between 1,000 and 1,499	0%	14%	3%
Between 1,500 and 1,999	0%	6%	1%
2,000 or more	0%	2%	1%
No response	0%	0%	4%

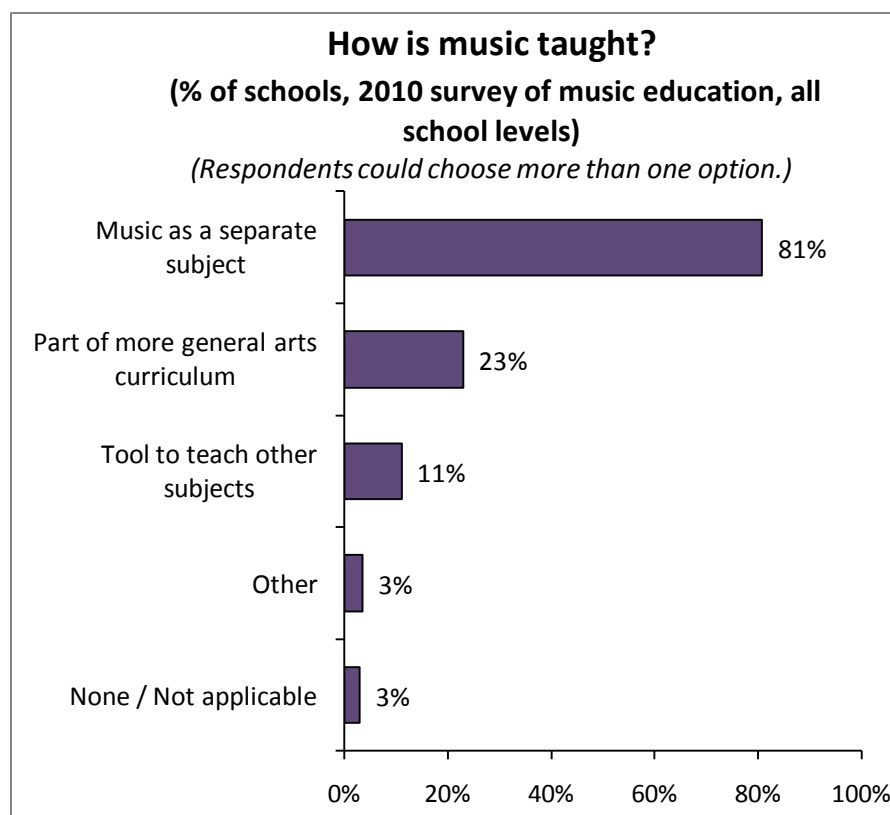
## STUDENTS AND MUSIC AT SCHOOL

### How music is taught in schools

*(Respondents could choose more than one option.)*

A large majority of schools teach music as a separate subject (81%), and about one-quarter of schools teach music as part of a more general arts curriculum (23%). Music is used as a tool to teach other subjects in 11% of all schools. Only 3% of respondents indicated that they do not teach music at all.

Among the “other” responses, some schools indicated that music is integrated throughout the curriculum, provided as part of a communication arts focus, provided as an “enrichment option”, offered through extracurricular activities, clubs or special projects.



The number of schools teaching music as a separate subject is quite high and is another reason why the researchers believe that schools with music programs responded to the survey in greater numbers than those with only limited music programs.

A strong majority of both elementary and secondary schools teach music as a separate subject (80% and 89%, respectively).

While over one-quarter of elementary schools teach music as part of a more general arts curriculum (28%), only 10% of secondary schools do so.

Some elementary schools use music as a tool to teach other subjects (13%), but this is very rare among secondary schools (3%).

<b>Is music taught as a separate subject, as part of a more general “arts” curriculum (e.g., along with drama, dance and/or visual arts), and/or as a tool to teach other subjects?</b> (Respondents could choose more than one option.)			
<b>How music is taught</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Music as a separate subject	80%	89%	81%
Music as part of more general arts curriculum	28%	10%	23%
Music used as a tool to teach other subjects	13%	3%	11%
Other	3%	4%	3%
None / Not applicable	1%	4%	3%

Compared with the national average of 81%, music is taught as a separate subject in 90% or more of schools in the following provinces: Alberta, Nova Scotia, New Brunswick/PEI (grouped together because of the small sample size in each province), and Newfoundland and Labrador.

Music is taught as part of a more general arts curriculum in a very high proportion of Saskatchewan schools (60%). This percentage is nearly three times the national average (23%), and is also much higher than the percentage in any other province, including Ontario (31%), British Columbia (22%), Alberta (15%) and Quebec (also 15%).

Readers should be aware that the provincial and regional data in this report have relatively high margins of error (typically +/- 9 percentage points, 19 times out of 20, but up to a maximum of +/- 13 percentage points). Given these relatively high margins of error, the provincial and regional analysis is not as detailed as the national results.

<b>Regional differences in how music is taught (all school levels)</b> (Respondents could choose more than one option.)									
<b>How music is taught</b>	<b>BC</b>	<b>AB</b>	<b>SK</b>	<b>MB</b>	<b>ON</b>	<b>QC</b>	<b>NS</b>	<b>NB+PEI</b>	<b>NL</b>
Music as a separate subject	86%	92%	57%	87%	75%	83%	90%	90%	96%
Music as part of more general arts curriculum	22%	15%	60%	10%	31%	15%	5%	8%	9%
Music used as a tool to teach other subjects	13%	18%	12%	9%	12%	5%	14%	4%	11%
None / Not applicable	1%	2%	1%	5%	2%	7%	4%	0%	0%
Other	3%	3%	7%	2%	4%	3%	4%	0%	2%

The 3% of schools that do not teach music at all skipped the following questions.

### **Music as a separate subject**

Those schools that teach music as a separate subject were asked ... “In what grades is music taught as a separate subject?” The results show that music is most commonly taught in Grades 1 through 6. Among those schools that teach music as a separate subject:

- Just over 40% of schools that offer Junior Kindergarten teach music as a separate subject in Junior Kindergarten.
- Two-thirds of schools that offer Kindergarten teach music as a separate subject in Kindergarten.
- About 90% of schools that offer Grades 1 to 6 (or some combination of these grades) teach music as a separate subject in these grades.
- About 80% of schools that offer Grades 7 to 12 (or some combination of these grades) teach music as a separate subject in these grades.

### **Student involvement with music (as a subject matter) in schools**

*(Respondents could choose more than one option.)*

As shown in the graph below, student involvement is mandatory in a very large proportion of elementary schools (93%) but is optional in a very large proportion of secondary schools (86%).<sup>2</sup>

Music is available as an extra-curricular school activity in 40% of schools, including 58% of secondary schools and about one-third of elementary schools (36%).

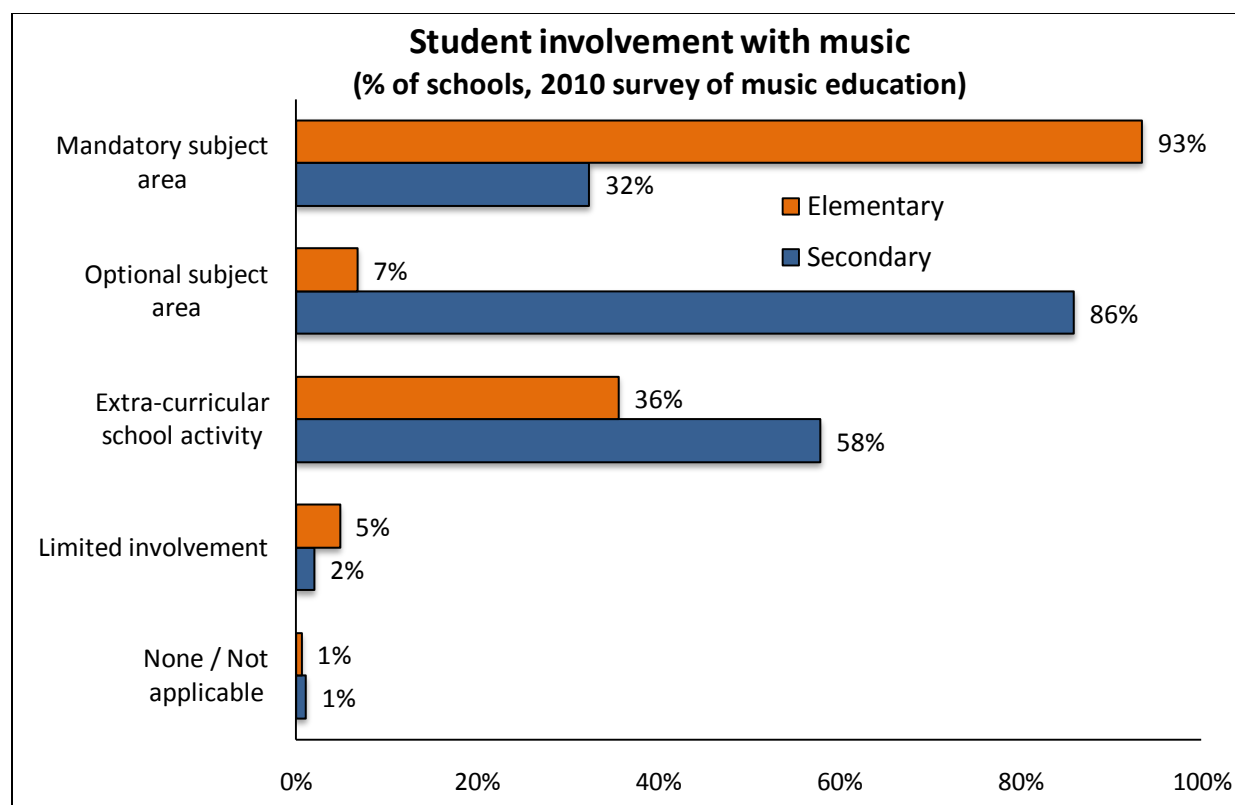
At the elementary level, music is a mandatory subject area in over 90% of schools in every province or region. In other words, there are no provinces or regions where a significantly different proportion of elementary schools have music as a mandatory subject area. In fact, at the elementary level, there are no significant differences from any of the national statistics (mandatory, optional, extra-curricular, limited, none) in any province or region.

At the secondary level, music is a mandatory subject in over one-half of schools in the four Atlantic provinces (55%), a figure that is much higher than any other region (40% in Quebec, 36% in Ontario, and 19% in the four western provinces).

Music is available as an extra-curricular school activity in a majority of schools in all four regions, with no significant differences between the regions.

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<sup>2</sup> The 2005 survey had very similar findings in this regard.



### **Students participating in a music class or program in the formal timetable**

A very high proportion of elementary students participate in a music class or program in the formal timetable: almost two-thirds of elementary schools (63%) indicated that essentially all of their student population participate in a music class or program in the formal timetable. Another 15% of elementary schools indicated that between 76% and 95% of their student population participates in a music class or program in the formal timetable.<sup>3</sup>

Participation in a music class or program is much lower in secondary schools. Only 10% of secondary schools indicated that essentially all of their student population participate in a music class or program in the formal timetable.

<sup>3</sup> The 2005 survey found that “On average, almost two-thirds of students participate in a music class or program when it is in the formal timetable.”

<b>Approximately what percentage of your school's student population participates in a music class or program in the formal timetable?</b>			
<b>Percentage of students</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Less than 5%	4%	5%	4%
5% to 10%	2%	17%	6%
11% to 25%	3%	31%	10%
26% to 50%	5%	26%	12%
51% to 75%	8%	10%	11%
76% to 95%	15%	2%	13%
More than 95%	63%	10%	45%

The table below shows the same figures on a cumulative basis. In 9% of elementary schools, less than one-quarter of the students participate in a music class or program in the formal timetable. Similarly, in 14% of elementary schools, one-half or less of students participate in a music class or program in the formal timetable.

Music participation is much lower in secondary schools. In more than one-half of secondary schools, less than one-quarter of the students participate in a music class or program in the formal timetable. In more than three-quarters of secondary schools, one-half or less of students participate in a music class or program in the formal timetable.

<b>Cumulative percentage of student populations participating in a music class or program in the formal timetable</b>			
<b>Percentage of students</b>	<b>Elementary</b>	<b>Secondary</b>	<b>Total</b>
Less than 5%	4%	5%	4%
5% to 10%	6%	21%	10%
11% to 25%	9%	53%	20%
26% to 50%	14%	78%	31%
51% to 75%	22%	88%	42%
76% to 95%	37%	90%	55%
More than 95%	100%	100%	100%

As noted above, in 14% of elementary schools, one-half or less of students participate in a music class or program in the formal timetable. The percentage of schools with one-half or less of students participating in a music class in the formal timetable varies slightly between the provinces and regions:

- 7% in Alberta and the four Atlantic provinces
- 11% in Quebec
- 13% in British Columbia
- 17% in Ontario



- 18% in Saskatchewan and Manitoba (grouped together because of the small sample size for each province at the elementary level)

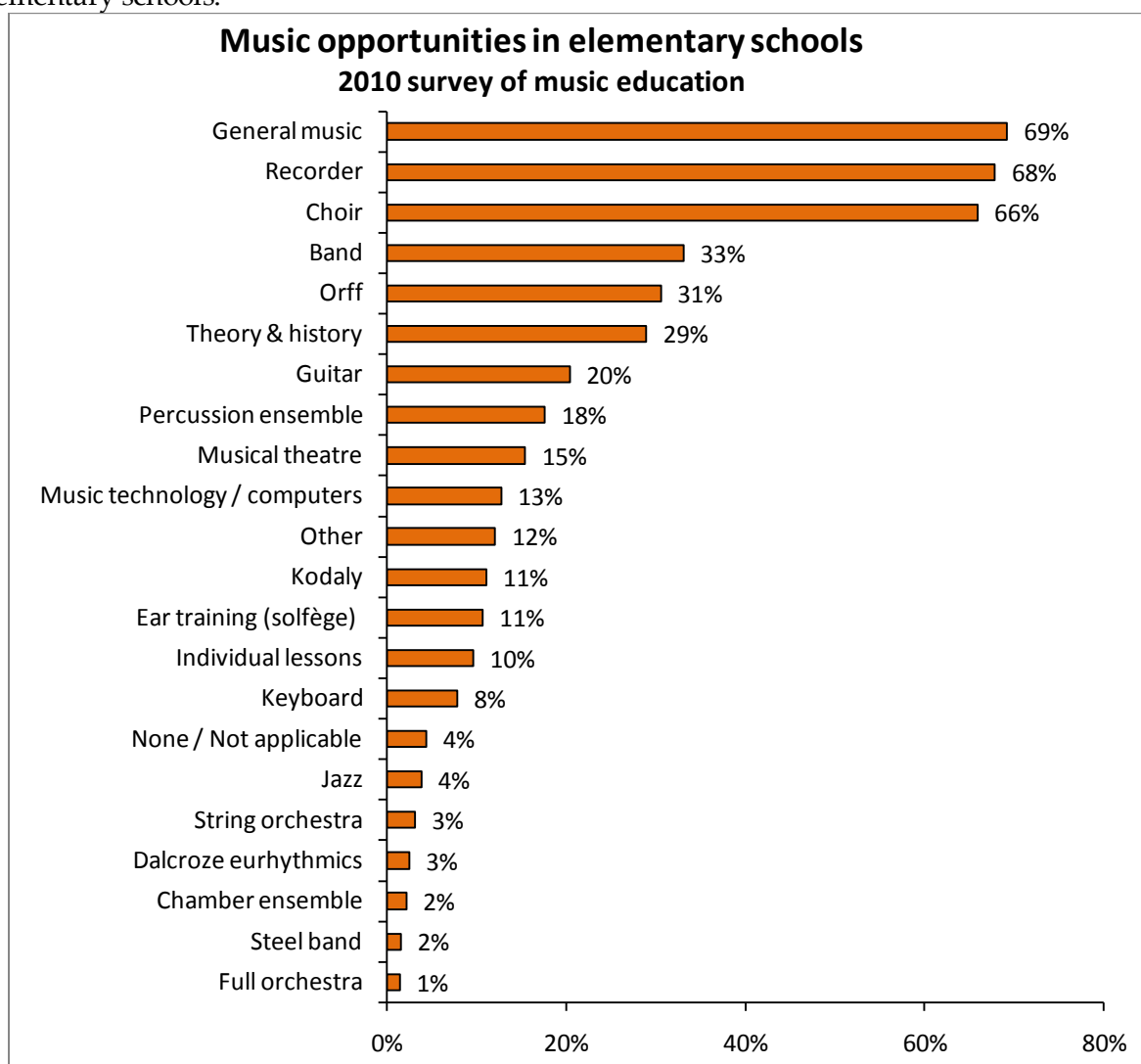
In 78% of secondary schools across Canada, one-half or less of students participate in a music class or program in the formal timetable. This percentage is quite similar between the four regions: 75% in Ontario and the four Atlantic provinces, and 82% in Quebec and the four western provinces.

## MUSIC OPPORTUNITIES IN SCHOOLS

*(Respondents could choose more than one option.)*

On average, schools in Canada provide 4.3 music opportunities to their students. Choir and “general music” are the most common music opportunities in Canadian schools, followed by recorder and band. A wide variety of other opportunities were written in by the 11% of schools that indicated “other”, including fiddling, ukulele, African drumming, Aboriginal drumming, vocal, specific instruments (piano, violin, bells, chimes), music therapy, Native American flute, world music, and an artist-in-residency.

There are substantial differences in music opportunities between elementary and secondary schools. On average, elementary schools offer 4.2 music opportunities to their students, compared with an average of 4.6 opportunities in secondary schools. As shown in the chart below, general music, recorder and choir are offered in about two-thirds of the elementary schools with music offerings. No other music opportunity is offered in more than one-third of elementary schools.

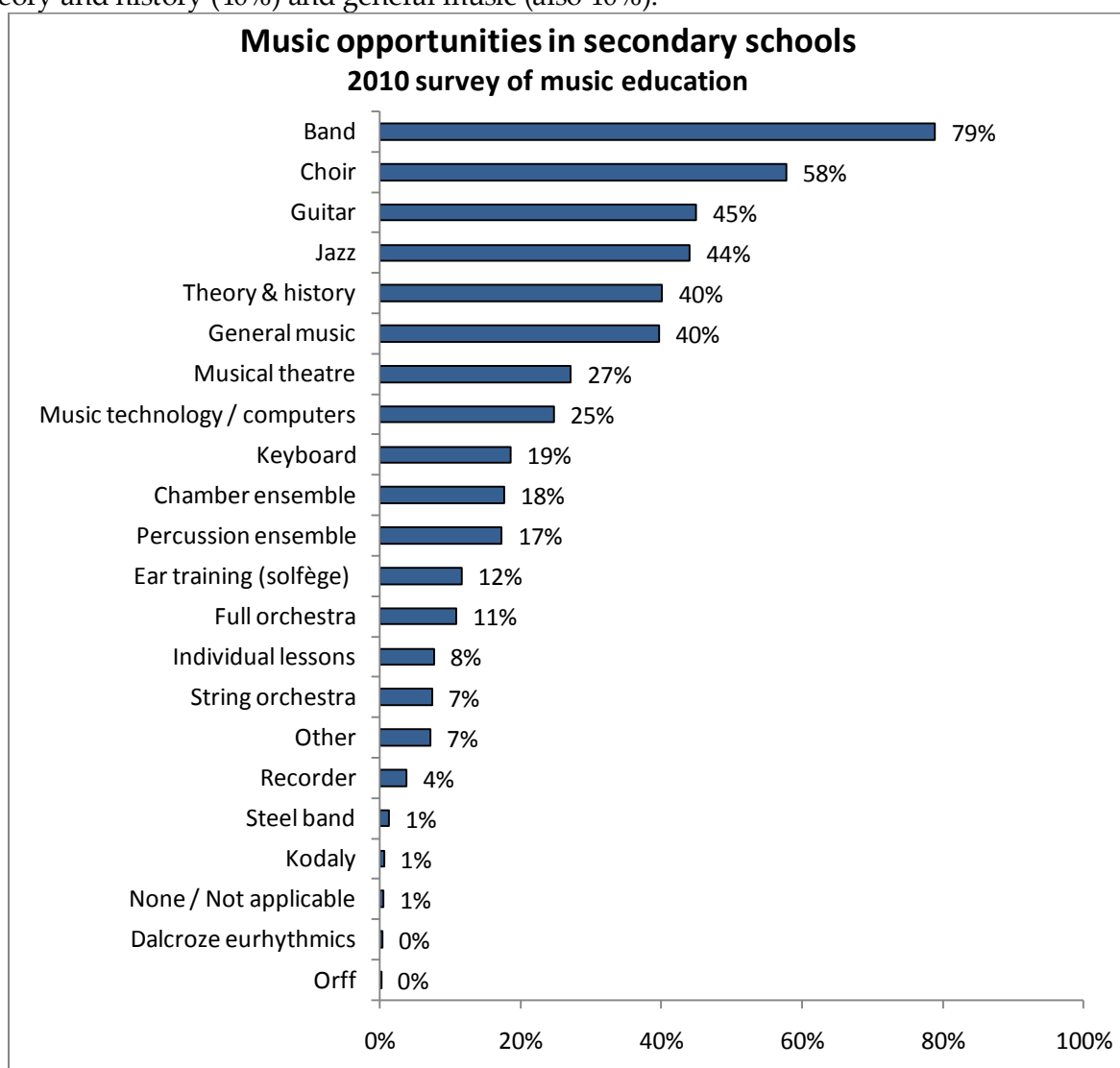


General music, recorder and choir are the three most common options in elementary schools in all regions of the country. There are, however, some regional differences in the availability of music opportunities in elementary schools:

- In British Columbia, elementary schools offer an average of 4.5 music opportunities to their students, the second-highest average among six regions of the country. Compared with the national average, a particularly high percentage of B.C. elementary schools offer certain music opportunities: general music (83% in B.C. vs. 69% nationwide), band (41% vs. 33%), and the Orff approach (40% vs. 31%). On the other hand, fewer B.C. elementary schools offer individual lessons than the national average (2% in B.C. vs. 10% nationwide).
- In Alberta, elementary schools offer, on average, 4.9 music opportunities to their students. This is the highest level in Canada. Very high percentages of elementary schools in the province offer general music (85% in Alberta vs. 69% nationwide), recorder (81% in Alberta vs. 68% nationwide), and choir (76% vs. 66%). In addition, the percentages of Alberta elementary schools offering the Orff approach and Kodaly method of music education are much higher than the national averages (Orff: 46% in Alberta vs. 31% nationwide; Kodaly: 27% in Alberta vs. 11% nationwide).
- Saskatchewan and Manitoba elementary schools (which are grouped together because of the small sample size for each province at the elementary level) offer, on average, 4.1 music opportunities to their students. Elementary schools in these two provinces differ very little from the Canadian averages: music opportunities are available in elementary schools in percentages that are very similar to the national averages. The one exception is the Orff approach, which is offered in 44% of Saskatchewan and Manitoba schools, much higher than the national average of 31%.
- In Ontario, elementary schools offer an average of 4.1 music opportunities to their students. There are no music opportunities that are offered in substantially more elementary schools than the national average. On the other hand, there are two music opportunities that are offered in fewer Ontario elementary schools than the Canadian average: general music (60% of Ontario schools vs. 69% nationwide) and the Orff approach (22% of Ontario schools vs. 31% nationwide).
- In Quebec, elementary schools offer, on average, 3.9 music opportunities to their students. This is the lowest level among six Canadian regions. There are no music opportunities that are offered in substantially more Quebec elementary schools than the Canadian average. On the other hand, choir is offered in only 53% of Quebec schools, much lower than the national average (66%). Similarly, band is offered in only 18% of Quebec elementary schools, compared with 33% of all Canadian schools. In addition, almost no Quebec elementary schools (1%) offer the Kodaly method, whereas 11% of all Canadian elementary schools do so.
- In the Atlantic provinces (which are grouped together because of the small sample size for each province at the elementary level), elementary schools offer an average of 4.0 music opportunities to their students. This is the second-lowest level among six

Canadian regions. Compared with the national average, three music opportunities are available in a particularly high proportion of Atlantic elementary schools: choir, band and the Kodaly method. Choir is available in 81% of Atlantic elementary schools, compared with 66% of all elementary schools in Canada. Band is available in 49% of Atlantic elementary schools, compared with 33% of schools nationwide. The Kodaly method is available in 21% of Atlantic elementary schools, compared with 11% of all elementary schools in Canada. On the other hand, fewer Atlantic elementary schools offer the Orff approach (23% in the four Atlantic provinces, compared with 31% nationwide) and percussion ensembles (5% in the Atlantic region vs. 18% in all of Canada).

On average, secondary schools offer 4.6 music opportunities to their students. As shown in the chart below, band is the most common music offering in secondary schools (selected by 79% of the secondary schools with music offerings), followed by choir (58%), guitar (45%), jazz (44%), theory and history (40%) and general music (also 40%).



Band is the most common music opportunity in secondary schools in all regions of the country. Choir is the second-most common music opportunity in all regions except Quebec, where theory and history rank second. There are other some regional differences in the availability of music opportunities in secondary schools:

- In the four westernmost provinces (which are grouped together because of the small sample size for each province at the secondary level), secondary schools offer, on average 4.0 music opportunities to their students. This is the lowest level among four Canadian regions. Compared with the national average, jazz is taught much more commonly in western secondary schools (54% in the four western provinces vs. 44% nationwide). On the other hand, fewer western secondary schools offer guitar (33% vs. the national average of 45%), general music (29% vs. 40%), and theory and history (23% vs. 40%). All other music opportunities are offered in western schools in percentages that are similar to the national averages.
- In Ontario, secondary schools offer an average of 5.3 music opportunities to their students. This is the highest level among four Canadian regions. Most music opportunities are offered in a similar proportion to the national average. However, there are some music opportunities that are offered in more Ontario secondary schools than the Canadian average: choir (68% of Ontario schools vs. 58% nationwide), guitar (58% of Ontario schools vs. the national average of 45%), theory and history (50% of Ontario schools and 40% of all Canadian schools), and music technology / computers (35% of Ontario schools vs. 25% nationwide).
- In Quebec, secondary schools offer an average of 4.2 music opportunities to their students. Quebec's secondary music program is less similar to the Canadian averages than any other province. There are a few music opportunities that are offered in substantially more Quebec secondary schools than the Canadian average: theory and history (which is the second-most common music opportunity in Quebec secondary schools, with 55% of Quebec schools compared with 40% nationwide), string orchestra (16% of Quebec schools vs. the Canadian average of 7%), and individual lessons (16% of Quebec schools vs. 8% of all Canadian schools). On the other hand, band is offered in 67% of Quebec secondary schools, much lower than the Canadian average (79%). Similarly, choir is offered in only 31% of Quebec secondary schools, compared with 58% of all Canadian schools. In addition, jazz is offered in 29% of Quebec schools and 44% of all Canadian secondary schools, while musical theatre is offered in only 16% of Quebec secondary schools (compared with the Canadian average of 27% of secondary schools).
- Secondary schools in the Atlantic provinces (which are grouped together because of the small sample size for each province) offer, on average 4.9 music opportunities to their students. Atlantic secondary schools differ relatively little from the Canadian averages: music opportunities are available in secondary schools in these four provinces in percentages that are quite similar to the national averages. Only two music opportunities are offered in many more Atlantic schools than other secondary schools across the country: general music (60% of Atlantic secondary schools vs. 40%

nationwide) and percussion ensemble (34% in the Atlantic provinces, compared with 17% in all of Canada). Only one music opportunity – jazz – is offered in substantially fewer Atlantic secondary schools than other Canadian schools (34% vs. 44% nationwide).

The 2005 survey had very similar findings regarding the most common music opportunities in schools. As in 2010, recorder, general music and choir were offered in about two-thirds of elementary schools in 2005. In secondary schools, band was the most common music offering, followed by choir, jazz, guitar, theory and history, and general music (also 40%).

### **Forms of music education**

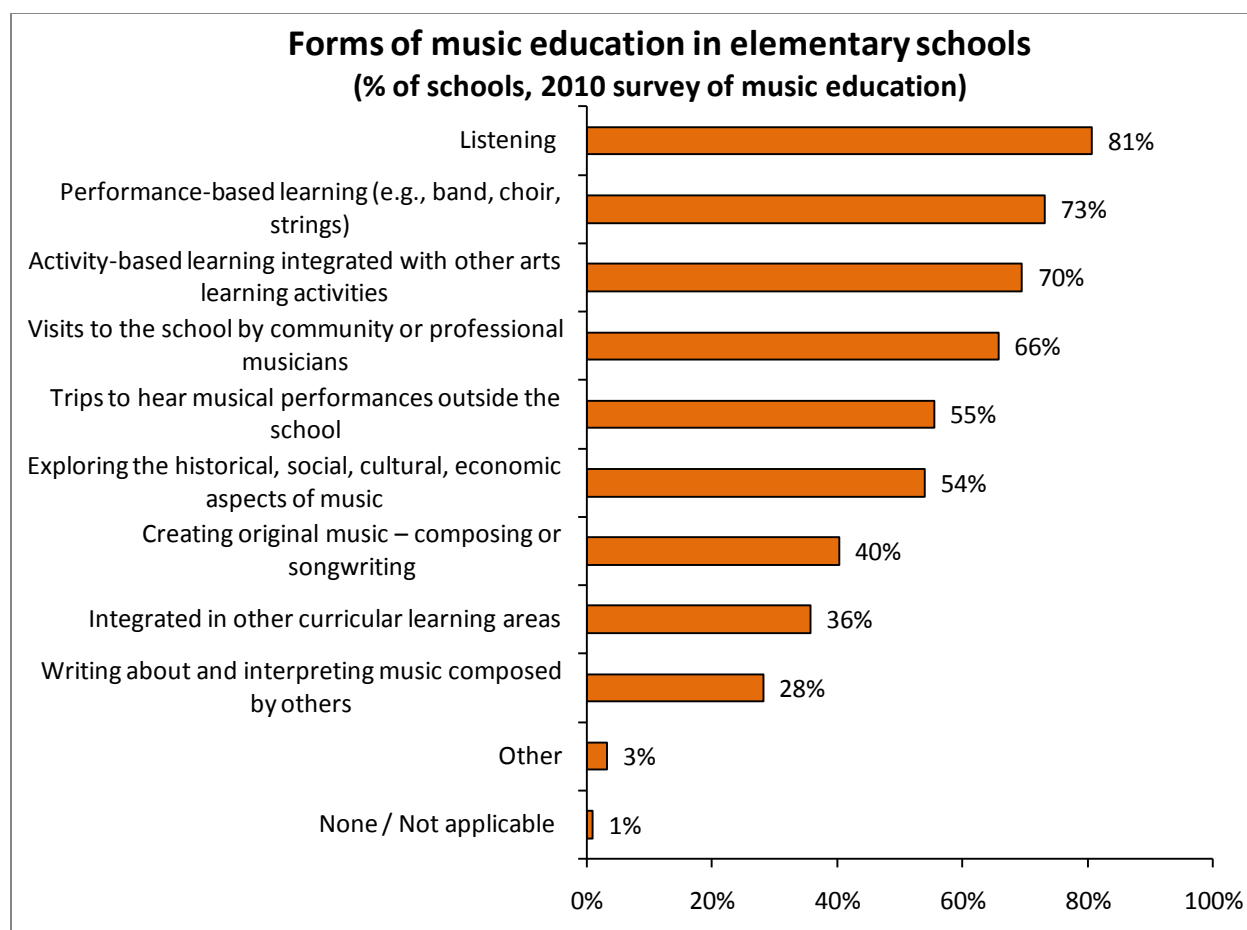
*(Respondents could choose more than one option.)*

Performance-based learning (78%) and listening (75%) are the most common forms of music education in Canadian schools, followed by visits to the school by musicians (65%), activity-based learning of music concepts integrated with other arts learning activities (62%), and trips to hear performances in the community (59%).

Very few schools (3%) wrote in “other” forms of music education. Some forms that were mentioned include “planning and implementing concerts for local musicians”, as well as “audio recording and editing”.

### ***Elementary schools***

There are some differences between elementary and secondary schools. As shown in the chart below, listening is the most common form of music education in elementary schools, followed by performance-based learning, activity-based learning of music concepts integrated with other arts learning activities, and visits to the school by musicians.



In most provinces, as in the country as a whole, four forms of music education are most common in elementary schools: listening, performance-based learning, activity-based learning of music concepts integrated with other arts learning activities, and visits to the school by community or professional musicians. Despite this similarity, the order and prevalence of the forms of music education in elementary schools vary between the provinces.

In B.C. elementary schools, the four forms of music education are very prevalent: performance-based learning and visits to the school by musicians (84% of schools each), listening (83%) and activity-based learning of music concepts integrated with other arts learning activities (82%). All of these percentages are above the national averages.

In Alberta, as in B.C., the same four forms of music education are most common, and their prevalence is higher than the national averages: listening (86%), performance-based learning (80%), visits to the school by community or professional musicians (79%), and activity-based learning of music concepts integrated with other arts learning activities (75%). While lower down the list in terms of prevalence, music integrated in other curricular learning areas (e.g., mathematics, numeracy, language, literacy, society or environment) is much more common in Alberta (55% of schools) than in other Canadian elementary schools (36% nationwide).

In Saskatchewan and Manitoba elementary schools, the same four forms of music education are most common, and their prevalence is generally similar to the national averages: listening (79%), performance-based learning (76%), visits to the school by community or professional musicians (also 76%, the one form of learning that is more prevalent in these two provinces than the national average of 66%), and activity-based learning of music concepts integrated with other arts learning activities (74%).

In Ontario, the same four forms of music education are most common in elementary schools, and their prevalence is fairly similar to the national averages: listening (79%), activity-based learning of music concepts integrated with other arts learning activities (77%), performance-based learning (67%), and visits to the school by community or professional musicians (62%).

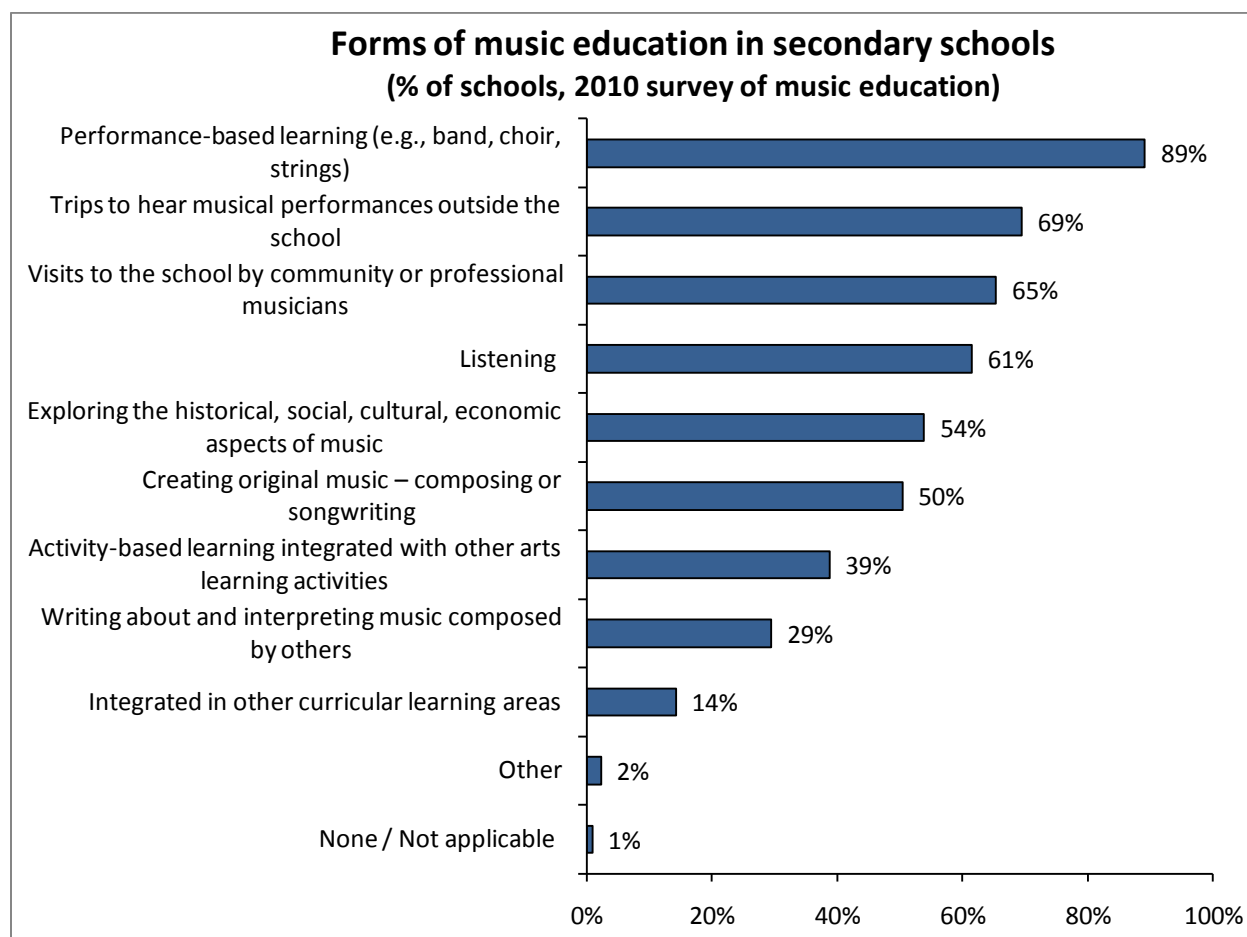
In Quebec elementary schools, there are five forms of music education that are most common, but, in three cases, their prevalence is lower than the Canadian averages: listening (82%, similar to the national average of 81%), performance-based learning (72%, similar to the Canadian average of 73%), visits to the school by community or professional musicians (50%, lower than the Canadian average of 66%), trips to hear musical performances outside the school (49%, lower than the national average of 55%), and activity-based learning of music concepts integrated with other arts learning activities (47%, much lower than the Canadian average of 70%). Lower down the list in terms of prevalence, two other forms of music education are much less common in Quebec than in the rest of Canada: exploring the historical, social, cultural and/or economic aspects of music (40% in Quebec vs. 54% in all of Canada) and music integrated in other curricular learning areas (e.g., mathematics, numeracy, language, literacy, society or environment) (15% in Quebec vs. 36% in all of Canada).

In Atlantic elementary schools, there are five forms of music education that are most common, and their prevalence is generally similar to the national averages: performance-based learning (82%), listening (78%), visits to the school by community or professional musicians (73%), activity-based learning of music concepts integrated with other arts learning activities (62%), and exploring the historical, social, cultural and/or economic aspects of music (also 62%).



### *Secondary schools*

Among secondary schools, performance-based learning is by far the most common form of music education, followed by trips to hear performances in the community, visits to the school by musicians, and listening.



In all regions of the country, performance-based learning is by far the most common form of music education in secondary schools, and its prevalence is quite similar between the different regions.

Trips to hear musical performances outside the school are the second most common form of music education in Ontario secondary schools, and these trips rank third in the western provinces and Quebec. Trips to hear performances in the community rank fifth in the Atlantic provinces.

Visits to the school by community or professional musicians rank third nationwide among secondary schools and rank second in the western and Atlantic provinces. Visits to the school by musicians rank fourth in Ontario secondary schools and sixth in Quebec secondary schools.

Listening ranks fourth nationwide among secondary schools but ranks second in Quebec and third in Ontario. Listening ranks fourth in the western and Atlantic provinces.

### **Who teaches music?**

*(Respondents could choose more than one option.)*

Three-quarters of the schools that offer music education (75%) have a specialist music teacher. The percentage of schools with a specialist teacher is much lower at the elementary level (71%) than at the secondary level (92%).

In 38% of the elementary schools that offer music education, music is taught by a general classroom teacher with no music background. In 30% of the elementary schools that offer music education, music is taught by a classroom teacher with a music background.

Only 4% of schools wrote in another music teacher. Among the most common written-in responses were professional musicians (on contract), librarians with a music background, volunteers, and principals with a music background.

<b>Who is responsible for teaching music in your school?</b> (Respondents could choose more than one option.)			
<b>Who teaches music</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Specialist music teacher(s)	71%	92%	75%
General classroom teacher(s) (no music background)	38%	2%	28%
Classroom teacher(s) with music background	30%	10%	27%
Arts teacher(s) (multidisciplinary)	8%	3%	7%
Other	4%	1%	4%
None / Not applicable	0%	1%	0%

In 2005, respondents were asked whether music was taught by a “certified music teacher”. The wording in 2010 was changed to “specialist music teacher”. Despite the slight change in wording, a roughly similar percentage of elementary schools indicated that music was taught by a certified or specialist music teacher (76% in 2005 and 71% in 2010). A roughly similar percentage of secondary schools in 2005 indicated that music was taught by a certified or specialist music teacher (97% in 2005 and 92% in 2010).

As shown in the table below, three regions of the country have a very large percentage of elementary schools with a specialist music teacher: Quebec, the Atlantic provinces and British Columbia.

<b>Who is responsible for teaching music in your school? Regional data for elementary schools only.</b> (Respondents could choose more than one option.)							
<b>Who teaches music</b>	<b>BC</b>	<b>AB</b>	<b>SK+MB</b>	<b>ON</b>	<b>QC</b>	<b>Atlantic</b>	<b>Canada</b>
Specialist music teacher(s)	83%	74%	69%	56%	87%	86%	<b>71%</b>
General classroom teacher(s) (no music background)	30%	40%	28%	58%	12%	17%	<b>38%</b>
Classroom teacher(s) with music background	32%	46%	46%	39%	7%	9%	<b>30%</b>
Arts teacher(s) (multidisciplinary)	4%	2%	17%	13%	1%	3%	<b>8%</b>
Other	5%	3%	5%	5%	3%	1%	<b>4%</b>

In Quebec, where 87% of elementary schools have music taught by a specialist teacher, there is relatively little reliance on any other type of music teacher. Only 12% of elementary schools in Quebec have music taught by a general classroom teacher with no music background, compared with the Canadian average of 38%.

In the Atlantic provinces, where 86% of elementary schools have music taught by a specialist teacher, there are also some schools where music is taught by a general classroom teacher with no music background (17% of Atlantic elementary schools, compared with 38% of all Canadian schools).

While 83% of B.C. schools have music taught by a specialist teacher (compared with the national average of 71%), 32% rely on classroom teachers with a music background, and 30% rely on general classroom teachers with no music background.

All three Prairie provinces are close to the Canadian average regarding specialist music teachers in elementary schools. A fairly high proportion of Alberta elementary schools have music taught by classroom teachers with a music background (46%, vs. 30% nationwide). A fairly low proportion of Alberta elementary schools have music taught by multidisciplinary arts teachers (only 2% in Alberta, compared with 8% in all of Canada). Other statistics in Alberta are quite close to the national averages.

Saskatchewan and Manitoba have fairly high proportions of schools with music taught by classroom teachers with a music background (46%, compared with the national average of 30%) and multidisciplinary arts teachers (17%, compared with the national average of 8%). Saskatchewan and Manitoba have a fairly low proportion of schools with music taught by general classroom teachers with no music background (28%, compared with the national average of 38%).

To implement its music education curriculum, Ontario elementary schools rely very strongly on general classroom teachers with no music background. Ontario has the highest proportion of

elementary schools with music taught by general classroom teachers and also the lowest proportion of elementary schools with a specialist music teacher:

- In 58% of Ontario elementary schools, music is taught by general classroom teachers with no music background. This is much higher than the national average of 38%.
- 56% of Ontario schools have music classes taught by a specialist music teacher. This is much lower than the national average of 71%.
- Ontario also has a fairly high proportion of schools where music is taught by classroom teachers with a music background (39%, compared with 30% of all Canadian elementary schools).

At the secondary level, a similar percentage of schools in all regions of the country have music education taught by a specialist music teacher (between 89% and 93%). The national average is 92%.

At the end of the survey, many respondents commented on the importance of specialist music teachers and professional development for teachers:

- “Some schools have musicians who do their best to be teachers. Some schools have teachers who do their best to be musicians. My school is extraordinarily fortunate in having a musician who was born to be a teacher. He has infused music into our curriculum and he teaches history, geography, ethics while teaching music. A music program is as excellent as the person who is leading it, and our school is truly privileged to have our music teacher.”
- “We are blessed to have specialist teachers but they often spend so much time fundraising to offer enriching experiences that they get worn down.”
- “Four years ago, we were able to hire a specialized music teacher (preptime delivery). What an improvement. Having a well qualified, dedicated teacher brought music to the school, from Senior Kindergarten to grade 8!”
- “I would like to see a whole year set aside at our board with funds attached (from the Ministry) for systematic professional development for generalist teachers from Junior Kindergarten to Grade 6 for the following purposes: 1) to show them how much JOY music brings to our lives; 2) to boost their confidence levels by providing tools to make their understanding of musical terms easier and their access to a variety of music activities to do with their students easier; 3) to build 'teacher music networks' with a mix of different ability levels in each group (perhaps these networks could meet once a term, with release funds, to share successful teaching strategies in teaching music to their students).”

### **Other music-related activities**

*(All respondents were asked the following questions. That is, the 3% of schools that do not teach music at all re-started here.)*

Regarding other arts and music-related programs available in schools, ArtsSmarts and Les artistes à l'école were each selected by just under 10% of schools, with slightly higher numbers at the elementary level than at the secondary level. Six percent of schools selected ArtsAlive.ca, Prologue to the Performing Arts or "other".

Six percent of schools wrote in "other" responses, including collaborations with local music organizations or festivals, Artsaround (Ontario), ArtStarts (Vancouver), provincial arts councils' Artists in the Schools programs, and MusicPlay (Alberta).

<b>Does your school make the following programs available to students at your school?</b> (Respondents could choose more than one option.)			
<b>Programs</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
ArtsSmarts	9%	6%	9%
Les artistes à l'école	10%	5%	8%
ArtsAlive.ca (National Arts Centre)	6%	7%	6%
Prologue to the Performing Arts	8%	5%	6%
Other	7%	4%	6%
Learning through the Arts (Royal Conservatory of Music)	5%	4%	5%
Music in Education (Yamaha)	2%	6%	5%
MASC	3%	2%	2%
ArtsCan Circle	1%	1%	1%
None / Not applicable	54%	64%	56%

Overall, it appears that these programs tend to complement, rather than replace, other music opportunities. Schools that have either ArtsSmarts, Prologue to the Performing Arts or Learning through the Arts, to take just three examples, also have a larger number of music opportunities, a higher likelihood of having a specialist music teacher, and stronger self-assessments of quality of music programs than schools without these programs.

About one-quarter of schools (27%) participated in Music Monday in 2009.

<b>Did your school participate in Music Monday in 2009?</b>			
<b>Music Monday</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Yes	29%	24%	27%
No	57%	59%	59%
Don't know / Not sure	14%	17%	15%

About one in eight respondents (13%) indicated that they are aware of Musicounts. Awareness is higher at the secondary school level than at the elementary level.

<b>Are you aware of a music education charity called Musicounts (which donates to school music programs to help them purchase new musical instruments)?</b>			
<b>Musicounts</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Yes	11%	20%	13%
No	89%	80%	87%

## PERCEIVED BENEFITS OF MUSIC EDUCATION

Whether or not their school has a music program, survey respondents were asked how important they feel 13 potential benefits of music education are for students. A positive sign regarding the situation of music education: a majority of respondents ranked each of the 13 potential benefits as “very important”. The 13 potential benefits are:

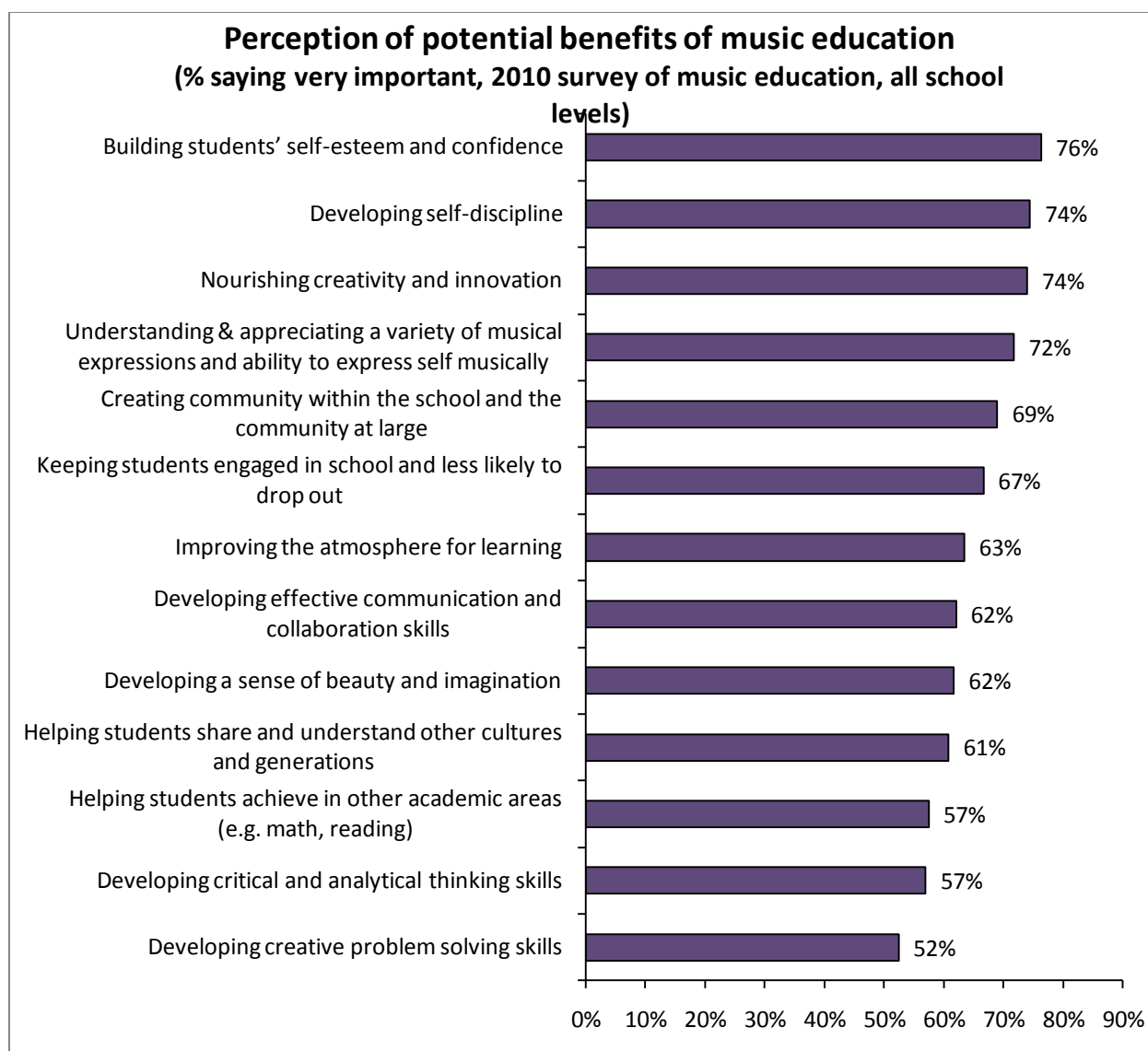
- Building students’ self-esteem and confidence
- Creating community within the school and the community at large
- Developing a sense of beauty and imagination
- Developing an ability to understand and appreciate a wide variety of musical expressions and an ability to express oneself musically
- Developing creative problem solving skills
- Developing critical and analytical thinking skills
- Developing effective communication and collaboration skills
- Developing self-discipline
- Helping students achieve in other academic areas (e.g. math, reading)
- Helping students share and understand other cultures and generations
- Improving the atmosphere for learning
- Keeping students engaged in school and less likely to drop out
- Nourishing creativity and innovation

Self-esteem, self-discipline, creativity and musical ability are the four benefits that received the largest number of “very important” rankings (over 70% each):

- Building students’ self-esteem and confidence (76%)
- Developing self-discipline (74%)
- Nourishing creativity and innovation (74%)
- Developing an ability to understand and appreciate a wide variety of musical expressions and an ability to express oneself musically (73%)

It appears that some “harder” benefits, including academic achievement, analytical thinking and problem-solving, are not as widely accepted as benefits of music education. These three benefits were ranked as very important by the lowest percentage of respondents (less than 60% each):

- Helping students achieve in other academic areas (57%)
- Developing critical and analytical thinking skills (57%)
- Developing creative problem solving skills (52%)



For this question, responses from principals and other administrators (70% of all respondents) were compared with those from music teachers and other teachers (about 25% of respondents). The remaining respondents did not identify their position.

There are substantial differences between the perceptions of principals and teachers. Teachers ranked all 13 benefits more highly than principals, including eight benefits with at least a 10% difference. In descending order of the difference between teachers and principals, these eight benefits are:

- Developing critical and analytical thinking skills (ranked as very important by 69% of teachers and 52% of principals)
- Developing effective communication and collaboration skills (73% of teachers and 58% of principals)
- Building students' self-esteem and confidence (86% of teachers and 72% of principals)



- Developing an ability to understand and appreciate a wide variety of musical expressions and an ability to express oneself musically (82% of teachers and 68% of principals)
- Helping students share and understand other cultures and generations (70% of teachers and 58% of principals)
- Developing a sense of beauty and imagination (70% of teachers and 58% of principals)
- Developing self-discipline (83% of teachers and 71% of principals)
- Developing creative problem solving skills (60% of teachers and 49% of principals)

The order of the four top-ranked benefits is somewhat different between principals and teachers. Among principals, nourishing creativity and innovation ranks first (73% saying very important), followed by building students' self-esteem and confidence (72%), developing self-discipline (71%), and developing an ability to understand and appreciate a wide variety of musical expressions and an ability to express oneself musically (68%).

For teachers, nourishing creativity is not the top-ranked benefit. Building students' self-esteem and confidence ranks first among teachers (86% saying very important), followed by developing self-discipline (83%), developing an ability to understand and appreciate a wide variety of musical expressions and an ability to express oneself musically (82%), and nourishing creativity and innovation (79%).

The three "harder" benefits (academic achievement, analytical thinking and problem-solving) are the lowest-ranked benefits for both principals and teachers. However, there are some differences in the percentages of each group that indicated that these benefits are very important:

- Helping students achieve in other academic areas (61% of teachers and 56% of principals)
- Developing critical and analytical thinking skills (69% of teachers and 52% of principals)
- Developing creative problem solving skills (60% of teachers and 49% of principals)

In elementary schools, four benefits were ranked as very important by more than 70% of respondents:

- Nourishing creativity and innovation (76%)
- Building students' self-esteem and confidence (74%)
- Developing self-discipline (74%)
- Developing an ability to understand and appreciate a wide variety of musical expressions and an ability to express oneself musically (73%)

In secondary schools, six benefits were chosen as very important by over 70% of respondents:

- Building students' self-esteem and confidence (85%)

- Developing self-discipline (78%)
- Creating community within the school and the community at large (77%)
- Nourishing creativity and innovation (74%)
- Developing an ability to understand and appreciate a wide variety of musical expressions and an ability to express oneself musically (73%)
- Keeping students engaged in school and less likely to drop out (72%)

The lower-ranked items were similar between elementary and secondary schools.

<b>Whether or not your school has a strong music program (or a music program at all), how important do you feel the following potential benefits of music education are for students? (% ranking potential benefit as “very important”)</b>			
<b>Potential benefits</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Building students’ self-esteem and confidence	74%	85%	76%
Developing self-discipline	74%	78%	74%
Nourishing creativity and innovation	76%	74%	74%
Developing an ability to understand and appreciate a wide variety of musical expressions and an ability to express oneself musically	73%	73%	72%
Creating community within the school and the community at large	67%	77%	69%
Keeping students engaged in school and less likely to drop out	66%	72%	67%
Improving the atmosphere for learning	65%	64%	63%
Developing effective communication and collaboration skills	62%	69%	62%
Developing a sense of beauty and imagination	63%	61%	62%
Helping students share and understand other cultures and generations	64%	59%	61%
Helping students achieve in other academic areas (e.g. math, reading)	60%	54%	57%
Developing critical and analytical thinking skills	56%	64%	57%
Developing creative problem solving skills	52%	57%	52%

A number of respondents wrote in some other very important benefits, such as:

- Team-building, group work and a sense of belonging
- Cultural identity, especially in a minority language environment
- Fun, joy, enjoyment
- Opportunities for success, other than through sports
- Self-image

- Respect
- Relaxation and release of stress
- School identity
- Community benefits via concerts
- Focus
- Creativity
- Passion
- Religious expression
- Special needs
- Diplomacy

Schools in most of the provinces responded in ways that mirror the national results. A summary of the provincial results follows.

In British Columbia, as in Canada as a whole, building students' self-esteem and confidence is the top-ranked benefit (83% of B.C. schools ranked this as very important, compared with the national average of 76%). Creating community within the school and the community at large is also ranked very highly in B.C., receiving the second-highest number of very important rankings (77%, compared with the national average of 69%).

In Alberta, two benefits are ranked as very important by 80% of schools: building students' self-esteem and confidence (the national average is 76%); and creating community within the school and the community at large (the national average is 69%). The rest of the Alberta results reflect the national statistics.

It appears that fewer schools in Saskatchewan than elsewhere in Canada believe in the benefits of music education. A number of benefits are ranked as very important by lower percentages of Saskatchewan schools than the national averages. This includes the top three benefits nationwide:

- Building students' self-esteem and confidence (67% saying very important in Saskatchewan vs. 76% nationwide);
- Nourishing creativity and innovation (66% in Saskatchewan vs. 74% nationwide); and
- Developing self-discipline (62% in Saskatchewan vs. 74% nationwide).

Three other benefits are also ranked much lower in Saskatchewan than in the rest of the country:

- Keeping students engaged in school and less likely to drop out (50% in Saskatchewan vs. 67% nationwide);
- Creating community within the school and the community at large (49% saying very important in Saskatchewan vs. 76% nationwide); and
- Improving the atmosphere for learning (49% in Saskatchewan vs. 63% nationwide).

The highest-ranked benefit in Saskatchewan is developing an ability to understand and appreciate a wide variety of musical expressions and an ability to express oneself musically. This benefit was ranked very highly by 70% of Saskatchewan schools, compared with 72% of schools nationwide.

In Manitoba, nourishing creativity and innovation is the top-ranked benefit, selected as very important by 80% of respondents (compared with 74% nationwide). Improving the atmosphere for learning is ranked more highly in Manitoba than in the national results: 74% of Manitoba schools ranked improving the atmosphere for learning very highly, compared with 63% of all Canadian schools. On the other hand, developing self-discipline is ranked lower in Manitoba: 67% of Manitoba schools ranked developing self-discipline very highly, compared with 74% of all Canadian schools.

In Ontario, the order of the ranking of benefits is exactly the same as the national results. Interestingly, however, a slightly higher percentage of Ontario schools ranked each of the 13 benefits as very important than the national average.

It appears that fewer schools in Quebec than elsewhere in Canada believe in the benefits of music education. In fact, a lower percentage of schools ranked each of the 13 benefits as very important than the Canadian average. Developing self-discipline and nourishing creativity and innovation are the top-ranked results, with 69% of Quebec schools indicating that these benefits are very important. Even these benefits, highly ranked in Quebec (relative to other benefits), are selected as very important by slightly fewer schools in Quebec (69% for each) than in Canada as a whole (74% for each). Overall, the order of the ranking of benefits is quite similar to the results across Canada, with the exception of building students' self-esteem and confidence, which is the fourth-highest ranked benefit in Quebec and the top-ranked benefit nationwide.

More schools in Nova Scotia than elsewhere in Canada believe in the benefits of music education. In Nova Scotia, a higher percentage of schools ranked each of the 13 benefits as very important than the Canadian average. Nourishing creativity and innovation is the top-ranked benefit in the province, selected as very important by 89% of respondents (compared with 74% nationwide). The order of the remaining rankings of benefits is quite similar to the national results, with two exceptions:

- Helping students share and understand other cultures and generations is the fifth-highest rank benefit in Nova Scotia and the 10<sup>th</sup>-ranked benefit across Canada; and
- Developing self-discipline is the sixth-highest ranked benefit in Nova Scotia and the second most highly-ranked benefit across Canada.

In New Brunswick and PEI, developing self-discipline is the top-ranked benefit, selected as very important by 78% of respondents (compared with 74% nationwide). Two benefits are ranked as very important by many more schools in New Brunswick and PEI than in the rest of Canada:

- Helping students share and understand other cultures and generations (69% in NB and PEI vs. 61% in Canada); and
- Helping students achieve in other academic areas (e.g. math, reading) (66% in NB and PEI vs. 57% in Canada).

Three benefits are ranked as very important by substantially fewer schools in New Brunswick and PEI than in the rest of Canada:

- Building students' self-esteem and confidence (67% in NB and PEI vs. 76% in Canada);
- Keeping students engaged in school and less likely to drop out (56% in NB and PEI vs. 67% in Canada); and
- Developing a sense of beauty and imagination (53% in NB and PEI vs. 62% in Canada).

In Newfoundland and Labrador, ten of the 13 benefits are ranked as very important by a higher percentage of schools than the national average. Four benefits vary the most from the national results:

- Building students' self-esteem and confidence (90% in Newfoundland and Labrador vs. 76% in Canada);
- Developing self-discipline (84% in Newfoundland and Labrador vs. 74% in Canada);
- Creating community within the school and the community at large (83% in Newfoundland and Labrador vs. 69% in Canada); and
- Helping students share and understand other cultures and generations (69% in Newfoundland and Labrador vs. 61% in Canada).

In their comments at the end of the survey, many respondents wrote about the important benefits of music education. For example:

- "Our school serves many at-risk youth, and the guitar class is a catch-all for such students. The environment in the class is great despite our lack of funds and old, beat-up instruments. The students who take guitar find support, friends and space to be creative. With more money and better equipment, it may be possible for students to learn more skills and possibly find jobs in the music industry (even working at a music store). I have taught students who were suicidal and music literally helped save lives and keep them off the streets. The guidance counsellors know and understand the importance of a place where students can chill out, jam and just 'be' in the midst of music. Money is the main deterrent to our program. The guitar students would love to create a recording space and have 'rock band' equipment that is good enough to actually hold coffee houses and allow students to perform in public."
- "Music is a way to include, engage, stimulate, and teach our special needs students in all domains. It is a vital part of our curriculum."

- “Regardless of an almost non-committal approach by the Ontario Ministry of Education, our school offers a varied music curriculum that is supported by our community. I would love to see a formalized music program in every school in Canada. Study after study shows the benefits of music for children yet we continue to underfund this essential program. Music is what kept me in school, it's what keeps my own children in school, and I'm sure there are thousands of students in Canada who are not engaged in school because of a lack of musical opportunities.”
- “The importance of music education to Canadian culture needs to be recognized. Students need to be given the opportunity to succeed musically and artistically as well as academically and physically. A music program would enhance the holistic development of students and create more responsible Canadian citizens.”
- “I believe that music is one of the most important things that we can offer our school community. As an inner city school, my students do not have the same opportunities as some of the other students in my district. I believe that music can be equally important to lifting my students up and out of poverty as providing them with food and clothing (which we do).”

## FUNDING, SUPPORTS AND OTHER RESOURCES FOR MUSIC EDUCATION

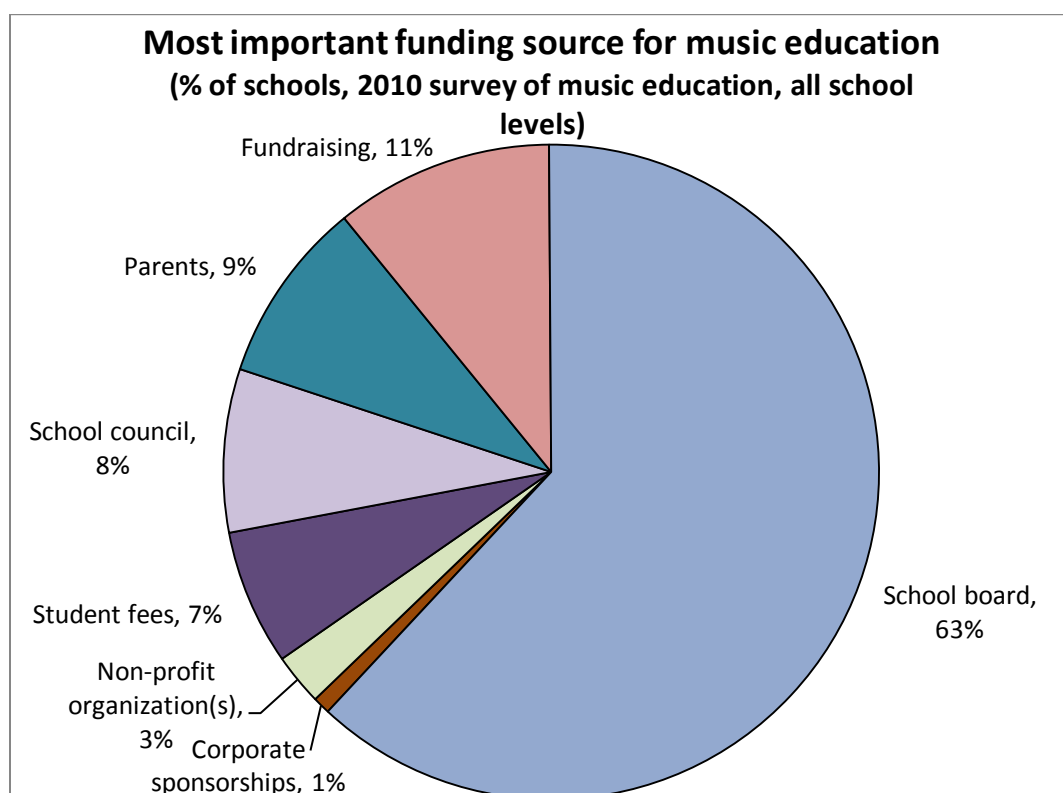
*(The 3% of schools that do not teach music at all skipped the following questions.)*

Respondents were asked to prioritize the top three funding sources for music education from the following seven options:

- School board
- School council
- Student fees
- Parents
- Non-profit organization(s)
- Corporate sponsorships
- Fundraising

School boards were most commonly selected as an important funding source for music education: 63% of schools ranked school boards first. (This also means that, in 37% of schools, school boards are not the largest funding source for music education.)

Many schools raise funds for music education. Taken together, fundraising, parents, school councils and student fees are the primary funding sources for music education in over one-third of schools. Fundraising is the largest funding source for music education in 11% of schools. Three other options were each selected by between 7% and 9% of schools: parents (9%), school council (8%) and student fees (7%).



In 2005, the questions regarding funding were asked quite differently. Despite these differences, there are many similarities in the order of the top funding sources:

- School boards were the most important funding source in both 2005 and 2010.
- Principals were ranked second in 2005, but this option was not asked in 2010.
- Fundraising was ranked third in 2005 and second in 2010.
- Parents were ranked fourth in 2005 and third in 2010.
- Student fees were ranked fifth in 2005 and in 2010. (In 2010, school councils were ranked fourth.)

Full details follow for each funding source in 2010.

As noted above, 63% of schools ranked school boards as the most important funding source for music education. Overall, 83% ranked school boards among the top three funding sources. The results are very similar for elementary and secondary schools.

<b>Percentage of schools selecting school boards as one of the three largest funding sources for music education</b>			
<b>Ranking</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	62%	63%	63%
2	11%	12%	10%
3	10%	10%	10%
<b>In top three</b>	<b>82%</b>	<b>85%</b>	<b>83%</b>

Fundraising is the second most important funding source for music education: 11% of schools ranked fundraising first, while 54% ranked fundraising in the top three funding sources. Fundraising was selected more often by secondary schools than by elementary schools.

<b>Percentage of schools selecting fundraising as one of the three largest funding sources for music education</b>			
<b>Ranking</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	11%	12%	11%
2	19%	23%	21%
3	21%	29%	22%
<b>In top three</b>	<b>51%</b>	<b>64%</b>	<b>54%</b>



Parents are the third most important funding source for music education: 9% of schools ranked parents first, and 48% ranked parents among the top three funding sources. Parents were selected more often by elementary schools than by secondary schools.

<b>Percentage of schools selecting parents as one of the three largest funding sources for music education</b>			
<b>Ranking</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	11%	5%	9%
2	23%	20%	22%
3	15%	18%	17%
<b>In top three</b>	<b>49%</b>	<b>43%</b>	<b>48%</b>

School councils and student fees each received similar overall rankings but were more important at different school levels:

- Overall, 8% of schools ranked school councils first, while 35% ranked school councils in the top three funding sources. School councils were selected much more often by elementary schools than by secondary schools.
- Overall, 7% of schools ranked student fees first, and 30% ranked student fees among the top three funding sources. Student fees were selected much more often by secondary schools than by elementary schools.

<b>Percentage of schools selecting a school council as one of the three largest funding sources for music education</b>			
<b>Ranking</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	11%	3%	8%
2	21%	8%	16%
3	10%	7%	10%
<b>In top three</b>	<b>42%</b>	<b>19%</b>	<b>35%</b>

<b>Percentage of schools selecting student fees as one of the three largest funding sources for music education</b>			
<b>Ranking</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	5%	12%	7%
2	9%	23%	13%
3	10%	11%	10%
<b>In top three</b>	<b>23%</b>	<b>46%</b>	<b>30%</b>

Non-profit organizations and corporate sponsorships are the least important funding sources for music education. Only a small proportion of schools ranked these sources as the most important or among the top three funding sources.

<b>Percentage of schools selecting non-profit organizations as one of the three largest funding sources for music education</b>			
<b>Ranking</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	2%	4%	3%
2	4%	6%	4%
3	5%	4%	5%
<b>In top three</b>	<b>11%</b>	<b>14%</b>	<b>12%</b>

<b>Percentage of schools selecting corporate sponsorships as one of the three largest funding sources for music education</b>			
<b>Ranking</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	1%	2%	1%
2	2%	2%	2%
3	2%	4%	2%
<b>In top three</b>	<b>5%</b>	<b>8%</b>	<b>5%</b>

In all provinces, school boards are the most important funding source for music education. Saskatchewan is the province where the highest percentage of schools rated school boards as the most important source of funding (72%, compared with the national average of 62%). On the other hand, Quebec is the province where the lowest percentage of schools rated school boards as the most important source of funding (only 50%). In Quebec, many schools rated parents, student fees, fundraising or school councils as the #1 source of funding for music education. Taken together, these four sources are the most important funding source in 47% of Quebec schools, a figure that is much higher than the average of 35% of all Canadian schools.

On a provincial level, the other results are very similar to the national averages.

### **Primary supplier of musical instruments**

In terms of the primary supplier of musical instruments, the school board fulfills this role in just less than one-half of schools (45%). Students and parents are the primary instrument supplier in about one-quarter of schools (27%). Someone else is the primary supplier of instruments in about one-sixth of schools (17%). No one supplies instruments in 12% of schools.

The results are quite similar for elementary and secondary schools.

<b>Who is the primary supplier of musical instruments for your students?</b>			
<b>Primary instrument supplier</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
School board	44%	51%	45%
Students and parents	25%	29%	27%
Other	18%	16%	17%
None / Not applicable	13%	5%	12%

Among the 17% of schools that indicated another primary supplier, the most common response was the school itself. Other responses include Musiccounts, donations, rentals, local stores, non-profits and foundations. Some specific responses include:

- “We try to buy one piece of equipment each year. It is the most our school can afford.”
- “Music teacher provides and donates many of the materials.”
- “We have one staff member who is a professional musician and brings in a lot of his own gear.”
- “Iqaluit Music Society”
- “A donation-based memorial fund”
- “Both outside help and a small budget support [instrument purchases]. Very little compared to other subjects and needs.”
- “The board did until 2 years ago; now the school and parents take care of [instrument purchases].”
- “We are an inner city school community. I use money from our school supply account to rent the band instruments for most of our Grade 7 students.”
- “We don’t have any [instruments], except for a donated piano and some recorders for recorder club.”
- “We have an inventory of musical instruments in our school, i.e., band instruments, guitar, percussion, keyboards.”

In 2005, just over one-half of schools indicated that school boards were the primary supplier of musical instruments. This percentage decreased slightly by 2010 (45%).

Among the provinces, school boards are the primary suppliers of musical instruments for most schools in Newfoundland and Labrador (54%) and Ontario (51%). Both of these figures are somewhat higher than the national average of 45%.

A number of other provinces fall quite close to the national average: Manitoba (48%), New Brunswick and PEI (47%), and Alberta (42%).

Four provinces fall below the national average: Quebec (40%), British Columbia (39%), Nova Scotia (37%) and Saskatchewan (34%). In British Columbia, Nova Scotia and Saskatchewan, more schools rely on students and parents than school boards to be the primary suppliers of musical instruments.

### **Resources available for music education**

Musical equipment, a support person, a supportive school community, and a designated budget are the supports and resources that are most commonly available for music education in Canadian schools:

- Musical equipment is the resource that is available in the largest number of schools (83%), including 79% of elementary schools and 93% of secondary schools.
- Access to a support person with musical expertise within the school or school board (68%) and curricular support materials (63%) are each available in about two-thirds of schools.
- Two other items were selected by more than one-half of schools: “school community values music education” (57% of all schools, higher at the secondary than elementary level) and “budget specifically designated for music activities” (56% of all schools, much higher at the secondary than elementary level).

Professional development opportunities, purpose-built music facilities, and music-specific technologies are less commonly available:

- Professional development for teachers is available at one-half of all schools, including 58% of secondary schools and 45% of elementary schools.
- Purpose-built music facilities are available in one-third of schools, including 61% of secondary schools and only 25% of elementary schools.
- Music-specific technologies are available in just under one-third of schools, including 51% of secondary schools and only 25% of elementary schools.

<b>Which, if any, of the following supports and resources are available for music education at your school?</b> <i>In this question, we are simply trying to see whether or not you have these supports and resources. You will have an opportunity to clarify the amount or quality or appropriateness of some of these items in subsequent questions. (Respondents could choose more than one option.)</i>			
<b>Supports and resources</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Musical equipment	79%	93%	83%
Access to a support person with musical expertise within the school or school board	68%	68%	68%
Curricular support materials	63%	67%	63%
School community values music education	54%	65%	57%
Budget specifically designated for music activities	51%	72%	56%
Professional development for teachers	45%	58%	49%
Purpose-built music facilities	25%	61%	33%
Music-specific technologies	25%	51%	31%
None / Not applicable	5%	2%	4%
Other	2%	1%	2%

While very few schools (2%) wrote in “other” responses, those responses include supports such as access to a university music program’s staff, a contracted musician, local non-profit organizations, a supportive principal, and special Ministry grants.

In all of the provinces, musical equipment is the resource that is available in the largest number of schools. Most of the other responses mirror the national results. However, there are some provinces that appear to have specific strengths in music education.

In Manitoba, five resources are much more readily available than in other provinces: musical equipment (in 94% of Manitoba schools vs. 83% of all Canadian schools), curricular support materials (in 73% of Manitoba schools vs. 63% of all Canadian schools), a budget specifically designated for music activities (in 74% of Manitoba schools vs. 56% of all Canadian schools), professional development for teachers (in 68% of Manitoba schools vs. 49% of all Canadian schools), and music-specific technologies (in 44% of Manitoba schools vs. 31% of all Canadian schools). On the other hand, access to a support person with musical expertise within the school or school board is available in fewer Manitoba schools (59% of Manitoba schools vs. 68% of all Canadian schools).

In Newfoundland and Labrador, five resources are much more readily available than in other provinces: access to a support person with musical expertise within the school or school board

(in 77% of Newfoundland and Labrador schools vs. 68% of all Canadian schools), curricular support materials (in 74% of Newfoundland and Labrador schools vs. 63% of all Canadian schools), professional development for teachers (in 73% of Newfoundland and Labrador schools vs. 49% of all Canadian schools), school community values music education (in 66% of Newfoundland and Labrador schools vs. 57% of all Canadian schools), and music-specific technologies (in 54% of Newfoundland and Labrador schools vs. 31% of all Canadian schools). On the other hand, access to a support person with musical expertise within the school or school board is available in fewer Newfoundland and Labrador schools (59% of Newfoundland and Labrador schools vs. 68% of all Canadian schools).

In British Columbia, four resources are much more readily available than in other provinces: musical equipment (in 94% of B.C. schools vs. 83% of all Canadian schools), access to a support person with musical expertise within the school or school board (in 80% of B.C. schools vs. 68% of all Canadian schools), school community values music education (in 75% of B.C. schools vs. 57% of all Canadian schools), and a budget specifically designated for music activities (in 64% of B.C. schools vs. 56% of all Canadian schools).

In Alberta, four resources are much more readily available than in other provinces: musical equipment (in 91% of Alberta schools vs. 83% of all Canadian schools), a budget specifically designated for music activities (in 70% of Alberta schools vs. 56% of all Canadian schools), professional development for teachers (in 61% of Alberta schools vs. 49% of all Canadian schools), and purpose-built music facilities (in 42% of Alberta schools vs. 33% of all Canadian schools).

In Nova Scotia, three resources are much more readily available than in other provinces: access to a support person with musical expertise within the school or school board (in 78% of Nova Scotia schools vs. 68% of all Canadian schools), school community values music education (in 68% of Nova Scotia schools vs. 57% of all Canadian schools), and music-specific technologies (in 39% of Nova Scotia schools vs. 31% of all Canadian schools). On the other hand, purpose-built music facilities are available in fewer Nova Scotia schools (21% of Nova Scotia schools vs. 33% of all Canadian schools).

In Ontario and Quebec, music resources are available in schools in very similar percentages to the Canadian results. In fact, none of the Ontario percentages differ substantially from the national averages. In Quebec, only two resources are available in substantially different percentages than the Canadian averages. Purpose-built music facilities are available in many Quebec schools (44% of Quebec schools vs. 33% of all Canadian schools). On the other hand, professional development for teachers is available in relatively few Quebec schools (32% of Quebec schools vs. 49% of all Canadian schools).

Some provinces appear to have specific weaknesses in music education. In New Brunswick and PEI, there are four resources that are much less available than in other provinces: musical equipment (in 71% of New Brunswick and PEI schools vs. 83% of all Canadian schools),

professional development for teachers (in 38% of New Brunswick and PEI schools vs. 49% of all Canadian schools), a budget specifically designated for music activities (in 34% of New Brunswick and PEI schools vs. 56% of all Canadian schools), and purpose-built music facilities (in 20% of New Brunswick and PEI schools vs. 33% of all Canadian schools).

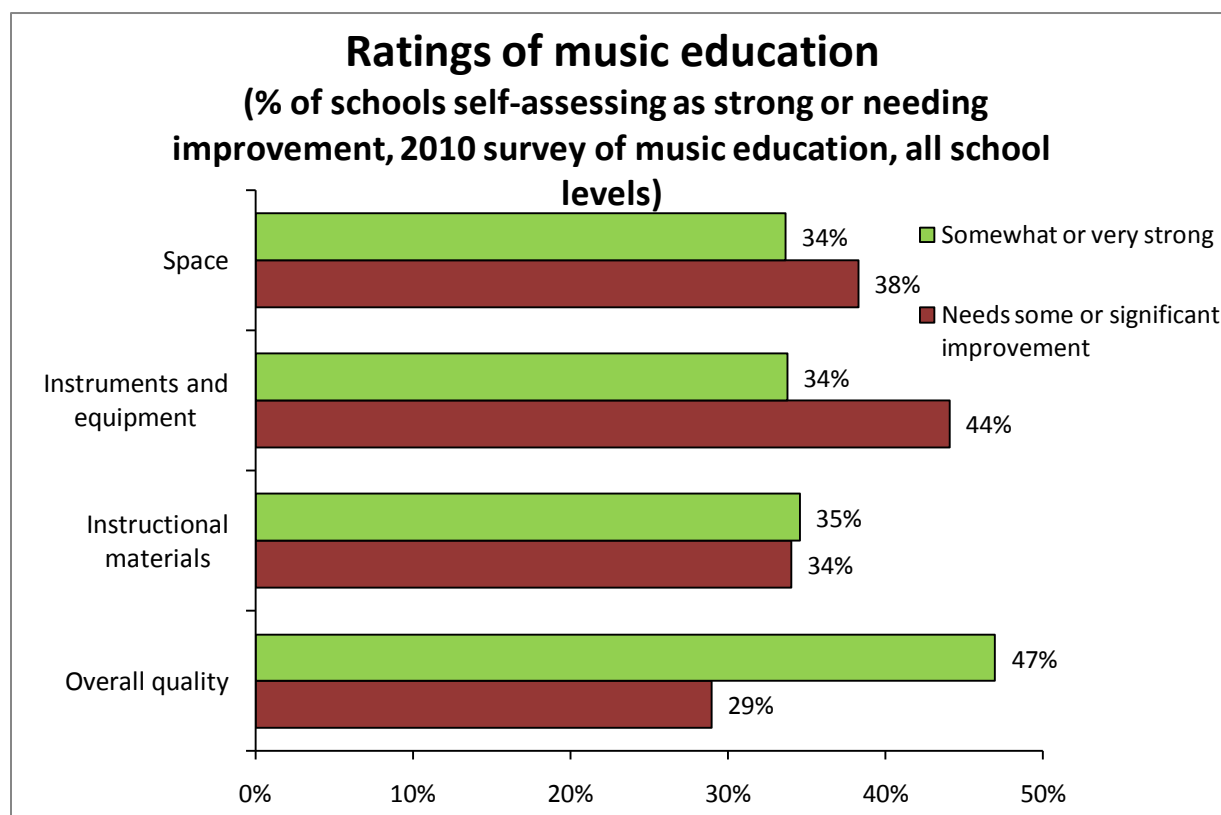
In Saskatchewan, there are four resources that are much less available than in other provinces: musical equipment (in 72% of Saskatchewan schools vs. 83% of all Canadian schools), access to a support person with musical expertise within the school or school board (in 54% of Saskatchewan schools vs. 68% of all Canadian schools), a budget specifically designated for music activities (in 40% of Saskatchewan schools vs. 56% of all Canadian schools), and purpose-built music facilities (in 20% of Saskatchewan schools vs. 33% of all Canadian schools).

### RATINGS OF MUSIC EDUCATION

*(The 3% of schools that do not teach music at all skipped the following questions.)*

Respondents were asked to rate music education in their school in terms of (1) space, (2) instruments and equipment, (3) instructional materials, and (4) overall quality. Among the four items, respondents rated “overall quality” most highly. As shown in the chart below, almost one-half of respondents (47%) indicated that the overall quality of music education at their school is either somewhat or very strong. About one-third of respondents indicated that each of the other three items is either somewhat or very strong.

There is room for improvement in many schools in each of the four areas. In the ratings of space and instruments/equipment, the percentage of schools indicating that their music programs need improvement is higher than the percentage indicating that their programs are strong.



Although a similar question was asked in 2005, the response options were quite different (“very adequate”, “somewhat adequate”, “neither adequate nor inadequate”, “somewhat inadequate” and “very inadequate”). In 2005, similar to the 2010 results, instructional materials were rated more highly than space and equipment. Overall quality was not asked about in 2005. Given the significant wording changes, further comparisons with the 2005 results are not possible.



There are some differences in the ratings of principals and teachers who responded to the survey. Teachers rated instruments/equipment, instructional materials and overall quality more strongly than principals:

- Instruments and equipment: strong (40% of teachers and 31% of principals), adequate (19% of teachers and 23% of principals), and in need of improvement (41% of teachers and 46% of principals).
- Instructional materials: strong (39% of teachers and 32% of principals), adequate (34% of teachers and 31% of principals), and in need of improvement (27% of teachers and 38% of principals).
- Overall quality: strong (49% of teachers and 45% of administrators), adequate (33% of teachers and 22% of principals), and in need of improvement (18% of teachers and 34% of principals).

The ratings of space are quite similar between the two groups: strong (34% of teachers and 33% of administrators), adequate (25% of teachers and 29% of principals), and in need of improvement (41% of teachers and 38% of principals).

Further details by school level follow for each of the four rated areas.

As noted above, 47% of respondents indicated that the overall quality of music education at their school is either somewhat or very strong. Only 29% of schools indicated that music education quality needs either some or significant improvement. This self-assessed quality rating is stronger at the secondary level than at the elementary level.

<b>How would you rate the music education at your school in terms of ...</b>			
<b>Overall quality</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Needs significant improvement	13%	7%	13%
Needs some improvement	19%	11%	16%
Adequate	25%	25%	24%
Somewhat strong	25%	26%	25%
Very strong	18%	32%	22%

About one-third of respondents (35%) indicated that music instructional materials at their school are either somewhat or very strong, and essentially the same percentage (34%) indicated that instructional materials need either some or significant improvement. The rating of instructional materials is much stronger at the secondary level than at the elementary level.

How would you rate the music education at your school in terms of ...			
Instructional materials	Elementary	Secondary	All schools
Needs significant improvement	14%	8%	14%
Needs some improvement	22%	17%	20%
Adequate	32%	31%	31%
Somewhat strong	21%	27%	23%
Very strong	10%	17%	12%

About one-third of respondents (34%) indicated that space for music education at their school is either somewhat or very strong, while a slightly larger percentage (39%) indicated that space for music at their school needs either some or significant improvement. The rating of space is much stronger at the secondary level than at the elementary level.

How would you rate the music education at your school in terms of ...			
Space	Elementary	Secondary	All schools
Needs significant improvement	19%	13%	19%
Needs some improvement	20%	17%	20%
Adequate	32%	21%	28%
Somewhat strong	14%	21%	16%
Very strong	16%	28%	18%

About one-third of respondents (34%) indicated that musical instruments and equipment at their school are either somewhat or very strong, while a larger percentage (44%) indicated that musical instruments and equipment need either some or significant improvement. The rating of instruments and equipment is much stronger at the secondary level than the elementary level.

How would you rate the music education at your school in terms of ...			
Instruments and equipment	Elementary	Secondary	All schools
Needs significant improvement	21%	16%	21%
Needs some improvement	26%	14%	23%
Adequate	23%	25%	22%
Somewhat strong	20%	27%	21%
Very strong	11%	18%	12%

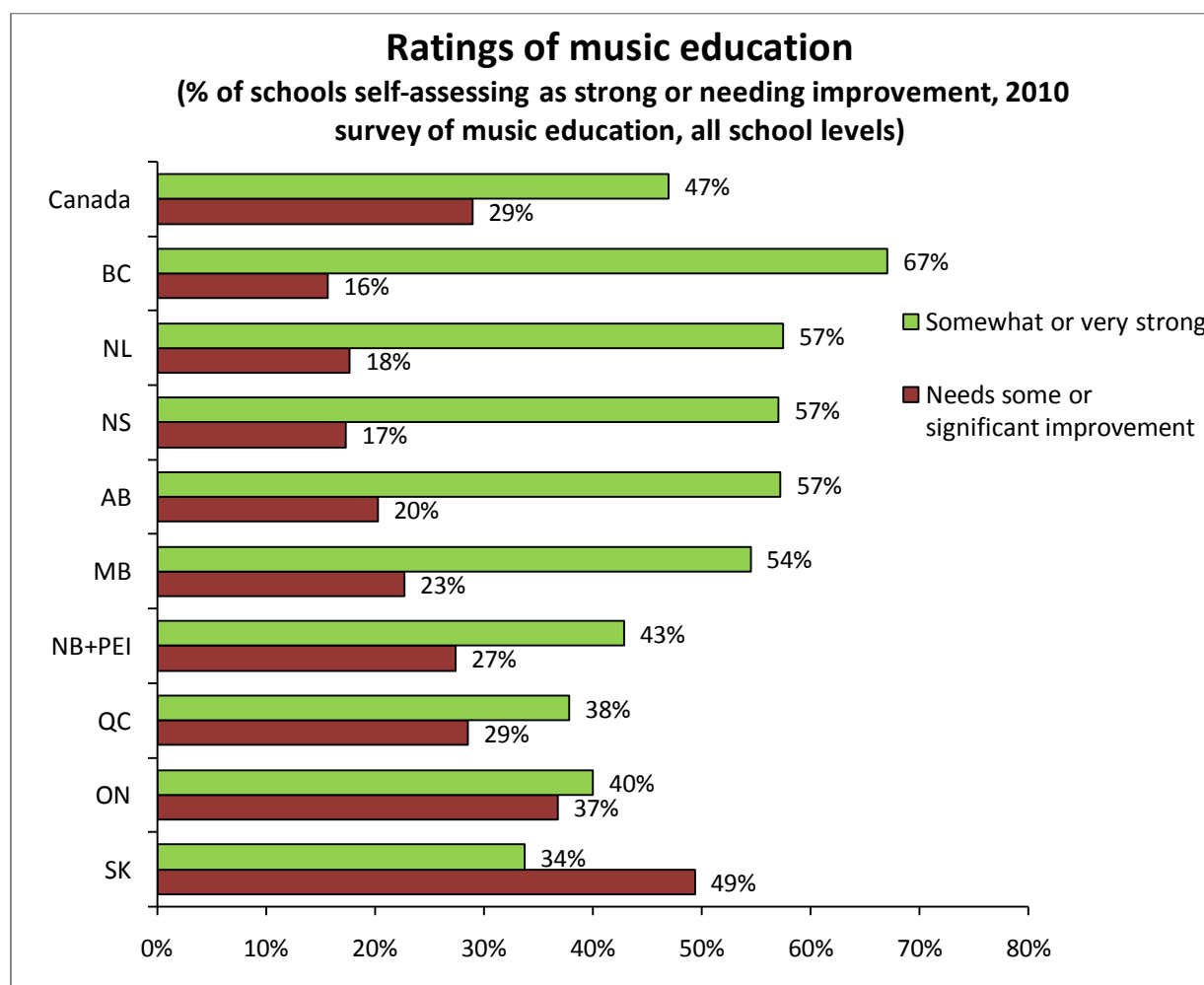
On a provincial basis, there are substantial variations in the self-assessed ratings of the quality of music education in schools. Schools in British Columbia believe in the quality of their music education programs: 67% of B.C. schools indicated that their music programs are either somewhat or very strong, while only 16% indicated that their programs need either some or significant improvements.

Most schools in four other provinces assessed their music education programs as fairly strong, including Newfoundland and Labrador, Nova Scotia, Alberta and Manitoba. Only about 20% of schools in these provinces believe that their music programs need improvement.

Many schools in some other regions indicated that their music programs are quite strong. In New Brunswick and PEI (grouped together because of the small sample size in each province), as well as Quebec, around 40% of schools believe that music education in their schools is strong, while nearly 30% believe that their music programs need improvement.

In Ontario, there are nearly equal numbers of strong schools (40%) and schools needing improvement (37%).

Saskatchewan schools gave themselves the lowest overall rating. Only one-third of Saskatchewan schools (34%) believe that their music programs are strong, while one-half (49%) believe that music education in their schools needs improvement. In addition, over one-half of Saskatchewan schools rated themselves as needing improvement in the three other indicators: space; instruments and equipment; and instructional materials.



While no other provinces were as strongly negative as Saskatchewan regarding their music education programs, there is room for improvement in music education spaces in many provinces. In six provinces, more schools indicated that their spaces are in need of improvement than strong (Saskatchewan, Quebec, Newfoundland and Labrador, New Brunswick/PEI, Ontario and Manitoba).

Similarly, in six provinces, more schools indicated that their musical instruments and equipment are in need of improvement than strong (Saskatchewan, Ontario, New Brunswick/PEI, Quebec, Nova Scotia, and Newfoundland and Labrador).

In four regions, more schools indicated that their instructional materials are in need of improvement than strong (Saskatchewan, Ontario, Quebec, and New Brunswick/PEI).

The four regions with the lowest ratings of overall quality of music education (Saskatchewan, Ontario, Quebec, and New Brunswick/PEI) are on each of the above lists. That is, more schools in these four regions indicated that all of the three key factors (space, instruments and equipment, and instructional materials) are in need of improvement than strong.

At the end of the survey, a number of respondents commented on the quality of their programs and the supports on which their programs rely:

- “Music education is an essential and vital component of the music program in my school. We cannot have a school without the program. On our own, we have made considerable improvements in music education in the past several years but school board support for my teacher is nonexistent.”
- “It has been amazing to listen and watch young people in a rural area to have the opportunity to play instruments that they would normally not be able to afford.”
- “We are proud of our music program and have a strong reputation in our community for providing a top-notch program full of opportunity for all of our students. These initiatives are led by three dedicated and competent music educators. Our parent community is extremely supportive through the various fundraising campaigns and in their attendance at our events.”
- “Our school music program is completely funded by the parents. We have a senior choir with students in grade 6 - 12 each pay a small tuition. This tuition is used to give the volunteer music teacher a small gift of money, as well as purchase music. Elementary music is funded through a small schools grant. Choir is provided for the elementary students by a volunteer. Music is a very important part of our very small school, and it is made possible through the donations of parents, community members and the music teacher.”

### Support for music education from various groups

Respondents were asked how they would rate the support for music education at their school from the following five sources:

- School board
- Classroom teachers
- Parents
- Other members of the community
- Private businesses

Of these sources of support, parents and teachers were rated most highly:

- Almost one-half of respondents (47%) indicated that parents provide either somewhat or very strong support for music education, compared with the 23% of schools that rated parental support as needing either some or significant improvement. The rating of parents is higher at the secondary level than at the elementary level.
- Classroom teachers were also rated quite highly: 44% of respondents indicated that classroom teachers provide either somewhat or very strong support for music education, while 26% rated teachers' support as needing either some or significant improvement. The rating of teachers is higher at the secondary level than at the elementary level.

<b>How would you rate the support for music education at your school from parents?</b>			
<b>Rating</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Needs significant improvement	5%	4%	5%
Needs some improvement	21%	12%	18%
Adequate	33%	23%	30%
Somewhat strong	21%	30%	24%
Very strong	19%	30%	22%

<b>How would you rate the support for music education at your school from classroom teachers?</b>			
<b>Rating</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Needs significant improvement	7%	3%	6%
Needs some improvement	22%	13%	19%
Adequate	32%	31%	30%
Somewhat strong	22%	37%	26%
Very strong	18%	17%	18%

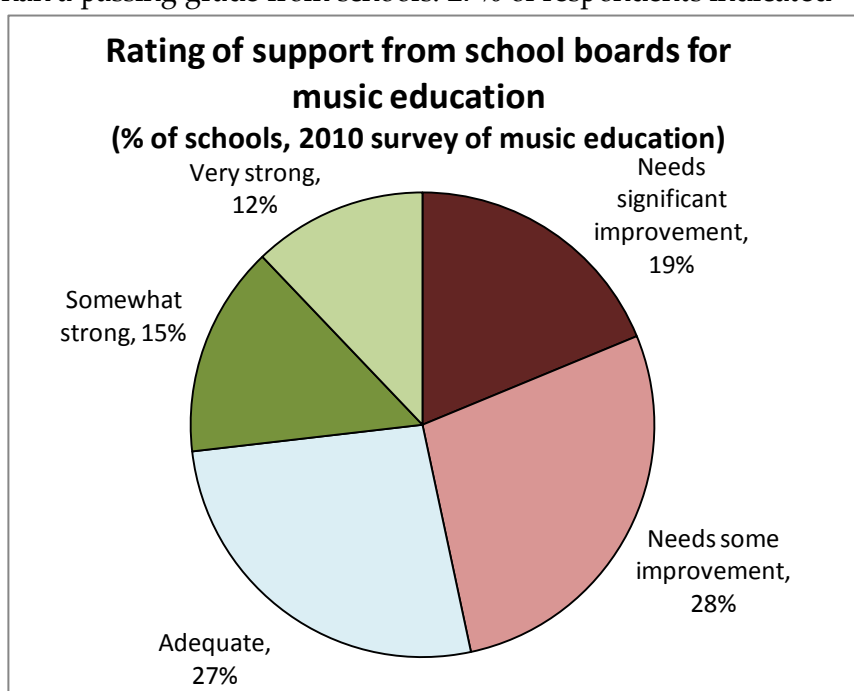
Other members of the community (i.e., other than parents) received a middling rating from schools: 31% of respondents indicated that community members provide either somewhat or very strong support for music education, while 39% rated community members' support as

needing either some or significant improvement. The rating of other community members is higher at the secondary level than at the elementary level.

<b>How would you rate the support for music education at your school from other members of the community?</b>			
<b>Rating</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Needs significant improvement	14%	9%	12%
Needs some improvement	28%	24%	26%
Adequate	33%	23%	30%
Somewhat strong	17%	29%	21%
Very strong	8%	15%	10%

School boards received less than a passing grade from schools: 27% of respondents indicated that their school board provides either somewhat or very strong support for music education, while 47% rated school boards' support as needing either some or significant improvement.

The rating of school boards is very low at the elementary level and somewhat higher at the secondary level.



<b>How would you rate the support for music education at your school from the school board?</b>			
<b>Rating</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Needs significant improvement	22%	10%	19%
Needs some improvement	30%	22%	28%
Adequate	26%	29%	27%
Somewhat strong	11%	23%	15%
Very strong	10%	16%	12%

Private businesses received the lowest rating from schools: only 8% of respondents indicated that private businesses provide either somewhat or very strong support for music education,

while 76% rated businesses' support as needing either some or significant improvement. The rating of businesses is quite low at both the secondary and elementary levels.

<b>How would you rate the support for music education at your school from private businesses?</b>			
<b>Rating</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Needs significant improvement	44%	34%	41%
Needs some improvement	36%	31%	34%
Adequate	14%	21%	16%
Somewhat strong	4%	9%	6%
Very strong	1%	5%	2%

Teachers rated every source of support more strongly than principals. The combined "somewhat strong" and "very strong" ratings for each source of support are:

- School board: 30% of teachers and 25% of principals
- Classroom teachers: 48% of teachers and 43% of principals
- Parents: 48% of teachers and 45% of principals
- Other members of the community: 36% of teachers and 29% of principals
- Private businesses: 10% of teachers and 7% of principals

In response to a prior question, most schools in British Columbia, Newfoundland and Labrador, Nova Scotia, Alberta and Manitoba indicated that they believe that music education in their schools is strong. These results are fairly easy to explain from the provincial responses regarding ratings of support for music education. Schools in these five provinces give the strongest rating of support to all sources, with the exception of private businesses (which received low ratings everywhere). The ratings in these provinces are particularly high regarding classroom teachers, parents and other members of the community.

In contrast, the ratings of school boards vary between these five provinces:

- About one-half of Manitoba and Newfoundland schools indicated that support from their school boards is strong. This is much higher than the percentage that indicated that support from their school boards is in need of improvement (25% in Newfoundland and 34% in Manitoba).
- In British Columbia and Alberta, about one-third of schools were in each of the three main categories (needs improvement, adequate and strong).
- In Nova Scotia, 29% of schools indicated that support from their school boards is strong, 32% rated this support as adequate, and 39% rated school board support as needing improvement.

In the two regions where many (but not most) schools indicated that their music programs are strong (New Brunswick/PEI and Quebec), there are mixed ratings of support for various sources:

- In New Brunswick and PEI, classroom teachers and parents receive fairly positive ratings, with more schools indicating that support for music education from these sources is strong than in need of improvement. On the other hand, school boards and other members of the community receive quite negative ratings, with many more schools indicating that support for music education from these sources is in need of improvement than strong.
- In Quebec, classroom teachers and parents receive adequate ratings, with the largest percentage of schools indicating that support for music education from these sources is adequate. School boards and other members of the community receive quite negative ratings, with many more schools indicating that support for music education from these sources is in need of improvement than strong. Support from school boards is rated more poorly in Quebec than in any other province: 57% of schools indicated that support from school boards needs improvement; 31% indicated that support from school boards is adequate; and only 12% of schools indicated that support from school boards is strong.

In Ontario, where there are nearly equal numbers of strong schools and schools in need of improvement in their music education offerings, classroom teachers and parents receive middling ratings, with slightly more schools indicating that support for music education from these sources is strong than in need of improvement. School boards and other members of the community receive quite negative ratings, with many more schools indicating that support for music education from these sources is in need of improvement than strong. Support from school boards is rated very poorly in Ontario: 54% of schools indicated that support from school boards needs improvement; 22% indicated that support from school boards is adequate; and 24% of schools indicated that support from school boards is strong.

In Saskatchewan, where schools give themselves the lowest overall rating regarding quality of music education, parents receive a fairly strong rating, with many more schools indicating that support from parents is strong than in need of improvement. Classroom teachers and other members of the community receive middling ratings, with slightly more schools indicating that support for music education from these sources is strong than in need of improvement. School boards receive strongly negative ratings: 49% of schools indicated that support from school boards needs improvement; 23% indicated that support from school boards is adequate; and 27% of schools indicated that support from school boards is strong.

While respondents were not asked to rate the support of principals (because most of the respondents are principals themselves), a number of respondents commented at the end of the survey on the importance of principals:

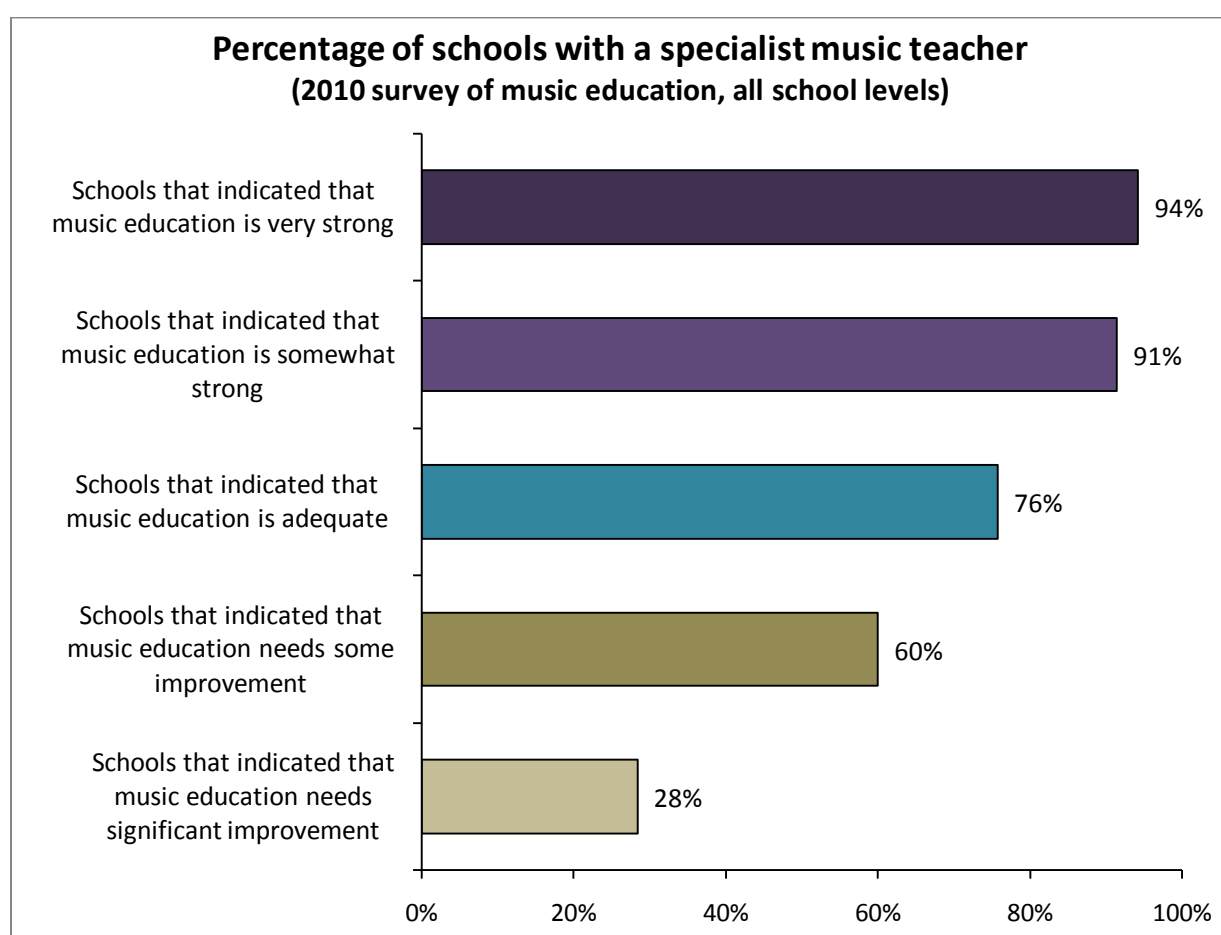


- “One key factor to the success of a music program is the support of the Principal. As a former music teacher (elementary and secondary) with a Bachelor of Music, I know how important it is to support and promote the program and provide the necessary resources (money and time). The Principal is a key player!”
- “The importance placed on music education depends in large part on the interest of the school principal.” (« L'importance mis dans l'enseignement de la musique dépend en grande partie de l'intérêt de la direction d'école. »)
- “As a principal I personally believe very strongly in the development of the whole child. This means academically, athletically and musically. This would be the foundation of a responsible adult who can contribute in a meaningful way to society.”
- “For the coming year, my principal is planning to undo all my hard work in building this program over the past six years, and offer music through homeroom teachers instead of through a music specialist. He says I will be teaching significant amounts of kindergarten gym instead of music, as he wants to follow a multiple intelligences model in the school.”
- “It is my belief that every principal, through creative timetabling, can have a music specialist teach all the students in the school. In my school of about 580, I have a junior intermediate music teacher as well as a primary music teacher. Because these teachers teach only music, they also direct the choirs. If a principal values music education, he/she can find a way to ensure it happens.”

### **Factors in the quality of music education**

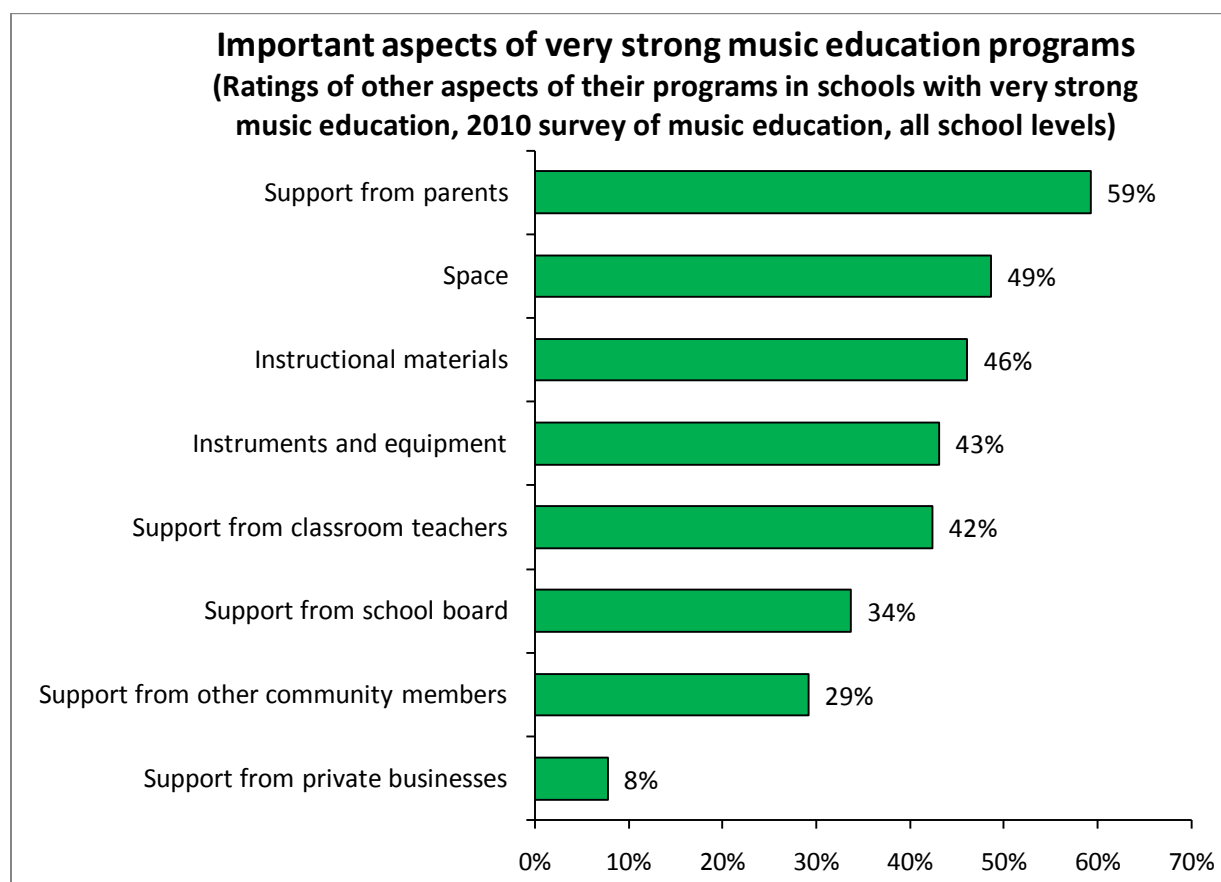
The survey questions about specialist teachers, music opportunities, size of school, ratings of music education space, instruments and equipment, instructional materials, and support for music education from various groups were cross-tabulated with schools' ratings of quality in order to examine key factors in the quality of music education.

Overall, 22% of schools – just over one in five – rate their music education as very strong. Almost all schools with very strong music education programs have a specialist teacher (94%, much higher than the overall average of 75%). Not surprisingly, schools with very strong music education programs provide many music opportunities for their students (average of 5.9 opportunities per school, much higher than the overall average of 4.3).



Of those schools with very strong music education programs:

- 59% indicate that they receive very strong support from parents (compared with the overall average of 22%).
- 49% rate their space as very strong (compared with the overall average of 18%).
- 46% rate their instructional materials as very strong (compared with the overall average of 12%).
- 43% rate their musical instruments and equipment as very strong (compared with the overall average of 12%).
- 42% receive very strong support from classroom teachers (compared with the overall average of 18%).
- 34% receive very strong support from school boards (compared with the overall average of 12%).
- 29% receive very strong support from the broader community (compared with the overall average of 10%).



Larger schools tend to have stronger music education programs:

- Among schools with less than 200 students, 11% rated their music education programs as very strong.
- Among schools with between 200 and 499 students, 23% rated their music education programs as very strong.
- Among schools with between 500 and 999 students, 30% rated their music education programs as very strong.
- Very few responding schools have 1,000 students or more. As such, the statistics for this size of school are not reliable.

A number of respondents commented at the end of the survey on the challenges of providing high-quality music education in small or rural schools:

- “We are a small school so the ability of offer a lot of electives is difficult when you barely have enough staff to offer the core classes that students need to graduate and go to post secondary.”
- “The specific challenge at my school has to do with the size and rural nature of the school. We have a small school, with few staff and multi-age classes that create a lot of challenges in many areas.”
- “At our school, the main obstacle is the lack of funding to hire a music teacher since the rate/hour is very high and cannot be afforded by a small school like ours.”
- “The big issue in our school is getting specialist music teachers to come to such a small school (81 students / K-9). Also, do we sacrifice having a great classroom teacher (for subjects such as language, math, science, etc., that make up the bulk of the curriculum) for a great music teacher, when music accounts for a much smaller portion of the curriculum? I would like to have both, but in small schools you sometimes have to make difficult choices. Maybe if we had a 'travelling' music teacher who could accommodate a number of small schools we could offer a more quality music program especially in the higher grades.”

<b>RESTRICTIONS AND CHALLENGES FOR MUSIC EDUCATION</b>
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*(All respondents were asked the following questions. That is, the 3% of schools that do not teach music at all re-started here.)*

Respondents were asked to prioritize the top three restrictions or challenges that they face in implementing music education and opportunities at their school. Ten options were provided:

- Funding
- Inadequate provincial curriculum
- Lack of instruments or equipment
- Lack of support from school board
- Lack of student interest
- Lack of parental support
- Lack of time / timetable pressures
- Lack of specialized or certified music teachers
- Lack of appropriate assessment techniques
- Lack of suitable teaching space

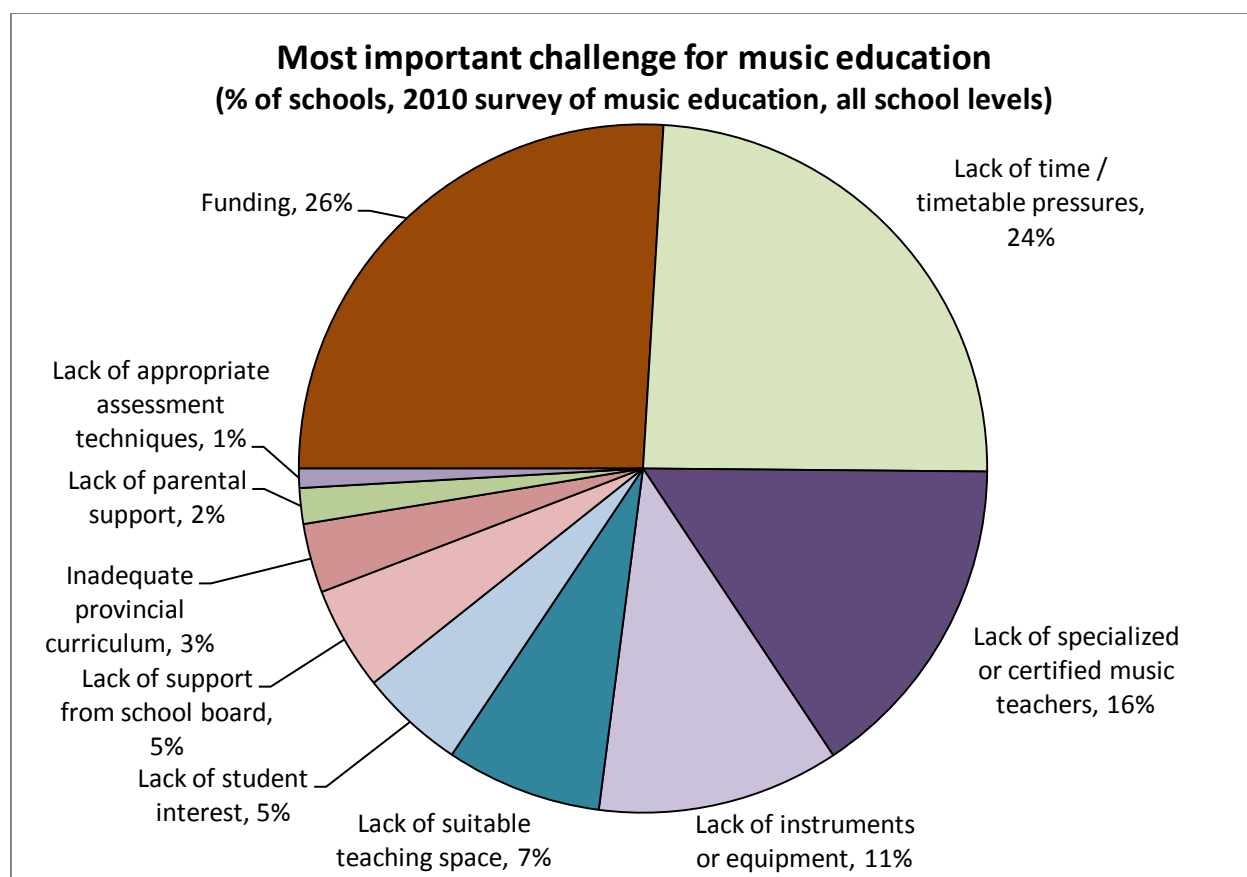
Funding and lack of time / timetable pressures were most commonly selected as important restrictions or challenges in implementing music education and opportunities at schools:

- 26% of schools ranked funding as the most important challenge.
- 24% of schools ranked lack of time / timetable pressures first.

Lack of specialized or certified music teachers is a significant restriction in many schools: 16% of schools ranked a lack of specialized or certified teachers as the most important challenge that they face with regards to music education.

Lack of instruments or equipment is also a significant challenge, as 11% of schools ranked instruments or equipment as the most important challenge.

Less than 10% of schools selected each of the six remaining options as their most important restriction or challenge.



In the 2005 survey, lack of time and money were also the most important “impediments” in schools.

Teachers and principals responding to the survey largely agree on the most important restrictions or challenges. However, the top two challenges are ranked differently by each group:

- Funding is the top-ranked challenge among principals: 28% of principals rank funding as the most important challenge, compared with 20% of teachers.
- Lack of time / timetable pressures is the top-ranked challenge among teachers: 32% of teachers rank funding as the most important challenge, compared with 21% of principals.

There is one other difference between the responses of teachers and principals. Many more principals rank a lack of specialized or certified music teachers as a top challenge: 19% of principals rank this as the top challenge, while only 6% of teachers do so. This result is not surprising, because those schools with a music teacher responding to the survey would be less likely to need to hire a specialist teacher.

Further details by school level follow for each restriction or challenge asked about in 2010.

While 26% of schools ranked funding as the most important challenge, 48% ranked funding among the top three challenges. There are substantial funding challenges in both elementary and secondary schools.

More than one-half of schools (55%) ranked lack of time among the top three restrictions or challenges, including the 24% of schools that ranked lack of time / timetable pressures as the most important challenge. There are substantial time and timetable pressures in both elementary and secondary schools.

<b>Is funding an important restriction or challenge in implementing music education and opportunities at your school?</b>			
<b>Ranking</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	25%	28%	26%
2	12%	15%	13%
3	8%	12%	10%
<b>In top three</b>	<b>45%</b>	<b>55%</b>	<b>48%</b>

<b>Is a lack of time / timetable pressures an important restriction or challenge in implementing music education and opportunities at your school?</b>			
<b>Ranking</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	23%	31%	24%
2	20%	16%	17%
3	15%	12%	14%
<b>In top three</b>	<b>58%</b>	<b>58%</b>	<b>55%</b>

Lack of instruments or equipment is the third most important restriction or challenge in schools: 11% of schools ranked instruments or equipment as the most important challenge, and 47% ranked instruments or equipment among the top three challenges. There are substantial instrument or equipment challenges in both elementary and secondary schools.

<b>Is a lack of instruments or equipment an important restriction or challenge in implementing music education and opportunities at your school?</b>			
<b>Ranking</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	12%	11%	11%
2	22%	14%	21%
3	14%	17%	15%
<b>In top three</b>	<b>48%</b>	<b>42%</b>	<b>47%</b>

Lack of specialized or certified music teachers is also a restriction or challenge in many schools: 16% of schools ranked a lack of specialized or certified teachers as the most important challenge, and 34% ranked a lack of teachers among the top three challenges. A lack of specialized or

certified music teachers is a much more significant challenge in elementary schools than in secondary schools.

<b>Is a lack of specialized or certified music teachers an important restriction or challenge in implementing music education and opportunities at your school?</b>			
<b>Ranking</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	19%	4%	16%
2	11%	3%	9%
3	11%	5%	10%
<b>In top three</b>	<b>41%</b>	<b>13%</b>	<b>34%</b>

Lack of suitable teaching space is a challenge in some schools: 7% of schools ranked a lack of space as the most important challenge, and 28% ranked lack of space among the top three challenges. Lack of suitable teaching space is an equally-significant challenge in elementary and secondary schools.

<b>Is a lack of suitable teaching space an important restriction or challenge in implementing music education and opportunities at your school?</b>			
<b>Ranking</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	6%	6%	7%
2	7%	11%	9%
3	13%	10%	12%
<b>In top three</b>	<b>27%</b>	<b>27%</b>	<b>28%</b>

The five other options were each chosen by less than 20% of schools:

- Lack of support from the school board was selected as an important restriction or challenge by 19% of schools (including 5% that chose it as the most important restriction or challenge). Lack of school board support is a similar challenge for elementary and secondary schools.
- Lack of student interest was selected as an important restriction or challenge by 17% of schools (including 5% that chose it as the most important restriction or challenge). Lack of student interest is a much more significant challenge for secondary schools than elementary schools.
- Inadequate provincial curriculum was selected as an important restriction or challenge by 11% of schools (including 3% that chose it as the most important restriction or challenge). Inadequate provincial curriculum is a similar restriction or challenge for elementary and secondary schools.
- Lack of parental support was selected as an important restriction or challenge by 10% of schools (including 2% that chose it as the most important restriction or challenge). Lack of parental support was selected by slightly more secondary than elementary schools.
- Lack of appropriate assessment techniques was selected as an important restriction or challenge by 9% of schools (including 1% that chose it as the most important restriction or challenge).



or challenge). Lack of appropriate assessment techniques is a similar challenge for elementary and secondary schools.

Across the country, the most important challenges in schools vary quite widely.

In British Columbia, the top three challenges are the same as the national results:

- Funding is the most important challenge in 34% of schools.
- Lack of time / timetable pressures is the most important challenge in 25% of schools.
- Lack of specialized or certified music teachers is the most important challenge in 12% of schools.
- Each of the other challenges was selected by less than 10% of schools.

In Alberta, funding and lack of time dominate all other challenges:

- Funding is the most important challenge in 32% of schools.
- Lack of time / timetable pressures is the most important challenge in 26% of schools.
- Each of the other challenges was selected by less than 10% of schools.

In Saskatchewan, the top three challenges are the same as the national results:

- Funding is the most important challenge in 26% of schools.
- Lack of time / timetable pressures is the most important challenge in 23% of schools.
- Lack of specialized or certified music teachers is the most important challenge in 14% of schools.
- In addition to these three challenges, lack of student interest is the most important challenge in 10% of schools.
- Each of the other challenges was selected by less than 10% of schools.

In Manitoba, funding concerns dominate all other challenges:

- Funding is the most important challenge in 28% of schools.
- Lack of specialized or certified music teachers is the most important challenge in 14% of schools.
- Lack of time / timetable pressures is the most important challenge in 13% of schools (the lowest level in the country).
- Lack of suitable teaching space is the most important challenge in 11% of schools.
- Each of the other challenges was selected by less than 10% of schools.

In Ontario, three challenges were selected by similar numbers of schools:

- Lack of specialized or certified music teachers is the most important challenge in 24% of schools (the highest level in the country).

- Funding is the most important challenge in 23% of schools.
- Lack of time / timetable pressures is the most important challenge in 20% of schools.
- In addition to these three challenges, lack of instruments or equipment is the most important challenge in 13% of schools.
- Each of the other challenges was selected by less than 10% of schools.

In Quebec, lack of time is the most significant challenge:

- Lack of time / timetable pressures is the most important challenge in 31% of schools (one of the highest levels in Canada, along with Nova Scotia and New Brunswick/PEI).
- Funding is the most important challenge in 23% of schools.
- Lack of instruments or equipment is the most important challenge in 16% of schools.
- Lack of specialized or certified music teachers is the most important challenge in 10% of schools.
- Each of the other challenges was selected by less than 10% of schools.

In Nova Scotia, lack of time and funding dominate all other challenges:

- Lack of time / timetable pressures is the most important challenge in 32% of schools (one of the highest levels in Canada, along with Quebec and New Brunswick/PEI).
- Funding is the most important challenge in 30% of schools.
- In addition to these two challenges, lack of instruments or equipment is the most important challenge in 11% of schools.
- Each of the other challenges was selected by less than 10% of schools.

In New Brunswick and Prince Edward Island, lack of time is the most significant challenge:

- Lack of time / timetable pressures is the most important challenge in 34% of schools (one of the highest levels in Canada, along with Nova Scotia and Quebec).
- Funding is the most important challenge in 27% of schools.
- Lack of specialized or certified music teachers is the most important challenge in 16% of schools.
- Lack of instruments or equipment is the most important challenge in 10% of schools.
- Each of the other challenges was selected by less than 10% of schools.

In Newfoundland and Labrador, unlike any other province, a lack of suitable teaching space is one of the most important challenges:

- Lack of suitable teaching space is the most important challenge in 21% of schools (the highest level in Canada).
- Lack of time / timetable pressures is also the most important challenge in 21% of schools.
- Funding is the most important challenge in 17% of schools (the lowest level in Canada).

- Lack of specialized or certified music teachers is the most important challenge in 15% of schools.
- Lack of instruments or equipment is also the most important challenge in 15% of schools.
- Each of the other challenges was selected by less than 10% of schools.

At the end of the survey, many respondents commented on the key challenges that they face:

- “We are a small federally funded First Nations School located in rural Nova Scotia. We struggle to provide what may be considered 'extras' such as a quality music program to our students. Our budget and space are not adequate, but at least we do have a music teacher who comes in one day per week to provide music programming to our students.”
- “In Quebec, music is part of the curriculum, but funds are lacking for quality instruments and quality spaces. Our specialist is funded entirely by parent fees and fundraising. Although music is a part of our curriculum, it is to be taught by generalists. I am fortunate to be in an affluent community that can contribute over \$10K for a part-time specialist salary.”
- “My program is contingent on the instruments purchased by school council and one very talented music teacher. If the teacher leaves, the program will all but collapse. I support the arts (and music in particular). Financially, the board cannot provide other schools with the resources I have.”
- “It is really sad that I have a music specialist on staff who is not teaching music. Unfortunately, we are so short of qualified personnel to teach French (we are an immersion school) that I cannot afford to use her as a music specialist at this time. Moreover, if there were cutbacks from the board, the music position would be the first one cut. I am a musician myself, and this situation hurts me. It is a great loss for our students not to have a music program provided by a specialist!” (« Ce qui est vraiment triste, c'est que j'ai une spécialiste en musique qui fait partie de notre personnel et qui n'est pas en train d'offrir un programme de musique. Malheureusement, nous sommes tellement à court de personnel qualifié pour enseigner le français (nous sommes une école d'immersion) que je ne peux pas la mettre comme spécialiste en ce moment. De plus, si jamais il y avait des coupures dans la division, la position de musique serait la première à être coupée. Je suis musicien moi-même et cela me fait de la peine. C'est une grosse perte pour nos élèves de ne pas avoir un programme de musique fourni par un spécialiste! »)
- “I am a music specialist myself and am a great supporter of the arts, but I find it more and more difficult to offer a comprehensive arts program when there are only so many minutes in the day and Literacy and Numeracy are the main foci of our Board.”
- “Music has taken a back seat to other curricular areas in an already crowded curriculum. The community and the school do not have a rich tradition in music and interest levels seem to be low among most families. With the student population low and the teacher allocation limited, it is difficult to hire a specialist teacher when a general classroom

teacher is required. Specialist teachers would be hard to recruit in a small rural somewhat isolated community, anyway.”

- “Subjects that do not have formal, high stakes, provincial assessments are perceived to be 'less important.' These are often the subjects that are squeezed out in order to achieve the instructional minutes in other subjects. Since the 'arts' have become 'after thoughts' in so many ways in the elementary schools, fewer people are training to be specialized arts educators. Students with a strong musical affinity, tend to pursue their interests in learning situations outside of the school if parents can afford lessons or if lessons are available. The inability of the school to provide this learning opportunity to students deepens the divide between rural and urban learners. Often students from rural areas don't even have the opportunity to watch a musical performance.”
- “Music overall is pretty much ignored throughout the board with an emphasis on [provincial test] results, math assessments and literacy.”
- “Formal music education begins in Grade 9 in Iqaluit at Inuksuk High School. There are no music specialists at the primary or elementary schools here. For music education to truly thrive, the students in our feeder schools need more music instruction and performance opportunities. I believe there MUST be a specialized music teacher on staff at each school. Not only would this promote music education and all its benefits, but it would aid in language acquisition (ESL and Inuktitut) as well...something the Nunavut government has been mandating since the 1970s.”
- “Music is the 'extra' that is done when there is time, and for which there is no space other than the classroom. Teachers are not qualified, though they try their best. If I had an extra teacher, I would NOT put him/her towards music, unfortunately, but would give more Resource help, or de-split multi-level classrooms, as these needs are larger, and louder. I don't have an answer to this dilemma, but the easiest and perhaps most do-able solution is to have simple (and I mean simple!) programs available for teachers to use, including CDs, posters, books, etc. This could be used even by the most non-musical teacher.”
- “A specialist who has to visit five schools each week does not have the time to organize choirs, bands, music theatre, etc., in addition to teaching classes. The specialist must make do with a small budget, outdated instruments, and inadequate rooms in some schools. Music is the ‘poor cousin’ in schools. Whenever principals have to cut back on a subject, the arts are usually the ones cut.” (« Le spécialiste qui visite cinq écoles dans la semaine n'a pas le temps de former des chorales, des groupes de musique, des comédies musicales etc. en dehors des cours de musique qu'il donne. Il doit composer avec un faible budget, des instruments désuets, des locaux inadéquats dans certaines écoles. La musique est 'l'enfant pauvre' des écoles. Lorsque la direction doit enlever une matière, on coupe souvent dans le domaine des arts... »)

In some schools, generating student interest is a challenge. In others, it is an area of strength:

- “Convincing students to select music in the higher grades is an issue as they are preparing for university and typically focussing more energy on math and science choices.”
- “[We] need to find a way to change kids' perception that music education and band are not 'cool'.”
- “Music is very popular at our school, despite a lack of resources. We need to continue to be very creative.” (« La musique demeure très populaire, malgré le peu de ressources. Il faut continuer à être très créatif. »)
- “We have traditional Cree drumming at the school during occasional lunch hours. Many students have expressed an interest in the more traditional 'band' instruments, but we have not yet financially found ways to provide this addition to our program. The students here face many challenges in their home lives and through the use of music, many have found an outlet to express themselves and a building to come feel safe in and is a constant in their lives.”

<b>RECENT CHANGES IN MUSIC EDUCATION</b>
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*(The 3% of schools that do not teach music at all skipped this question.)*

Respondents were asked about changes over the last two or three years in 14 different aspects of their music programs:

- Artist visits
- Community support for music education (i.e., parents and broader school community)
- Computer/recording technology
- Dedicated music programs
- Ethnically diverse ensemble options
- Funding of music education by the school or school board
- Instructional space
- Number or quality of instruments
- Number of students involved
- Number of music classes
- Number of specialist teachers
- Participation in festivals (e.g. Kiwanis, Musicfest)
- Professional development for teachers
- Student visits to performances in the community

While a majority of schools saw no change in most of the 14 aspects over the past two or three years, many more schools saw improvements than declines in most aspects. This seems to point toward a fairly positive overall picture of changes in music education in responding schools over the last two or three years. However, readers should be aware that schools with strong music programs may have been more likely to respond to the survey than schools with fewer music opportunities.

Among the 14 aspects of music education, computer / recording technology experienced the most encouraging changes over the past few years: 43% of schools indicated that computer / recording technology improved (either a little or a lot).

Other areas where about one-third (or more) of schools reported improvements are:

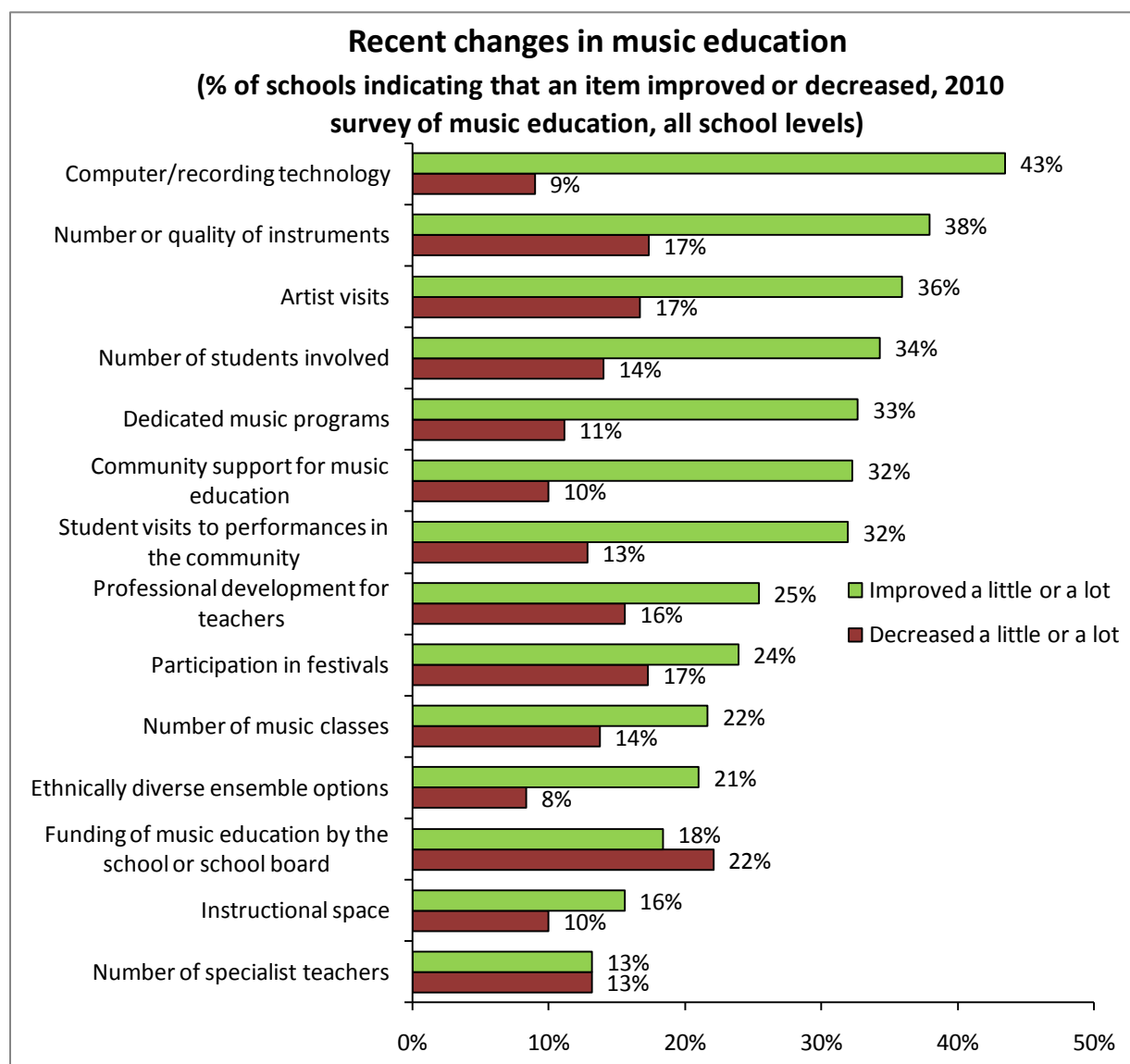
- Number or quality of instrument (38%).
- Artist visits (36%).
- Dedicated music programs (33%).
- Community support for music education (i.e., parents and broader school community) (32%).
- Student visits to performances in the community (32%).

Funding of music education by the school or school board improved in only 18% of schools.

Among the 14 aspects of music education, funding experienced the least encouraging changes over the past few years. Funding of music education by the school or school board decreased in 22% of schools.

In four other areas, 16% or 17% of schools reported decreases:

- Number or quality of instruments (17%).
- Participation in festivals (17%).
- Artist visits (17%).
- Professional development for teachers (16%).



In the 2005 survey, two portions of this question were asked in a similar manner to the 2010 survey.<sup>4</sup> As is the case in 2010, there were more schools with a decrease than an increase in music education funding in 2005 (25% with a decrease and 17% with an increase). Another similarity to the 2010 results: there were many more schools with an increase in the funding of music education than increases in 2005 (36% with an increase and 11% with a decrease).

In other words, for most of the decade, funding for music education has decreased in many schools while student participation has been rising. Funding of music education has clearly not kept pace with demand.

In general, teachers responded slightly more positively than principals regarding recent changes to music education. The differences are most pronounced in five areas: dedicated music programs, community support for music education, the number of students involved, the number or quality of instruments, and funding. In these areas, the combined “improved a little” and “improved a lot” responses are:

- Dedicated music programs: 41% of teachers and 29% of principals
- Community support for music education (i.e., parents and broader school community): 40% of teachers and 28% of principals
- Number of students involved: 40% of teachers and 31% of principals
- Number or quality of instruments: 43% of teachers and 35% of principals
- Funding: 24% of teachers and 16% of principals

Further details by school level follow for the 14 aspects of music education.

As noted above, computer / recording technology experienced the most encouraging changes over the past few years: 43% of schools indicated that computer / recording technology improved (either a little or a lot), while only 9% indicated that computer / recording technology decreased (either a little or a lot). The other 48% of schools indicated that computer / recording technology stayed the same. The responses were slightly more positive at the secondary level than at the elementary level.

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<sup>4</sup> The 2005 question was: “Over the last 2-3 years has the size, support and funding for your school music program and participation in your school music program, increased, decreased or stayed the same?” The funding portion of the question is similar to the 2010 item “funding of music education by the school or school board”. The “participation” portion is similar to the 2010 item “number of students involved”.



<b>Over the last 2 or 3 years, has the computer/recording technology in your school's music program improved, stayed the same or decreased?</b>			
<b>Changes</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Decreased a lot	3%	2%	3%
Decreased a little	7%	9%	6%
Stayed the same	49%	39%	48%
Improved a little	27%	31%	28%
Improved a lot	14%	18%	15%

More schools experienced improvements than decreases in many other aspects of music education:

- Number or quality of instruments: 38% of schools indicated that the number or quality of instruments improved (either a little or a lot), another 45% noted that the number or quality of instruments stayed the same, and only 17% indicated that the number or quality of instruments decreased (either a little or a lot). The results were very consistent between elementary and secondary schools.
- Artist visits: 36% of schools indicated that artist visits improved (either a little or a lot), another 47% noted that artist visits stayed the same, and only 17% indicated that artist visits decreased (either a little or a lot). The results were quite similar for elementary and secondary schools.
- Number of students involved: 34% of schools indicated that the number of students involved in music education improved (either a little or a lot), another 52% noted that the number of students involved stayed the same, and only 14% indicated that the number of students decreased (either a little or a lot). There were some differences in the results for elementary and secondary schools: most elementary schools saw no change in the number of students involved. In secondary schools, 43% of schools saw an increase in the number of students involved, but 30% saw a decrease.
- Dedicated music programs: 33% of schools indicated that their dedicated music programs improved (either a little or a lot), another 56% noted that dedicated music programs stayed the same, and only 11% indicated that artist visits decreased (either a little or a lot). While the percentages differ between elementary and secondary schools, both levels saw more schools with improvements than with decreases.
- Community support for music education (i.e., parents and broader school community): 32% of schools indicated that community support for music education improved (either a little or a lot), another 58% noted that community support for music education stayed the same, and only 10% indicated that community support for music education decreased (either a little or a lot). The results are fairly similar for elementary and secondary schools.
- Student visits to performances in the community: 32% of schools indicated that student visits to performances in the community improved (either a little or a lot), another 55% noted that student visits to performances in the community stayed the same, and only

13% indicated that student visits to performances in the community decreased (either a little or a lot). The results are very similar for elementary and secondary schools.

<b>Over the last 2 or 3 years, in which of the following areas has your school's music program improved, stayed the same or decreased?</b> <b>(Areas where more schools experienced improvements than decreases)</b>			
<b>Number or quality of instruments</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Decreased a lot	5%	5%	5%
Decreased a little	11%	16%	13%
Stayed the same	46%	43%	45%
Improved a little	28%	27%	29%
Improved a lot	9%	8%	9%
<b>Artist visits</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Decreased a lot	5%	5%	5%
Decreased a little	12%	11%	12%
Stayed the same	46%	50%	47%
Improved a little	24%	20%	23%
Improved a lot	12%	13%	13%
<b>Number of students involved</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Decreased a lot	3%	6%	3%
Decreased a little	8%	24%	11%
Stayed the same	61%	27%	52%
Improved a little	19%	30%	23%
Improved a lot	9%	13%	11%
<b>Dedicated music programs</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Decreased a lot	6%	3%	5%
Decreased a little	7%	8%	7%
Stayed the same	58%	48%	56%
Improved a little	17%	25%	20%
Improved a lot	12%	16%	13%
<b>Community support for music education (i.e., parents and broader school community)</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Decreased a lot	3%	2%	2%
Decreased a little	8%	8%	8%
Stayed the same	61%	52%	58%
Improved a little	20%	25%	22%
Improved a lot	9%	12%	10%

<b>Student visits to performances in the community</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Decreased a lot	4%	3%	4%
Decreased a little	9%	8%	9%
Stayed the same	55%	57%	55%
Improved a little	25%	27%	25%
Improved a lot	7%	5%	7%

A strong majority of schools indicated that things “stayed the same” in many other areas. Still, there were more improvements than decreases in the following aspects of music programs:

- Professional development for teachers: 25% of schools indicated that professional development for teachers improved (either a little or a lot), another 59% noted that professional development for teachers stayed the same, and 16% indicated that professional development for teachers decreased (either a little or a lot). The results are very similar between elementary and secondary schools.
- Participation in festivals (e.g. Kiwanis, Musicfest): 24% of schools indicated that participation in festivals improved (either a little or a lot), another 59% noted that participation in festivals stayed the same, and 17% indicated that participation in festivals decreased (either a little or a lot). The results are more positive for secondary than elementary schools.
- Number of music classes: 22% of schools indicated that the number of music classes improved (either a little or a lot), another 65% noted that the number of music classes stayed the same, and 14% indicated that the number of music classes decreased (either a little or a lot). While the percentages differ between elementary and secondary schools, both levels saw slightly more schools with improvements than with decreases.
- Ethnically diverse ensemble options: 21% of schools indicated that ethnically diverse ensemble options improved (either a little or a lot), another 71% noted that ethnically diverse ensemble options stayed the same, and 8% indicated that ethnically diverse ensemble options decreased (either a little or a lot). The results are quite similar for elementary and secondary schools.
- Instructional space: 16% of schools indicated that instructional space improved (either a little or a lot), another 74% noted that instructional space stayed the same, and 10% indicated that instructional space decreased (either a little or a lot). The results are fairly similar for elementary and secondary schools.

Over the last 2 or 3 years, in which of the following areas has your school's music program improved, stayed the same or decreased? (Areas where a strong majority of schools indicated that things stayed the same)			
Professional development for teachers	Elementary	Secondary	All schools
Decreased a lot	9%	2%	7%
Decreased a little	9%	8%	9%
Stayed the same	56%	65%	59%
Improved a little	23%	23%	22%
Improved a lot	3%	2%	4%
Participation in festivals (e.g. Kiwanis, Musicfest)	Elementary	Secondary	All schools
Decreased a lot	9%	4%	7%
Decreased a little	12%	10%	11%
Stayed the same	60%	55%	59%
Improved a little	15%	24%	18%
Improved a lot	4%	7%	6%
Number of music classes	Elementary	Secondary	All schools
Decreased a lot	4%	4%	4%
Decreased a little	9%	18%	10%
Stayed the same	69%	51%	65%
Improved a little	12%	19%	14%
Improved a lot	6%	8%	7%
Ethnically diverse ensemble options	Elementary	Secondary	All schools
Decreased a lot	5%	1%	4%
Decreased a little	5%	6%	5%
Stayed the same	70%	70%	71%
Improved a little	17%	15%	16%
Improved a lot	4%	8%	5%
Instructional space	Elementary	Secondary	All schools
Decreased a lot	4%	2%	3%
Decreased a little	8%	2%	7%
Stayed the same	73%	80%	74%
Improved a little	8%	7%	9%
Improved a lot	7%	9%	7%

Regarding the number of specialist teachers, as many schools indicated that there were decreases as improvements (13% for each). A large majority (74%) indicated that the number of specialist teachers stayed the same. The results are slightly more positive in secondary schools than in elementary schools, where 17% of schools experienced decreases and 13% saw improvements.

<b>Over the last 2 or 3 years, has the number of specialist teachers in your school's music program improved, stayed the same or decreased?</b>			
<b>Changes</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Decreased a lot	8%	2%	6%
Decreased a little	9%	5%	7%
Stayed the same	69%	80%	74%
Improved a little	9%	8%	9%
Improved a lot	4%	5%	4%

The funding of music education by the school or the school board was the only area where more schools experienced decreases (22%) than increases (18%). A majority of schools (60%) indicated that the funding of music education by the school or the school board stayed the same. The results are quite similar for elementary and secondary schools.

<b>Over the last 2 or 3 years, has funding of music education by your school or school board improved, stayed the same or decreased?</b>			
<b>Changes</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
Decreased a lot	9%	9%	8%
Decreased a little	14%	17%	14%
Stayed the same	61%	57%	60%
Improved a little	12%	11%	13%
Improved a lot	5%	6%	5%

The changes in music education experienced over the past few years vary substantially between the provinces. Newfoundland and Manitoba experienced the most encouraging changes, while British Columbia and Ontario had the least positive ones.

In Newfoundland and Labrador, one-half of schools reported funding improvements for music education over the past two or three years. This is a much higher percentage than any other province and is well above the national average (18%). Many other aspects of music education also saw positive changes in Newfoundland and Labrador: computer / recording technology (78% of schools reporting improvements), artist visits (52% with improvements), the number or quality of instruments (48% reporting improvements), and professional development for teachers (44% with improvements). In all other areas, a majority of Newfoundland schools reported no changes.

In Manitoba, 32% of schools reported funding improvements for music education over the past two or three years. This is second only to Newfoundland and Labrador among the provinces and is well above the national average (18%). Many other areas also saw positive changes: computer / recording technology (56% of schools with improvements), number or quality of instruments (51% with improvements), community support for music education (47% with

improvements), artist visits (45% with improvements), and number of students involved (40% with improvements). In all other areas, a majority of Manitoba schools reported no changes.

In contrast to the positive changes in Newfoundland and Manitoba, funding for music education decreased in many British Columbia schools: 34% of B.C. schools reported decreases in funding, while only 11% reported improvements. A majority of schools in the province reported no change in each of the 14 aspects of their music programs. The most positive changes for music education in the province relate to the number of students involved (36% of schools with improvements), computer / recording technology (35% reporting improvements), and the number or quality of instruments (32% with improvements).

Many schools in Ontario saw decreases in important aspects of their music programs. More Ontario schools saw their funding for music education decrease (26%) than improve (18%) over the past two or three years. Similarly, many schools experienced decreases in the number of specialist teachers (20% with decreases vs. 16% with improvements). Finally, more Ontario schools saw a decrease in their participation in festivals (25% with decreases vs. 20% with improvements). On the other hand, there were some promising changes in the province: 36% of Ontario schools had an increase in artist visits, while 35% saw improvements in computer / recording technology.

The changes in the other provinces are summarized below, from west to east.

In Alberta, a majority of schools reported no change over the past few years in 11 of the 14 aspects of their music programs. The most positive changes for music education in the province are in regard to computer / recording technology (49% of schools reporting improvements), dedicated music programs (41% with improvements), and community support for music education (39% with improvements). Funding for music education experienced the least positive changes: 20% of Alberta schools reported improvements in funding, while 25% reported decreases.

In Saskatchewan, a majority of schools reported no change over the past few years in 11 of the 14 aspects of their music programs. The most positive changes in the province relate to artist visits (51% of schools reporting increases) and the number of students involved (44% with increases). Regarding funding for music education, an equal number of schools (17%) reported improvements and decreases. Another aspect of music education where similar numbers of Saskatchewan schools reported improvements and decreases: instructional space (10% with improvements and 11% with decreases).

In Quebec, a majority of schools reported no change over the past few years in 10 of the 14 aspects of their music programs. The most positive changes for music education in Quebec are in regard to computer / recording technology (59% of schools reporting improvements), the number or quality of instruments (48% with improvements), and student visits to performances in the community (41% reporting increases). Funding for music education experienced the least

positive changes: 18% of Quebec schools reported improvements in funding, and nearly the same number (16%) reported decreases.

In Nova Scotia, a majority of schools reported no change over the past few years in 12 of the 14 aspects of their music programs. The most positive changes for music education in the province relate to the number of students involved (41% of schools with increases), the number or quality of instruments (39% reporting improvements), computer / recording technology (39% with improvements), artist visits (35% with increases), and dedicated music programs (33% reporting improvements). Funding for music education experienced the least positive changes: 16% of Nova Scotia schools reported improvements in funding, while nearly the same number (15%) reported decreases. As well, the same number of Nova Scotia schools (15%) reported improvements and decreases in the number of music classes offered.

In New Brunswick and Prince Edward Island (grouped together because of the small sample size in each province), a majority of schools reported no change over the past few years in 12 of the 14 aspects of their music programs. The most positive changes for music education in New Brunswick and PEI schools relate to the number or quality of instruments (51% of schools reporting improvements), artist visits (40% with increases), the number of students involved (35% with increases), and computer / recording technology (35% reporting improvements). Regarding funding for music education, an equal number of schools (10%) reported improvements and decreases. Participation in music festivals experienced the least positive changes: only 16% of New Brunswick and PEI schools reported improvements in festival participation, while 29% reported decreases.

In their comments at the end of the survey, some respondents indicated that they have experienced cutbacks recently:

- “We had a special focus on music for over 15 years. This program closed three years ago, due to declining enrolment in the school and lack of interest in choral activities.”  
(« Nous avons eu une concentration en musique pendant plus de 15 ans. Elle a fermé il y a trois ans, baisse d'élèves en général dans l'école et manque d'intérêt pour l'harmonie. »)
- “At our school, we have musicals which are extra-curricular for the students and have strong support from the parents and the community. This will now stop because the principal has been moved to another school, and he was the driving force behind the musicals. There isn't enough time or money to offer students a variety of music experiences. Curriculum demands are too intense in other areas, particularly literacy and numeracy.”

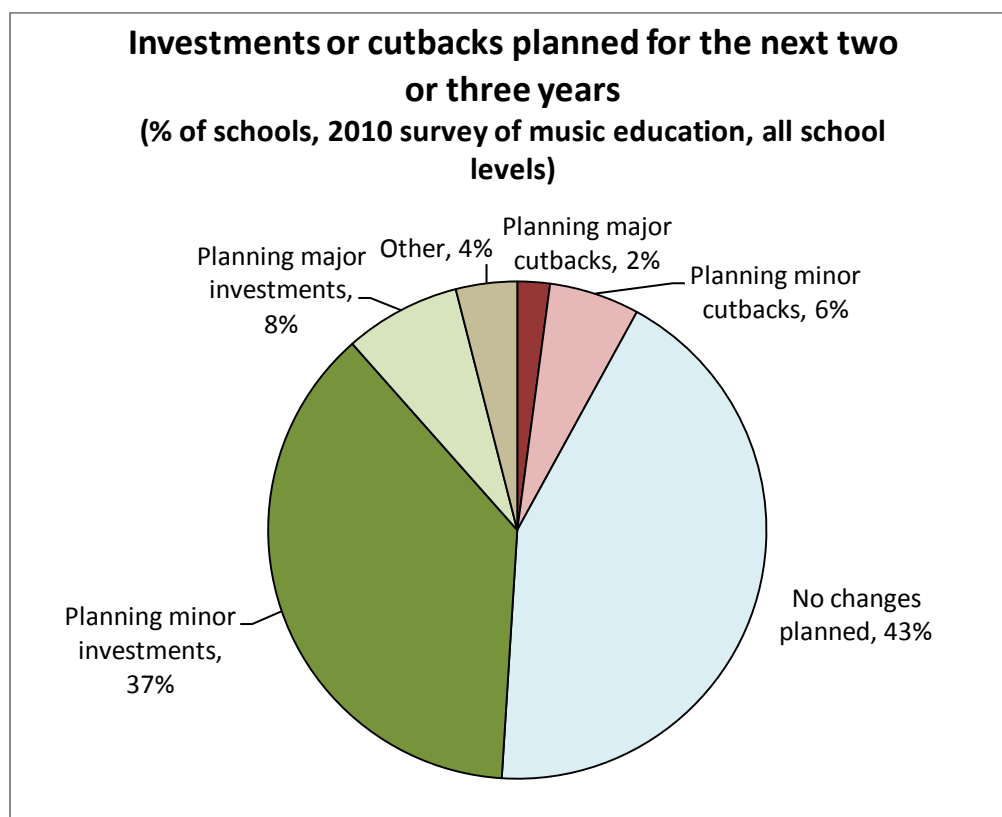
### UPCOMING CHANGES IN MUSIC EDUCATION

*(All respondents were asked the remaining questions. That is, the 3% of schools that do not teach music at all re-started here.)*

Over the next two or three years, many more schools are planning on making investments (45%) than cutbacks (8%). A large proportion of schools (43%) have no changes planned.

Four percent of respondents wrote in another situation over the next few years. Most commonly, this was a “don’t know” response. Other situations include: school closings or amalgamations, personnel changes, losing the music room to other classroom needs, and “we have more students than instruments”.

Overall, this seems to point toward a fairly positive overall picture of upcoming changes in music education. However, readers are cautioned that schools with strong music programs may have been more likely to respond to the survey than schools with fewer music opportunities. In schools with fewer music opportunities, the outlook might not be as positive.



There is no difference between the outlook of principals and teachers for the next two or three years.



The outlook among secondary schools is slightly more positive than among elementary schools: 15% of secondary schools anticipate “major investments”, compared with only 5% of elementary schools. A higher percentage of elementary than secondary schools have no changes planned.

<b>Over the next 2 or 3 years, are you planning to make any additional investments or cutbacks to music education and opportunities at your school?</b>			
<b>Investments or cutbacks planned</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
I will need to make some major cutbacks.	2%	2%	2%
I will need to make some minor cutbacks.	5%	7%	6%
No changes planned.	44%	38%	43%
I am planning to make some minor investments.	39%	35%	37%
I am planning to make some major investments.	5%	15%	8%
Other	4%	3%	4%

Among the provinces, the outlook is most positive in Newfoundland, Manitoba and Alberta, where about one-half of schools anticipate making either minor or major investments in their music education programs.

Schools in Ontario, Quebec and Saskatchewan are slightly less positive, but still about 45% of schools anticipate either minor or major investments in music education.

Schools in Nova Scotia, New Brunswick and PEI have a somewhat less positive outlook. In these provinces, just less than 40% of schools anticipate making either minor or major investments in their music education programs.

While schools in British Columbia believe strongly in the quality of their current music education programs, B.C. schools have the least positive outlook among the provinces. That being said, 37% of B.C. schools are anticipating either minor or major investments in music education. Another 43% of schools in the province are expecting no changes. The percentage of schools in B.C. anticipating cutbacks is 17%, the highest such percentage among the provinces. In all other provinces, the percentage of schools anticipating cutbacks is 12% or less.

### **Improvements desired for music education**

Respondents were asked to prioritize the top three improvements that, in an ideal world, they would like to make to music education and opportunities at their school. Thirteen options were provided:

- Better quality instruments
- Computer/recording technology
- Ethnically diverse ensemble options
- Having more students involved
- Hiring a specialist teacher
- Improving instructional space
- Increasing artist visits
- Offering more music classes
- Participating in festivals (e.g. Kiwanis, Musicfest)
- Professional development for teachers
- Starting a dedicated music program
- Student visits to performances in the community
- None / not applicable

Only 3% of schools selected “none / not applicable”, including 2% of elementary schools and 6% of secondary schools.

There was a fairly wide range of responses regarding desired improvements. Among the 13 options, better quality instruments were selected by the largest number of schools: 20% of schools ranked better quality instruments as their most desired improvement.

Five other options were each selected as the most desired improvement by between 9% and 15% of schools:

- Hiring a specialist teacher: 15% of schools ranked hiring a specialist teacher as the most important potential improvement.
- Having more students involved: 12% of schools ranked having more students involved as the most important potential improvement.
- Offering more music classes: 11% of schools ranked offering more music classes as the #1 potential improvement.
- Improving instructional space: 11% of schools ranked improving instructional space as the most important potential improvement.
- Computer / recording technology: 9% of schools ranked computer / recording technology first.

Five percent (or less) of schools ranked each of the seven other options as their most desired improvement to music education.

In general, teachers and principals responded in very similar ways regarding possible improvements to music education. For instance, better quality instruments represent the top selection for both groups. There are, however, four areas with substantial differences between the two groups, with each group rating two improvements more highly:

- Many more teachers than principals selected offering more music classes (19% of teachers rank this as the most important potential improvement, compared with 11% of principals). Similarly, 17% of teachers rank improving instructional space as the most important potential improvement, compared with 9% of principals.
- Many more principals than teachers selected hiring a specialist teacher (17% of principals rank this as the most important potential improvement, compared with 5% of teachers). In addition, 6% of principals rank starting a dedicated music program as the most important potential improvement, compared with 3% of teachers. These results are not surprising, because those schools with a music teacher responding to the survey would be less likely to need to hire a specialist teacher or start a music program.

There are many differences between the desired improvements in elementary and secondary schools. In elementary schools, the most frequently selected improvements are:

- Better quality instruments: 21% of elementary schools ranked better quality instruments as their most desired improvement.
- Hiring a specialist teacher: 17% of elementary schools ranked hiring a specialist teacher as the most important potential improvement.
- Offering more music classes: 13% of elementary schools ranked offering more music classes as the #1 potential improvement.
- Improving instructional space: 11% of elementary schools ranked improving instructional space as the most important potential improvement.

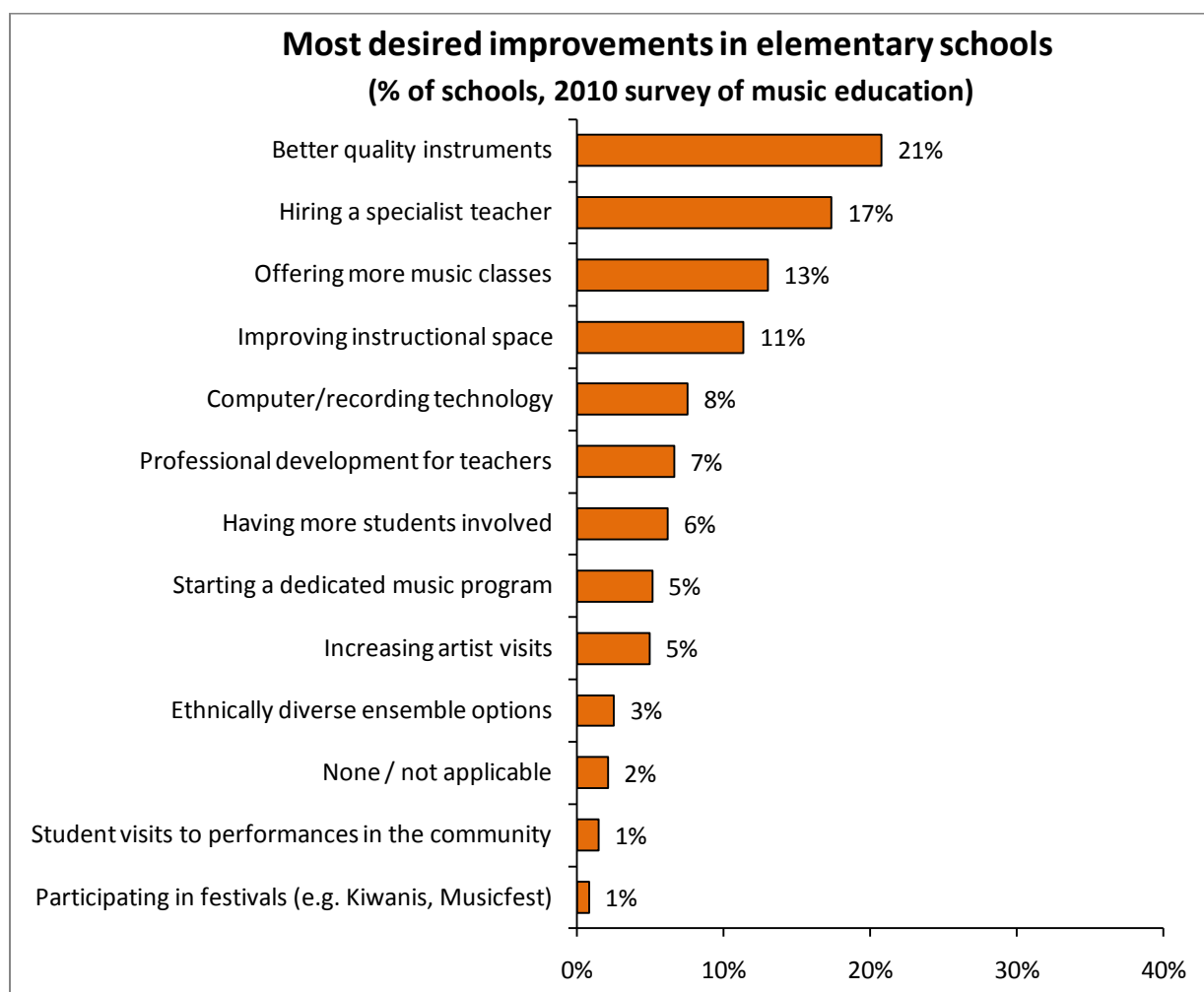
In elementary schools in all regions of the country, either better quality instruments or hiring a specialist teacher was most frequently selected as the most desired improvement:

- Better quality instruments were the most desired improvement of the largest number of elementary schools in British Columbia (selected by 28% of elementary schools), Quebec (27%) and the four Atlantic provinces (24%).
- Hiring a specialist teacher was the most desired improvement of elementary schools in Ontario (selected by 26% of elementary schools), Alberta (17%), as well as Saskatchewan and Manitoba (also 17%).

The second most desired improvement in elementary schools varies between the provinces:

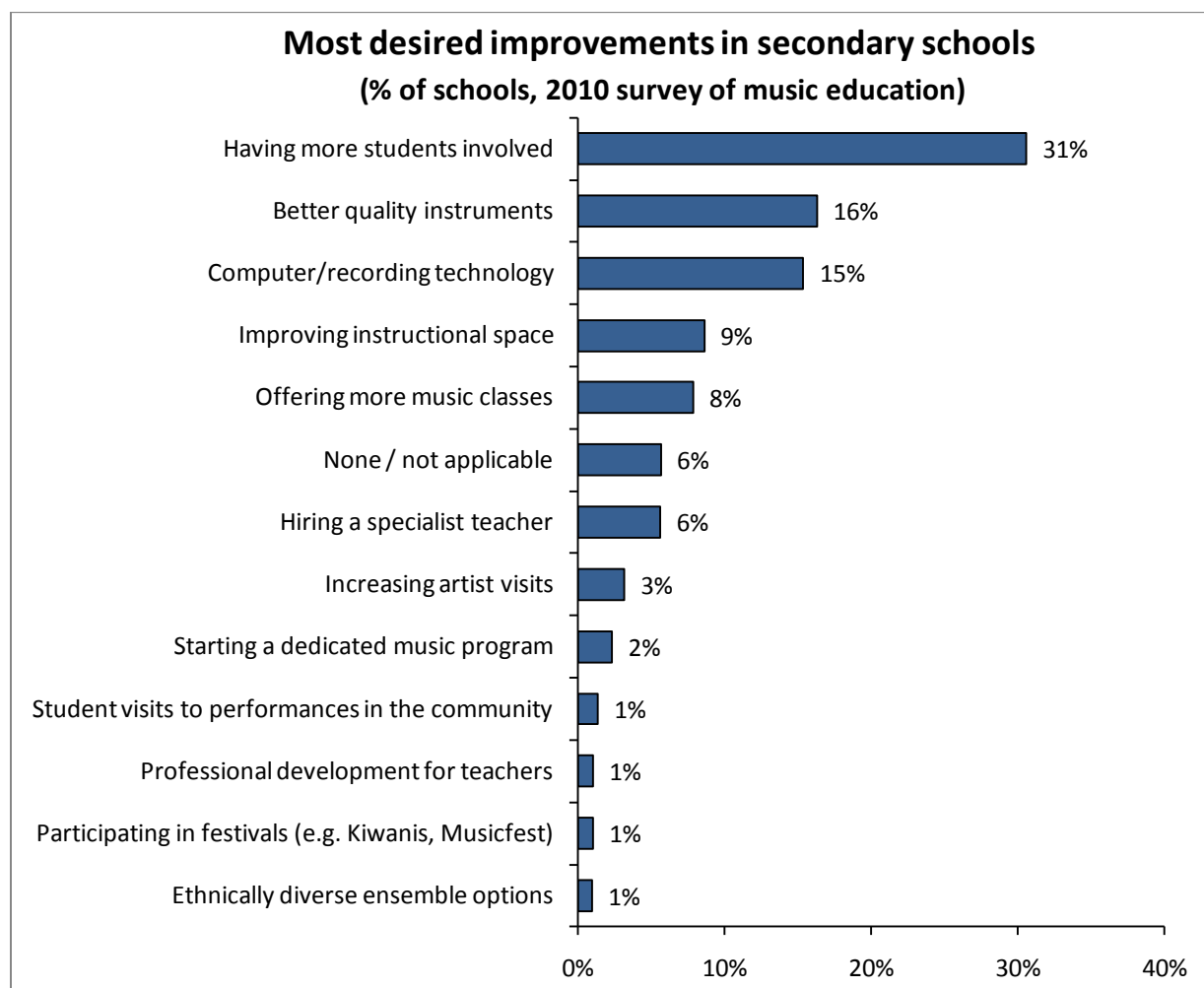
- In British Columbia, offering more music classes and improving instructional space tied for the second ranking (each selected by 11% of elementary schools);

- In Alberta, Saskatchewan and Manitoba, as well as Ontario, better quality instruments received the second ranking (selected by 15% of elementary schools in Alberta, 14% in Saskatchewan and Manitoba, and 17% in Ontario);
- In Quebec, offering more music classes received the second ranking (selected by 17% of elementary schools); and
- In the Atlantic provinces, improving instructional space received the second ranking (selected by 15% of elementary schools).



In secondary schools, the most frequently selected improvements are:

- Having more students involved: nearly one-third of secondary schools (31%) ranked having more students involved as their most desired improvement.
- Better quality instruments: 16% of secondary schools ranked better quality instruments as their most desired improvement.
- Computer/recording technology: 11% of secondary schools ranked computer/recording technology as the most important potential improvement.



In secondary schools in all regions of the country, having more students involved was the most desired improvement. Better quality instruments was the second most desired improvement in all regions except Quebec, where the second ranking went to offering more music classes. Computer/recording technology was the third most desired improvement in all regions.

Further details by school level follow for each potential improvement.

As noted above, better quality instruments were most commonly selected as a key way to improve music education in schools: 20% of schools ranked better quality instruments first, while 40% ranked better quality instruments in the top three improvements. The responses were quite similar between elementary and secondary schools.

<b>In an ideal world, in what key ways would you like to improve music education and opportunities at your school? In other words, are there any programs or opportunities that you do not currently have at your school that you would like to provide in the future?</b>			
<b>Better quality instruments</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	21%	16%	20%
2	12%	13%	11%
3	7%	13%	9%
<b>In top three</b>	<b>39%</b>	<b>42%</b>	<b>40%</b>

While 15% of schools ranked hiring a specialist teacher as the most important potential improvement, only 6% of schools ranked hiring a specialist teacher as the second or third most important improvement (for a total of 21%). Many more elementary than secondary schools would like to hire a specialist teacher.

<b>In an ideal world, in what key ways would you like to improve music education and opportunities at your school? In other words, are there any programs or opportunities that you do not currently have at your school that you would like to provide in the future?</b>			
<b>Hiring a specialist teacher</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	17%	6%	15%
2	4%	3%	4%
3	3%	2%	2%
<b>In top three</b>	<b>24%</b>	<b>10%</b>	<b>21%</b>

Four other improvements were chosen by a very similar number of schools:

- Having more students involved: 12% of schools ranked having more students involved as the most important potential improvement, while 30% ranked having more students involved in the top three improvements. Many more secondary than elementary schools would like to have more students involved.
- Offering more music classes: 11% of schools ranked offering more music classes as the #1 potential improvement, and 29% ranked offering more music classes in the top three improvements. The responses were fairly similar between elementary and secondary schools.
- Improving instructional space: 11% of schools ranked improving instructional space as the most important potential improvement, and 27% ranked improving instructional

space in the top three improvements. The responses were very similar between elementary and secondary schools.

- Computer / recording technology: 9% of schools ranked computer / recording technology first, and 31% ranked computer / recording technology in the top three improvements. More secondary than elementary schools desired improvements to computer / recording technology.

<b>In an ideal world, in what key ways would you like to improve music education and opportunities at your school? In other words, are there any programs or opportunities that you do not currently have at your school that you would like to provide in the future?</b>			
<b>Having more students involved</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	6%	31%	12%
2	8%	16%	11%
3	7%	8%	7%
<b>In top three</b>	<b>21%</b>	<b>54%</b>	<b>30%</b>
<b>Improving instructional space</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	11%	9%	11%
2	8%	8%	9%
3	7%	7%	7%
<b>In top three</b>	<b>27%</b>	<b>24%</b>	<b>27%</b>
<b>Offering more music classes</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	13%	8%	11%
2	8%	14%	10%
3	7%	9%	8%
<b>In top three</b>	<b>28%</b>	<b>31%</b>	<b>29%</b>
<b>Computer / recording technology</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	8%	15%	9%
2	13%	12%	12%
3	9%	15%	11%
<b>In top three</b>	<b>29%</b>	<b>42%</b>	<b>31%</b>

Only 4% of schools ranked increasing artist visits as the most important potential improvement, but 24% ranked increasing artist visits as the second or third most important improvement (for a total of 28%). Many more elementary than secondary schools would like to increase artist visits.

In an ideal world, in what key ways would you like to improve music education and opportunities at your school? In other words, are there any programs or opportunities that you do not currently have at your school that you would like to provide in the future?			
Increasing artist visits	Elementary	Secondary	All schools
1	5%	3%	4%
2	14%	7%	12%
3	12%	10%	12%
<b>In top three</b>	<b>32%</b>	<b>21%</b>	<b>28%</b>

Professional development for teachers: 5% of schools ranked having professional development for teachers as the most important potential improvement, and 23% ranked professional development in the top three improvements. Many more elementary than secondary schools would like to improve professional development for teachers.

In an ideal world, in what key ways would you like to improve music education and opportunities at your school? In other words, are there any programs or opportunities that you do not currently have at your school that you would like to provide in the future?			
Professional development for teachers	Elementary	Secondary	All schools
1	7%	1%	5%
2	10%	5%	9%
3	11%	5%	9%
<b>In top three</b>	<b>27%</b>	<b>11%</b>	<b>23%</b>

Student visits to performances in the community: Only 2% of schools ranked student visits to performances in the community as the #1 potential improvement, but 20% ranked student visits to performances in the community in the top three improvements. Somewhat more elementary than secondary schools would like to increase student visits to performances.

In an ideal world, in what key ways would you like to improve music education and opportunities at your school? In other words, are there any programs or opportunities that you do not currently have at your school that you would like to provide in the future?			
Student visits to performances in the community	Elementary	Secondary	All schools
1	1%	1%	2%
2	7%	5%	6%
3	13%	9%	12%
<b>In top three</b>	<b>22%</b>	<b>15%</b>	<b>20%</b>



Starting a dedicated music program: 5% of schools ranked starting a dedicated music program as the most important potential improvement, and 13% ranked starting a dedicated music program in the top three improvements. Somewhat more elementary than secondary schools would like to start a dedicated music program.

<b>In an ideal world, in what key ways would you like to improve music education and opportunities at your school? In other words, are there any programs or opportunities that you do not currently have at your school that you would like to provide in the future?</b>			
<b>Starting a dedicated music program</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	5%	2%	5%
2	4%	4%	4%
3	5%	2%	4%
<b>In top three</b>	<b>14%</b>	<b>9%</b>	<b>13%</b>

Participating in festivals (e.g. Kiwanis, Musicfest): Only 1% of schools ranked participating in festivals as the #1 potential improvement, and only 9% included participating in festivals among the top three improvements.

<b>In an ideal world, in what key ways would you like to improve music education and opportunities at your school? In other words, are there any programs or opportunities that you do not currently have at your school that you would like to provide in the future?</b>			
<b>Participating in festivals (e.g. Kiwanis, Musicfest)</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	1%	1%	1%
2	4%	3%	4%
3	5%	6%	5%
<b>In top three</b>	<b>9%</b>	<b>10%</b>	<b>9%</b>

Ethnically diverse ensemble options: Only 2% of schools ranked ethnically diverse ensemble options as the top potential improvement, and only 8% ranked ethnically diverse ensemble options in the top three improvements.

<b>In an ideal world, in what key ways would you like to improve music education and opportunities at your school? In other words, are there any programs or opportunities that you do not currently have at your school that you would like to provide in the future?</b>			
<b>Ethnically diverse ensemble options</b>	<b>Elementary</b>	<b>Secondary</b>	<b>All schools</b>
1	3%	1%	2%
2	4%	4%	3%
3	3%	3%	3%
<b>In top three</b>	<b>9%</b>	<b>8%</b>	<b>8%</b>

## FINAL COMMENTS

The final survey question asked respondents if they had any further comments. While many of the survey respondents' comments have been integrated into earlier sections of this report, one area that has not been covered is the need for advocacy in order to advance the role of music in schools:

- “A national advocacy program is always a benefit to instil awareness of the benefits of music education in the lives of our young people. Sports and physical education programs seem to do a better job of promoting themselves! I appreciate the arts and would not want our students to lose out on such a valuable piece of their education.”
- “I am convinced that political debate could work in favour of music education, if there were a targeted publicity campaign that demonstrates the importance and the positive impacts of music education for society at large (including the economy!).” (« Je suis convaincue que le débat politique pourrait travailler en faveur de l'amélioration des conditions pour l'apprentissage de la musique avec une campagne publicitaire ciblée qui démontrerait l'importance de l'apprentissage de la musique et les impacts positifs pour la société (incluant l'économie!!!) »)
- “Advocacy of music in regard to its potential to positively impact learning, culture and its ability to bridge cultures.”
- “We need to lobby the government to change the present curriculum document to give music back its status as a subject in elementary school. Even now in new job postings for planning time, which music covers, usually we can see principals advertising for arts people who major in dance, visual or drama. We have lost a lot of ground in this recent Arts Curriculum. We are no longer a subject, and that means that the amount of time given to music has been reduced, and the Coalition needs to reassess its strategy. Be careful, but what you do is appreciated!”
- “It would be helpful to lobby the Ministry of Education to have a reasonable minimum number of minutes of music education in elementary and secondary schools. We need to teach more music in school if we want to have Francophone musicians who will help ensure the survival of our cultural and musical heritage.” (« Il serait avantageux de faire du lobbying auprès du Ministère de l'éducation pour avoir du minutage minimal de musique raisonnable au niveau élémentaire jusqu'au secondaire. Il faut davantage enseigner la musique à travers les écoles si on veut avoir des interprètes francophones pour assurer la survie de notre héritage culturel et musical. »)

A number of respondents concluded the survey by thanking the Coalition for Music Education for conducting the survey:

- “Thank you for asking these questions and looking at the future of music in our schools.”

- “Thank you for your interest in music education.” (« Merci de votre préoccupation à l'enseignement de la musique. »)
- “Thank you for the information on funding sources. I will research these and hopefully this will help us develop a music program in our small school.”
- “Thank you for this opportunity to share my views on our Music Program.”

## RECOMMENDED ACTIONS

Based on the findings of this study, the Coalition for Music Education in Canada has developed a set of recommended actions to improve the state of music education in Canadian schools:

### **1. More funding for more schools**

Funding is among the top three challenges facing half the schools. Increased funding will allow more qualified teachers to be hired along with the addition of material resources. Fundraising, parents, school councils and student fees are the primary funding sources for music education in over one-third of schools. This creates obvious challenges in the equitable delivery of high-quality programs for all Canadian children, particularly those in low-income communities.

### **2. More qualified teachers in more schools**

Ministries of Education and school boards need to hire more qualified music teachers in elementary schools: 94% of schools that self-assess as having a very strong music program have a qualified music teacher.

### **3. Continuing advocacy**

Without a doubt, the Coalition must continue to advocate for all things that make a music education program successful. The perceptions of the benefits of music education, while positive, are still most strongly understood by teachers who see the impact on their students first-hand. We need to engage school boards and school principals with our campaigns, along with parents, teachers and community leaders who will act on behalf of our children.

### **4. More support for elementary generalist classroom teachers**

With 38% of elementary music teachers having no music background at all, our elementary teachers need support in delivering the music curriculum to young students. In Ontario, this number is strikingly high: 58% of elementary music teachers have no music background. Ministries of Education and school boards need to do a better job of promoting and supporting professional development amongst those who are required to teach music but may not have a strong music background.

### **5. Better training for generalist teachers through universities**

Teacher readiness – both pre-service and in-service – is a very large challenge. Our universities in general need to be doing a better job of providing teachers with the necessary skills to teach music effectively. With better training for generalist teachers, more children in more schools will reap the benefits that a quality music education can bring.

## **6. Further research in schools with weaker music programs**

Since we surmise that schools with good music programs may have been more likely to respond to this survey, we may equally surmise that the situation in schools across the country is actually more challenging than is reported here. We need to be able to understand the problems of schools with no music programs or with weak music programs. This would require more labour-intensive research methods such as participant observation, interviewing and other ethnographic methods. The Coalition would be interested in partnering with provincial arts and education associations and universities to develop such research.

## **A note of thanks**

The Coalition for Music Education in Canada would like to thank the Research Committee for their contribution to the development and analysis of this survey:

- Valerie Peters, PhD, Université Laval, QC – Chair
- Mary Dinn – St. John's, NFLD
- Eric Favaro – Halifax, NS
- Kayla Hough – Ottawa, ON
- Greg Way – Aurora, ON
- Jacques Lemieux – PhD, Université Laval, QC

## APPENDIX A: METHODOLOGICAL NOTES

A bilingual survey of schools, directed toward principals, was available online at [www.MusicInSchools.ca](http://www.MusicInSchools.ca) and [www.Musique-ecole.ca](http://www.Musique-ecole.ca) between March 22 and May 31, 2010. The survey protocol was developed by the Coalition for Music Education in Canada and Hill Strategies Research. A pilot version of the survey was completed by 12 schools in early 2010, and some adjustments were made to the survey at that point.

Information about the survey was distributed through the Coalition's partners in the initiative, the Canadian Association of Principals, the Canadian Music Educators Association, the Canadian Education Association, the Ontario Principals Council, the Catholic Principals' Council of Ontario, , and l' Association des directions et directions adjointes des écoles franco-ontariennes (ADFO). Information was also distributed via the following methods:

- On March 23, an initial notice about the project was sent via fax or email to all Canadian schools for which Forecast Response, a direct marketing agency, had a valid address (approximately 15,500 schools).
- A full page article and facing advertisement were placed in the Canadian Association of Principals (CAP) Journal in April.
- On May 15, 1,354 emails were sent to schools in areas with particularly low response rates (Saskatchewan, Manitoba, New Brunswick and the three territories).
- On May 25, a "last-chance" fax was sent to non-responding schools across the country, with a particular communications emphasis on schools without strong music programs.

An early-bird deadline was set for April 15. Schools responding by this date were entered into a draw for a \$330 Staples gift card redeemable at any location across Canada.

All schools that completed the survey by May 31 were entered in a prize draw for a JBL Goplay, an iPod docking station with speakers valued at \$399.99 (MSRP) courtesy of Erikson Consumer, A Division of Jam Industries Ltd.

### **Margin of error**

Given the 1,204 survey responses, relative to the 15,500 schools in Canada, the sample could be considered reliable within a maximum margin of error of 2.7 percentage points, 19 times out of 20. This is a high standard of reliability: the minimum desired reliability was 5.0 percentage points, 19 times out of 20. This level of reliability would have been assured with only 375 respondents. However, schools with strong music programs may have been more likely to respond to the survey than schools with fewer music opportunities.

The 764 responses from elementary schools could be considered reliable within a maximum margin of error of 3.4 percentage points, 19 times out of 20 (relative to all 9,800 elementary schools in Canada).

The 299 responses from secondary schools could be considered reliable within a maximum margin of error of 5.4 percentage points, 19 times out of 20 (relative to all 3,300 secondary schools in Canada).

The 114 responses from mixed elementary and secondary schools could be considered reliable within a maximum margin of error of 8.9 percentage points, 19 times out of 20 (relative to all 1,900 mixed schools in Canada).

There were 27 schools that did not indicate their grade levels.

Given the small number of responses (and high margin of error) of the mixed and “no response” schools, the breakdowns for these levels will not be presented in this report. They are, however, included in the “all school” totals.

In a number of provinces and territories, there were relatively few respondents, leading to fairly high margins of error. To ensure adequate data reliability, no data is reported for any jurisdiction (or school level) where fewer than 50 schools reported data. In general, this will limit the maximum margin of error to about +/- 12 percentage points, 19 times out of 20. This is a fairly high margin of error, so the regional analysis in this report is not as detailed as the national results.

### **Weighting of responses**

Given the differences in response rates by province, Hill Strategies Research decided to weight the responses to reflect the number of elementary, secondary and mixed schools in each province. The tables below indicate the number of responses, weights and weighted counts for each province and school level. Given this weighting structure, the responses reflect the number of schools by province and level.

Number of responses and response weights by province and school level						
	Elementary			Secondary		
Province or territory	Responses	Weight	Weighted count	Responses	Weight	Weighted count
British Columbia	109	11.6	1,259	27	17.8	482
Alberta	92	8.5	781	21	22.1	465
Saskatchewan	34	10.4	353	11	11.7	128
Manitoba	43	9.2	396	15	10.7	160
Ontario	245	16.3	4,005	110	10.0	1,105
Quebec	118	18.5	2,188	52	11.5	600
New Brunswick	23	10.8	249	13	7.2	94
Nova Scotia	44	6.7	296	20	6.5	130
Prince Edward Island	7	6.5	46	3	7.7	23
Newfoundland and Labrador	40	3.1	123	22	3.8	83
Nunavut	2	13.2	26	1	20.2	20
Northwest Territories	3	5.4	16	3	2.9	9
Yukon	4	4.8	19	1	11.8	12
<b>Canada</b>	<b>764</b>	<b>12.8</b>	<b>9,755</b>	<b>299</b>	<b>11.1</b>	<b>3,311</b>

	Mixed			No response		
Province or territory	Responses	Weight	Weighted count	Responses	Weight	Weighted count
British Columbia	8	21.4	171	5	20.5	102
Alberta	31	19.7	611	1	19.6	20
Saskatchewan	12	23.3	280	2	22.6	45
Manitoba	17	15.6	265	0	n/a	0
Ontario	7	32.9	230	9	31.9	287
Quebec	9	15.8	143	5	15.4	77
New Brunswick	4	7.2	29	0	n/a	0
Nova Scotia	3	18.2	55	0	n/a	0
Prince Edward Island	0	n/a	0	1	8.0	8
Newfoundland and Labrador	17	6.1	103	3	5.7	17
Nunavut	0	n/a	0	0	n/a	0
Northwest Territories	6	3.2	19	1	2.4	2
Yukon	0	n/a	0	0	n/a	0
<b>Canada</b>	<b>114</b>	<b>16.7</b>	<b>1,906</b>	<b>27</b>	<b>20.7</b>	<b>558</b>



	All schools		
Province or territory	Responses	Weight	Weighted count
British Columbia	149	The weights were applied for each school level, not for the province as a whole.	2,015
Alberta	145		1,875
Saskatchewan	59		806
Manitoba	75		821
Ontario	371		5,627
Quebec	184		3,007
New Brunswick	40		372
Nova Scotia	67		480
Prince Edward Island	11		77
Newfoundland and Labrador	82		325
Nunavut	3		46
Northwest Territories	13		47
Yukon	5		31
<b>Canada</b>	<b>1,204</b>		<b>15,530</b>

The bulk of this report includes information based on the weighted responses.

The 1,204 total responses include the 12 pilot responses, which were integrated into the final survey results (for those questions that were not subsequently revised).

After the survey closed, Hill Strategies Research examined the responses closely in order to remove particularly incomplete responses and eliminate any duplicate responses from the same school. Most of the duplications came from responses that had been submitted separately by a music teacher and the school principal. In cases of duplication, Hill Strategies prioritized those surveys that were: 1) submitted by principals; 2) more complete; and/or 3) completed first. The 1,204 total is the “net” figure, after eliminating incomplete and duplicate responses.

In addition to collecting valuable information, the survey also served as an effective communications vehicle for the Coalition for Music Education in Canada: 655 contacts asked to receive the Coalition’s e-newsletter. There were 709 contacts who wanted to receive follow-up regarding issues or initiatives that result from the study.

## APPENDIX B: SURVEY INSTRUMENT



### SURVEY OF MUSIC EXPERIENCES AT SCHOOL

Prepared for the Coalition for Music Education in Canada by Hill Strategies Research  
March 2010

Please complete this survey online at [www.MusicInSchools.ca](http://www.MusicInSchools.ca) by May 31, 2010.

#### Introduction

*Please help us better understand the situation of music education in your school.*

*This survey is commissioned by the Coalition for Music Education in Canada with support from Business for the Arts, Musiccounts and the McLean Foundation. This survey is also endorsed by the Canadian Association of Principals and the Canadian Music Educators Association.*

*Your participation and response, along with your colleagues across the country, are vital as we work to better understand the challenges and opportunities facing music education in schools across Canada. Our organization's goal is to help educators across the country introduce and/or strengthen music education programs in their schools.*

*For schools with no music program, the survey should only take about 5 minutes to complete. For schools with a music program, the survey should take about 15 to 20 minutes.*

*Only one survey per school, please!*

*If you respond by **April 15**, you could win a \$330 gift card redeemable at any Staples location across Canada. No monetary value.*

*In appreciation of your time, we will enter your school in a prize draw for a JBL Goplay, an iPod docking station with speakers valued at \$399.99 (MSRP) courtesy of ERIKSON CONSUMER, A DIVISION OF JAM INDUSTRIES LTD.*

*If you wish, you can prepare your responses in advance by using this survey form. We also urge you to collaborate on the survey with your school's music teacher, if you have one.*



*Please note that all information collected through this survey is strictly confidential and individual schools will not be identified.*

*The research is being conducted by Hill Strategies Research. If you have any questions or comments about this study, please contact Kelly Hill of Hill Strategies Research at [kelly@hillstrategies.com](mailto:kelly@hillstrategies.com) or 1-877-445-5494.*

*Thank you!*



## GENERAL INFORMATION

1.

School and respondent information

*The name and address of your school, as well as your name, will remain confidential and will only be used by the researchers for classification purposes.*

Your name

Your position within the school

School name

Address

City or town

Province or Territory

Postal code

Email address

2.

Is your school public or private?

*(Please select only one response.)*

Public

Private

3.

What grades does your school offer?

*(Please select all that apply.)*

Junior Kindergarten

Kindergarten

Grade 1

Grade 2

Grade 3

Grade 4

Grade 5

Grade 6

Grade 7

Grade 8

Grade 9

Grade 10

Grade 11

Grade 12

4.

Does your school have a special curricular focus?

Performing arts (i.e., music, drama and/or dance)

Fine arts

French immersion

Sports

Other (please specify)

None of the above

5.

How many students are enrolled in your school?

*(Please select only one response.)*

Less than 200 students

Between 200 and 499 students

Between 500 and 999 students

Between 1,000 and 1,499 students

Between 1,500 and 1,999 students

2,000 students or more

## STUDENTS AND MUSIC AT SCHOOL

6.

Is music taught as a separate subject, as part of a more general “arts” curriculum (e.g., along with drama, dance and/or visual arts), and/or as a tool to teach other subjects?

*(Please select all that apply. If none apply, please select “None / Not applicable” at the end of the list.)*

Music as separate subject

Music as part of more general arts curriculum

Music used as a tool to teach other subjects

Other (please specify)

None / Not applicable

[If you answered “none / not applicable”, then please skip to question 13.]

*If you selected "Music as separate subject" ...*

6b.

In what grades is music taught as a separate subject?

*(Please select all that apply.)*

Junior Kindergarten

Kindergarten

Grade 1

Grade 2

Grade 3

Grade 4

Grade 5

Grade 6

Grade 7

Grade 8

Grade 9

Grade 10

Grade 11

Grade 12

7.

What is the level of student involvement with music (as a subject matter) at your school?

*(If more than one response is applicable, please select all that apply. If none apply, please select "None / Not applicable" at the end of the list.)*

Mandatory subject area

Optional subject area

Extra-curricular school activity

Limited involvement

None / Not applicable

8.

Approximately what percentage of your school's student population participates in a music class or program in the formal timetable?

*(Please select only one response.)*

Less than 5%

5% to 10%

11% to 25%

26% to 50%

51% to 75%

76% to 95%

More than 95%

9.

For those students who do participate in music opportunities, approximately how much time does each student spend learning music in a music class or program in the formal timetable?

Please express your response per five-day week or per school cycle. If your response is per school cycle, please indicate the number of days in the cycle. \_\_\_\_\_

Please estimate the amount of time for each grade level in your school.

*(Please select only one response per grade.)*

0 minutes

1 to 29 minutes

30 to 59 minutes

60 to 89 minutes

90 to 119 minutes

120 minutes or more

Not applicable

Junior Kindergarten

Kindergarten

Grade 1

Grade 2

Grade 3

Grade 4

Grade 5

Grade 6

Grade 7

Grade 8

Grade 9

Grade 10  
Grade 11  
Grade 12

## MUSIC OPPORTUNITIES AND PROGRAMS

10.

Which of the following types of music opportunities are offered at your school?

*(Please select all that apply. If none apply, please select "None / Not applicable" at the end of the list.)*

Band  
Chamber ensemble  
Choir  
Dalcroze eurhythmics  
Ear training (solfège)  
Full orchestra  
General music  
Guitar  
Individual lessons  
Jazz  
Keyboard  
Kodaly  
Music technology / computers  
Musical theatre  
Orff  
Percussion ensemble  
Recorder  
Steel band  
String orchestra  
Theory & history  
Other (please specify)  
None / Not applicable



11.

Which of the following forms of music education take place in your school?

*(Please select all that apply. If none apply, please select "None / Not applicable" at the end of the list.)*

Activity-based learning of music concepts integrated with other arts learning activities (e.g., dance, drama, media or visual arts)

Creating original music – composing or songwriting

Exploring the historical, social, cultural and/or economic aspects of music

Integrated in other curricular learning areas (e.g., mathematics, numeracy, language, literacy, society or environment)

Listening

Performance-based learning (e.g., band, choir, strings)

Trips to hear musical performances outside the school

Visits to the school by community or professional musicians

Writing about and interpreting music composed by others

Other (please specify)

None / Not applicable

12.

Who is responsible for teaching music in your school?

*(Please select all that apply. If none apply, please select "None / Not applicable" at the end of the list.)*

Specialist music teacher(s)

Arts teacher(s) (multidisciplinary)

Classroom teacher(s) with music background

General classroom teacher(s) (no music background)

Other (please specify)

None / Not applicable

[Please re-start here if you answered “none / not applicable” in question 6.]

13.

Does your school make the following programs available to students at your school?

*(Please select all that apply. If none apply, please select “None / Not applicable” at the end of the list.)*

ArtsAlive.ca (National Arts Centre)

ArtsCan Circle

ArtsSmarts

Learning through the Arts (Royal Conservatory of Music)

Les artistes à l’école

MASC

Music in Education (Yamaha)

Prologue to the Performing Arts

Other (please specify)

None / Not applicable

14.

Did your school participate in Music Monday in 2009?

Yes

No

Don’t know / not sure

15.

Are you aware of a music education charity called Musiccounts (which donates to school music programs to help them purchase new musical instruments)?

Yes

No

## POTENTIAL BENEFITS OF MUSIC EDUCATION

16.

Whether or not your school has a strong music program (or a music program at all), how important do you feel the following potential benefits of music education are for students?

*(Please select only one response per item.)*

Not at all important

Not very important

Neither important nor unimportant

Somewhat important

Very important

Building students' self-esteem and confidence

Creating community within the school and the community at large

Developing an ability to understand and appreciate a wide variety of musical expressions and an ability to express oneself musically

Developing a sense of beauty and imagination

Developing creative problem solving skills

Developing critical and analytical thinking skills

Developing effective communication and collaboration skills

Developing self-discipline

Helping students achieve in other academic areas (e.g. math, reading)

Helping students share and understand other cultures and generations

Improving the atmosphere for learning

Keeping students engaged in school and less likely to drop out

Nourishing creativity and innovation

Is there another very important benefit that we have not mentioned?

*(Please specify.)*

## MUSIC RESOURCES

[If you answered “none / not applicable” in question 6, then please skip to question 22.]

17.

Which, if any, of the following supports and resources are available for music education at your school?

*In this question, we are simply trying to see whether or not you have these supports and resources. You will have an opportunity to clarify the amount or quality or appropriateness of some of these items in subsequent questions.*

*(Please select all that apply. If none apply, please select “None / Not applicable” at the end of the list.)*

Access to a support person with musical expertise within the school or school board

Budget specifically designated for music activities

Curricular support materials

Musical equipment

Music-specific technologies

Purpose-built music facilities

Professional development for teachers

School community values music education

Other (please specify)

None / Not applicable

18.

Who is the primary supplier of musical instruments for your students?

*(Please select only one response. If none apply, please select “None / Not applicable” at the end of the list.)*

School board

Students and parents

Other (please specify)

None / Not applicable

19.

How would you rate the music education at your school in terms of...

*(Please select only one response per item.)*

Needs significant improvement

Needs some improvement

Adequate

Somewhat strong

Very strong

a) ... space?

b) ... instruments and equipment?

c) ... instructional materials?

d) ... overall quality?

## FUNDING AND OTHER SUPPORTS FOR MUSIC EDUCATION

20.

What are the three largest funding sources for music education at your school?

*(Please prioritize the top three only. Enter 1, 2, and 3, where 1 is the largest funding source.)*

School Board

School Council

Student fees

Parents

Non-profit organization(s)

Corporate sponsorships

Fundraising

21.

How would you rate the support for music education at your school from the following sources?

*(Please select only one response per item.)*

Needs significant improvement

Needs some improvement

Adequate

Somewhat strong

Very strong

a) Supervisory officers

b) School Board

c) Classroom teachers

d) Parents

e) Other members of the community

f) Private businesses

[Please re-start here if you answered “none / not applicable” in question 6.]

22.

Which of the following factors are important restrictions or challenges in implementing music education and opportunities at your school?

*(Please prioritize the top three only. Enter 1, 2, and 3, where 1 is the most important restriction or challenge.)*

Funding

Inadequate provincial curriculum

Lack of instruments or equipment

Lack of support from school board

Lack of student interest

Lack of parental support

Lack of time / timetable pressures

Lack of specialized or certified music teachers

Lack of appropriate assessment techniques

Lack of suitable teaching space

## TRENDS IN MUSIC EDUCATION

[If you answered “none / not applicable” in question 6, then please skip to question 24.]

23.

Over the last 2 or 3 years, in which of the following areas has your school’s music program improved, stayed the same or decreased?

*(Please select only one response per row.)*

Decreased a lot

Decreased a little

Stayed the same

Improved a little

Improved a lot

Not applicable

Artist visits

Community support for music education (i.e., parents and broader school community)

Computer/recording technology

Dedicated music programs

Ethnically diverse ensemble options

Funding of music education by the school or school board

Instructional space

Number or quality of instruments  
 Number of students involved  
 Number of music classes  
 Number of specialist teachers  
 Participation in festivals (e.g. Kiwanis, Musicfest)  
 Professional development for teachers  
 Student visits to performances in the community

[Please re-start here if you answered “none / not applicable” in question 6.]

24.

Over the next 2 or 3 years, are you planning to make any additional investments or cutbacks to music education and opportunities at your school?

*(Please select the response that best fits your situation.)*

I am planning to make some major investments.

I am planning to make some minor investments.

No changes planned.

I will need to make some minor cutbacks.

I will need to make major cutbacks.

Other (please specify)

25.

In an ideal world, in what key ways would you like to improve music education and opportunities at your school? In other words, are there any programs or opportunities that you do not currently have at your school that you would like to provide in the future?

*(Please prioritize the top three only. Enter 1, 2, and 3, where 1 is the improvement that you would most like to make.)*

*(If none apply, please enter 1 in the box beside “None / Not applicable” at the end of the list.)*

Better quality instruments  
 Computer/recording technology  
 Ethnically diverse ensemble options  
 Having more students involved  
 Hiring a specialist teacher  
 Improving instructional space  
 Increasing artist visits  
 Offering more music classes  
 Participating in festivals (e.g. Kiwanis, Musicfest)  
 Professional development for teachers  
 Starting a dedicated music program  
 Student visits to performances in the community

None / not applicable

### ADDITIONAL COMMENTS

*We are very interested in any other issues or comments you might have to help us gain a more comprehensive understanding of the state of music education in your school, province and on a national basis.*

26.

Do you have other comments about music education at your school that you would like to share with us? Do you have any ideas with regard to what should be done or changed to further advance the role of music in your school?

*(Please specify below.)*

27.

Would you like us to keep in touch with you in one or both of the following ways?

*(If you answer yes, please enter your email address below.)*

a) Follow up with certain issues or initiatives that result from this study

Yes

No

b) Receive the e-newsletter of the Coalition for Music Education in Canada

Yes

No

If you answered yes, please enter the email address where you would like to receive this information.

### THANK YOU

*Thank you for your time and for helping music education in Canada! We would like to reassure you that any personal information you provide for this research study will be kept confidential and anonymous.*

*If you have any questions or comments about this study, please contact Kelly Hill of Hill Strategies Research at [kelly@hillstrategies.com](mailto:kelly@hillstrategies.com) or 1-877-445-5494.*