



NEW HAMPSHIRE  
CHARITABLE FOUNDATION

# Youth Music Education Research Project Report

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Research & Report conducted by



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## Project description

The New Hampshire Charitable Foundation (NHCF) engaged Jeanine & Company to conduct a research project about the strengths and opportunities for investment in youth music education in New Hampshire. Specific information was sought in three geographic areas: Manchester, Rochester and the North Country (Coös County). Potential investments could be made in both school-based and community-based music education\*, and therefore the research investigated several different pathways to access music education and the state of music education within those pathways. Jeanine Tousignant, President of Jeanine & Company, conducted all the research and compiled the report.

*\*School-based music education refers to public school music education programs, and any opportunities associated with the school environment such as field trips, camps, and music festivals. Community-based music education refers to community music schools and music programs in community settings such as youth service agencies, churches or other community vehicles.*

## Research methods and sources

In order to gather the most relevant data to provide real-world experiences and current views, an emphasis was placed on interviewing several youth music education practitioners as well as community-based youth service providers and other arts experts. A total of 19 one-on-one interviews were conducted. In addition, two surveys were conducted to music educators and traditional artists.

## Interviews: Format and interviewees

Considering the geographic intentionality of potential investment, an effort was made to interview experts in Manchester, Rochester and the North Country. The following questions were asked during interviews, and somewhat varied based on the expertise of the interviewee:

- What are the elements of excellent youth music education?
- What do you see as the difference between formal music education and informal music education?
- What is working well, and what are areas opportunities for youth music education:
  - Statewide
  - Manchester
  - Rochester
  - North Country
- What are onramps, trends and conversely obstacles to access youth music education?
- If you could talk to someone who wanted to make an investment in youth music education, what would ask them to invest in?
- Who else can we speak with?
- Are there any other thoughts to share?

A total of 19 one-on-one interviews were conducted via Zoom between mid-April to mid-June 2021. The following people were interviewed and are categorized based on their connection to youth music education.

- Music Educators:
  - Ron Goodwin, director of music, Spaulding High School (Rochester)
  - Katie Hart, choral director, Lisbon Regional High School (North Country)
  - Devon Larrabee, band director, Lisbon Regional High School (North Country)
  - Chrissi Noyes, band and chorus, Littleton High School and formerly taught at K-12 Gorham Elementary and High School (North Country)
  - Edward Doyle, director of music, Central High School (Manchester) and president of NH Music Educators Association
  - Jill Pennington, elementary music teacher, voice teacher, choreographer and director at Palace Youth Theatre (Manchester)
  - Heidi Welch, 2013 NH Teacher of the Year, taught in Claremont and Hillsboro-Deering school districts, director of music education at Castleton University, member of Hillsboro-Deering school board, former president of NH Music Educators Association
  
- Community Music Schools
  - Russ Grazier, CEO, Portsmouth Music and Arts Center (PMAC)
  - Peggy Senter, CEO, Concord Community Music School
  - Piper Runnion-Bareford, CEO, Manchester Community Music School
  - Anthony Enjarque, executive director, Rochester Main Street Arts and Rochester Opera House
  
- Youth Service Organizations
  - Diane Fitzpatrick, CEO, Boys & Girls Club of Manchester
  - Sharron McCarthy, CEO, Girls, Inc. (Manchester, and formerly Rochester)
  - Courtney Perron, director, Southern NH University Center for New Americans (Manchester)
  - Steve Pappajohn, director, Dover Teen Center (also serves Rochester)
  
- Statewide Arts Experts and Advocates
  - Ginnie Lupi, executive director, NH State Council on the Arts
  - Marcia McCaffery, arts education consultant, NH Department of Education
  - Jason Tors, arts councilor of NH State Council on the Arts; member of Littleton Cultural Arts Commission; proprietor of The Loading Dock (North Country)
  - Angela Brown, arts councilor of NH State Council on the Arts; Therapeutic Musicians; former high school chorus accompanist; former school board member (Randolph, North Country)

## Other forms of research

To gather information for a broad spectrum of music education experts, we partnered with NH State Council on the Arts (NHSCA) and NH Music Educators Association (NHMEA) to conduct surveys.

NHMEA survey was sent to the entire statewide membership of NHMEA. The survey questions were:

1. What are the key elements of excellent music education?
2. If funding were available to improve youth music education in NH, where are the funds needed most?
  - a. Purchasing instruments
  - b. Purchasing music
  - c. Access to private lessons
  - d. Technology purchases
  - e. Technology upgrades/maintenance
  - f. Equipment purchases
  - g. Facility upgrades
  - h. Instrument maintenance
3. What are the biggest obstacles that prevent students from accessing music education?
4. What are the biggest onramps to getting students involved in music education?
5. What percentage of your students participate in out of school music activities?
6. Have you partnered with other organizations outside of school to supplement your students' music education? If yes, which organizations and what activities?
7. What is working well with youth music education in NH? Name your top three.
8. What is not working well with youth music education in NH? Name your top three.
9. What do you think the top three goals of youth music education should be?
10. Is there anything else you'd like to share?

Through NHSCA, a survey was sent to musicians on their "Traditional Artists Roster," as these were the most obvious choice of artists providing informal music education. The survey questions were:

1. What are the key elements of excellent music education?
2. If funding were available to improve youth music education in NH, where are the funds needed most?
  - a. Purchasing instruments
  - b. Purchasing music
  - c. Access to private lessons
  - d. Technology purchases
  - e. Technology upgrades/maintenance
  - f. Equipment purchases
  - g. Facilities in which to teach music
  - h. Instrument maintenance

3. What methods do you as an artist use to provide community-based music education?
  - a. One-on-one instruction
  - b. Group activities with an instructor
  - c. Group activities without an instructor
  - d. Which group activities and where do they take place?
4. How do your students learn about your services and get connected with you?
5. What are the biggest obstacles that prevent students from accessing community based music education?
6. What are the best onramps to getting students involved in community based music education?
7. What percentage of your students participate in their school music programs?
8. Have you partnered with other organizations to supplement your students' music education? If yes, which organizations and what activities?
9. What is working well with community-based youth music education in NH? Name your top three.
10. What is not working well with community-based youth music education in NH? Name your top three.
11. What do you think the top three goals of youth music education should be?
12. Is there anything else you'd like to share?

## Music education foundation, accessibility and outcomes

### Foundation of a solid music education

The first question asked in all interviews and a question asked in all surveys is to describe the foundation of a solid music education. These overall themes that emerged from this question:

- Providing a place to belong
- Utilize music as an outlet for expression and mental health coping mechanism
- Tapping into musical passion, which leads to engagement
- Music fundamentals that can be applied to any genre
- Solid foundation in music theory and technique
- Consistent and regular exposure to music education and music teachers/mentors
- Access to strong music teachers who meet children where they are at in their learning
- Good facilitators/mentors/educators
- Physical environments that are designed for teaching and/or performing
- Engaging, fun, diverse and consistent content
- Ensembles that are not just performance based
- Access to ensembles (instrumental and vocal) starting in 4<sup>th</sup> grade
- Access to quality instruments and maintenance of instruments
- Access to private instruction
- Access to technology
- Exposure to different types of music from different cultures
- Parental support
- Community support

### Accessibility: Barriers/obstacles vs. onramps/opportunities

In order for any student to access music education in any setting, they must be able to take advantage of the best onramps (ways to engage). Conversely, it is vital to understand the barriers to access, and how funding might help remove those barriers. Throughout the interviews and surveys, there were consistent themes regarding the best ways for children to access youth music education, as well as the barriers and obstacles.

#### Onramps to access music education

- Public schools – this is where the youth population is most accessible. This was very consistent across all audiences and the most consistent, resounding answer.
  - Chorus
  - Band
  - Group piano/keyboard classes
  - Group guitar/ukulele classes
  - Elementary music classes and general music
- Early exposure – elementary school or earlier (preschool) with consistent music programs act as feeder programs and set fundamentals of music early
- Parent and child classes at community music schools

- Church
- Place where a child can find a qualified music mentor
- Community music schools
- Fun music opportunities: camps, clinics, interactive programs, rewards for creativity
- Family exposure to music
- Music courses that don't involve performance: guitar, composition, keyboard, history of film/music
- Utilize contemporary music to teach fundamentals
- Community arts education in its best form is barrier free – everybody makes music
- Youth-serving agencies that have music education programs with the goal of exposure to music. If interest from students, partnerships with community music school to further music education.
- Instrument try-it programs
- For New Americans, dance and music are intertwined.
- Music theatre

### Barriers to music education

- Lack of access to quality instruments on a consistent basis;
  - Rental or buying instruments is out of reach for many families;
  - Students using school instruments often have to return instruments over the summer
- Lack of funding for enough music teachers to be employed in schools
- Reliable internet for remote learning
- School scheduling that doesn't accommodate equal access to music
- Lack of music equipment
- Lack of technology for electronic music for students and teachers
- Families' financial barriers to access additional music education, such as private lessons, instruments, camps, music technology equipment at home
- Geography in rural parts of the state as there is a large physical distance to travel
- Finding and teaching music that is relevant culturally and stylistically to today's students, vs. the established European tradition
- Funding, finding and maintaining the right partnership to deliver community-based music education
- Finding and maintaining funding for community-based music education
- Funding teachers and administrative staff for community-based music education
- Stereotypes of music education – within the system and outside the system
- Perceived cost of community music education (private lessons/ensembles) resulting in those with lower income not being directed to these resources.
- Gender bias in music study – “girls don't play trumpet” stigma
- Difficult to find and keep employed Performing Arts Director for community organizations



## Outcomes

Throughout the interviews, it was clear that the outcomes of youth music education vary widely depending on the setting, the students and the resources. For instance, one goal of music education could be to prepare a student for a career in music or to audition for conservatory. On the other end of the spectrum, a goal of community-based music program could be to give a child a safe place to be creative and have positive adult mentorship. Therefore, in designing the various funding opportunities, it is important to be flexible in the outcomes that the funding might achieve. It is suggested to allow the applicant to define the desired outcomes based on the type of programming and students, rather than the funder. However, examples of outcomes could be included in the application materials. Below are outcomes identified by varying audiences who were interviewed for the research project:

### Outcomes from music educators

- Make people good consumers of music, which includes understanding what it takes to create music, distribution and identifying quality music
- Carry music experiences into life
- Facilitate future audience members and supporters of the arts
- Tools for lifetime music making
- Ensuring that excellence in music education goes along with equal access
- Inclusion of all levels so everyone can progress at an appropriate rate vs. all achieving the same outcome
- Mentorship, education, teaching responsibility
- Being part of something bigger than yourself, and knowing your important role in it
- Understanding your teacher is your advocate
- Lifelong enjoyment of music
- Making music accessible for everyone
- Giving students tools to perform at meaningful levels
- Fostering connections between music in schools and music in the community
- Skills and solid music fundamentals to make music at whatever level the student chooses now or in the future

### Outcomes from community-based resources

- Getting kids at younger ages exposed to many different experiences in the arts
- Giving kids a reason to stay in school and motivated to go to school/after school
- Mental health intervention: promoting calmness, joy, expressing emotion, suicide prevention, dealing with stigmas
- Personal wellness
- Give kids an escape through music – listening, making music, composing
- Giving kids a sense of purpose and pride
- Build children's confidence level – to discover they are good at something
- Give kids a sense of belonging and a place to belong

- Creating a positive place after school with positive mentors – children are least likely to develop or exhibit problematic behaviors if they have an adult in their life they do not want to disappoint
- Exposure to different styles of music and cultures
- Feeling responsible for progressing on an instrument or in vocal studies and understand what it means to work hard and earn a reward
- Building leadership skills
- Building presentation skills and scholarship through performance opportunities
- Connecting to one’s own culture through music and sharing that with others
- Strengthening language skills across the generations for multi-generational New American community; connecting with elders and passing on the traditions of music and dance; music is therapeutic for the stress of being a New American
- New Americans motto: Nothing For Us, Without Us. Taking ownership in music education so that is meaningful to culture and traditions.
- Kids gain enough skills to drive their own curriculum – choose which songs their group will work on with the help of music teachers/mentors (example: Portsmouth Music and Arts Center rock program)

## Statewide and regionally: What's working well and areas that need attention/improvement

All interviewees were asked the question of what is working well with music education and what needs improvement in music education. Interviewees were asked this question with both a statewide lens and through their local community lens. Although many items listed are regionally specific, all of the statewide challenges apply in each region.

### Statewide

#### What's working:

- Excellent music education graduates from NH colleges.
- NH Music Educators are dedicated, strong musicians who work very hard for students. They strive for quality programs in the schools. The phrase "these are our kids" portrays the commitment to their students.
- Professional musicians and teachers are well networked.
- Strong community of musicians who see their role as keeping the arts alive in the state – live in NH very intentionally. They see themselves as part of the music education system, along with the public schools and the community music schools. The attitude is the students are all of our students.
- Most schools have wind and choral programs, though the funding levels vary greatly.
- NH Music Educators Association
- Connections with colleges and universities.

#### Areas for improvement/challenges:

- Lack of string programs (violin, viola, cello bass) – there are only five in the state.
- Most of the music played in band programs is traditional, western euro-centric music, so not relatable to most kids; but it is difficult to find other music from publishers.
- Lack of multi-cultural music – what is the musical and artistic heritage of those communities and how can they embrace that authentically?
- Enrollment has dropped across all music education programs dramatically in the past year due to COVID; the trend has been a steady decrease for 20+ years; this will have an effect for several years to come as elementary school music programs serve as feeder programs for middle and high school.
- Need more ethnically diverse representation among teachers so kids can see themselves reflected in a leader/mentor.
- There are many music programs in which band is after school or during lunch – scheduling is a big issue in the school systems.
- Facilities are inadequate in schools for music education.
- Music/Art on a cart – arts spaces are being converted for tradition subjects.

- Many teachers, especially in rural districts, are teaching K-12 music and there is extremely high burnout.
- Many students from rural communities cannot and do not participate in the All-State Festival, due to lack of access to private lessons to prepare for high level of playing/competition.
- Pressure put on music teachers to do everything – including fundraising – takes a toll of physical and mental health.
- Pervasive idea that arts and music are “extras”, but they are fundamental.
- Teachers are pulled in many different directions, and don’t have much more capacity to expand programs or implement new programs.
- Lack of Arts Coordinators at the school district level.
- Lack of equal opportunity throughout the state due to income disparities and varying local control of budgets.

## Manchester

### What’s working:

- String program exists – one of only five in the state.
- The string program student population is more diverse than band because string instruments cost less. Therefore, schools have more of them to lend to students.
- At Central High School, introducing group piano keyboarding and beginning guitar using popular music of today to entice students and teach them fundamental lifelong skills
- An opportunity is to engage more diversity and cultural relevance in music education programs, as Manchester is the most diverse city in the state.
- Good music programs in the schools, but funding is very challenging.

### Areas for improvement/challenges:

- Band, chorus and orchestra population is mostly white, and not reflective of the diversity of the school.
- Expanding music engagement opportunities at all levels, especially elementary to serve as exposure and feeder programs.
- School district budget is tied to the city budget process, which is dictated by the tax cap.
- Facilitates in need of upgrades – aging school buildings.
- Economic challenges faced by students’ families hinders access to music education equipment and advancement.
- Building trust with the New American communities.
- Understanding the musical traditions of the many cultures in Manchester and bringing that to life through accessible programming.
- Engage New American community leaders in designing meaningful education opportunities.

## Rochester

### What's working:

- Rochester community is very support of the music program, as most of the school music program is funded through fundraising and booster clubs.
- Robust music program due to community funding and commitment of three veteran music educators (two of the three are retiring this year).
- Private lesson partnership program with juniors and seniors from the University of New Hampshire music education program.
- Increasing opportunities for music in the community – such as Porch Fest and Rochester Opera House.

### Areas for improvement/challenges:

- Students are in challenging situations – homeless, foster care – reaching them in high school is often their only chance for music exposure.
- Lack of funding from Rochester School District (tax cap is challenging).
- Technology needs – software subscription rates are increasing and changing contract terms, making lack of funding more difficult for planning and curriculum development. More student interest in technology than space, equipment and seats can accommodate.
- Not enough chrome books for every student.
- Need for electronic music amplification and equipment for marching band. This promotes community and school support for music education and spirit.
- Partnerships between community arts organizations and schools.
- Not many organizations exist in community to support vulnerable children.

## North Country

### What's working:

- North Country Music Festival – North Country teachers nominate their students to participate in a one-day music festival. Alternating high schools host the festival each year, and music teachers from the North Country conduct band and chorus. Since many students do not participate in All-State music festival (due to lack of access and/or funding for private lessons to prepare and compete statewide), the North Country Music Festival gives students the opportunity in their own region. While this is excellent for the students, it is all volunteer driven by music teachers who are not compensated.
- Strong connection to Northeast Kingdom of VT and Northern Vermont University music education program
- Music teachers who do stay in the area are very invested in their students.

Areas for improvement/challenges:

- Many teachers, especially in rural districts, are teaching K-12 music and there is extremely high burnout.
- Not enough music teachers and incentive to stay in the community.
- Transportation to music opportunities beyond school, as parents are working multiple jobs.
- Lack of access to private lesson teachers.
- Lack of space at schools for after-school music activities.
- Lack of funding for piano accompanists for choral programs.
- Lack of internet access at homes of students.
- Poverty. Many children being raised by grandparents/other caretakers.

## Opportunities for investment

The needs are many for youth music education, and can often be specialized. Below are several areas for investment. These investments can be made in either the public school or the community-based settings. However, because children are already in the school system investing in already existing school music programs has the potential to make the most impact.

Another area of great impact is investing in community music schools, as they can serve three important capacities:

- Providers of music education
- Partners for school music programs
- Partners with youth-serving agencies

Community music schools, if staffed and funded well, can serve as fulcrums to greatly widen the impact of youth music education access in our state.

**Overarching areas for investment:** The NHMEA survey results, which were consistent with one-on-one interviews indicated the needs for highest monetary investment that could make a big difference for access to music education are (in highest to lowest priority):

- Access to private lessons
- Facility upgrades
- Instrument purchase and repair
- Technology purchase and maintenance
- Equipment purchase
- Buying music

## Program-related investments

**In-school private lessons.** Fund partnerships with community music schools and private lesson teachers to go into schools and give private lessons on instruments and voice during the day and after school. This was a resounding need from all the music educators as a pathway to deepen music education opportunities. Lessons would be free to students and the structure and accountability would be just as if their families were paying. Consistent lessons, skill advancement and mentorship from a positive caring adult. Public school music teachers do not have the time to give private lessons, and most students don't have the funds to pay for lessons. These can be a combination of individual and group lessons.

**Instrument purchase and instrument maintenance funding.** Yearly, consistent funding for purchasing quality instruments is key to advancing music education. School instruments are often lent out to students and need to be high quality to withstand heavy use, as well as give the students a functioning instrument that does not break easily. The initial interest of a student in an instrument is often fleeting, so if a music teacher has a ready supply of instruments for students to try and borrow, then more students will be engaged in music education. A steady, consistent yearly fund for instrument maintenance is also essential.

**DEI opportunities.** Provide funding for professional education, training and workshops to support teachers' ability to build units and lessons around DEI and culture. Create funding to bring guest artists and traveling ensembles into schools and communities that represent diverse music and culture. Create funding opportunities for music education and creation beyond the traditional euro-centric traditional music programs, and actively seek partners of different cultures to create culturally sensitive and inclusive music education. Provide funding to buy and/or commission music that is composed by women and composers of color, and integrate this diversity teaching into the curriculum.

**Artists' residencies in schools.** Bring specialists into public schools for limited engagements during key periods to supplement and specialize student education. For instance, prior to All-State auditions, bring vocal coaches to school to do audition and vocal workshops. This could also include guest clinicians, such as guest conductors, guest woodwinds or brass specialists to give students additional mentors and exposure to more musicians.

**Exposure to different music experiences.** The opportunity to take students on trips to either perform in a different state or festival, or attend music performances can truly change a student's life. For performances, funding each student to go as part of the band or chorus would take fundraising pressure off, create equity as each student would be able to attend, alleviate a have/have nots environment for those who cannot afford to participate despite the same work each student puts in for performance preparation. (\$1,500/student is average for trips)

**Creating practice labs** in the school or community-based setting. Many students cannot play their instrument at home for many reasons (live in an apartment and neighbors complain; or siblings studying; or difficult home environment). By having practice labs and/or gathering spaces for students to play in a monitored, safe environment after school, this could give students the ability to improve and gain more confidence in many ways. Skilled music education personnel would also be needed (beyond the school music teachers) to monitor the space, equipment, and mentor the students.

**Music labs and modern band instruments.** Outfitting a keyboard lab so that several students can learn in a group keyboard class. Purchasing accessible instruments that are easier to learn, such as ukuleles and guitars. The creation of guitar labs often draws students who have not participated in music before. Modern band instrument and equipment outfitting for electric guitar, bass, drums and amplification systems.

**Professional development for music teachers.** Funding the attendance fees, travel, room and board for professional development is needed, and fundamental to continuing the engagement of teachers in the latest and best practices for student learning and connections.



### **Technology fund for student and teacher resources.**

- Technology Lab that includes purchase of computers, software, renewal of software licenses and professional development for teachers to continue to learn the latest technology. Ongoing funding to invest in new technology and equipment to keep the technology lab relevant. This can include Smart Music (teaching/learning software), sight-reading programs, audio recording, Sibelius composition software, garage band, music theory, digital/audio workstation packages. This resource can set students on a path to a career in the music and/or entertainment industry, such as engineering, production, and recording.
- Funding the purchase of chrome books for every student in music education would expand music education greatly vs. having a chrome book cart. (\$200/chromebook)
- Engaging music production entrepreneurs and professionals to develop and deliver curriculum for music and sound production. Allowing students to understand there are careers in these fields and networking with people working in the fields. (Program example: State partnership with Push the Sound curriculum developed by Jeff Moody). This would include funding physical and audio work spaces and equipment.

## Scholarships, leveraging funding and endowment

**Scholarship funds for students to access music advancement opportunities.** Funds that students could apply for and/or be recommended by their music teacher (school or community) to gain access to both fundamental music tools and advancement opportunities. Students could apply for funds for:

- Instrumental purchase or rental
- Attending UNH's SYMS (Summer Youth Music Camp) or other music camps
- Private lessons (both nonprofit and for profit, such as music stores)
- Participation in music festivals

### **Leverage funding partnerships**

Music education is typically 50-60 years behind today's music. The state partnered with private funders to leverage resources and bring models of Modern Band Co-Hort and Little Kids Rock to schools. These programs bring modern music and instruments into the school to engage more students in an accessible way so they identify with what they are learning. By partnering with the NH Department of Education Arts, NHCF could be part of a group of funders to leverage more dollars. These programs were funded by a private donor who raised funds through his business, matched by Millagro Foundation (Carlos Santana), matched again by Little Kids Rock investors and finally matched by state funding. NHCF could also challenge school districts to leverage funding with a 3:1 match – similar to the National Endowment for the Arts.

**Endowment to fund music education through the school system.** The most students can be reached directly through the schools. Investing in youth music education gives students skills for many other life skills beyond music.

- Endowed fund to provide Arts Coordinators at the school district level (for Manchester and Rochester especially, as these positions were eliminated and never replaced). The Art Coordinator positions were responsible for brokering partnerships with community-based educators, and it is now very difficult to broker partnerships because there are no obvious conduits beyond individual music teachers who already have overflowing responsibilities.
- North Country endowment to offer competitive salaries, incentives to remain in community.

## Community music school investment

### **Community-based arts education staff and partnership funding**

The surveys we administered indicated that less than 25 percent of public school students are participating in out-of-school music activities. In order to create music education opportunities beyond the public school system, it takes infrastructure from an administrative perspective and from an artistic perspective. The creation of funding opportunities for the infrastructure of community music schools would be a catalyst to increasing music education opportunities for youth. Community music schools have the unique structure of music education expertise and

connections to the local community. Building partnerships takes intentionality and consistent effort to set up systems, outreach, program design, curriculum, faculty, clear expectations and continued communication. To do this, investments need to be made to increase capacity in the following areas:

- Education staff
- Teachers (faculty)
- Equipment
- Transportation

If these types of investments were made at a large scale, the following music education opportunities are possible to be established, expand if existing and be consistent, as funding is a major barrier for long-term music education access and impact.

- Programs after school in community-based and school settings
- Accessibility for low-income populations to access to music education
- Increase services for special needs
- Creating trust among parents who aren't familiar with music to allow their children to access music programs
- Pre-school access to music education in low-income settings
- Supplementing programs public schools are providing, not replacing those programs. Examples include small ensembles, music lessons, electronic music, modern music (rock, pop), rap, theory, technology
- Partnerships with youth-serving agencies to create music programs

Community music schools are implementing some of these programs now – Concord Community Music School, Manchester Community Music School, and the Portsmouth Music and Arts Center all have innovative programs that put into practice the delivery models above. However, these programs are on a much smaller scale due to the large amount of resources it takes to build and maintain partnerships and program delivery. The funding for these programs is volatile and can disappear from year to year. If programs and their infrastructure are not funded, the music education is not accessible for the students and partnerships and relationships are no longer viable. Investments in community music schools form infrastructure and program delivery would made a significant difference in creating many more opportunities for access to youth music education.

## Community-based investments

### **Community settings through which music education could be accessed**

The concept of providing music education access and exposure in community-based settings is possible and would need significant investment. It is important to understand that staffing music programs with qualified music educators and mentors is key to success. Therefore, the models outlined below would need to include several elements to fund the entire program, as the elements of music education access don't typically exist in community based settings.

### **Community space for informal music making**

Funding for this opportunity would need to include the following:

- Facility rental or purchase
- Equipment rental and/or purchase and maintenance
- Upgrades to technology
- Security for equipment investments
- Music education knowledge staff to supervise students, guide their progress, maintain equipment and be mentors.

### **Music education programs at youth serving agencies**

To create access to music education at existing youth-serving agencies, funding would need to be provided for all aspects of music education access. Examples of agencies to create music education programs are: Boys & Girls Club, Girls, Inc., teen centers, and the Center for New Americans. The following would need to be funded to set up programs:

- Creation of dedicated space (either renovation or acquisition) for programming, storage of equipment and materials
- Qualified music teachers and program director – need to be full time in order to also serve as mentors to kids – consistency is key in youth-serving agencies
- Staff build partnerships with kids and families, so this is an essential investment
- Instruments and instrument maintenance funds
- Technology purchase and technology maintenance
- Equipment and music
- Partnerships with community music schools for scholarships for students to take their studies further through private lessons or ensemble participation beyond what is offered at the youth-serving agency
- Visiting artists to give kids wide exposure to different types of music and cultures
- Inclusion of music theatre opportunities, as can involve multiple students of varying levels to work together towards a goal
- Ideas for integrative programs to fund:
  - Songwriting workshops
  - Teen music nights with guest artists – bands share their stories and kids can play in
  - Partnerships with libraries to study history, culture and different artists

At all youth-serving agencies, the need is to obtain long-term funding that will sustain the programming over time. Allowing youth to grow with the program is key to the success and consistency for the kids they serve.

## Ideas for how to make funding as accessible as possible

### Long-term investment

Instead of funding programs or initiatives for one-year intervals, several interviewees encouraged 5-year investments with regular assessments and opportunities for both funders and grantees to make adjustments. The reasons are multifold:

- Measuring the results of creating new programs can take at least 2-3 years.
- Music education requires consistency for students to advance their skills.
- Allows proper planning for staffing, facility renovation and equipment.
- Major investments in equipment (technology, instruments) that should be utilized for years also needs long-term staffing to facilitate the proper use of the equipment.
- Engagement in the arts grows over time.

### Additional thoughts to ponder when considering implementing this research

- Music theatre funding was a recurring theme as a key element to music education. This is an accessible point of access for many children who don't have to be in formal chorus or band programs. There are fundamental skills learned and reinforced through music theatre, and a community is created where children feel they belong. Many schools do not have funding for theatre programs, so they are either barely funded by the PTA or other private funding that teachers have to engage in, or there is no opportunity for music theatre at schools. Putting on a musical can cost at least \$40,000, and can be life changing in many ways for many students.
- The importance of partnerships between schools and community based opportunities is key. Many students only take advantage of additional opportunities if endorsed or recommended by their school music teacher. Partnerships take time and trust to build. By creating more funding for community resources to be imbedded in school, after school, or day time programs, this will strengthen community ties for expanded youth music education.
- The need for funding of school music programs in NH is significant. However, there is a fine line of creating unintended consequences of replacing what should be publicly funded with private funding. Often this results in public funding never coming back for those resources. Instead, perhaps a better approach would be to ask schools: What is not funded by your department that will never be funded? Or what has been funded in the past, and is no longer funded and has no chance of being funded again?
- The NH Department of Education is participating in a NH Arts Education Dashboard. This will take existing enrollment data and sort it by state to identify student participation in music programs, track trends and provide analytical information. The link to dashboard is: <https://artseddata.org/> (NH data should be available in Q2 2022)

## Appendix A: NH Music Educators Association Full Survey Results

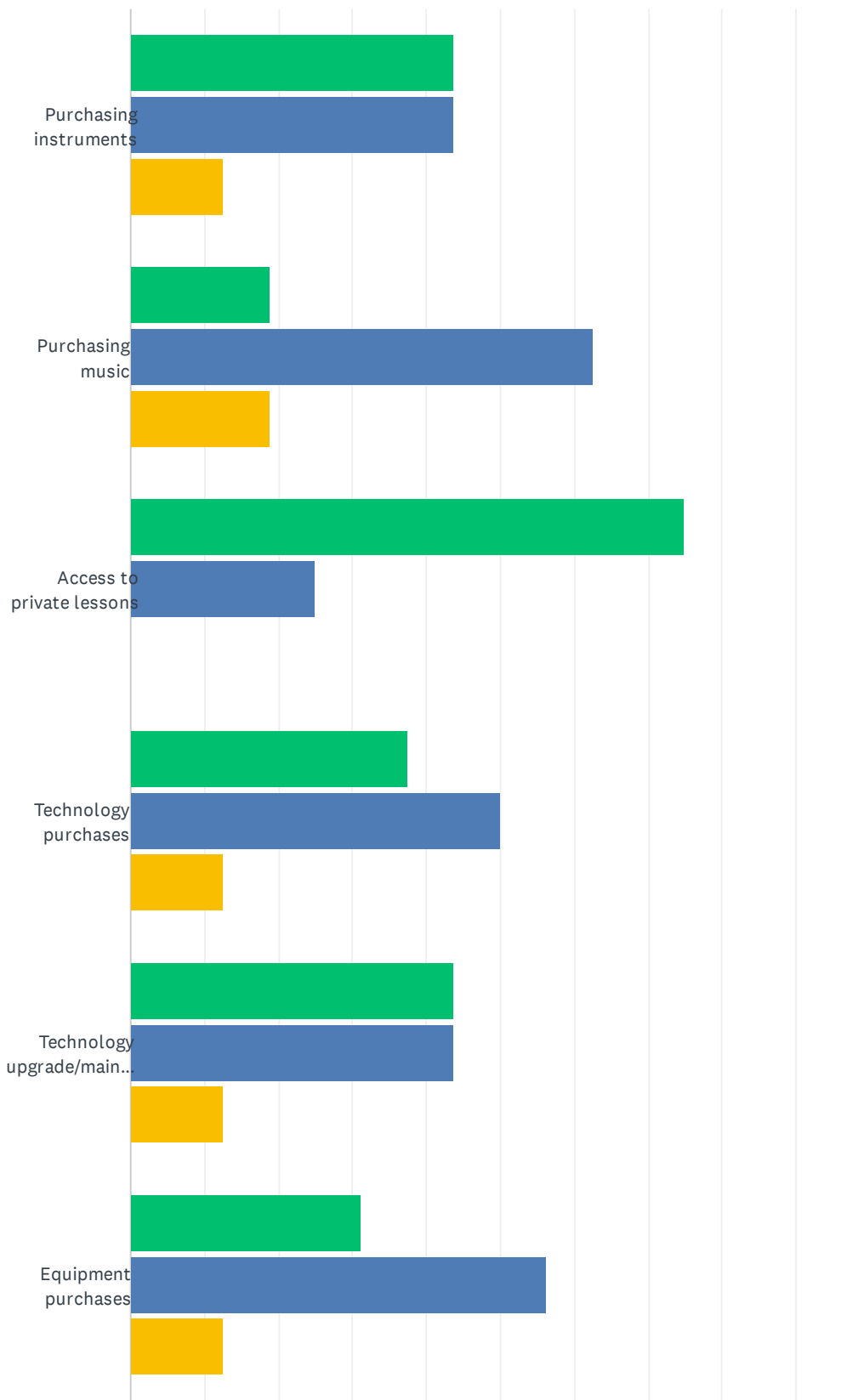
## Q1 What are the key elements of excellent music education?

Answered: 13 Skipped: 3

#	RESPONSES	DATE
1	Early development of ability to hear melody and keep a steady beat (Tuneful, beatful, artful). Adequate variety of opportunities for student involvement through secondary school.	5/17/2021 11:59 AM
2	Excellent Music Education requires students to have access to quality instruments, qualified and passionate instructors, and environments that designed for performances (stage, concert hall, etc.). Each of these elements directly effects the students and can change their experience drastically. A broken instrument, untrained teacher, or poor sounding space all create a more difficult learning situation for students. These issues can all be avoided through carefully thinking about music as any other activity/ class in education.	5/13/2021 10:42 AM
3	engaging, fun, diverse and consistent; as well as adequately offered/scheduled (more than once/week)	5/11/2021 10:38 PM
4	Students must learn the theory and foundational knowledge of the music they are performing. Students must feel a sense of belonging within their ensemble, and all have common goals that they are working toward - aside from the scheduled concerts.	5/11/2021 12:48 PM
5	Community support. Funding to provide equal access to students from all economic backgrounds. Administrative support for teachers (scheduling and staffing).	5/11/2021 6:39 AM
6	Students are exposed to various aspects of music. Students have fun and are taught to enjoy music. Students are given the opportunity to perform.	5/10/2021 4:52 PM
7	Qualified music educators; Supportive staff (admin and teachers/para) and community; Access to resources (instructional space, technology, instruments, music, etc.); Performing arts center or auditorium	5/10/2021 3:08 PM
8	Exposure to different types of music, Performance opportunites, cooperation & collaboration	5/10/2021 9:08 AM
9	Access to quality instruction -certified and qualified instructors; Access to quality facilities - designed with enhanced lighting, ventilation, and sound attenuation specific for use -NAfME has guidelines; Comprehensive classroom, choral, and instrumental(band and orchestral) program Integrated K-12 curriculum; Availability of affordable or free private instruction; Administrative and parental support;	5/10/2021 9:00 AM
10	Enthusiasm among teachers, building and district administration, and appropriate accounting for the unique scheduling needs of a successful performing arts programs.	5/10/2021 8:54 AM
11	Key elements of excellent music education center on authentic musical experiences-- interaction with professional musicians, exposure to music jobs (which often occurs during travel), and varied performance opportunity. Additionally professional development for both teachers and students, access to both instruments and space, and community connections are imperative and different for each student.	5/10/2021 8:15 AM
12	Adequate school staffing. It is very difficult to oversee an entire music program and do everything well.	5/10/2021 7:53 AM
13	Resources and knowledge from the teacher, along with a strong dedication to furthering music performance and appreciation.	5/10/2021 7:44 AM

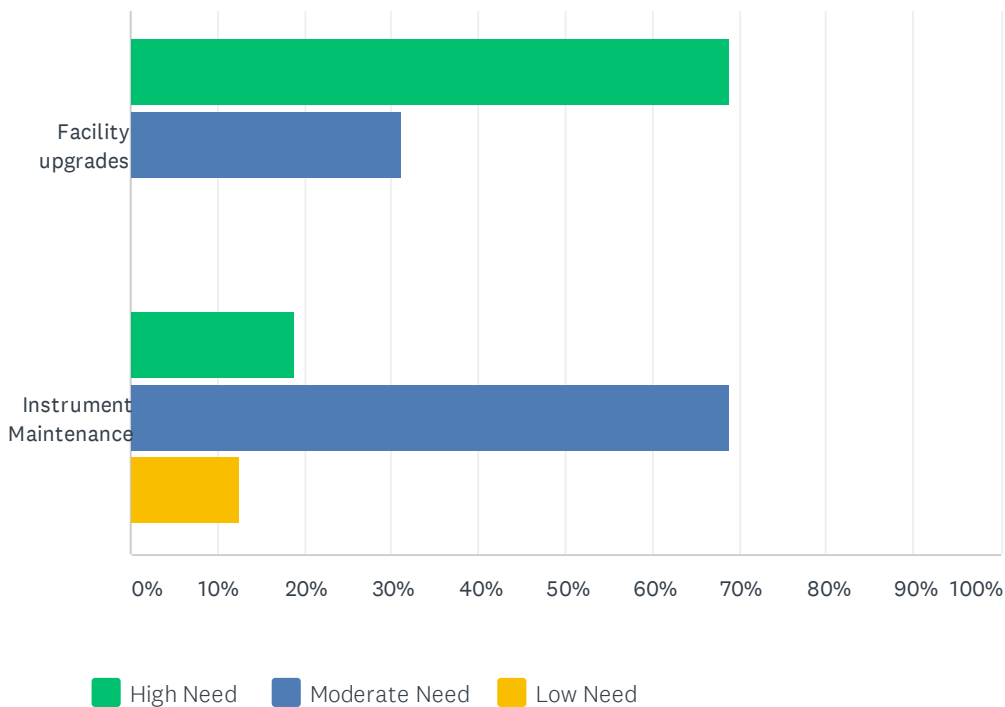
## Q2 If funding were available to improve youth music education in NH, where are the funds needed most?

Answered: 16 Skipped: 0





## Youth Music Education Survey



	HIGH NEED	MODERATE NEED	LOW NEED	TOTAL	WEIGHTED AVERAGE
Purchasing instruments	43.75% 7	43.75% 7	12.50% 2	16	1.69
Purchasing music	18.75% 3	62.50% 10	18.75% 3	16	2.00
Access to private lessons	75.00% 12	25.00% 4	0.00% 0	16	1.25
Technology purchases	37.50% 6	50.00% 8	12.50% 2	16	1.75
Technology upgrade/maintenance	43.75% 7	43.75% 7	12.50% 2	16	1.69
Equipment purchases	31.25% 5	56.25% 9	12.50% 2	16	1.81
Facility upgrades	68.75% 11	31.25% 5	0.00% 0	16	1.31
Instrument Maintenance	18.75% 3	68.75% 11	12.50% 2	16	1.94

#	OTHER (PLEASE SPECIFY)	DATE
1	Technology TRAINING and support for instructors; Digital resources accessible to low/wi-fi-challenged households; and peer-based professional support/mentoring. Private instructors who could be grant-supported to enhance instruction in the schools when music educators are overly shared and not adequately available within a school; as well as for students who may be pursuing an instrument or at a level of proficiency which the educator is not able/available to support.	5/11/2021 10:38 PM
2	Music education remains a low priority for the state government and many school district officials. Excellent music education relies on small class sizes and responsive scheduling to allow for lessons, sectionals, adequate student-teacher ratio, reasonable teacher schedule, etc.	5/11/2021 6:39 AM
3	I would love a classroom with a keyboard lab so middle school students could learn piano.	5/10/2021 4:52 PM

## Youth Music Education Survey

4

I teach vocal music, and while our equipment needs are minimal, I believe that providing financial support for teachers who wish to bring in specialists, private voice teachers, and guest artists would go a long way in assisting those programs to continually self-improve. Growth happens when people open themselves up to new ideas, techniques, and methods, and many districts don't have the means to set money aside for those beneficial additions to already existing curricula. Also, transportation money would be helpful so that programs can take their students to festivals, special tours, inspirational concerts, etc.

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5/10/2021 8:54 AM

### Q3 What are the biggest obstacles that prevent students from accessing music education?

Answered: 15 Skipped: 1

#	RESPONSES	DATE
1	Limited staffing and scheduling, especially at elementary levels (Music education access in PreK/K and choir/band/orchestra access in later elementary)	5/17/2021 11:59 AM
2	Scheduling within the school day and having access to quality instruments and equipment.	5/13/2021 10:42 AM
3	Competition for the students due to the schools' schedules; e.g. keyboarding, interventions, departures for sports	5/11/2021 10:38 PM
4	Cost, lack of instruments, lack of time in student and teacher schedules.	5/11/2021 12:48 PM
5	Private lessons are expensive AND schools don't provide adequate replacement for lessons for those who can't afford them.	5/11/2021 6:39 AM
6	At the middle school level, students (especially boys) are embarrassed to join chorus. Some students have been teased for being in chorus.	5/10/2021 4:52 PM
7	Reliable Internet for remote learning; instrument rental; scheduling for small group instrumental classes/lessons (elementary level)	5/10/2021 3:08 PM
8	Lack of funding from the various towns for either facilities/materials, or enough music teachers employed at a school... Some schools only have one music teacher to cover everything. That teacher gets stretched pretty thin and cannot be as effective.	5/10/2021 9:08 AM
9	Administrative support and community funding	5/10/2021 9:00 AM
10	I believe there are two things: scheduling, and funding. The scheduling piece is huge because many of our programs are forced to hold higher-level (elite) ensemble rehearsals outside the school day, which puts us in competition with such activities as jobs, athletics, theatre, and also creates problems for families with children across multiple ages, and with transportation issues. Performing Arts programs should be supported to the level of having tracks with upward mobility for students to have continual incentive to participate even as they approach high school graduation - to do this we need to be providing the most amount of access to programs so that students can continue to thrive and expand their minds through the benefits of the performing arts. Funding varies widely in our state, and I believe that helping districts make up ground will only improve outcomes for students.	5/10/2021 8:54 AM
11	The biggest obstacles for accessing music education include variety: many students need to prioritize areas in which they will gain opportunity and if they haven't found their niche they will choose another way to spend their time. This also includes funding, enough varied staff in schools, and opportunity.	5/10/2021 8:15 AM
12	Scheduling as emphasized and driven by "core" classes.	5/10/2021 8:01 AM
13	Lack of lesson programs/funding for such programs	5/10/2021 7:53 AM
14	Scheduling limitations	5/10/2021 7:44 AM
15	Non supportive administration/scheduling issues	5/10/2021 7:42 AM

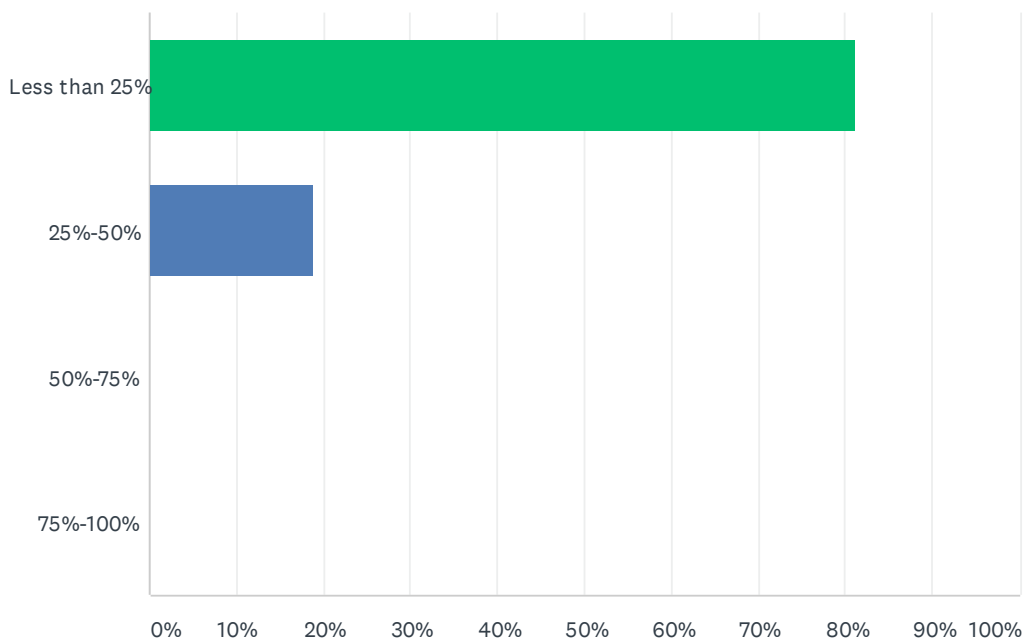
## Q4 What are the best on-ramps to getting students involved in music education?

Answered: 14 Skipped: 2

#	RESPONSES	DATE
1	Effecting early music literacy programs and performance opportunities.	5/17/2021 11:59 AM
2	Having more opportunity to join during the school day. Being able to create classes that encourage smaller groups to learn instead of forcing larger class sizes.	5/13/2021 10:42 AM
3	Fostering music ed as an early habit and essential part of ACADEMICS; not just as a weekly "special" undervalued by administrators	5/11/2021 10:38 PM
4	Getting involved early - elementary classes should be playing and singing on a regular basis.	5/11/2021 12:48 PM
5	Excellent teachers at every level. Teachers must be well-supported and well-paid in order to attract top talent to the profession.	5/11/2021 6:39 AM
6	Make it fun!	5/10/2021 4:52 PM
7	Advocacy; Access to resources (low-cost rental or use of school instruments for band/strings); Support from non-music staff and administration, especially in regards to scheduling	5/10/2021 3:08 PM
8	Great general music classes, high quality and fun performances such as football halftime shows, or pep rally performances	5/10/2021 9:08 AM
9	Participation in a quality program	5/10/2021 9:00 AM
10	To help change the narrative that students should all be athletes to get noticed by colleges. We should be prioritizing well-balanced educations with equal publicity among our performing arts programs as we do with our athletics. I am frustrated in my own district with the pervasive notion that in order to be successful students should prioritize their academics and athletics, particularly when studies repeatedly show that participation in the performing arts benefits students across a wide range of intelligences and academic and social areas.	5/10/2021 8:54 AM
11	More and varied local 'fun' music opportunity. Things like: camps, clinics, interactive programs and rewards for creativity.	5/10/2021 8:15 AM
12	Feeder programs from earlier levels. Create excitement and desire in elementary settings so that performing ensembles and electives will be selected in the future.	5/10/2021 8:01 AM
13	Strong elementary programs and scheduling that allows students to enroll in music alongside AP classes	5/10/2021 7:53 AM
14	A strong upper program with a good outreach to the lower programs - band and chorus's presence in the community.	5/10/2021 7:44 AM

### Q5 What percentage (approximately) of your students participate in out-of-school music activities?

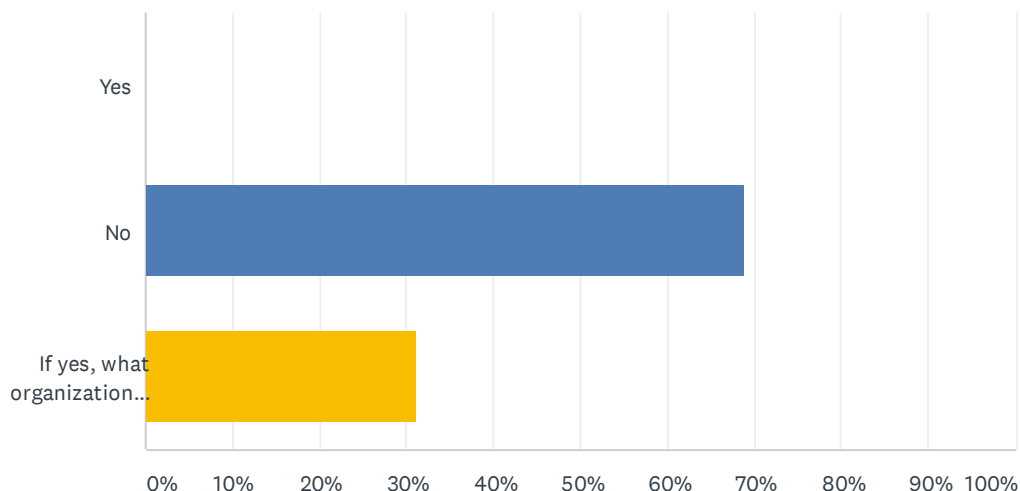
Answered: 16 Skipped: 0



ANSWER CHOICES	RESPONSES	
Less than 25%	81.25%	13
25%-50%	18.75%	3
50%-75%	0.00%	0
75%-100%	0.00%	0
<b>TOTAL</b>		<b>16</b>

## Q6 Have you partnered with organizations outside of school to supplement their music education?

Answered: 16 Skipped: 0



ANSWER CHOICES	RESPONSES	
Yes	0.00%	0
No	68.75%	11
If yes, what organizations and activities?	31.25%	5
<b>TOTAL</b>		<b>16</b>

#	IF YES, WHAT ORGANIZATIONS AND ACTIVITIES?	DATE
1	Community music school (lessons). State music ed associations (festivals, etc). Professional symphony orchestras (concert experiences).	5/11/2021 6:39 AM
2	We developed a mentor program wherein older(HS) students formally, with faculty guidance and oversight, mentored younger(elementary) student musicians	5/10/2021 9:00 AM
3	Local theatre companies, local community music schools, local symphony orchestras (both for viewing and for collaboration), local community and collegiate choral programs to name a few.	5/10/2021 8:54 AM
4	Brought in several guest speakers for my classes	5/10/2021 7:53 AM
5	UMass Lowell, several community performances, League of Women Voters	5/10/2021 7:44 AM

## Q7 What is working well in youth music education in NH? Name your top 3.

Answered: 10 Skipped: 6

ANSWER CHOICES	RESPONSES	
#1	100.00%	10
#2	80.00%	8
#3	60.00%	6

#	#1	DATE
1	Strong state-wide organization.	5/17/2021 11:59 AM
2	Quality music teachers	5/13/2021 10:42 AM
3	Opportunity to participate	5/10/2021 4:52 PM
4	Great support from NHMEA!	5/10/2021 3:08 PM
5	great performance spaces	5/10/2021 9:08 AM
6	The All-State/Jazz All-State programs	5/10/2021 9:00 AM
7	NHMEA leadership	5/10/2021 8:54 AM
8	Connection between levels including our university/colleges	5/10/2021 8:15 AM
9	State organizations	5/10/2021 8:01 AM
10	dedicated teachers	5/10/2021 7:53 AM
#	#2	DATE
1	Variety of performance opportunities for ensembles.	5/17/2021 11:59 AM
2	Interest in performing ensembles from students and parents.	5/13/2021 10:42 AM
3	Excellent and skilled music educators!	5/10/2021 3:08 PM
4	private lesson teachers	5/10/2021 9:08 AM
5	Large group festivals	5/10/2021 9:00 AM
6	The opportunity for youth theatre is fairly high.	5/10/2021 8:15 AM
7	Strong teaching staff throughout the state	5/10/2021 8:01 AM
8	numerous performance opportunities (before COVID..)	5/10/2021 7:53 AM
#	#3	DATE
1	Opportunity for performances outside of school.	5/13/2021 10:42 AM
2	Opportunities for students who desire more instruction and experience at local music schools	5/10/2021 3:08 PM
3	inspiring school music teachers	5/10/2021 9:08 AM
4	Other: GBYSO; New England Music Festival	5/10/2021 9:00 AM
5	Community support compared to other states seems high.	5/10/2021 8:15 AM
6	Good networking opportunities	5/10/2021 7:53 AM

## Q8 What is NOT working well in youth music education in NH? Name your top 3.

Answered: 11 Skipped: 5

ANSWER CHOICES	RESPONSES	
#1	100.00%	11
#2	90.91%	10
#3	63.64%	7

#	#1	DATE
1	Understaffed K-12 programs.	5/17/2021 11:59 AM
2	Scheduling within the school day	5/13/2021 10:42 AM
3	Traditional concert expectations by communities	5/11/2021 10:38 PM
4	COVID	5/10/2021 4:52 PM
5	Barriers to some in accessing affordable instruments (band and orchestra)	5/10/2021 3:08 PM
6	old outdated rehearsal/performance spaces	5/10/2021 9:08 AM
7	Administrative support	5/10/2021 9:00 AM
8	Funding	5/10/2021 8:54 AM
9	Overemphasis on traditional ensembles	5/10/2021 8:15 AM
10	Scheduling within the school day	5/10/2021 8:01 AM
11	Scheduling at schools making it difficult to enroll in classes	5/10/2021 7:53 AM

#	#2	DATE
1	Lack of model scope and sequence in many districts/ statewide.	5/17/2021 11:59 AM
2	Access to equipment or money for equipment	5/13/2021 10:42 AM
3	Inadequate support and validation of instructors by admn	5/11/2021 10:38 PM
4	Not enough (classroom) space schools	5/10/2021 4:52 PM
5	old outdated school instruments	5/10/2021 9:08 AM
6	State funding	5/10/2021 9:00 AM
7	Equity in access	5/10/2021 8:54 AM
8	Excellence sometimes becomes exclusive.	5/10/2021 8:15 AM
9	Music being an activity and not a class	5/10/2021 8:01 AM
10	Lack of adequate staffing preventing smaller districts to grow (example- places where the music job is 6-12 band and chorus for one person..)	5/10/2021 7:53 AM

#	#3	DATE
1	Lack of funding for out of school opportunities.	5/17/2021 11:59 AM
2	Local and public visibility	5/13/2021 10:42 AM
3	Standards - Too complicated and cumbersome to communicate, validate	5/11/2021 10:38 PM



## Youth Music Education Survey

4	not enough youth community ensembles	5/10/2021 9:08 AM
5	Community funding	5/10/2021 9:00 AM
6	Only thinking in terms of k-12 experience instead of funneling students into lifelong music opportunity.	5/10/2021 8:15 AM
7	Funding and financial aid for lesson programs	5/10/2021 7:53 AM

## Q9 What do you think the top 3 goals of youth music education should be?

Answered: 12 Skipped: 4

ANSWER CHOICES	RESPONSES
#1	100.00% 12
#2	91.67% 11
#3	75.00% 9

#	#1	DATE
1	Students can explain and express their musical ideas.	5/17/2021 11:59 AM
2	Opportunity for every student to participate regardless of skill	5/13/2021 10:42 AM
3	Engage students in fun, relevant music activity with a confidence to just try	5/11/2021 10:38 PM
4	Make music relatable to all students	5/11/2021 6:39 AM
5	Make it fun!	5/10/2021 4:52 PM
6	Lifelong enjoyment of music	5/10/2021 3:08 PM
7	Expose students to classic masterpieces at an accessible level	5/10/2021 9:08 AM
8	To present the opportunity for all students to participate in a quality school music program comprised of classroom, choral, and instrumental threads	5/10/2021 9:00 AM
9	Engage all students	5/10/2021 8:54 AM
10	Focus on community collaboration.	5/10/2021 8:15 AM
11	Create life long music learners and consumers	5/10/2021 8:01 AM
12	To make music accessible for all	5/10/2021 7:53 AM

#	#2	DATE
1	Students can participate in musical traditions around them.	5/17/2021 11:59 AM
2	Exposure to music from all genres and cultures	5/13/2021 10:42 AM
3	Inspiring & facilitating connections between music and their world, lives	5/11/2021 10:38 PM
4	Help all students feel successful in music	5/11/2021 6:39 AM
5	Perform	5/10/2021 4:52 PM
6	Basic music literacy (to be able to participate in community bands/orchestras/choirs)	5/10/2021 3:08 PM
7	Give students tools to perform at a meaningful level	5/10/2021 9:08 AM
8	To present the means whereby students are able to develop their abilities to the highest possible level	5/10/2021 9:00 AM
9	Provide opportunities to participate, without penalty to academic rank, throughout high school	5/10/2021 8:54 AM
10	Making connections for lifelong music-making.	5/10/2021 8:15 AM
11	To promote lesson programs accessible to all	5/10/2021 7:53 AM

#	#3	DATE
1	Teaching life long skills and musicianship	5/13/2021 10:42 AM
2	Fostering spirit of music's value in independent and collaborative , lifelong enrichment	5/11/2021 10:38 PM

## Youth Music Education Survey

3	Forge connections between music in schools and music in the community	5/11/2021 6:39 AM
4	Learn a life skill - sing, play an instrument, music appreciation	5/10/2021 4:52 PM
5	Inspire students to achieve great things	5/10/2021 9:08 AM
6	The present the opportunity for students to become life-long learners and participants in musical activities	5/10/2021 9:00 AM
7	Continue to engage families in learning how Performing Arts participation benefits their students academically, socially, and emotionally	5/10/2021 8:54 AM
8	Creating fun, interactive music experiences in a variety of styles and entry points.	5/10/2021 8:15 AM
9	to promote scheduling practices that allow for programs to grow	5/10/2021 7:53 AM

## Q10 Is there anything else you would like to share?

Answered: 5 Skipped: 11

#	RESPONSES	DATE
1	I have worked with many different school in the state of NH and find that there is a wide gap in approach to music within each school district and often times there is no one to help advocate for their programs outside of the sole teacher in each building. This has been and will continue to be a problem for many unless we are able to build statewide advocacy. I am very excited about what is happening around the state and know we are capable of achieving many great things in music. Thank you for putting this together and I look forward to seeing the next steps!	5/13/2021 10:42 AM
2	Music educators have the potential to make a significant impact on SEL & academic recoveries moving forward; as traditional ways may be less relevant and school populations decline; and should be included as part of schools' therapeutic support systems. Educators need advocacy from multiple sources and fields as to the value of music in a student's overall learning capabilities and success; and as to the value of the Educator in a School's success as well.	5/11/2021 10:38 PM
3	This survey is pretty open ended. Would have liked more exact responses.	5/10/2021 4:52 PM
4	No--thank you!	5/10/2021 3:08 PM
5	Read This Is Your Brain on Music by Daniel Levitin to learn how studying and participating in music impacts the brain.	5/10/2021 9:00 AM

## Appendix B: NHSCA Traditional Artists Full Survey Results

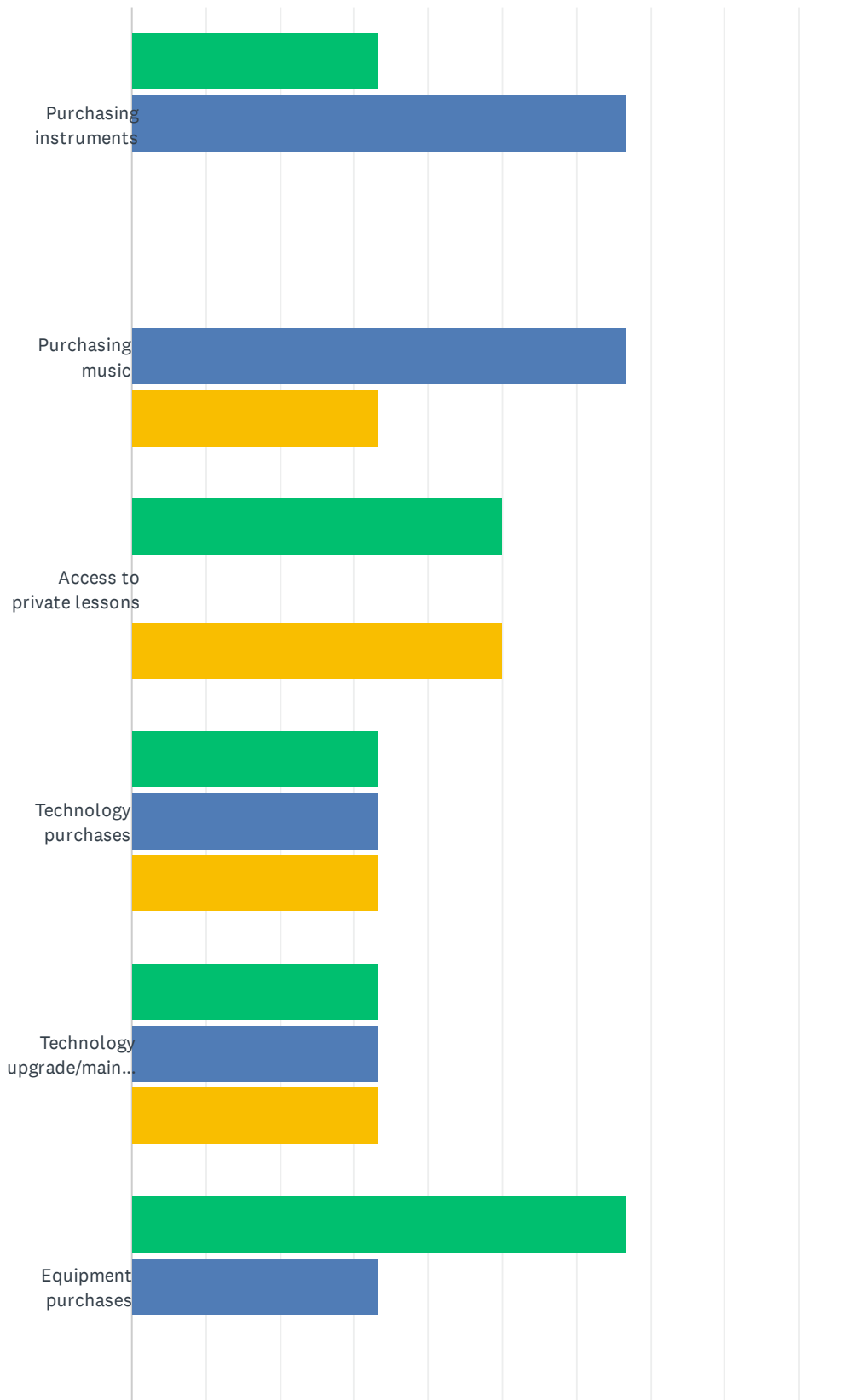
## Q1 What are the key elements of excellent community-based music education?

Answered: 3 Skipped: 0

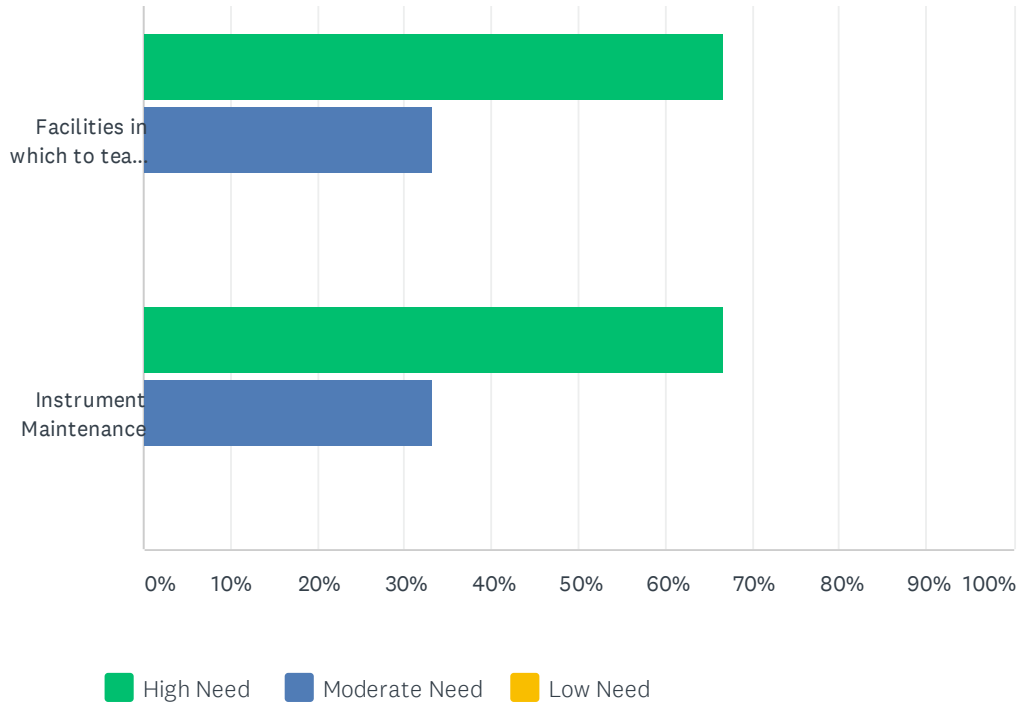
#	RESPONSES	DATE
1	Integration of entire educational curriculum Combining people in the community with their experience & knowledge with one another to broaden & enrich all lives	5/29/2021 2:38 PM
2	Accessibility: everyone must have access regardless of ability, socio-economic, cultural status Meeting a need: the education should meet a need whether it be an educational goal, a bridging of ways of thinking and communicating or community building, Collaborative and Inter-disciplinary: it should bring people together to share their experience and abilities	5/27/2021 12:02 PM
3	Accessibility—economic, geographic	5/27/2021 11:59 AM

## Q2 If funding were available to improve community-based youth music education in NH, where are the funds needed most?

Answered: 3 Skipped: 0



## Youth Music Education Survey for NH Artists



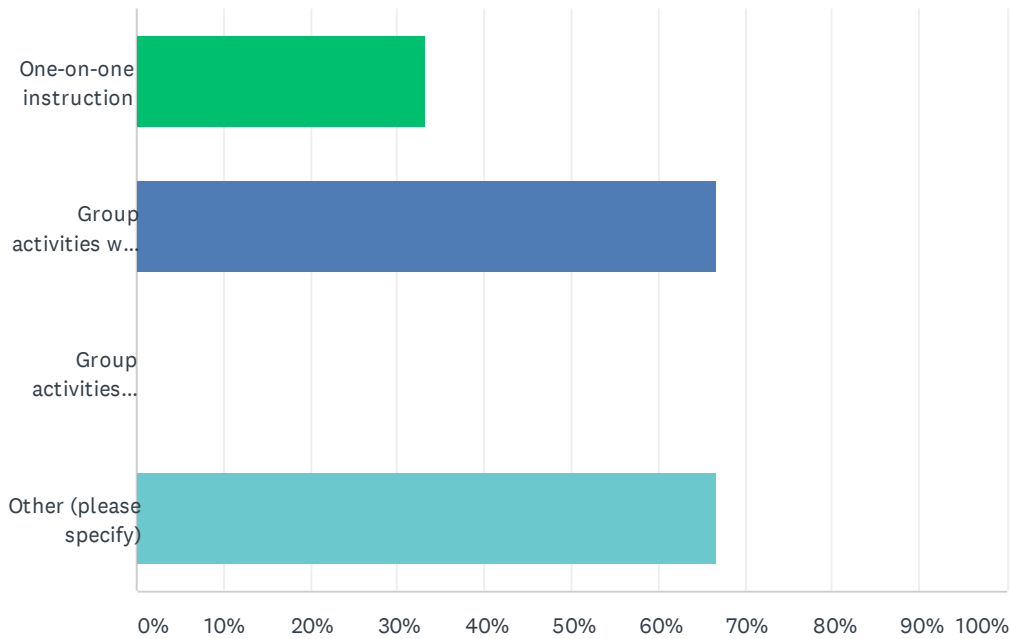
	HIGH NEED	MODERATE NEED	LOW NEED	TOTAL	WEIGHTED AVERAGE
Purchasing instruments	33.33% 1	66.67% 2	0.00% 0	3	1.67
Purchasing music	0.00% 0	66.67% 2	33.33% 1	3	2.33
Access to private lessons	50.00% 1	0.00% 0	50.00% 1	2	2.00
Technology purchases	33.33% 1	33.33% 1	33.33% 1	3	2.00
Technology upgrade/maintenance	33.33% 1	33.33% 1	33.33% 1	3	2.00
Equipment purchases	66.67% 2	33.33% 1	0.00% 0	3	1.33
Facilities in which to teach music	66.67% 2	33.33% 1	0.00% 0	3	1.33
Instrument Maintenance	66.67% 2	33.33% 1	0.00% 0	3	1.33

#	OTHER (PLEASE SPECIFY)	DATE
1	Paying the teachers/musicians a fair wage, having access to more instruments than one individual educator might own and a place to store them.	5/27/2021 12:02 PM



### Q3 What methods do you as an artist use to provide community-based music education? (Check all that apply)

Answered: 3 Skipped: 0



ANSWER CHOICES	RESPONSES
One-on-one instruction	33.33% 1
Group activities with an instructor	66.67% 2
Group activities without an instructor	0.00% 0
Other (please specify)	66.67% 2
Total Respondents: 3	

#	OTHER (PLEASE SPECIFY)	DATE
1	Recorded material available for ongoing access.	5/27/2021 12:02 PM
2	No longer teach	5/27/2021 11:59 AM

## Q4 If you checked Group Activities in the question above, what are those activities and where do they take place?

Answered: 2 Skipped: 1

#	RESPONSES	DATE
1	teaching drum patterns to various rhythms- teaching children how to work as a group & in pairs, teaching children how to create patterns to various rhythm and perform them	5/29/2021 2:38 PM
2	Pre-covid at the Concord Community Music School, Sunflower Singers, Take Three Temple Beth Jacob amateur band/singing group for outreach Camp Glen Brook summer camp music activities Pre-covid after school program in Hopkinton, NH Private events around seasonal transitions .	5/27/2021 12:02 PM

## Q5 How do your students learn about your services and get connected with you?

Answered: 2 Skipped: 1

#	RESPONSES	DATE
1	Word of mouth & from school previously taught in	5/29/2021 2:38 PM
2	Organization publicity, website, word of mouth	5/27/2021 12:02 PM

## Q6 What are the biggest obstacles that prevent students from accessing community-based music education?

Answered: 3 Skipped: 0

#	RESPONSES	DATE
1	Community thinking that music isn't a priority versus basic core curriculum- therefore limiting time to learn music; allocation of sufficient space to practice & accessibility to all types of musical equipment	5/29/2021 2:38 PM
2	transportation and money. Next is family recognition of the value of music activities.	5/27/2021 12:02 PM
3	Time, distance, competing interests, lack of teachers	5/27/2021 11:59 AM

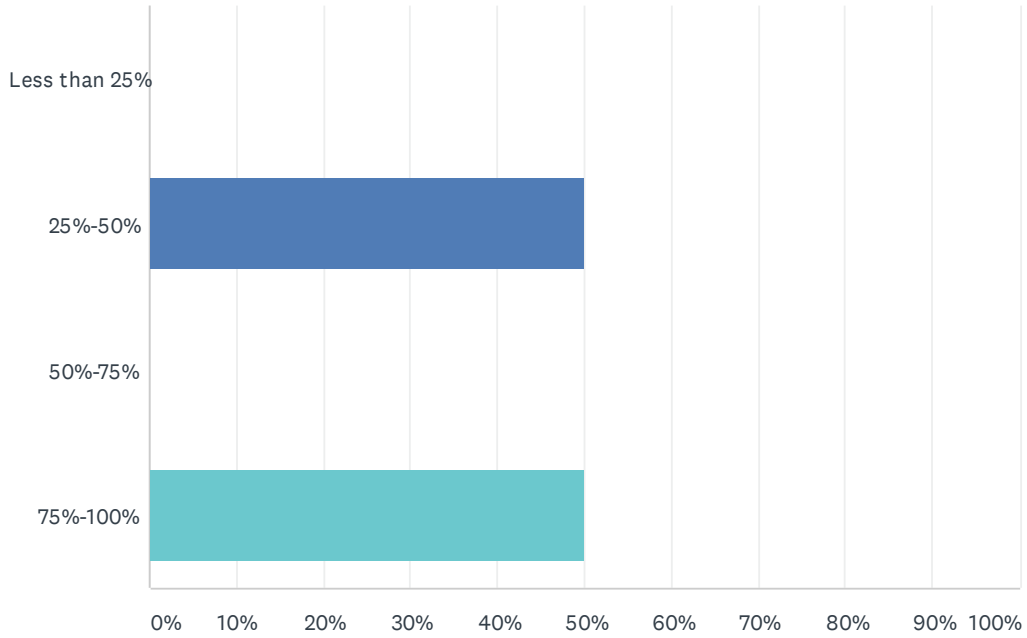
## Q7 What are the best on-ramps to getting students involved in community-based music education?

Answered: 1 Skipped: 2

#	RESPONSES	DATE
1	Go to where they are- schools, after school programs, camps, libraries...	5/27/2021 12:02 PM

## Q8 What percentage (approximately) of your students participate in their school music programs?

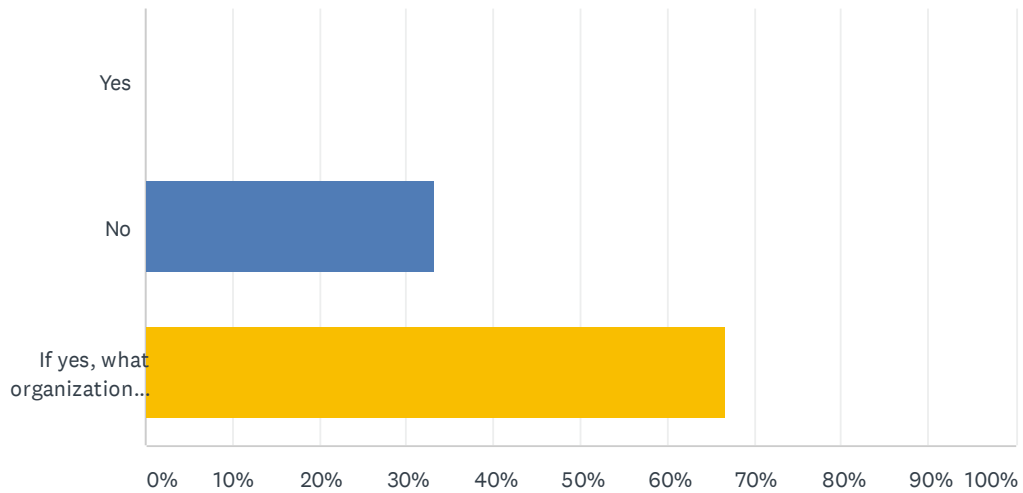
Answered: 2 Skipped: 1



ANSWER CHOICES	RESPONSES
Less than 25%	0.00% 0
25%-50%	50.00% 1
50%-75%	0.00% 0
75%-100%	50.00% 1
<b>TOTAL</b>	<b>2</b>

## Q9 Have you partnered with organizations to supplement your students' music education?

Answered: 3 Skipped: 0



ANSWER CHOICES	RESPONSES
Yes	0.00% 0
No	33.33% 1
If yes, what organizations and activities?	66.67% 2
<b>TOTAL</b>	<b>3</b>

#	IF YES, WHAT ORGANIZATIONS AND ACTIVITIES?	DATE
1	NHAHPERD- New Hampshire Association of Health, Physical Education, Recreation & Dance Early childhood Education	5/29/2021 2:38 PM
2	Tween School and Home, an after school program in Hopkinton fully subsidizes my group music classes.	5/27/2021 12:02 PM

## Q10 What is working well in community-based youth music education in NH? Name your top 3.

Answered: 1 Skipped: 2

ANSWER CHOICES	RESPONSES	
#1	100.00%	1
#2	100.00%	1
#3	100.00%	1

#	#1	DATE
1	There is a general recognition of the value of music in education	5/27/2021 12:02 PM
#	#2	DATE
1	Students see music in education as a positive thing.	5/27/2021 12:02 PM
#	#3	DATE
1	Organizations understand the value, and try to budget for arts activities.	5/27/2021 12:02 PM



## Q11 What is NOT working well in community-based youth music education in NH? Name your top 3.

Answered: 2 Skipped: 1

ANSWER CHOICES	RESPONSES
#1	100.00% 2
#2	100.00% 2
#3	100.00% 2

#	#1	DATE
1	Music is seen as an elective, not a requirement	5/27/2021 12:02 PM
2	Too far to drive	5/27/2021 11:59 AM
#	#2	DATE
1	STEM and sports are more important to many than Art,	5/27/2021 12:02 PM
2	Too much money	5/27/2021 11:59 AM
#	#3	DATE
1	Organizations don't budget enough \$ to arts programs.	5/27/2021 12:02 PM
2	Too many other demands on time	5/27/2021 11:59 AM

## Q12 What do you think the top 3 goals of youth music education should be?

Answered: 1 Skipped: 2

ANSWER CHOICES	RESPONSES
#1	100.00% 1
#2	100.00% 1
#3	100.00% 1

#	#1	DATE
1	Engage	5/27/2021 12:02 PM
#	#2	DATE
1	Inspire	5/27/2021 12:02 PM
#	#3	DATE
1	Retain	5/27/2021 12:02 PM

## Q13 Is there anything else you would like to share?

Answered: 2 Skipped: 1

#	RESPONSES	DATE
1	I am currently out of business- selling it to 2 other women but strongly support community based music education.	5/29/2021 2:38 PM
2	The integrated approach of Waldorf/Rudolph Steiner education should be used as an excellent model for arts integration into academic education settings.	5/27/2021 12:02 PM