

***The Two Sides of the Recruitment and Retention Coin:  
Proactive Strategies for Sustaining Students and Teachers in Music Education***

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**From the Music Program Leader Perspective:**

**Student Recruitment and Retention – Come One, Come All... and Stick Around!**

The WHYs of Student Recruitment:

- WHO? (Students): Age/Grade Levels of beginner instrumental music students
- WHAT? (Program): Mode of recruitment strategies
- WHERE? (Location): Location, location, location!
- WHEN? (Season): Strategize recruitment “time”
- HOW? (Design and Delivery): Communication and collaboration is key!

Focus on DATA to MAXIMIZE results:

- Forecasting annual recruitment goals
- Analyzing the data:
  - Did we meet our recruitment goals?
  - Yes... No...? Now what?
  - Trend evaluation
  - Are our recruitment strategies/practices effective?
  - How do we know?

Student Recruitment Motivators:

Students will...

- Choose to participate in an instrumental music program because they are interested in playing an instrument
- Choose to participate in an instrumental music program because the **TEACHER** is **engaging** and **dynamic**  
.....
- Recruitment is absolutely about the **WHO** (the teacher) and the **WHAT** (the instrument)
- **HOW** we connect with kids **AND** inform parents/guardians is **key** to the recruitment process

The WHYs of Student Retention

- WHO? (Students): Do students choose to continue playing an instrument?
- WHAT? (Program): Does the program support/facilitate student interest and retention?
- WHERE? (Access/Equity): Are all students able to access instrumental music consistently and equitably through their schooling?
- WHEN? (Scheduling/Opportunities): What opportunities cultivate student retention? How do we work collaboratively with *stakeholders* to alleviate roadblocks?
- HOW? (Design and Delivery): Is the design and delivery of instrumental music motivating/cultivating student musical growth?

Focus on DATA to MAXIMIZE results:

- Forecasting annual retention goals
- Analyzing the data:
  - Did we meet our retention goals?
  - Yes...? No...? Now what?
  - Trend evaluation
  - Are our strategies/practices effective?
  - How do we know?
  - What needs to improve/change?

Student Retention Motivators:

Students will...

- Choose to **continue** to participate in an instrumental music program because they are interested in playing an instrument, they feel supported and safe
- Choose to **continue** to participate in an instrumental music program because the **TEACHER** is **engaging** and **dynamic**  
.....
- Retention is as much about the **WHO** (the teacher) in the room as it is about the **WHAT** (the instrument/the music/the experience)
- **HOW** we continue to connect with kids is key to **retention**

### **From the Music Program Leader Perspective: Teacher Recruitment and Retention – An Ongoing Process**

The WHYS of Teacher Recruitment and Retention

- WHO? Exemplary music educators
- WHAT? High rate of teacher attrition
- WHEN? Best time to recruit
- WHERE? Multiple venues
- HOW? Proactive planning

Where and When Do We Recruit Teachers?

- Through collaboration with colleges
  - Host and observe student teachers
  - Lecture, teach courses
  - Carry out mock interviews for graduating seniors
- At conferences and workshops
  - National/Regional/State
  - Local meetings
- Referrals by current faculty
- Job fairs
- Traditional postings
- YOUR district's students
  - Honors Ensembles
  - "Music Practicum"

### **Teacher Retention – Developing Career Music Educators to Combat MUSIC Teacher Attrition (research of Ingersoll 1999, 2003; Deci and Ryan 1985; Siebert, 2009)**

The WHYS of Teacher Recruitment and Retention

- WHO? All levels of music teachers
- WHAT? Combat the high rate of teacher attrition
- WHEN? Individualized and ongoing
- WHERE? In YOUR district
- HOW? Proactive planning Understanding the levels of teacher professionalism and their appropriate supports
  - New Teacher/Intern/Untenured
  - Professional Teacher/Tenured/Range of experience
  - Lead Teacher (ex., mentor, demonstration teacher)

#### **Role of the Music Program Leader in Supporting the Growth of Self-Determination for Faculty and Self**

- Developing strategies for facilitating music educator
  - Autonomy
  - Competence
  - Relatedness

**Dr. Johanna J. Siebert** is the recently retired Director of Fine Arts for the Webster Central School District in New York, where she supervised approximately 60 teachers in the music and visual art programs. She received a B.S. in Music Theory from Nazareth College of Rochester, School District Administrator Certificate (SDA) from the University of Rochester, and M.A. and Ph.D. degrees in Music Education from the Eastman School of Music. She is a member of the National Association for Music Education's (NAfME) Solutions Music Group and the National Coalition for Core Arts Standards' (NCCAS) Music Standards writing team, chair for the Preschool-Grade 2 National Core Music Standards, and past-chair of NAfME's first Music Teacher Evaluation Task Force. She is also the chair for NYS' Revision of the Learning Standards for the Arts (Music), and Project Director for NAfME's Library of Congress' Teaching from Primary Sources (TPS) grant. Johanna has taught at many levels, including the graduate curriculum seminar at The Eastman School of Music, as guest lecturer at Eastman and Nazareth College, and in urban and suburban school districts. She has contributed chapters to recent books on current educational trends as they apply to the field of music education, and served on the editorial boards for the national publications *Music Educators Journal* and *Teaching Music*. Johanna is currently part of the revision team for NAfME's *Teacher Evaluation Workbook* series and instructional designer/writer for The College Board's Pre-AP music learning modules; she was named SAANYS Director of the Year for 2015 as well as Outstanding Special Educator for the Rochester Philharmonic Orchestra. Johanna is working with various school districts, Department of Defense International Schools, and NYS BOCES on curriculum writing and program reviews, and presents regularly at state and national conferences on the topics of the National Core Arts Standards, artistic literacy, assessment, effective evaluation practices for arts teachers, and action research in school music programs.

**Elizabeth Sokolowski** is Associate Professor and Head of the Music Education Division in the School of Music at the University of the Arts in Philadelphia, PA. She is also Director of the Summer Music Studies Program at the University of the Arts. Mrs. Sokolowski is responsible for the curricular components of the Music Education Program, and teaches graduate level courses in K-12 Music Curriculum Design, Assessment, and Secondary Music Pedagogy. A graduate of Temple University with a Bachelor of Music in Music Education degree, she earned a Masters degree at St. Joseph's University from the Educational Leadership and Educational Administrative and Supervisory Program. Mrs. Sokolowski holds a Pennsylvania Instructional II Teaching Certificate and a Pennsylvania Administrative and Supervisory Certificate.

She is a member of the Pennsylvania Music Educators Association (PMEA), the National Association for Music Education (NAfME), and the Association for Supervision and Curriculum Development (ASCD). In addition to her role at the University of the Arts, Mrs. Sokolowski provides professional growth opportunities and leadership training on Current Trends in Music Education, Music Technology Integration, Curriculum Design and Development, and 21<sup>st</sup> Century Learning and Creativity in Music Education. Her first book entitled *Making Musical Meaning: Unlocking the Value of Music Education in the Age of Innovation* (GIA Publications, Chicago) is now available.

