community musicworks

We Are Each Other's Magnitude and Bond

An Evaluation of Community MusicWorks' Extending Our Reach Initiative

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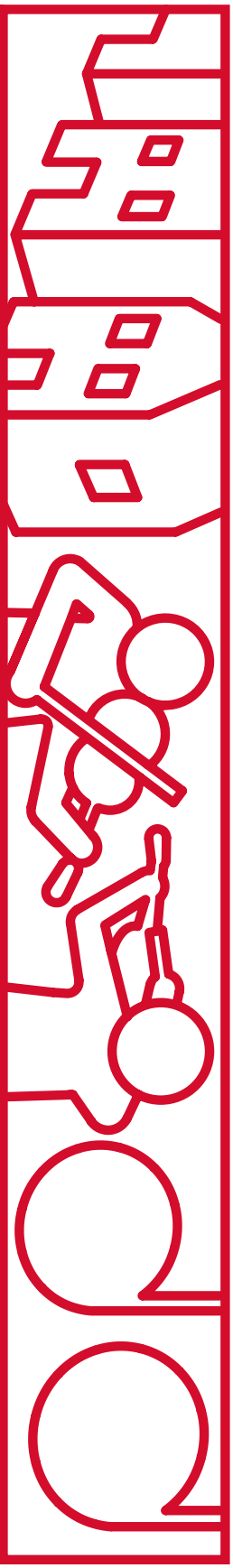

Acknowledgments

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We would also like to thank former IMPS participants and CMW's many outside friends and supporters who helped us to think about the current state of music and public service and the future of such work.

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Executive Summary

The arts, as intensely human performances, can speak with great power about the network of human ties that are the foundation for social justice. The poet Gwendolyn Brooks heard this in Paul Robeson's "major voice":

> Warning, in music-words
> Devout and large,
> that we are each other's
> harvest:
> we are each other's
> business:
> we are each other's
> magnitude and bond.[1]

[1]Brooks, Gwendolyn. (2012). "Paul Robeson," In Family Pictures. Broadside Press.

Since its founding in 1997, Community MusicWorks (CMW), a collaborative of performing and teaching musicians in Providence, Rhode Island, has explored what role classical music can play in realizing these bonds, with the aim of creating a "cohesive urban community."[2] Community MusicWorks is now home to a set of inter-related activities including free classical music education and concerts for children and families living in the city's poorest neighborhoods. In addition, with the support of the Andrew W. Mellon Foundation, CMW has reached out to the wider field of music and public service in two major ways. The first is a two-year fellowship in which 20 diverse young classical musicians have joined the staff, performing, teaching, and helping to administer the organization, with the aim of continuing to work at the intersection of music and public service. The second, the Institutes in Music and Public Service (IMPS) is comprised of a set of convenings, workshops, and conferences in which

[2] Taken from CMW's mission statement.

133 additional musicians have been introduced to or sustained in music and social action enterprises, ranging from interactive concert series to free music programs in under-resourced communities.

At the conclusion of two major grants from the Mellon Foundation, CMW asked WolfBrown, an arts and culture research firm, to evaluate what has been accomplished through this work. The evaluation focused two major issues: 1) how to use the Fellowship to diversify the field of classical music and 2) how to convene and sustain a vigorous conversation about how a diverse corps of classical musicians can help to build more cohesive urban communities through their presence, their performances, and the organizations they found.

Findings

To pursue these questions, researchers developed a range of measures that CMW (and the wider field) can use to measure and reflect on the effectiveness of these kinds of fellowship and convening initiatives. For the Fellowship, these measures include:

Diversity | What proportion of participants comes from communities of origin different from those that dominate the field of classical music? In the case of CMW, 40% of its Fellows and 29% of its IMPS participants are people of color, as compared to less than 10% of students of color in post-graduate arts training and less than 5% of U.S. symphony musicians.

Reach | Once Fellows leave CMW do they continue to teach, mentor, and collaborate in ways that model and spread the work? Compared to other young independent classical musicians, in one week, graduated CMW Fellows do more teaching (26% v. 15%), performing in and for social justice programs (17% v. 6%), and mentoring (7% v. 0%).[3]

Longevity | Once Fellows leave CMW do they stay in the field of music and social justice? In addition, what proportion of participants goes on to work in under-resourced communities? In the case of CMW, 14 of its 16 graduated Fellows have continued to bring music education, services, and performances to 11 under-resourced communities. While there are few direct comparisons for this achievement, corps members for Teach for America, a two-year commitment to teach in under-resourced communities, continue to teach in k-12 schools for an average of 1 year beyond their initial commitment.[4]

[3] It is important to note that this data comes from a small sample of former CMW Fellows and independent chamber musicians working the in Boston area. To be confirmed, these findings would need to be replicated with larger samples.

[4] Taken from CMW's mission statement.

For the IMPS programs, researchers de ned two additional dimensions on which to evaluate the success of these convenings:

Sharing re ective practice | Among the most highly rated features of CMW's IMPS sessions is the introduction of the idea of a critical and evolving practice, through which individuals and organizations assess the extent to which daily practices and structures re ect key values.

Forging networks | The 14 IMPS convenings have brought together and continue to support a diverse corps of beginning and mid-career musicians (N = 133) committed to social justice in diverse communities.

Together the Fellows and the IMPS programs exhibit successful rates of:

Uptake and adaptation of the original CMW model | How many "next generation" music and public service programs trace their origins to CMW? How adaptive has the original model proven when translated to di erent organizations and communities? Altogether, 16 diverse models of music and public service have been started, including two close replications of the model, six distinctive community-embedded music projects, and eight programs that apply elements of CMW values and design to their work.

These six dimensions provide substantive measures of the success of CMW's e orts to diversify who participates in classical music and to develop a set of practices that can sustain the individuals and organizations that undertake this challenging work. At the same time, these dimensions suggest ways in which the wider eld might begin to gauge the success of other e orts with similar goals.

Recommendations

"Extending our reach" has a double meaning. At one level it refers to the work that CMW does to spread its model of engaged musicianship, using the mechanisms of the Fellowship and the Institutes for Music and Public Service. But, in the sense of "a man's (sic) reach should exceed his grasp", these e orts should also stretch how CMW conducts its work in the future. This is particularly important at this moment:

- Many of the practices originated at CMW have been normalized, at least in name. The organization needs to step forward, argue for, and lead the call for in-depth training in music and social action.

- Fellows and Resident Musicians would bene t from more time to engage in deeper re ective practice and to share and evolve their work. Now is the time to consider which of a number of design changes can preserve and enhance the quality and focus of their work. It is vital to strike a sustainable balance between community-embedded teaching and performing and outward-facing eld-building activities.

For those reasons, the organization must nd ways to make the complex balance of teaching, performing, training, and social action sustainable. In that spirit, the evaluation led to a set of recommendations for both the Fellows and the IMPS programs.

Strengthen the Fellowship

Reorganize the Fellowship
To carry their full load of teaching, performing, and planning social action initiatives they want to undertake post-Fellowship, Fellows suggest that CMW raise the amount of the current stipend to a full-time living wage. They also recommend raising funds to cover an optional third year of mentorship as interested Fellows launch new models and programs (e.g., funds for site visits from CMW sta and Fellows, technology for digital conferencing, a modest stipend to cover time for planning, re ection, research, and writing).

Host Fellows with a Wider Range of Skills
Resident Musicians and Fellows are responsible for a vast array of activities; there simply are not enough hours in the day to do it all – and to share the results with the wider eld. CMW should consider what it would take to hire additional Fellows in elds like social entrepreneurship, non-pro t administration, and research in order to build CMW's capacity and to diversify its leadership in areas outside of performance. While most discussion focuses on diversifying players and repertoire, it is no less essential that program designers and directors come from diverse backgrounds and value practice at the frontier between public service and music.

Build an Alumni Corps
When interviewed, CMW's high school-aged students spoke unanimously about wanting to give back to the organization and embraced the idea of an alumni corps who could be employed part-time to help in the o ce, media lab, Daily Orchestra program, and with lessons where appropriate. They see this as a way of being able to

continue their involvement with music. Potentially these positions might be funded through partnerships with organizations and agencies like AmeriCorps or Year Up Providence.

Develop a Shared Pedagogy and Curriculum
Fellows appreciate the open approach to teaching and learning at CMW. At the same time, as novice teachers, many of them suggested that having a core of practices and a shared approach to thinking about musical growth would accelerate their own progress towards quality teaching. Potentially, it could also contribute to a eld-wide re-examination of the pedagogies and practices that build children's musicianship and family supports for that musicianship in under-resourced communities.

Track and Report the Data
The current evaluation resulted in a number of tools for following and describing the careers of Fellows and IMPS participants. This preliminary evidence suggests that CMW attracts a diverse set of Fellows, instills a lasting commitment to music and social action in the majority of Fellows, results in a wide range of adaptations, and creates a widening network of connections among IMPS participants. It would be worthwhile to document these lasting impacts with an annual survey and interviews of a structured sample of participants. These data would make powerful additions to CMW's annual reports to funders and donors. In addition, these data could fuel a much-needed conversation about how to sustain the organizations and individuals who work at the intersections of the arts and social justice in diverse communities.

Refine the Institutes for Music and Public Service

Since IMPS was begun, CMW has diversi ed its approaches to communicating and sharing its model: 1) developing an on-line course with Yale on music and social justice; and 2) hosting conferences in collaboration with Brown's Cogut Center. In this light, CMW should consider what it wants the speci c purpose of IMPS to be.

Focus on Leadership Diversity in Classical Music and Public Service
Interviews with past participants suggest that there is a unique need for training and mutual support among early and especially mid-career musicians who lead community-embedded public service music programs. A major contribution CMW can make to the vitality and relevance of classical music is to diversify and strengthen who enters and stays in that eld.

Refresh and Challenge Practices at CMW: Alternate IMPS with Exchanges
CMW gains much from IMPS, but sta could also gain from seeing how similar work is conducted elsewhere. Potentially, IMPS sessions could alternate years with site visits to other arts and social justice organizations. This could be a net-zero arrangement with sites hosting and paying for travel in exchange for CMW's expertise.

Develop Multiple Routes to Extending Reach
In their interviews, sta , Fellows, and CMW's colleagues in the eld pointed out that there are multiple ways to share CMW's work, a number of which could reach broader audiences than the IMPS program:

- A partnership with higher education to credential music teachers. CMW could become a practicum site for musicians who also want to earn a teaching credential or an MAT in teaching with an emphasis on music and/or social justice.[5]

- Live-stream CMW conferences in collaboration with Cogut Center for the Humanities at Brown. The recent February 26th, 2016 conference at the Grano Center provides an excellent example.

- Additional open-enrollment on-line course (MOOC's) featuring CMW's work. Building on Sebastian Ruth's Coursera initiative at Yale, CMW alone or in conjunction with other similar organizations, could build out a sequence of courses in arts, community development, and social justice. A number of Fellows and IMPS have ties to projects in Canada, the Caribbean, and Africa suggesting that it would be possible to share an international range of work.

- An IMPS-like program that rotates across a set of like-minded sites. CMW is situated in Providence, which is home to the Providence Youth Arts Collaborative, a network of similar organizations (which sponsored an earlier joint session). Alternatively, CMW could convene a regional network focused on creative youth development organizations in the Northeast such as Raw Artworks (Lynn, MA), DreamYard (New York, NY), the Queens Museum (New York, NY), the Institute for Contemporary Art (Boston, MA), and others.

- A career development course taught by CMW sta through a national organization. Using the platform provided by organizations like Americans for the Arts or the National Guild for Community Arts Education, CMW could host or co-host a seminar for eld leaders in arts and public service.

[5] There is a compelling example of this kind of partnership in Juneau, Alaska between the local Sistema-inspired program and the University of Alaska, where a quartet of string players are earning their music credentials as they teach in the program and perform in the community.

This is a vital and a di cult moment to be in Brooks', Robeson's, or CMW's line of work. Urban neighborhoods, and their residents, are more marginalized than ever: income gaps are wide, schools are more segregated than in the Civil Rights era, and arts learning opportunities are often scarce and fractured. The eld of music and public service, pioneered by CMW twenty years ago, is now a crowded ecology where there is an urgent need for just and thoughtful practice along with strong evidence that can sustain the work. The eld of classical music has stubborn habits that begin in school orchestras – with the result that the eld remains largely homogeneous, formal, and exclusive, raising questions about whether classical music can really be a lever for service and change. In this light, CMW's strategies for spreading its work and a ecting the eld have to be more distinctive, focused, and e cient than ever.

Part 1 | Background

Building Cohesive Urban Communities Through Music

Since its founding in 1997, Community MusicWorks, a collaborative of performing and teaching musicians in Providence, Rhode Island, has raised the question of what role music can play in creating "a cohesive urban community."[6] Towards this end, Community MusicWorks' staff have designed and sustained a set of inter-related activities including:

- A program of free music learning for community children, ranging from ages 6 through 18, that includes instrumental string instruction, musicianship, improvisation, musical technology, performance, and discussions about the intersection of music and social justice

- A re-examination of the nature of live classical concerts in ways that explore the consequences of location, audience interaction, and relationships to the surrounding community as well as commissioning and performing new works by diverse contemporary composers often treating themes related to cohesive urban communities

- A two-year Fellowship program that supports young, classically-trained musicians in learning how to perform, teach, and advocate at the intersection of music and public service

- A series of Institutes for Music and Public Service (IMPS) designed to share the model of intensive community-based investments in music as an opportunity to re ect on the roles that music can play in urban communities.

[6] Taken from CMW's mission statement.

Throughout these activities runs a concern for building urban community where race, gender, class, and first languages and cultures are no barrier to entry, continuing participation, or excellence in music. Embedded in this work is the understanding that diversifying the field of classical music has to be a sustained and diversified undertaking. The education of young musicians has to begin in the elementary years, offer diverse role models, reach out to families as companion teachers, and design events that are open and welcoming to all.

CMW's work is a turn in an urgent conversation about the relevance and vitality of live classical music beyond the concert hall. This far-ranging conversation is the interplay of many questions:

- How do art forms with deep roots and dominating traditions drawn from 18th and 19th century Europe (e.g., classical music, opera, ballet, or landscape painting) speak to a contemporary world?
- How can art forms currently dominated by non-Hispanic White artists and performers come to reflect the peoples and traditions of diverse nations and a wider global community?
- Can classical music be enriched and revitalized by helping to build the quality of life in under-resourced neighborhoods?[7] By addressing the needs of young people in those locations?[8] By joining forces with other initiatives designed to help those families and neighborhoods thrive?
- How would the training of young musicians have to evolve if they were to become practitioners of an outward-facing, diverse corps of instrumentalists, composers, critics, researchers, or managers shaping the future of their field?[9]
- How can work at the intersection of live classical music and social justice be sustained long enough to have an impact on the neighborhoods and larger communities where it occurs?
- How can those impacts be documented and brought to the attention of colleges and universities who train musicians, policy makers who include or exclude the arts from strategies they consider worthwhile, and foundations that fund, incubate, and acknowledge innovative work?

[7] As argued by the funders joining together to support the work of ArtPlace, a ten-year effort focused on creative placemaking in which art plays an intentional and integrated role in place-based community planning and development. Accessed atartplaceamerica.org, November 21, 2015.

[8] Baker, G. (2014). El Sistema: Orchestrating Venezuela's Youth. Oxford University Press; Tunstall, T. (2012). Changing lives: Gustavo Dudamel, El Sistema, and the transformative power of music. WW Norton & Company.

[9] Bennett, D. E. (2013). Understanding the classical music profession: The past, the present and strategies for the future. Ashgate Publishing, Ltd.; Davidson, J. W., & Jordan, N. (2007); "Private Teaching, Private Learning": An Exploration of Music Instrument Learning in the Private Studio, Junior and Senior Conservatories. In International handbook of research in arts education (pp. 729-754); Springer Netherlands; Miller, K. (2007). Teaching musicians to be entrepreneurs. Business Week Online, 03-29.

There is a growing recognition that addressing these issues will have to be the work of a consortium of partners: community organizations, youth orchestras, conservatories, and symphonies. To explore the role that community-based musical organizations can play in addressing these questions, the Andrew W. Mellon Foundation funded CMW to conduct and evaluate a set of linked activities:

- The continuance of its two-year Fellowship program with an emphasis on identifying diverse participants

- Institutes for Music and Public Service (IMPS) designed to bring together musicians and musical organizations invested in the role that classical music might play in community development

- Ongoing conversations with schools of music, colleges, and universities, as well as individual musicians interested in new approaches to training and working.

Part 2 | The Context for CMW's Work

No Equitable Path

To address CMW's work, it is important to understand the larger context in which it occurs. This context has several key features, notably: 1) a broad call for the arts to be responsive to the needs of their communities, 2) the basic inequities in classical music education that shape who becomes a musician, who teaches music, and who leads music organizations, and 3) the complex nature of training a generation of musicians to address those inequities in a sustained way.

The Call for Responsive Arts

There is a growing sense that to remain viable, cultural organizations like orchestras, museums, national parks, and historic sites need to become increasingly responsive to a wider public and to the issues that shape people's lives.[10] Many critics would argue that the continued existence of such institutions literally depends on their capacity to look outward and harness their considerable human resources to acknowledge, celebrate, and re ect on the issues of contemporary life. For example, the 10-year funding collaborative ArtPlace America describes its mission as follows:

> ArtPlace focuses its work on creative placemaking, which describes projects in which art plays an intentional and integrated role in place-based community planning and development. This brings artists,

[10] Bullivant, L. (2006). Responsive environments: architecture, art and design. Victoria & Albert Museum; Lang, C., Reeve, J., & Woollard, V. (Eds.). (2006). The responsive museum: working with audiences in the twenty-first century. Ashgate Publishing, Ltd.; Low, S., Taplin, D., & Scheld, S. (2009). Rethinking urban parks: Public space and cultural diversity. University of Texas Press.

> arts organizations, and artistic activity into the suite of placemaking strategies pioneered by Jane Jacobs and her colleagues, who believed that community development must be locally informed, human-centric, and holistic…In practice, this means having arts and culture represented alongside sectors like housing and transportation – with each sector recognized as part of any healthy community; as requiring planning and investment from its community; and as having a responsibility to contribute to its community's overall future.[11]

[11] Accessed at artplaceamerica.org/about/introduction. Retrieved February 29, 2016.

This call in no way asks that music (or art) only serve the purposes of community development – rather it points to the possibility that Gwendolyn Brooks raised: a partnership in which the unique properties of a eld like classical music contribute to, and are enriched by, acknowledging that "we are each other's magnitude and bond."

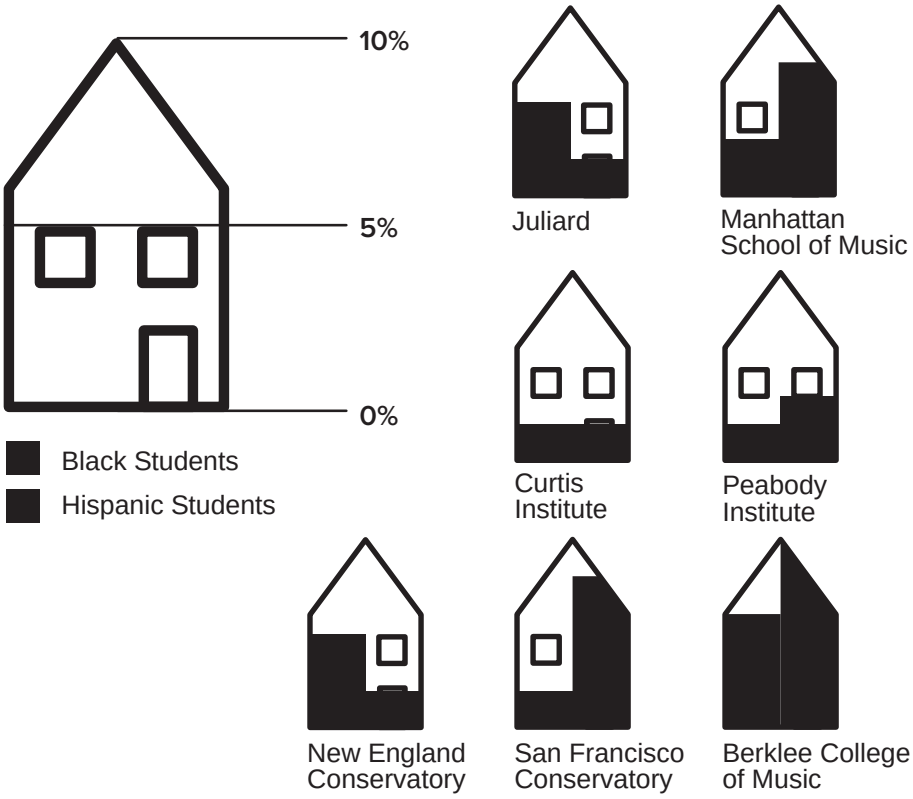
Underlying Inequities

Nationally, young people face huge gaps in opportunities. For example, arts education as a part of public schooling has lost the greatest ground in communities serving children of color, as districts devote available resources to other academic subjects in an e ort to meet local and national expectations.[12] This already inequitable system is ampli ed in numerous ways. Taking elective courses like band or orchestra may require a level of academic achievement that poor children struggle to meet. Progressing as a young musician requires a decent instrument a student can take home, money to travel with an ensemble, and the social capital to nd a good teacher or community music school. Students need the free time to practice and rehearse – which may be impossible if they have competing family or work responsibilities. Reaching mastery requires private lessons with a skilled teacher. The most demanding and selective youth orchestras are tuition and audition based, with the result that the few musicians of color who can join often feel isolated among largely White and middle to upper class players. At the level of post-secondary arts training, signi cant inequalities persist and deepen. For instance, in 2011, only 7% of students enrolled in arts-focused colleges or universities were Black or African-American—less than half the percentage of Black/African-American students at postsecondary institutions in general (18%).[13] On the following page is the sobering data from the subset of the top U. S. music conservatories.

[12] National Center for Education Statistics, 2013.

[13] National Center for Education Statistics, 2013.

Black and Hispanic Students in Top U.S. Music Schools



WQXR, February, 2015. Accessed at http://www.wqxr.org/#!/story/american-orchestras-grapple-diversity. March 16, 2016.

Beyond the basics of enrollment, Black and Hispanic students take longer to complete their degrees, report lower levels of belonging, and less encouragement to take risks at their institutions (e.g., independent projects, internships, dual majors, etc.). Both women and minorities who attend arts school are less likely than White men to persist as artists in the workforce. Approximately 40% of the alumni surveyed who once intended to work as professional artists no longer do so. Women are 10% less likely than men to be working as artists. Black graduates are 7% less likely than Whites to work as professional artists. Furthermore, compared to White male respondents, women, Black, and Hispanic alumni are much more likely to cite both lack of access to networks and debt (including student loan debt) as barriers to sustained artistic careers.[14] Ultimately, these patterns of opportunity a ect the composition of classical music ensembles in the U.S.: only approximately 4% of symphony players are people of color while 83% of audiences are White.[15]

Not only do these inequities limit individual lives and homogenize the creative workforce, they represent longer-term losses to communities:

[14] Strategic National Arts Alumni Project (SNAAP). (2013). An uneven canvas: Annual Report. Indiana University.

[15] League of American Orchestras. americanorchestras.org/knowledge-research-innovation.html. Accessed November 20, 2015.

15% of graduates from music performance programs and 18% of graduates from composition and theory programs go on to found arts-related organizations. These same individuals also volunteer at arts organizations, serve on their boards, volunteer teach, donate, and attend arts events.

In this way, initial inequities in public music education are ampli ed by continuing patterns of uneven access in post-secondary training, which in turn, determines who becomes the visible face of classical music and which communities are enriched by musical activity.[16]

[16] Strategic National Arts Alumni Project (SNAAP). (2015). The internship divide: The promises and challenges of internships in the arts. Indiana University.

The Changing Nature of Musicianship

The contemporary de nition of musicianship is changing to include a number of outward-facing components, among them the capacity to work in the gap between young people's interest in music and their access to the sustained opportunities to play:

- The supply of full-time classically trained musicians greatly outnumbers the available positions in orchestras and established ensembles.

- Individual musicians are making socially engaged practice a prominent part of what they stand for. Consider Daniel Barenboim's West-Eastern Divan Orchestra and Yo-Yo Ma's work as a "citizen-musician" in Boston's Orchard Gardens public school.

- Presenting and producing organizations such the Weill Music Institute at Carnegie Hall, as well as numerous symphony orchestras such as Houston, are stepping up to add community-embedded and sustained music programs to what they give back to the communities that support them.

- Growing evidence of the social, emotional, and cognitive bene ts of music, the importance of out-of-school learning, and increasing interest in programs like El Sistema, have created increasing numbers of programs and positions for young teaching artists.

- Numerous conservatories and internship programs are adding a social action component to their curricula designed, at least in part, to addressing the opportunity gap. Signi cantly, these additions are

occurring at the highest level, where there is greatest premium on musical excellence, for instance at Curtis, New England Conservatory, Chicago's Civic Orchestra, and the New World Symphony.

Even as the call for musicians who can and will work at the intersection of classical music and social action grows, there is the question of where and how this generation of students will learn the values, as well as the day-to-day practices, assessments, and sustainability practices that are required to enter and persist in this eld. Single courses or short internships represent an important introduction but not the necessary immersion in the challenges and solutions. In addition, professional development opportunities and supportive collaborations for mid-career musicians seeking to expand their practice are especially lacking.

CMW's Fellowship and IMPS programs represent two approaches to answering these needs for welcoming and training players "to be the musician the world needs them to be."[17] The following evaluation: 1) proposes tools for measuring the impact of CMW's work in the Fellowship and IMPS, 2) applies those tools to drawing conclusions about CMW's success in these areas, and 3) proposes ways in which the work needs to evolve.

[17] Longy School of Music of Bard College. (2015) recruiting materials.

Part 3 | Methodology and Measures of Impact

At the conclusion of its two successive grants from the Mellon Foundation, CMW invited WolfBrown, an arts and culture research firm, to conduct a retrospective evaluation of its Fellowship and IMPS work.

In order to appraise the impact of CMW's work, WolfBrown undertook:

- A review of similar programs and initiatives. This included programs focused wholly on the intersection of music education, training, and social justice (e.g., Longy-Bard's MAT program at YOLA in association with the Los Angeles Philharmonic, New World Symphony's Fellows work in MusicLab), along with programs that include elements of community engagement or social entrepreneurship (e.g., the Citizen Musician initiative at the Civic Orchestra at the Chicago Symphony).

- CMW document review. This included proposals and reports to the Mellon Foundation, application forms, applicant essays and re ections from the Fellowships and IMPS proceedings, and other documents.

- Four sets of interviews with a structured sample of relevant participants in CMW's Extending Our Reach initiative. Senior sta at CMW identi ed a sample of: 1) past and current Fellows (N = 14), 2) participants in IMPS sessions (N = 10), 3) musicians and colleagues in the eld, familiar with CMW's e orts to develop and share its programs (N = 12), and 4) family members and students (N = 5). (See appendix for interviewees and protocols.)

- Thematic analyses of interview data. Two readers reviewed the recordings and notes from the interview data, and identi ed major themes and issues.

- Descriptive statistics for Fellows and IMPS participants. In addition, researchers developed a set of descriptive statistics and info-graphics to communicate the impact of the programs along several dimensions.

- Integrative discussions with CMW sta . Throughout the process, researchers wrote and shared data summaries with CMW senior sta . The sta reviewed the summaries and posed further questions for the remaining segments of the evaluation.

- Review of a discussion draft. Evaluators shared a summary of the ndings for review by senior sta and the CMW board. Their comments and questions informed further research and resulted in a revised report.

A major result of this work has been the development of a range of measures that CMW (and the wider eld) could use to measure and re ect on the e ectiveness of these kinds of initiatives. For the Fellowship, these measures include:

Diversity | What proportion of participants comes from communities of origin di erent from those that dominate the eld of classical music?

Reach | Do Fellows continue to teach, mentor, and collaborate in ways that spread the work once they leave CMW? Does their pattern of activities look any di erent from those of other young classical musicians?

Longevity | Once Fellows leave CMW do they stay in the eld of music and social justice? And in addition, what proportion of participants goes on to work in under-resourced communities and/or with populations that are under-represented as players and in audiences?

For the IMPS programs, there is evidence from participants' evaluations that the sessions have been successful at spreading an approach to music and public service that features:

Insisting on re ective practice that engages musicians in analyzing and improving their work

Building a network of connections supporting a diverse corps of beginning and mid-career musicians committed to social justice in diverse communities.

Together both programs have resulted in progress on a nal measure: uptake and adaptation . How many “next generation” music and public service programs trace their origins to or were in uenced by CMW? How adaptive has the original model proven when translated to di erent organizations and communities?

Part 4 | Fellowship Findings

Diversity, Reach, and Longevity

Since 2006, CMW has supported a Fellowship Program, a two-year intensive immersion that gives two career-bound musicians the experience of participating in the Community MusicWorks model. Fellows teach, perform, and mentor alongside Resident Musicians, sometimes taking on an independent project at the close of their second year that serves as a launching pad to a new music organization in Providence or elsewhere.

A Unique Fellowship in Music and Social Action

When compared to similar post conservatory Fellowships, the CMW Fellowship is distinctive. It:

- Is among the longest (2 years).
- Has the highest proportion of community-based work.
- Balances community-based work with personal and collaborative artistry (e.g., performing, composing, concert design and production). Social engagement (e.g. teaching, program design and implementation, and community-based performance) is neither a lesser activity nor a domain for less talented musicians. As a result, at CMW Fellows do not have to choose between being politically and artistically alive.

The thinking is clear: community building is not an add-on in the mission. It's right up there with musicianship, but it doesn't put musicianship in a secondary category.[a]

a) Stephanie Perrin, CMW Board Member former Head of Walnut Hill School

- Emphasizes a model of teaching and learning that includes community engagement through music.

There's an intentionality around talking about issues in the world with CMW's Phase II (teen students)—it's something that can often get overlooked by musicians.[b]

b) Lauren Latessa, Former Fellow, Musician-in-Residence at Charles E. Smith Life Community

(At CMW) we learned music and instruments, but also how music could be a part of how we represent our neighborhood. When we go out to put on concerts, all the people in the audience, not only our families, see us doing the music, playing well, being there when we could be watching TV, they have to be thinking, "Okay, now that's maybe not what I expected." Maybe they go home thinking.[c]

c) Phase II Students at CMW

- Values the energy of incoming Fellows.

My sons had a mix of Fellows and Resident Musicians as teachers. Sometimes the switching between teachers was hard – they formed such strong relationships. But having younger people close to their own age was important, especially as they got into middle and high school where so few of the people they knew played classical music. In the end, the variety of teaching styles was good, they learned there were many ways to go after getting better. And as a parent, I loved the energy in lessons and performances.[d]

d) Linda Daniels, CMW Board member parent of two long-term CMW students

- Features a "horizontal" model of organizational work. All musicians at CMW participate in major aspects of the program: design, curriculum, and management, teaching, performing, and re ection. New Fellows, as much as senior sta , discuss and decide how the program will evolve. This provides an unusual level of access and professional development for young musicians.

The biggest in uence that CMW has had on my life is in terms of leadership style. Watching the way people took ownership of the organizational culture — this has helped me [as a leader].[e]

e) Aaron McFarlane, Former Fellow, El Sistema New Brunswick Centre Director

- Insists on a strength-based approach to community. At CMW there is a deep respect for the children and the families who comprise the community.

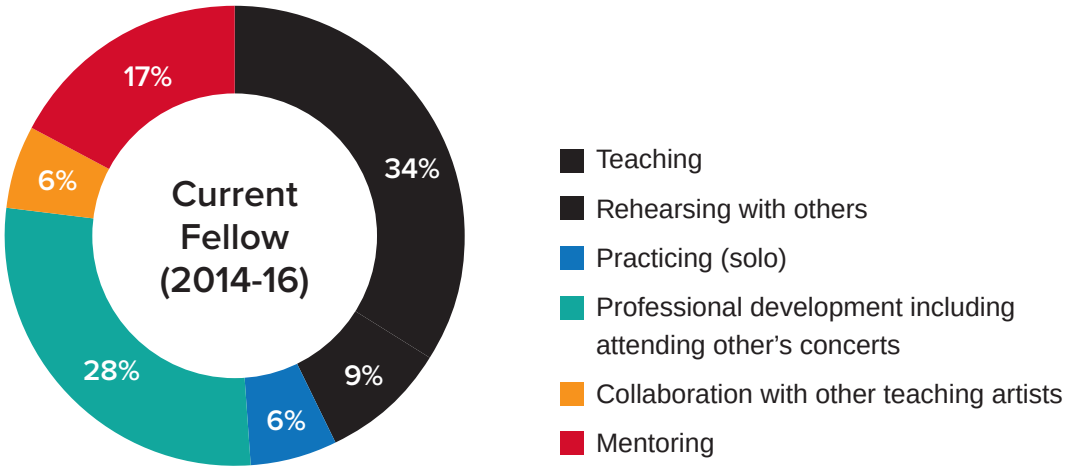
Young people have many competing responsibilities; they may not have a place or time to practice, and may not regularly be around people who can help them practice. Rather than seeing these facts of life as failings, we created a Daily Orchestra Project at a neighborhood community center to provide young people with a setting to practice, be with their musical peers, and develop an identity as a musician[f].

f) Notes from a presentation by Adrienne Taylor, Former Fellow, Director of Daily Orchestra at CMW

These values are re ected in Figure 2 below that presents the distribution of time in a typical week for a current Fellow. It highlights: 1) the combination of teaching (34%) and artistry (15%) (rehearsing, practicing, though no performances in this particular week), 2) the strong emphasis on professional development (28%), and 3) the highly collaborative nature of the work (working with other teaching artists and mentoring).

[Figure Two]

One Week's Hours



The e ectiveness, or impact, of this model for the Fellowship can be gauged in several ways: 1) its contributions to the diversity of the classical music eld, 2) the reach of its Fellows interactions with others in the eld, and 3) the longevity of Fellows' careers in public service. In addition, a nal section (see p. 36) examines a fourth dimension: uptake or the way in which the model has spread and adapted to new locations.

Impact of Fellowship: Diversity

In thinking about the diversity of Fellowship, it is important to think about this issue in a number of ways: the identities of the Fellows, the communities they serve, and the ways in which they interface with those communities musically.

- The diverse identities of the Fellows. The recruiting e orts and reputation of the program has resulted in an ethnically diverse cadre of artists and teachers. Eight of the 20 participants in the Fellows program identify as people of color. This is a rate (40%) that is approximately four times that of enrollment in professional artist training programs nationally.

- CMW Fellows become engaged performers, teachers, and founders of organizations in diverse communities. The Fellows take their work to diverse communities and neighborhoods in New Haven, Boston, Newport, and elsewhere. Three quarters of the graduated Fellows work in diverse and under-resourced communities. Their work continues but also extends the practices and opportunities that CMW has brought to the West End of Providence.

> They're rede ning what classical music is: not just the genre, but the lifestyle, everything. I felt like they're rede ning what classical music is for the world…who we see as listeners, who we see as teachers of this genre, and writers of this music as well. They are rede ning what classical music is for a generation![g]

g) Joshua Rodriguez, CMW Alumnus, IMPS Participant and Volunteer

> CMW has a way of opening you up to how diverse this world is. In conservatories…there is a very particular de nition of success. CMW is really engaging with that and challenging those ideas.[h]

h) Ealain McMullin, former Fellow, Newport String Project co-founder

Table 1 (next page) summarizes the current public service and performing work of the CMW Fellows to date, underscoring how the majority of Fellows continue to combine public service with artistry, long after leaving CMW.

[Table One]

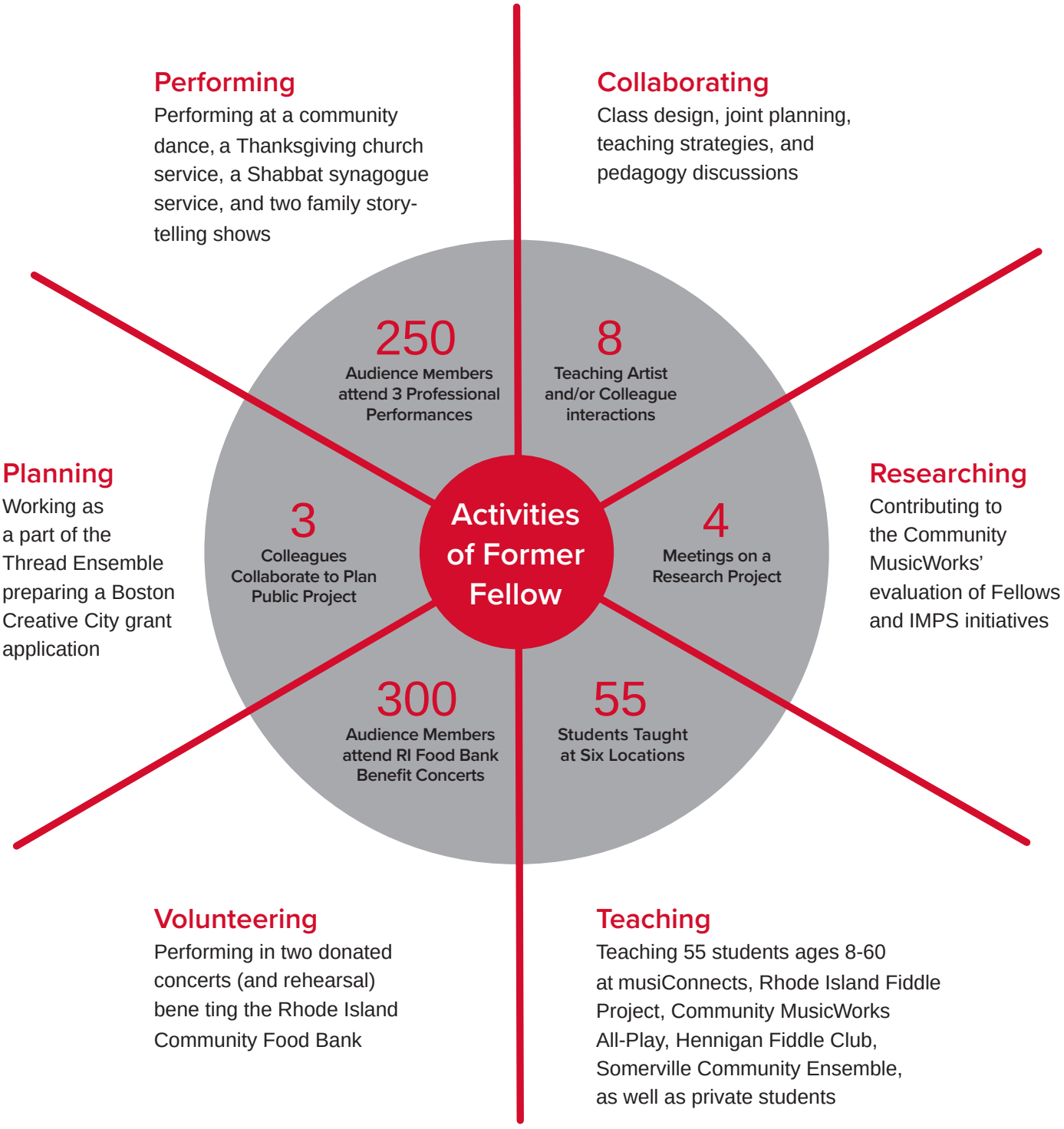
Public Service and Performance

Year	Individual	Current Work
2006-2008	Chloe Kline Laura Cetilia	Education Director, Resident Musician CMW Co-Director of CMW Media Lab, Resident Musician, CMW, Mem1, Suna No Onna (contemporary ensembles)
2007-2009	Rachel Panitch Arlyn Valencia*	Founder, RI Fiddle Project, Teaching artist at CMW, musiConnects, other sites, Cardamom Quartet Physical Therapist
2008-2010	Adrienne Taylor Jason Amos	Director, Daily Orchestra Program, CMW, Resident Musician, CMW Teaching Artist, Patron Liaison, musiConnects Boston Public Quartet
2009-2011	Aaron McFarlane Carole Bestvater	Director of Sistema New Brunswick's Saint John Centre, Free—lance violinist Founder, Director, Strong Harbor Strings, Assistant Principal Second in the Newfoundland Symphony Orchestra
2010-2012	Ariana Falk Robin Gilbert*	Education Director, Worcester Chamber Music Society; Director of Neighborhood Strings Teach for America
2011-2013	Ealain McMullin EmmaLee Holmes-Hicks	Co-Director, Newport Strings Project Co-director of Newport Strings Project, Principal second violinist of the New Bedford Symphony
2012-2014	Annalisa Boerner Lauren Latessa	Teaching Artist, Music Haven Musician-in-Residence at Charles E. Smith Senior Living Community, Rockville, MD
2013-2015	Rhiannon Banerdt* Shawn LeSure*	Assistant Concertmaster, the Cape Symphony; Teaching Artist at Bloomingdale School of Music, New York, NY Freelance musician

*Note: There are four individuals who are still in the process of completing their Fellowship.

[Figure Two]

Reach of a Former CMW Fellow: One Week's Interactions



Impact of Fellowship: Reach

A skeptic might easily say, “Twelve Fellows in 11 communities? A drop in the bucket.” But it is important to understand the potential impact of each single Fellow. By way of example, Figure 2 (below) illustrates the reach of musical interactions in a single week in the work of one CMW Fellow, who is currently a freelance teaching artist doing work typical of the corps of Fellows. The diagram portrays how her work spreads across multiple organizations and many colleagues. It suggests how the activities of a single Fellow may a ect the work of many others. In a single week, this Fellow:

- Combines artistry (6 performances) and teaching (55 students).
- Reaches out to other artist-teachers (8) in the eld of music education.
- Experiments with more interactive, community-embedded performances.
- Puts music to work in other public service sectors (including two volunteer concerts for a food bank).
- Contributes to a research project in music and public service, with 4 other colleagues.

Impact of Fellowship: Longevity

That same skeptic might ask, “After two years in Providence, then what? Where is the evidence that those years have any lasting e ect?” Fellows and Resident Musicians would counter by saying their time at CMW makes a lasting imprint:

> Ever since I left CMW, I’ve been trying to gure out how to include what I learned there in my life…The impact that CMW has is very long-standing. It’s really signi cant and sticks with you![i]

i) Jessie Montgomery, Former Resident Musician, Composer

But what does the data say? Table 2 (next page) tabulates the retention of CMW Fellows in elds at the intersection of music and public service, showing that 12 of the 16 Fellows who have completed their time at CMW have stayed in the eld continuously since completing their time at CMW. This is particularly noteworthy in the eld of music and public service where many programs report an average two- to three-year tenure among their teachers (akin to the tenure of young people working in settings like charter schools). This suggests that the combined process

of selection and professional development at CMW produces individuals dedicated to sustained work at the intersection of classical music and social action.

While there are few direct comparisons for this achievement, corps members for Teach for America, a two-year commitment to teach in under-resourced communities, continue to teach in k-12 schools for an average of 1 year beyond their initial commitment.[18]

[18] Miller, Raegen T. & Perera, Rachel M. Unsung teaching: Teach For America alumni who go beyond the two-year commitment. Accessed at teachforamerica.app.box.com/s/yekxpxhgyn4t3qrotb90ebyiaq3x5khq, March 16, 2016.

[Table Two]

Longevity of Fellows in the Field

Fellowship Year	Individual	Longevity in Music and Social Action
2006-2008	Chloe Kline Laura Cetilia	7 Years 7 Years
2007-2009	Rachel Panitch Arlyn Valencia*	6 Years Left Field
2008-2010	Adrienne Taylor Jason Amos	6 Years 6 Years
2009-2011	Aaron McFarlane Carole Bestvater	5 Years 5 Years
2010-2012	Ariana Falk Robin Gilbert*	4 Years Left Field
2011-2013	Ealain McMullin EmmaLee Holmes-Hicks	3 Years 3 Years
2012-2014	Annalisa Boerner Lauren Latessa	2 Years 2 Years
2013-2015	Rhiannon Banerdt* Shawn LeSure*	1 Year - Pending 1 Year - Pending

There is a second way to think about the issue of whether the training of the Fellowship lasts. It entails asking whether the work that Fellows do, once they leave CMW, is any different from that of other young freelance classical musicians who put together a life that combines rehearsing, playing, teaching, and occasionally contributing their services for a cause. Figures 4 and 5 compare how former CMW Fellows and a comparable group of young classical musicians spend their week (as percentages of time).[19]

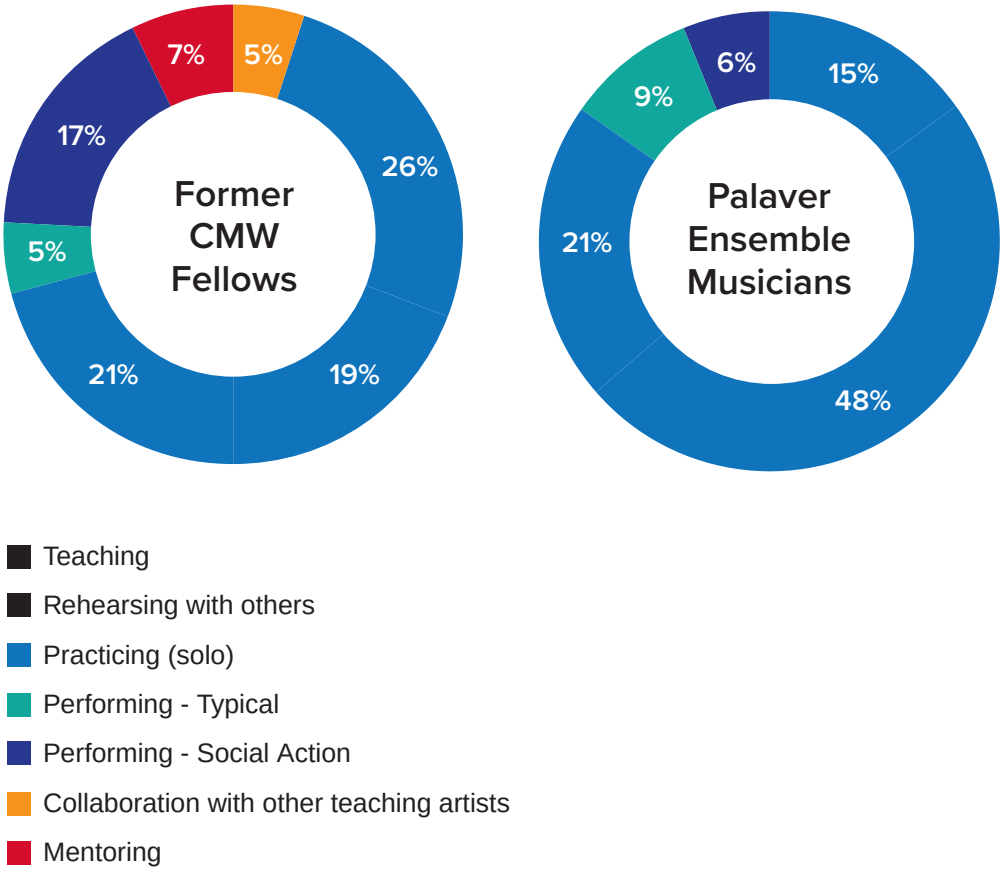
The illustration on the following page suggests that compared to other young independent classical musicians, in a week graduated CMW Fellows do more teaching (26% v. 15%), performing in and for social justice programs (17% v. 6%), and mentoring (7% v. 0%).[20] Thus, the Fellowship is sending out into the world successive cohorts of Fellows who extend its reach.

[19] These figures were supplied by four former CMW Fellows, and seven members of Palaver, a string ensemble playing and touring in the New England region. Each musician filled out the Protocol 4 for the total hours in their week devoted to music. Based on that data, researchers calculated the percentages shown in the Figures.

[20] It is important to note that this data comes from a small sample of former CMW Fellows and independent chamber musicians working the in Boston area. To be confirmed, these findings would need to be replicated with larger samples.

[Figures Four & Five]

Average Hours for One Week



Impact of Fellowship: Uptake and Adaptation

Table 3 on the following page describes the career trajectories of the Fellows to date. In summary:

- Twelve of the 16 completed Fellows (75%) continue to work in music in settings designed to build cohesive communities in 11 di erent under-resourced communities where children and adults are underrepresented in classical music players and audiences.
- Two additional Fellows continue to apply the core principles of CMW to their work in the health professions and public education, serving two additional diverse communities.
- Two Fellows are continuing their education with a professional career path still to be determined.
- Four Fellows are in the process of completing their terms.

[Table Three]

Career Trajectories for CMW Fellows (N = 16 Completed, 4 in-process Fellowships)

Legend (see chart next page)

- Working at CMW, Involved in work closely modeled after Community MusicWorks (N = 5)
- Started an alternative model with similar values and ideas, but di erent organization and execution (N = 5)
- Working as part of di erent musical model but with one or some elements or practices and values speci cally inspired by CMW (N = 2)
- No longer in the music eld, but applying CMW practices or concepts to their work (N = 2)
- Other (including continuing education, recently completed Fellowship) (N = 2)

Fellowship Year	Individual	Current Position	Organization/Activity
2006-2008	Chloe Kline	Education Director Resident Musician	Community MusicWorks
	Laura Cetilia	Co-director CMW Media Lab Resident Musician	Community MusicWorks
2007-2009	Rachel Panitch	Freelance Teaching Artist	musiConnects, Classroom Cantatas, Community MusicWorks, Hennigan School, Somerville Community Ensemble, Cardamom Quartet, RI Fiddle Project
	Arlyn Valencia*	Physical Therapist, DPT	Resident with Texas Physical Therapy Specialists in Selma
2008-2010	Adrienne Taylor	Director Daily Orchestra Program Director Resident Musician	Community MusicWorks
	Jason Amos	Resident Musician Patron Liaison	musicConnects, as well as work outside the eld of music
2009-2011	Aaron McFarlane	Centre Director	Sistema New Brunswick: St Johns
	Carole Bestvater	Founder/Director	Strong Harbor Strings
2010-2012	Ariana Falk	Education Director	Worcester Chamber Music Society
	Robin Gilbert*	Teacher	Teach for America
2011-2013	Ealain McMullin	Co-Director	Newport String Project
	EmmaLee Holmes-Hicks	Co-Director	Newport String Project
2012-2014	Annalisa Boerner	Resident Violist Program Coordinator Resident Musician	New Bedford Youth Symphony, Boston String Project, Music Haven
	Lauren Latessa	Musician-in-Residence	Charles E Smith Life Comm nities
2013-2015	Rhiannon Banerdt*	Doctoral student in chamber music, Teacher	CUNY Graduate Center Bloomingdale School of Music
	Shawn LeSure*	Freelance Musician	

Choices for the Future of the Fellowship

Strengthening the Fellowship

As successful as the current Fellows program is, there are recurring recommendations for strengthening the Fellowship particularly as a mechanism to extend CMW's reach:

Restructuring the Fellowship | Past Fellows say that current stipend levels leave a gap in living expenses that drives them to seek additional work and gigs/performances.[21] Alternatively, it would be possible to create partnership positions (e.g., teaching at the Rhode Island Philharmonic's music school) that broaden Fellows' experience and carry the work into other settings.

> A number of Fellows have taught for us in the past. We would be eager to continue and even to regularize that arrangement. They bring a high level of playing and an energy to working with a wide range of students that expands what we have as a faculty.[j]

A nal project | Fellows who worked on a culminating project (e.g., a strategic plan for a strings program in Newport) argue that this concrete focus helps with translating the skills learned at CMW to new settings and also acts as a kind of rite of passage.

[21] Fellows suggest that this would need to be in the neighborhood of an additional $5,000 annually, meaning an additional $10,000 for each Fellow across their two years at CMW, or $10,000 annually for both Fellows.

j) David Beauchesne, Executive Director at Rhode Island Philharmonic Orchestra and Music School

Using the Data to Evolve the Model

Data shared above makes it abundantly clear that while many Fellows continue to work in the spirit of CMW, they take their training in quite di erent directions ranging from becoming a teacher artist at an already established organization to starting an entirely new organization from the ground up. This opens up key questions that are relevant to how the Fellowship should evolve to meet the needs of Fellows:[22]

- Should the Fellowship continue in the current style, i.e. a broad overview of grant-writing and other topics, but where the focus is clearly on encouraging re ective practice and immersion in the CMW experiences of performing and teaching?
- Should the Fellowship aim to equip participants with highly specialized skills and experience around fundraising, marketing, non-pro t management?

[22] These points are taken from a response to an earlier draft sent by Ealain McMullin a former Fellow.

- Should the Fellowship shift focus to how Fellows can bring CMW-inspired tools to existing organizations, given the proliferation of similar models? Perhaps it is time to move away from the format of the centerpiece "Alternative Models" seminar that asks Fellows to envision a brand new organization.

- Should CMW invest time in thinking through the systems of support it is best able to provide? Should it aspire towards equal levels of support for all Fellows or tailor support depending on individual circumstances? Or the size and level of innovation of the project? How could former Fellows inform this thinking?

Making the Work Manageable

Past and current Fellows, along with CMW sta , acknowledge that the current level of responsibilities for both Resident Musicians and Fellows is overwhelming, leaving too little time for re ection, collaboration, or professional development. The daily demands also cut deeply into time for activities like writing, documenting, or blogging. Such activities are particularly important as the organization reaches two decades of practice. From the point of view of Eric Booth, arts educator and author:

> Twenty years ago, CMW virtually founded the eld of place-based music making with an emphasis on social justice in the U.S. Two decades later, their original values and practices show up in the mission statements and goals for virtually every community-embedded music education program – Sistema-inspired and others. But what doesn't show up in those other programs is the deliberate program design and the hard work of implementing the design in daily practice. That is where CMW's excellence and value to the eld lies. But that's also the challenge – on the one hand, CMW's vision has been normalized. On the other hand, what remains unique – daily hard work and evolution – isn't as glamorous as high-minded promises.

To address the need to balance direct service and organizational reach, sta and colleagues raised the following additional possibilities for the evolution of the Fellowship:

> Shared Fellows | Is there a collaborative e ort that brings together like-minded organizations to support a set of "arts and social justice"

Fellows (e.g., individuals who want to learn how to start, design, sta , and fund such organizations) who could rotate across CMW and colleague organizations, such as the organizations in Providence who serve youth through the arts?

Expanded types of Fellows | Could one of the Fellows be a "social innovation" specialist who brings managerial and technical skills to the organization, relieving Resident Musicians of some responsibilities, while applying and honing his/her own skills? Could there be a composing/arranging Fellow who brings those skills to CMW's comprehensive musicianship teaching and programming?

> There are people who are not string players, or who are not active performers, who would love to come and work and learn administratively…opening it up to people who are interested in arts administration.[k]

k) Jason Amos, former Fellow, musiConnects Resident Musician

Extended Fellowship | Could there be an optional third year open to up to two Fellows who propose an explicit project aimed at furthering and spreading the model? This suggestion builds on the successful founding of the Daily Orchestra program and the Newport String Project, both of which were incubated at CMW by Fellows. During their third year, Fellows might be mentored in person and/or digitally. Part of their work could be securing all or a portion of their salary. (Such fellowships could build on the work that former Fellow, Adrienne Taylor, did in building the Daily Orchestra program.)

Alumni Fellows | Could there be a formalized apprenticeship program involving CMW's Phase II and III students training to work as apprentice teaching artists? This could help to lighten teaching loads and daily workloads for both Resident Musicians and Fellows, leaving more time for performance and re ection, writing, and documenting. Potentially young people could receive high school credit for this work, through a partnership with the Providence Public Schools.[23] When interviewed, Phase II students embraced the possibility:

> CMW has been such a part of my life that I want to stay with them and give back…I think I would make an excellent teacher for the younger kids because I have been at CMW since I was 7; I know what you have to do to come up through the Phases and how not to get discouraged…I want to teach music and play as an adult

[23] In New York City, DreamYard and The Moth Radio Hour have formed a partnership. Next summer they will train 25 of their older students to serve as apprentice teaching Fellows in a course/ residency taught by a master teaching artist.

l) Phase II students

and I plan to stay in Providence for college, so working for CMW would be one of the best possible things that I could do for myself and for helping other kids to get what I got.[l]

A shared pedagogy and curriculum | This would have the dual aim of 1) supporting Fellows as developing teachers and 2) continuing to raise the level of musical performance among CMW students. Many Fellows come to CMW trained as performers, but with modest teaching experience, and wanting to think through how their own training does and doesn't translate to the context of an urban neighborhood. While CMW's goal is not pre-professional training, both a successful pedagogy and a high level of musical performance are key to the successful spread of the model. A shared core of practices could be critical to reaching those twin goals.

It's good to have a lot of di erent teachers, you learn that there are lots of ways of doing things on your instrument…But it would be good if there were a balance between teachers' individual styles so that when you go from teacher to teacher you don't feel like you are going backwards. It's especially true if you get a lot of di erent teachers when you are beginning… Maybe it should be the same for the early years when kids are just learning and it's hard to make sense of "Do this…No, do that." Maybe the best time for di erent approaches is middle school when kids are really developing how to think for themselves.[m]

m) Phase II students at CMW

Part 5 | The Impact and Future of IMPS

The History of IMPS

As early as 2008, CMW staff responded to the growing number of requests to share its model by designing a “facilitated visits” program that included three core elements: 1) visits designed for individuals (including specifically graduates of the Sphinx Competition, in order to also help CMW increase racial diversity), 2) visits designed for quartets and ensembles already doing this type of work, and 3) visits designed for conservatories, music schools, or colleges interested in offering a wider spectrum of career options to their students.[24]

The result was the Institutes for Music and Public Practice (IMPS) sessions, one to several-day convenings designed to share the practices at CMW with a much wider eld, including individual young musicians and potential founders of new organizations, performing ensembles, and mid-course and mid-career directors of community-embedded music projects. IMPS sessions are deliberately exible in design: some have taken place at CMW and others at conservatories or music festivals; sometimes CMW is the solo designer, while other times the design and leadership has been shared with other similarly motivated organizations. Since 2009, CMW has held 14 IMPS sessions, serving a total of 133 participants from communities across the U. S and Canada.

[24] This contextual information draws on an earlier CMW report: Kline, C. (2011)

Since their inception, the IMPS sessions have been an interplay between seminars on framing issues (e.g., the nature of leadership in a public service arts organization), the nuts and bolts of program design and sustainability, and the hands-on experience with CMW students in order to give participants as full an understanding as possible of the organizational, programmatic, and relationship structure of Community MusicWorks. Consonant with CMW's values, sharing the model in this way allowed the organization to share with other musicians and win time for organizational re ection and growth.

More speci cally, IMPS represents contributions to and impact upon the eld of classical music in several areas: 1) the importance of re ective practice; 2) an understanding of the role networks play in starting and sustaining careers in music; and 3) new approaches to "scaling up" for musical organizations working in the public sector. Each of these is a potential contributor to the still-emerging eld of music (or arts more broadly) and public service.

Impact of IMPS: The Role of Reflective Practice in Music and Public Service

Researchers interviewed ten IMPS participants and reviewed the re ections that earlier participants lled out as a part of attending the sessions. In both the on-site and longer-term re ections participants rated their introduction to re ective practice among the lasting e ects of the sessions.

Re ective practice is the capacity to analyze action so as to engage in a process of continuous learning. An organization that re ects in this way takes steps to change the practices that led to poor choices or unexpected e ects, using that information to improve practice.[25] As Dewey argued, inquiry of this kind takes concrete, daily problems seriously, creating disequilibrium and doubt that "brings a new problematic situation into being" so that "the proper question after a round of inquiry is not only 'Have I solved this problem?' but 'Do I like the new problems I've created?'"[26] In this spirit, one of the major features of the IMPS program has been to feature case studies of re ective practice, like Daily Orchestra,[27] and thus, to insist that music and public service programs cannot just assume that their mission guarantees worthwhile or impactful practice. In their own words, virtually all the respondents highlighted how important it is to experience the process of combining action and re ection:

[25] Argyris, C., & Schön, D. A. (1978). Organizational learning: A theory of action perspective (Vol. 173). Reading, MA: Addison-Wesley.

[26] Shapiro, H. (2010). John Dewey's Reception in "Schönian" Re ective Practice. Philosophy of Education Archive, 311-319, 312.

[27] Re ecting on the uneven musical progress of its students, CMW sta realized how much that progress depends on practice, and how few of its students went home to settings where there was the space or social supports to practice regularly or well. In response, they partnered with a community center that sponsored after-school programs to create its Daily Orchestra program that o ered all children regular music peers and support. Upon discovering a mismatch in commitments, CMW made the di cult choice to move the Daily Orchestra to a second site where it ourishes today.

> IMPS was a great ash of inspiration. It was a correction [to] bring us back to big ideas that were driving us. The work is so hard – it's so rewarding, but also but so unrewarding in the details. [IMPS] drew us back. [n]

n) Ariana Falk, Former Fellow, Education Director of Worcester Chamber Music Society and Neighborhood Strings program director

> I hate conferences, to be frank — music conferences especially. There was none of that arti ce at CMW. The people who were speaking are people who are doing the work every day… [I had] illuminating conversations looking at my own next steps, for getting from here to there. [o]

o) Eun Lee, IMPS Participant, Founder and Producer of A Dream Un nished

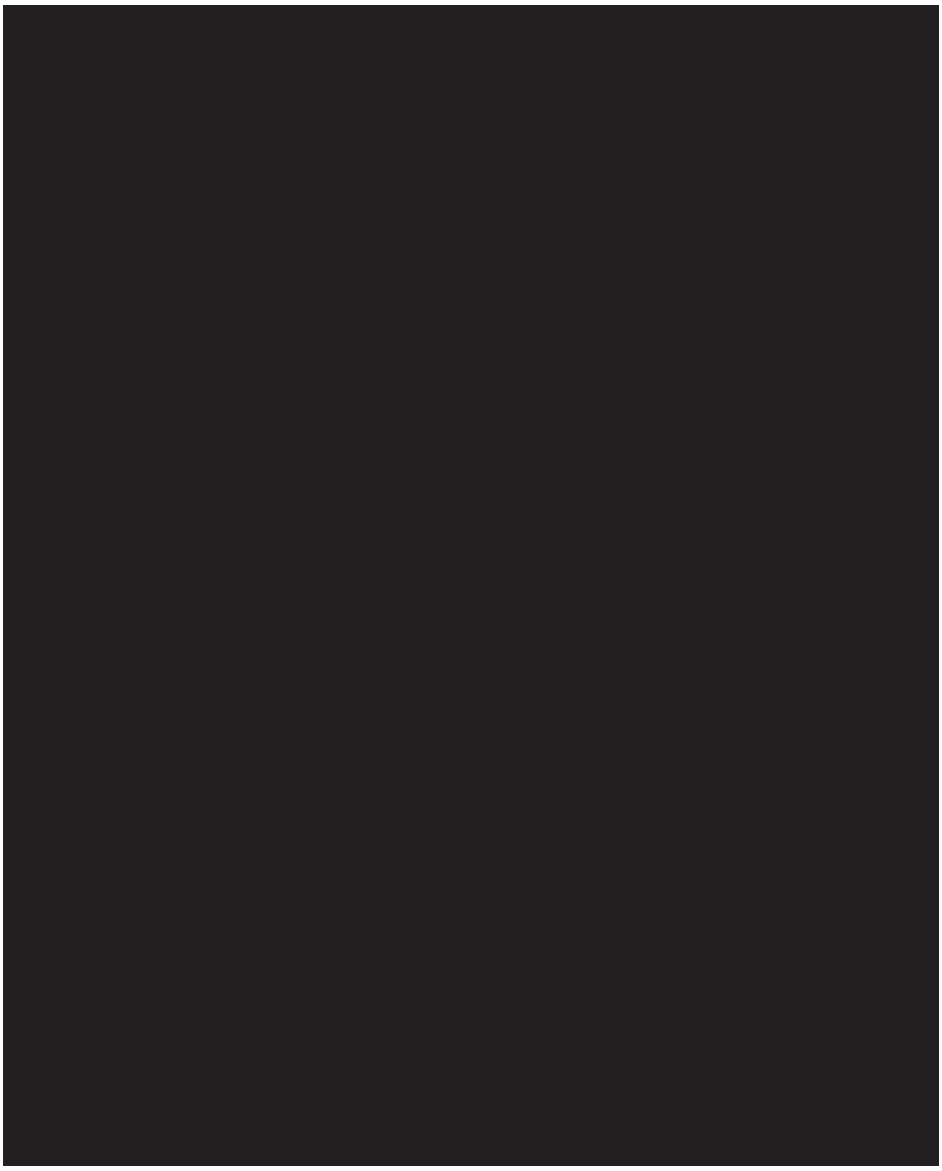
> IMPS really helped a lot with concrete things… the obvious example would be how it really helped me to start the Charleston program, which is now serving 50 kids. But I would also say that in everything that I do now, there's my experience from IMPS. IMPS shaped my style of leadership, including being empathetic, being proactive, and being a team player. Everything I do now, I do with the commitment to do something that inspires other people as well, and kids in particular. I've learned that success is more about hard work, con dence, solidarity, being open and searching intellectually and emotionally. IMPS was the con rmation that I needed for some of these things. These are not abstract things - you need to see people doing, or being these things, to understand it. That happened for me at IMPS, and it has made me be a role model to other people.[28]

[28] Chloe Kline's interview with Javier Orman, participant in two 2009 IMPS sessions. Conducted: July 28 2011; Javier Orman is currently a Freelance Musician, and was formerly at Kidzymphony, Charleston.

Going forward, these responses point to how important it is for CMW to recognize that sharing their model has to include sharing concrete examples of how to operate re ectively daily and over the longer haul.

Networking for Diverse Musicians in Public Service

Increasingly, we are coming to understand that achievement is more than the result of an individual's natural gifts; it requires e ort, and is propelled by a sustaining network of relationships: family members, peers, teachers, mentors, and employers. As clarinetist Anthony McGill explains, his musicianship and career are best understood as "a team e ort." But, one of the most striking ndings of the 2013 report on the inequalities in artists' training, An Uneven Canvas, is that while women and minority students rate their post-secondary training highly, compared to their White colleagues, they are much less satis ed with their ability to establish the kinds of networks (e.g., peers, mentors, internships with employers) needed to start and sustain an artistic



career. By comparison, minority artists who were able to form these kinds of ties report that the connections were very in uential in their being able to start and sustain careers.[29]

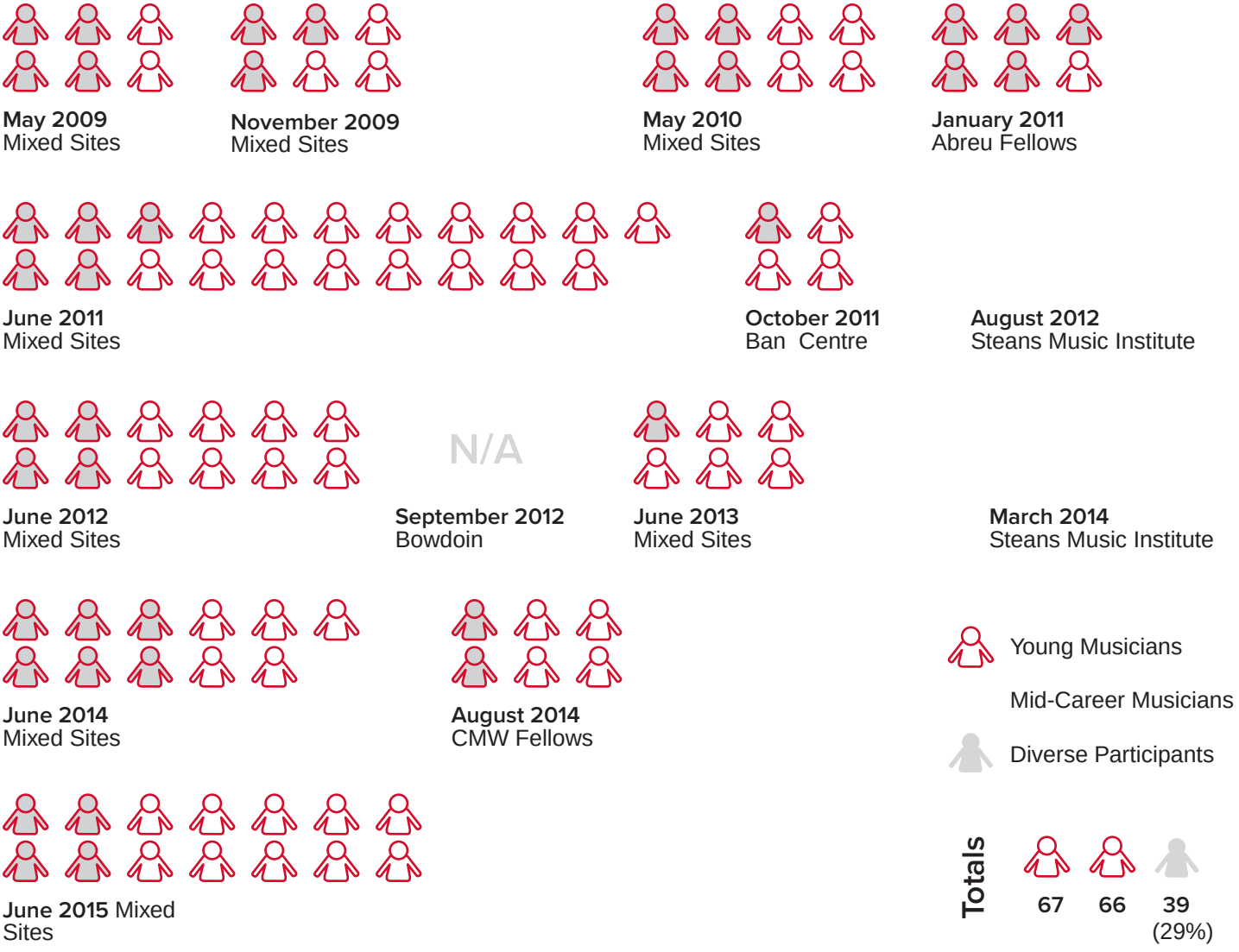
Forming supportive networks may be especially important for artists from low-income or rst-time college and professional work. As students and young professionals, many of them lack the social capital of connections that their more advantaged peer have. In addition, they juggle multiple jobs to cover loan debts, instrument purchase, and living expenses. Especially vulnerable are young musicians who want to give back to their communities by working at the intersection of music and public service.

[29] Strategic National Arts Alumni Project (SNAAP). (2013). An uneven canvas: Annual Report. Indiana University.

They face long hours, work with populations new to classical music, have fewer chances to connect with the traditional audiences, donors, and performers, and encounter the prejudice that “those who can play, do; those who can’t play, serve.” In this light, e orts to level the playing eld can’t stop at conservatory. If diverse musicians want to combine artistry and public service, they need a network of like-minded individuals, who can help them start and sustain their careers in that eld and beyond. Figure 3 on page 19 illustrates how the CMW Fellowship teaches a young musician to forge a supportive web of music and public service connections. Table 4 below portrays how the IMPS program has also supported the steady growth of such a network:

[Table Four]

Summary of IMPS Sessions from 2009-2015



The formation of a diverse network of highly trained musicians who perform, teach, and contribute in urban communities is signi cant. Students of color make up nearly half (48%) of the nation's public school population. But teachers of color—that is, those outside the non-Hispanic White category – make up only 18 percent of the public school teaching force.[30] As a result, very few young people – White or non-White – have the bene t of growing up with teachers of color as role models. Given that students often keep the same music teachers for successive years, out-of-school instrumental learning could be – or become – a setting in which young people learn that excellence has no ethnicity.

[30] Boser, Ulrich. (2014). "Teacher Diversity Matters: A State-by State Analysis of Teachers of Color", Washington, DC: Center for American Progress. Accessed March 8, 2016 at: americanprogress.org/issues/education/report/2011/11/09/10657/teacher-diversity-matters/.

Uptake and Scale

Finally, the IMPS program represents an unusual and thoughtful response to the call for a successful non-pro t arts organization to "scale up" or expand its model. Rather than moving to serve more students at more sites in Providence or elsewhere, the organization has committed to supporting the adaptation of its core principals to the needs and opportunities of varied musical ensembles and the communities they serve, thus emphasizing depth and re ective practice over serving greater numbers of students.

> Given the success of the CMW program in Providence, many are inclined to say: 'If [CMW] can do this for 120, how can we make it work for 500 students? How can we expand it?
>
> This is understandable, but it is a direction that overlooks the unusually new, creative, and unique aspects of the Fellowship program, and the ways in which, in addition to the young, it also transforms the generation of grown professional musician/teachers who are so deeply a ected by their exposure to CMW that themselves adopt the spirit and principles of the Program as they continue their careers.
>
> This two-generational feature of CMW, instituting change with a bi-partite structure directed both at the youth served and the fully grown musicians shaping and launching their own career paths, is remarkably innovative, and enables the ideas of CMW to adapt, take root, and spread widely. (p)

p) Karen Romer, Former CMW Board President, Former Associate Dean at Brown University

Even as CMW has held its own programs to a manageable scale, Table 5 shows the work of IMPS participants. In some cases, attending IMPS triggered new work at the intersection of music and public service; in other cases IMPS provide the time and stimulation to plan a nascent project or refresh commitment to challenging work. The result is a network of people and projects that includes:

- Direct descendants of CMW such as Music Haven in New Haven, CT, a storefront musician collaborative supporting performance, teaching, and social change.

- Alternative model programs sharing practices and values of CMW, such as the Newport String Project founded and sustained by two former Fellows, or the Axis project[31] in Toronto which has been inspired and supported through the IMPS convenings.

- Performance groups that draw on the practices and values of CMW to bring classical music to new audiences in more engaging ways. For example, as an outgrowth of a Ban IMPS session the Cecelia Quartet now o ers Xenia concerts, designed to welcome children with autism and their families into the chamber music audience.

In this way, IMPS has shared a de nition of scale that features deeper practice at CMW while supporting spread and adaptation in other communities. This attention to depth (i.e., wrestling with hard issues) is particularly important in organizations that seek to foster excellent live classical music, community engagement, and equity in urban settings.

[31] Axis Music, founded by cellist Judith Manger – a program of free instruments, individual and ensemble lessons in an under-resourced neighborhood of Toronto. Incubated, or fueled through a 2011 IMPS workshop. Continues to this day, with three musicians, 18 students, ages 6 – 14, and a growing wait list.

[Table Five]

Uptake of CMW Model and Practices Through IMPS

A project at the intersection of music and public service

IMPS Year	Individual	Music and public service work	Current Work
2009	Emily Troll	Community Music Initiative	Independent musician, Somerville, MA
	Javier Orman	Helped to start Kidzymphony, afterschool orchestra program sponsored by the Charleston, SC Academy of Music; founding volunteer faculty at SOL-LA Music Academy, Santa Monica, CA	Violinist in duo KOZM, Chicago, IL

[Table Five cont.]

IMPS Year	Individual	Music and public service work	Current Work
	Isabel Escalante	Residency for under-privileged children in Curacao with Alkali; Milwaukee Youth Symphony	Violin instructor, Sol-La Academy, Santa Monica, CA
	Erica Snowden	Founding member of Hudson Chamber Players, musician collaborative that provides free concerts to diverse audiences in NE Ohio	Professor of Cello, Akron Symphony, Hudson Chamber Players
	Leah Swann Hollingsworth	Musical Connections, Weill Music Institute	Author, Musician
	Tina Hadari	Music Haven, a CMW-like program in New Haven CT.	
	Betsy Hinkle	musiConnects	Member Boston Public Quartet, Executive Director of MusicConnects, Boston Public Quartet
2010	Maria Romero	Sphinx, 2013 MusAID Fellow	Program Director at MusAID
	Matthew Leslie-Santana	Sphinx Preparatory Music Institute, Detroit	Graduate Student at Harvard
2011	Katie Bestvater		Teaching Artist, Sistema New Brunswick, Principal, Symphony New Brunswick
	Felipe Calle		Faculty Cleveland Music Settlement
	Josue Gonzalez	Teacher and conductor, Conservatory Lab Charter School, Boston, MA	Program Co-Directory, Abreu Orchestra conductor. Conservatory Lab Charter School
	Diana Golden	Cello instructor at Open Access to Music Education for Children, Instructor at Newcomer Academy, Boston; 2012 Teaching Artist, École de Musique Dessaix-Baptiste, Jacmei, Haiti	Teaching Artist, Union City Music Project, Union City, NJ

[Table Five cont.]

IMPS Year	Individual	Music and public service work	Current Work
	[redacted]	[redacted]	[redacted]
2012	Taylor Morris	Founder and co-director of Gilbert Town Fiddlers	Independent musician, Gilbert Town Fiddlers, Manager of string quartet program at Metropolitan Youth Symphony, Phoenix area, AZ
	[redacted]	[redacted]	[redacted]
	Jared Synder	Founding member, Alkali, diverse, cross-genre chamber ensemble	Cellist with Alkali, Coach for Milwaukee Youth Symphony
	[redacted]	[redacted]	[redacted]
	Tetra Quartet	Community-engaged performing throughout Phoenix area	Presents Azure Concert Series for families with members on autism spectrum
	[redacted]	[redacted]	[redacted]
	Jennifer Johnson	Corona Youth Music Project; Longy-Bard MAT	Teaching Artist, Miami Music Project
	[redacted]	[redacted]	[redacted]
	Evelyn Petcher	Taught at Orchkids; Alexandria El Sistema Program; Bravo Waterbury; co-founded East Lake Expression Engine, Chattanooga, TN	Teaching Artist, Orchestra of St. Luke's, NY, NY And Noel Pointer Foundation, Brooklyn, NY
2014	[redacted]	[redacted]	[redacted]

[Table Five cont.]

IMPS Year	Individual	Music and public service work	Current Work
	Ian Tuski	Founded program that brings graduates in guitar to Fair Haven Public Schools and community	Independent musician, Teaching artist, Orpheus Academy of Music, Austin TX
2015	Nat Chaitkin	Teaching Artist, Preparatory Division of the University of Cincinnati's College-Conservatory of Music.	Founder of the Bach and Boombox Project at Ridge Quartet, Cincinnati; Member of the Cincinnati Chamber Orchestra and the ProMusica Chamber
	Laura Patterson	Harmony Project, Make Music NOLA instruction in New Orleans	Executive Director, Make Music NOLA, Performing with Verispel New Music Collective and other groups in New Orleans
	Amanda Gookin	Cellist and co-founder of PubliQuartet where she champions women and girls' issues through music	Cellist, PubliQuartet

Choices for the Future of IMPS

Both CMW sta and board members who help conduct the Institutes acknowledge that it is at once “the most grueling and most fueling” work they do. They, along with participants and eld colleagues, have a number of suggestions about focusing the IMPS work:

Focusing the Institutes on leadership | The practices that CMW inaugurated twenty years ago have become normalized. How does CMW keep the content of IMPS fresh? Could the Institutes be more focused, taking a deep dive into key areas each year to include: 1) pedagogy; 2) career trajectories in music and public service 3) evaluation and assessment, 4) commissioning new music that supports side-by-side performance, high levels of musical decisions for players at all levels?

Reaching new audiences | The wider eld of youth-development through the arts could bene t from the CMW model, and the CMW model could be informed by work in other sectors.

> This year we had a playwright who came to IMPS… [I] love IMPS opening up to other genres and art forms. I love getting ideas for my own teaching from other disciplines and other art forms.[q]

q) Jesse Holstein, CMW Senior Resident Musician

Supplement IMPS with exchanges | CMW sta could o er and gain considerably from a system of site visits to other organizations. Potentially it could be a net-zero arrangement: sites host and pay for travel in exchange for expertise.

> [After participating in IMPS], I became co-director of [a program] for a year and a half, and I would have loved to have a couple of pairs of outside eyes come in and see how everything was going.[r]

r) Lauren Nelson, IMPS Participant

Develop di erent formats for reaching wider-scale of audiences Current Institutes reach chie y a small audience of the willing and interested. To get CMW’s intentional approach/practice out to the much broader audience of teaching artists, public school music instructors, or out-of-school music learning will take e orts such as Sebastian Ruth’s Coursera MOOC.

> Something like CMW should be part of everyone's education… it helped us gure out how we can be more relevant in our society. What [CMW] has started is not only inspirational but also infectious. It's one thing to read about it; I want all my students to go there and 'get the bug!' (s)

s) Min Jeong Koh, Cecilia Quartet

Taken together, these points argue how vital it is to consider other approaches to extending CMW's reach to new audiences and build alliances with other similar organizations. In their interviews, sta , Fellows, and CMW's colleagues in the eld raised these possibilities:

A partnership with higher education to credential music teachers Could CMW be the practicum site for musicians (including Fellows) who also want to earn a teaching credential or an MAT in teaching with an emphasis on music?[32]

[32] There is a compelling example of this kind of partnership in Juneau, Alaska between the local Sistema-inspired program and the University of Alaska, where a quartet of string players are earning their music credentials as they teach in the program and perform in the community.

Live-stream CMW conferences in collaboration with Cogut Center for the Humanities at Brown | The recent February 26th launch conference provides an excellent example. Future conferences might build on that. Consider, for instance, a conference about equity in the arts that used performance works (like Robbie McCauley's) to explore issues at the intersection of the arts and opportunity.

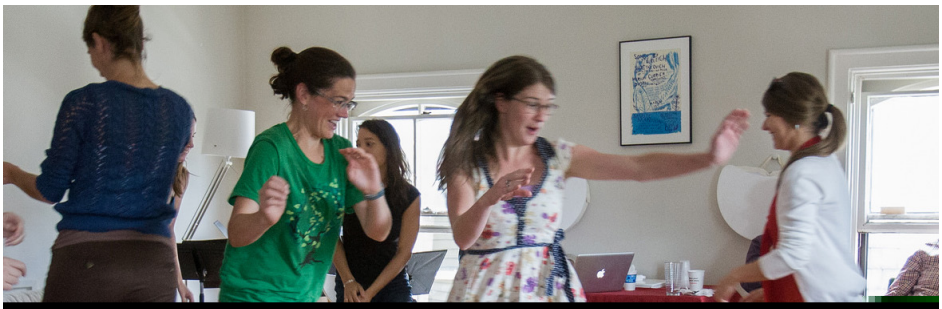
A follow-up open-enrollment on-line course (MOOC) featuring CMW's work | CMW's founder-director, Sebastian Ruth, has inaugurated an on-line course in music and social justice. If expanded, or if coupled with case studies of other similar organizations, could this be an attractive MOOC featuring lessons, rehearsals, performances, and interviews with teachers, kids and parents?[33]

[33] For example, there are a set of courses in non-pro t program design, leadership, and impact currently being sponsored by Philanthopreneurship. See: philanthropreneurshipforum.com/. There are also a series of free MOOC o erings at Philanthropy University. See: philanthropyu.org/.

An IMPS-like program that rotates across a set of like-minded sites Possibly this could be a regional network focused on creative youth development organizations in the Northeast such as Raw Artworks (Lynn, MA), DreamYard (New York, NY), the Queens Museum (New York, NY), the Institute for Contemporary Art (Boston, MA), and others.

A career development course taught by CMW sta through a national organization | This might take the form of a several day pre-conference session at a national conference like the one supported by Americans for the Arts, National Guild for Community Arts Education, or one of the summer seminars hosted by a national organization like the Kennedy Center.

Part 6 | Time to Evolve



There is a growing understanding that traditional measures of well-being and progress fall short. Too many of these measures draw on averaged economic data like gross national product and mean income, mistaking material wealth for thriving, ignoring the persistent gaps in inequality of opportunity that fuel stubborn inequalities. Too few of these measures acknowledge the role of other factors – access to education, spiritual practice, or cultural expression – as substantial sources of public good, community vitality, and the quality of individual lives.

At the same time, there is growing evidence that participation in the arts and culture can be a substantive source of well-being. But for the powers of the arts to be deployed at more than the level of slogans and outdoor concerts, there will have to be a next generation of performers, composers, and critics, as well as presenters, producers, sound engineers, and digital designers who have the skills and will to make the world their work.

Since 2006, Community MusicWorks has championed professional development for this kind of engaged musicianship. The organization has developed and supported a Fellowship program. The investments in the Fellowship work have been e ective, as captured in several measures of impact developed and reported here: diversity, reach, longevity, and uptake. The parallel investment in the Institutes for