



The Board of Education of School District No. 61 (Greater Victoria)  
Operations Policy and Planning Committee

**AGENDA**

Monday, January 16, 2023, 7:00 p.m.

Broadcasted via YouTube <https://bit.ly/3czx8bA>

Chairperson: Trustee Paynter

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**A. COMMENCEMENT OF MEETING**

**A.1. Acknowledgement of Traditional Territories**

The Greater Victoria School District wishes to recognize and acknowledge the Esquimalt and Songhees Nations, on whose traditional territories we live, we learn, and we do our work.

**A.2. Approval of the Agenda**

Recommended Motion:  
That the January 16, 2023 agenda be approved.

**A.3. Approval of the Minutes**

Recommended Motion:  
That the December 5, 2022 Combined Education Policy and Directions Committee and Operations Policy and Planning Committee meeting minutes as they pertain to Operations Policy and Planning Committee, be approved.

**A.4. Business Arising from Minutes**

**B. PRESENTATIONS TO THE COMMITTEE**

**C. SUPERINTENDENT'S REPORT**

**C.1. Elementary Strings Review – Deputy Superintendent Caldwell  
Presentation**

**Elementary Strings Review – Executive Summary – Mr. Harris**

**D. PERSONNEL ITEMS**

**E. FINANCE AND LEGAL AFFAIRS**

**E.1. Monthly Financial Report: December 2022**

**E.2. 2022-2023 Budget Change Report: December 2022**

**E.3. 2023-2024 Budget**

**F. FACILITIES PLANNING**

**F.1. Custodial Considerations – Superintendent Whitten**

**F.2. Operations Update: January 2023**

**F.3. Victoria High School Seismic Project Update**

**G. PUBLIC DISCLOSURE OF IN-CAMERA ITEMS**

**H. NEW BUSINESS**

**H.1. Vic High Project Reports to Central and Vic High PAC's – Trustee Kwan**

Recommended Motion:

That the Board of Education of School District No.61 (Greater Victoria) direct the Superintendent to forward any reports, provided to the Board at Standing Committee meetings or Board meetings, on any current updates or status of the ongoing project at Vic High to the PAC president of Central Middle School, Carrie Peters, and the PAC president of Vic High, Kate Wallace.

**I. NOTICE OF MOTION**

**J. GENERAL ANNOUNCEMENTS**

**K. ADJOURNMENT**

Recommended Motion:

That the meeting adjourn.

**Note: This meeting is being audio and video recorded. The video can be viewed on the District website.**



**The Board of Education of School District No. 61 (Greater Victoria)  
Combined Education Policy and Directions and  
Operations Policy and Planning Committee Meeting  
REGULAR MINUTES**

**Monday, December 5, 2022, 7:00 p.m.**

Trustees Present: **Education Policy and Directions members:** Emily Mahbobi (Chair), Angela Carmichael, Diane McNally, Nicole Duncan

**Operations Policy and Planning members:** Rob Paynter (Chair), Karen Kwan, Derek Gagnon, Natalie Baillaut, Nicole Duncan

Trustee Regrets: Mavis David

Administration: Deb Whitten, Superintendent of Schools, Katrina Stride, Acting Secretary-Treasurer, Harold Caldwell, Deputy Superintendent, Tom Aerts, Associate Superintendent, Charmaine Shortt, District Principal, Marni Vistisen-Harwood, Director of Facilities Services, Mark Baggott, Manager, Building Operations, Andy Canty Director, Information Technology for Learning

Partners: Taily Wills, CUPE 947, Cindy Romphf, GVTA, Tracy Humphreys, VCPAC President, Brenna O'Connor, VPVPA Vice-President

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**A. COMMENCEMENT OF MEETING**

The meeting was called to order at 7:00 p.m.

**A.1. Acknowledgement of Traditional Territories**

Chair Mahbobi recognized and acknowledged the Esquimalt and Songhees Nations, on whose traditional territories, we live, we learn, and we do our work.

**A.2. Approval of the Combined Education Policy and Directions and Operations Policy and Planning Committees meeting agenda**

**Moved by** Trustee Duncan

That the December 5, 2022 Combined Education Policy and Directions and Operations Policy and Planning Committees meeting agenda be approved with the following amendments:

Move L.3. Custodial Review December 5, 2022 Memo - Superintendent Whitten, Presentation Custodial Review – Manager Building Operations, Mark Baggott to I.2.

**Motion Carried Unanimously**

**B. EDUCATION POLICY AND DIRECTIONS COMMITTEE**

**B.1. Approval of the Minutes**

**Moved by** Trustee Duncan

That the November 14, 2022 Education Policy and Directions Committee meeting minutes be approved.

**Motion Carried Unanimously**

**B.2. Business Arising from Minutes**

None

**C. PRESENTATIONS TO THE COMMITTEE**

**C.1. Superintendent Whitten introduced acting District Principal Shortt who provided a presentation on Framework for Enhancing Student Learning (FESL).**

Acting District Principal Shortt is the early learning lead that will complete a district-wide Environmental Scan. The purpose of the scan is to support school districts in examining and deepening their understanding about Early Learning & Child Care in their district through connection and dialogue with partner groups, an inventory of spaces, and a thorough policy review.

Acting District Principal Shortt presented on Early Learning and Childcare initiatives and provided an update on changes within the Ministry, specifically the merge of child care into the education sector (Ministry of Education & Child Care).

Trustees provided thanks for the presentation and had questions of clarification.

#### **D. NEW BUSINESS**

- D.1.** Trustee Duncan provided the BC Human Rights Commissioner Letter re: School Liaison Officer Programs as well as the State of School Liaison Programs in Canada study for information.

Trustees discussed the letter and study.

#### **E. NOTICE OF MOTION**

None

#### **F. GENERAL ANNOUNCEMENTS**

None

*Meeting recessed at 8:29 p.m.*

*The meeting reconvened at 8:34 p.m.*

#### **G. OPERATIONS POLICY AND PLANNING COMMITTEE**

##### **G.1. Approval of the Minutes**

**Moved by** Trustee Paynter

That the November 21, 2022 Operations Policy and Planning Committee meeting minutes be approved as amended.

Add E.4. Trustees and staff discussed possible solutions to address the costs of adding shop ventilation. Staff confirmed that existing Cedar Hill Shop equipment can be stored for use in the new Cedar Hill Middle school.

## **Motion Carried Unanimously**

### **G.2. Business Arising from Minutes**

Trustee Duncan thanked Director of Facilities Services Vistisen-Harwood for the information in the Operations Report to address questions from the November 21, 2022 Operations Policy and Planning Committee meeting.

### **H. PRESENTATIONS TO THE COMMITTEE**

- H.1.** VCPAC President Tracy Humphreys presented on education assistants in the District. Suggestions for the use of educational assistants in the District were made.
- H.2.** PAC Chair of Central Middle School Carrie Peter presented on concerns about the Vic High re-opening delay for the 2023-2024 school year.
- H.3.** Darren Alexander presented on concerns about the Vic High re-opening delay and the impacts that it is having on staff and students at the school.

Trustees thanked the presenters for the information.

### **I. SUPERINTENDENT'S REPORT**

- I.1.** Superintendent Whitten introduced student representative Keira Milne a grade 12 student from Oak Bay Secondary school.
- I.2.** Superintendent Whitten introduced Manager of Building Operations Mark Baggott to present a custodial review, current funding summary, and potential options for the future.

Trustees thanked staff for the presentation and had questions of clarification.

### **J. PERSONNEL ITEMS**

None

### **K. FINANCE AND LEGAL AFFAIRS**

#### **K.1. Monthly Financial Report: November 2022**

Combined Education Policy and Directions and Operations Policy and Planning Committee Meeting  
December 5, 2022

Acting Secretary-Treasurer Stride provided the report for information.

Trustees had questions of clarification.

**K.2. Budget Change Report: November 2022**

Acting Secretary-Treasurer Stride provided the report for information.

Trustees had questions of clarification.

**L. FACILITIES PLANNING**

**L.1. Operations Update: December 2022**

Director of Facilities Services Vistisen-Harwood provided an update.

Trustees had questions of clarification.

**L.2. Victoria High School Seismic Project Update**

Director of Facilities Services Vistisen-Harwood provided an update.

Trustees had questions of clarification.

**M. PUBLIC DISCLOSURE OF IN-CAMERA ITEMS**

None

**N. NEW BUSINESS**

**N.1. Policy Sub-Committee – Trustee Duncan**

Trustees discussed the motion.

**Moved by** Trustee Duncan

That the Board of Education of School District No. 61 (Greater Victoria) direct the Policy Sub-Committee to review the current policies regarding legal services and make recommendations as needed to the Board.

**Motion Carried Unanimously**

**O. NOTICE OF MOTION**

**Moved by** Trustee Duncan

Motion for the January 9, 2023 Education Policy and Directions committee meeting.

Recommended Motion:

That the Board of Education of School District No. 61 (Greater Victoria) direct the Superintendent to work with Victoria Confederation of Parent Advisory Councils (VCPAC) to develop a communication protocol to support the parents' advisory council (PAC) to communicate with PAC members in their school communities.

**P. GENERAL ANNOUNCEMENTS**

None

**Q. ADJOURNMENT**

**Moved by** Trustee Kwan

That the meeting adjourn.

**Motion Carried Unanimously**

The meeting adjourned at 10:15 p.m.

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**Chair**

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**Secretary-Treasurer**



# Office of the Deputy Superintendent

*Harold W Caldwell – Deputy Superintendent*

**To:** Operations Policy and Planning Committee  
**From:** Harold W Caldwell, Deputy Superintendent  
**Date:** January 16, 2023  
**RE:** **Elementary Strings Review Executive Summary**

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**Background:**

In May 2022, The Board of Education passed a motion to review the elementary strings program in the Greater Victoria School District. Approved motion below.

**Approved Motion:**

*That the Board of Education of School District No. 61 (Greater Victoria) accept the one-time funding of \$208,817 from Advocacy for Music in Schools (AMIS) to provide a barrier-free opportunity to the estimated 1,503 grade five students in the 28 elementary schools to participate in a strings program to be offered inside or outside of the school day, as determined by each Principal in consultation with their respective Staff Committee and the School's parent Advisory Council. AND FURTHER; That the Board of Education of School District No. 61 (Greater Victoria) direct the Superintendent to complete a review of the Elementary Strings Program during the 2022-2023 school year and to complete a report with recommendations to present to the Education Policy and Directions Committee meeting in January 2023.*

In September, Senior Staff began the process of obtaining the services of an independent advisor to conduct the Elementary Strings review and subsequently contracted with Mr. Murray Harris. Mr. Harris retired from the Greater Victoria School District in 2022 after a distinguished career as a teacher, vice principal and principal. He is familiar with music programs in our district and brings a wealth of knowledge and skills to this role including establishing safe environments for respectful relationships and thoughtful conversations.

**Engagement Process:**

Mr. Harris conducted interviews and surveys, including ThoughtExchange, between November 2022 and January 2023. Classroom teachers, music teachers, Elementary Strings teachers, principals and families provided input during this process.

The Elementary Strings Review has now been completed.

Mr. Harris has provided an Executive Summary of his review for the Operations Policy and Planning Committee which he will present at the January 16<sup>th</sup> Operations Policy and Planning Committee meeting. Also included in the pack-up for this meeting is the complete Elementary Strings Review.

*The Greater Victoria School District wishes to recognize and acknowledge the Esquimalt and Songhees Nations, on whose traditional territories, we live, we learn, and we do our work.*

## ***Elementary Strings – Executive Summary 2023***

**To: Operations Policy and Planning Committee**  
**From: Murray Harris**  
**Date: January 16, 2023**  
**RE: Elementary Strings Review – Executive Summary**

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### **Purpose of the report**

This report is a fulfillment of the Greater Victoria School Board motion, passed on May 30, 2022, directing the Superintendent to complete a review of the Elementary Strings Program during the 2022-2023 school year and to complete a report with recommendations to be presented to the Education Policy and Directions Committee meeting in January 2023.

### **What is the Elementary Strings Program?**

The Elementary Strings Program has existed in the SD61 elementary schools since the mid 1950's. Historically it has only been offered in 16 of the District's elementary schools. It was offered in all elementary schools for the first time in September 2022.

Elementary Strings is an optional program for grade 5 students. Students may choose to enroll in this program but are not required to do so. Students can choose to learn to play either the cello, viola, or violin. Participating students must rent their instrument from a local music rental store or borrow an instrument from the District collection of instruments. Schools are, on occasion, covering the costs of rentals for families. Depending on the number of students enrolled at a particular school, strings classes can be from 30 to 45 minutes once or twice per week. Typically, students perform at 2 or 3 school assemblies or concerts during a school year and may participate in the mass performance organized at UVIC at the end of the year.

All students participating in strings are also part of the regular music instruction time that their class receives from the school music teacher. This general music instruction varies from 30 to 110 minutes per week, depending on the school. This meets the provincial requirements for music instruction in elementary schools.

District-wide, 47% of grade 5 students are currently part of the Elementary Strings program, with participation rates at schools varying from 9% to 77% of the grade 5 students at the school. Strings classes are offered either during regular instructional time, outside of instructional time, or a combination of both. Student participation in strings is much higher when it is offered during instructional time (57%) rather than before or after school (42%). When strings is offered during regular instructional time, the grade 5 students not going to strings remain with their classroom teacher, which results in two teachers simultaneously teaching students from the same class.

Teacher staffing for the Elementary Strings Program is not part of the provincial staffing formula and supplementary funding needs to be provided as currently staffed. Therefore, the strings teacher salaries must come from the District Operating Budget at a current cost of \$208,817 per year.

**Does learning to play a musical instrument have significant cognitive and academic benefits for students?**

It seems to be common understanding that researchers have proven that music instruction has huge academic and cognitive benefits for students that transfer to their ability to read, do well in math, and problem solve, among many other benefits. Unfortunately, the research does not support that there are any far effect benefits of music instruction.

Since 2017, there have been four peer reviewed meta-analysis on the cognitive and academic benefits of music instruction. Each of these studies concluded that engagement in music has no or very little impact in the cognitive or academic skills of its participants.

Where does this almost universal misunderstanding of the research come from? Most studies looking at the possible benefits of music instruction compare music students with non-music students. In these studies, music students are slightly stronger both academically and cognitively than non-music students, but these studies give no evidence that music instruction is the cause of the difference. These studies are showing correlational data and not causal.

The research shows that when music instruction is optional students who are already cognitively and academically stronger are more likely to choose to participate than those students for whom school might be more challenging. This accounts for the difference between music and non-music students in correlational studies. Furthermore, any small potential cognitive or academic benefit from music instruction is halved if the program is optional rather than mandatory.

**What do elementary teachers and administrators have to say?**

Teachers and administrators value music in the schools. They stated that students enjoy strings classes and take great pride in being able to show their new musical skills in school assemblies and concerts.

There were also concerns from teachers and administrators regarding the impact of learning continuity in the classroom with 9% to 77% of their students leaving class for strings. 82% of the principals stated that they would support having strings at their school next year if it is outside of instructional time. Their support for strings drops to 23% if it must be offered in instructional time. The main reason principals gave for not wanting strings during instructional time was what they see as the disruption of learning for all students. Similar concerns were expressed by some teachers. They find that it is very challenging to use the time meaningfully with the students who are not participating in strings. They cannot proceed with new teaching and if they plan for a special project during this time, the strings students and their parents have concerns that they are missing out.

**Parental feedback**

Community support for music in schools is very strong in Victoria. Many parents expressed the importance that school music programs have for their children. The comments in the Thoughtexchange survey demonstrate the passion that many parents have for music in general and the Elementary Strings Program specifically.

## ***Elementary Strings – Executive Summary 2023***

### **Recommendations**

Guiding questions that I used to help focus the information in this report and to determine possible recommendations are the following:

***Is there special value in learning to play a strings instrument, specifically in grade 5, that surpasses the value of other activities with such a demonstrably clear superiority as to warrant special funding?***

***How can an Elementary Strings Program be most effectively and equitably a part of the elementary school experience?***

### **Recommendations**

#### **Recommendation 1**

It is the recommendation of the author of this report that the funding for the Elementary Strings Program cease at the end of the 2022/23 school year and until such a time as a full review of the K to 12 music program can occur.

#### **Recommendation 2**

It is the recommendation of the author of this report that Elementary Strings be included in preparation time.

The recently ratified teachers' contract includes increased preparation time which will lead to more preparation teacher postings in the fall. This provides an opportunity for schools to include Elementary Strings within the preparation time schedule and eliminate the need to fund staffing costs for the program from the District's operations budget.

#### **Recommendation 2a**

If recommendation 2 is considered, the author of this report recommends that the District develop guidelines for school administrators to use to determine feasibility of including Elementary Strings in their preparation schedule for a portion of or all of the grade 5 preparation time.

#### **Recommendation 2b**

If recommendation 2 is considered, it is the recommendation of the author of this report that a budget line in the District's operations budget be established for schools to access for assistance to families requesting financial support for instrument rentals and to fund potential costs that schools may incur.

**Elementary Strings Review**  
**Greater Victoria School District No. 61**

**Presented to the Operations Policy and  
Planning Committee**

**January 16, 2023**

Prepared by:

Murray Harris

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Appendix E: Notes from Teacher Focus Groups

Appendix F: Thoughtexchange Strings Review - Themes and Key Takeaways

Appendix G: 2001 Greater Victoria School District Music Advisory Committee Final Report

## Introduction

This report is a fulfillment of the Greater Victoria School Board motion, passed on May 30, 2022, directing the Superintendent to complete a review of the Elementary Strings Program during the 2022-2023 school year and to complete a report with recommendations to present to the Education Policy and Directions Committee meeting in January 2023.

Throughout this project I have attempted to put my own assumptions and biases aside. It is inevitable that our experiences and background will, to some extent, impact where we look for information and how we interpret this information. Certainly, the conclusions and recommendations that we draw from the data gathered is inevitably filtered through our experiences and priorities.

In the spirit of transparency, I will lay out what I perceive to be my personal and professional background that is relevant to my ability to be impartial in this examination of the Grade 5 Strings program.

My background:

- Grade 2 to 8 French Immersion classroom teacher for 26 years
- French Immersion and Inclusive Learning specialist teacher
- Principal at École Sir James Douglas School from 2015 to 2022
- Musician: As a classically trained singer, participation in choirs, musical theatre, opera choruses, recitals, and dinner theatre, music has been an important part of my life over the decades.

In building this report, I have attempted to present the information that can help decision-makers and the broader community to better understand the big picture and impact of the Elementary Strings Program on student education in SD61.

Sometimes data goes against our assumptions or what we want to be true. It is important for decisions to be made on the best information available. This is what I have attempted to provide in this report. It is my hope that this report helps to bring clarity and guidance to the very important decision of the future of the Elementary Strings Program in SD61 and, most importantly, what is best for all students.

I want to thank the staff at the Tolmie office for their support in gathering information, the elementary school principals for answering my many emails and questions, as well as the GVTA executive for supporting the focus group meetings with teachers, and the teachers who met with me during our focus sessions.

*Murray Harris*

## The History of Strings in SD61

Strings has been in the Greater Victoria School District for well over 100 years. While the first band program in the District did not start until 1941, the first strings orchestra started at Victoria High School in 1914. The first orchestras were comprised of students taking private lessons, as strings was not yet taught at the schools.

The first elementary school-based strings classes started at South Park Elementary School in 1927 but was only able to continue for a few years due to timetable problems. Over the years, programs also came and went at Tolmie, Quadra, and Glanford elementary schools. The District Strings Program was started by former school inspector Dr. J. F. K. English shortly after he came to Victoria in 1945. In 1948 Willows Elementary, Monterey Elementary, Oak Bay High, and later Victoria High, became the first schools to have strings lessons as part of the District program. These classes were paid for using District funds.

In 1950, music teacher Dorothy Evans was hired to work at Victoria High where she reinstated the strings orchestra program at the school. Mrs. Evans advocated for expansion of the program to Victoria High's feeder schools to improve the quality of the strings musicianship in the secondary school. Thus, the program was expanded to Central Junior High and its feeder schools. In 1955 the strings program was started at Sir James Douglas Elementary School where it has continued uninterrupted to this day and remains the longest uninterrupted Elementary Strings program in the province. The program gradually expanded to include other schools in the District. In those early years elementary strings started in grade 5 and then expanded to include grade 4.<sup>1</sup>

In more recent year, strings classes have been available to grade 5 students in 16 of the 28 elementary schools in the District. The staffing FTE for these classes has stayed nearly static from 2007 to now. (1.461 FTE in 2007 to currently 1.548 FTE). The current 2022-2023 school year is the first time in its long history that strings has been offered to all elementary schools.

The status of funding for music programs in SD61 has been a hotly disputed topic going back to at least the year 2000, when the first reduction in the funding to operationally funded music programs was proposed. Groups such as Advocates for Music in Our Schools (AMOS), Save Our Strings (SOS) and, most recently, Advocacy for Music in Schools (AMIS) have used their collective voices to resist decreases in District funding targeted to strings and band programs. In the spring of 2022 AMIS collected the donations to fund the Elementary Strings Program for the current school year. This one-time donation was accepted by the Board of Education and the elimination of Elementary Strings for the 2022-2023 school year was avoided.

1. Orass, K. (1998). Strings and Orchestra Programmes in Victoria Public Schools: 1914-1998 [unpublished undergraduate paper]. University of Victoria.



## BC Arts Education Curriculum

Music, along with dance, visual art and drama, is part of the provincial fine arts curriculum for elementary aged students. Teachers are required to formally report on student progress in the fine arts curriculum three times per year.

The Arts Education curriculum promotes the arts as a means of self-expression and understanding of identity, and as a place to connect with artists, art processes, artwork, and arts learning in students' own community. The arts curriculum is divided into 4 streams: dance, drama, music, and visual art. Each of these streams have equal weight in the curriculum.

The content for the grade 5 music curriculum is: beat/pulse, metre, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture. While instruction in playing musical instruments can meet all these learning standards, it is not specified in the grade 5 curriculum. Instruction in playing a musical instrument is not specifically addressed in the BC Curriculum until grade 10. (See Appendix A – Grade 5 Arts Curriculum)

The information below is from the introduction to the Arts Education curriculum on the BC Ministry of Education Curriculum website.

### Features of the Arts Education curriculum

The natural progression for creative and artistic work is central to the Arts Education curriculum, which includes:

- a focus on creative and artistic processes, including responding to creative work
- a focus on increasing the depth of content and concept application over multiple years
- content relating to the elements and principles of each discipline
- value placed on discipline-specific language
- connections between theory and practice
- opportunities for making connections with the local community
- support for classroom and personal safety
- connections between grades to support multi-year program models
- celebration of students' unique ideas and creative potential

### A unified curriculum

The unified K-8 curriculum gives teachers the option of taking integrated instructional approaches, without having to follow a discipline-specific or interdisciplinary preference or priority. In grade 9, both a unified and a discipline-specific curriculum are provided, offering flexibility and choice for students with emerging and specific interests. The unified curriculum employs language shared by the disciplines rather than melding the disciplines into one; however, each discipline retains its distinguishable qualities and unique learning contexts.

### Options for in-depth study

Building on the K-9 curriculum, discipline-specific curricula in Grades 10, 11, and 12 support students who are committed to a greater depth of study in one or more of the four core disciplines. These curricula transition students to lifelong engagement with the arts, whether as a career choice, as a source of knowledge to incorporate into another field of work, or simply for enjoyment in daily life.

(<https://curriculum.gov.bc.ca/curriculum/arts-education/introduction>)

(See Appendix A for a copy of the Grade 5 Music Curriculum)

### Elementary Strings

In most elementary schools in SD61 music opportunities for students in the current school year include some or all the following:

- General music instruction – funded through the provincial funding formula.
- Strings (violin, viola, cello) in grade 5 only – funded by District Operations Budget
- Choirs and other extracurricular music run by teacher volunteers.
- Music in the classroom as part of the learning experience taught by general classroom teachers.

Elementary Strings is the only subject in elementary schools funded through the District Operational Budget. The current cost for elementary strings teachers (1.548 FTE) is \$208,817. This will increase in the future with the implementation of the new BCTF contract. Since strings is not mandatory for all grade 5 students, in schools with strings during instructional time, a percentage, anywhere from 9% to 77%, of students in a class leave for strings during regular classroom instructional time. The remainder of the students stay with the classroom teacher. This means that during strings classes there are now two teachers being paid to teach the same class, some students with the regular classroom teacher while others are with the strings teacher.

Strings is the only program in elementary schools resulting in double staffing in this manner and creates a cost that the school district has historically taken on. Unlike strings, other optional programs for students in elementary schools, such as choir, sports or clubs are run by teacher and parent volunteers with no additional staffing costs to the school or the district.

### Amount of music instruction time per week with a music specialist

All but two elementary schools have a music specialist teacher. Below is the amount of music instruction students have with a music specialist throughout the District's elementary schools.

- 23% of elementary students receive 30 to 40 minutes/week
- 40% of elementary students receive 60 to 70 minutes/week
- 32% of elementary students receive between 70 and 110 minutes/week
- Two schools have some classes in music for term one only, others for term two only, and others in term three only.

The following data was gathered at the end of October 2022:

- All but three elementary schools offer strings classes for their grade 5 students this school year.
- The reasons for the three schools not offering strings: PAC and staff didn't feel that families could afford the rentals. Little space to provide a program with a growing enrolment. School does not currently have grade 5 students.
- Strings is optional for grade 5 students. District wide, 47% of all grade 5 students participate in strings
- 12 schools have 50% or more of their grade 5 students participating in strings.
- 5 schools have fewer than 20 students participating in strings. One school has only four participants.
- 8 schools make up more than 50% of all strings students, (Campus View, Doncaster, George Jay, Macaulay, Oaklands, SJD, Willows)
- Participation rates at individual schools vary between a low of 9% and a high of 77% of grade 5 students at the school.
- 15 of the 24 schools with strings have all or part of the strings lessons outside of instructional time (before school, during recesses, or after school)
- Schools where strings is offered outside the bells generally have a lower rate of student participation (42%) than at schools where strings is offered during regular class time (57%).
- When strings is within instructional time, the grade 5 students not participating in strings participate in other learning activities with their regular classroom teacher.
- Participation in grade 5 strings went from 45% of all grades 5 students in the District in 2021-22, when only offered in 16 schools, to 47% when offered in all but 3 schools. Even though more schools participated, the overall numbers changed little, possibly due to reduced participation at schools where strings went from being offered inside instructional time to outside the bells.
- In all but two schools the students in strings lessons are also part of the general music instruction received by the other students in their class.

(See Appendix B for school specific data)

#### **Additional Music**

- Music is integrated into regular classroom learning, particularly in primary grades.
- 12 of the 26 elementary schools currently offer additional music opportunities, such as choir or ukulele outside of classroom time. These are led by teacher volunteers.
- All elementary schools are participating in the indigenous drumming program to varying extents.

## Strings Instruction in Comparable School Districts across the Province

Information was gathered on strings and band programs in five school districts with comparable demographics and size (Abbotsford, Burnaby, Central Okanagan, Langley, and Richmond), our neighbouring districts (Saanich and Sooke), and three of the local independent schools (Saint Michael's (SMUS), Glenlyon Norfolk School (GNS), and St Margaret's School). The information was collected from district and school websites. Senior administration from each district were contacted to confirm this information wherever possible.

Of the districts researched, Central Okanagan is the only district to offer any strings instruction. It is currently offered at only one district secondary school, starting in grade 10. None of the other districts researched provide any strings instruction at any grade level. Victoria appears to be the only school district, of those noted above, offering band or strings in grade 5. None of the districts fund strings from district operating funds. St. Michael University School is the only independent school to offer strings. They do so, starting in grade 4.

(See Appendix C)

## Academic Review

It is common understanding that music instruction, particularly learning to play an instrument, has significant cognitive and academic benefits for students that reach far beyond the music class. This is called "Far effect" Far effect occurs when the learning of one skill has a positive benefit /transfer to learning an unrelated skill. For example, learning to play a musical instrument improving math skills would be an example of far effect.

A scan of the Thoughtexchange, used to provide parents with an opportunity for input in this report, demonstrates that the belief that music has a significant far effect is pervasive. Here are only three of the many comments on this topic.

*"Learning a musical instrument at a young age has been shown to improve a child's overall capacity to learn and will help them in other academic areas."*

*"Music is important for children's brain development. Studies show that music is very important in aiding learning and brain function in children."*

*"Importance to the development of our kids. The introduction of playing music ignites all areas of child development: intellectual; social-emotional; motor; language; and overall literacy."*

These comments are not only common throughout the survey but are the most highly rated comments by other respondents. Music is seen as a valuable tool to help student achievement in school and in life.

What is the research on the impacts of music instruction on children's cognitive and academic development? What does the academic research say about the "far effect" of music instruction? The search for evidence of a skill or activity that has a far effect on other cognitive abilities has been a holy grail of educational researchers. The far effect of a program or activity is often claimed by individuals or companies selling or promoting an educational product. Throughout the academic literature the

overwhelming evidence is that the far effect of activities such as chess, working memory programs, video games, and music are small or non-existent. While far effect is rare, near effect is much more common. We get better at reading when we practice reading. By learning to add better we become better at multiplying and dividing. Although far effect is generally rare, it is not completely non-existent.

Since 2017, four meta-analysis studies of the far effect of music have been published in peer reviewed journals. Each of these studies casts serious doubt on the far effect of music instruction. A meta-analysis research paper is a formal review and systematic assessment of the results of all previous research on a topic. It pulls all the relevant research previously completed, assesses the reliability of the research, and summarizes the important conclusions that can be drawn from this body of research. Peer reviewed meta-analysis studies are the gold standard in research reliability.

In 2017, “Does Far Transfer Exist? Negative Evidence from Chess, Music, and Working Memory Training”, was published in the journal, Current Directions in Psychological Sciences. This meta-analysis study reviewed and reanalyzed the existing research on the far effect of chess, working memory programs, and music. The authors concluded that “there is little evidence that chess or music instruction makes people smarter. Rather, smarter individuals are more likely to engage and excel in these fields.” (Sala & Gobet, 2017. P 519).

In 2020 the journal Memory and Cognition published meta-analysis, also by Sala & Gobet, that specifically focused on the existing research on the benefits of music training with children. This time, there conclusions are starker and more adamant than their previous paper.

They state that

*Interestingly, music training is ineffective regardless of the type of outcome measure (e.g., verbal, non-verbal, speed-related, etc.), participants’ age, and duration of training. Furthermore, we note that, beyond meta-analysis of experimental studies, a considerable amount of cross-sectional evidence indicates that engagement in music has no impact on people’s non-music cognitive skills or academic achievement. (Sala & Gobet, 2020, p. 149)*

Also published in the journal, Memory and Cognition, in 2022, was Bigand & Tillmann’s response to Sala And Gobet’s findings of zero far effect for music. Their report, “Near and Far Transfer: Is Music Special?”, reanalyzed Sala and Gobet’s data from two years earlier and argued that there were errors in their study and that there is, in fact, a small cognitive and academic far effect associated with music instruction. This is a far cry from the common understanding of the cognitive benefits of music instruction.

In 2022 the meta-analysis, “Please Don’t Stop the Music: A Meta-analysis of the Cognitive and Academic Benefits of Instrumental Musical Training in Childhood and Adolescence” (Román-Caballero et al), was also published. In this study the researchers found similar results as Bigand & Tillmann. They reported that there is a small but possibly real far effect in learning to play a musical instrument. Interestingly, they also found that this small effect becomes almost zero if the instrument instruction is optional. Since it is the cognitively and academically strongest students who choose to take instrument instruction when it is optional, the students who could possibly benefit from any far effect that might exist are not in the lessons. This last point might be particularly relevant to the SD61 Elementary Strings question.

While the far effect of music on cognitive and academic skills is negligible, the research on the benefits music instruction might have on the development of empathy and prosocial behaviours in students is more promising. The 2021 meta-analysis, “Musical Training in the Development of Empathy and Prosocial Behaviors”, states that, while more research is warranted, there is evidence that:

One of the most distinctive signatures of musical training is structural and functional changes of multiple brain regions, and such changes might be related to some of the empathic behaviors observed in musically trained children. Therefore, intensive musical training in childhood may increase levels of empathy, and applied research is required to optimize the training strategy before implementing music education in empathy regulation. (Wu & Lu, 2021, p. 661769)

This research is limited and may fall into the trap of equating correlation with cause but, If this research is correct, musical training could be a useful tool for all students, particularly in our post COVID situation, to support social emotional resilience and regulation.

In conclusion, while it is a common belief that music instruction holds great potential benefits for brain development, this is not supported by the research. Why is there this disconnect? What becomes clear in the research is that, at least in part, this common understanding comes from a misunderstanding of studies that compare musicians with non-musicians. When this simple comparison is made the musicians are slightly cognitively and academically stronger than their non-musical peers. But this is a correlation and says nothing about whether music has caused the academic advantage that musicians appear to have. Rather, the research shows that it is almost certainly a result of who is most likely to choose to learn a musical instrument when the choice is presented to them. The more promising benefit of music instruction might be the prosocial and empathy building benefits it might provide for all students but the research is not conclusive in this matter.

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### Survey of Elementary Principals

A survey was sent out to all the elementary school administrators who currently have Elementary Strings at their school. All principals completed the survey which included space for them to elaborate on their responses.

Below is a summary of the responses. (See Appendix D for a full report of the responses)

#### Question 6

**What do you see as the impact of the strings program in your school, particularly on your grade 5 students and their teachers? Consider those students who participate in strings and those who do not.**

#### Summary of the written responses:

There were 22 written responses.

- 9 positive responses.
- Main points:
  - Positive learning experience for students involved

- Good opportunity for targeted instruction for students not participating
- Works well outside the bells
- 5 negative responses.  
Main points:
  - Difficulty planning meaningful learning opportunities for students not taking strings
  - Strings students miss out on learning happening in the class
  - Scheduling difficulties
  - Students are late for strings classes scheduled before school
  - Private funding causes inequities
  - Finding space
  - Supplying the extras (stands, books)
- 5 responses of qualified support  
Main points:
  - Great opportunity for those involved but a loss of instructional time for students not taking strings
  - Good opportunity to work with students left behind when most students attend strings  
More challenging to do so when small numbers leave the class for strings
  - Program favours families who have means, which is hard on a school community
  - Great benefits but particularly challenging in French Immersion due to the two language arts programs to be taught
- 3 unclear responses

## Questions 7 & 8

**If it had to be scheduled during class instructional time only, would you want to have the Elementary Strings Program in your school next year? Yes or No**

5 principals (23%) responded with Yes

17 principals (77%) responded with No

### **Summary of the written responses:**

There were 20 written responses.

- 3 positive responses.  
Main points:
  - Positive view of the learning that is happening both in the strings class and for students not participating in strings during strings time
  - Valuable opportunity for students
- 15 negative responses.  
Main points:
  - Disruption of learning for all students
  - Space challenges
- 1 response of qualified support.  
Main Point:



- Wonderful opportunity for students but benefits need to be weighed against the costs and what will be lost as a result of funding strings
- 1 nonrelevant response

## Questions 9 & 10

**If it had to be scheduled outside the bells only, would you want to have Elementary Strings at your school next year? Yes or No**

18 principals (82%) responded with Yes

4 principals (18%) responded with No

### Summary of the written responses:

There were 19 written responses:

- 7 positive responses.  
Main points:
  - No disruption to learning
  - Works well outside the bells
  - Strong support from the parent body for this program
  - Frees up spaces during school time
- 1 negative response.  
Main points:
  - Opposed to paying a teacher to provide programming that is fundamentally extra-curricular
- 4 responses of qualified support
  - Frees up spaces but still challenging to provide books and stands
  - Fewer students would attend
  - If space is available
- 6 unclear or unrelated responses

## Question #11

**Do you feel that there are additional considerations? Please tell us more.**

### Summary of the written responses:

There were 7 written responses:

- Main points:
- Prohibitive cost for families and schools
  - Would be better as a prep for teachers
  - Staffing concerns
  - Strings is extra-curricular and should be funded like any other extra-curricular activity

## Summary of Teacher Focus Group Conversations

During the last two weeks of school before the winter break, four opportunities were provided for teachers to meet with me to share their experiences with Elementary Strings. 21 teachers came to these meetings to share their thoughts. The participants were classroom teachers, as well as elementary music and strings teachers. It is important to note that the number of classroom participants represent a very small percentage of the grade 5 teachers District wide.

The participants were asked two questions:

1. What are the benefits of the Elementary Strings Program in your school?
2. What are the challenges of the Elementary Strings Program in your school?

The participants shared their thoughts while notes were taken. At the end of the meeting the notes were read out to ensure everyone agreed with them being included in this report. The notes from the meetings can be found in **Appendix E**.

### Summary

Teachers shared that their students enjoyed their strings classes. Elementary students look forward to when they can finally take strings in grade 5. It was noted that in schools with inner city designations, many students are particularly keen to take strings and see it as something special. The teachers also shared that they see value in the program and appreciate the expertise and professionalism of the teachers delivering the strings program.

While the focus group saw value in the strings program and emphasized what they saw as the significant socioemotional benefits of the elementary strings program and the parental support that they hear from parents, some teachers expressed that their challenges with the program, particularly when instruction is during class time, outweigh these benefits. They shared that the strings classes create significant disruption to the continuity of learning in their classes. This disruption is a result of the program being optional, resulting in some of the students going to strings and some staying behind. They also felt that this disruption is amplified in grade 4,5 multi-age classes.

Some participants also shared that their students already have up to two music classes every week and that an additional music class feels to be out of proportion to the importance of music in the whole curriculum. Some teachers shared that in their class the grade 5 students have more music instruction time than they have for science or social studies.

There was considerable discussion about how to maintain strings without impacting other curricula so extensively. Offering strings outside the timetable was suggested and preferred by some teachers but logistic and staffing concerns with such a district-wide solution were also brought up. There was significant support for strings if it was in the prep schedule and mandatory for all grade 5's. Although not without logistical obstacles to consider, some saw this as a possible best-case scenario.

### Community Feedback: ThoughtExchange

Over the years, through public engagement, the District has heard considerable support for music and instrument instruction in our schools. This is clearly the case in the comments made in the ThoughtExchange that was sent to the community to seek their thoughts on the elementary strings program.

There were several themes that surfaced from the comments in the ThoughtExchange. These included:

- Concerns about accessibility, equity, and affordability and that the program be inclusive and accessible to everyone regardless of school location and parent ability to afford rentals.
- Child development and educational benefits – families shared stories of how their children benefited from the program. Many expressed how music is key for cognitive development and that music supports the development of reading, language, and spatial skills. Unfortunately, the academic research does not support this opinion, and, in fact, researchers have found that there is little to no academic or cognitive benefit from music instruction.
- Many families advocated for more funding for music/strings programming and that programs like strings should not be on the chopping block every year. Others shared that they would rather see money spent on the music program in general, rather than just strings, so all students benefit.
- Questions about spending priorities were raised and concerns that other programs, such as special education, mental health, or indigenous cultural teachings, are receiving less support than the Elementary Strings Program.
- Mental health and wellbeing – Families shared how music fosters creativity and is critical for social and emotional development and well-being.

See Appendix F for a more detailed report on the themes from the ThoughtExchange.

For a complete report on the responses in the ThoughtExchange, follow the link below:

<https://my.thoughtexchange.com/report/8037bed19cb7b2efc44f251957532bb9>

## Report Summary

There is intrinsic value in learning to play a musical instrument. Learning to play a violin, viola, or cello comes with benefits that might include improvements in strength and posture, hand-eye coordination, social skills, and creativity, as well as an increased awareness, appreciation of new genres of music, and the sheer pleasure of making music. Students can also develop a sense of pride in learning a new skill and demonstrating that skill in a performance setting. While it is certainly true that there is value in learning to play a strings instrument, there is also intrinsic value in many other activities such as: dance, drama, visual art, and sport.

Questions to consider, therefore, might be the following:

***Is there special value in learning to play a strings instrument, specifically in grade 5, that surpasses the value of other activities with such a demonstrably clear superiority as to warrant special funding?***

and

***How can an Elementary Strings Program be most effectively and equitably a part of the elementary school experience?***

Points to consider when reflecting on this question:

- SD 61 is unique in BC public schools in having an elementary strings program for over 70 years.
- Music instruction is one thread of the BC Arts Education Curriculum but one that cannot be adequately taught by most classroom teachers.
- Instrumental instruction before grade 10 is not a specified part of the BC Curriculum.
- Music has a strong presence in the District, as nearly all schools have a music specialist teacher delivering a quality music program in their schools.
- SD61 appears to be unique in BC in offering a strings program at the grade 5 level.
- Students who participate in strings enjoy their experience and have a unique opportunity to learn, in community, the basics of a skill they would probably not acquire elsewhere.
- Most parent respondents to the Thought Exchange see Elementary Strings as a valuable program that should be maintained.
- Slightly more than half the Grade 5 students across the District do not participate in strings.
- Participation in strings across the District saw a slight increase when it was available to all schools.
- Research demonstrates that musical activities enhance auditory and sensorimotor processes.
- The academic research on this matter does not support an argument for the benefits of learning to play an instrument on cognitive and academic development. Any benefit that might be occurring drops by 50% due to the optional nature of the program in SD61.
- Research shows that in an optional strings program, it is the cognitively and academically stronger students who will choose to participate. Are students who would benefit most from participating, actually participating?
- There is evidence from academic research of potential socioemotional benefits of musical instruction.
- Because it is not in the prep schedule, staffing for the Elementary Strings Program is not provided by the Ministry of Education.

- It currently costs the District \$208,817 per year to staff the strings program. This will increase next year when the new teacher wages come into effect. As long as elementary strings stays within the operational budget it will continue to be part of the budget review process and, during challenging financial times, will continue to be considered for cost savings.
- Most elementary principals would welcome a strings program into their schools if it could be scheduled outside of the instructional time but expressed serious concerns with the negative impact that the pull-out strings program has on the continuity of learning in their school and do not want strings at their school if it must be during instructional time.
- The classroom teachers who participated in the focus group conversations expressed that strings instruction had value, but that the impact on other learning, when strings is taught during class time, outweigh these benefits.
- Elementary strings teachers made passionate arguments for the value of strings in elementary schools.

## Recommendations

### Recommendation 1

It is the recommendation of the author of this report that the funding for the Elementary Strings Program cease at the end of the 2022/23 school year and until such a time as a full review of the K to 12 music program can occur.

### Recommendation 2

It is the recommendation of the author of this report that Elementary Strings be included in preparation time.

The recently ratified teachers' contract includes increased preparation time which will lead to more preparation teacher postings in the fall. This provides an opportunity for schools to include Elementary Strings within the preparation time schedule and eliminate the need to fund staffing costs for the program from the District's operations budget.

### Recommendation 2a

If recommendation 2 is considered, the author of this report recommends that the District develop guidelines for school administrators to use to determine feasibility of including Elementary Strings in their preparation schedule for a portion of or all of the grade 5 preparation time.

### Recommendation 2b

If recommendation 2 is considered, it is the recommendation of the author of this report that a budget line in the District's operations budget be established for schools to access for assistance to families requesting financial support for instrument rentals and to fund potential costs that schools may incur.

## Appendix A

### BC Arts Education Curriculum

## BIG IDEAS

People create art to express who they are as individuals and community.

Engagement in the **arts** creates opportunities for **inquiry** through purposeful play.

Dance, drama, music, and visual arts express meaning in unique ways.

People connect to others and share ideas through the **arts**.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Explore <b>elements</b>, processes, materials, movements, technologies, tools, and techniques of the arts</li> <li>Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and <b>purposeful play</b></li> <li>Explore artistic expressions of themselves and community through <b>creative processes</b></li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Observe and share how <b>artists</b> (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, and techniques</li> <li>Develop processes and technical skills in a <b>variety of art forms</b> to nurture motivation, development, and imagination</li> <li>Reflect on creative processes and make connections to other experiences</li> </ul> <p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>Interpret how symbols are used through the arts</li> <li>Express feelings, ideas, stories, observations, and experiences through the arts</li> <li>Describe and respond to works of art</li> <li>Experience, <b>document</b> and <b>share</b> creative works in a variety of ways</li> <li>Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>elements in the arts, including but not limited to: <ul style="list-style-type: none"> <li><b>dance: body, space, dynamics, time, relationships, form</b></li> <li>drama: <b>character</b>, time, place, plot</li> <li>music: beat/pulse, <b>rhythm, tempo, pitch, dynamics</b></li> <li>visual arts: elements of design: <b>line, shape, texture, colour; principles of design: pattern, repetition</b></li> </ul> </li> <li>processes, materials, movements, <b>technologies</b>, tools and techniques to support arts activities</li> <li><b>notation</b> to represent sounds, ideas and movement</li> <li>a variety of <b>dramatic forms</b></li> <li><b>symbolism</b> as expressions of meaning</li> <li>traditional and contemporary <b>Aboriginal arts</b> and arts-making processes</li> <li>variety of local <b>works of art</b> and artistic traditions</li> <li><b>personal and collective responsibility</b> associated with creating, experiencing, or <b>sharing</b> in a safe learning environment</li> </ul>



## BIG IDEAS

People create art to express who they are as individuals and community.

Engagement in the **arts** creates opportunities for **inquiry** through purposeful play.

Dance, drama, music, and visual arts express meaning in unique ways.

People connect to others and share ideas through the **arts**.

## Learning Standards

Curricular Competencies	Content
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## BIG IDEAS

Creative expression develops our unique identity and voice.

Inquiry through the **arts** creates opportunities for **risk taking**.

Dance, drama, music, and visual arts are each unique languages for creating and communicating.

People connect to the hearts and minds of others in a variety of places and times through the **arts**.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Explore <b>elements</b>, processes, materials, movements, technologies, tools, and techniques of the arts</li> <li>Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and <b>purposeful play</b></li> <li>Explore personal experience, community, and culture through arts activities</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Observe and share how <b>artists</b> (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, and techniques</li> <li>Develop processes and technical skills in a <b>variety of art forms</b> to refine artistic abilities</li> <li>Reflect on <b>creative processes</b> and make connections to other experiences</li> </ul> <p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>Interpret symbolism and how it can be used to express meaning through the arts</li> <li>Express feelings, ideas, stories, observations, and experiences through creative works</li> <li>Describe and respond to works of art</li> <li>Experience, <b>document</b> and <b>share</b> creative works in a variety of ways</li> <li>Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>elements in the arts, including but not limited to:             <ul style="list-style-type: none"> <li><b>dance: body, space, dynamics, time, relationships, form</b></li> <li>drama: <b>character</b>, time, place, plot, tension</li> <li>music: beat/pulse, <b>duration, rhythm, tempo, pitch, timbre, dynamics, form, texture</b></li> <li>visual arts: elements of design: <b>line, shape, texture, colour, form; principles of design: pattern, repetition, rhythm, contrast</b></li> </ul> </li> <li>processes, materials, <b>technologies</b>, tools, and techniques to support arts activities</li> <li><b>notation</b> to represent sounds, ideas, and movement</li> <li>a variety of <b>dramatic forms</b></li> <li><b>symbolism</b> as a means of expressing specific meaning</li> <li>traditional and contemporary <b>Aboriginal arts</b> and arts-making processes</li> <li>a variety of local <b>works of art</b> and artistic traditions from diverse cultures, communities, times, and places</li> <li><b>personal and collective responsibility</b> associated with creating, experiencing, or sharing in a safe learning environment</li> </ul>

## BIG IDEAS

The mind and body work together when creating **works of art**.

Creative experiences involve an interplay between exploration, inquiry, and purposeful choice.

Dance, drama, music, and visual arts are each unique languages for creating and communicating.

The **arts** connect our experiences to the experiences of others.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Choose <b>elements</b>, processes, materials, movements, technologies, tools, techniques, and environments of the arts</li> <li>Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and <b>purposeful play</b></li> <li>Explore identity, place, culture, and belonging through arts experiences</li> <li>Explore relationships among cultures, communities, and the arts</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Observe, listen, describe, inquire, and predict how <b>artists</b> (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, and techniques</li> <li>Refine ideas, processes, and technical skills in a <b>variety of art forms</b></li> <li>Reflect on <b>creative processes</b> and make connections to personal experiences</li> <li>Connect knowledge and skills from other <b>areas of learning</b> in planning, creating, and interpreting works for art</li> </ul> <p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>Apply learned skills, understandings, and processes in new contexts</li> <li>Interpret and communicate ideas using symbolism in the arts</li> <li>Express feelings, ideas, and experiences in creative ways</li> <li>Describe and respond to visual and performing art pieces and provide constructive feedback</li> <li>Experience, <b>document</b> and <b>share</b> creative works in a variety of ways</li> <li>Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>elements in the arts, including but not limited to: <ul style="list-style-type: none"> <li><b>dance: body, space, dynamics, time, relationships, form</b></li> <li>drama: <b>character</b>, time, place, plot, tension</li> <li>music: beat/pulse, <b>duration, rhythm, tempo, pitch, timbre, dynamics, form, texture</b></li> <li>visual arts: elements of design: line, shape, space, texture, colour, <b>form</b>; <b>principles of design: pattern, repetition, rhythm</b>, contrast, emphasis</li> </ul> </li> <li>processes, materials, <b>technologies</b>, tools, and techniques to support arts activities</li> <li><b>notation</b> to represent sounds, ideas, and movement</li> <li>a variety of <b>dramatic forms</b></li> <li><b>image development strategies</b></li> <li><b>choreographic devices</b></li> <li><b>symbolism</b> as ways of creating and representing meaning</li> <li>traditional and contemporary <b>Aboriginal arts</b> and arts-making processes</li> <li>a variety of local <b>works of art</b> and artistic traditions from diverse cultures, communities, times, and places</li> <li><b>personal and collective responsibility</b> associated with creating, experiencing, or sharing in a safe learning environment</li> </ul>

## BIG IDEAS

Creative expression is a means to explore and share one's identity within a community.

**Artists** experiment in a variety of ways to discover new possibilities.

Dance, drama, music, and visual arts are each unique languages for creating and communicating.

Exploring **works of art** exposes us to diverse values, knowledge, and perspectives.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Choose artistic <b>elements</b>, processes, materials, movements, technologies, tools, techniques and environments using combinations and selections for specific purposes in art making</li> <li>Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and <b>purposeful play</b></li> <li>Explore identity, place, culture, and belonging through arts experiences</li> <li>Explore relationships among cultures, societies, and the arts</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Observe, listen, describe, inquire and predict how <b>artists</b> (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate</li> <li>Develop and refine ideas, processes, and technical skills in a <b>variety of art forms</b> to improve the quality of artistic creations</li> <li>Reflect on <b>creative processes</b> and make connections to other experiences</li> <li>Connect knowledge and skills from other <b>areas of learning</b> in planning, creating, interpreting, and analyzing works for art</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>elements and principles that together create meaning in the arts, including but not limited to: <ul style="list-style-type: none"> <li><b>dance: body, space, dynamics, time, relationships, form, and movement principles</b></li> <li><b>drama: character, time, place, plot, tension, mood and focus</b></li> <li><b>music: beat/pulse, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture</b></li> <li><b>visual arts: elements of design: line, shape, space, texture, colour, form; principles of design: pattern, repetition, balance, contrast, emphasis, rhythm, variety</b></li> </ul> </li> <li>processes, materials, <b>technologies</b>, tools and techniques to support arts activities</li> <li><b>choreographic devices</b></li> <li>a variety of <b>dramatic forms</b></li> <li><b>notation</b> to represent sounds, ideas, movements, elements, and actions</li> <li><b>image development strategies</b></li> <li><b>symbolism</b> and metaphor create and represent meaning</li> <li>traditional and contemporary <b>Aboriginal arts</b> and arts-making processes</li> <li>a variety of regional and national <b>works of art</b> and artistic traditions from diverse cultures, communities, times, and places</li> <li><b>personal and collective responsibility</b> associated with creating, experiencing, or <b>presenting</b> in a safe learning environment</li> </ul>

## Learning Standards (continued)

Curricular Competencies	Content
<p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>• Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and audiences</li> <li>• Interpret and communicate ideas using symbolism to express meaning through the arts</li> <li>• Express, feelings, ideas, and experiences in creative ways</li> <li>• Describe and respond to works of art and explore artists' intent</li> <li>• Experience, <b>document</b> and <b>present</b> creative works in a variety of ways</li> <li>• Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	

## BIG IDEAS

Engaging in creative expression and experiences expands people's sense of identity and belonging.

**Artists** experiment in a variety of ways to discover new possibilities and perspectives.

Dance, drama, music and visual arts are each unique languages for creating and **communicating**.

**Works of art** influence and are influenced by the world around us.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Intentionally select artistic <b>elements</b>, processes, materials, movements, <b>technologies</b>, tools, techniques, and environments to express meaning in their work</li> <li>Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and <b>purposeful play</b></li> <li>Explore connections to identity, place, culture, and belonging through creative expression</li> <li>Explore a range of cultures, and the relationships among cultures, societies, and the arts</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Observe, listen, describe, inquire and predict how <b>artists</b> (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate</li> <li>Develop and refine ideas, processes, and technical skills in a <b>variety of art forms</b> to improve the quality of artistic creations</li> <li>Reflect on <b>creative processes</b> as an individual and as a group, and make connections to other experiences</li> <li>Connect knowledge and skills from other <b>areas of learning</b> in planning, creating, interpreting, and analyzing works for art</li> <li>Examine relationships between the arts and the wider world</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>elements and principles that together create meaning in the arts, including but not limited to: <ul style="list-style-type: none"> <li><b>dance: body, space, dynamics, time, relationships, form, and movement principles</b></li> <li><b>drama: character, time, place, plot, tension, mood and focus</b></li> <li><b>music: beat/pulse, metre, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture</b></li> <li><b>visual arts: elements of design: line, shape, space, texture, colour, form, value; principles of design: balance, pattern, repetition, contrast, emphasis, rhythm, unity, harmony, variety</b></li> </ul> </li> <li>processes, materials, <b>technologies</b>, tools and techniques to support creative works</li> <li><b>choreographic devices</b></li> <li>a variety of <b>dramatic forms</b></li> <li><b>notation</b> in music and dance to represent sounds, ideas, movement, elements, and actions</li> <li><b>image development strategies</b></li> <li><b>symbolism</b> and metaphor to explore ideas and perspective</li> <li>traditional and contemporary <b>Aboriginal arts</b> and arts-making processes</li> <li>a variety of regional and national <b>works of art</b> and artistic traditions from diverse cultures, communities, times, and places</li> <li><b>personal and collective responsibility</b> associated with creating, experiencing, or <b>presenting</b> in a safe learning environment</li> </ul>

## Learning Standards (continued)

Curricular Competencies	Content
<p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and <b>audiences</b></li> <li>Interpret and communicate ideas using <b>symbols</b> and elements to express meaning through the arts</li> <li>Express, feelings, ideas, and experiences through the arts</li> <li>Describe and respond to works of art and explore artists' intent</li> <li>Experience, <b>document</b> and <b>present</b> creative works in a variety of ways</li> <li>Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	



## BIG IDEAS

Engaging in creative expression and experiences expands people's sense of identity and community.

Artistic expressions differ across time and place.

Dance, drama, music, and visual arts are each unique languages for creating and **communicating**.

Experiencing **art** is a means to develop empathy for others' perspectives and experiences.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Intentionally select, apply, combine, and arrange artistic <b>elements</b>, processes, materials, movements, <b>technologies</b>, tools, techniques, and environments in art making</li> <li>Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and <b>purposeful play</b></li> <li>Explore relationships between identity, place, culture, society, and belonging through the arts</li> <li>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Research, describe, interpret and evaluate how <b>artists</b> (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments in the arts</li> <li>Develop and refine ideas, processes, and technical skills in a <b>variety of art forms</b> to improve the quality of artistic creations</li> <li>Reflect on works of art and <b>creative processes</b> to understand artists' intentions</li> <li>Interpret creative works using knowledge and skills from various <b>areas of learning</b></li> <li>Examine relationships between the arts and the wider world</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>purposeful application of elements and principles to create meaning in the arts, including but not limited to: <ul style="list-style-type: none"> <li><b>dance: body, space, dynamics, time, relationships, form, and movement principles</b></li> <li><b>drama: character</b>, time, place, plot, tension, mood, focus, contrast</li> <li><b>music: beat/pulse, metre, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture</b></li> <li><b>visual arts: elements of design: line, shape, space, texture, colour, form, value; principles of design: pattern, repetition, balance, contrast, emphasis, rhythm, variety, unity, harmony</b></li> </ul> </li> <li>processes, materials, movements, <b>technologies</b>, tools, <b>strategies</b>, and techniques to support creative works</li> <li><b>choreographic devices</b></li> <li>a variety of <b>dramatic forms</b></li> <li><b>notation</b> in music and dance to represent sounds, ideas, movement, elements, and actions</li> <li><b>image development strategies</b></li> <li><b>symbolism</b> and metaphor to explore ideas and perspective</li> <li>traditional and contemporary <b>Aboriginal arts</b> and arts-making processes</li> <li>a variety of national and international <b>works of art</b> and artistic traditions from diverse cultures, communities, times, and places</li> <li><b>personal and collective responsibility</b> associated with creating, experiencing, or <b>presenting</b> in a safe learning environment</li> </ul>



## Learning Standards (continued)

Curricular Competencies	Content
<p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and <b>audiences</b></li> <li>Interpret and communicate ideas using <b>symbols</b> and elements to express meaning through the arts</li> <li>Take creative risks to express feelings, ideas, and experiences</li> <li>Express, feelings, ideas, and experiences through the arts</li> <li>Describe, interpret and respond to works of art and explore artists' intent</li> <li>Experience, <b>document</b> and <b>present</b> creative works in a variety of ways</li> <li>Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	

## BIG IDEAS

Through **art** making, one's sense of identity and community continually evolves.

Experiencing art challenges our point of view and expands our understanding of others.

Dance, drama, music, and visual arts are each unique languages for creating and **communicating**.

Engaging in the arts develops people's ability to understand and express complex ideas.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Intentionally select and apply materials, movements, <b>technologies</b>, environments, tools, and techniques by combining and arranging artistic <b>elements</b>, processes, and principles in art making</li> <li>Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and <b>purposeful play</b></li> <li>Explore relationships between identity, place, culture, society, and belonging through the arts</li> <li>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Research, describe, interpret and evaluate how <b>artists</b> (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments in the arts</li> <li>Develop and refine ideas, processes, and technical skills in a <b>variety of art forms</b> to improve the quality of artistic creations</li> <li>Reflect on works of art and <b>creative processes</b> to understand artists' intentions</li> <li>Interpret works of art using knowledge and skills from various <b>areas of learning</b></li> <li>Examine relationships between the arts and the wider world</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>manipulation of elements and principles to create meaning in the arts, including but not limited to: <ul style="list-style-type: none"> <li><b>dance: body, space, dynamics, time, relationships, form, and movement principles</b></li> <li>drama: <b>character</b>, time, place, plot, tension, mood, focus, contrast</li> <li>music: beat/pulse, <b>metre, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture, notation</b></li> <li>visual arts: elements of design: line, shape, space, texture, colour, <b>form, value; principles of design: pattern, repetition, balance</b>, contrast, emphasis, <b>rhythm, movement</b>, variety, <b>proportion, unity, harmony</b></li> </ul> </li> <li>processes, materials, movements, <b>technologies</b>, tools, <b>strategies</b>, and techniques to support creative works</li> <li><b>choreographic devices</b></li> <li><b>drama forms</b> and <b>drama conventions</b></li> <li>notation in music and dance to represent sounds, ideas, movement, elements, and actions</li> <li><b>image development strategies</b></li> <li><b>symbolism</b> and metaphor to explore ideas and perspective</li> <li>traditional and contemporary <b>Aboriginal arts</b> and arts-making processes</li> <li>a variety of national and international <b>works of art</b> and artistic traditions from diverse cultures, communities, times, and places</li> <li><b>ethical considerations</b> and <b>cultural appropriation</b> related to the arts</li> <li><b>personal and collective responsibility</b> associated with creating, experiencing, or <b>presenting</b> in a safe learning environment</li> </ul>

## Learning Standards (continued)

Curricular Competencies	Content
<p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and <b>audiences</b></li> <li>Interpret and communicate ideas using <b>symbols</b> and elements to express meaning through the arts</li> <li>Take creative risks to express feelings, ideas, and experiences</li> <li>Express, feelings, ideas, and experiences through the arts</li> <li>Describe, interpret and respond to works of art</li> <li>Experience, <b>document</b>, choreograph, perform, and share creative works in a variety of ways</li> <li>Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	

## BIG IDEAS

Creative growth requires patience, readiness to take risks, and willingness to try new approaches.

Individual and collective expression can be achieved through the **arts**.

Dance, drama, music, and visual arts are each unique languages for creating and **communicating**.

Artists often **challenge the status quo** and open us to new perspectives and experiences.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Intentionally select and apply materials, movements, <b>technologies</b>, environments, tools, and techniques by combining and arranging artistic <b>elements</b>, processes, and principles in art making</li> <li>Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and <b>purposeful play</b></li> <li>Explore relationships between identity, place, culture, society, and belonging through arts activities and experiences</li> <li>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Describe, interpret and evaluate how <b>artists</b> (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate ideas</li> <li>Develop, refine ideas, and critically appraise ideas, processes, and technical skills in a <b>variety of art forms</b> to improve the quality of artistic creations</li> <li>Reflect on works of art and <b>creative processes</b> to understand artists motivations and meanings</li> <li>Interpret works of art using knowledge and skills from various <b>areas of learning</b></li> <li>Respond to works of art using one's knowledge of the world</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>manipulation of elements, principles, and design strategies to create mood and convey ideas in the arts, including but not limited to: <ul style="list-style-type: none"> <li><b>dance: body, space, dynamics, time, relationships, form, and movement principles</b></li> <li><b>drama: character, time, place, plot, tension, mood, focus, contrast, balance</b></li> <li><b>music: beat/pulse, metre, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture, notation</b></li> <li><b>visual arts: elements of design: line, shape, space, texture, colour, form, value; principles of design: pattern, repetition, balance, contrast, emphasis, rhythm, movement, variety, proportion, unity, harmony</b></li> </ul> </li> <li>processes, materials, movements, <b>technologies</b>, tools, <b>strategies</b>, and techniques to support creative works</li> <li><b>choreographic devices</b></li> <li><b>drama forms and drama conventions</b></li> <li>notation in music, dance and drama to represent sounds, ideas, movement, elements, and actions</li> <li><b>image development strategies</b></li> <li><b>symbolism</b> and metaphor to explore ideas and perspective</li> <li>traditional and contemporary <b>Aboriginal arts</b> and arts-making processes</li> <li>a variety of national and international <b>works of art</b> and artistic traditions from diverse cultures, communities, times, and places</li> <li><b>ethical considerations</b> and <b>cultural appropriation</b> related to the arts</li> <li><b>personal and collective responsibility</b> associated with creating, experiencing, or <b>presenting</b> in a safe learning environment</li> </ul>

## Learning Standards (continued)

Curricular Competencies	Content
<p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and <b>audiences</b></li> <li>Interpret and communicate ideas using <b>symbols</b> and elements to express meaning through the arts</li> <li>Take creative risks to express feelings, ideas, and experiences</li> <li>Describe, interpret and <b>respond</b> to works of art</li> <li>Experience, <b>document</b>, choreograph, perform, and share creative works in a variety of ways</li> <li>Use the arts to communicate, respond to and understand environmental and global issues</li> <li>Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	

## BIG IDEAS

Identity is explored, expressed, and impacted through arts experiences.

The arts provide opportunities to gain insight into the perspectives and experiences of people from a variety of times, places, and cultures.

Creative arts experiences can build community and nurture relationships with others.

Dance, drama, music, and visual arts each use their own unique sensory language for creating and communicating.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Create artistic works both collaboratively and as an individual using ideas inspired by imagination, inquiry, and <b>purposeful play</b></li> <li>Explore materials, environments, tools, and techniques by combining and arranging elements, processes, and principles</li> <li>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts</li> <li>Explore relationships between identity, place, culture, society, and belonging through artistic experiences</li> <li>Select and combine elements and principles of the arts to intentionally create a particular mood, effect, or meaning</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Describe, interpret, and evaluate how artists use tools, processes, technologies, materials, and environments to create and communicate ideas</li> <li>Develop, refine, document, and critically appraise ideas, processes, and technical skills to improve the quality of works of art</li> </ul> <p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>Adapt and apply learned skills, understandings, and processes for use in new contexts and for different purposes and audiences</li> <li>Compose, interpret, and expand ideas using <b>symbolism</b>, imagery, and elements</li> <li>Revise, refine, analyze, and document creative works and experiences to enhance presentation and/or performance in a variety of ways</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>for each of the arts disciplines — dance, drama, music, and visual arts — the <b>specific elements, principles, techniques, vocabulary, and symbols</b> that can be used to create mood and convey ideas</li> <li>the roles of performers and audiences in a variety of contexts</li> <li>traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through artistic works</li> <li>contributions of innovative artists from a variety of genres, communities, times, and places</li> <li>personal and social responsibility associated with creating, performing, and responding in the arts</li> <li>the ethics of cultural appropriation and plagiarism</li> </ul>

## Learning Standards (continued)

Curricular Competencies	Content
<p><b>Connecting and expanding</b></p> <ul style="list-style-type: none"> <li>• Reflect on works of art and creative processes to make connections to personal learning and experiences</li> <li>• Take creative risks to experience and express thoughts, emotions, ideas, and meaning</li> <li>• Demonstrate respect for themselves, others, and the audience</li> <li>• Collaborate through reciprocal relationships during creative processes</li> <li>• Create personally meaningful bodies of artistic works that demonstrate an understanding and appreciation of social, cultural, environmental, and historical contexts</li> <li>• Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	

## BIG IDEAS

Identity is explored, expressed, and impacted through dance experiences.

Dance provides opportunities to gain insight into perspectives and experiences of people from a variety of times, places, and cultures.

Collaborative dance experiences can build community and nurture relationships with others.

Dance uses a unique sensory language for creating and communicating.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Select and combine the <b>elements of dance</b> to intentionally create a particular mood, meaning, or purpose</li> <li>Create movement phrases both collaboratively and as an individual, using ideas inspired by imagination, inquiry, and <b>purposeful play</b></li> <li>Explore relationships between identity, place, culture, society, and belonging through movement experiences</li> <li>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to dance</li> <li>Create personally meaningful bodies of artistic works that demonstrate an understanding and appreciation of social, cultural, environmental, and historical contexts</li> <li>Take creative risks to experience and express thoughts, emotions, and meaning</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Describe, interpret, and evaluate how dancers and choreographers use the elements of dance and choreographic structures to create and communicate ideas</li> <li>Develop and refine ideas, movement, and technical skills to improve the quality of performance pieces</li> <li>Receive, offer, and apply constructive feedback</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li><b>dance</b> elements, techniques, and vocabulary to create mood and convey ideas, including but not limited to: <b>body, space, dynamics, time, relationships, form, and movement principles</b></li> <li><b>choreographic devices and notation</b></li> <li>choreographic choices that impact clarity of intent and purpose</li> <li>compositional devices, forms, and structures of dance</li> <li>processes, materials, movements, <b>technologies</b>, strategies, and techniques to support creative works</li> <li>the roles of performers and audiences in a variety of contexts</li> <li>traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through movement and dance</li> <li>contributions of innovative artists from a variety of genres, communities, times, and places</li> <li><b>personal and social responsibility</b> associated with creating, performing, and responding in dance</li> <li>the ethics of <b>cultural appropriation</b> and plagiarism</li> </ul>



## Learning Standards (continued)

Curricular Competencies	Content
<p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>Adapt and apply learned skills, understandings, and processes for use in new contexts and for different purposes and audiences</li> <li>Compose, interpret, and expand ideas using <b>symbolism</b>, imagery, and elements</li> <li>Revise, refine, analyze, and <b>document</b> creative works and experiences to enhance presentation in a variety of ways</li> </ul> <p><b>Connecting and expanding</b></p> <ul style="list-style-type: none"> <li>Reflect on works of art and creative processes to make connections to personal learning and experiences</li> <li>Demonstrate respect for themselves, others, and the audience</li> <li>Collaborate through reciprocal relationships during creative processes</li> <li>Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	

## BIG IDEAS

Identity is explored, expressed, and impacted through drama experiences.

Drama provides opportunities to gain insight into perspectives and experiences of people from a variety of times, places, and cultures.

Collaborative drama experiences can build community and nurture relationships with others.

Drama uses a unique sensory language for creating and communicating.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Select and combine dramatic elements and principles to intentionally create a particular mood, effect, and meaning</li> <li>Create dramatic works both collaboratively and as an individual, using ideas inspired by imagination, inquiry, and <b>purposeful play</b></li> <li>Explore relationships between identity, place, culture, society, and belonging through dramatic experiences</li> <li>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental in relation to drama</li> <li>Take creative risks to experience and express thoughts, emotions, and meaning</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Describe, interpret, and evaluate how performers and playwrights use dramatic structures, elements, and techniques to create and communicate ideas</li> <li>Develop and refine ideas and technical skills to improve the quality of performance pieces</li> <li>Receive, offer, and apply constructive feedback</li> </ul> <p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>Adapt and apply learned skills, understandings, and processes for use in new contexts and for different purposes and audiences</li> <li>Compose, interpret, and expand ideas using <b>symbolism</b>, imagery, and elements</li> <li>Revise, refine, analyze, and <b>document</b> performance pieces and experiences to enhance presentation in a variety of ways</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>drama elements, techniques, and vocabulary, to create mood and convey ideas, including but not limited to: <b>character</b>, time, place, plot, tension, mood, focus, contrast, balance</li> <li>a variety of <b>drama forms</b> and <b>drama conventions</b></li> <li>the roles of performers and audiences in a variety of contexts</li> <li>traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through storytelling and drama</li> <li>contributions of innovative artists from a variety of genres, communities, times, and places</li> <li>personal and social responsibility associated with creating, performing, and responding in drama</li> <li>the ethics of <b>cultural appropriation</b> and plagiarism</li> </ul>

## Learning Standards (continued)

Curricular Competencies	Content
<p><b>Connecting and expanding</b></p> <ul style="list-style-type: none"> <li>• Reflect on creative processes to make connections to personal learning and experiences</li> <li>• Demonstrate respect for themselves, others, and the audience</li> <li>• Collaborate through reciprocal relationships during creative processes</li> <li>• Create personally meaningful bodies of artistic works that demonstrate an understanding and appreciation of social, cultural, environmental, and historical contexts</li> <li>• Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	

## BIG IDEAS

Identity is explored, expressed, and impacted through music experiences.

Music provides opportunities to gain insight into perspectives and experiences of people from a variety of times, places, and cultures.

Collaborative music experiences can build community and nurture relationships with others.

Music uses a unique sensory language for creating and communicating.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Perform collaboratively in both solo and ensemble contexts</li> <li>Demonstrate an understanding of personal, social, cultural, historical, and environmental contexts through a variety of musical experiences</li> <li>Select and combine musical elements and techniques to interpret an idea or define style, creating a particular mood or effect</li> <li>Develop appropriate musical vocabulary, skills, and techniques</li> <li>Take musical risks to experience self-growth</li> <li>Contribute to create processes through collaborative and independent musical study</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Describe, interpret, and consider how musicians use techniques, technology, and environments in composition and performance</li> <li>Develop, refine, document, and critically appraise ideas, processes, and technical skills to improve the quality of musicianship</li> <li>Receive, offer, and apply constructive feedback</li> </ul> <p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>Adapt and apply learned musical skills, understandings, and techniques for use in new contexts and for different purposes and audiences</li> <li>Revise, refine, analyze, and <b>document</b> musical experiences to enhance learning</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>music elements, principles, techniques, vocabulary, <b>notation</b>, and symbols to define style and convey ideas, including but not limited to: <b>beat/pulse, metre, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture</b></li> <li>musical interpretation and choices impact performance</li> <li>the roles of performers and audiences in a variety of contexts</li> <li>traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through song</li> <li>contributions of innovative <b>musicians</b> and composers from a variety of genres, communities, times, and places</li> <li>personal and social responsibility associated with creating, performing, and responding in music</li> <li>the ethics of <b>cultural appropriation</b> and plagiarism</li> </ul>

## Learning Standards (continued)

Curricular Competencies	Content
<b>Connecting and expanding</b> <ul style="list-style-type: none"> <li>• Reflect on musical performance to make connections to personal learning and experiences</li> <li>• Take musical risks to experience synchronicity among ensemble members and their audience</li> <li>• Demonstrate respect for themselves, others, and the audience</li> <li>• Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	

## BIG IDEAS

Identity is explored, expressed, and impacted through visual arts experiences.

The visual arts provide opportunities to gain insight into perspectives and experiences of people from a variety of times, places, and cultures.

Art experiences can build community and nurture relationships with others.

The visual arts use a unique sensory language for creating and communicating.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Create both collaboratively and as an individual, using ideas inspired by imagination, inquiry, and <b>purposeful play</b></li> <li>Explore materials, technologies, processes, and environments by combining and arranging elements, principles, and image design strategies</li> <li>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts</li> <li>Demonstrate active engagement and discipline in creating works of art and resolving creative challenges</li> <li>Explore relationships between identity, place, culture, society, and belonging through artistic experiences</li> <li>Select and combine elements and principles of the arts to intentionally create a particular mood or meaning</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Describe, interpret, and evaluate how artists use technologies, processes, materials, and environments to create and communicate ideas</li> <li>Develop, refine, document, and critically appraise ideas, processes, and technical skills</li> <li>Reflect on their art-making process and development as artists</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>visual arts elements, principles, and image design strategies to create mood and convey ideas, including but not limited to:             <ul style="list-style-type: none"> <li>elements of design: line, shape, space, texture, colour, form, <b>value</b></li> <li><b>principles of design:</b> pattern, repetition, <b>balance</b>, contrast, emphasis, <b>rhythm</b>, <b>movement</b>, <b>unity</b>, variety, <b>proportion</b>, <b>harmony</b></li> <li>image design strategies: elaboration, simplification, magnification, reversal, fragmentation, distortion</li> </ul> </li> <li>personal narrative as a means of representing self-perception and identity in artistic works</li> <li>the roles of artists and audiences in a variety of contexts</li> <li>traditional and contemporary Aboriginal worldviews and cross-cultural perspectives as communicated through visual arts</li> <li>contributions of <b>innovative</b> artists from a variety of styles, genres, contexts, and movements</li> <li>personal and social responsibility associated with creating, experiencing, and responding to visual art</li> <li>the ethics of <b>cultural appropriation</b> and plagiarism</li> </ul>

## Learning Standards (continued)

Curricular Competencies	Content
<p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>• Create works of art using materials, technologies, and processes for different purposes and audiences</li> <li>• Compose, interpret, and expand ideas using symbolism, metaphor, and design strategies</li> <li>• Revise, refine, analyze, and <b>document</b> creative works and experiences</li> <li>• Present or share personal works of art</li> </ul> <p><b>Connecting and expanding</b></p> <ul style="list-style-type: none"> <li>• Reflect on works of art and creative processes to make connections to personal learning and experiences</li> <li>• Take creative risks to experience and express thoughts, emotions, and meaning</li> <li>• Demonstrate respect for themselves, others, and the audience</li> <li>• Collaborate through reciprocal relationships during the creative process</li> <li>• Create personally meaningful artistic works that demonstrate an understanding and appreciation of social, cultural, environmental, and historical contexts</li> <li>• Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul>	

## Appendix B

### Elementary Schools Student Participation in Strings 2021-22 (as of Oct 2022).

School name	# Gr 5's 2021-22	Strings # 2021-22	Participation Rates	Current # 5's	Current strings #	Participation Rates	Offered outside the bells
Sundance-Bank	0			0	0	0%	
Craigflower	19			31	0	0%	
Tillicum	64			42	0	0%	
Strawberry Vale	44	30	68%	44	4	9%	Y
Braefoot	49			45	12	27%	Y
McKenzie	35			36	10	28%	Y
Northridge	36	25	69%	40	12	30%	Y
Rogers	41			67	20	30%	Y
Frank Hobbs	41	25	61%	44	18	34%	Y
Campus View	73	60	82%	85	47	36%	Y
Hillcrest	55	40	72%	63	24	38%	Y
Macaulay	85			77	30	39%	
Torquay	60	35	58%	58	23	40%	Y+N
Quadra	46	12	26%	74	34	46%	Y
George Jay	61			83	39	47%	
Eagle View	49			35	17	49%	Y
Oaklands	81	40	49%	96	48	50%	Y+N
Victoria West	47			49	25	51%	
Cloverdale	55	53	96%	49	27	55%	Y
Willows	120	87	73%	106	60	56%	
James Bay	27			37	21	57%	
Marigold	57	36	63%	31	18	58%	Y
SJD	75	63	84%	85	52	61%	
View Royal	47			43	28	65%	
Margaret Jen	86	57	66%	74	48	65%	
Lake Hill	30	22	73%	39	27	70%	
Doncaster	83	65	78%	65	48	73%	Y+N
South Park	26	15	58%	31	24	77%	
District Totals	1492	665	45%	1529	716	47%	



## Appendix C

### Strings and Band in Comparable BC School Districts and Local Private Schools

Strings				Band			
School District	Earliest grade	In all Schools?	Elective or Mandatory	Earliest grade	In all Schools?	Elective or Mandatory	Comments
Richmond	no strings			Grade 6	yes	mandatory - offered as a prep in grades 6 & 7	Richmond Elementary Schools are K to 7.
Burnaby	no strings			Grade 7	yes	elective	
Central Okanagan	10	One school only	elective	Grade 7	yes	Mandatory in all middle schools.	Band in Exploratory in grade 6 in all schools. All students participate. Unable to verify after grade 6
Langley, Abbotsford, Saanich, Sooke	no strings			Grade 6	Yes	Unable to confirm	

#### Local Private Schools

SMUS	4 & 5		Mandatory, elective in grade 6 and up.	Grade 6		elective	
GNS	no strings			Grade 6		Unable to confirm	
St Margaret	no strings			Grade 7		Mandatory in grades 7 & 8	Unable to confirm for older grades

## Appendix D

### Responses from Elementary Principal Survey

## Q6 What do you see as the impact of the strings program in your school, particularly on your grade 5 students and their teachers? consider those students who participate in strings and those who do not.

Answered: 22 Skipped: 3

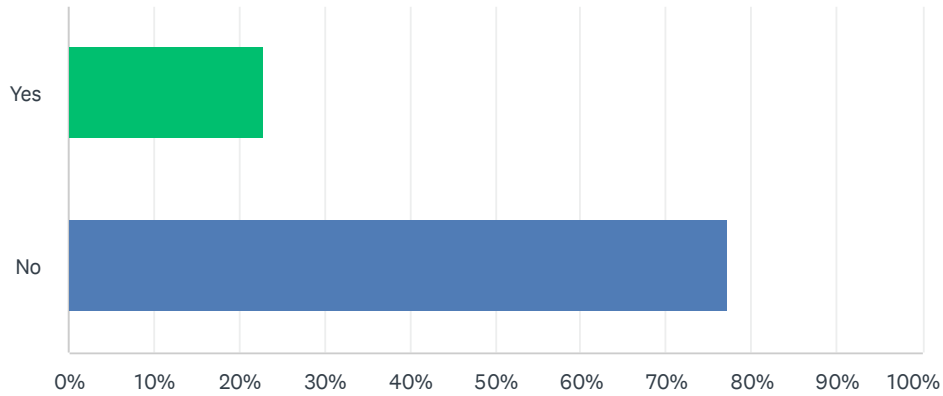
#	RESPONSES	DATE
1	Positive - great for students involved and teachers have worked out how to use the time.	11/30/2022 12:30 PM
2	Fostering the love of music, making connections between the school music program and strings - a correlation of skills, and dedication - they come early and help teacher set up. For those that didn't participate there was a fear of the unknown maybe, not sure. I would anticipate that participation would be more next year and we may even add some more students after Christmas. Parents are in the building to drop off and this is another way to build relationships with our community. Confidence in building a new skill and being able to showcase it. Using a different part of the brain which many students don't do outside of school. Exposure and progression over time will build interest that lasts a lifetime because the longer you wait to have this experience may not have the desire to try strings or be brave enough	11/29/2022 4:55 PM
3	It is a great opportunity for those students involved. It is a loss of instructional minutes for those not involved. This year we have moved the 45 min block to include the 30 min lunch recess and 15 instructional time following the lunch break. Far less instructional minutes are being used towards the strings program. Our instructor prefers to see all 45ish students for the two 45 min blocks each week. Last year, the instructor broke the students into three groups and saw them for 30 min blocks two times a week.	11/29/2022 2:20 PM
4	all- around, positive impact	11/29/2022 11:58 AM
5	At South Park there is a high percentage of our Grade 5 students who participate. It gives the classroom teachers an opportunity to focus on their grade 4's and collaborate together. It can be disruptive to instructional time when a smaller portion of the students are enrolled.	11/29/2022 11:53 AM
6	None. It works well outside the bell schedule. Mornings (2x) at 8am.	11/29/2022 10:37 AM
7	A limited number of grade 5 students participate in strings. Because it is outside of the timetable it does not impact a lot of students or their teachers.	11/29/2022 10:15 AM
8	Due to the very small number of students participating it is hard to draw any conclusions. There has been a very large decline in participation from previous years to this year.	11/28/2022 1:25 PM
9	it is difficult to plan meaningful learning opportunities for students not taking strings. Families don't want to miss out on different opportunities that can be offered and we don't want students to miss out on academic learning	11/26/2022 9:09 AM
10	The students who are taking it, are loving it. The representation definitely favours families who have means which is hard on a school community.	11/25/2022 4:38 PM
11	Not a huge negative impact as only 15 mins of class time is overlapped with strings. We have fewer than 20 students in strings and it is going well and they are benefitting from having access to music instruction. Our grade 4s are disappointed that they have not been included in the offering this year.	11/25/2022 4:20 PM
12	1) it was a disruption to the continuity of instruction when strings occurred during instructional time. 2) Non-strings kids had work blocks and not really instruction b/c the strings kids were gone and were going to come back and disrupt the class again. 3) Strings kids missed what was happening in class if instruction was occurring. This was an issue, especially for those who were struggling with their learning and task completion. Strings occurred twice a week and were not gone long enough to make use of or maximize that instructional time due to disruptions.	11/25/2022 3:26 PM
13	an opportunity to expose students to music and new experiences.	11/25/2022 1:38 PM

## Elementary Principal Survey for Grade 5 Strings Review

14	Positive response from our community. 25 students in Strings.	11/25/2022 9:41 AM
15	other after-school activities	11/25/2022 9:37 AM
16	This occurs for 60 minutes Friday afternoons during instructional time for 65% of our Grade 5 students. Students not in strings have catchup time and inquiry project time. Those students in strings are excited about the class. The strings teacher is their familiar music teacher. Family involvement for the transportation of the instrument.	11/25/2022 8:24 AM
17	last year-loss of instructional time, scheduling dilemmas, loss of gym time as we had to use the gym, some students looked forward to the class, some found it stressful, often needs for extra practice time, which caused class scheduling issues This year-no scheduling impact, storage of instruments is a problem, because of the start time some children arrive late or can't attend the early class, since we have limited space the strings impacts the librarian space use	11/25/2022 8:08 AM
18	Strings programming itself has had no impact. Privately funding a program within a publically funded system creates inequities. If private funding from parents is pursued, it will create a divide between the have and the have not schools while also perpetuating a culture of entitlement and privilege. If we continue paying a teacher to provide strings programming then we create inequity towards what many other teachers provide by way of extra-curricular learning, through clubs and sports teams.	11/25/2022 7:56 AM
19	32 kids in strings	11/24/2022 4:07 PM
20	I completely see the benefits of the Strings program but also hear a lot, especially by frimm teachers who have two language arts programs to cover, that it is too much when it is inside the time table.	11/24/2022 3:48 PM
21	challenges include finding space, supplying the extras (stands, books), making the time in the classroom meaningful for the students who do not take strings without covering curriculum that the strings players are missing	11/24/2022 3:46 PM
22	please see comment below	11/24/2022 3:40 PM

Q7 If it had to be scheduled during class instructional time only, would you want to have the Grade 5 Strings program in your school next year?

Answered: 22 Skipped: 3



ANSWER CHOICES	RESPONSES	
Yes	22.73%	5
No	77.27%	17
TOTAL		22

## Q8 Please give your reasons.

Answered: 20 Skipped: 5

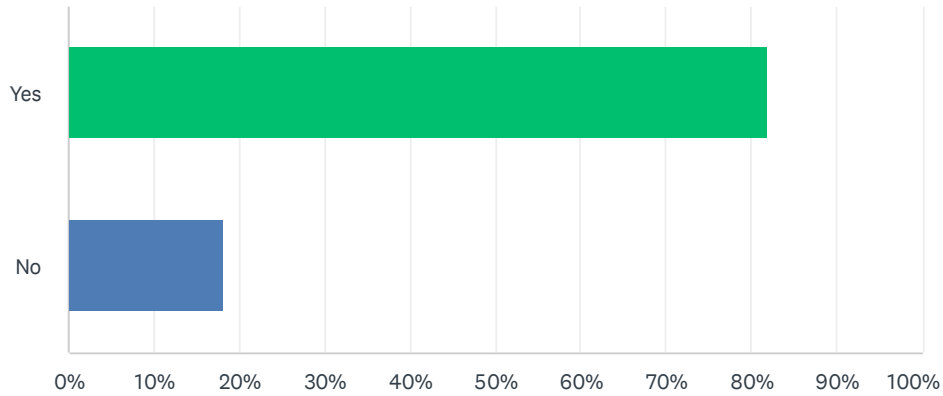
#	RESPONSES	DATE
1	Most of our students take it. It is good learning. Those who don't take it get extra time to work in smaller groups with their teachers - also good learning.	11/30/2022 12:30 PM
2	I remember being a teacher when my students were pulled out of class for 2 hours a week. I did music with the remaining students, but I felt that our music program was richer than maybe it should have been and impacted the number of field trips as we valued the time in class. If the music was in the timetable, it would need to be part of prep and open to grade 4 students as well, then as many of our classes our combined. I started music in this school district in grade 6 at Frank Hobbs and it really has had a large impact in my life, especially my career as a music teacher.	11/29/2022 4:55 PM
3	If offered during instructional time, it would be using more instructional minutes for a group of students, than students receive instruction for in some subjects each week. 90 minutes of SS or Sc. or Tech or PHE or ADST or ?? goes along way in developing a skill set. It leaves a small group in each of our 3 Grade 5 classes with a handful of students waiting for the others to return before the teacher moves on with instruction. The time used waiting for strings to be finished is not used productively as it is another subject or area the teacher needs to plan for and feels resentment of needing to plan for. There is only so much DEAR or catch up or buddy reading or projects a small group can do on a regular basis before they clue in why they have this time.	11/29/2022 2:20 PM
4	It is a wonderful opportunity for our kids. I do think, however, the benefits need to be weighed against the costs and what will be lost as a result of funding strings.	11/29/2022 11:53 AM
5	Too many disruptions as it is. Big brothers and sisters mentorship, learning support groups, counselling pull-out, among many others.	11/29/2022 10:37 AM
6	Some students participate some don't. What do the students who are doing strings miss out on? What do the students who are not doing strings do?? It's hard to find something meaningful that students will have to miss out on.	11/29/2022 10:15 AM
7	Teachers have concerns about the impact on the classroom and teaching flow with only some students leaving for the program. We have Music as a prep class and students already receive music instruction	11/28/2022 1:25 PM
8	This is an expensive program- we have limited funds this year. There are difficulties in planning for students who do not have strings and make the most of this instructional time	11/26/2022 9:09 AM
9	We are using a space for this program that usually is for our students who need a break-out space. It has been very challenging to have this space occupied three afternoons per week and unavailable to the bulk of our student population. We have no other space to put strings. Secondly, as we have only Grade 4/5 combined classes here at George Jay, to have, on average, 3 - 5 students leave for strings leaves the bulk ready to move ahead with curriculum but unable as those students would miss it. Doable but not optimal. Lastly, Karen has been amazing at giving her time to set-up, take down, put equipment away, get instruments, and so much more. Should a staff member want to work closer to their scheduled time, the program offered would be much shorter as we can't dedicate a space to it.	11/25/2022 4:38 PM
10	I think access to music and instruments are a fundamental part of enjoyment of the arts, brain growth and providing music lessons at school which is far more equitable as many families don't have access otherwise.	11/25/2022 4:20 PM
11	Too disruptive, too divisive, the kids are out too long, and staff here wouldn't support it.	11/25/2022 3:26 PM
12	While at SV, Strings was scheduled within the day, twice a week for 40 minutes in duration. Teachers were very frustrated as this time out of class resulted in lost academic time for entire class.	11/25/2022 9:41 AM

## Elementary Principal Survey for Grade 5 Strings Review

13	Given the increase in prep time and other activities, it would be best for fewer 'pull-out' times for students	11/25/2022 9:37 AM
14	Valuable opportunity for our students.	11/25/2022 8:24 AM
15	My grade five teachers were very clear that is is very difficult to manage with students coming and going. They do not want it during the class time. It takes away from instructional time. It is especially difficult if only some attend.	11/25/2022 8:08 AM
16	Students would miss learning time. Adds a layer of scheduling that is unnecessary, with reduced administrator time, we would need to work extra hours above and beyond our current list of responsibilities.	11/25/2022 7:56 AM
17	scheduling	11/24/2022 4:07 PM
18	please see comments on #6	11/24/2022 3:48 PM
19	lack of space is a huge factor in our school	11/24/2022 3:46 PM
20	When i first arrived at FH we had strings during class time. This impacted our classes as we usually have combined Grade 4/5 classes. it was difficuklt as some classes would have 10 kids attending strings, some classes might have 4 another class could hae 12 attending. It was disruptive to the learning environment. Now that it is outside the timetable, the learning within the classroom in not disruted and is more consistent.	11/24/2022 3:40 PM

## Q9 If it had to be scheduled outside the bells only, would you want to have grade 5 strings at your school next year?

Answered: 22 Skipped: 3



ANSWER CHOICES	RESPONSES	
Yes	81.82%	18
No	18.18%	4
TOTAL		22



## Q10 Please give your reasons

Answered: 19 Skipped: 6

#	RESPONSES	DATE
1	It wouldn't be as good because fewer students might be able to take it. But it would still be worthwhile learning.	11/30/2022 12:30 PM
2	Think this info belongs somewhere else, sorry I got interrupted. Does not impact precious teaching time, is easier to accommodate with space (currently in the library). Noise level during teaching time is not an issue. Teachers wouldn't want the program if in the timetable as we already have lots of pull out and push in. I think the grade 4's should be included as they are could do it and are in the same classes as the grade 5's. Or strings could be ukulele either inside or outside the timetable	11/29/2022 4:55 PM
3	If parents and students are keen to enroll in Strings, and we have the space to offer the program, I am in full support.	11/29/2022 2:20 PM
4	See above	11/29/2022 11:53 AM
5	As mentioned above	11/29/2022 10:37 AM
6	This schedule offers little impact on everyone.	11/29/2022 10:15 AM
7	Traditionally, this has been the time for the program.	11/28/2022 1:25 PM
8	It would not impact learning in the same way This should not be funded from instructional time-sports programs continue without taking funding from our programs and this should be the same	11/26/2022 9:09 AM
9	Before I committed I would want to do some problem-solving around these items: - space - how we are going to transition kids to OSC program if they want to participate - plans for pick-up if parents are late to pick-up and admin are off-site attending a meeting	11/25/2022 4:38 PM
10	Same as above	11/25/2022 4:20 PM
11	Provides an extracurricular activity and supported by parents, and not disruptive to other learnings going on in the school,.	11/25/2022 3:26 PM
12	We currently have this schedule at Rogers and it works very well.	11/25/2022 9:41 AM
13	Does not impact instructional time / groups of kids out of the classroom when some 'stay behind'	11/25/2022 9:37 AM
14	Maximize classroom time for all Grade 5 students. More consistent program offering. Not a 'have and have not' opportunity.	11/25/2022 8:24 AM
15	Our parent community has a strong desire for any music programming.	11/25/2022 8:08 AM
16	I am fundamentally opposed to our board paying a teacher to provide programming that is considered extra-curricular. What about staff who offer clubs, or coach an athletic team? Why don't they receive compensation?	11/25/2022 7:56 AM
17	not available to all	11/24/2022 4:07 PM
18	would free up the spaces being shared by strings and other classes still a challenge for providing books and stands	11/24/2022 3:46 PM
19	please see comment above	11/24/2022 3:40 PM

## Q11 Do you feel there are additional considerations? Please tell us more.

Answered: 7 Skipped: 18

#	RESPONSES	DATE
1	Not at the moment, but maybe later	11/29/2022 4:55 PM
2	The cost can be prohibiting to some families who may not be aware of funding support for the program. Space availability before and after school needs to be factored in. Our gym, and Multipurpose room is used by OSC already. I can't imagine my Music teacher or Librarian being thrilled to share their spaces before or afterschool. Currently, our strings instruction happens in the gym at lunch on Wed and Thu. We do Basket ball etc on non strings days.	11/29/2022 2:20 PM
3	The program in itself is great, but I believe would work better in elementary if it was prep for the teachers and maybe could accommodate Grade 4/5.	11/25/2022 4:38 PM
4	How do we support families who want access to this program but can't afford it? It is \$250 / year for a violin rental and that will impact school budgets.	11/25/2022 3:26 PM
5	We are fortunate to have a current staff member; the music teacher have the qualification, time in his schedule and willingness to teach strings.	11/25/2022 8:24 AM
6	The cost and staffing. Staffing has been difficult/there are not enough strings teachers willing to take on the travel between schools. The logistics of start up was difficult. The administrative time to set this up this year was significant. An increase in support needs due to instrument affordability. We do not have the facility space or staffing for this to be truly inclusive and complementary to the rest of our programming. I would like to know if having a grade five strings program actually impacts the programming at the middle and high school level. If we are offering 'extra' fine arts programming that is a paid position, how do we not offer the same thing to athletics or trades? We expect teachers to do those extras as volunteers.	11/25/2022 8:08 AM
7	Strings programming is an extra-curricular benefit, but in my opinion, it has no place in schools. If parents want this type of programming then it ought to be offered in the evenings within the community. Perhaps the board would consider allowing music rooms in the district to be rented at a zero cost in order to support more music offerings like Island Ukulele for example. It is regrettable our board supported privately funded programming in a publically funded system. Private funding creates inequities I thought our board was opposed to. I am saddened by this situation.	11/25/2022 7:56 AM

## Appendix E

### Notes from Teacher Focus Group Conversations

- What is working well?
  - Strings teachers are doing a really great job – thoughtful assessment
  - Working well on Friday for classroom timetables for those who have afternoons
  - Provides alternative music experience – some students enrolled in strings are not in choir
  - Schedule ok on Friday afternoon –
  - Having students not attending complete book reports has worked in the past – all students left could do book reports or separate project to do
  - Strings gave child foundation for music and later had the experience to continue and jump in with music
  - Optional piece for some children who it worked for
  - Children really want to play instruments- children are waiting for grade 5, looking forward to being able to take strings
  - Sign up at Willows is high and interest in community high
  - Starting at grade 5 – builds confidence and sets foundation- willing to make mistakes. Sets them up for a positive secondary experience starting young- foot in the door
  - Music program important to be taught by specialist – getting rich experience rather than taught by classroom teacher
  - Low socio-economic status – opportunity for some first time to play an instrument
  - Benefit for strings for schools that don't have music prep.
  - Teachers are receiving emails from parents. They are praising the benefits of the program for their children and often stating that it is the most important time of the week for them.
  - Strings provides strong social emotional learning
  - A unique opportunity for students to learn music together
  - Strings students are a different type of student and find a place to connect via strings
  - By starting strings in Grade 5, these students already have a connection to more students and helps them make connections in middle school.
  - Helps students feel included
  - Strings kids pick up other music skills faster
  - Connecting with students who are not in their class brings a larger sense of belonging
  - Working towards a common goal through long practice develops a huge sense of accomplishment
  - Strings connects well with District strategic plan
  - Music is lifelong skill and connection
  - The program contributes to the richness of music in Victoria
  - Music is an important element of participating in civilization

- The fact that the elementary strings is unique in Victoria attracts teacher to live and work here and draws some students away from private schools
  - Good for students to have more adults in their lives
  - The students love it. Why take it away?
- What is challenging?
    - A lot of time out of the class – disruption of teaching time – filler time with one third of class left behind
    - Exploratory block has been tried for students not participating – a lot of work for teachers
    - Would love to see outside of the timetable
    - Time out of program
    - Hard to do engaging learning with not all the students
    - Some of the students who don't attend struggle with unstructured time – a long time without the whole group
    - Can't do anything too fun – can't do anything related to curriculum for all students
    - Inside the timetable – would like it to be mandatory for all grade 5 students
    - morning blocks affect math blocks
    - access to learning support affects time
    - challenging – a big school with 3 blocks – rotate blocks – morning is prime academic learning time
    - 8 or 10 kids go from English 4/5 class – left with approx. 15 students
    - Easier if right after lunch but a full hour
    - Rich literacy important experiences
    - Tried coding with other students too much complaint from strings students and parents not able to participate
    - Parents want students who take strings to also have access to fun activities
    - Possible challenge with mandatory – supply of strings instruments
    - Friday is challenging because strings students are missing time, and many strings students are behind- some haven't played often enough due to missed days for holidays and pro-d.
    - Often more girls than boys attending strings – differ from school to school
    - a lot of time that students who are not taking part
    - Best to see outside of the timetable
    - Many families would take part after school
    - Kids choosing to opt in or out of a program at elementary is difficult
    - Program is very specialized
    - Timetable – disproportionate amount of music education, between music prep and strings.
    - 3 blocks delivered in English for FRIM students makes it more difficult to have enough instruction in French during the week.

- Impact at school space- scheduling has been difficult- music room space works but then students can't use it – converting class to strings class each time difficult (sound insulation / set up of chairs)
- Aware of financial situation- school based budget is limited paying 2 teachers to teach the same students at the same time might not be best use of money- prep time might be better
- Creative solutions to give rich exposure and experience would be good
- Like to see start in middle where there are choice options (programs allow for choice) / not the structure of elementary timetable / not a lot of flexibility in timetable
- Regrouping non strings students who don't attend is challenging at a larger school
- Idea of having choice for a second music or strings built into timetable
- Class composition is built to support co-regulation and balanced classes and some of the children not attending strings can change the balance of class
- Academically stronger students and students with strong emotional regulation / social skills are more likely to choose to take strings
- Change is hard for community to adapt to – making it mandatory might be hard
- Providing opportunities through mandatory might be helpful
- Outside of timetable – lower participation / more academically able students
- Combined 4 / 5 classes provides a challenge in building community with current model of program for only 5 students
- Problematic with accepting private money to fund in timetable for some choice programs – important to hear from many stakeholders
- Unfortunate that strings is sometimes pitted against other pressures and subjects taught in schools.

## Appendix F

### Thoughtexchange Strings Review Themes and Key Takeaways

#### ***Accessibility/Equity***

- If the program is being offered, everyone should have access to it not just “privileged” families. E.g., “I don't want music education to be prioritized at schools in affluent areas.”
- The program should be inclusive and accessible to all students in the school district.
- Strings and music programming need to benefit all children. Strong beliefs expressed that everyone benefits when everyone has access to the same opportunities.
- Sentiments were also shared about costs creating barriers. Families who cannot afford music lessons or rentals may not consider putting their children in strings.

#### ***Affordability***

- Reducing barriers such as rental costs for families to participate. “If program is to be offered it should be free to all families.”
- Music programming provides an opportunity for students to be introduced to music who may not typically have the opportunity. “Everyone should have the same opportunities regardless of family income.”
- Families expressed how they could not afford strings outside of a school setting.

#### ***Child Development/Educational Benefits***

- Families shared stories of how their children benefited from the program.
- Many expressed how music is key for cognitive development. “It is proven to accelerate brain development.”
- Other shared the cross curricular/educational benefits music provides for students. “Music supports the development of reading, language skills, and spatial skills.”
- Aside for development, many shared how playing an instrument gives students confidence, which improves their ability to learn.

#### ***Funding***

- Many families advocated for more funding for music/strings programming as music is a top priority.
- Need to fund the program so it can be offered in all schools and remain accessible. “Fund instrument rentals.”
- Again, cost of program should not be a barrier for families.
- “Programs like strings should not be on the chopping block every year.”
- “Ask the province for more money for public education.” Desire for sustainable music funding.
- Some expressed that cuts should be made to administration before music/strings programming.

- Others shares that they would rather see money spent on the music program in general, rather than just strings, so all students benefit.
- Questions of what other program(s) would be cut if the string program continues to be funded. "I consider strong literacy, math and science education a priority. Music is an important part of a well-rounded education but not a top priority."
- "Only a small number of kids want to do strings in elementary, but many kids are struggling with lack of supports. Music is important, but this small program shouldn't be prioritized over special education, mental health or Indigenous cultural teachings."

### ***Introduction to Music***

- Many students do not have an introduction to music/strings, programming introduces them to strings.
- For most, grade five strings provides an opportunity for a child to learn these instruments and determines if they will do it at all.
- Most families cannot afford private lessons and therefore will not ever try strings outside of school.
- Students need an early introduction to music, not just at the middle level. "Middle school is too late to introduce strings."

### ***Keep the Program***

- Families wished for the program to continue due to the benefits for all children, identifying items outlined in other themes.

### ***Mental Health/Well-Being***

- Families share how music fosters creativity and is critical for social emotional development and well-being. "Music is key in improving mental health."
- Music is healing, therapeutic, and is a healthy outlet for youth to express themselves.
- Music promotes creativity and is appreciated across many cultures.
- Music supports neuro-diverse students.
- Music provides a positive outlet for at risk youth.
- "After learning a new skill, kids are confident."
- "Art and music help kids with their development and their mental health."
- "Elementary strings should not be cut It teaches kids dedication, participation and it's good for their mental health."
- "Music is part of receiving a well-rounded education."

### ***Program Offerings***

- Families suggested finding ways to keep diverse musical educational opportunities.
- The strings program should continue to start at the elementary level.
- Some suggested starting the program earlier than grade five.
- "Instrumental music should be curriculum, not an extracurricular activity."

- “Maintain and enhance music programs but they do not need to be euro-centred Strings programs.”

### ***Relationships/Community Building***

- Music programs help students create a sense of belonging and community. Teaches youth to express themselves and develop relationships. “Music is an interest that connects youth.”
- Music programming provides kids with an opportunity to play music and be involved with the arts community.
- All music programs teach students a collaborative approach to how a group working together can create. Collaboration is a life skill. Social interaction is best done collaboratively rather than competitively.

### ***Scheduling***

- The program should be offered at other times than lunch break. A few liked it at lunch.
- The strings program should not be considered extracurricular. “Strings within the timetable.”
- Some wanted the program offered during the school day to make it accessible.
- Some wanted the program offered after school. “It should not be in the school timetable, it takes away from academic time for kids.”
- Interest to have the program more than once a week.

### ***Staff***

- Ensure quality instruction. “Having qualified teachers is essential.”
- “It’s great that we have this option for our kids but the instructors need as much support as possible to help all kids succeed.”
- Make it fun. Real teaching by quality professionals who care.
- “Will there be a teacher for it? because my kids did not have any consistent music instruction.”

### **To review the full electronic report:**

<https://my.thoughtexchange.com/report/8037bed19cb7b2efc44f251957532bb9>



## Appendix G

### 2001 Greater Victoria School District Music Advisory Committee Final Report



## **Final Report**

# **Greater Victoria School District Music Advisory Committee**

**March 9, 2001**

## **Music Advisory Committee Membership**

The following committee members were in attendance although attendance varied from meeting to meeting. As well, at times, observers joined the committee.

### **1. Advocates for Music in Our Schools (AMOS)**

Advocates for Music in Our Schools is a coalition of concerned parents, students and citizens all with the vested interest in supporting, promoting and enhancing the instrumental music and choral programs in public schools. Representatives on the Committee included:

Maureen Atherton  
Vicky Killion

### **2. Greater Victoria Teachers' Association (GVTA)**

Representatives on the Committee included:

Susan Colonval, Strings Teacher, Oak Bay Secondary School  
Mike Klazek, Strings Teacher, Mt. Douglas Secondary School  
Mike Luniw, Band and Strings Teacher, Esquimalt Community School  
Shelley Smith, Band Teacher, Colquitz Secondary School  
Rick Underwood, Band Teacher, Esquimalt Community School

### **3. Principals**

Representatives on the Committee included:

Len Michaux, Principal, Esquimalt Community School  
Alisen Reeve, Principal, Hillcrest Elementary School

### **4. Save Our Strings (SOS)**

Save Our Strings is a group of students, parents, teachers and community members formed as an advocacy group for strings programs in the Greater Victoria School District. Save Our Strings “envision[s] a comprehensive and cohesive music program for all children in the Greater Victoria School District.” Representatives on the Committee included:

Janice Mansfield  
Axel Vanderwilt

## **5. Students**

Representatives on the Committee included:

Adam Bailey, Student, Oak Bay Secondary School  
Katy O'Leary, Student, Mt. Douglas Secondary School  
Lisa Weighton, Student, Oak Bay Secondary School

## **6. Trustees**

Representatives on the Committee included:

Nancy Frith, Trustee  
Bev Horsman, Trustee

## **7. Victoria Confederation of Parent Advisory Councils (VCPAC)**

The Victoria Confederation of Advisory Councils encourages and promotes meaningful parental involvement in the education of all students within the public school system for the Greater Victoria District and province of British Columbia. Representatives on the Committee included:

Nancy Katz

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# **Final Report Music Advisory Committee Greater Victoria School District March 9, 2001**

## **Background**

### **General Terms of Reference**

The Board of School Trustees, at its meeting of June 26, 2000, passed a motion to create a district committee to review the organization and funding for the District Strings Program at the elementary level. The Board motion was as follows:

***That the Board establishes a joint Community/Board Advisory Committee whose mandate is to develop viable options to reinstate an alternative Elementary Strings Program.***

The Board of School Trustees has struggled over the last five years to maintain quality Band and Strings Programs during a period of financial restraint. During this time (school years 1997/98 to 2000/01), the Band and Strings Program budget was reduced by \$337,000. The Board of School Trustees reviewed the Band and Strings Program, as it is presently operated outside of the regular elementary and secondary curriculum, and the budget process provided by the Ministry of Education. The district and community are desirous of having this program continue as was evidenced during the budget processes and the parental support for both programs.

While the most recent discussion related to budget reductions have centered on the Elementary Strings Program, the Board of School Trustees wanted this committee to review both Band and Strings Programs in light of what is expected to be ongoing uncertainty regarding financial resources for this program.

### **Specific Terms of Reference:**

First, the committee was asked to develop Terms of Reference for the committee's work. Then the committee was asked to review the organization and delivery of district band and strings programs, and make recommendations to the Board of School Trustees concerning the following:

#### **1. Definition of Terms**

There was consensus that some of the misunderstandings around the music issues stems from the lack of a common language or lexicon. The committee has provided, in the appendix, a list of defined terms so that all those involved will have a common understanding regarding key words, and therefore understand the intent of the recommendations.

## **2. Organizational Considerations**

The committee explored possibilities for offering quality Band and Strings and general Music Programs at the elementary and secondary level including:

- the development of a vision statement
- a statement of goals that is consistent with the IRP's
- a statement of benefits (and implied loss) related to effective music programs in general
- the development of proposals regarding Victoria schools and district options, including consideration of variety in structure and approaches
- the consideration of issues regarding student access to programs
- the consideration of staffing issues such as hiring practices, professional development, workload, and leadership
- the consideration of possibilities for external partnerships

## **3. Financial Considerations**

The committee considered financial options to maintain and/or expand Band and Strings and Music Programs for elementary and secondary students including:

- establishing the present allocation of music resources, both human and material
- exploring the reallocation of existing resources
- exploring the possibilities of new funding sources
- developing a short and long term plan to support music programs
- developing a plan which addresses "what can be done?" with:
  - a) an unfunded program
  - b) core funding and/or
  - c) partnerships

## **The Committee's Beliefs**

The Committee spent several meetings arriving at common understandings. The following, and the information in the Appendix, were agreed upon by the Committee:

**The Committee believes that:**

- **the ideal instrumental music program in School District No. 61 would be a Grade 4-12 strings program and a 6-12 band program.** Such a music program would be planned and implemented at the zonal level.
- **the best sequential music program would be determined and implemented through a feeder school approach.**
- **such a program should offer choices for children and parents.**
- **meets the musical learning needs of the student.**
- **the Committee believes instrumental, choral and general music programs should be provided through district and school-based resources with equity and access for all children.**



## **Committee Recommendations**

### **Recommendation No. 1**

**That the Board develop a detailed Policy and accompanying Regulations for music within Fine Arts programs, to provide greater stability and predictability for allocation of resources and to provide future direction for decision making. The Committee requests that the new Policy and Regulations address the following music issues:**

- a statement of vision and belief systems, support for music programs including choral, instrumental, strings, and general music programs
- a goal statement re equity issues
- a statement re external and internal funding
- a system of checks and balances to ensure funding accountability
- the desired degree of funding
- a statement about staffing (specialist, generalists etc.)
- continuity of the program if there is a reconfiguration (e.g. middle schools)

Some present committee members would like to be a part of this policy development so there is overlap in membership.

\*It is recommended that a choral representative be on the policy development committee. The terms and benefits outlined in this report will be revisited.

### **Note:**

This document does not directly address the issue of building blocks, and the need for a continuum of programs to build a sustainable program.

### **Recommendation No. 2**

- a) **That the board allocate funds so that the strings program can be reinstated, at least at the 1.8 FTE level; and**
- b) **That the Board make no further cuts to music programs.**

Rationale: The committee does not support the reality of a ceiling of 14.3 FTE for instrumental music programs. It would be safe to say that all members of the Music Advisory Committee, although pleased to be consulted, would have preferred to be building a better music program, rather than considering limitations to the program. Each member of the committee has a passionate view about the importance of music at all levels of the school system. There is whole-hearted support for the value of music, whether it be instrumental, general, or choral.

### **Recommendation No. 3**

That if the Board chooses not to allocate funds as outlined in Recommendation #2, **that the board take ownership and that the Board seek community or corporate funding as soon as possible so that the allocation for instrumental programs can remain the same or be expanded for the 2001/2002 school year.**

Rationale: This would provide breathing space while long term funding is secured. The Committee requests that such fund raising be sponsored by the Board with invitations extended to community partners external to the school district to be part of the fund raising.

### **Recommendation No. 4**

That if the Board chooses not to allocate funding as recommended in Recommendation #2, **that the Board use the external funding, referred to in Recommendation No. 3, to implement one or more of the strings program samples which follow.**

### **Recommendation No. 5**

**If fundraising is a necessary source of board revenue, that the board establish a long-term fundraising plan dedicated to the enhancement and longevity of locally developed music programs.**

Rationale: The committee recognizes that the existing economy and related provincial funding are likely to negatively impact supplementary programs in the school district. The committee believes that it will be important to plan pro-actively for the protection and stability of such programs, so that children continue to have enriched public school offerings.

The committee also believes that the current crisis around the strings program has successfully raised community awareness such that community fundraising for the long-term may be a viable solution.

## Strings Program Samples

### Definitions:

*'Present Schools': schools which presently have strings programs*

*'Combined orchestra': students from all strings schools of a certain level*

*'Beginners': grade 4 and/or 5*

*'Seniors': grade 6 and 7's*

### Introduction:

Should the Board decide against the reinstatement of the program or against external fund raising, the Committee has identified the following samples to be considered. During the discussion of samples, committee members considered and generally agreed on the following viewpoints:

1. Beginners need more than one class per week and combined orchestra sessions need to be 80 minutes per session.
2. Most samples in this report reduce the program but retain it in present schools only.
3. Most samples in this report still result in inequity among schools **and** a reduction in quality.
4. If the quality of the program drops, students may drop out.
5. Transportation of students would be the responsibility of parents, and may be difficult for some of the younger students.
6. Out of school classes for Grade 5 beginners would be more difficult than for seniors.
7. Out of school classes may cause a number of scheduling and facility problems.
8. The Middle School configuration may resolve many of the strings issues; therefore finding a way to maintain the program temporarily is important, however, it is to be noted that implementation of a middle school configuration, should it occur, will not be completed for seven years.

Where applicable, other distinct advantages and disadvantages are identified for each of the options.

### Note re Costing:

The costs for FTE teacher salaries is shown separately from the expenses, (prep time and travel costs), because the \$108,000.00 budget reduction originally made by the Board was related to salaries only and does not include not travel and prep time.

## Costing Formula

To calculate costs of any variation in the above program samples, the following formula can be used to reach a reasonable estimate:

Average teacher salary	\$66,000 (including benefits)
Travel time 0.01 (per school)	
Length of class	.03 (40 minutes)
	.06 (80 minutes for combined orchestra)
(Note: Combined orchestra usually requires two teachers for 80 minutes 2 x .06)	
Prep time	0.56 (per teacher)
(Note: Prep time can be calculated by multiplying total teacher time required (FTE x .056)	

## Program Samples

The Committee offers a number of program samples for consideration. For comparison purposes, the cost of the current strings program are provided.

### Costs of Current Program

Beginners twice per week in school hours	$15 \times .06 = .9$
Seniors twice per week in school hours	$15 \times .06 = .9$
Total FTE cost:	$1.8 \times 66,000 = \$118,800$

Expenses (travel and prep) currently in budget

\*There is no money in the school year 2001/2002 budget for strings teachers salaries.

### Program Sample 1

This is the preferred sample if funding is limited.

#### Features:

- a mixture of in and out of school hours in present schools
- two lessons per week in school hours for beginners
- one lesson per week in school hours for seniors
- a combined orchestra for seniors once per week out of school hours (80m.), with some travel

#### Costs:

Beginners twice per week in school hours	$15 \times .06 = .9$
Seniors once per week in school hours	$15 \times .03 = .45$
Combined senior orchestra once per week (80m.)	$2 \times .06 = .12$
Total FTE cost:	$1.47 \times 66,000.00 = \$97,020.00$
Expenses (travel and prep) currently in the budget.	

### Program Sample 2

#### Features:

- a mixture of in and out of school hours in present schools
- the same number of lessons for each group as at present, and
- a combined orchestra once per week for each group with some travel

#### Costs:

Beginners once per week in school hours in present schools	$15 \times .03 = .45$
Seniors once per week in school hours in present schools	$15 \times .03 = .45$
Seniors and Beginners once per week each out of school hours, in a combined orchestra	$4 \times .06 = .24$
Total FTE cost:	$1.14 \times 66,000.00 = \$75,240.00$

Expenses (travel and prep) currently in the budget

\*The Committee vote was split on this sample.

### **Program Sample 3**

#### **Features:**

- a mixture of in and out of school hours in present schools
- two lessons per week in school hours for beginners
- two lessons per week out of school hours for seniors, in combined classes for 80 minutes
- the opportunity for other experienced students in the district to be involved

#### **Costs:**

Beginners twice per week in-school hours  $15 \times .06 = .9$

Seniors twice per week out of school hours in combined classes for 80 minutes  
 $4 \times .06 = .24$

Total FTE cost:  $1.14 \times 66,000. = \$75,240.00$

Expenses (travel and prep) currently in budget

### **Program Sample 4**

#### **Features:**

- a mixture of in and out of school hours in present schools
- two lessons per week in school hours for beginners
- one lesson per week out of school hours for seniors in 4 existing zones for 80 minutes each
- evening orchestra for four schools combined, once per week in 2 locations
- the opportunity for experienced students from other schools to join

\*This would be a very difficult organizational model

#### **Costs:**

Beginners twice per week in 15 schools  $15 \times .06 = .9$

Seniors once per week after school hours in 4 zones  $4 \times .06 = .24$

Evening orchestra once per week in two locations  $2 \times .06 = .12$

Total FTE cost:  $1.26 \times 66,000. = \$83,160.00$

Expenses (travel and prep) currently in the budget

### **Program Sample 5**

#### **Features:**

- expand the present program to all elementary schools
- this is the only sample that moves between the equity and access issue

**Costs:**

Beginners two times per week in 38 schools

$$38 \times .06 = 2.28$$

Seniors once per week, evening orchestra

$$2 \times .06 = .12$$

Total FTE cost:

$$2.3 \times 66,000. = \$151,800$$

Travel and prep costs would increase by approximately \$20,000.

**Note:**

There was no support from VCPAC regarding any of the recommendations or samples as they are not available to everyone.

# APPENDIX



## **Appendix**

### **A. Timelines/Procedures**

The committee was asked to make recommendations to the Board of School Trustees through the district's Education Policy Development Committee prior to the 15th of January, however, the original timeline was extended to March 15<sup>th</sup>.

The committee did not use formal voting procedures, rather worked to reach agreement.

The committee assigned tasks to sub-committees as a part of the process

### **B. Summary of Meeting Dates**

September 27th, 2000  
October 19th, 2000  
November 6th, 2000  
November 21st, 2000  
December 1, 2000

December 15, 2000  
January 26, 2001  
February 12, 2001  
March 9, 2001

### **C. Benefits of Music in Our Schools**

The committee decided that in order to come to common understandings, the first and second meetings would focus on common language and beliefs about music instruction and schools, while the remainder of the meetings would focus on options and recommendations. These initial discussions provided committee members with a solid base from which to debate and discuss possibilities.

Three broad music program types were discussed and considered, because they appear to present a progressive scale of benefits for children who participate in them. Furthermore, some programs address specific needs, and provide benefits unique to that program. By presenting the benefits of music programs in this manner, those unique benefits can be identified, and serve as the basis for discussion about the future of music programs in School District #61.

The three broad music program types are:

General Music programs - this includes general listening programs, recorder programs, general Orf or Kodale programs, and introductory choral programs, which do not incorporate learning to read music and are usually taught by a classroom teacher at the elementary level.

Choral programs - this includes choral programs, which are more intensive in nature, have a strong performance element, incorporate core music literacy skills such as reading music, and are usually taught by a music specialist.

Band and Strings programs - this includes instrumental education, which incorporates individual playing skills, with opportunities to practice and perform as a group. There is a strong performance element, and these programs start from a strong foundation of music literacy skills. They are almost always taught by a music specialist.

It is important to note that music programs of all types provide opportunities for children to be exposed to music at different levels. The discussion presented here is framed around the ideal that music is the birthright of every child, and that the educational setting provides an appropriate opportunity to fulfill that birthright.

A second principle is that creating music is an educational experience in and of itself, and it complements other facets of the educational experience. Music is also the product of creativity, and as such, has the power to bring excitement, inspiration, and a sense of engagement to the educational experiences of our children.

The following benefits are realized through investment in music as a necessary component of education, and are realized through incorporating them into educational programming from elementary school onwards. The range of benefits includes benefits to the individual, the school, the school district, and the community.

### **General Music Programs**

#### ***Benefits:***

Listening programs where music is played in school can provide opportunities for children to hear musical forms (e.g. classical) that they would otherwise not be exposed to including the introduction to, and appreciation of non-pop music. Such programs:

- enable children to have a broad appreciation of the arts, and provide strong support for community Fine Arts organizations as future consumers, patrons, board members, volunteers, etc.
- provide a foundation program for other music programs.
- provide an introduction to rhythm and reading, when the recorder or ukulele is incorporated.
- complement the music appreciation goals and goals of reaching younger audiences recently advocated by the Canada Council for the Arts.

#### ***Limitations:***

Learning outcomes specified under the provincial curriculum guidelines are not achieved with these programs alone. Programs vary widely from music listening programs, to informal choral, to foundations of music literacy.

The degree of music literacy imparted to children depends on the specific background and skills of the classroom teacher. There is seldom consistency in delivery, given the wide diversity of music literacy skills among classroom teachers.

## **Choral programs**

### ***Benefits:***

Choral programs provide an opportunity for active participation and learning. Such programs:

- provide a non-sports team-oriented alternative for children with no interest in athletics.
- provide an alternative venue for recognizing and rewarding excellence & commitment.
- provide a performance element which allows children the chance to connect with family, school and community.
- create a vested interest in the arts from an early age and therefore a lifelong support for the Arts.
- provide lower overhead for parents and students, as there is no financial outlay for instruments.

### ***Limitations:***

Choral programs are not a substitute for learning to play an instrument.

## **Band and Strings Programs**

### ***Benefits:***

Such programs are an important offering for students because:

- the mastery of each skill leads to new challenges, since the programs are sequential and progressive.
- children improve academically when they participate in instrumental music programs which emphasize music literacy as the foundation.
- the development of fine motor skills and ability to discern pitch and timbre are enhanced, particularly with Strings programs.
- the performance element allows children the chance to connect with family, school and community, and therefore have positive visibility in the community
- a vested interest in the arts form is developed from an early age and results in a lifelong support for the Arts.
- it can lead ultimately to a career in Music or the Arts.
- the progressive nature of the programs means that Elementary Band and Strings can feed into High School Band and Strings programs.
- Larger class sizes in HS Band and Strings programs permit principals to offer smaller class sizes in other courses such as Physics, Math, Woodworking etc.

### ***Limitations:***

Most schools offer instrumental programs as optional programs therefore creating the dilemma of double staffing and pull-in programs, or it means that programs are offered before and after school rather than integrated into the school day.

## Definitions of Common Terms

**Beginner:**

Introductory level students.

**Board funding:**

Monies that fund classes outside of the regular timetable as well as pull-out classes such as instrumental or choral.

**Choral music:**

A program which promotes singing; it may or may not include reading music.

**Class size:**

The number of students enrolled in a class with one teacher. The number of students in a class is not defined in contract for band, strings or choral. The workload limit is defined for district itinerant music teachers as 200 students to one teacher. This is sometimes voluntarily exceeded.

**Core funding:**

Monies which fund whole classes within the timetable, as per ministry or contract guidelines, not including pull-out situations.

**Core music:**

Music that all children are engaged in, which follows the K-7 IRP.

**Cost per student:**

The cost of the program divided by the number of students.

**Developmental:**

Something that helps a child to mature by building skills sequentially.

**District owned resources:**

This includes specially designed rooms, buildings, and instruments that are shared communally, revenue from rentals, risers, staging, lighting and sound systems.

**District sponsored:**

The board authorizes and/or mandates F.T.E. points for specific programs at specific schools over and above core funding.

**Double staffing:**

Occurs when an additional teacher is taking students from a regular F.T.E. classroom to deliver a program for a defined period of the day.

**Equity:**

Refers to equal access to the same standard of instruction (class size, minutes per week, students skill level) at each school.

**External revenue:**

Money that comes to the board or individual schools from sources other than the Ministry.

**Fees:**

Money paid by parents and/or students for specific services.

**F.T.E. allocations:**

Full-time equivalent of teacher time, for example;

.08 = 120 minutes per week of instructional time or 3 x 40 minute blocks

.12 = 160 minutes per week of instructional time or 4 x 40 minute blocks

.141 = 2.5 hours per week at the secondary level for full year classes.

**General music:**

As outlined in the music IRP (K-7). This does not include band or strings presently, but could be redefined to include band or strings. It should be a sequential program, most often delivered as school-based through core funding.

**Instrumental music:**

A program that promotes practical experience on an instrument.

**Intermediate:**

Students who have a basic music literacy, who can produce discernible pitches and rhythms, and read accurately from notated music.

**Magnet program:**

Houses a special music program, with district-focused resources. It enrolls interested students from across the district, for example, the Challenge Program and the French Immersion Program.

**Music IRP:**

General or core music as outlined in the Integrated Resource Package, including a list of books, films and activities.

**Music literacy:**

The ability to discern and produce notated pitch, rhythm, dynamics, articulation, expression and form, in at least one clef.

**Ninth block:**

Taught in secondary schools outside the timetable. It is more often taken by students who utilize their full ministry funding of eight courses within the timetable. Some students need the block to get the courses they wish. Some students take more than nine courses.

**Prep time:**

Time to which a classroom teacher is entitled through contract, to prepare for lessons, 85 minutes per week at the elementary level.

**Quality in a music program:**

Sequential skill building, excellent instruction and adequate frequency of instruction.

**School owned resources:**

Refers to instruments and equipment purchased from school-based funds, such as recorders, ukuleles, Orff instruments, sound systems, music stands, risers, music, pianos, and uniforms. Items purchased from the school band and strings budget may become a part of district resources.

**School sponsored:**

Programs that are funded by each individual school.

**Sequential:**

A step-by-step program which follows along a continuum of learning.

**Viable:**

A program which meets students' learning needs and will sustain itself over the long term.

## Strings Programs Samples

<b>Current Program</b>	<b>Features</b>	<b>Details</b>	<b>Cost: FTE</b>	<b>Cost: Prep and Travel</b>
	<ul style="list-style-type: none"> <li>15 elementary schools at present</li> <li>In school hours (instruction)</li> <li>Out of school orchestra (no cost)</li> </ul>	<ul style="list-style-type: none"> <li>Beginners twice per week in school hours</li> <li>Seniors twice per week in school hours</li> <li>Out of school orchestra (no cost)</li> </ul>	\$118,800	<ul style="list-style-type: none"> <li>currently in budget</li> </ul>
I	<ul style="list-style-type: none"> <li>Present schools only</li> <li>In/out of school</li> <li>Combined orchestra every week</li> </ul>	<ul style="list-style-type: none"> <li>Beginners – 1/week in school</li> <li>Seniors – 1/week in school</li> <li>Seniors and Beginners – 1/week out of school in combined orchestra</li> </ul>	\$75,240	<ul style="list-style-type: none"> <li>currently in budget</li> </ul>
II	<ul style="list-style-type: none"> <li>Present schools only</li> <li>In/out of school</li> </ul>	<ul style="list-style-type: none"> <li>Beginners– 2/week in school</li> <li>Seniors – 1/week in school</li> <li>Seniors – combined orchestra 1x per week out of school</li> </ul>	\$97,020	<ul style="list-style-type: none"> <li>currently in budget</li> </ul>
III	<ul style="list-style-type: none"> <li>Present schools only</li> <li>In/out of school</li> </ul>	<ul style="list-style-type: none"> <li>Beginners-2/week in school</li> <li>Seniors – 2/week out of school in combined classes of 80 min.</li> </ul>	\$75,240	<ul style="list-style-type: none"> <li>currently in budget</li> </ul>
IV	<ul style="list-style-type: none"> <li>Present schools only</li> <li>In/out of schools</li> </ul>	<ul style="list-style-type: none"> <li>Beginners– 2/week in school</li> <li>Seniors – 1/week out of school (40 min)</li> <li>Seniors – 1 week in 2 locations</li> </ul>	\$83,160	<ul style="list-style-type: none"> <li>currently in budget</li> </ul>
V	<ul style="list-style-type: none"> <li>All schools</li> </ul>	<ul style="list-style-type: none"> <li>Beginners – 2/week in all schools</li> <li>Seniors – 1/week evening orchestra</li> </ul>	\$133,980	<ul style="list-style-type: none"> <li>increase of approximately \$20,000</li> </ul>

**Note:**

The Save Our Strings group believes that the ideal strings program district-wide would consist of the following. This has not been endorsed by the Committee, nor was it debated, as it seemed like a remote possibility at this time.

**Programs 2 times per week at 39 schools:**

<b>Year 1</b>	Beginners only	$39 \times 2 \times 0.03$	$= 2.34$
	Large orchestra once/week (Beginners)		$= \underline{.06}$
		F.T.E.	2.40
		$2.40 \times \$66,000$	$= \underline{\$158,400}$
<b>Year 2</b>	(Add Intermediate)		$= 4.68$
	Large orchestra once/week (Beginners and Intermediate)		$= \underline{.12}$
		F.T.E.	4.80
		$4.80 \times \$66,000$	$= \underline{\$316,800}$
<b>Year 3</b>	(Add Senior)		$= 7.02$
	Large orchestra once/week (Beginners, Intermediate and Senior)		$= \underline{.18}$
		F.T.E.	$= 7.20$
		$7.20 \times \$66,000$	$= \underline{\$475,200}$

**Summary**

Total Year 1 = Beginners only	2.40 FTE x \$66,000 =	\$158,400
Total Year 2 = Add Intermediate	4.80 FTE x \$66,000 =	\$316,800
Total Year 3 = Add Senior	7.20 FTE x \$66,000 =	\$475,200

There would be a corresponding increase in prep and travel costs – estimate of \$60,000 over what is currently in budget.



# MUSIC ADVISORY COMMITTEE COMPARISON OF OTHER DISTRICTS MODELS

PROGRAM	GRADES	CLASS ORGANIZATION	DURATION & FREQ.	FUNDING	SCHOOLS	# STUDENTS	CLASS SIZE	STAFFING	OTHER
Victoria (S)	5 to 7	beginner 5 continuing 6/7	2 X 40 min. per week	private donation	15 of 34	505	30/15 (22/11)	2.08 FTE	
Victoria (B)	6 to 7	beginner 6 2nd year 7	3 X 40 min per week	district	33 of 34	1200	30	4.4 FTE	
Burnaby (Dist #41)	7	beginner only		district ?	30 of 39	1200		specialist	Some itinerant, some in schools as music specialist.
Vancouver	5 or 6 to 7				28 of 90				Either band or strings. No overlap. 4 schools have a resident string specialist
Vancouver	4 to 7	all grade 4's in some schools	2 X 45 min per week	district + \$15 music fee	20 of 90		30 for beginner		
North Vancouver	4 to 7	pull-in	2 X 45 min per week	User pay with bursary program	7 of 32				Students pay \$230 per year. Program has run successfully for 10 years
North Vancouver Dist #49 Central Coast	5 to 7	pull-in	2 X 45 min per week	User pay with bursary program	25 of 32	1700 in band and strings		7.2 FTE for band and strings	rate subsidizes the bursary program.
Dist #88 Nanaimo	4 to 7 mostly 7	prep time some prep time some after school		timetable some district some private	all elementary				
Dist #47 Powell River	grade 5 only				13 of 40				
Ann	3 - up	all grade 3's 4 - 7 pull-in		grade 3 grant salary by district	3 elem., 1 JH 1 Sr. High	120	3 to 13	1 FTE	7 year program 4th teachers
Karen Koger Tempeschools	4/5 elem. 6-8 middle	block schedule	2X30 min. gr 6 every other day 7/8 5X per week	district	16 elem. 4 middle 3 HS	elem 50 per school	2 to 25	1 teacher per school	*** - problems with block scheduling - have some instruments
D. Scott Jennison, Michigan	5 to 12	heterogeneous	5- 2X45 min school 6- 3X50 min before school 7/8 5X60min combined orchestra	District + \$4000 budget (what for, where from ?)	6 elem 1 middle (7/8) 1 HS	grade 5 - 60 grade 6 - 40 jr. high - 60 HS - 40	5/6 15 to 45 with 2 teachers	2 FTE	

NOTE: Strings programs are denoted with an asterisk\*. Band programs are shown without an asterisk.

# MUSIC ADVISORY COMMITTEE COMPARISON OF OTHER DISTRICTS MODELS

PROGRAM	GRADES	CLASS ORGANIZATION	CLASS DURATION & FREQ.	FUNDING	# OF SCHOOLS	# STUDENTS	CLASS SIZE	STAFFING	OTHER
Linda Lebakken Onalaska, WI	4 to 9	grade 4-6 orchestra by grade level 4's before school or during prep	4-6 20 to 30 min per week at noon 7/8 2-3 X per week 20 min lesson per week in small group	district + budget for extras	all schools, 3 elem., 1 middle, 1 Sr. High		grade 4 - 80+ 5 to 8 - 9 to 25	1.7 FTE	Began in 1995 Small lesson groups + orchestra
Doug Longman, Issaquah, WA	grade 5 only	2 grade 5 classes per school	90 min. per week Middle & HS meet 55 min per day	district	12-13 elem 4 middle (6-8) 3 HS	700 elem	elem. - 25 middle - 100 HS - 5- to 60	7.6 FTE	

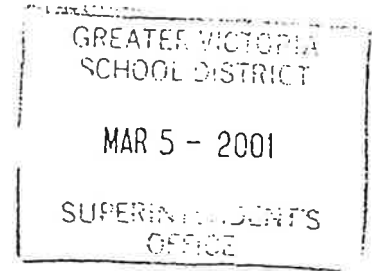
NOTE: Strings programs are denoted with an asterisk \*. Band programs are shown without an asterisk.



## **Music Advisory Committee Final Report March 9, 2001**

### **Responses from Groups External to the Committee**

Campus View Elementary School PAC  
3900 Gordon Head Road  
Victoria B.C.  
V8P 4X3



Office of the Superintendent  
Greater Victoria School District 61  
556 Boleskine Road  
Victoria, B.C.  
V8V 2R1

February 28, 2001

Dear Sirs:

Re: Music Advisory Committee Final Report

We are writing to indicate our support of this report and its five recommendations. We agree with the committee's first and second recommendations that the board first needs to develop detailed policy with respect to music programs and then guarantee no further cuts to their budgets. Music is a fundamental component of a sound education and it is simply untenable to leave our grade 5 to 7's without a music program, which is what cutting the strings program in our school would come down to for many students. We strongly agree that these programs should be fully funded from board allocations.

However, if the board does not choose to allocate funds to the strings and band programs, the board must then provide leadership in establishing an external long-term funding plan for these programs. Our PAC Fine Arts committee has been looking for ways to support the string and band programs our school is fortunate to have. The establishment of an endowment fund or other mechanism that would allow us to contribute money would be met with support from our PAC.

Yours truly,

*Cathy Davis*

for

Fine Arts Committee  
Campus View PAC

To: Office of the Superintendent of Schools  
From: Eileen Cooper  
Date: March 5, 2001  
Re: Final Report of the Music Advisory Committee

As a choral teacher, I am most distressed (not to say Insulted) by the list of "benefits" listed in the appendix of this report. Not a single choral teacher was on the committee and clearly no choral teacher was consulted when these lists were created.

All of the benefits listed for band and strings are applicable to choral. We must all realize that though you do not hold the vocal instrument in your hand, it is very complex and learning to use it requires control over mind and body.

I request that these benefits either be struck from the report or rewritten to accurately reflect all programs.

Secondly, the list of terms in the appendix of this report are significantly trite and inaccurate. Again the choral music description is inaccurate. These terms should have been reacted to by all music teachers.

I can be reached at 598-7638. It would be appreciated if at least one choral teacher could have input before this goes to the board.

Thank you.

**Note:**

In response to this letter, the Committee has requested choral representation on the proposed policy committee in Recommendation #1 and that the terms of reference and definitions be re-visited by this committee.

The block contains two handwritten signatures in cursive. The top signature is 'Eileen Cooper' and the bottom signature is 'Tina Howwood'.

This is the response from the Music Teachers LSA to the report on Elementary Strings. We met on March 2, 2001.

To: Greater Victoria School Trustees and District Leadership team  
 From: Greater Victoria Music Teachers Local Specialist Association  
 Date: March 5, 2001  
 Re: Draft of the report on elementary strings

The following are the Recommendations passed unanimously by the Music LSA on March 2, 2001.

Recommendation No. 1

That the Board develop a detailed Policy and accompanying Regulations for Fine Arts programs K - 12, to provide greater stability and predictability for allocation of resources and to provide future direction for decision making. That the Guidelines for secondary music allocation be incorporated into this policy and regulations.

Recommendation No. 2

- a) That the Board allocate funds so that the strings program can be reinstated, at least at the 1.8 FTE level;
- b) That the Board make no further cuts to music programs; and
- c) That the Board continue to pursue creative methods of funding for music Programs.

In addition, the Music LSA has concerns re the Benefits and Terms that appear in the Appendix of the report. Neither the benefits nor the terms are accurate or meaningful.

ADVOCATES FOR MUSIC IN OUR SCHOOLS AND  
SAVE OUR STRINGS

**Note:**

Many of these recommendation were reviewed by the Committee and were included in the final report.

March 12, 2001

To: Keith Cameron, Superintendent of Schools  
Greater Victoria School District  
556 Boleskine Road, P.O. Box 700  
Victoria, B.C. V8W 2R1

Re: Music Advisory Committee – AMOS and SOS Stakeholder Input

The following changes to the recommendations are those that have been discussed, and passed by all the AMOS and SOS members at the February 26<sup>th</sup>, 2001 meeting

**In the Committee's Beliefs section:**

- a) The agreement at the last committee meeting was to refer to Grade 4 entry as optimal.
- b) The reference to the zonal model is no longer appropriate nor relevant to the discussion.
- c) Suggested wording as follows:  
The Committee believes that:
  - a) The ideal instrumental music program in School District No. 61 would be a Grade 4/5 to Grade 12 program.
  - b) The best sequential music program would be determined and implemented through a feeder school approach.
  - c) Such a program should offer choices for children and parents.
  - d) Meets the musical learning needs of the student, and supports and enhances their academic experience.
  - e) Music programs are District-wide programs, and school-based (equity and access)

---

**The ideal Strings program would look like:**

- |  |                                  |
|--|----------------------------------|
| a) Beginner programs 2 times per week at 39 schools:                 | $39 \times 2 \times 0.03 = 2.34$ |
| b) Year 2 (Intermediate program 2 times per week at 39 schools)      | $39 \times 2 \times 0.03 = 2.34$ |
| c) Year 3 (Senior program 2 times per week at 39 schools)            | $39 \times 2 \times 0.03 = 2.34$ |
| d) Large orchestra – 3 levels, once per week (80 minutes)            | $3 \times 0.06 = 0.18$           |
| <i>Career Prep students assisting with large orchestra practices</i> |                                  |
| a) Total year 1  | 2.52 FTE                         |
| b) Total year 2  | 4.86 FTE                         |
| c) Total year 3+   | 7.20 FTE                         |
- 

**In Recommendation # 1:**

We would like to see the following changes in wording:

- Change the wording Fine Arts to **MUSIC PROGRAMS**
- Bullet 4 – be more specific about the accountability and checks and balances
- Bullet 4- must have wording about accountability to funding
- Bullet 5- remove the word Board
- Bullet 6- simply say CORE CURRICULUM remove all other language

ADVOCATES FOR MUSIC IN OUR SCHOOLS AND  
SAVE OUR STRINGS

- \*INSTRUMENTAL AND CHORAL MUSIC MUST BE A PART OF CORE PROGRAM

**In Recommendation # 2 Note:**

- (a) "other sources" was added to the final report. This was not agreed upon at the last committee meeting
- this statement pits one group of stakeholders against another, and we will not accept or be a part of this concept.
- Suggested wording is as follows:

**Recommendation No. 2**

- a) That the board allocate funds from within Ministry grant funding so that the elementary strings program can be reinstated, at least at the 1.8 FTE level (2000/01 expenditures).

Rationale: The community has stated and demonstrated its support for this program. This is a priority for the community, and reflects the community values.

- b) That the Board make no further cuts to elementary and secondary band, strings, choral or general music programs.

Rationale: Program stability must be achieved if this District is to use instrumental programs in support of its long-term goals of: decreased violence in schools; increased literacy; and, increased rates of school retention and completion. There is conclusive research, which states that participation in instrumental music programs furthers progress towards all three of these goals. Stable music programming would permit the District to make better use of music programs to support its strategic direction.

**In Recommendation # 3 Note:**

- This recommendation is unacceptable to AMOS and SOS because the Board needs to take ownership of the program rather than depend on the corporate and community world.
- In addition, we feel this recommendation gives the Board a loophole that allows them to renege on their responsibility as the source of funding by saying that the program can not continue as the community and corporations have not come foreword.
- Suggested wording is as follows:

**Recommendation No. 3**

That if the Board chooses not to allocate funds as outlined in Recommendation # 2, that they act immediately to secure the necessary revenues from Board sources in order to run an elementary strings program in 2001/02.

Rationale: If the Board is committed to Music programs in SD 61, then it will ensure that funding is secured, either through Ministry grant funding, or from other Board revenues. If fundraising becomes necessary as a source of revenue, the Committee requests that such fund-raising be sponsored and managed by the Board, not by parent groups. Elementary music is an educational program in a publicly funded institution; therefore, it should not be subject to the same fundraising expectations as extra-curricular activities.

**In Recommendation # 5 Note;**

- While AMOS and SOS understand the need to increase the financial coffers of the Board to continue many programs, we feel that
- The Board continues to be short sighted and is failing to take responsibility and ownership of the instrumental and choral programs
- This recommendation of simply fundraising without a valid instrumental program in place, it is then operating in a void. This means it is doomed to failure.



## ADVOCATES FOR MUSIC IN OUR SCHOOLS AND SAVE OUR STRINGS

- We question how can you approach external sources for funds and assure them a top-notch program that you appear not to be committed to.
- Realistically, who would back a losing proposition?
- Suggested wording as follows:

### Recommendation No. 5

If fundraising is necessary as a source of Board revenue, that the board establish a long-term fundraising plan dedicated to the enhancement and longevity of Fine Arts programs.

Rationale: The committee recognizes that the existing economy and related provincial funding are likely to negatively impact locally developed programs in the school district. The committee believes that it will be important to plan pro-actively for the protection and stability of such programs, so that children continue to have comprehensive public school offerings, including a variety of locally developed programs.

The committee also believes that the current crisis around the strings program has successfully raised community awareness such that community fundraising for the long-term is a viable solution.

### Strings Program Possibilities:

- The stakeholders of AMOS and SOS must reiterate that while we have identified all 8 points, we have concerns that our serious reservations do not accompany these recommendations.
- This document does not directly address the issue of building blocks, and the need for a continuum of programs to build a sustainable program
- There are long-term implications of attrition if this is not addressed.
- The only acceptable program option as a HOLDING PROGRAM ONLY is the program possibility # 2. In fact, the options are not currently presented in order of desirability, as # 2 is the only workable option in the short term.
- This program will cause the least amount of attrition
- When reviewing these options, AMOS and SOS members had great difficulty endorsing any of them, given that all reduce the quality of the program overall. Many members got the sense that the District is looking to erode the Strings program at all levels, and that elimination of the elementary program was the first step in ensuring reduced demand at the high school level. No long-term implications are presented with any of the options, and members did state that if total elimination of the program is the intent of the District, that this be stated openly in order that the constituency be able to respond accordingly.

Any reference to program structure should be defined and costed throughout the document, for consistency sake. This would be reflected in the first section, where describing the ideal program, as well as the status quo, referred to in Recommendation # 2.

There has been no reference to the history of the program – where we have come from in terms of equity – nor has there been any acknowledgement of promises made in times of prior cuts. This is important information, particularly when discussing equity of the program, and why it may not be equitable at the present time.

ADVOCATES FOR MUSIC IN OUR SCHOOLS AND  
SAVE OUR STRINGS

In conclusion, it must be noted that we continue to have grave concerns about the Board's failure to take ownership of a program that is key to our children's cultural education. The Board must allocate funds to allow the strings program to operate at a 1.8 FTE level and make no further cuts to instrumental music programs.

Sincerely,

Maureen Atherton, Advocates for Music in Our Schools  
Janice Mansfield, Save Our Strings

c.c. **Music Advisory Committee members:** Nancy Frith, Bev Horsman, Len Michaux, Alisen Reeve, Axel Vanderwilt, Nancy Katz, Vicki Killion, Katie O'Leary, Adam Bailey, Mike Klazek, Susan Colonval, Mike Luniw, Shelley Smith, Rick Underwood

**School District 61 Trustees:** Charley Beresford, Tom Ferris, Carole James, Elaine Leonard, Linda McAdams, Sharon Prizeman, John Young

**District Leadership Team**

**Janet Mort**

## MONTHLY FINANCIAL REPORT - OPERATING REVENUES - December 2022

	2022-2023						2021-2022				
	Budget	Dec 2022	YTD	Available	%		Budget	Dec 2021	YTD	Available	%
602 CE/HL OTHER FEES	20	0	30	(10)	-50%	!!	300	0	20	280	93%
605 CE/HL REGISTRATION FEES	5,100	640	4,065	1,035	20%	!!	10,650	225	2,925	7,725	73%
621 MINISTRY BLOCK FUNDING	194,583,765	18,929,544	78,779,453	115,804,312	60%	!!	188,719,912	18,340,375	76,327,497	112,392,415	60%
629 OTHER MIN OF ED GRANTS	2,214,753	94,719	404,844	1,809,909	82%	!!	2,265,789	94,719	404,075	1,861,714	82%
641 REVENUE -OTHER PROV MINISTRIES	111,290	0	83,852	27,438	25%	!!	171,515	28,250	141,078	30,437	18%
642 REVENUE -OTHER SCHOOL DISTRICTS	3,240	0	540	2,700	83%	!!	0	0	0	0	0%
644 CE/HL COURSE FEES	2,900	1,420	3,550	(650)	-22%	!!	25,000	0	2,900	22,100	88%
645 REVENUE-CAFETERIA	70,821	15,263	70,173	648	1%	!!	54,033	20,294	54,024	9	0%
647 OFFSHORE STUDENTS TUITION FEES	15,104,719	532,643	13,660,177	1,444,542	10%	!!	12,217,537	72,762	14,739,584	(2,522,047)	-21%
648 LOCAL EDUCATION AGREEMENTS	989,902	0	410,014	579,888	59%	!!	966,444	0	515,862	450,582	47%
649 MISC FEES & REVENUE	1,614,019	113,733	1,442,358	171,661	11%	!!	1,032,921	42,731	771,618	261,303	25%
651 COMMUNITY USE OF FACILITIES	1,687,020	32,184	733,675	953,345	57%	!!	938,226	106,757	720,347	217,879	23%
652 COMMUNITY USE OF FIELDS	83,218	0	275	82,943	100%	!!	33,664	0	40,793	(7,129)	-21%
653 COMMUNITY USE OF THEATRE	59,204	508	11,359	47,845	81%	!!	45,305	3,371	15,359	29,946	66%
654 PARKING FEES	36,860	0	6,716	30,144	82%	!!	14,650	1,814	25,711	(11,061)	-76%
655 RENTALS LIAB INS REVENUE	6,120	111	5,977	143	2%	!!	20	345	5,005	(4,985)	-24925%
659 OTHER RENTALS & LEASES	768,212	29,359	449,156	319,056	42%	!!	748,109	28,273	457,486	290,623	39%
661 INTEREST	6,100	4,255	18,738	(12,638)	-207%	!!	5,537	610	2,692	2,845	51%
669 INVESTMENT REVENUE	362,660	182,776	682,974	(320,314)	-88%	!!	347,117	54,358	161,144	185,973	54%
671 SURPLUS FROM PRIOR YEAR	6,717,367	0	8,218,621	(1,501,254)	-22%	!!	13,192,739	0	13,192,739	0	0%
						!!					
<b>GRAND TOTAL</b>	<b>224,427,290</b>	<b>19,937,155</b>	<b>104,986,547</b>	<b>119,440,743</b>	<b>53%</b>		<b>220,789,468</b>	<b>18,794,884</b>	<b>107,580,859</b>	<b>113,208,609</b>	<b>51%</b>

# MONTHLY FINANCIAL REPORT - OPERATING EXPENDITURES - December 2022

	2022-2023								2021-2022						
	Budget	Dec 2022	YTD	Encumbrances	Total Exp	Available	%	!!	Budget	Dec 2021	YTD	Encumbrances	Total Exp	Available	%
<b>SALARIES</b>															
111 CERTIFICATED TEACHERS	97,165,583	11,079,023	39,317,747		39,317,747	57,847,836	60%	!!	92,439,043	9,414,882	37,388,513		37,388,513	55,050,530	60%
112 P&VP SALARIES	14,042,843	1,135,305	6,920,146		6,920,146	7,122,697	51%	!!	14,537,497	1,213,659	7,112,364		7,112,364	7,425,133	51%
114 ALLIED SPECIALISTS	1,833,306	185,942	746,858		746,858	1,086,448	59%	!!	1,863,893	200,381	751,612		751,612	1,112,281	60%
115 DEPARTMENT HEAD ALLOWANCES	265,171	30,221	107,877		107,877	157,294	59%	!!	261,249	25,789	102,856		102,856	158,393	61%
120 EXEMPT STAFF (CERT)	965,970	106,946	469,832		469,832	496,138	51%	!!	1,529,776	110,058	853,327		853,327	676,449	44%
121 EXEMPT STAFF (NON-CERT)	3,781,838	577,260	2,126,562		2,126,562	1,655,276	44%	!!	3,982,029	633,202	1,985,656		1,985,656	1,996,373	50%
122 CUSTODIANS	1,436,744	144,907	726,782		726,782	709,962	49%	!!	2,469,775	174,732	1,087,700		1,087,700	1,382,075	56%
123 JANITORS	4,008,951	357,083	1,984,307		1,984,307	2,024,644	51%	!!	3,649,570	279,088	1,856,969		1,856,969	1,792,601	49%
125 FOREMEN	518,053	39,505	207,722		207,722	310,331	60%	!!	518,053	38,375	245,434		245,434	272,619	53%
126 TRADESMEN/LABOURERS	3,953,725	381,731	2,041,149		2,041,149	1,912,576	48%	!!	3,778,151	243,112	1,984,539		1,984,539	1,793,612	47%
131 SCHOOL ASSISTANT SALARIES	18,866,136	2,748,201	7,208,428		7,208,428	11,657,708	62%	!!	17,537,127	2,387,753	6,738,336		6,738,336	10,798,791	62%
142 CLERICAL SALARIES	9,140,138	1,268,220	4,190,751		4,190,751	4,949,387	54%	!!	9,003,952	1,072,945	4,066,205		4,066,205	4,937,747	55%
161 TTOC SALARIES	7,918,348	1,166,692	4,241,584		4,241,584	3,676,764	46%	!!	7,834,733	873,379	3,935,872		3,935,872	3,898,861	50%
165 RELIEF LABOUR	281,852	37,496	218,859		218,859	62,993	22%	!!	401,326	25,332	280,416		280,416	120,910	30%
166 382 EXTRA STAFF SALARIES	309,591	24,017	131,337		131,337	178,254	58%	!!	0	0	0		0	0	0%
167 SCHOOL ASSIST RELIEF	293,390	21,891	98,730		98,730	194,660	66%	!!	703,847	30,671	128,311		128,311	575,536	82%
168 CASUAL CLERICAL SALARIES	87,438	1,755	18,108		18,108	69,330	79%	!!	130,651	432	9,952		9,952	120,699	92%
170 MONITORS	0	0	0		0	0	0%	!!	25,000	0	0		0	25,000	100%
191 TRUSTEES INDEMNITY	232,137	19,097	115,226		115,226	116,911	50%	!!	233,660	18,649	111,858		111,858	121,802	52%
199 RECOVERIES	(63,798)	1,437	(81,476)		(81,476)	17,678	-28%	!!	(307,030)	(207,264)	(323,359)		(323,359)	16,329	-5%
<b>TOTAL -- SALARIES</b>	<b>165,037,416</b>	<b>19,326,729</b>	<b>70,790,529</b>	<b>0</b>	<b>70,790,529</b>	<b>94,246,887</b>	<b>57%</b>	<b>!!</b>	<b>160,592,302</b>	<b>16,535,175</b>	<b>68,316,561</b>	<b>0</b>	<b>68,316,561</b>	<b>92,275,741</b>	<b>57%</b>
<b>BENEFITS</b>															
211 TEACHER BENEFITS	23,319,746	1,950,303	8,709,031		8,709,031	14,610,715	63%	!!	21,782,896	1,662,113	8,131,789		8,131,789	13,651,107	63%
212 P&VP BENEFITS	2,864,740	179,471	1,204,608		1,204,608	1,660,132	58%	!!	2,922,038	187,974	1,173,674		1,173,674	1,748,364	60%
214 ALLIED SPECIALISTS BENEFITS	423,495	31,201	151,313		151,313	272,182	64%	!!	376,508	29,439	145,278		145,278	231,230	61%
215 DEPT HEAD ALLOWANCE BENEFITS	63,641	5,189	20,048		20,048	43,593	68%	!!	61,655	4,375	16,306		16,306	45,349	74%
218 EMPLOYEE FUTURE BENEFITS EXPENSE	443,778	1,040	(117,646)		(117,646)	561,424	127%	!!	397,039	51,154	(373,915)		(373,915)	770,954	194%
220 EXEMPT (CERT) - BENEFITS	178,705	15,362	77,482		77,482	101,223	57%	!!	281,405	16,406	143,761		143,761	137,644	49%
221 EXEMPT (N-CERT) BENEFITS	722,329	86,018	363,508		363,508	358,821	50%	!!	763,618	98,255	339,026		339,026	424,592	56%
222 CUSTODIAN BENEFITS	300,279	33,457	183,010		183,010	117,269	39%	!!	500,703	40,934	238,791		238,791	261,912	52%
223 JANITOR BENEFITS	837,871	79,106	466,944		466,944	370,927	44%	!!	740,182	54,269	370,625		370,625	369,557	50%
225 FOREMEN BENEFITS	108,273	5,903	41,982		41,982	66,291	61%	!!	110,862	5,884	45,389		45,389	65,473	59%
226 TRADESMEN/LABOURER BENEFITS	826,327	69,949	446,431		446,431	379,896	46%	!!	808,344	50,133	399,405		399,405	408,939	51%
231 SCHOOL ASSISTANT BENEFITS	4,527,872	630,717	1,875,067		1,875,067	2,652,805	59%	!!	4,032,031	535,841	1,551,390		1,551,390	2,480,641	62%
242 CLERICAL BENEFITS	2,187,628	281,957	1,064,368		1,064,368	1,123,260	51%	!!	2,108,301	231,418	956,806		956,806	1,151,495	55%
261 TTOC BENEFITS	1,510,881	224,572	850,146		850,146	660,735	44%	!!	1,359,773	136,278	710,521		710,521	649,252	48%
265 RELIEF LABOUR BENEFITS	27,903	4,022	22,794		22,794	5,109	18%	!!	49,363	10,092	41,467		41,467	7,896	16%
266 382 EXTRA STAFF BENEFITS	30,650	2,279	13,219		13,219	17,431	57%	!!	0	0	0		0	0	0%
267 RELIEF ASSISTANT BENEFITS	29,634	2,688	11,358		11,358	18,276	62%	!!	90,648	11,692	50,632		50,632	40,016	44%
268 CASUAL CLERICAL BENEFITS	8,750	276	2,665		2,665	6,085	70%	!!	6,638	114	(730)		(730)	7,368	111%
270 MONITORS BENEFITS	0	0	0		0	0	0%	!!	2,550	0	0		0	2,550	100%
291 TRUSTEE BENEFITS	13,464	1,396	7,139		7,139	6,325	47%	!!	14,721	1,041	4,536		4,536	10,185	69%
299 OTHER - BENEFITS	58	0	0		0	58	100%	!!	(90,895)	(35,055)	(35,055)		(35,055)	(55,840)	61%
<b>TOTAL -- BENEFITS</b>	<b>38,426,024</b>	<b>3,604,906</b>	<b>15,393,467</b>	<b>0</b>	<b>15,393,467</b>	<b>23,032,557</b>	<b>60%</b>	<b>!!</b>	<b>36,318,380</b>	<b>3,092,357</b>	<b>13,909,696</b>	<b>0</b>	<b>13,909,696</b>	<b>22,408,684</b>	<b>62%</b>
<b>SERVICES &amp; SUPPLIES</b>															
310 PROFESSIONAL & TECHNICAL SERVICE	0	0	0		0	0	0%	!!	10,000	0	0		0	10,000	100%
311 AUDIT	29,972	0	1,016		1,016	28,956	97%	!!	27,940	0	52		52	27,888	100%
312 LEGAL	225,000	37,137	193,501		193,501	31,499	14%	!!	235,000	660	176,388		176,388	58,612	25%
323 SOFTWARE MAINTENANCE	1,068,131	132,908	939,455	56,693	996,148	71,983	7%	!!	1,126,119	151,325	877,687	1,585	879,272	246,847	22%
324 HARDWARE MAINTENANCE	109,741	0	98,442		98,442	11,299	10%	!!	109,634	0	97,065		97,065	12,569	11%
331 CONTRACTED TRANSPORTATION	880,500	87,835	178,299	728,005	906,304	(25,804)	-3%	!!	1,057,045	100,767	263,748	744,816	1,008,564	48,481	5%
332 TRANSPORTATION ASSISTANCE	15,000	3,470	12,104		12,104	2,896	19%	!!	14,000	2,814	9,331		9,331	4,669	33%
334 SCHOOL JOURNEYS	12,035	410	23,738		23,738	(11,703)	-97%	!!	14,644	2,334	6,746		6,746	7,898	54%
341 PRO-D & TRAVEL	1,208,804	49,624	427,236	9,361	436,597	772,207	64%	!!	970,236	32,723	188,496		188,496	781,740	81%
342 TRAVEL MILEAGE	2,800	1,251	2,260		2,260	540	19%	!!	2,500	588	998		998	1,502	60%
343 LOCAL MILEAGE	77,307	9,313	26,302		26,302	51,005	66%	!!	79,759	5,981	21,067		21,067	58,692	74%
364 LEASES	109,851	9,320	55,092		55,092	54,759	50%	!!	109,851	9,154	54,925		54,925	54,926	50%
371 MEMBERSHIP FEES	114,069	2,011	90,104		90,104	23,965	21%	!!	112,176	406	101,047		101,047	11,129	10%
391 PREMIUMS	427,403	707	464,193		464,193	(36,790)	-9%	!!	420,003	0	413,875		413,875	6,128	1%
399 SERVICES RECOVERY	0	0	(10,646)		(10,646)	10,646	0%	!!	(279)	0	(3,941)		(3,941)	3,662	-1312%

# MONTHLY FINANCIAL REPORT - OPERATING EXPENDITURES - December 2022

	2022-2023								2021-2022						
	Budget	Dec 2022	YTD	Encumbrances	Total Exp	Available	%		Budget	Dec 2021	YTD	Encumbrances	Total Exp	Available	%
421 VISA EXPENSE	16,000	2,616	8,988		8,988	7,012	44%	!!	26,410	1,318	6,962		6,962	19,448	74%
422 BANK SERVICE CHARGES	124,555	14,861	80,024		80,024	44,531	36%	!!	120,055	9,788	49,855		49,855	70,200	58%
431 LAND TELEPHONE	172,933	13,923	82,563		82,563	90,370	52%	!!	195,034	13,961	70,319		70,319	124,715	64%
438 CELL PHONES	202,375	16,388	99,894		99,894	102,481	51%	!!	226,026	17,955	100,358		100,358	125,668	56%
439 DIGITAL SERVICES RECOVERY	793,240	0	0		0	793,240	100%	!!	622,518	0	0		0	622,518	100%
441 POSTAGE	43,235	2,404	24,122	1,622	25,744	17,491	40%	!!	49,809	573	19,790	758	20,548	29,261	59%
444 COURIER SERVICE	26,505	1,637	16,099		16,099	10,406	39%	!!	37,563	415	3,550		3,550	34,013	91%
445 ADVERTISING	110,466	24,941	154,246		154,246	(43,780)	-40%	!!	123,127	10,735	61,627		61,627	61,500	50%
446 PHOTOCOPYING	197,711	364	84,280		84,280	113,431	57%	!!	211,488	86,299	123,916		123,916	87,572	41%
447 PRINTING SERVICES	10,772	0	4,402		4,402	6,370	59%	!!	36,725	1,911	4,015		4,015	32,710	89%
448 AGENT FEE	819,926	137,505	1,183,550		1,183,550	(363,624)	-44%	!!	463,554	29,247	1,252,515		1,252,515	(788,961)	-170%
450 GRANTS	68,515	40,686	40,686		40,686	27,829	41%	!!	63,193	0	39,945		39,945	23,248	37%
451 CULTURAL ENRICHMENT	7,800	0	0		0	7,800	100%	!!	7,800	0	0		0	7,800	100%
452 HONORARIA	15,350	1,650	5,827		5,827	9,523	62%	!!	13,747	300	2,790		2,790	10,957	80%
453 SCHOLARSHIPS	8,450	0	7,604		7,604	846	10%	!!	0	0	5,000		5,000	(5,000)	0%
457 GIFT / GIFT CERTIFICATES	1,966	20	1,507		1,507	459	23%	!!	1,750	0	1,704		1,704	46	3%
460 LICENCES	22,065	0	11,217		11,217	10,848	49%	!!	20,500	10,843	10,843		10,843	9,657	47%
461 FREIGHT AND CARTAGE	0	0	0		0	0	0%	!!	200	0	(177)		(177)	377	188%
462 SECURITY	84,000	6,689	38,018	8,382	46,400	37,600	45%	!!	84,000	10,910	43,504	13,691	57,195	26,805	32%
467 FLEET TELEMATICS	24,500	682	11,517		11,517	12,983	53%	!!	24,500	1,224	7,944		7,944	16,556	68%
469 MISCELLANEOUS SERVICES	3,338,009	268,492	1,136,654	709,258	1,845,912	1,492,097	45%	!!	3,370,605	351,279	1,839,093	928,852	2,767,945	602,660	18%
481 PORTABLE MOVES	60,000	181	18,493		18,493	41,507	69%	!!	60,000	0	5,400	40,838	46,238	13,762	23%
499 COST RECOVERIES	(6,917)	(27)	(6,999)		(6,999)	82	-1%	!!	(18,645)	(6,694)	(7,902)		(7,902)	(10,743)	58%
501 CAFETERIA FOOD	133,252	12,990	69,615		69,615	63,637	48%	!!	114,635	17,424	62,346		62,346	52,289	46%
503 WOOD	8,413	87	13,934		13,934	(5,521)	-66%	!!	9,741	689	7,396		7,396	2,345	24%
504 METAL	1,131	0	1,239		1,239	(108)	-10%	!!	1,334	431	3,706		3,706	(2,372)	-178%
505 APPLIED TECHNOLOGY SUPPLIES	801	245	290		290	511	64%	!!	801	0	0		0	801	100%
506 DRAFTING SUPPLIES	0	103	103		103	(103)	0%	!!	0	0	0		0	0	0%
508 AUTOMOTIVE	0	234	360		360	(360)	0%	!!	(1,566)	57	2,038		2,038	(3,604)	230%
511 ADMINISTRATIVE SUPPLIES	271,269	22,495	141,044		141,044	130,225	48%	!!	267,932	16,244	112,790		112,790	155,142	58%
512 COPY/PRINTER SUPPLIES	148,246	2,858	63,233		63,233	85,013	57%	!!	191,254	11,857	72,239		72,239	119,015	62%
514 JANITORIAL SUPPLIES	462,000	47,658	299,109		299,109	162,891	35%	!!	462,400	54,509	277,903	15,666	293,569	168,831	37%
515 VEHICLE SUPPLIES	45,000	10,079	61,048		61,048	(16,048)	-36%	!!	45,000	2,115	31,079		31,079	13,921	31%
516 MEDICAL SUPPLIES	3,223	1,146	1,993		1,993	1,230	38%	!!	4,064	0	2,309		2,309	1,755	43%
517 TIRE PURCHASES	25,000	1,612	14,139		14,139	10,861	43%	!!	0	0	0		0	0	0%
518 VEHICLE FUEL PURCHASES	180,534	0	91,695		91,695	88,839	49%	!!	156,992	769	80,829		80,829	76,163	49%
519 INSTRUCTIONAL SUPPLIES	3,337,905	154,434	1,296,783	43,079	1,339,862	1,998,043	60%	!!	6,773,520	161,306	1,538,208	24,795	1,563,003	5,210,517	77%
520 BOOKS & GUIDES	546,484	18,153	131,213	7,332	138,545	407,939	75%	!!	692,285	21,100	150,197	399	150,596	541,689	78%
525 MAGAZINES & PERIODICALS	3,705	0	2,341		2,341	1,364	37%	!!	1,844	218	4,854		4,854	(3,010)	-163%
530 AUDIO VISUAL MATERIALS	302	0	328		328	(26)	-9%	!!	29	6	31		31	(2)	-7%
534 SOFTWARE	9,746	442	16,727		16,727	(6,981)	-72%	!!	31,668	38	69,090		69,090	(37,422)	-118%
541 LIGHT & POWER	1,537,413	140,436	521,389		521,389	1,016,024	66%	!!	1,567,413	148,937	547,958		547,958	1,019,455	65%
551 GAS	1,340,500	205,118	149,155		149,155	1,191,345	89%	!!	1,131,138	154,773	201,217		201,217	929,921	82%
552 OIL	55,000	0	0		0	55,000	100%	!!	120,000	0	27,737		27,737	92,263	77%
561 WATER	442,617	73,693	266,650		266,650	175,967	40%	!!	442,617	22,818	276,189		276,189	166,428	38%
562 SEWER USER CHARGE	298,153	52,844	170,975		170,975	127,178	43%	!!	283,784	22,402	168,911		168,911	114,873	40%
563 STORMWATER	80,678	206	82,786		82,786	(2,108)	-3%	!!	77,360	(199)	80,678		80,678	(3,318)	-4%
572 GARBAGE DISPOSAL	255,000	14,460	60,394		60,394	194,606	76%	!!	206,280	17,560	75,393		75,393	130,887	63%
581 FURNITURE & EQUIP PURCH	612,988	39,284	329,697	89,004	418,701	194,287	32%	!!	816,129	32,123	405,821	145,978	551,799	264,330	32%
582 VEHICLE PURCHASES	341,925	0	275,681	43,274	318,955	22,970	7%	!!	65,000	0	15,476	55,966	71,442	(6,442)	-10%
590 COMPUTER PURCHASES	1,798,731	17,208	867,515	7,502	875,017	923,714	51%	!!	1,391,499	49,075	261,277	525,782	787,059	604,440	43%
594 RECONCILIATION ADJUSTMENTS	0	149	1,099		1,099	(1,099)	0%	!!	0	(3)	(869)		(869)	869	0%
595 INTERFUND TRANSFER	(1,388,855)	0	0		0	(1,388,855)	100%	!!	(1,000,000)	0	0		0	(1,000,000)	100%
599 SERVICES RECOVERIES	(9,380)	(200)	(12,929)		(12,929)	3,549	-38%	!!	(2,954)	(19,175)	(202,872)		(202,872)	199,918	-6768%
TOTAL -- SERVICES & SUPPLIES	20,963,850	1,682,629	10,421,394	1,703,512	12,124,906	8,838,944	42%	!!	23,878,786	1,561,890	10,120,467	2,499,126	12,619,592	11,259,194	47%
GRAND TOTAL	224,427,290	24,614,264	96,605,390	1,703,512	98,308,902	126,118,388	56%	!!	220,789,468	21,189,422	92,346,724	2,499,126	94,845,849	125,943,619	57%

## 2022-2023 Budget Change Report: December 2022 - Operating

	Revenue	Expenses
<b>2022-2023 Preliminary Budget - Operating (CARRIED April 7, 2022)</b>	<b>217,320,773</b>	<b>219,620,773</b>
<b>Surplus Appropriation (Board Approved)</b>		
Budgeted 22-23 Surplus Appropriation April 7, 2022 - Allocated to Expense	2,300,000	
	<b>2,300,000</b>	<b>0</b>
<b>Changes - Surplus Appropriation (CARRIED September 26, 2022)</b>		
Net School Funded Balances	1,347,625	1,347,625
The Link School Funded Balance	76,694	76,694
International Student Program	-	-
Continuing Education	-	-
Purchase Order Commitments	1,273,565	1,273,565
Department Carry Forwards	1,719,483	1,719,483
	<b>4,417,367</b>	<b>4,417,367</b>
	<b>224,038,140</b>	<b>224,038,140</b>
<b>Changes - Amended Budget</b>		
Early Learning Framework Implementation (ELFI) Supports	2,907	2,907
Industry Training Authority Grant	(30,511)	(30,511)
Enrolment Adjustment (in misc revenue - enrol will be recalculated in December)	(324,291)	
ASSAI 21/22 Deferred Revenue	1,540	1,540
ASSAI PEN Funding Adjustment (none in 2022/23)	(3,000)	(3,000)
BC Hydro Grant (Energy Manager Salary)	50,626	50,626
Adjust Cafeteria Revenue budget (budget adjusted as actual revenues received)	(100,000)	(100,000)
Adjust Theatre Revenue budget (budget adjusted as actual revenues received)	(55,998)	(55,998)
Elementary Strings Donation	213,260	213,260
Additional Elementary Strings Donation	250	250
Misc Donations and Revenues to October 31	11,789	11,789
Cafeteria Revenue to October 31	30,621	30,621
Cooper Smith Music Library Donations to October 31	13,095	13,095
Municipal Crossing Guard Contributions to October 31	60,160	60,160
GVTA Unused Remedy from 2019/20 returned to District for teacher staffing	390,258	390,258
Misc Donations and Revenues to November 30	12,616	12,616
Cafeteria Revenue to November 30	19,693	19,693
Cooper Smith Music Library Donations to November 30	7,101	7,101
Municipal Crossing Guard Contribution to December 31	33,088	33,088
Misc Donations and Revenues to December 31	17,972	17,972
Theatre Rental Revenue to December 31	60	60
Cafeteria Revenue to December 31	20,682	20,682
Cooper Smith Music Library Donations to December 31	17,467	17,467
Joint Job Evaluation Committee SAA3 Wage Increase		133,643
Total Changes:	389,385	847,319
<b>Amended Budget to December 31, 2022</b>	<b>224,427,525</b>	<b>224,885,459</b>

### Reserves

- Reserve - District (CARRIED September 26, 2022)	1,172,813
- Reserve - International (CARRIED September 26, 2022)	328,441
Total Reserves (0.67% of revenue)	<u>1,501,254</u>
- Local Capital Fund (June 30, 2022)	3,477,091
- Ministry of Education and Child Care Restricted Capital Fund (June 30, 2022)	2,980,325
	<u>6,457,416</u>

## 2022-2023 Budget Change Report: December 2022 - Special Purpose

	Revenue	Expenses
<b>Changing Results for Young Children (CR4YC) &amp; Strengthening Early Years to Kindergarten Transitions (SEY2KT)</b>		
Ministry Grant - Changing Results for Young Children (CR4YC)	11,250	11,250
Ministry Grant - Strengthening Early Years to Kindergarten Transitions (SEY2KT) Project	19,000	19,000
	<u>30,250</u>	<u>30,250</u>
<b>Early Learning and Child Care Capacity Funding</b>		
Ministry Grant	175,000	
1.0 FTE Acting District Principal, Early Learning		150,871
Unallocated (TBD)		24,129
	<u>175,000</u>	<u>175,000</u>
<b>Student and Family Affordability Fund</b>		
Ministry Grant	1,953,010	1,953,010
	<u>1,953,010</u>	<u>1,953,010</u>
<b>Mental Health in Schools</b>		
Ministry Grant - Early Action Initiative	48,000	
Elementary & Middle School Allocations: SEL and Mental Health Literacy (\$1,000/school)		38,000
Indigenous Education Department - Boys Club		5,000
Human Counselling Service Contract		5,000
	<u>48,000</u>	<u>48,000</u>
<b>French Immersion (OLEP)</b>		
French Immersion Growth Initiatives Grant	75,000	75,000
	<u>75,000</u>	<u>75,000</u>
<b>First Nation Student Transportation</b>		
Ministry Grant	69,571	
Approval to spend 2021/22 carry forward funds	27,187	
Songhees Nation to/from school bussing		39,662
Esquimalt Nation to/from school bussing		18,305
Songhees Nation Extracurricular Activities		25,423
Esquimalt Nation Extracurricular Activities		13,368
	<u>96,758</u>	<u>96,758</u>
<b>Early Childhood Education Dual Credit Program</b>		
Ministry Grant	82,000	
Carry forward from 2021/22	50,000	
Camosun College tuition for dual credit courses		132,000
	<u>132,000</u>	<u>132,000</u>

2022-2023 Budget Change Report: December 2022 - Capital

	Revenue	Expenses
<b>Local Capital</b>		
Pacifica Housing Advisory Quit Claim	1,000,000	
	1,000,000	0



# Office of the Secretary-Treasurer

*Katrina Stride – Secretary-Treasurer*

**TO:** Operations Policy and Planning Committee

**FROM:** Katrina Stride, Secretary-Treasurer

**DATE:** January 16, 2023

**RE:** **2023-2024 Budget**

## **Budget Advisory Committee (BAC) Meetings:**

- Draft minutes from the December 8, 2022 BAC meeting are included in the December 12, 2022 Regular Board meeting agenda package under Board Committee Reports
- Next BAC meeting will be held in-person on January 19, 2023 with topics of discussion including Indigenous Education – Learners, Funding and Allocations to Schools, and Mental Health, along with the provision of department profiles and opportunity for discussion with Indigenous Education Department and District Team.

## **Talking Tables Event:**

- Talking Tables Event was held on January 6, 2023
- Report on Talking Tables Event will be included in the January 19, 2023 BAC meeting agenda package and the January 30, 2023 Regular Board meeting agenda package under Board Committee Reports

## **Representative Advisory Council of Students Feedback:**

- Representative Advisory Council of Students provided feedback in a meeting held on January 9, 2023
- Report on feedback received from the Representative Advisory Council of Students will be included in the February 9, 2023 BAC meeting agenda package and the February 27, 2023 Regular Board meeting agenda package under Board Committee Reports

## **Student Symposium Event:**

- Student Symposium Event was held on January 13, 2023
- Report on Student Symposium Event will be included in the February 9, 2023 BAC meeting agenda package and the February 27, 2023 Regular Board meeting agenda package under Board Committee Reports

*The Greater Victoria School District wishes to recognize and acknowledge the Esquimalt and Songhees Nations, on whose traditional territories, we live, we learn, and we do our work.*

# Office of the Superintendent

*Deb Whitten – Superintendent*

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**To:** Operations Policy and Planning Committee  
**From:** Deb Whitten, Superintendent of Schools  
**RE:** Custodial Considerations  
**Date:** January 16, 2023

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## **Background:**

At the December 12, 2022 Board of Education meeting, the Board of Education passed the following motion:

*That the Board of Education of School District No. 61 (Greater Victoria) direct the Superintendent to identify the cost to increase custodial levels to the previous year, 2021-22, and provide recommendations to the Board on using funds out of revised budget allocations toward custodial deficits.*

## **Information:**

In the 2021-2022 school year, there were 116 custodial positions funded by regular Provincial funding and 10 additional custodial positions funded by COVID-specific Provincial funding. Through the 2022-2023 budget process, the Board of Education reduced custodial funding by 50% in elementary and middle schools which resulted in a reduction of 10 positions. The typical day shift for larger elementary schools and middle schools is 6:00am – 11:30am, and 11:30am – 2:30pm at smaller elementary schools. Evening hours have been added at smaller elementary schools.

## **Considerations:**

While change can be difficult, and despite that many school districts in the Province operate without daytime custodians, the impact of the reductions made in the 2022-2023 school year has been challenging for custodians. If a decision is made to increase custodial service levels for the 2023-2024 school year, the changes must be made in collaboration with the Manager of Building Operations and CUPE 382 representatives, and should remain in place beyond one year.

## Options:

	0: Current	1: Revert	2: Bridge	3: Evening	4: Double	5. Hire & Place
Annual Cost	\$0	\$621,432	\$621,432	\$624,715	\$1,249,429	\$209,068
Deployment	-	+19 Day -10 Evening Net = +10	+19 "Bridge" -10 Evening Net = +10	+10 Evening Net = +10	+20 Evening Net = +20	+6 by Feb 1 +2 by Mar 1 +2 by Apr 1 Net = +10
Effective Sq Ft / FTE	30,995	31,448	30,277	27,840	25,295	
	K/1 – weekly	K/1 – daily	K/1 – daily	K/1 – daily	K/1 – daily	
	2/3 – weekly	2/3 – 2x/wk	2/3 – 3x/wk	2/3 – daily	2/3 – daily	
Desktops	4/5 – weekly	4/5 – 2x/wk	4/5 – 2x/wk	4/5 – 3x/wk	4/5 – daily	
	6-8 – weekly	6-8 – weekly	6-8 – weekly	6-8 – 2x/wk	6-8 – 2-3x/wk	
	9-12 – weekly	9-12 – weekly	9-12 – weekly	9-12 – weekly	9-12 – 2x/wk	
Facilities Impact	\$59,596	\$0	\$59,596	\$59,596	\$59,596	TBD
School Impact	Yes	No	Half	Yes	Yes	Yes

Options 0 – 4 were previously presented at the Combined Education Policy and Directions Committee and Operations Policy and Planning Committee meeting held on December 5, 2022. Option 5 – Hire & Place is a new option that would provide funding to hire up to ten (10) custodians by the end of the current school year in order to address areas of greatest concern. Hiring would commence immediately and final funding of this option would be subject to the availability of budget in the 2022-2023 amended annual budget process. The 2022-2023 amended annual budget will be presented to the Board for approval on February 21, 2023.

Option 5 – Hire & Place would also provide the Manager of Building Operations with additional time to collaborate with CUPE 382 representatives to establish appropriate custodial service levels for the 2023-2024 school year. Any increased cost associated with the level of custodial services recommended for the 2023-2024 school year would be brought back to the Board for approval prior to inclusion in the 2023-2024 annual budget.

## Recommended Motion:

That the Board of Education of School District No. 61 (Greater Victoria) direct the Superintendent to hire and dispatch up to ten (10) additional CUPE 382 custodial employees for the remainder of the 2022-2023 school year, and allocate budget to the custodial relief account to a maximum of \$209,068 subject to the availability of budget in the 2022-2023 amended annual budget process,

AND FURTHER to commence conversations with CUPE 382 regarding custodial service levels for the 2023-2024 school year, and any potential efficiencies,

AND FURTHER to recommend custodial service levels for the 2023-2024 school year, including budget implications, for consideration in the 2023-2024 annual budget process.



# FACILITIES SERVICES

491 CECELIA AVENUE, VICTORIA, BRITISH COLUMBIA V8T 4T4  
PHONE (250) 920-3400 FAX (250) 920-3461

## Update for January 16<sup>th</sup>, 2022

Maintenance Services | Minor Capital | Major Capital | Operations  
Transportation | Networks / Communication / Security | Climate / Energy Management

### **BUILDING MAINTENANCE SERVICES**

- Colquitz – Flood
  - A pipe burst at Colquitz due to the colder temperatures. Water damage occurred in a number of the rooms within the school.
  - Facilities team members responded quickly to contain and clean up the water. All areas where water was in contact with materials were moisture tested and walls with drywall were opened and properly aired and dried.

### **Metal Shop Consultations = Complete**

- Metal Shop Project Work (moving equipment, safety lines, signage) = 15% Complete
  - Reynolds – Planning and implementation stage
  - Cedar Hill – Planning and implementation stage
  - Mount Douglas – Planning and implementation stage
  - Lambrick Park – Aged Equipment disconnected and removed. New equipment installed. Ready for installation of extraction system that will be contracted in the summer months.
  - Oak Bay – Planning and implementation stage
  - Esquimalt – Equipment placement and safety lines complete

Shops equipment removal and placement will be scheduled around classes and will be performed over the course of the year. The line painting for the equipment safety zones will take place over the summer break as multiple days are required to clean the floor prior to painting. We expect to have all shops completed before September 2023.

### **MINOR CAPITAL**

- **District HRV Installations** - work underway to install 23 further HRVs in enrolling classrooms. March break deadline for completion.
- **Fire Alarm McKenzie Elementary** – 15% complete with verification to occur in the summer months.
- **Unit Ventilation Upgrade McKenzie Elementary** – contract awarded. Will work with the school to install unit ventilator with completion timeline end of March.
- **DDC Upgrades** – Rogers, Frank Hobbs, South Park – all progressing well with completion date over March Break.

### **Childcare Update**

- **Hillcrest** – Main beam installed and mechanical roughed in underway
- **Lake Hill** – Main beam installed and mechanical rough in underway
- **View Royal addition** – Drywall installation underway
- **Eagle View addition** – Drywall installation underway
- **McKenzie** – Site being surveyed and then site prep will commence

### **Classrooms**

- **Vic West portable** – finishing carpentry underway, hope to have occupancy after March Break
- **Shoreline** – At the sign-off stage with the contractors and Township of View Royal

### **MAJOR CAPITAL**

#### **Victoria High School**

- See project update report attached to the Operations Policy & Planning Committee agenda

#### **Cedar Hill Seismic Project**

- Design development approved by the Ministry and building permit drawings submitted to District of Saanich

### **OPERATIONS**

- There have been many custodial illnesses that have been hard to fill to date. Custodial hiring is a focus to alleviate this concern going forward.
- Unfortunately, the snow came during the first week of the Winter Break which took valuable cleaning time away from the buildings. This was apparent at many of our schools. A huge thanks to all the staff who came to work and helped clear snow and salt paths to ensure entryways and municipal sidewalks were safe.

### **TRANSPORTATION, FLEET AND GROUNDS**

- 3 Hyundai Kona electric vehicles on order to supplement the white fleet. These vehicles should be in service in early Spring.
- Preparations underway for the bussing registration portals to be open for the 2023/24 year.
  - Regular bussing portal open from Feb 13 to Mar 16
  - Inclusive bussing portal open March 17 to April 28
- Preventative measures are underway due to numerous tree incidents over the last few years. Areas are being fence off to control tree root compaction, the major cause of tree failure in our District. Once the fencing is in place, root area is aerated.

### **NETWORKS, COMMUNICATION, INFRASTRUCTURE and SECURITY DEPARTMENT**

- Tec package material has arrived after months of material delays
  - Team has completed new installations at Campus View, Mount Doug, Cloverdale, Rockheights and Esquimalt.
  - The team also completed Tec Package maintenance sweeps in Hillcrest, Campus View, S.J. Burnside, Victor, Uplands, Glanford, View Royal and Torquay.
- Despite snow closures, the security technician managed to complete the FOB upgrade to the security system at Eagle View. The school now has an up to date, fob access controlled system.

## **CLIMATE and ENERGY**

- Energy Wise Network student/staff engagement for “lights out” sticker campaign.
  - Tillicum, Hillcrest, and Torquay completed
  - Margaret Jenkins, Willows, Doncaster, and Quadra elementary schools. Grades 2-5 including 1-2 split classes. Completed
  - Campaign preparing to expand this January to include:
    - Eagleview, Marigold, Lakehill, Northridge, Rogers, McKenzie, Cloverdale
- 2022/23 LED Lighting upgrades:
  - Esquimalt, Northridge, Tillicum ready for rebate submission.
  - View Royal and Cloverdale 90% complete
  - Sundance, Margaret Jenkins, Willows, and Quadra to begin in new year
- Strategic Energy Management Plan ready for approval.
- 2023 Climate Action Plan draft underway
- Monterey Middle school - Dimmable LED classroom pilot completed.
  - Will serve as a model for similar classrooms in 2023/24
- Climate Action poster under development for Energy Wise Network 2023/24 campaign
- Third round of programmable thermostats being planned for Jan 2023.
- BC Hydro’s Continuous Optimization program readying for initial investigation phase
  - Sir James Douglas, Central, and Torquay



## 1. Project Summary

Victoria High School is the oldest high school in Western Canada. The existing school facility includes the original school built in 1913, which is a heritage-registered building, an addition built in 1955, containing the Andrews Gym and a number of specialty classrooms, and another addition built in 2011, containing the Fairey Tech Shop Wing.

The project consists of the Seismic Upgrade of the existing 1913 and 1955 portions of the school, and an addition to increase the capacity and provide a Neighbourhood Learning Centre. The project also includes the upgrade and renewal of S.J. Willis Junior Secondary School to accommodate the students during the Vic High project.

## 2. Project Team

The School District Project Team is identified in Appendix 1.

## 3. Scope

Upgrading and renewal of SJ Willis School to accommodate 800 students during the Victoria High School renovation. This work is now complete.

The seismic upgrade of Victoria High School and additions comprise approximately 1,100 square metres of new space that will provide two new stairwells, an elevator to improve circulation and exiting of the school, and an increase to the school capacity from 800 to 1,000 students. There will also be additional new space for a Neighbourhood Learning Centre (NLC) that co-locates the International Community Association, as well as; providing enhancements to the new Multi-purpose Room to make it more flexible for school and community use, and the astronomy deck/outdoor classroom. Site work includes additional parking and landscaping, and a new artificial turf field as a part of the NLC funding package.

## 4. Schedule

The following Table 1 sets out target milestone dates. Note that the Construction Manager has completed updates to the Project Construction Schedule based on the current progress of the demolition/abatement work, and of the concrete and drag struts work. They have also included scheduling information provided by the other major trades, particularly mechanical and electrical, and we have been informed that Substantial Completion and Occupancy is delayed. A general theme from the major trades is a forecasted lack of skilled labour, and concerns about the supply chain for construction materials and equipment.

The unforeseen scope, market delays and labour shortages are creating schedule delays. The project team is working to mitigate the delays. With the project delays, students and staff will remain at the Topaz Campus for part of the first term of the 2023/2024 school year with a mid-year (January 2024) move.

**Table 1 – Timetable for Key Milestones**

MILESTONES/DELIVERABLES	TARGET DATE	REVISED TARGET DATE
Complete final Tender Package	May 2021	Winter 2022
Substantial Completion of Vic High	July 2022	September 2023
Relocate School from SJ Willis	August 2022	January 2024
Final Completion of Vic High Project	October 2022	March 2024

## 5. Budget

- Contract expenditures to date total to an aggregate value of about \$54 Million. The budget has now been 100% allocated and the project continues to experience unforeseen pressures.
- The Construction Manager, Durwest, is forecasting budget overages for increased scope, and the SD is working to mitigate this risk.
- A request for additional Risk Reserve funding was submitted and approved by the Ministry in February 2022 for \$8.2m.
- A further request for the remaining Risk Reserve funding for \$2.6m has been approved by the Ministry.
- The \$79.75m maximum project budget is fully allocated.

Vic High Seismic COA	Progress/ Completion (%)	Budget	Expenses Posted to Date	Remainder	Commitment s	Remainder After Commitments	% Availabl e	Prior Period Expenses	Change from Prior Period
Vic High Seismic Fees 2017	100%	115,070	115,070	0		0	0%	115,070	0
Vic High Seismic Fees 2019	100%	3,589	3,589	(0)		(0)	0%	3,589	0
Vic High Seismic Construction	56%	67,176,506	45,545,433	21,631,073	4,154	21,626,919	32%	40,039,875	5,505,559
SJ Construction	100%	5,933,870	5,933,870	(0)		(0)	0%	5,933,870	0
Vic High Equipment	6%	700,000	134,590	565,410	655,545	(90,135)	-13%	109,597	24,993
Vic High Seismic Fees 2020	80%	7,000,000	6,336,030	663,970		663,970	9%	6,323,042	12,989
Vic High Capital Support	10%	100,000	10,287	89,713		89,713	90%	10,170	117
Vic High Millwork	46%	1,395,400	545,854	849,546	18,167	831,379	60%	493,200	52,654
SJ Capital Support	100%	114,877	114,877	0		0	0%	114,877	0
Vic High Moving	1%	100,000	604	99,396		99,396	0%	604	0
SJ Moving	100%	113,640	113,640	0		0	0%	113,640	0
Vic High Bussing	63%	40,000	32,670	7,330		7,330	18%	30,030	2,640
A Parker - Vic High Seismic Moving	11%	50,000	5,274	44,726		44,726	89%	5,274	0
A Parker - Vic High Seismic Transportatio	85%	85,000	83,097	1,903		1,903	2%	75,652	7,444
A Parker - Vic High TTOC	0%	20,000	0	20,000		20,000	100%	0	0
Vic High Project Management	55%	713,450	400,713	312,737		312,737	44%	397,268	3,445
Vic High Capital Tech Support	5%	50,000	22,010	27,991	10,144	17,846	36%	6,452	15,558
SJ Capital Tech Support	0%	0	0	0		0	0%	0	0
Prior Year Completed Expenses		53,007		53,007		53,007	100%		0
		<b>83,764,409</b>	<b>59,397,608</b>	<b>24,366,801</b>	<b>688,010</b>	<b>23,678,791</b>	<b>28%</b>	<b>53,772,209</b>	<b>5,625,398</b>





## **6. Communications**

### General:

- Teachers and Department Heads have been consulted on classroom and gymnasium requirements.
- A review of the heritage building components that are to be salvaged has taken place with the school and alumni groups.
- Presentations have been made to Board by the architect.
- On-going communications with the City of Victoria regarding Statutory Right of Ways and Frontage Upgrades.
- Consultation has occurred with the School and Community Garden Committees to discuss location of the child care unit. Consultation document has been sent to families and community for feedback. Feedback was open until March 11, 2022 and is now closed.
- The Principal will work to form a committee to plan and organize the move with Facilities staff being a key partner.
- A monthly report is being provided to the Fernwood Neighbourhood Resource Group.
- Monthly reports are being provided to the Central and Vic High PACs.

## **7. Procurement**

- Durwest Construction Management was selected as the Construction Manager for the Vic High project, through a comprehensive RFP Process.
- Tender Packages 1 through 9 have competitively tendered and awarded.
- The contract for the Turf Field installation is underway.
- Tender Package #10 for the finishing carpentry will be awarded in the New Year.

### **Work Starting Soon or Underway:**

- Steel stud framing installation underway.
- Interior drywall underway.
- Installation of mechanical rough-in (HVAC, Sprinklers and Plumbing).
- Installation of electrical rough-in.
- Re-plastering on inside exterior walls.
- Exterior heritage window replacement underway with select stain glass repair in progress.
- Exterior brick and terra cotta upgrade underway.
- Millwork installation scheduled to start mid-January 2023.
- Parking lot grading and curbing underway.
- Sports field curbing and fencing.
- Volleyball site prep.
- Auditorium design completing, including updates to the stage for accessibility.

### **Looking to February 2023**

- Old Building: Framing, drywalling and finishing Level 0 to Attic.
- New Expansion: Exterior brick and cladding.
- Work continuing on the window installation and the brick and terra cotta upgrade.
- Installing sports field base gravel, and shock pad.
- Continue work on Gladstone and Grant Street, sidewalk upgrades.
- Continue room finishes such as painting and flooring.
- Continue millwork and finish carpentry trim installation.





Appendix 1 – Project Team

School District 61

- Katrina Stride, Secretary-Treasurer
- Aaron Parker, Vic High Principal
- Marni Vistisen-Harwood, Director of Facilities
- Mora Cunningham, Manager of Major Capital Projects
- Gordon Wallace, Project Manager – Major Capital Projects

Appendix 2 – Risk Analysis

Note that Risk Items identified as “Previously Identified Project Risks” means that these are Risks that were identified as Project Risks during preparation of the Project Definition Report (PDR). As such, there is provision in the Capital Project Funding Agreement with the Ministry for additional funding to be provided against those Risks in the event of increased costs.

IDENTIFIED RISKS	Probability	Consequence	Impact on	
		Cost	Schedule	
Heritage Issues	Moderate	High	High	Previously Identified Project Risk
Building Code Issues with City of Victoria	Moderate	Low	Low	Previously Identified Project Risk
Approval Delays by City of Victoria	Moderate	High	High	Previously Identified Project Risk, has caused some delay
Inflationary Pressures	High	High	High	Previously Identified Project Risk
COVID impact on supply chain and procurement	Moderate	High	High	No Ministry funding allocated to this Risk.
Land Exchange & Lease	Low	Low	Low	
City of Victoria, street frontage upgrades	High	Moderate	Low	Still under discussion, finalizing scope of design work.

Appendix 3 – Photos

East Side Scaffolding in the Snow

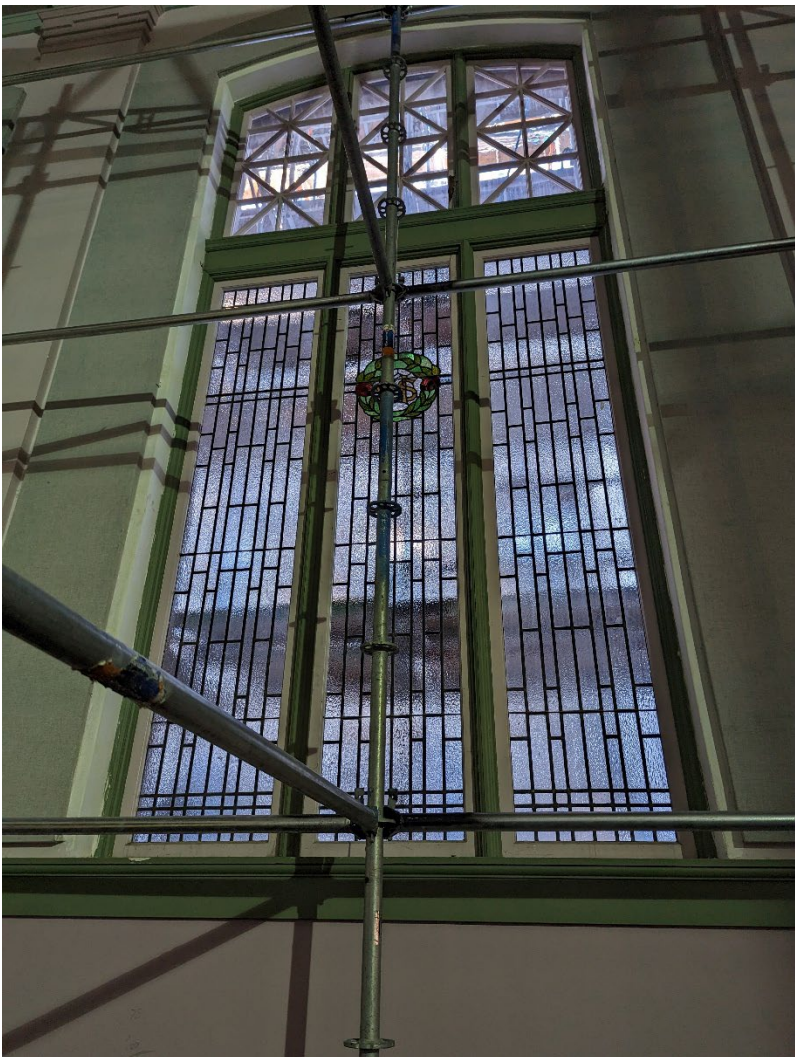




#### Auditorium Scaffolding for Lighting and Refurbishment



#### Auditorium Leaded Glass Refurbishment







Delivery Top Layer of Gravel for the Turf Field



Floor Leveling on Level 1





Artist’s rendering of the addition and the NLC from Fernwood Street

