

Mary Luehrsen ([00:08](#)):

Hi, everyone. Welcome to this webinar on social, emotional learning and how it relates to music, education and music and arts education. We're grateful to have you here. I'm Mary Luehrsen executive director of the NAMM foundation and also NAMM director of public affairs and government relations. Welcome this webinar's being recorded and also closed captioning is available. If you look at the bar at the bottom of the zoom, you'll find a little, a little bit of a CC, um, icon. If that's important to you, we do have that turned on and available to you. Um, as always at the NAMM foundation and NAMM, when we do a webinar or event, or all of our events operates under an antitrust policy, or we are not engaged or doing, we do not discuss competitive prices or markets, uh, information is available to you, um, on our screen about that, and also available @NAMM.org.

Mary Luehrsen ([01:02](#)):

So thank you for your understanding of an important policy issue that's coming from them and our relationship with the fair trade in the FTC. So thanks for that. I also want to thank so much our partner with NASMD, the national association for school music dealers for, uh, collaborating with us on this important webinar about social, emotional learning, our, uh, it's importance to our precious children and young people who are traveling and being engaged in school again after a very challenging COVID year. Um, and, uh, we really appreciate the, uh, the ongoing and lasting partnership with our great friends at NASMD what we're going to cover today is a bit of background and information about social, emotional learning. Uh, it is kind of one of those big important, uh, ideas that has entered our schools, community school district communities, and it is very important for the health and wellbeing of, for all children and young people.

Mary Luehrsen ([02:02](#)):

So our panelists are going to help us understand a little bit of more of that concept. Um, we also want to review a wonderful new brochure that has been developed by a state of the music foundation, uh, in partnership with arts. And, and we're also going to talk about how that brochure can be used, can be used, um, locally in your, uh, in your field of view and your field of service, and also some other resources welcome our wonderful panelists. Uh, Bob Morrison, the director of arts ed, New Jersey, also serving in the creator of the arts at SEL organization. Chiho Feindler chief program officer of save the music foundation and Ryan West president of west music also on the NASMD board of directors. So we're going to start with Bob Morrison. Who's going to give us a real important 4, 1, 1 background on the role of, um, social, emotional learning and arts education. So Bob, I pass it to you. Thank you.

Bob Morrison ([03:18](#)):

Great. Thank you, Mary. And thank you so much for inviting me to be on this panel with, uh, with such a great group. Uh, both with Ryan and with Chiho, who we've been doing a lot of work together on this particular, uh, topic and to all my NASMD friends. This is a year 34 for me, uh, doing, um, activities with NASMD. So always enjoy the opportunity to share information with all of you that you can be able to take back and use within your own communities. So I'm going to do a little bit of context setting regarding this whole issue of social, emotional learning and the intersection with, uh, with music education. And I'm going to be covering a lot of ground in a short amount of time. I'm going to be referencing a lot of material. And I just want you to know that don't have to scribble down.

Bob Morrison ([04:04](#)):

What did he say? What was the name of that report? All the things that I, that I'm going to talk about, and then many, many more resources you can find at this tiny URL at music SEL dash NASMD uh, I'll drop that into the chat a little bit later as well. And I also know that I think Claire will be dropping that in also. So what is this thing called social emotional learning? Uh, well, social, emotional learning is the process through which children, adults acquire and apply the knowledge and skills necessary to a self-awareness or develop healthy identities, um, understand and manage emotions or self-management, uh, achieve personal and collective goals feel and show how show empathy for others or social awareness, uh, and then establish a maintain, supportive relationship skills, or, you know, again, relationship skills, relationship management, and to be able to make responsible and caring decisions, right?

Bob Morrison ([05:03](#)):

So self-awareness, self-management social awareness, relationship skills and responsible decision-making. Now we use a little bit of a shorthand by grouping these into areas that we call self, right self-awareness and self-management is really about what a person is doing related to themselves, um, others, uh, and that's where social awareness and relationship skills, the skills needed to be able to work with interact, collaborate with other people, and then, uh, make responsible decisions. Now the whole area of, uh, underpinning, uh, social, emotional learning, and particularly as it relates to education, uh, came out in a report from the Aspen Institute, uh, back I think three or four years ago at this point in time called from a nation at risk to a nation at oh. And one of the things that they talked about was that in order SEL to be effective, one of their recommendations was to change instruction, to teach students social, emotional cognitive skills, and to embed these skills into academics in school ride practice embedding is an important part of this because in order for social emotional learning to be effective, we have found in our work that it has to be embedded.

Bob Morrison ([06:20](#)):

It has to be intentional and it has to be sustained. And this is a theme that will keep coming up. As we talk about this moving forward. Now there was a report that came out by ingenuity in the university of Chicago, back in June of 2019, called arts education and social emotional learning outcomes among K-12 students developing a theory of action. So this is a theoretical framework around the connection between arts education and social emotional learning. And it was based on some research that was done earlier called foundations for young adult success. And they have this developmental framework that basically laid out the idea of that. The foundations for young adult success were developmental experiences combined with developmental relationships, and it went on to them, a highlight, an action and reflection sequence, uh, that were part of the work that students would do. And if you look at these words like encounter tinker, choose practice, contribute, or describe evaluate, connect, envision, integrate to reflect these very much look and sound like things that we do in the arts, like things that we do in music.

Bob Morrison ([07:31](#)):

So within again, this was a research study that had nothing to do with the arts yet. The things that they were talking about were very much inherent in what we do within the arts. So why might our music educators in our arts educators have an advantage with developmental relationships? Well, that's easy. We see them, we see the students more than any other educator. Just think about it from the standpoint of an elementary school and a student comes in they're in first grade, they have their first grade teacher. Then the first grade teacher passes them off to the second grade teacher, as it relates to

the music teacher, they come in, they have that music teacher for the entire time. They're with the elementary school. The same thing is true at the middle school. The same thing is true. At the high school, we have an advantage on developmental relationships just by the sheer fact that we spend more time with our students than most educators.

Bob Morrison ([08:26](#)):

So that's an advantage that we have as it relates to arts education. Now, the other advantages that I think that are important to understand is why do the arts have an advantage with developmental experiences? We'll just think about our arts education or music, education programs, arts education is social music. Education is social. If you look at any of our arts classrooms, you can see by their very nature, these are social interactions. And when you think about music education in particular, it's very much based on these social interactions, but arts education is also emotional, right? The, the arts by their very nature are emotional. You can't look at a great piece of art and you can't listen to a great piece of music without feeling some sort of emotion or even a crappy piece of music without feeling some emotion. Even if that emotion is indifference or ambivalence, to what you're seeing, the fact that the arts have, uh, the emotional content inherent within it, uh, gives us leverage to tap into that when we're working on our instruction.

Bob Morrison ([09:35](#)):

So the way that we approach this in an educational setting is to understand the connection between the artistic processes or which we define as create, perform, responding, connect, and the intersection with those five SEL competencies that we talked about. Self-awareness self-management social awareness, relationship skills and responsible decision-making. And a little bit later, we'll talk about some tools that you and your educators can use to actually identify and embed these practices into curriculum and into lesson plans. But this is the, the, the work that was done in identifying where are these intersections between the artistic process and the social, emotional learning competencies. Now, something else to keep in mind is that's important is we talk about self others and, and responsible decision-making or decisions, but some other language that we've really adopted. And it you'll hear us talking about even more. And it's going to be in the guide that Chiho will talk to you about is understanding identity, belonging, and agency.

Bob Morrison ([10:39](#)):

So when we talk about self self really connects to identity, others connects to this idea of creating a sense of belonging. And decision-making responsible decision-making is what's used to provide students with agency, uh, to make things change within their own circumstances and with their own life. So, uh, just real briefly, I want to provide for you kind of the definition around identity, belonging, and agency, because that will undergird some of the rest of the conversations that we have going forward. So identity is the perseverance needed to dedicate oneself to artistic excellence, fosters resilience at both in and out of the arts classroom and that artistic creation, foster self-awareness and allows for students to develop a greater sense of identity, autonomy, and emotional vocabulary. Artists learned that the necessity of personal goal setting, self assessment and accountability as they develop high standards for art-making and themselves.

Bob Morrison ([11:39](#)):

And what we're talking about, artists here, we're talking about the student, the student, as artists, as it relates to identity and belonging. It's the relationship built between arts teachers and students over the

multiple years. Remember that advantage that I told you about multiple years of instruction that fosters the caring environment necessary to help build school connectedness, foster empathy, and provide a sense of belonging, collaborative arts classrooms build connection between students facilitate community engagement and update lifts and celebrates the cultural assets of the students themselves and arts classrooms, necessitate vulnerability, and facilitate a space where students can explore tinker envision and grow again, tying back to those action and reflection frameworks that we talked about. And then agency is the collaborative community development in the arts classroom that welcomes discussion and awareness of acceptance and embracing diversity resulting in a greater sense of agency and affecting meaningful change student voice.

Bob Morrison ([12:42](#)):

This is critical student voice is amplified through the artistic process, facilitating an experience to develop efficacy, the artistic process. Again, that we talked about earlier, creating, performing, responding, uh, necessitates editing of the artistic product. And this process builds the student capacity to hone their beliefs, become flexible, to represent themselves a true, concise, and meaningful way. So, uh, again, it's important to understand that identity, belonging and agency kind of undergird the work that we're doing here with students, uh, and when we work with it within our instruction. But the key is we have to make sure that when we're doing it, that it's embedded in our instruction, that we do it with intentionality and that it's done in a sustained manner. Oftentimes we'll talk to music educators and they say, oh, well, I already do that. You know, I do that in my classroom. No, you don't really do it unless you're doing it intentionally.

Bob Morrison ([13:38](#)):

You don't really do it unless you thought about how am I going to activate these SEL components within my lesson plans. And you're really not doing it if you're not doing it over a sustained period of time, embedded, intentional, and sustained are the things that really make the difference between, oh, I just do it to actually really doing it, um, in the classroom. So with that as our context, um, I know Mary is going to lead us through a conversation as we dig in a little bit more deeply into how this works and we'll share some other resources as we go along the way on things that you can do within your community, or provide to your educators to support them as they work at implementing SEL informed artistic practices in their classroom. So back to you, Mary,

Mary Luehrsen ([14:29](#)):

Uh, thanks, Bob. Just a quick follow up, you know, as you were going through, uh, the, the pillars or the steps or the, you know, the, the essence of social, emotional learning, both, you know, it's in the arts, certainly, but it's also outside of the arts domain, right? It's a, it's a, it's a structural, uh, training that, that, um, is taking place in schools, you know, in general classrooms and maybe with guidance counselors, ride with the family conversations and things like that. Um, you know, maybe like you and maybe like others on our webinar, all I could see was that fourth, fifth grade band, your orchestra student that moves through a sequence of training and connections to a community of, I love the word tinkerers, right? I mean, how much tinkering does it actually take, take to play a snare drum? Well, a lot of tinkering, right? Um, and if there's that reflective process going, going in all those years of and the community building, it feels really natural to us. Doesn't it? That we, uh, you know, we need the theoretical background. We need the pillars, the curricular pillars, the standard pillars, but there's something that feels like a real natural fit here to all of us that love and understand music education. Right?

Bob Morrison ([15:52](#)):

Absolutely. And I think that's one of the things where, um, you know, we're, you know, I often talk to terms of when we talk about, you know, how does, how do the arts, or how does music impact academic success, where test scores are in other areas, I call those away games, right? We're doing the arts arts are being used to impact something else. When we're talking about social, emotional learning, this is a home game, right? Cause this is inherent in what we do for all the reasons that you just said. And one of the things that people have been doing with SEL sometimes is, uh, they'll, they'll, they will have it as a standalone class, right. So, okay, we're going to stop doing our music right now. We're going to send you to a class that's going to teach you about SEL as opposed to actually making it embedded within the curriculum that they're doing. And that's where it's really, uh, that's where the arts really have some power because of the things that I just walked through. Uh, we have more of those natural connections than maybe it happened in other content areas. And that's why I think it's so important for us to recognize this, be able to articulate it, particularly for our administrators, so that we can so that they can see that we're coming to the table, contributing something, uh, that is very much a priority for them as school administrator.

Mary Luehrsen ([17:09](#)):

That's thank you. That's exactly where I hoped you would take us in that conversation. Now we, we have to be able to, if this is a new state of the art in our schools, this is a terminology. This is programming that is state of the art. This is called leading edge. This is being required in many environments. And we, uh, you know, we, we have to, we have to be intentional in how we're describing music's alignment with this goal within school. And it is so meticulously aligned. And again, I think we all, we, we heard your description would go, well, music education does that. And yes it would, but we have to turn it around and be to describe it from that point of view. I'd love to bring in Ryan. And Chiho a moment and I can't just do, uh, we want to get to this wonderful brochure and the information, but first of all, and Ryan, if we could start with you that you're dealing with hundreds of school districts in your region, what we like to call the band belt and beyond, right where they're so protective of the, uh, within, uh, the center center of our country.

Mary Luehrsen ([18:14](#)):

Well, Chiho says the music is working there and also other places I want your answer to. But what is your, um, as you in this period, 18 months, 24 month period, what has been your interaction with this? The concept of social, emotional learning, both in and out of a music education domain,

Ryan West ([18:33](#)):

Right. Well, uh, thanks Mary. And it's great to be on this panel with both Chiho and Bob and you as well. So, uh, thanks for, including me and including west. Um, as I mentioned, I mean, the teachers are, uh, engaging in, at work and engaging in this work and they're definitely bringing it into their practice. Um, I was looking back at some of our notes and realizing some of the earlier stuff that we were reading about this. I mean, it's, it's kind of amazing how these things all came together because this discussion about, um, SEL education was really prior to everything that we've experienced in the last 18 months, but I think it's even more important than ever as we're trying to work towards this, uh, post COVID environment. And just the lack of socialization that's occurred, uh, for our students and our teachers, uh, in the last year.

Ryan West ([19:17](#)):

So, you know, I think when we talk about that and belonging that Bob talked about, everybody really needs a place to belong and it needs a space to belong. And I think that for both the student and the teacher and I bring up the teacher, because as I was talking with our team members, uh, we have this experience where we're talking with our educators on a regular basis with our road reps or our customer service. And, and they're explaining why are my students not able to participate in these ensemble activities? Well, they're out of practice. They just don't have these chops. They haven't practiced socialization. And so that act of getting back together and ensemble or doing group activities is something that the teacher is also learning how to get back together again and can relearn some of those social skills. Um, I think it also is kind of dovetailing with the work that was doing with every student succeeds, as we kind of connect this back to other broader advocacy efforts of including more students and have the arts being a part of this broader curricular focus on, on the whole, whole, whole child and the whole student.

Ryan West (20:16):

So, you know, the impact that music making in group musical making in particular has on students' emotional wellbeing is, is well identified and well-known, as Bob said, but we do have to bring more focus to it. Um, some of the ways that we're trying to help equip educators, and we'll talk more about tools, um, Scott Edgar's work, I think is just some remarkable stuff. And I think if I think we'll be including, so that stuff later on, but some of the ways that we're seeing teachers really engage with it, they're understanding how to really bring SEL to their music classroom. Um, and then what we're seeing as we're getting folks back into the classroom is as Bob alluded to is connecting the educator to be able to speak with her administrator about the importance of arts and, and its efficacy for a social and emotional learning.

Ryan West (20:59):

I think what we see as students are returning to the classroom, what we found last year with, uh, specifically abandoned orchestra programs is that when we looked at recruiting and engagement from students and teachers, um, there was still involvement last year. And I would say that the families and the students that engaged last year, we're going to be the students that were really committed from the get-go. Um, but for those families, that was, this was going to be their first foray into some sort of formal music instruction. They may or may not have participated, um, with all the obstacles that were presented in the last year. And so as we're coming back to the classroom, we need to continue to find alternate ways. And so it's not just more recruiting or double recruiting as we did this past fall, but it's also looking at, um, alternate music programs, um, like, uh, you know, ukuleles guitars in the classroom, uh, some of the nouveau pre band stuff, electronic music making it's another element of, of social and emotional learning is to ensure that when we talk about people having, um, identity and, and maybe not self identifying with band and orchestra, but also seeing some of these alternate ways into, so those are just a couple of the ways that we're seeing how it's playing out, um, alternative music, making, um, support for teachers, as well as giving them tools and the ability to connect with their administrators about how to achieve these teaching goals.

Mary Luehrsen (22:18):

Thanks, Ryan, you really hit all the, all the important notes there. Um, you know, especially the opportunity to reach more students, right? To use the, kind of use the rationale around the goals for social emotional learning and say, yes, and we can do it through reaching where students to the arts, you know, even, even theater or dance or the media arts is all, all part of that. Um, geo we know that

save the music has been so effective in reaching communities that have maybe a rebuilding their music education program are really expanding, especially into some high needs communities. What is your been your experience with the way they're approaching social, emotional learning?

Chiho Feindler ([23:01](#)):

Yeah. Thank you again so much for having me here with this, uh, great panels. Um, um, I'm just humbled to be here. So Save the music foundation, as a nonprofit, our mission is to help students, schools and communities, which they are full potential through the power of making music. And as Mary mentioned, you know, you mentioned that the, you know, we really want to be in everywhere. And we believe that that every student has a right to make music, regardless of zip code, you know, the income status in the school funding and stuff like that. And, you know, we do say we're saved their music, but we're not the one who is saving music. In fact, that last 19 months we witnessed music saving us. And I think saving our sense of belonging. I think music was used to the community where they were dispersed because of the lockdown and stuff like that.

Chiho Feindler ([23:50](#)):

I think many of us, I think all of us, so a great example of not just music teacher who is reaching the choir, but the choir is virtual virtual choir uniting the school spirit, right. And the community spirit and all of that stuff. So we really are seeing that. I've been very fortunate and I'm going to brag about it a little bit, that, that I've met Scott Edgar, um, uh, back in 2017, um, before the pandemic and before SEL was, uh, becoming the buzzword and I witnessed his work. Some of them were his work and some, um, the areas of the, some of the title, one school district leading it, and just really kind of, that was my aha moment was that the, you know, um, this untapped power music, right, that we all know that the music is powerful, but there is no like sort of academic definition that we could equip the student teachers to.

Chiho Feindler ([24:42](#)):

And we were so happy and, and, and just very fortunate to be partnering with our CEO, Bob and Scott, to really unlock that their information to our teachers and our teachers, teachers in general music teachers in general, so that they feel empowered and validated that what they were doing is important. And also that they can kind of, um, explain back to that administration, if they have to fight for their existence, as Bob mentioned that it needed to be intended. Now they have a reason to be intentional. They have a tool to be intentional. So that's sort of why, um, you know, we really want to that at the SEL and everything that what we do. And somebody said to me that SEL is a being, and we really wanted to practice that as a, as I save the music foundation, we are implementing SEL as our being so that we can share that with our teachers and the community as well as well.

Mary Luehrsen ([25:38](#)):

Um, no, in this, they say the larger principal districts, CIOs, where you are so active, how is S SEL, uh, both in and outside of music, education, uh, being emphasized just a little insight about that would be really helpful.

Chiho Feindler ([25:55](#)):

So, um, it is very, you know, the, how do I say it SEL has been embedded in every which way. And as Bob said it right, many schools I'm putting it as an SEL subject. Um, in fact that my own daughter's class, she is graded on the SEL as a subject. She got four. I was very proud, but anyway, so, so those kinds of things, so, you know, that becomes the buzz word. And also that there are above you notice more than I

do. But when we were going through some of the state mandate of the, kind of a return to the school, you know, the education in person education, they talk about, well, orchestra, that's hard to do, but SEO, that includes music making. That's good to do. You know what I mean? Like that, that's sort of like disconnect somehow. And again, just telling teachers and say, know what you are doing is their CEO, what you doing is right. Like, and here are the tools that you can use. So yes, yes, yes. The SEO is everywhere. Uh, and then also it's sort of, we become the, uh, good evangelist to say, Hey, music teachers, you are the SEL, right. You can embed it, SEL it's there. And here are the tools that we can support. And then they will like, right. That is what we're doing. That is what I'm doing. Now I can talk to principal. Now I can talk to you

Mary Luehrsen ([27:16](#)):

Very, very helpful. And which is precisely, you know, one of the reasons we wanted to put this webinar together to really, you know, to say clearly the SEL train is on the tracks. It has left the station. We have developed tools to really explain why music and arts are very much a part of SEL, but we all have to be United in using some language and also training music teachers and being the support for those music teachers. Very, very helpful. I want to just scroll back a bit, Bob you've you've created in the last year, the arts ed SEL, which is the, a new center for social, emotional learning, the arts, uh, the center for arts education and social, emotional learning. Um, I'm very grateful to serve on an advisory board for that. I've learned a lot along the way. Uh, you, uh, put it together with Scott Edgar. We put a reference to Scott Edgar in the chat, and there's been a couple of other questions that have come through, which we will get through. And don't worry about that. But Bob, tell us a little bit about this new national resource and what it hopes to do, and what's currently doing

Bob Morrison ([28:23](#)):

Sure. Thanks, Mary. Well, we created the center for arts education and social emotional learning, um, following in about two years of work that we were had done, uh, working with Dr. Scott Edgar and a team of people here in the state of New Jersey, exploring those intersections between arts education and the artistic processes, the artistic standards and the social, emotional learning competencies and sub-competencies, and as we were doing that work, one of the things that became clear was that there really wasn't a, for lack of a better term, a center of the universe, right there, wasn't a center of gravity for this work in arts education and social, emotional learning. So after we had released our framework, uh, back in September of 2020, we got so many requests for assistance from other states. We decided that we would actually pull together a new organization, uh, with Dr.

Bob Morrison ([29:16](#)):

Scott Edgar and using many of the national leaders, um, from some of the national associations across arts education, including Mary, including Chiho and others, uh, to really create that center where that area, where people that are doing like-minded work could come together and work together. So that was the, the, the launch point of the center for arts and social, emotional learning, really looking at the intersection between those two areas. And we do it by looking at six different pillars of work. Um, so on the website, we have, uh, the practice area of practice. Uh, we look at research that does, you know, supporting research in the area of arts education and SEL practice. We're looking at how does it manifest itself in the classroom? And we have a council of educators that work in that area, collaboration working across organizations. I don't like what we've just done with, um, save the music on their webinars series on like-minded people working together toward common goal.



Bob Morrison ([30:19](#)):

Um, commissioning artistic works that talk about the intersection of not only artistic work, but the social, emotional learning components that are behind it. And then raising student voice and making sure that our student voices are elevated, uh, in this process. But we also wanted to be a clearing house so that we could pull together information about social, emotional learning and arts education to make it easy for, for folks to find information that they're looking for. So we have resources available on the website that you can come in and filter by discipline by type by format. And it will take you to information that we've already vetted, that we've already made sure as a quality work that can help support people in the work that they're doing within their own area. But one of the heartbeats of the, the center is our, uh, arts education, social, emotional learning framework.

Bob Morrison ([31:15](#)):

Um, this is the document that we pulled together that does the intersection between the artistic processes and the standards and social, emotional learning competencies, and allows educators to come in here and explore what are the intersections and how can that then inform their own curricular writing at the district level or their own lesson plannings at the classroom level, uh, for two reasons, one to empower our educators, to be able to articulate it when they're writing their own lesson plans, but for the second reason, for them to be able to take this information to their administrators and go see here is how we are contributing here is how we are a part of the solution on the priority of our schools and make no mistake about it. Mary had mentioned it, uh, social, emotional learning is a priority. We had begun working on this in 2017 and, uh, Dr.

Bob Morrison ([32:06](#)):

Scott Edgar, whose NAMMe you've heard bounding about. We've got some resources in the resource folder and some excerpts from some of his books. He's been one of the real pioneers in this area, but, but because of the pandemic, it has just made this an even bigger, uh, priority, um, because of the fact that long after the, the economic crisis and the public health crisis has gone, the mental health crisis will be with us. Uh, and that is what, uh, the work in social emotional learning is meant to address is to try to reconnect with our students, try to give them that sense of belonging product, give them that confidence as they work, make their way back into the classroom so that they can be settled so that they can be learned, be able to learn because our students can't learn until they feel safe until they feel valued until they feel a sense of belonging. And until they feel heard and seen, and that's what this work, uh, attempts to do and engaging them in a meaningful ways, allowing them to express themselves in an environment where they've been closeted up for so long.

Mary Luehrsen ([33:15](#)):

Thank you so much for that. And, you know, as a, um, as a former music teacher, you know, going back a thousand years ago, um, these, you know, this echoes really strongly, uh, I think to, to many, many music teachers, cause I believe this is the work that they believe that they're doing every day and the fact that they can be part of a larger point of view relative to the needs of students. It is at the end of the end of the day, all about the needs of our precious, uh, students and young people. You know, I'm reminded, I had such moments of great sadness during the COVID period, uh, just being mindful of what they were missing and what they, how they now need to be supported to come back together to really thrive. Um, I want to get to this wonderful brochure, student empowerment, uh, through SEL and music education that was commissioned by a save the music and together with Bob's new organization.

Mary Luehrsen ([34:12](#)):

I also want to point out some other resources we're going to pop that are available at the, um, this a tiny url.com. Um, you know, uh, math me did a very good, important work for SEL the ASAM SCR resources. We encourage you to look at, um, the, of course, the save the music, uh, webinars series is available to all of you and the music for all has also done so much SEL there's a lot of information out there we're going to post all these links will be available to you. I think it's also important to know that this work is research-based. It's not just a, we put a bunch of PowerPoints together with bullet points. It's research space it's been thoughtfully put together. So when we can speak about it and spread the good news about it, we can really do it with authority. And we're thank you to all of the brilliant people and partners that have dedicated time to this. So [inaudible] tell us about this brochure, uh, what it hopes, tell us, share, and how it's being used. And then Ryan, I'm going to ask you the same question. How is it being used in your network and also in the potential for the NASMD network to, to you?

Chiho Feindler ([35:23](#)):

Yeah. Um, I'll be witnessed, uh, if, um, I don't, um, tell you why we create the refer to, but really the overall focus is PD, we've been very fortunate to get a funding from an organization or company called KKR, uh, quite substantial funding for us at least. Um, and then solely dedicated to use every penny to, um, to reach teachers and then kind of, uh, give them the tools of success as I, I, we call it, um, based on the music education and, and social, emotional learning and trauma informed care. So the way we're using it, that money is that we're so fortunate to be in, to have the art center for us at SEL, which I am also on the, uh, the advisory board, uh, very fortunate to be and just, you know, we knew the best people, right? We, our job is identifying the best people to work with and then let them do the work.

Chiho Feindler ([36:16](#)):

So, um, we kind of commissioned this, um, uh, nine months series of webinars, which now next one is coming up next month in November 13th. And we wanted to be making sure that, that, uh, uh, many lenses of SEL. So it's not just, again, that sense of belonging, but sense of belonging through the lens of, uh, cultural relevance, um, or the, the lens of hip hop education lens of orchestra education then, right. And then it's meant to be a pre-K through 12th grade, um, school music teachers, but we also want it to be very intentional about being able to be available to anyone. So we actually have some people who are tuning in from Bangkok, um, to Canada to of course, the U S uh, space, and then, you know, the wide range of, um, community leaders to, um, uh, organization leaders, to the higher education, to of course the, um, uh, school teachers and this reflective guide, which really was kind of, uh, inspired by the enough, um, SEL piece that came on.

Chiho Feindler ([37:17](#)):

And, and this is also the reflection of what we were getting as a request from our teachers and say, we need something that we can use right away in their classroom, right. They don't have time. We don't have time. We need this now. So these reflective guide really has a lot of guiding questions that the teachers can use right away in the classroom. And we, that is in on our website and, uh, that SEL website we launched two months ago, um, by my colleague, Rebecca Hoff, who's did a great job, and that is not a second most visited page on entire website next to our grant page. Um, so I think we are really, uh, sure that, that it's been used that, and, and again, that will be the guy that that can be shared with because it's research based because it's, it really talks the academic conversation as well as the practical sense. So we're very proud of that, um, to have that. And we really think that our center for SEL to really create that piece, that can be available to anyone. So this is not just for the save the music

grantees. We really wanted to bring something that we can bring to the table. That will be the, um, uh, again, the tool of success to anyone who would see it fit. So

Mary Luehrsen ([38:35](#)):

You've had tremendous response with clicks and downloads and all of that. I think we've got an important question about that when you, when referred to hip hop as a genre outside of band fire orchestra, also that you've got an audience and international audience already though, the Bangkok download. I think that gives rise to the question about, um, the, our goal to reach cultural significance, you know, um, in diversity and inclusion, but the topic Bob, could you maybe answer that for us? How does the framework seek to, um, address, uh, diversity inclusion and cultural differences, cultural realities?

Bob Morrison ([39:13](#)):

Sure. Well, I think it's, you know, it's, it's all inclusive. Uh, and I think there has been, uh, and in the link that I shared with you, we actually put in some webinars that, uh, look at, uh, social, emotional learning as a way to, to address, uh, culturally relevant arts education, culturally relevant music education programs. And when you're, uh, and it's wide open to really allow students themselves to come into the process, talking about what music speaks to them, what is it that they would be interested in and being responsive to what their questions are and what their needs are, uh, to make sure that they feel like they themselves and their cultural background is seen through the lens of the education that they're getting. So, um, there's a lot of information that we've made available in, um, uh, in the links that have been provided, uh, in some of the webinars to, to check out some of the ones that, that Dr. Edgar has done. And then we're also going to be releasing, uh, on our website, uh, the arts at SEL website, a heart of the arts brief, where we're specifically talking about how, um, culturally responsive arts education, uh, integrates into the social, emotional learning practices that we're talking about.

Mary Luehrsen ([40:30](#)):

Thanks. Terrific. Ryan, how do you see the brochures impacting your outreach and service to your schools and districts from West Virginia?

Ryan West ([40:38](#)):

Yeah, I think, um, I mean, getting, uh, just together for this webinar, there's an incredible amount of resources available here. And I think one of the things that, that Bob touched on and you've also alluded to Mary is, you know, as, just as the students have this continuity with a music teacher and having these multiple touch points over time, I think one of our opportunities and our responsibility as the music dealer then becomes kind of the community builder on a very local level. Uh, we talk about this through music advocacy, but I think it also relates to, um, this SEL work is that there is the great news is there's an abundance of resources out there. Um, the hardest part is the teachers are very, very busy taking care of all the work that's happening in the classroom. And so where our opportunity and our responsibility lies is helping connect those resources with the educators, reminding them of what's out there, and sometimes even being there to help translate it and understand and, and share a winning examples on a local level that, um, this educator is having the success here.

Ryan West ([41:35](#)):

Have you thought about this for your classroom or, or what are some of the other examples that are within reach? Uh, you know, not, not somewhere in the country, that's not relevant to them, but

somewhere that's right in their backyard. So that way they can see those opportunities and see that it is a real reality. I saw in the notes or the comments here that rich mentioned that mariachi being a fastest growing cultural genre. And I think that's an example we had locally where we had some local mariachi ensembles that really, uh, were able to adopt it into their school music program. And we were then able to share that with other local educators and have them say, this is possible. This is a reality that can exist for your classroom. So oftentimes what we see is that, you know, as a, as a school music dealer, um, we get the opportunity to see customers in our stores, but we do have educational representatives that are out visiting these schools.

Ryan West ([42:22](#)):

And so we have to take this information to them. We take it via emails, uh, posting stuff on social media, partnering with some of the folks on this webinar to do our own webinars, to make sure that those folks are getting connected to this information. And then also synthesizing it a little bit and trying to put it in another, uh, frame or another language, uh, because I think so much of this is also much to absorb and it's our job and our responsibility to try to synthesize it, come up with those, that language, that common vocabulary, and then continue to equip our educators to bring that back to the administrators. And if they aren't successful the first time, that's okay, there's going to be some times maybe where they try it on, and they're not finding their own authentic voice, but we can help them through it and support them through it, whether it's the dinner with them in the classroom the next week, helping them formulate their plan and, or being a sounding board to say, does this make sense? Is this a great grant of grant opportunity? Or can I kind of practice what I'm going to say to my administrator? What I want to be trying to focus on this intentionality in my own music classroom.

Mary Luehrsen ([43:22](#)):

So perfectly said, um, the NAMM member and the NASMD member network pretty much control the spokes of the hub from the hub for music, education, information and opportunity. You know, I've said to in congressional meetings, uh, between them members and our partners, we pretty much have a contact in every school district in America. Uh, and we have to use that content, uh, for the good, and that's exactly why we're trying to, uh, do we do these type of web webinars and ask all of you to be really active in the outreach and pursuit of this information, and also that this, uh, direction for all of this really comes from quote, unquote the top, uh, just to reference a us department of education, recent, um, um, publication that actually Ryan, you put us in touch with, uh, outlining social, emotional learning. And in that document, they referenced the arts as part of social, emotional learning, and also referenced the title four part a, um, funding for well-rounded, which we've worked so hard on all these years.

Mary Luehrsen ([44:30](#)):

So, uh, just remember we are all part of a big, uh, opportunity here, but it doesn't go anywhere and what less we can carry it forward ourselves. So I'd like to just do, before I ask a final thoughts from our wonderful panelists, I'm so grateful for your work every day in this important work, a question I'm asking every NAMM member that'll let me these days, uh, how we doing out there with music education, a bit of a thumbnail from your perspective. Um, as we went through such a challenging year where music was a lifeline and a pathway, uh, for student wellbeing, family, well-being community wellbeing, where are we now? And how are we doing? Let's see who should I start with from group three, very distinct perspectives here. Uh, Bob, your arts in New Jersey, let's start from this. You either go one foot in the state, another foot in the national. And if you had a third foot, it'd probably be

intergalactic. Uh, but, but tell me where, w from your point of view, where are we at this October just before Halloween, um, with music education.

Bob Morrison ([45:37](#)):

So I think the good news is that we're back, right? We're, we're back we're in person. A lot of our programs are operating pretty similar to the way they were before, even if they are using some sort of mitigation strategies. So the good news is that we're back. Uh, one of the challenges are that we lost some students along the way, you know, our programs as they've come back, they've come back smaller. Uh, there were students that didn't want to do, uh, you know, remote band, remote music education. And so when we went remote, we lost those students and, you know, while some have come back, a lot of them did. Uh, and so what we're seeing is, you know, particularly at our high school levels, the numbers are a little bit smaller, but the other good news is it looks like our beginners are coming in droves. Uh, we are seeing that the beginning programs are, uh, at, were above levels that we saw in, in the, in the fall of 2019. So I think the good news is that, you know, we have that little dip, but we have that, that new crop of students that are coming in that, uh, it'll take some time for that dip to work its way out of the system. So, uh, we're back a little bit smaller, but the future looks bright to me.

Mary Luehrsen ([46:51](#)):

And this is a man who runs the arts at data project. Let's not forget. So he's tracking this pretty closely Ryan, from the perspective of your remarkable client base customer base, long-term customer base from Western music, what are you seeing?

Ryan West ([47:07](#)):

And I would, I would repeat what Bob said. It does seem like with this fall was a great return to the classroom and a great return to education. I think the, uh, a lot of work has been done. I think our own, you know, local recruiting we've, we're seeing 2019 or above numbers there. Um, you know, really partnering with directors to try to do that double recruiting, to pick up those students that were along the way. Uh, and I think that, you know, it was also additionally supported with the Essar program, uh, this past spring that really was able to rejuvenate and puts some additional life into the classroom and hopefully some additional experience. So, um, and then finally, in, in the, kind of the general music classroom, the return to ensemble activities and shared activities, albeit maybe through some mitigation efforts or depending on the district, um, it's, it's giving a lot of life, uh, back to the students and the teachers to get back to some of these things that were so important. Uh, so many people worked so hard in the last year and a half to keep this thing going. Um, and, uh, it doesn't go without saying that it wasn't a hard struggle, uh, and now everybody is back. And I think there's some real hope and optimism for what's to come,

Mary Luehrsen ([48:13](#)):

Yes, there can't be enough, thanks for our, uh, relentlessly positive and dedicated music educators. I mean that, I know the hard work and the creativity, you know, they not only became proficient in all the instruments, they became proficient in technology. Uh, some of them almost overnight as many of us had to as well. So, uh, yes. Um, geo from your perspective, again, you know, you have a very interesting clientele from save the music of some of the largest urban school districts in America are in your stable of what are you seeing and what are you feeling about music, ed

Chiho Feindler ([48:51](#)):

It's certainly back. Um, I had a, uh, just a pleasure of just, you know, virtually visiting some of the schools still. And then also just came back from visiting, um, eight schools in six different counties and West Virginia, and also witnessing the 43 high school band marching band compete. So it is back. It certainly is definitely smaller. Um, we saw that some band that had four wind players and one progression player, and that was a marching band and playing such a mighty way. We just really, um, applaud and celebrate that. And, uh, um, I think it's very optimistic, uh, for me also just to see that, that we have so many, um, um, uh, schools happening and we also celebrate all milestone of, uh, delivering, um, 97 school grants this fall, which is the most number that we've ever done in our last 15 years, at least, um, of the history.

Chiho Feindler ([49:46](#)):

So that's really great. I, uh, if I can put the middle rain on it is the, uh, the, the teacher position, um, because I think that the high turnover and also that the schools are really the volume in the music, so the positions are created, but then, you know, we can create the music teachers fast enough. So it really is taking that hour everybody's I think, role to really support and celebrate and advocate for the great music teachers that there is. And also music teachers to be, uh, in making I had a, um, I've been speaking with some of the colleges and university music education classes, and then just really telling them how they already are and they will be doing, and just making sure that they stay in the workforce is, is something that, that I think we can all do together as well.

Mary Luehrsen ([50:35](#)):

Thanks to you. And speaking of which, there's the availability of the west music band booster guide, uh, which is one of those great resources that can help support music teachers. Um, and, uh, yes, we're hearing about teacher shortages everywhere, too great opportunity for young people who want a life in music to get well-equipped and go out and be one of those precious, uh, music teachers in a community that really supports them. And also the NAMM foundations best community for music, education, uh, initiative just launched a few days ago, another great way for communities to recognize and support their music teachers. So final thoughts, um, and think we might have lost, uh, Ryan, maybe there is a little techno technique technology glitch there, but, but final thoughts from you about SEL and was Brian's back, uh, SEL and how we go forward from music education.

Bob Morrison ([51:29](#)):

Yeah, I think it's important to, um, take a look at some of the things that were dropped in the chat. Particularly there, there's a document that Scott and I created a year ago called advocating for music education through SEL. I think it's a really short, simple way to really frame the information for you. And also everything that we talked about today, when we're talking about embedded intentional sustained, and you know, the belonging and agency of students, that's really all well articulated in the save the music, um, reflections guide. So I think, uh, if you don't look at anything else, look at those two things to get you started and then come back in for some of the other information to go more deeply, but also to recognize that this is supported at the federal level, that the federal us department of education, not only in the most recent, uh, communication that came out, but consistently when they were talking about Sr funds, that information has been there, um, uh, that they're supporting the important role that the arts can play, that music can play in addressing the social emotional needs of our students. So lean into that support when you're talking to administrators about this,

Mary Luehrsen ([52:39](#)):

Thanks, Bob. And a reminder that the ESSER funds are not dead. The rounds will continue your work at the table is vital. You can carry this information to the table as the decision is being made about the use of those funds. Let's not forget it's kind of a once in a generation opportunity for funding geo your final thoughts.

Chiho Feindler ([52:57](#)):

Yeah, I think it all that, and, and Bob said, and I think just really wanted to enlist you all of the listeners help to really spread the good word and also the support, the music teachers, as much as that there, all of us could do. I think we should still saying the same message of the power of music education that ONTAP really tapped already, right? Like the power of music education that is really embedded in SEL and, uh, any of information that they're there is available. We hope that, that I, you know, some people find it useful and also report back to us that the, what worked, what piece worked and what did not work and stuff like that. I think we would love to, to hear that more and then just work with us on all of that. And also thank you for being here. All of you. Okay.

Mary Luehrsen ([53:46](#)):

Thanks to you, Ryan. Your final thoughts about music and SEL.

Speaker 5 ([53:51](#)):

Yep. Thanks. Uh, thanks everybody. It's been a great hour. Um, do take the time with the content we've got, uh, shared here, uh, continue to be out there. I mean, I think with, uh, with regards to advocacy, uh, it's, it's sometimes feels like we're repeating ourselves and I know Mary has texted this before, and that's exactly what we have to do is just, just continue to be out there, continue to be consistent and be front and center with our educators, with our administrators and with our communities and the important, uh, it has the importance it has. I think, adding in the color of SEL on top of everything else, we've we continue to talk about over the last decades, uh, continues to just build the, the broader picture and a broader understanding, um, for those folks that have state MEAs coming up there are going to be a lot of, uh, SEL topics at those shows too. So if you are going to a state conference or convention this fall, be on the lookout to see what folks are talking about and discussing at a local level. Uh, I think we're, we're looking ahead to some of those state conferences and conventions the next couple of months, and there's a lot of great topics happening in conversations happening on a local basis to

Mary Luehrsen ([54:53](#)):

Thank you, thank you to our brilliant panelists, uh, and your service-oriented approach to your work. Um, I think we all know what we really want to do, which is provide this music, learning opportunity to every child, every young person, every school, every community. We know what happens in a school when these programs are strong and vibrant. We know, and the reason they are strong environment is because of the way people feel about them and the way they feel when they are participating in the learning of music. I'm always, um, almost driven to tears when I stand next to a bunch of students who are in the band leadership of a program or an orchestra and acquire, or any ensemble where they have our pair are participating and who they are as young people. And we talk about self-efficacy and self-understanding, and self-discipline, and that, that exists throughout that entire ensemble.

Mary Luehrsen ([55:54](#)):

Um, uh, so, uh, we thank you so much for your work in documented, documenting this work, uh, and all of you with us on the webinar, let's care this information forward to our communities in the day, by writing an email to someone and sending them a link to one of these resources, uh, start a conversation today that goes on for the next few days, uh, to take this information forward into your school, into your network, um, into NASMD colleagues. So, we can expand this information, thanks again, to our call, to our panelists, uh, to the great resources that they've brought forward to our wonderful friends at NASMD for partnering with us, into our great production team. I always invite them to turn on their cameras so we can wave at them for their great work. Uh, and they, you know, always look like they should be in a really fancy control room. Uh, and they kind of are there your home offices and NAMM headquarters, but we're really grateful for their wonderful support and for all of you have a wonderful day and, um, and we'll see you next time. Take care. Bye-bye.