

**report to
Superintendents'
team**

Fine Arts Task Force

Date | June 11, 2012

To | Superintendents' Team

From | Cathy Faber
Chief Information Officer and Superintendent, Learning Innovation
Jane Rogerson, Director, Area V

Purpose | Decision

Governance Policy
Reference | Operational Expectations
OE-6: Financial Administration
OE-7: Asset Protection
OE-9: Communicating with the Public
OE-10: Instructional Program

Results
R-1: Mega Result

Resource Person(s) | Leslie Yeates, Fine Arts Specialist 2008-11
Pat Kover, System Assistant Principal, Learning Innovation
Sandi Snow, Supervisor, Strategic Sourcing
Jim Simpson, System Principal, Area V
Julie Barton, Specialist, Fine and Performing Arts
Lyle Bennett, Parent, SOFA
Mike Campbell, Parent
Jim Finkbeiner, Fine Arts teacher, Henry Wise Wood
Murray Hunt, Manager, Integrated Workplace Systems Service
Bruce Johnston, Principal, Simon Fraser
Heather Kniss, Parent
Leslie Ann Lloyd, Corporate Financial Services
Kerry Martens, Fine Arts Teacher, Sir John Franklin
Paul Mulloy, Fine Arts Teacher, Central Memorial
Jessalyn Rohs, Student SOFA
Bob Sleik, Supervisor, Solutions Development
Jeff Turner, Principal, Lord Beaverbrook
Tammy Watt, Teacher, Sir John A. MacDonald
Gloria Zakariasen, Principal, Cedarbrae
Linda Flanagan, External Contractor



1 | Recommendation

It is recommended:

- THAT the Superintendents' Team approve...

Recommendation 1:

The establishment of a Fine Arts Committee to build on and expand the Task Force's primary focus on Fine Arts education with a focus on the CBE 3 Year Plan. This Committee would include members who represent a variety of roles, including principals, teachers, students, community members and CBE parents representing all Fine Arts disciplines.

Recommendation 2: That the capacity of the CBE to deliver quality Fine Arts programs be increased by

- 2.1 Intentionally recruiting qualified Fine Arts specialists, particularly in the areas of Dance and Drama.
- 2.2 Supporting the development of a professional learning network and community support for of Fine Arts teachers across the CBE.

Recommendation 3:

Support a purchasing process that brings Education Standing Offers (ESO) forward for the 2012-2013 school year, to be reviewed by the Fine Arts committee each year.

Recommendation 4:

Accept revisions to AR 5001, Part 3, School/ Parent Societies (Appendix 1).

Recommendation 5:

That funding existing, new and expanding Music programs be addressed by

- 5.1 Increasing the musical instrument rental fee to be used for the repair, maintenance and replacement of musical instruments to \$100 per year, with the fee prorated by Principals for students who use instruments for only part of the year.
- 5.2 Implementing Fee Waivers for the musical instrument rental fee and making budget transfers to top up the expenditure budget at the school level, as indicated in the July 4, 2006 *Decentralization of Music Loan Pool* report.
- 5.3 Developing comprehensive spending/ funding/ non-mandatory fee guidelines to ensure consistency between schools in supplying expendable items such as reeds, picks and valves, as well as providing opportunities for students to work with clinicians.

Recommendation 6:

That the Standards of Musical Instrumentation be implemented by

- 6.1 Analyzing the data collected in the Musical Instrument Inventory survey to identify gaps in standards and developing further specific recommendations to address these gaps.
- 6.2 Considering the Standard of Musical Instrumentation guidelines when commissioning new schools.

Recommendation 7:

That communication and connection with internal and external CBE stakeholders be strengthened by

- 7.1 Establishing the Fine Arts Committee (Recommendation 1) with representation from Calgary arts community and CBE parents who represent all Fine Arts disciplines.
- 7.2 Collaborating with Alberta Education to support the development and implementation of the new Fine Arts program of studies.
- 7.3 Developing a “Best Practice” document to guide consistent interpretation and practice of the revised AR 5001, Part 3, Parent/School Societies.

2 | Issue

The Fine Arts Task Force was directed to address issues regarding the philosophy and direction of Fine Arts Education in the Calgary Board of Education, with a specific focus on the implications for managing the Instrumental Music Program from Kindergarten to Grade 12. Specific to their investigation the following issues were identified for review:

- 1) The funding of existing, new and expanded musical programs, including the repair, maintenance and purchasing of musical instruments.
- 2) A standard of musical instrumentation for Elementary, Middle/Junior and Senior High Schools.
- 3) The lack of a centralized CBE inventory of musical instruments and their current condition, including donated instruments.
- 4) The development of teacher expertise and other human resources necessary to support the goals of the K-12 Arts Education Program of Studies.
- 5) The responsibilities and relationships between schools, school councils and School/ Parent Societies.

- 6) Communication and connections to internal and external CBE stakeholders, specifically the Calgary music and parent community.

3 | Background

The Fine Arts Task Force was struck in January 2011.

The Terms of Reference guiding the work of the Task Force were as follows:

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

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

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

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

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

Guiding Principles:

The task committee is committed to improving student learning by:

- Honouring the Board of Trustees values:
 - Students come first.
 - Learning is our central purpose.
 - Public education serves the common good.

- Aligning to outcomes and strategies identified in the CBE 3 Year Plan.
- Promoting and modeling an interdependent community that includes schools (students, teachers), Areas, Service Units, parents and community representatives.
- Establishing and respecting clear accountabilities within the Calgary Board of Education.

Foundation Documents:

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

Executive Limitations: EL-12 Asset Protection:

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

Three Year Education Plan:

<http://www.cbe.ab.ca/aboutus/document/0910AERR.pdf>

The Task Force was co-chaired by the Superintendent of Learning Innovation and the Director of Area V. Members of the Task Force included the Director of Finance, Human Resources designate, 3 Principals (elementary, middle/ junior and senior high), 4 teachers (elementary, middle/junior and senior high), two parents, one student and one community representative.

On May 16, 2011, the Task Force reported its short-term findings to Superintendents' Team along with five recommendations:

- THAT a centralized standard of music instrumentation (formerly known as a music instrument scale of issue) be developed as a guideline for all schools, K-12, based on the program design in each school.
- THAT Educational Standing Offers (ESOs) be developed as a purchasing strategy for the purchase, rental, repair and maintenance of musical instruments.
- THAT a centralized CBE inventory of music instruments, including donated instruments, be created and maintained.
- THAT a centralized support position is required to provide: inventory management (existing and new instruments), vendor selection and standard of music instrumentation review.
- THAT the Fine Arts Task Force continued into the spring of 2012.

The Task Force continued to work towards the longer-term outcomes identified in the Terms of Reference:

- Make recommendations regarding system support in matters related to the Fine Arts Program of Study and teacher professional development,

- Make recommendations regarding communication and connections to internal and external CBE stakeholders, specifically the Calgary music community.

Following the report presented on May 16, 2011, the Fine Arts Task Force was further directed to:

- Ensure schools appropriately expend the funds they have designated for musical programs.
- Review and make recommendations re: music instrument school fees.
- Support the creation of Chief Superintendents' Directives (now interim ARs) regarding school relationship in association with Band Parent Councils.
- Address commissioning dollars for new and expanded programs.
- Distribute the Fine Arts Survey to all schools in the fall of 2011 for the purpose of providing a clearer understanding of Fine and Performing Arts programs currently offered by the Calgary Board of Education. The survey was to provide data to address
 - Questions of access and equity for each student wishing to participate in the Instrumental Music Program throughout their educational experience in the CBE
 - Information regarding system support related to the Fine Arts Program of Study and teacher professional development
- Make recommendation to Superintendent's' Team regarding communication and connections to internal and external CBE stakeholders, specifically the Calgary music and parent community.

The Task Force divided the work among six sub-committees: Fine Arts Survey, Finance, Chief Superintendents' Directives, Instrument Inventory, Musical Instrumentation and Education Standing Offers (ESO). The committees included representation from the CBE and broader Arts community wherever it was appropriate. Input from parents, students, system specialists, senior administration, teachers and principals ensured that a diversity of perspectives and interests were considered in understanding issues and proposing solutions. Appendix 2 provides a complete list of all members of each sub-committee.

4 | Analysis

Linkages to Governance Policies

Board Governance Policies require effective and efficient stewardship of CBE funds, resources, and assets. Significant inconsistencies in purchasing, maintenance and funding processes may potentially put administration at risk for non-compliance.

The recommendations of the Fine Arts Task Force have implications for the Chief Superintendent's accountabilities as delineated in the following Operational Expectations.

OE 6 – *Financial Administration* states that the Chief Superintendent will:

- Ensure that all purchases are based upon comparative prices of items of similar value, including consideration of both cost and long-term quality, using appropriate business practices and in compliance with industry standards. (OE-6.2)
- Make all reasonable efforts to collect any funds due the organization from any source. (OE 6.4)
- Shall not receive, process or disburse funds under controls that are insufficient. (OE 6.11)

• OE 7 – *Asset Protection* states that the Chief Superintendent will:

- Protect fixed assets from loss or significant damage. (OE 7.3)
- Shall not allow facilities and equipment to be subject to improper use or insufficient maintenance. (OE 7.4)

• OE 10 – *Instructional Program* states that the Chief Superintendent will ensure that:

- Reasonable expectations and guidelines are established and clearly communicated to students, parents and/or guardians in regards to fees. (OE 10.9)
- The Instructional Program is regularly evaluated and modified as necessary to assure its continuing effectiveness. (OE 10.7)

R-1: Mega Result

The work of the Fine Arts Task Force was guided by values that we hold as a system. Through participation in the fine arts, CBE students cultivate all the competencies, practices and habits of mind foregrounded in the Alberta Education Framework. We affirm that the fine arts are central to educating the whole student and personalizing learning.

The recommendations of the Task Force, therefore, support the Chief Superintendent's commitment to personalizing learning and help the CBE to ensure that "each student, in keeping with his or her individual abilities and gifts, will complete high school with a foundation of learning necessary to thrive in life, work and continued learning continued learning". (R-1 Mega Result, Board of Trustees Governance Policies)

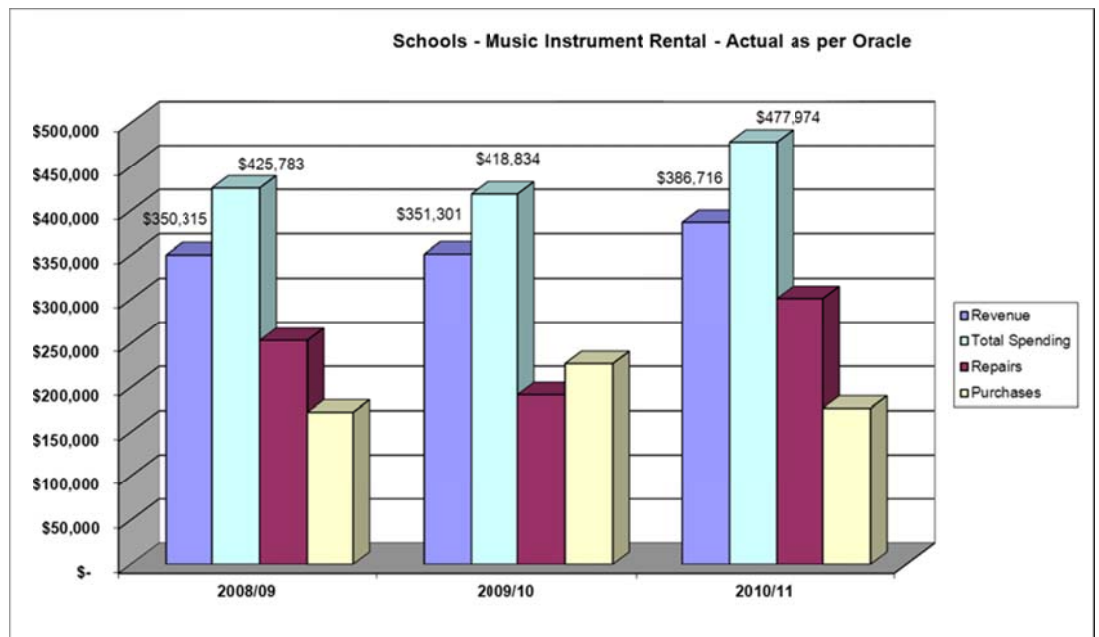
Addressing the Issues

Issue 1) The funding of existing, new and expanded musical programs, including the repair, maintenance and purchasing of musical instruments.

As reported to Superintendents' team on May 16, 2011, the Instrumental Rental fees of \$85 for high school and \$65 for junior/ middle schools is not sufficient for maintenance, repair and purchasing of instruments. Fees for instrument rentals have not increased in the past 15 years, so have not kept pace with increased costs for purchasing and repairing instruments.

In order to more fully understand this issue, the Finance sub-committee analyzed Oracle reports for the past three school years. It compared the revenue collected through fees with spending on purchasing and repairing musical instruments. As seen in Figure 1, total spending on musical instruments has exceeded the revenue collected for that purpose since 2008. In 2010-11 the shortfall was \$91,258. Expenditures on repairs increased between 2009-10 and 2010-11 with a decline in expenditures on purchases.

Figure 1



The Task Force is recommending the approval of a fee increase to \$100, with principals being authorized to pro-rate the fee for programs less than a full year in duration (Recommendation 5.1). The Task Force acknowledges that this is not a long-term solution to the funding issues but rather addresses the issue in the short-term.

In a report prepared at the time the Instrument Loan Pool was decentralized (July 4, 2006), it was recommended and subsequently approved that Fee Waivers and budget transfers to schools be implemented. This has not been implemented. Currently schools are using their decentralized budgets or fundraising dollars to cover the shortfalls associated with unpaid fees.

The Task Force is therefore recommending implementing the Fee Waivers for the musical instrument rental fee and budget transfers to top up the expenditure budget at the school level (Recommendation 5.2). This recommendation establishes consistency with the most recent proposed guidelines for fee waiver eligibility and aligns with processes being developed for next school year.

Even with an increase in Instrument Rental fees, there are likely going to continue to be extra costs incurred by schools that offer band programs. These include:

- Expendable or consumable items such as reeds, picks, valves, mallets, valve oil, folders, slide grease and spray bottles, and
- Clinicians hired to work with band sections
- Sheet music

Currently, schools handle these extra expenses through their decentralized budgets, fundraising or by charging non-mandatory fees. This practice has the potential to disadvantage some students and/or schools who are unable to cover these extra costs. For this reason, the Task Force is recommending:

Developing comprehensive spending/ funding/ non-mandatory fee guidelines to ensure consistency between schools in supplying expendable items such as reeds, picks and valves, as well as providing opportunities for students to work with clinicians (Recommendation 5.3)

Issue 2) The lack of a centralized CBE inventory of musical instruments and their current condition, including donated instruments.

The need for a centralized and standardized inventory of musical instruments was apparent early in the work of the Task Force. Since the Music Loan Pool was decentralized to schools in 2007, the CBE has not been able to accurately account for its assets in this area.

The essential first step identified by the Task Force was to know exactly what instruments are currently owned by the CBE and where they reside. Toward that end, the Instrument Inventory sub-committee was struck and has been meeting since June 2011.

The committee has developed a software solution within *Archibus* that will allow schools to manage their own inventory, record the current condition of instruments and facilitating the sharing of instruments between schools. This software and the resulting instrument database will facilitate electronic access to information and will connect with SIRS and purchasing.

Archibus is a powerful tool, linking inventory to budgeting and purchasing, thereby providing schools and the system with a seamless process for maintaining and enhancing current inventories of musical instruments. Members of the sub-committee believe that *Archibus* offers an efficient and powerful solution to other inventory issues in the Fine Arts and beyond.

The sub-committee has developed an implementation plan that will allow all schools to complete their inventories by the fall of 2012 with the support of a technical resource person assigned to the project for its initial implementation. Training will also be provided to school staff so that the inventory program will be self-sustaining.

Once schools have completed their inventories, schools will be able to identify gaps in their instrument inventory that need to be addressed through purchase or repair.

The Task Force does not believe that raising fees alone will be sufficient to address the deferred maintenance currently existing in the musical instrument inventory held at schools. Once the inventory tracking system is completed and the status of existing inventory is assessed, the shortfall from the Standards of Music Implementation will be identified. This will inform future capital requests and/or fee adjustment, will provide accurate, up-to-date information and will allow for the creation of clear, reasonable plans to achieve and sustain the Standards.

The Task Force is therefore recommending that the data collected in the Musical Instrument Inventory survey be analyzed in order to identify gaps in standards and that further specific recommendations be developed to address these gaps (Recommendation 6.1).

Issue 3) A standard of musical instrumentation for Elementary, Middle/Junior and Senior High Schools.

With instruments no longer held in a centralized loan pool, schools have had to repair and replace instruments themselves, with no standards to guide them. The result has been inconsistencies in inventories, the quality of instruments being used by students and inefficiencies in purchasing practices.

The Musical Instrumentation sub-committee, in consultation with schools and music specialists, developed the Standard of Music Instrumentation document (Appendix 3).

The Standard of Music Instrumentation provides schools with guidelines for purchasing musical instruments necessary to achieve the outcomes in Alberta Education's *K-12 Arts Education Curriculum Framework*. Table 1 shows the breakdown of costs to schools for purchasing all the necessary instruments (per 100 students) according to the Standard of Musical Instrumentation. The full list of instruments and detailed pricing is provided in Appendix 3, "Standard of Music Instrumentation". Costs are provided for the two recommended levels of instrument quality, medium and highest. Additional supporting equipment integral to music programming, such as chairs, music stand, risers, sheet music, storage units and sound systems are shown as "Additional Equipment".

Table 1: Costs of Instruments Per 100 students:
Based on Standard of Musical Instrumentation

	Medium Quality	Highest Quality	Additional Equipment
Elementary (K – 6)	\$32096	\$34,334	\$8,525
Band (5 – 6)	\$85,899	\$105,929	\$15,000
Band (7 – 9)	\$195,764	\$251,788	\$15,000
Band (10 – 12)	\$264,002	\$313,867	\$15,000

These guidelines, when combined with the results of the Instrument Inventory, will provide schools with a tool to identify gaps in their own inventories, and a powerful software solution to facilitate purchasing and repairs.

The Standard of Music Instrumentation document offers existing schools clear guidelines to follow when maintaining, replacing and upgrading their instrument inventories. For new schools, the guidelines will be invaluable as they develop budgets for purchasing instruments.

The Task Force is therefore recommending that the Standard of Music Instrumentation guidelines be considered when commissioning new school (Recommendation 6.2).

In the report to Superintendents’ team of May 2011, the Task Force outlined the need for an Education Standing Offer (ESO) process for purchasing, renting, maintaining and repairing musical instruments. The ESO sub-committee sent out two Requests for Proposal, RFP 2012PRO267 for purchase, rental and repair of musical instruments. Four vendors responded: St. John’s Music, Long and McQuade, Bignote Music and Bluenote Music. The sub-committee was disappointed with the limited response to the RFP and is concerned about the ability of these four vendors to meet CBE’ needs. However, Strategic Sourcing will monitor performance and commitment.

The Task Force is recommending support for a purchasing process that brings Education Standing Offers (ESO) forward for the 2012-2013 school year, to be reviewed by the Fine Arts committee each year.

Issue 4) The development of teacher expertise and other human resources necessary to support the goals of the K-12 Arts Education Program of Studies.

While most of the recommendations on the Task Force deal with issues in Music programming, as the work of the Task Force continued, it became clear that there were issues and implications for Fine Arts’ programming beyond Music. Although Alberta Education’s *K-12 Arts Education Curriculum Framework* (2009) is on hold, the change to the program of studies was a catalyst to look at the current status of Fine Arts education in the CBE and at the Board’s capacity to meet new curriculum standards. The Fine Arts Survey sub-committee developed a survey, which was

distributed to all schools in December 2011. See Appendix 4 for a detailed summary of survey responses.

The survey found that schools are offering students many opportunities to learn in, about and through the arts. Most of CBE's Elementary, Middle, Junior and Senior High schools offer an instrumental music program. There are numerous extracurricular programs offered – choir, handbells, bands, theatre, drama, dance, etc. At the high school level, the majority of students in Music and the Visual Arts receive instruction from teachers who have post-secondary training in their disciplines. Students at all grade levels have opportunities to perform. Younger students usually perform most in their schools, at assemblies and special celebrations, while student in Middle, Junior and High School perform in the city, province and even beyond.

However, the survey also uncovered some important issues that have been addressed in recommendations of the Task Force.

- A heavy reliance on Artists-in-Residence and artists at all levels to meet student learning needs and interests in the Arts
- Protocols and requirements for external contractors are barriers to hiring artists
- No central registry of qualified artists and clinicians has been developed to support programming
- Ongoing challenges of finding qualified specialist teachers beyond Music, especially to teach Dance and Drama
- A desire for greater integration among core courses and the Fine Arts
- The need for networking amongst Fine Arts teachers in order to build capacity in each discipline and to facilitate further integration of the arts into core curriculum.

It is obvious from the responses to the survey that schools are facing challenges providing instruction in disciplines other than Music. Support is needed to address these issues as well as future challenges that may arise.

The Task Force therefore recommends the establishment of a Fine Arts Committee to build on and expand the Task Force's primary focus on Music education to include the other Fine Arts disciplines (Recommendation 1).

This committee, comprised of specialists, principals, teachers, students, parents and members of the broader Arts community, could facilitate the implementation of at least one of the Task Force's recommendations:

- **Supporting the development of a professional learning network of Fine Arts teachers across the CBE (Recommendation 2.2)**

Additionally, the Task Force believes that the Fine Arts Committee may be able to support Recommendation 5.5, analyzing the data collected in the inventory to identify gaps and recommend ways of addressing these gaps.

The Task Force suggests that a Director or Superintendent sit on the Fine Arts Committee so that s/he can report regularly to Superintendents' Team when issues emerge or decisions are needed. Without this level of participation, it is believed the Committee will be much less effective.

To address the issue of finding qualified teachers with post-secondary training in the Fine Arts, the Task Force recommends:

- **Intentionally recruiting qualified Fine Arts specialists, particularly in the area of Dance and Drama (Recommendation 2.1)**

Issue 5) The responsibilities of and relationships between schools, school councils and School/ Parent Societies.

The Instrumental music program in many schools is currently being supplemented at the discretion of principals from the decentralized budget. Further funding, especially in large and growing programs in high schools, often comes from fundraising undertaken by Music Parent Societies. These funds are primarily directed towards the purchase of large instruments, clinicians, Artists-in Residence, band camps, festivals and uniforms. Confusion has existed about who makes purchasing decisions and who owns equipment that is purchased by fundraising dollars.

Guidelines in the previous Administrative Regulation (AR) regarding School/Parent Societies (AR5001 Part 3) were insufficient to address the specific circumstances regarding fundraising for Fine Arts programs. The Chief Superintendent's Directives sub-committee of the Task Force was struck in December, 2011 to make recommendations related to the AR.

The sub-committee met ten times over a six-month period. While the focus was on the work of music School/ Parent Societies with a number of CBE schools, the AR was broadly designed to address all School/Parent Societies that support school programs and initiatives. Input from the Director of Finance, principals, teachers, Fine Arts specialists, parents, "Save our Fine Arts" (SOFA) and Volunteer-Parents Alliance of Calgary Schools ensured that proposed changes to the AR were considered from various points-of-view.

The resulting document (Appendix 1, "AR 5001, Part 3, School/Parent Societies") clarifies the roles and responsibilities involved in fundraising undertaken by Societies in general and as they relate to supporting the Fine Arts.

The document formalizes the roles of the principal, teachers and school council executive in meeting with the Society chair/ executive to review and agree upon fundraising goals and events. It clearly establishes that all funds raised, services and materials supplied by Parent/School Societies become the property of the Calgary Board of Education and fall under the legislative authority and accountability of the principal. Processes for transferring equipment and monies raised by Societies from the school to CBE accounts, should this be necessary due to school closure or other unusual circumstances, are clearly documented.

The Task Force is recommending that the revisions to AR 5001, Part 3, Parent/ School Societies be approved (Recommendation 4).

Issue 6) Communication and connections to internal and external CBE stakeholders, specifically the Calgary music and parent community.

The work of the Task Force over the last 18 months has gone a long way toward addressing this issue. Representatives from SOFA, Volunteer-Parents Alliance of Calgary Schools and interested parents from several schools played an important role in developing revisions to AR 5001.

The Task Force and its sub-committees provide an excellent model for community engagement that can be carried forward into the work of the proposed Fine Arts Committee.

The Task Force is therefore recommending establishing the Fine Arts Committee with representation from Calgary arts community and CBE parents. (Recommendation 7.1)

The work of the Task Force has resulted in a wealth of knowledge about issues in Fine Arts education and has developed specific processes and practices to address these issues.

For this reason the Task Force is recommending that CBE collaborate with Alberta Education to support the development and implementation of the new Fine Arts program of studies. (Recommendation 7.2)

Finally, if the revisions to AR 5001 are approved, the Task Force believes it will be essential to communicate changes clearly to all School Councils and School/ Parent Societies. Societies play a significant role in supporting the Fine Arts in CBE schools. By respectfully and fully communicating the changes and the rationale for them, the Task Force believes the relationship between Societies, Councils and school administration will be strengthened. The sub-committee has identified the need to develop a “Best Practices” document, which would outline and describe the changes to the AR and provide guidance on its implementation across the CBE.

Therefore, the Task Force is recommending the development of a “Best Practice” document to guide consistent interpretation and practice of the revised AR 5001, Part 3, Parent/ School Societies. (Recommendation 7.3)

5 | Financial Impact

The Task Force’s recommendations, if approved, will result in savings to the CBE that are not readily quantified at this time. By standardizing instrumentation and implementing system wide purchasing practices there will be savings in instrument purchases, repairs and maintenance. There will also be efficiencies in record keeping and ordering that will save the time spent on processes by staff in each school. Savings are also anticipated as schools reduce the duplication in their inventories by being more readily able to borrow instruments from other schools. These costs will be tracked in order to establish a baseline and assist with further financial planning.

It is difficult at this time to predict additional costs that may be incurred as the recommendations are implemented. Estimated costs in the range of \$300,000 are anticipated as the instrument inventory is completed in every school. This cost includes expenses associated with extending services and infrastructure (Archibus), hiring staff to create the database environment and seed the database with current inventories from all schools, and training staff to support the ongoing development and use of the database.

As schools complete their inventories, it is possible that they will identify further needs related to purchasing and repair in order to meet the Standard of Instrumentation guidelines. The extent of these costs will not be known until schools complete their inventories. Therefore the results of the inventory will be tracked in order to establish a baseline and assist with further financial planning.

Further costs can also be anticipated related to commissioning new schools. As seen in the Analysis section, Table 1, music program costs per 100 students range from \$32,096 (medium quality, elementary schools) to \$313,867 (highest quality, high schools).

It is evident from the analysis of data collected that the instrumental music program is currently underfunded. The funds collected by fees for instrument rentals are insufficient to repair, maintain and expand the existing inventory. Fees have not increased in the past fifteen years, while the costs of repairs and purchases have steadily increased during the same period.

Currently, student fees for High School Band instrumental programs are \$85 while Junior/ Middle School Programs are \$65. As seen in Analysis Figure 1, between 2008 and 2011, total spending by schools on repairs and purchases has increased by 11% (from \$425,783 to \$477,974). The revenue from fees has consistently fallen below expenditures. In 2010/11 that shortfall was \$91,258. Raising fees to \$100 (prorated for programs under one year in duration) will narrow the gap but will not completely close it. Applications for fee waivers will also need to be tracked in order to determine the cost to the CBE of making transfers to schools to cover lost revenue from fees.

The continuing work of the Instrument Inventory and the proposed Fine Arts Committee will greatly help to clarify the extent of the financial commitment necessary to fully fund the Fine Arts program of studies. Once Alberta Education's *K-12 Framework for Fine Arts* is completed, further funding needs may be identified. These may include:

- Hiring fine arts specialists, especially in dance and drama.
- Purchasing instruments and other equipment.
- Retrofitting spaces in existing schools to accommodate fine arts programs.
- Providing professional development opportunities for teachers.

6 | Implementation Consequences

The Task Force's recommendations directly support commitments made in the CBE's *Three-Year Education Plan 2012-2015*.

1. Personalizing learning - Student success will be enhanced as opportunities in the fine arts expand. Through specialized fine arts courses and integration of the fine arts into core curriculum, students will have significant opportunities to personalize learning.
2. Build our Capacity - Teachers will increase their capacity to teach all areas of the arts as well as to integrate the arts into core curriculum. Artists-in-Residence, guest artists and clinicians will be more readily available to support programs.
3. Engage our Public - The Task Force has set a high standard for parents, students and the broader arts community, which will be continued as recommendations are implemented. The engagement of parents, students and interest groups in the process increases the likelihood that the recommendations will be successfully implemented.
4. Steward our Resources - The recommendations contained in this report will help to ensure that resources are accounted for, distributed more equitably and are more readily accessible. Schools and the system will be better able to quantify costs necessary to maintain and grow their programs. Fundraising dollars will address needs more effectively, equitably and with greater accountability.

Failure to implement recommendations will result in the CBE finding it more difficult to maintain and improve Fine Arts opportunities for students.

7 | Conclusion

CBE administration, teachers and parents should be proud of the quality of opportunities in the Fine Arts currently being offered to our students. From Kindergarten to Grade 12, the CBE offers a variety of music, visual arts, dance and drama programs. Through the Fine Arts our students are developing their talents, exploring new interests and personalizing their learning.

As Fine Arts programs continue to grow and expand in existing and new schools and programs, it is essential that the CBE identify and mobilize all the material and human resources necessary to achieve the best possible learning outcomes. The Fine Arts Task Force has made an excellent start to this on-going process and has identified in this report several specific recommendations to ensure the work continues. The recommendations contained in this report address important Operational Expectations and increase the level of accountability and transparency. It is anticipated that work in "High School Completion" will further our efforts to create pathways for learning in the Fine Arts.

By connecting and formalizing regulations, standards and processes, the Task Force has developed a practical, transparent and adaptive solution to the problems presented.

Finally, the experiences of the Fine Arts Task Force serve as a model for tackling other complex and inter-connected issues in the CBE.

Cathy Faber

Chief Information Officer and Superintendent, Learning Innovation

APPENDIX 1
AR 5001 Part 3, School/Parent Societies, Proposed Revisions

PART 3
SCHOOL/PARENT SOCIETIES

**Fund-raising
and
school/parent
societies**

17(1) The following values form the basis for the development and support of all school/parent societies, as defined in section 2(b), within CBE schools:

- (a) Success for each and all students is the value that underpins the contribution of school/parent societies;
 - (b) The CBE values and supports school/parent societies and their mandates. Support from school/parent societies furthers the work of principals and school staff to ensure that students achieve CBE Results;
 - (c) School/parent societies allow for public engagement in learning; and
 - (d) Clear and open communication is valued between the principal and the school/parent societies.
- (2) In preparation for the school year, the principal or designate, appropriate teacher(s), and the chair or designate of each school society, will meet to review and agree upon fundraising goals and events, and agree on donation of supplies, services and society expenses. A school council executive is expected to attend this meeting. The documented consultation should take into account the needs and limitations of the school/parent societies imposed on them by law or by the scope of the fund-raising activities (e.g. gaming regulations and licenses).
- (3) Funds raised, services and materials supplied by school/parent societies:
- (a) will be raised for the school and donated in accordance with Section 17(2)
 - (b) once donated to the school, fall under the legislative authority and accountability of the principal; and
 - (c) will become the property of the Calgary Board of Education.
- (4) When funds raised are donated to the school, the principal will ensure that the use of funds reflects the understandings developed through consultation, in accordance with Section 17(2) and that an accurate accounting is provided to the school/parent societies as those funds are expended.
- (5) The school council will work with the registered school/parent societies' designate(s) in support of fund-raising activities.

- (6) CBE employees are discouraged from becoming officers of school/parent societies:
 - (a) if CBE employees hold office or have signing authority for the school/parent society for the school in which they work; or
 - (b) if the number of CBE employees on the school/parent society of the school in which they work is considered sufficient to influence the independence of the decisions of the school/parent society.

Purchasing and record-keeping

18(1) If money is received by the school from the school council or the school/parent societies:

(a) it is considered a donation in the hands of the school and must be recorded in an appropriate donation revenue account within the financial records of the school; and

(b) official receipts for Income Tax may be issued in accordance with Administrative Regulation 7009 - Donations from the Community, as long as:

(i) the money is forwarded to Finance & Supply Chain Services, Treasury Accountant for the CBE who will issue such receipts for income tax purposes; and

(ii) a budget transfer, in the amount of the donation, is made to the school's decentralized expense account(s) by Finance & Supply Chain Services department.

(2) Purchases of supplies or equipment from donated money retained in the school must be recorded in the financial records of the school in accordance with Administrative Regulation 7004 - School Generated Funds.

(3) Where purchases of supplies or equipment are made by the school:

(a) such purchases must be in accordance with Administrative Regulation 7001 - Purchase of Goods and Services, and purchasing standards of the CBE; and

(b) the school must claim the Goods and Services Tax (GST) rebate and the school principal or designate must inform the school council or school/parent society, as appropriate, of the GST claim to ensure that only one claim is made.

(4) A principal or designate is expected to acknowledge a school council or school/parent society donation in an appropriate manner.

(5) All assets purchased by the school out of monies provided by the school council or school/parent societies become the property of the CBE and will be for the use of the school.

(6) All donations of money or assets become the property of the CBE to manage as it deems appropriate. It is understood that the CBE will not ordinarily remove monies or assets from the school to which they were donated.

(7) The decision to remove monies or assets from the school to which they were donated will be made by the principal, in consultation with the Area Director and relevant school/parent societies. Documentation on the decision would reside at the Area office.

(8) In the case of a school closure, the relevant school/parent societies will be consulted by the Area Director prior to the movement of monies raised or assets donated.

(9) Where the school council or school/parent societies request copies of documentation supporting purchases made from donated funds, the principal must ensure that the documentation is provided.

(10) Documented review of the use of funds, supplies and services provided by the school/parent societies as per Section 17(2) will be provided annually by the principal or designate to the school/parent societies.

APPENDIX 2

Sub-Committee Membership

Task Force – Year 1

Jon Anderson, Finance
Lyle Bennett, Community Member, SOFA
Jim Finkbeiner, Fine Arts Teacher, Henry Wise Wood
Sam Gregory, Student/ Community Member, SOFA
Bruce Johnston, Principal, Simon Fraser
Theresa Lewis, Principal, Monterey Park
Kerry Martens, Fine Arts Teacher, Sir John Franklin
Paul Mulloy, Fine Arts Teacher, Central Memorial
Sandra Snow, Purchasing
Jeff Turner, Principal, Lord Beaverbrook
Tammy Watt, Teacher, Sir John A. MacDonald
Jane Rogerson, Director, Area V
Cathy Faber, Superintendent

Task Force – Year 2

Julie Barton, Fine Arts Specialist, Learning Services
Michele Campbell, Parent
Lyle Bennett, Parent, SOFA
Jim Finkbeiner, Fine Arts Teacher, Henry Wise Wood
Murray Hunt, Manager, Integrated Workplace Systems Service
Bruce Johnston Principal, Simon Fraser
Heather Kniss, Parent
Pat Kover, System Assistant Principal, Learning Innovation
Leslie Ann Lloyd, Corporate Financial Services
Kerry Martens, Fine Arts Teacher, Sir John Franklin
Paul Mulloy, Fine Arts Teacher, Central Memorial
Jessalyn Rohs, Student
Jim Simpson, System Principal, Area V
Bob Sleik, Supervisor, Solutions Development
Sandra Snow, Supervisor, Strategic Sourcing
Jeff Turner, Principal, Lord Beaverbrook
Gordon Walker, Finance Manager II
Tammy Watt, Teacher, Sir John A. MacDonald
Gloria Zakariasen, Principal, Cedarbrae
Jane Rogerson, Director, Area V
Cathy Faber, Superintendent

Instrument Inventory

Jim Simpson (Chair)
Paul Mulloy
Jeff Part
Jim Finkbeiner
Murray Hunt
Bob Sleik
David Grimstead
Tammy Watt

Finance

Leslie Lloyd (Chair)
Donna Rogers



Sandy Albion
Basil Samuel
Susan Guo

Superintendent's Directives/ AR

Cathy Faber (Chair)
Wayne Braun, Director Finance
Jeff Turner, Principal, Lord Beaverbrook
Wayne Tuff, Principal, Sir Winston Churchill
Mike Campbell, Parent
Mike Sakatch, Teacher, Lord Beaverbrook
Paul Mulloy, Learning Leader, Central Memorial
Jim Simpson, System Principal, Area V
Julie Barton, Fine Arts Specialist, Learning Services
Lyle Bennett, SOFA Representative
Alec Blair, Parent
Eeva White, Policy Analyst, Office of General Counsel
Carol Hayes, Society President, William Aberhart
Nancy Strantz, Board Member, Vincent Massey
Leslie Newton, Parent

Musical Instrumentation

Jim Finkbeiner, Henry Wise Wood
Kevin Willms, William Aberhart
Mike Gardner, Central Memorial
Scott Campbell, Midsun
Jeff Part, David Thompson
 Lisa Armstrong, JK Mulloy
Lyle Bennet, SOFA and St. Paul's Music
Julie Barton, Specialist, Fine and Performing Arts

Fine Arts Survey

Pat Kover (Chair)
Jane Rogerson
 Jeff Turner
Julie Barton
 Kerry Martens

Education Standing Offer

Sandra Snow (Chair)
Dr. Leslie Robertson
Phil Harding
Nathan Bane
Julie Barton
Mike Jones
Kathryn Van Heurn
Nicole Haycock

**APPENDIX 3:
STANDARD OF MUSICAL INSTRUMENTATION K - 12**

**Quality Options for Music Instrumentation
Elementary, Band Gr 5-6, Band Gr 7-9, Band Gr 10-12
Updated September 21, 2011**

Pricing for Draft Standard of Music Instrumentation – September 20, 2011 Julie Barton

There exists three quality levels of beginning band instruments manufactured:

- A. A company who manufactures their own brand. Manufacturer controls the quality of the instruments because it is their factory.**
- B. A company contracts to manufacturer to build instruments to their specifications. Less direct quality control.**
- C. A company puts a name on a manufacturer's instruments; such as Wal-Mart or Costco.**

It is recommended that schools within the CBE purchase instruments from an A or B category as they will perform better and last longer.

Musical Instruments – elementary; based on 100 students per program.

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

ELEMENTARY K - 6

INSTRUMENT	DESCRIPTION	QTY	Model # A	(A) Highest Standard	Extended Price	Model # B	(B) Medium Standard	Extended Price
Soprano Glockenspiel	with 2F#bars, 1 Bb bar	2	St 49 SGD	166.7	333.4	St 49 SGD	166.7	333.4
Alto Glockenspiel	with 2F# bars, 1 Bb	2	St 49 AGD	185.75	371.5	St 49 AGD	185.75	371.5
Soprano Metallophone	with 2F# bars, 1 Bb bar 1 pr mallets	2	St 49 SM2000	527.05	1054.1	Sonor SKM10	649.35	1298.7
Alto Metallophone	with 2 F# bars, 1 Bb bar 1 pr mallets	1	St 49 AM2000	691.2	691.2	Sonor TAKM10	908.75	908.75
Bass Metallophone	with 2F# bars, 1 Bb bar 1 pr mallets	1	St 49 BM2000	1620	1620	Sonor GBKM10	1812.75	1812.75
Soprano Xylophone	with 2 F# bars, 1 Bb bar and 1 pr mallets	4	St 49 SX2000	540	2160	Sonor SKM10	578.3	2313.2
Alto Xylophone	with 2 F3 bars, 1 Bb bar and 1 pr mallets	4	St 49 AX2000	721.44	2885.76	Sonor TAKX100	814.85	3259.4
Bass Xylophone	with 2 F# bars (Sonor Palisonso	2	St 49 BX2000	1702.8	3405.6	Sonor GBKX100	1971	3942
C Contrabass Bar		1	KBKBX1	543.5	543.5	NKS100POC	601.2	601.2
D Contra Bass Bar		1	KBKBX3	543.5	543.5	NKS100POD	601.2	601.2

ELEMENTARY K - 6

E Contra Bass Bar		1	KBKBX5	543.5	543.5	NKS100POE	601.2	601.2
F Contra Bass Bar		1	KBKBX6	341.25	341.25	NKS60POF	374.25	374.25
F# Contra Bass Bar		1	KBKBX7	341.25	341.25	NKS60POF#	374.25	374.25
G Contra Bass Bar		1	KBKBX8	341.25	341.25	NKS60POG	374.25	374.25
A Contra Bass Bar		1	KBKBX10	341.25	341.25	NKS60POA	374.25	374.25
Bb Contra Bass Bar		1	KBKBX11	341.25	341.25	NKS60POBb	374.25	374.25
B Contra Bass Bar		1	KBKBX12	341.25	341.25	NKS60POB	374.25	374.25
Mallets for Contra Bass Bar Set	2 required for set of Contra Bass Bars	2	S60	38.95	77.9	SCH100	41.25	82.5
10" Hand Drum	Tuneable	15	RT250	89.85	1347.75	LHDN10	106.85	1602.75
13" Hand Drum	tuneable with beater	1	RT300/HD	148.15	148.15	LHDN13/HD	169.05	169.05
10" Hand Drum	Remo	24	HD851000	22.95	550.8	HD851000	22.95	550.8
Conga Drum	11" with stand	1	MP1601 NA11	160.8	160.8	MP1601 NA11	160.8	160.8
Djembe Drum	12" Tuneable Djembe	4	DJ0012PM	218.95	875.8	DJ0012PM	218.95	875.8
LP Aspire Bongos	7" and 8.5"	1	LPA601AW	117.5	117.5	LPA601AW	117.5	117.5
Global Bongo Stand		1	GBST	94.95	94.95	GBST	94.95	94.95
Remo Roto Tom Set	6" and 8" and 10"	1	ER068006	335	335	ER068006	335	335

ELEMENTARY K - 6

10" Tambourine	tuneable, 6 pairs of jingles	2	RST2506	122.5	245	RST2506	122.5	245
8" Cymbals	Pair	1	C20	82.5	82.5	C20	82.5	82.5
12" Hanging Cymbal		1	V2012	62.5	62.5	V2012	62.5	62.5
Soft Cord mallets	for 12" Hanging Cymbal	1	M1	16.75	16.75	M1	16.75	16.75
Gong		1	FENG20	149.95	149.95	FENG20	149.95	149.95
Stand for Gong		1	GSTAND	105.95	105.95	GSTAND	105.95	105.95
Percussion Finger Cymbals	2 Pairs	2	T2530	23.5	47	T2530	23.5	47
4" Triangle	steel with striker	5	T10	21.25	106.25	LTR10	24.5	122.5
6" Triangle	steel with striker	5	T15	26.5	132.5	LTR15	31.5	157.5
7" Triangle	steel with striker	5	T20	31.5	157.5	LTR18	36.75	183.75
Wrist Jungle Bells	4 bells on web strap	2	S4009	5.5	11	S4009	5.5	11
Percussion Sleigh Bells	on handle – 25 bells	1	T2531	34.15	34.15	T2531	34.15	34.15
Bell Tree		1	LP450	323.95	323.95	RT8300	140.95	140.95
Cowbell 4.5"		1	CB4	21.5	21.5	CB4	21.5	21.5
Cowbell 6.5"		1	CB6	25.75	25.75	CB6	25.75	25.75
Cabasa a Fuche	Small	1	LP234BK	27.75	27.75	LP234BK	27.75	27.75
Cabasa a Fuche	Regular	1	LP234A	39.75	39.75	LP234A	39.75	39.75
Egg Shaker		10	T2106	2.45	24.5	T2106	2.45	24.5
Shekere		1	TCSCB	29.95	29.95	TCSCB	29.95	29.95

ELEMENTARY K - 6

Wooden Maracas	Pair	2	RB1203	12.5	25	RB1203	12.5	25
Wooden Guiro	with stick	2	RB1211	14.5	29	RB1211	14.5	29
Claves	Rosewood, pairs	6	S21	21.5	129	LCL1	26.5	159
Granite Blocks	Set	1	LP1210	245	245	LP1210	245	245
Cymbal Stand	for Granite Blocks	1	8610	66.5	66.5	8610	66.5	66.5
Latino Large Wood Block	with mallet	4	LWB2	54.25	217	LWB2	54.25	217
Tic-Toc Block	large (double tone wood block with removable handle)	2	MPDBTL	4.5	9	MPDBTL	4.5	9
Latin Wooden Agogo Bells		1	LWA	47.75	47.75	WA	26	26
Slit Drum	Medium	1	ZT6	215	215	ZT6	215	215
Vibra-slap II		1	LP208	44.75	44.75	VS1	44.75	44.75
Boom Wackers	Bass Set	1	BWJG	48.5	48.5	BWJG	48.5	48.5
Boom Wackers	Diatonic Set	4	BWDG	21.5	86	BWDG	21.5	86
Ratchet		1	T2520	26.5	26.5	T2520	26.5	26.5
Rosewood Castanets	on handle	1	LCA	51.25	51.25	KG	26.5	26.5
Sand blocks	Pair	3	RB753	2.95	8.85	RB753	2.95	8.85
Rhythm Sticks	fluted pair	35	RB768B	1.75	61.25	RB768B	1.75	61.25
Lummi Sticks	2 class sets - 5 packs of 12 pairs	5	2088	18.5	92.5	2088	18.5	92.5

ELEMENTARY K - 6

Electronic Portable Piano	with music rest, power supply, keyboard stand, bench, sustain pedal	1	dgx640	999	999	dgx640	999	999
Keyboard Amplifier	with cable	1	kb4	525	525	kb4	525	525
Piano	acoustic with bench and dolly	1	p22	7500	7500	p22	7500	7500
					0			0
MISCELLANEOUS					0			0
Whiteboard with staff lines and wheels		1			0			0
Music Stand		2	AC48	38	76	AC48	38	76
Metronome		1	MA30	25	25	MA30	25	25
Tuning Fork,	A=440	2	gtf1066	8	16	gtf1066	8	16
				Total cost per 100 students	32096.26		Total cost per 100 students	34334

choral risers
Wenger
098D054 4 Step risers (5 will hold 85-115 students)

1705

5 units

8525

BAND 5-6

INSTRUMENT	Grades	A Highest Quality	Unit Price	Extended	B Medium Quality	Unit price	Extended
	5 & 6			Price			Price
WOODWINDS							
Piccolo				0			0
Flute	20	yfl221	549	10980	fl540	399	7980
Oboe				0			0
Bassoon with seat strap				0			0
Clarinet Bb	26	ycl250	549	14274	cl522	399	10374
Clarinet Soprano Eb				0			0
Clarinet Bass with neck strap & floor peg	0			0			0
Saxophone Alto				0			0
Saxophone Tenor				0			0
Saxophone Baritone				0			0
Soprano Sax				0			0
STRINGS				0			0
Bass				0			0
BRASS							
Trumpet Bb	24	ytr2335	599	14376	tr512	449	10776
French Horn – double	6	yhr567	3150	18900	hr781	2795	16770
Trombone – Tenor	10	ysl354	599	5990	tb510	459	4590
Trombone Bass				0			0
Euphonium 3 valve	10	yep201	1799	17990	eu580	1299	12990
Euphonium 4 valve				0			0
Tuba Bb	0			0			0
Tuba 3 valve – compact	2	ybb105	3295	6590	tu571	2795	5590
Tuba 4 valve				0			0
				0			0

BAND 5-6

INSTRUMENT	Grades	A Highest Quality	Unit Price	Extended	B Medium Quality	Unit price	Extended Price
PERCUSSION							
Tympani 23" with cover and mallets				0			0
Tympani 26" with cover and mallets				0			0
Tympani 29" with cover and mallets				0			0
Tympani 32" with cover and mallets				0			0
Concert Bass Drum with stand & mallet	1	cb632b	1350	1350	cb636b	1350	1350
Concert Snare Drum with stand & sticks	1	ksd255	349	349	ksd255	349	349
Field Drum with snare stand & sticks				0			0
Cymbal (Hand) pair				0			0
Orchestra Bells with stand & mallets	1	yg250d	1050	1050	yg250d	1050	1050
Bell Kit	2	spk275	235	470	spk275	235	470
Xylophone with cover & mallets				0			0
Marimba with cover				0			0
Vibraphone with cover				0			0
Chimes with pair of mallets				0			0
Concert Toms – set of 4 with 2 stands				0			0
Conga Drums – set of 2 with stand				0			0
Bongos with bongo stand	1	lpa601	299	299	lpa601	299	299
Drum Set – 5 pieces with stands cymbals (hi-hats, ride, crash), throne, sticks, brushes				0			0
Concert Crash Cymbals 16" with straps, cradle & stand	1	21621	439	439	21621	439	439
Concert Crash Cymbals 18" with straps, cradle & stand				0			0
Suspended Cymbal 18" with stand	1	21823	325	325	21823	325	325

BAND 5-6

Suspended Cymbal 20" with stand				0			0
Gong with stand and mallet				0			0
Granite Blocks with stand				0			0
				0			0
AUXILLARY PERCUSSION							
Suggestion that teacher flexibility is needed in this area							
Agogo Bell				0			0
Bell Tree with mallet				0			0
Cabasa a Fuche				0			0
Claves – Rosewood (pair)				0			0
Concert Bar Chimes with stand				0			0
Cowbell with sticks & woodblock and mallet and mount				0			0
Finger Cymbals				0			0
Guiro with scraper				0			0
Maracas (pair) – wooden				0			0
Shaker	1	lp440	24	24	lp440	24	24
Shaker – Metal				0			0
Slapstick				0			0
Sleigh Bells	1	cp374	39	39	cp374	39	39
Tambourine	1	cp391	40	40	cp391	40	40
Triangle with clip and beater	1	408	58	58	408	58	58
Vibra Slap				0			0
Wood Chimes and stand				0			0
Wood Blocks (2 different tones)				0			0
Bass guitar with strap, case, tuner				0			0
Bass guitar amp with cable				0			0
Electric guitar with strap, case, tuner				0			0
Electric guitar amp with cable				0			0
Portable Electronic Keyboard with sustain pedal, music rest, stand, bench, gig bag and power supply,	1	dgx640	1069	1069	dgx640	1069	1069
Keyboard amp with cable	1	kb4	525	525	kb4	525	525

BAND 5-6

MISCELLANEOUS							
White Board on wheels with staff lines	1	0	0	0			0
Tuner / Metronome	2	vsam	399	798	vsam	399	798
Mouthpiece Puller	1	obmp	89	89	obmp	89	89
Conductor – double stand				0			0
Weighted Digital Piano with bench, castor stand, skid plate	1	clp480	4995	4995	clp480	4995	4995
Grand Piano (industrial strength castors, with bench, cover, dolly)				0			0
Music Method Books	60		10	600		10	600
Music				0			0
Music stands	60	ac48	38	2280	ac48	38	2280
Conductor Music Stand (double)	1	m5401	179	179	m5401	179	179
Music stand carts	2	ma1910	399	798	ma1910	399	798
Chairs Wenger stackable with stands	1	0	0	0	0	0	0
Audio/PA system							
CONSUMABLES				0			0
Mallet Kit (mallet bag and sticks, marimba mallets, xylophone mallets, timpani mallets, Lalo Dibilia Concert snare drum sticks, brushes	1	fp2	119	119	fp2	119	119
Timpani Mallets – soft	1	tt70	29	29	tt70	29	29
Timpani Mallets – medium	1	tt71	29	29	tt71	29	29
Timpani Mallets – hard	1	tt72	29	29	tt72	29	29
Drum sticks – pkg 12 pairs	1	2BW	47	47	2BW	47	47
Reeds, valve oil, cork grease, base strings and cleaning supplies.	1		800	800		800	800
				0			0
			Total cost per 100 students	105929		Total cost per 100 students	85899

Please note the addition of supporting equipment integral to Music Programming

BAND 5-6

Whiteboards with staff lines included

Wenger chairs

Music stands, racks and carts

Music and method books

Audio/PA system

Music

BAND 7 - 9

INSTRUMENT	Grades 7,8,9	A Highest Quality	Unit Price	Extended Price	B Medium Quality	Unit price	Extended Price
WOODWINDS							
Piccolo	1	ypc32	749	749	ypc32	749	749
Flute	15	yfl221	569	8535	fl540	399	5985
Oboe	4	yob241	1699	6796	1492b	1595	6380
Bassoon with seat strap	4	#41	5649	22596	bn590r	3988	15952
Clarinet Bb	28	ycl250	569	15932	cl521p	369	10332
Clarinet Soprano Eb				0			0
Clarinet Bass with neck strap & floor peg	6	ycl221	2195	13170	l7166	1795	10770
Saxophone Alto	8	yas23	1295	10360	as710l	899	7192
Saxophone Tenor	8	yts23	1699	13592	ts710l	1295	10360
Saxophone Baritone	2	ybs52	4525	9050	bs710l	2995	5990
Soprano Sax				0			0
STRINGS							
Bass				0			0
BRASS							
Trumpet Bb	24	ytr2335	599	14376	tr512l	399	9576
French Horn – double	6	yhr567	2995	17970	hr751db	2688	16128
Trombone – Tenor	10	ysl354	599	5990	tr510l	399	3990
Trombone Bass	1	ybl421g	1975	1975	ybl421g	1975	1975
Euphonium 3 valve	10	yep201	1895	18950	eu580l	1059	10590
Euphonium 4 valve				0			0
Tuba Bb	6	ybb201	4245	25470	ybb201	4245	25470
Tuba 3 valve – compact	6	ybb105	3195	19170	tu571l	2575	15450
Tuba 4 valve				0			0
PERCUSSION							
Tympani 23" with cover and mallets	1	tp4223	2995	2995	lks423fg	1995	1995

BAND 7 - 9

Tympani 26" with cover and mallets	1	tp4226	3195	3195	lks426fg	2095	2095
Tympani 29" with cover and mallets	1	tp4229	3295	3295	lks429fg	2195	2195
Tympani 32" with cover and mallets	1	tp4232	3395	3395	lks432fg	2295	2295
Concert Bass Drum with stand & mallet	1	cb632b	1349	1349	cb32x7g	1399	1399
Concert Snare Drum with stand & sticks	1	ksd255	349	349	le2472	299	299
Field Drum with snare stand & sticks				0			0
Orchestra Bells with stand & mallets	1	yg250	975	975	m656	849	849
Bell Kit	5	spk275	250	1250	m651	189	945
Xylophone with cover & mallets	1	yx500f	3995	3995	m51	2995	2995
Marimba with cover				0			0
Vibraphone with cover				0			0
Chimes with pair of mallets	1	dc9160b	7500	7500	m635b	4999	4999
Concert Toms – set of 4 with 2 stands				0			0
Conga Drums – set of 2 with stand	1	lpa646	500	500	lpa646	500	500
Bongos with bongo stand	1	lpa601	299	299	lpa601	299	299
Drum Set – 5 pieces with stands cymbals (hi-hats, ride, crash), throne, sticks, brushes	1	scbof5	1595	1595	scbof5	1595	1595
Concert Crash Cymbals 16" with straps, cradle & stand	1	21621	425	425	21621	425	425
Concert Crash Cymbals 18" with straps, cradle & stand				0			0
Suspended Cymbal 18" with stand	1	21823	250	250	21823	250	250
Suspended Cymbal 20" with stand				0			0
Gong with stand and mallet	1	ccg32	895	895	ccg32	895	895
Granite Blocks with stand	1	lp1210	319	319	lp1210	319	319
				0			
AUXILLARY PERCUSSION							
Suggestion that teacher flexibility is needed in this area							

BAND 7 - 9

Agogo Bell				0			0
Bell Tree with mallet	1	lp450	379	379	lp450	379	379
Cabasa a Fuche	1	lp234a	53	53	lp234a	53	53
Claves – Rosewood (pair)	1	lp262r	19	19	lp262r	19	19
Concert Bar Chimes with stand	1	lp511c	199	199	lp511c	199	199
Cowbell with sticks & woodblock and mallet and mount	1	lp204a	149	149	lp204a	149	149
Finger Cymbals				0			0
Guiro with scraper	1	cp249	29	29	cp249	29	29
Maracas (pair) – wooden	1	cp281	25	25	cp281	25	25
Shaker	1	lp440	24	24	lp440	24	24
Shaker – Metal	1	lp442a	28	28	lp442a	28	28
Slapstick	1	ys200	39	39	ys200	39	39
Sleigh Bells	1	cp374	39	39	cp374	39	39
Tambourine	1	cp391	40	40	cp391	40	40
Triangle with clip and beater	1	408	59	59	408	59	59
Vibra Slap	1	lp208	49	49	lp208	49	49
Bass guitar with strap, case, tuner	1	rbx270	439	439	rbx270	439	439
Bass guitar amp with cable	1	tnt115	549	549	tnt115	549	549
Electric guitar with strap, case, tuner				0			0
Electric guitar amp with cable				0			0
Portable Electronic Keyboard with sustain pedal, music rest, stand, bench, gig bag and power supply,	1	dgx640	1069	1069	dgx640	1069	1069
Keyboard amp with cable	1	kb4	525	525	kb4	525	525
MISCELLANEOUS							
White Board on wheels with staff lines				0			0
Tuner / Metronome	2	vsam	399	798	vsam	399	798
Mouthpiece Puller	1	obmp	89	89	obmp	89	89
Weighted Digital Piano with bench, castor stand, skid plate	1	clp480	4995	4995	clp480	4995	4995
Grand Piano (industrial strength castors, with bench, cover, dolly)				0			0



BAND 7 - 9

Music Method Books	60		10	600		10	600
Music				0			0
Music stands	60	ac48	38	2280	ac48	38	2280
Conductor Music Stand (double)				0			0
Music stand carts	2	ma1910	399	798	ma1910	399	798
Chairs Wenger stackable with stands	60			0			0
Audio/PA system	1			0			0
CONSUMABLES							
Mallet Kit (mallet bag and sticks, marimba mallets, xylophone mallets, timpani mallets, Lalo Dibililia Concert snare drum sticks, brushes	1	fp2	119	119	fp2	119	119
Timpani Mallets – soft	1	tt70	29	29	tt70	29	29
Timpani Mallets – medium	1	tt71	29	29	tt71	29	29
Timpani Mallets – hard	1	ttt72	29	29	tt72	29	29
Drum sticks – pkg 12 pairs	1	2bw	47	47	2bw	47	47
Reeds, valve oil, cork grease, base strings and cleaning supplies.	1		1000	1000		1000	1000
				251788			195764

Please note the addition of supporting equipment integral to Music Programming

- Whiteboards with staff lines included
- Wenger chairs
- Music stands, racks and carts
- Music and method books
- Audio/PA system
- Music

BAND 10 - 12

INSTRUMENT	Grades 10,11,12	(A) Highest Standard	Unit Price	Extended Price	(B) Medium Standard	Unit price	Extended Price
WOODWINDS							
Piccolo	2	ypc32	749	1498	ypc32	749	1498
Flute	15	yfl221	569	8535	fl540	399	5985
Oboe	4	yob441m	3395	13580	1492b	1595	6380
Bassoon with seat strap	4	#41	5649	22596	bn590r	3988	15952
Clarinet Bb	20	ycl250	569	11380	cl521p	369	7380
Clarinet Soprano Eb	1	l7214ef	1095	1095	l7214ef	1095	1095
Clarinet Bass with neck strap & floor peg	6	ycl221	2195	13170	l7166	1795	10770
Saxophone Alto	4	yas23	1295	5180	as710l	899	3596
Saxophone Tenor	8	yts23	1699	13592	ts710l	1295	10360
Saxophone Baritone	2	ybs52	4525	9050	bs710l	2995	5990
Soprano Sax	1	yss675	4395	4395	yss475	2599	2599
STRINGS							
Bass	2	50134	2400	4800	50134	2400	4800
BRASS							
Trumpet Bb	14	ytr2335	599	8386	tr512l	399	5586
French Horn – double	6	yhr567	2995	17970	hr751db	2688	16128
Trombone – Tenor	10	ysl354	599	5990	tr510l	399	3990
Trombone Bass	2	ybl620ge	3495	6990	ybl620ge	3495	6990
Euphonium 3 valve	0	0	0	0		0	0
Euphonium 4 valve	6	yep321	2495	14970	yep321	2495	14970
Tuba Bb	0		0	0		0	0
Tuba 3 valve – compact	0		0	0		0	0
Tuba 4 valve	10	ybb321	5195	51950	ybb321	5195	51950
PERCUSSION							
Tympani 23" with cover and mallets	1	tp4223	2995	2995	lks423fg	1995	1995



Tympani 26" with cover and mallets	1	tp4226	3195	3195	lks426fg	2095	2095
Tympani 29" with cover and mallets	1	tp4229	3295	3295	lks429fg	2195	2195
Tympani 32" with cover and mallets	1	tp4232	3395	3395	lks432fg	2295	2295
Concert Bass Drum with stand & mallet	1	cb36b	2195	2195	cb86x8	1699	1699
Concert Snare Drum with stand & sticks	1	ksd255	349	349	lm404	399	399
Concert Snare Drum with stand & sticks	1	css1455	599	599	lm402	569	569
Field Drum with snare stand & sticks	1	tdp1512	750	750	024dms	699	699
Orchestra Bells with stand & mallets	1	dg1590b	2995	2995	m646	1695	1695
Bell Kit	5	spk275	250	1250	m651	189	945
Xylophone with cover & mallets	1	yx500f	3995	3995	m51	2995	2995
Marimba with cover	1	ym2400	6795	6795	m300	5595	5595
Vibraphone with cover	1	yv2700	5895	5895	m55	5595	5595
Chimes with pair of mallets	1	dc9160b	7500	7500	m665b	5695	5695
Concert Toms – set of 4 with 2 stands	4	ct808-13	1200	4800	04cc	1195	4780
Conga Drums – set of 2 with stand	1	lpa646	500	500	lpa646	500	500
Bongos with bongo stand	1	lpa601	299	299	lpa601	299	299
Drum Set – 5 pieces with stands cymbals (hi-hats, ride, crash), throne, sticks, brushes	1	scb2f5	1895	1895	scb2f5	1895	1895
Concert Crash Cymbals 16" with straps, cradle & stand	0		425	0		425	0
Concert Crash Cymbals 18" with straps, cradle & stand	1	21821	495	495	21821	495	495
Suspended Cymbal 18" with stand	1	21823	250	250	21823	250	250
Suspended Cymbal 20" with stand	1	22023	299	299	22023	299	299
Gong with stand and mallet	1	ccg32	895	895	ccg32	895	895
Granite Blocks with stand	1	lp1210	319	319	lp1210	319	319
AUXILLARY PERCUSSION							
Suggestion that teacher flexibility is needed in this area							
Agogo Bell	1	lp231a	49	49	lp231a	49	49

Bell Tree with mallet	1	lp450	379	379	lp450	379	379
Cabasa a Fuche	1	lp234a	53	53	lp234a	53	53
Claves – Rosewood (pair)	1	lp262r	19	19	lp262r	19	19
Concert Bar Chimes with stand	1	lp511c	199	199	lp511c	199	199
Cowbell with sticks & woodblock and mallet and mount	1	lp204a	149	149	lp204a	149	149
Finger Cymbals	1	p0773	35	35	p0773	35	35
Guiro with scraper	1	cp249	29	29	cp249	29	29
Maracas (pair) – wooden	1	cp281	25	25	cp281	25	25
Shaker	1	lp440	24	24	lp440	24	24
Shaker – Metal	1	lp442a	28	28	lp442a	28	28
Slapstick	1	ys200	39	39	ys200	39	39
Sleigh Bells	1	cp374	39	39	cp374	39	39
Tambourine	1	cp391	40	40	cp391	40	40
Triangle with clip and beater	1	408	59	59	408	59	59
Vibra Slap	1	lp208	49	49	lp208	49	49
Bass guitar with strap, case, tuner	1	rbx270	439	439	rbx270	439	439
Bass guitar amp with cable	1	tnt115	549	549	tnt115	549	549
Electric guitar with strap, case, tuner	1	pkg	500	500	pkg	500	500
Electric guitar amp with cable	1	pkg	500	500	pkg	500	500
Portable Electronic Keyboard with sustain pedal, music rest, stand, bench, gig bag and power supply,	1	dgx640	1069	1069	dgx640	1069	1069
Keyboard amp with cable	1	kb4	525	525	kb4	525	525
MISCELLANEOUS							
White Board on wheels with staff lines	1			0			0
Tuner / Metronome	2	vsam	399	798	vsam	399	798
Mouthpiece Puller	1	obmp	89	89	obmp	89	89
Weighted Digital Piano with bench, castor stand, skid plate	1	clp480	4995	4995	clp480	4995	4995
Grand Piano (industrial strength castors, with bench, cover, dolly)	1	c2pe	28000	28000	c2pe	28000	28000
Music Method Books	60		10	600		10	600
Music				0			0
Music stands	60	ac48	38	2280	ac48	38	2280

Conductor Music Stand (double)	1	m5401	175	175	m5401	175	175
Music stand carts	2	ma1910	399	798	ma1910	399	798
Chairs Wenger stackable with stands	60			0			0
Audio/PA system	1			0			0
CONSUMABLES							
Mallet Kit (mallet bag and sticks, marimba mallets, xylophone mallets, timpani mallets, Lalo Dibilia Concert snare drum sticks, brushes	1	fp2	119	119	fp2	119	119
Timpani Mallets – soft	1	tt70	29	29	tt70	29	29
Timpani Mallets – medium	1	tt71	29	29	tt71	29	29
Timpani Mallets – hard	1	ttt72	29	29	tt72	29	29
Drum sticks – pkg 12 pairs	1	2bw	47	47	2bw	47	47
Reeds, valve oil, cork grease, base strings and cleaning supplies.	1		1000	1000		1000	1000
				313867			264002

Please note the addition of supporting equipment integral to Music Programming

174A300.62 Whiteboards with staff lines included reversible with wheels		1373
033000 Wenger Nota Chairs	98	9800
127A261 Wenger chair cart (18 chairs)	328	5904
039E500 Wenger Music stands	48	4800
037C001 Roughneck higher end stand	54	5400
039C202 Large stand rack (20 stands)	427	2135
Method books	10	1000
Sheet music score set 8pieces per 3 performances=30	75	2250
Wenger storage per 100 students wire/installed/ delivered		29984
Triune customized wood storage 24wx96hx19d clear lacquered heavy duty lockable		19750
Sound DBI System 10,000-20,000		15,000

APPENDIX 4: Detailed Summary of Survey Responses

	Elementary n = 118	Middle/ Junior High n = 48	Senior High n = 18
Building our Capacity	<ul style="list-style-type: none"> • 91% offer instrumental program • Integration across curriculum, especially in the humanities • Inconsistency in teacher’s abilities, quality of resources and instrumentation • Decrease in music specialists and instruments • High degree of dependence on Artists-in-Residence and artists • Using various spaces: hallways, gym, stage, multipurpose rooms • Extracurricular: mainly choir, instrumental music, handbells • Drama and dance consistently offered 	<ul style="list-style-type: none"> • Music scheduled in timetable more than other Fine Arts • Increase in extra-curricular opportunities • Significant number of programs outside of timetable to accommodate multi-grades; major commitment of teachers, students and parents • Significant increase in Drama • Music, visual arts and drama offered in dedicated rooms (not dance) • Less integration than elementary, except dance where integration increases • Component of visual arts incorporated in the CIF program • Grade 4, 5 and 6 students in the middle schools have access to more specialists than their elementary counterparts 	<ul style="list-style-type: none"> • Students in Fine Arts courses receive 4 or more classes per week 60 to 100 minutes per class • Majority of schools have two specialist teachers • Only 50% of schools have a dance teacher • In all disciplines, vast majority of teachers have post-secondary training in their discipline • Dedicated rooms for Fine Arts, except dance • Instrumental Music offered all year; significant extracurricular • Great need for professional development in drama and dance is anticipated

<p>Stewarding our Resources</p>	<ul style="list-style-type: none"> • Dependence on Artists-in-Residence and artists • Specific types of artist residencies on a rotating basis (e.g. art one year, drama next) • Teachers are offering clubs and extracurricular activities • Integrating the arts at least 10% of the time into other subjects as required by the Guide to Education • Fine Arts relying of expendable resources • Difficult to predict future expenses when personalizing learning is considered • PLCs and Music Teachers' Network, grants, specialists and residencies used to maximize programs offered • Potential for inequities given the high cost of residencies 	<ul style="list-style-type: none"> • 90% report music, drama and visual arts scheduled 3 times a week for 45 to 60 minutes (Grades 7, 8 and 9) • Less than 30 % of responding schools schedule dance in the timetable • Majority of schools have one music teacher • Most programs provided by one teacher with a strong reliance on guest instructors • 94% of schools report more than 4 guest instructors in the school year • 97% of schools have a music teacher with specific post-secondary training • 70% of schools report having a drama specialist teacher • 94% of guest instructors have specific training • 66% of schools report have drama and visual arts teachers with post-secondary training in their specialty • 50% of schools report that instruction is shared between more than one teacher • Majority of schools do not offer dance; those that do have more than one teacher for dance • Very few schools report having a dance instructor with specific post-secondary training • Respondents indicate able to accommodate current needs but have concerns for the future • Inability to find specialist teachers, especially in dance and lack of 	<ul style="list-style-type: none"> • Most schools schedule one music class in the timetable and one class outside of the timetable • 50% of schools provide instruction outside of the timetable • Drama, visual arts and dance offered in the timetable • Drama and visual arts most likely to be integrated into English Language Arts • Majority of schools offer non-credit extracurricular opportunities in the Fine Arts • 66% of responding schools currently have sufficient equipment but express concern for the future
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		funding – main reasons offered for inability to provide Fine Arts instruction	
Engaging our Public	<ul style="list-style-type: none"> • Performance at assemblies and celebrations • Choir and handbell performances outside of timetable • Dependence on Artists-in-Residence and artists to support Fine Arts programming • School Councils and Societies are sources of funding and support 	<ul style="list-style-type: none"> • Majority of music programs perform off campus 4 or more times a year • Drama – off campus performances at least once a year • Clear indication of interest in attending performances for music and drama both on and off campus 	<ul style="list-style-type: none"> • Drama and music most likely to go off campus • Visual arts and dance do not go off campus • Many opportunities for Fine Arts students to go off campus • Music provides students the most opportunities to go off campus • Off campus performances in drama, dance and visual arts are in Calgary, often at CBE schools • Music performances are throughout the province and beyond