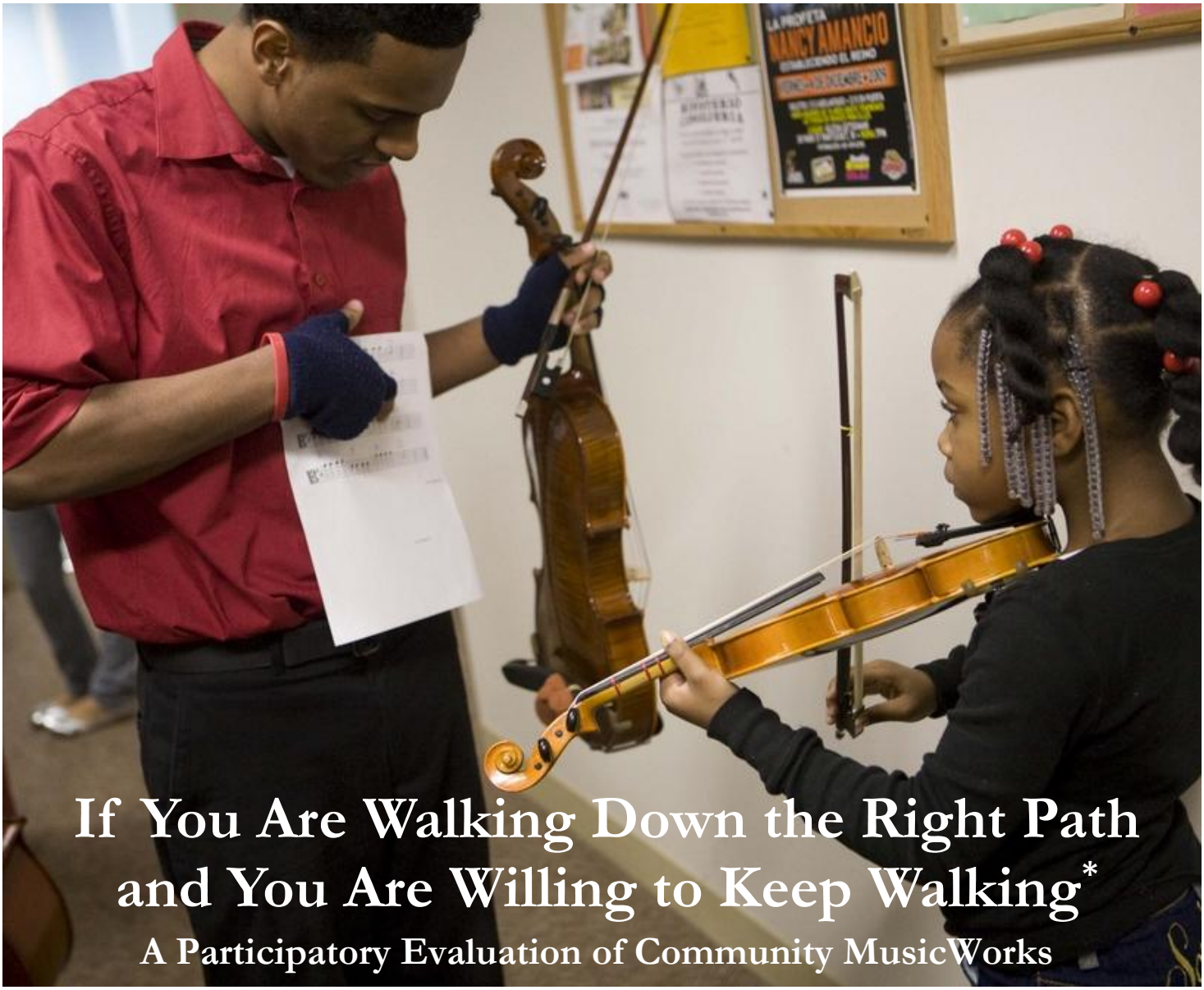

If You Are Walking Down the Right Path and You Are Willing to Keep Walking*

A Participatory Evaluation of Community MusicWorks

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*"If you're walking down the right path and you're willing to keep walking, eventually you'll make progress," is a quote from a speech at Lincoln College in 2005 by then-Senator Barack Obama. This quote was featured in the lyrics for the "Anthem" video, composed and performed at Community MusicWorks in 2009.

TABLE OF CONTENTS

Cover photo credit: Jori Ketten

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Section One: Executive Summary

Photo credit: Jori Ketten

COMMUNITY MUSICWORKS

Based on the conviction that musicians can play an important public service role, Community MusicWorks (CMW) has created an opportunity for a professional string quartet to build and transform the urban community of which it has become an integral part – Providence, Rhode Island. Through a permanent residency of the Providence String Quartet, CMW provides free after school instruction and performance opportunities that build meaningful long-term relationships among musicians, young people, and their families in the West End and South Side neighborhoods of Providence – a hard pressed city seeking to resurface by harnessing the creative energies of institutions, neighborhoods, and young people.

CMW is an ambitious program. While focused on string instrument instruction, its definition of musicianship involves students in many string traditions and urges them to develop improvisational and composing skills. In addition, musical expression is taught as a way of developing personal agency and as a way of developing a voice in a larger civic and cultural world.

THE DESIGN OF THE EVALUATION

Such bold goals are challenging to assess. Recognizing this, the staff and Board of Community MusicWorks undertook an eighteen-month participatory evaluation in 2008 with funding from the Rhode Island Foundation. In the words of Sebastian Ruth, founder and executive director, the purpose was to examine whether and how *"becoming a member of the CMW community affects students' inner lives: their conceptions of themselves, their sense of themselves as effective, their willingness to try new things, or to be expressive."*

The evaluation process was steered by an Advisory Team composed of staff, Board members, and researchers, and was designed and executed by Dennie Wolf and Steven Holochwost of WolfBrown, an international consulting firm specializing in arts, culture, and communities. The resulting evaluation was designed to:

- Ask and answer the central question, "As young people persist in the CMW community, how does their musicianship, their sense of themselves, and their participation in a wider civic and cultural world change?"
- Engage many sectors of the CMW community in thinking about the current strengths of and frontiers for the program: musicians, staff, Board members, families, and students.
- Develop actionable knowledge for the organization, providing clear and close to the ground implications for strengthening programs and their effects.
- Yield a set of tools that CMW could use to generate ongoing data about the program and its effects.

To accomplish these goals, members of the CMW community, along with a team of evaluators, collected several, complementary forms of data:

SOURCES OF DATA			
Contextual Data			
	Observations of afternoon lessons, rehearsals, and Performance Parties		
	Ongoing discussions with faculty, fellows, Board members		
Student Outcome Data			
Persistence Data developed with CMW staff	Who enrolls and persists in CMW over time Who leaves the program and for what reasons		
	Musicianship	**Personal Agency**	**Participation in Wider World**
Teacher and Student Lesson-based Interviews	▪ Practice ▪ Musical knowledge ▪ Involvement	▪ Self-esteem ▪ Self-monitoring ▪ Motivation	▪ Developmental network ▪ Broader aspirations ▪ Application to other spheres
Student Year-end Interviews with Outside Evaluators	▪ **Diary day**: Role of music in daily lives of students	▪ **Account**s of doing something difficult at school/CMW	▪ **Maps** of the worlds created around CMW and a comparison activity
Parent Interviews conducted by CMW Board	▪ (Not a dimension many parents felt comfortable commenting on)	▪ **Highs and lows** in student's time at CMW	▪ **Distinctive consequences** of attending CMW

MAJOR ACCOMPLISHMENTS

ENROLLMENT AND PERSISTENCE

In the contemporary United States, classical music and classical music training have yet to reflect the range of cultures and ethnicities that could enrich it. More than 95% of symphony players are Caucasian or Asian, and an equally large proportion come from families and neighborhoods where incomes are middle class and above. Even in community schools of the arts, the numbers of young African American and Hispanic students who participate in classical music training do not yet reflect their presence in the population. Against this background, CMW's enrollment stands out for fully reflecting the economically and culturally diverse families of the West End and South Side neighborhoods of Providence.

Further, in a city and a school system with high mobility rates, CMW's capacity to attract and hold students and families is also remarkable. Of the students who were enrolled in 2005, more than half (54%) are still playing or have graduated from the program. Students stay in the program for an average of 4.5 years – longer than an entire high school career. Of those who leave the program, nearly half leave for circumstances beyond students' and/or families' control (e.g., moving, family illness, or the difficulty of getting to and from lessons and work in a city without efficient public transportation).

In part this persistence, and the effects associated with it, comes from the program's ability to attract and hold not just students but entire families:

> *I play, my sisters play, and some of my cousins.*
> *-- Phase II student*

> *I realized the significance of CMW in our lives when I caught myself scheduling events around CMW events. The concerts and the Performance Parties come first. "Oh no, we have to go to the concert." They come before the after school events. I thank God for CMW. I thank God they decided to locate in Providence, right in the neighborhood. This way we can walk, we can ride a bike, within the community we see the people that we live with that we work with, I see the kids that go to school with my kids, their families.*
> *-- Parent of two long-term students at CMW*

MUSICIANSHIP

When a student persists in the program and engages in its many offerings, the result is often a distinctive young musician with strong – though basic – technique, a keen sense of the responsibilities of ensemble playing, a taste for a wide range of musical traditions, and a willingness to go beyond the score to improvise and compose. This is a quality that begins to develop in Phase I students and matures in the most engaged Phase II and Phase III students.

> *Now I am working on a Vivaldi piece. When I began, I was worried I couldn't play it. Now I am just thrilled with it. When I play I make a little story in my mind called "Concerto." The story line starts fast. I imagine antique bows going furiously, I feel jumpy on account of it. Vivaldi is listening; I can picture him watching all the players. He is jumpy too, to see all the players there. I see the politics of the time; a lot of the issues, the common and the rich people all listening to the music. I try to play it as I enjoy it as if to make them enjoy it.*
> *-- A graduating CMW student*

PERSONAL AGENCY

Again, when students persist and engage, the result is a young musician who takes responsibility for his or her own continuing development by practicing and thinking about music. This young person understands the personal agency and effort that it takes to engage, persist, and make progress. In Phase I this takes the form of joint child-family excitement over having and playing an instrument. In highly engaged Phase II and III students this agency grows into an investment in mastery and the development of a distinct musical voice.

> *Though I had played in an orchestra before, I got my voice musically [playing at CMW]. Maybe you could say I got certain preferences about how* I *wanted to play. I really wanted to express myself through the music not just out of the book.*
> *-- A graduating CMW student*

> *She really wanted to audition for this other orchestra. She spent I don't know how many weeks getting ready practicing a lot at home. She asked me if I would drive her when the day came. All the way there I could tell she wanted it to go well. Driving home she was disappointed, she didn't think she played well enough. We talked all the way home about how maybe it was better than she thought, how she could always try again.*
> *-- Grandfather of a CMW student*

PARTICIPATION IN A WIDER WORLD

Students at CMW have the rare experience of a wide and continuous network of support that includes family, consistent teachers, older students, and practice mentors.

> *At dinner my whole family all talked about the concert on Saturday. I had a solo on Saturday, so we were reflecting on how people thought I did.*
> *-- A highly engaged Phase II student*

As students persist at CMW and mature as young adults, CMW introduces them to a still wider civic and cultural world that includes concerts, opportunities to work with and talk with professional musicians, and the rare experience of performing pieces composed for CMW musicians. Highly engaged Phase II and III students who take up these opportunities develop a keen sense of their musical identity in a wider world:

> *The best day of my life, the day I will remember forever, is the day that we worked with DBR[1] and performed. That was the king of days when I said to myself "This is why I play." I couldn't go to sleep that night.*
> *-- A Phase III student*

They also develop a network of connections and experiences that gives them new knowledge and opportunities and expand their horizons:

> *Today at the concert I saw the girl who had been here for nine years, and she got this scholarship and she is furthering her education, whether or not the scholarships comes from her being here alone or not. It reminded me of my friend's daughter, the one I came to see. In nine years, she might be in the same spot, graduating with a scholarship. Maybe you don't know. That was my favorite. Seeing someone stick with the program for nine years. It is awesome, after working for nine years, college will be nothing.*
> *-- Friend of a CMW family*

ENRICHED AND SUSTAINED INNER LIVES

Persistence, musicianship, agency, and participation in a wider world are the separate faces of the kind of motivated, curious, and engaged inner life that the CMW program helps young people forge. When students persist, when they engage deeply with the musical training and take advantage of the many opportunities presented, remarkable things occur.

There is evidence that even outside of CMW lessons, music becomes a force organizing their lives, focusing their activities and relationships. Here, for instance, is a Sunday in the life of a highly engaged Phase II player (with the instances of musical activities highlighted):

[1] Daniel Bernard Roumain, a contemporary composer and violinist, who composed and rehearsed an original piece with CMW students.

Where	Activity	How Long?	With	How regularly?
Home	Breakfast – Ate a bowl of cereal		Family	
	Got myself and brother ready for church Listened to music on my stereo	About 30 min	Family	Listen every day when I get ready
Church (Bethel)	Went to church Service – I played viola	11:00 – 1:30	Family Congregation	Twice a month
	Mother had meeting, watched my brother play outside Listened to iPod	1:30 – 2:30		
Friend's house	Took my instrument, she plays too, we played music, then watched TV with her little sister	About 3:00 30 - 45 min	Another friend, a cellist, was going to come	Get together to play about once every two months
Home	Got on Facebook with CMW and others – a friend from CMW got me on last summer	About 30 – 45 min		Every day
	Dinner – We talked about the concert on Saturday, I had a solo on Saturday, so we were reflecting on how people thought I did	10 – 15 min	Family	Whenever I perform
	Got ready for school Watched MTV	About 30 min		
	Listened to music on stereo	About 30 min		Every day

The program can also result in young people learning habits of hard work, investment, and mutual responsibility:

> *The senior CMW quartet I got to coach in the 2008 camp simply made my week. They had a number of attributes which made them one of the best groups there – they were older than most, they had known each other for a long time, they had a highly developed (and very funny) rapport and common language, and they seemed 100% personally invested in being musicians and playing together. … In no way were they looking to their coach for motivation – they brought their own, and they just wanted to play better. Their Haydn quartet movement was a fast, energetic piece and it pleased them greatly … the first violinist said when they got the piece up to tempo and played it off the string and made it to the end, "I love this piece so much I want to marry it!"*
> *-- A coach from a partnering summer program*

In sum, the experience of growing up at CMW can provide an anchor for a core identity:

> *I can't go to college without my cello … I'll probably go crazy … I can't imagine myself not playing music*
> *-- Phase III student*

MAJOR CHALLENGES

The key question for CMW is how more than the most persistent and most engaged students can be affected in deep and lasting ways.

ENROLLMENT AND PERSISTENCE

Such remarkable outcomes for young people depend on students enrolling early enough, becoming highly engaged, and persisting in the program. However, less than half (47%) of CMW students enroll by age 9, with 88% enrolled by 12. Moreover, during high school (particularly after age 16) students are increasingly likely to drop out voluntarily.

MUSICIANSHIP

Samples of students playing in lessons suggest that CMW students are technically young for the number of years that they have been playing (in intonation, rhythm, fingering, etc.). Part of the reason may be that students report that their lesson is the only time that they play. This means that despite their interest they simply do not have the hours they need for fluency on their instruments.

> *Given [the CMW student's] incredible motivation and rapport and their growing identity as musicians, I'd like to see them get all the tools they need to play at an even better level.*
> *-- A coach from a partnering summer chamber music camp*

This raises the question about whether it would be possible to create social settings (e.g., afterschool practice sessions), cross-age mentoring, or family-to-family "jam" sessions that would help young players get the hours they need on their instruments.

PERSONAL AGENCY

Students across phases have a limited sense of what they can do to make a difference in their playing. They report that they don't know how to practice in ways that make a difference or how to talk about where they are struggling.

> *Teacher: What do you do when you get to a hard part in the piece?*
> *Student: If I am feeling energy, sometimes I keep going over and over it and seeing if I could get better. Or sometimes I just stop or leave it to my lesson.*
> *-- Phase II student*

The data on students' involvement and investment in practicing and playing show a dip between Phase I and later Phase II and III engagement. There is a period when some students and their families report losing interest or sense of progress.

> *I would say he has lost steam in this last year. He was very excited when he got his instrument, when he could get a good sound, when he played his first real songs. Now I'd have to say that he's lost. He doesn't see himself as a good musician who is moving along to bigger things. He hasn't had much of a part in performances. I don't want his interest to fade.*
> *-- Parent of a CMW student*

These findings suggest that particularly during the "long haul" of developing the manual and musical skills for playing well, CMW students may need a more articulated sense of what they can do to progress and how to use their lessons or home practice sessions. It is possible that students also need clearer markers of their progress (e.g., a process for setting goals, different roles and tasks that they can take on, and choices of pieces they want to tackle). It is worth considering the model of development practiced in karate and other martial arts where there is a sequence of clear levels that *students* prepare for and take on as they recognize they are ready.

PARTICIPATION IN A WIDER WORLD

An additional challenge for CMW is how to translate the intimate developmental network (i.e., students, families, and teachers) into a set of wider opportunities for increasing numbers of students. Families describe how hard it is to do anything more than lessons and practicing when their children are also involved in sports, debate, or step classes. Some Phase I and less engaged Phase II students describe additional CMW opportunities, such as concerts trips or workshops as being like homework: something that has to be done.

> *I don't like doing the extra stuff like the concert trips. I wasn't going until they said you had to go to at least some of them …*
>
> *I don't do the labs – like music lab and fiddle lab. I don't like having to make up things in front of other people.*
> *-- A fourth year student at CMW*

This student speaks to what may be an underlying challenge for CMW: finding ways to engage younger and less engaged students in taking risks and trying out the many opportunities that the organization has to offer. This entails trying new situations and venturing outside familiar routines and neighborhoods.

RECOMMENDATIONS FOR THE FURTHER DEVELOPMENT OF CMW

ENROLLMENT AND PERSISTENCE

More than half of the students in the 2005 cohort have persisted in the program – a retention rate that is remarkable for a classical music program in a city where economic hardship frequently forces families to be highly mobile. Even so, there are steps CMW should consider taking:

- Enrolling students at younger ages in order to give them the time to develop the skills that will let them progress.
- Helping older students to persist even though there may be strong competition from middle and high school activities and home-based demands, as well as the lure of or need for after-school jobs.

- Collecting exit data when families and students leave the program in order to understand what motivated their leaving.[2]

MUSICIANSHIP

CMW seeks to share a distinctive kind of musicianship. While the program's primary goal is not to prepare professional musicians, the program does aim to give students the rewards of working hard on a challenging skill, developing a level of personal expression, becoming a contributing member of a community, and understanding that music can be a powerful force in the life of individuals and communities. To make this possible for more students, CMW should consider:

- Creating an articulated map of expectations, skills, and possibilities for each phase of work at CMW that can be shared with faculty, fellows, families, and students.
- Investing in workshops with skilled teachers of young string players for faculty, fellows, and mentors, with an emphasis on strategies that work as early as Phase I.
- Developing social forms of practice that support progress (e.g., times and places where students can practice together, get help learning how to practice effectively, and learn from older students and young adults working on pieces).
- Continuing work with families so that they can support, enjoy, and extend practice outside of lessons.

PERSONAL AGENCY

This set of skills catches fire in highly motivated Phase II and III students. The challenge is how to build these skills and habits earlier and more widely by:

- Building a more active role for students in their own musical development (e.g., picking their next piece from a range of appropriate choices; announcing selections and what to listen for at Performance Parties; or keeping a digital portfolio.).
- Continuing lesson-embedded interviews to support mutual reflection and goal-setting between teachers and students.
- Building a system of electronic portfolios that help students to chart progress (music samples, interviews, and short personally-relevant samples from Performance Parties) and yield year-end "albums."
- Creating paid roles for Phase III students to assist in this work, while they also learn relevant musical, instructional and technical skills.

PARTICIPATION IN A WIDER WORLD

These capacities are a distinguishing feature of the programs at CMW, expanding its scope of outcomes beyond what is sought by many other music education programs. Currently, a small group of students realize these outcomes. The challenge for the organization is to begin to build these

[2] An effort to examine comparison data from other community-based music programs revealed that most institutions track enrollment but not persistence.

capacities earlier, more explicitly, and in a wider number of young people. In combination with the strategies outlined above, additional actions could include:

- Building on events like this year's composition and performance of an original piece in honor of Obama's election, which provided many students with a close-to-home introduction to the wider world.

- Expanding the range of places where CMW students can play through faith-based organizations, schools, neighborhood festivals, etc.

- Expanding partnerships with other organizations where older students can play (e.g., Philharmonic Music School, Rhode Island Youth Philharmonic Orchestra, Apple Hill, Bay Chamber Concerts, etc.).

- Seeking and more widely distributing opportunities for Phase II and III students to present the work of the organization, through attending live events or through producing web-based materials.

- Investing in workshops or partnerships that will allow students' digital recording and documentation skills to mature and improve so that they can contribute reflections to the website, produce materials for YouTube, etc., at an increasingly high level of quality.

CREATING SUPPORT FOR THIS EXPANDED WORK

Taking on the work outlined above will require considerable organizational and community support. Staff, Board members, and families will have to:

- **Build family-based musicianship**: Many families want to be better able to support the musical aspects of practicing (e.g., by asking questions, offering strategies, or turning to CMW CDs or a website with examples of what the pieces sound like played well or in a variety of styles/approaches, etc.). CMW could also work with families to create community-based opportunities for young people's playing (e.g., at faith-based services or family events, or by creating CDs to send to distant relatives, etc.).

- **Establish media partnerships for documenting development**: CMW would benefit from an alliance with a strong media partner to help with the organizational design and implementation of electronic musical portfolios for students, as well as internships for older students. The purpose would be to record individual student development, support their reflection, and allow them to share their musical work (e.g., playing, composing, writing liner notes) with others.

- **Staff for a differentiated program**: If these investments yield younger students enrolling and higher numbers of students persisting into Phases II and III, the organization may well need to think in terms of more explicit specialization in faculty and fellows, with some individuals concentrating on early years and others focusing on more mature young musicians.

- **Create ongoing data systems**: As a part of annual intake and year-end interviews with students and families, it is important to build stronger ongoing data collection systems that

regularly capture information (e.g., grades, course enrollments and electives, auditions and additional musical activities, forms of personal or community service, etc.). Together with longitudinal persistence data, this would provide the foundation for ongoing reflection on the program and for possible larger scale comparisons on a range of indicators (e.g., comparisons with other neighborhood students who also attend Providence Public Schools.) This information would be an ongoing resource for talking about the program with funders.

- **Collaborate and learn from a network of colleague organizations**: CMW has strong local organizational colleagues through the Providence Youth Arts Collaborative. There is also a growing network of music-specific colleagues engaged in similar youth development and community-building work, including several sister organizations that, like Community MusicWorks, were featured by Chamber Music America as "Seven Stars" in the arts education field. Two of these programs were directly inspired by CMW. Regular exchanges with these programs will be vital to both problem-solving and innovation.

MOVING FORWARD: DEVELOPING ACTION STEPS

Acting on the above recommendations will take time, reflection, and resources – even as CMW has programs to run, new fellows to welcome, and other initiatives to undertake. With that in mind, together the Board and staff might consider using the evaluation as a stimulus to discussion, designing options and making choices. Critical steps in such a process might include:

- Holding discussions on key points designed to develop a prioritized list of which recommendations are the most urgent and feasible in the 2009-2010 year and across the next three years.
- Ensuring that the strategic plan for the organization accounts for work toward the key recommendations that are selected.
- Continue to share and substantiate these findings through regular evaluations that can index progress in all the areas highlighted in this report.
- Expand the indices of student success to include dimensions such as academic achievement, community service, and enrollment in additional forms of music education.
- Develop strategies to follow up with graduates of the program following their later development as students, musicians, and concerned citizens.

SECTION TWO: INTRODUCTION

Photo credit: Jori Ketten

For twelve years Community MusicWorks (CMW) has offered musical instruction and experiences to community children in the West End and South Side neighborhoods of Providence, areas of the city that are home to many working families who seek to find the best for their children in a city that is hard-pressed to provide opportunities such as music and art in its schools.

The highly accomplished members of the Providence String Quartet provide private and group lessons on the instruments of the classical string quartet: violin, viola, and cello. In addition, children enroll in elective courses such as Music Lab and Fiddle Lab, attend workshops by visiting ensembles and composers, and perform regularly at parties and salons attended by their teachers, families, and members of the community.

Unlike the pre-collegiate divisions of many major conservatories, CMW's purpose is not to prepare students exclusively for careers as professional musicians. Instead, CMW provides sustained training in classical music to children in order to develop a broader, holistic musicianship designed to foster a life-long engagement with and love of music as a source of personal and community identity. Moreover, the CMW program seeks to harness the power of music as a tool for building dedication and perseverance, along with a commitment to joint action and social justice.

In 2008, the Rhode Island Foundation provided funding for an evaluation of the CMW program. The staff of CMW began work on this evaluation with an Advisory Team composed of staff and Board members, scholars, and evaluators. Subsequently, CMW commissioned Dennie Wolf and Steven Holochwost of WolfBrown to conduct and write the evaluation. The following document provides:

- context for the evaluation
- background on the approach and process of the evaluation
- major findings for each of the key outcomes (Musicianship, Agency, Relations to Wider World)
- recommendations and action steps

THE CONTEXT FOR THE EVALUATION

THE PROMISE AND PARADOX OF CITIES

Cities are rich in resources (libraries, museums, magnet and charter schools, parks, colleges and universities), and many of these are free. Cities have another source of cultural wealth – they are places of confluence where languages, cultures, religions, and cuisines meet and fuse. As rich as they are, cities also host the greatest divides in opportunities for children and youth. Providence is no exception. Growing up on the affluent East Side or in the poorer West End is dramatically different in terms of the quality of public schools, the hours the public library is open, the facilities at the Y, and the number of bus transfers it takes to reach a museum, concert, or a campus class. Even access to and cost of fresh fruits and vegetables follows this same geography.[3]

This unequal distribution matters, as it has long fueled the gaps between who graduates from high school, who attends college, and who is in a position to thrive and give back to their community. However, these gaps may take on added meaning in current times when earning and thriving will increasingly be tied to an emerging set of characteristics:

[3] Rothman, Robert. (2007). *City Schools*. Cambridge, MA: Harvard Education Review Press.

- Who is a citizen of the world: someone who can move comfortably and respectfully across situations, languages, and different cultural communities?
- Who thinks critically about existing knowledge and systems?
- Who can create and innovate?
- Who is willing to take action and work with others to make a difference?[4]

While some might argue that these capabilities are the responsibility of families and/or schools, Community MusicWorks has developed a different proposition: even modestly-sized cultural organizations, if positioned within urban neighborhoods and willing to open their practice to children and families, can make substantial contributions to:

- the development of children and youth
- families' capacity to provide opportunities for their children
- the stability and quality of life in a neighborhood
- a enlarged mission for arts and cultural organizations situated in urban communities

It is this larger hypothesis that furnishes the broad context for the design and conduct of this evaluation of Community MusicWorks.

THE CMW NEIGHBORHOODS

By locating its office, teaching spaces, and performances in the West End and South Side neighborhoods of Providence, and by offering free instruction, CMW stands to challenge both the racial and economic homogeneity of classical music education and practice. Data from the Providence Plan make it clear that families in these neighborhoods who seek the best for their children are doing so under challenging circumstances:[5]

	The CMW Neighborhoods	Providence
Diversity	White 26.5% Non-Hispanic White 13.8% Hispanic 51.6% Black 18.7% Asian 13.2%	White 54.5% Non-Hispanic White 45.8% Hispanic 30.0% Black 14.5% Asian 6.2%
% Public school children with primary language other than English	68%	32%
Median Family Income	$23,346	$32,058
% Families below Poverty	36.6	23.9

[4] Although differently worded, these are the capacities listed by the Partnership for 21st Skills, under the discussion of learning and innovation skills. Available online at www.21stcenturyskills.org/index.php?Itemid=120&id=254&option=com.

[5] Providence Plan. Available online at http://local.provplan.org/profiles/wed_main.html. Accessed September 21, 2009.

THE CONTEXT OF CONTEMPORARY MUSIC EDUCATION

In 2008, the National Assessment of Educational Progress published data from a nation-wide assessment of arts education. The assessment, which was focused on 8th graders studying music and the visual arts, provides a sobering picture of the kinds of activities young adolescents engage in and their resulting skills. Among the most discouraging findings is how infrequently students engage in making music (33% playing instruments, 28% singing, 17% composing).[6] Moreover, these patterns are stubbornly low across an entire decade.

The percentage of students at 8th grade, by student-reported in-school activities their teachers ask them to do at least once a month in 1997 and 2008[7]

	1997	2008
Listen to music	51%	49%
Sing	30%	28%
Play instruments	28%	33%
Write down music	26%	33%
Work on group assignments	36%	35%
Make up own music	16%	17%

[6] U.S. Department of Education, Institute of Education Sciences, National Center for Education Statistics, National Assessment of Education Progress (NAEP), 2008 Arts Assessment. Available online at http://nces.ed.gov/nationsreportcard/pdf/main2008/2009488.pdf. Accessed December 17, 2009.
[7] *Ibid.*

Clearly, the majority of 8th graders in this country have only rudimentary knowledge of how music works, how to read it, or how to talk about it:

Map of the items that current US 8th graders can accomplish in music[8]

Scale score	Question description
300	
--	
275	Identify piece of music as coming from 09th century and provide limited justification why
265	Identify one element of jazz present in "Rhapsody in Blue"
239	Describe an emotion or mood created by a composition and describe two ways in which emotion or mood was created
237	Provide a partial identification and description of errors in pitch in an instrumental solo
230	Describe a similarity and a difference between two written vocal parts
228	*Identify the solo instrument beginning "Rhapsody in Blue"*
225	Provide a comparison between the tone color of two different singers
195	*Select a line drawing reflective of the texture of an example of music*
195	*Identify the term for a fermata symbol*
192	Identify the name of a piano dynamic marking and explain its meaning
183	Either identify the name of a piano dynamic marking or explain its meaning
182	Provide a limited explanation of why spirituals were important in people's lives
176	*Identify a correct time signature for a piece of music*
174	75th percentile
172	Identify region of origin of African musical excerpt and provide a description of characteristic related to its style
167	*Identify a bass clef symbol*
166	*Identify the type of instrumental ensemble performing an excerpt*
163	Describe one feature of a song that identifies it as a spiritual
151	Identify the length of the introduction of "Shalom My Friends"
136	*Identify directional contour of part of melodic phrase*
128	25th percentile
124	Identify region of African musical excerpt and provide partial explanation of its style characteristics
84	Describe an emotion or mood created by a composition
49	Identify region of origin of African musical excerpt
--	
0	

Note: Regular type denotes a constructed-response question. Italic type denotes a multiple-choice question. The position of a question on the scale represents the average scale score attained by students who had a 65 percent probability of obtaining credit as a specific level of a constructed-response question, or a 74 percent probability of correctly answering a four-option multiple-choice question.

Additional NAEP data also make it clear that students in city school systems have less access to music and correspondingly perform at a lower level in music than students from other settings. Similarly poor children also perform at significantly lower levels than their wealthier peers.[9] These realities are evident in a city like Providence, where there are few music classes available, especially at middle schools and high schools, and where bands and orchestras have disappeared.

[8] *Ibid.*

[9] Keiper, Shelley, Sandene, Brent, Persky, Hilary and Kuang, Ming. (2009). *The Nation's Report Card: The Arts 2008*. Washington, DC: Institute for Education Science. National Assessment of Educational Progress.

Additional data from recent surveys of community schools of the arts indicates that CMW is distinctive even in the context of organizations whose mission is to make music learning widely accessible.[10] Compared to many other community music schools, CMW serves a much higher proportion of children of color, especially Hispanic students, and provides universally free music learning as compared to a mix of scholarship and fee-based lessons.

THE CONTEXT OF CLASSICAL MUSIC

CWM's work also needs to be understood in the context of the contemporary world of classical music, in which Latinos and African Americans comprise only 4% of symphony players,[11] but account for nearly a third of the general population. Though most classical music organizations are located in urban areas, many of which are primarily inhabited by people of color, audiences are predominantly white, usually coming from the suburbs. Most classical music audience members are over sixty years old, despite the huge interest in music among young people. There are, therefore, serious questions about how the classical music tradition will be shared, but also how it will be invigorated by the presence of players and audiences who bring different traditions and sensibilities to their musical experiences.

> *If a conductor rehearses and performs a given piece with a "non-diverse" orchestra, and then rehearses and performs the same piece with a diverse orchestra, the result will be a completely different artistic product – one that I would argue is superior, because the scope of the artistic input that went into its creation is so much greater. Classical music is an art form that thrives on new interpretations and cultural influences. Currently, it is thirsting for new oases from which to sustain its artistic vibrancy.*
> -- Aaron Dworkin, President of the Sphinx Organization[12]

In addition, many musicians would point out that the pool of young players is also homogeneous in terms of their class background. Becoming a skilled player demands enormous resources. There are the obvious investments, such as a quality instrument, music, the cost of lessons, and concert clothes. In addition, there are the sidebar costs: tickets to live performances, discs to listen to, and transportation to and from lessons. And there are the "hidden costs," like the time, social capital, and research it takes to identify a good teacher, to find out about and travel to auditions, and to prepare and qualify for scholarships at special programs.

Thus, the location, enrollment, and programs at CMW challenge the belief that classical music is inevitably Western, elite, and "above" the concerns of a contemporary urban world. In this regard, CMW's programs represent one compelling strategy for the survival for orchestras and chamber music: the creation of a diverse body of music-lovers through consistent exposure to and instruction in the art itself.

[10] National Guild of Community Schools of the Arts. (2009). *Field Survey Report: 2007-2008 Academic Year.*
[11] Sadykhly, Afa. Diversifying the symphony. Available online at www.polyphonic.org/panels.php?id=8&day=1. Accessed September 20, 2009.
[12] Dworkin, Aaron. (2007). *In pursuit of diversity in our orchestras.* Available online at www.polyphonic.org/article.php?id=102. Accessed September 20, 2009.

COMMUNITY MUSICWORKS IN CONTEXT

Based on the conviction that musicians can play an important public service role, Community MusicWorks has created an opportunity for a professional string quartet to build and transform the urban community of which it has become an integral part -- Providence, Rhode Island. Through a permanent residency of the Providence String Quartet, Community MusicWorks provides free after school instruction and performance opportunities that build meaningful long-term relationships between musicians, young people, and their families in the neighborhoods of the city.

As a music program, CMW is unusual. First, its definition of musicianship is bold, encompassing more than technical proficiency in classical music by involving students in many string traditions and urging them to develop improvisational and composing skills. Second, at CMW the intention is that playing music becomes an experience of developing personal agency and of recognizing both the power and the responsibility of having a voice in larger civic and cultural conversations. Finally, music is seen as a way of being in the world: a set of practices for learning from and teaching others, giving back and contributing, and traveling towards new horizons.

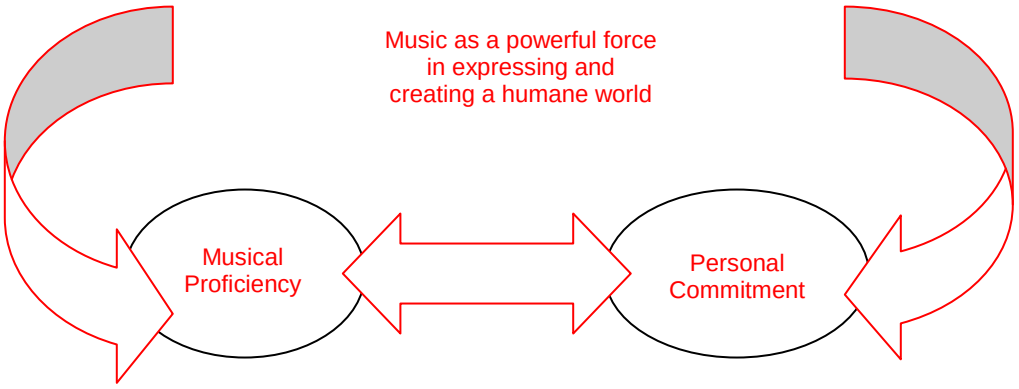
CMW's current curriculum expands through three phases in which both the musical and community work deepen. When they enter the program, all children are assigned to Phase I. Students in this phase of the program participate in weekly individual lessons, monthly workshops and trips to concerts, and Performance Parties, which take place five times a year. Once they have achieved a sufficient level of expertise, and are at least 12 years old, they advance to Phase II, which is intended for early adolescents. In this phase, students participate in weekly orchestra rehearsals, music lab classes that teach improvisation, theory, and composition, and discussions on themes of social justice. In addition, Phase II students organize and help choose the topics for Youth Salons in which they and audience members discuss an important issue. (In 2009, the Salon focused on the inequities in arts education for young people growing up in Providence.) Phase III students, who are late adolescents (ages 15 to 18), participate in all Phase I and II activities, but also rehearse and perform as a chamber ensemble.

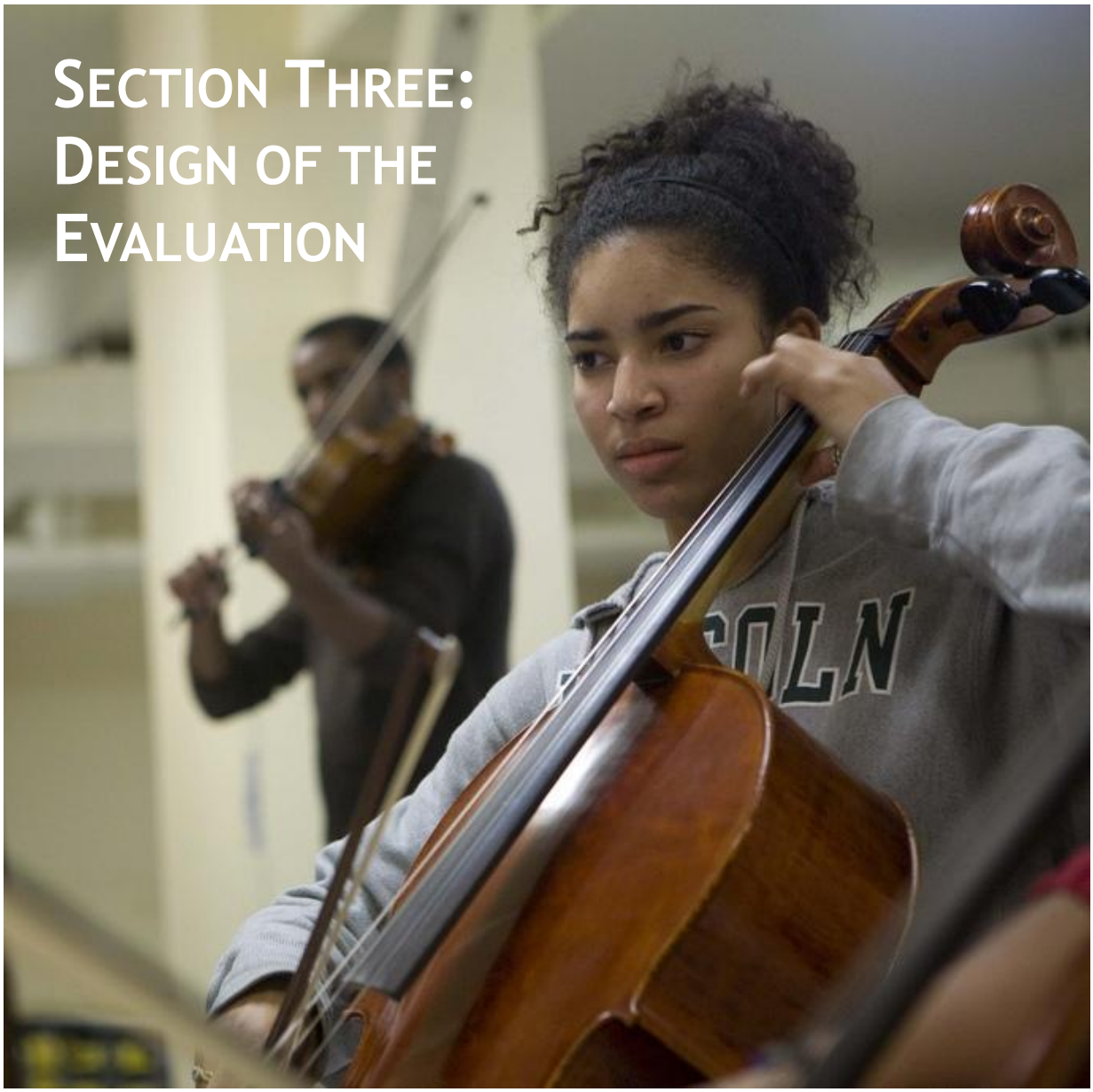
Thus, unlike the pre-collegiate divisions of many major conservatories, CMW's primary purpose is not to prepare students to become professional musicians. Instead, CMW provides sustained training in classical music in order to develop a broader, holistic musicianship designed to foster a life-long engagement with and love of music, as well as a keen sense of community and social justice. In addition, CMW seeks to harness the power of music as a tool in building perseverance, agency and curiosity, competencies that have applications far outside the arts, and indeed that are critical to success throughout life.

This mission represents a sharp contrast to typical outreach concerts that many musical institutions offer to urban students. In this sense, CMW's work provides a compelling alternative strategy for building audiences for classical music. Rather than exposure or lower-priced tickets, CMW has re-imagined the survival of orchestral and chamber music as the creation of a diverse body of music-lovers through consistent exposure to and instruction in the art itself. In this regard, CMW inherits and expands a vital tradition in American learning: the belief that all institutions – museums, orchestras, universities, and libraries – should be open to the public and contribute to the well-being and vibrancy of their communities.

Finally, CMW holds and shares a distinctive definition of musical excellence. In this view, being a highly skilled musician *combines* musical proficiency (both technical skills and expression), personal

commitment, and an understanding of music as a cultural force that can both express and help to create a more humane world. Though a static picture hardly captures this dynamic relationship, CMW's view of musical excellence looks something like:





Section Three: Design of the Evaluation

Photo credit: Jori Ketten

A Focus on Young People's Musicianship, Personal Agency, and Participation in a Wider World

There are many important questions that an evaluation might pose with regard to CMW, such as the sustainability and scalability of its particular model of music education or the consequences for the careers of the musicians who choose to work at CMW as quartet members, fellows, or practice mentors. However, in early discussions of the evaluation, staff and advisors decided that the foundational question they wanted to pursue was, in the words of CMW founder Sebastian Ruth:

> *How does becoming a member of the CMW community affect a student's inner life: their conceptions of themselves, their sense of themselves as effective, as well as their willingness to try new things, or to be expressive?*

In order to translate this broad question into an evaluation design, evaluators worked with an Advisory Team and the faculty of Community MusicWorks to develop a logic model that reflected the current inputs for each phase of the program and expected short- and longer-term outcomes in three major areas:

- **Musicianship** includes instrumental ability, dedication to regular practice, and the depth of involvement in practice and performance, as well as general knowledge about the mechanics and techniques of playing, musical vocabulary and concepts, and history of music.

- **Personal Agency** is a concept that encompasses self-esteem, motivation to achieve one's musical goals, and the ability to objectively monitor progress towards those goals, and, when necessary, the willingness to develop and deploy different strategies toward reaching those goals. In short, agency is the fuel for persistence and achievement.

- **Participation in a Wider Civic and Cultural World** refers to students' willingness to participate in a world wider than their neighborhood, family, and school. One component is the existence of a developmental network of individuals who support a young person's explorations through and beyond music. At an intimate level, this network may include family members, CMW teachers, practice mentors, and other young musicians. But as students take advantage of what CMW has to offer, this network branches and expands to include distant and diverse role models (e.g., musicians like Daniel Bernard Roumain and thinkers like Maxine Greene). A second component includes students' development of broader aspirations and their will to take on new experiences and challenges.

While these traits can be defined separately, in the lives of young musicians at CMW, they often overlap and reinforce one another. The following reflections of a music coach at a partner program in the region reflect how intertwined musicianship, agency, and participation in a wider world can be:

> *The senior CMW quartet I got to coach in the 2008 camp simply made my week. They had a number of attributes which made them one of the best groups there – they were older than most, they had known each other for a long time, they had a highly developed (and very funny) rapport and common language, and they seemed 100% personally invested in being musicians and playing together … In no way were they looking to their coach for motivation – they brought their own, and they just wanted to play better. Their Haydn quartet movement was a fast,*

energetic piece and it pleased them greatly … the first violinist said when they got the piece up to tempo and played it off the string and made it to the end, "I love this piece so much I want to marry it!"

They set a good example for our students. I also feel like I got some perspective on my own teaching situation that serves families and teaches within the dynamics of the family – I was inspired by the CMW students' independent ownership of their work in classical music and their creation of a new community based on music and friendship.
-- Coach from a partnering summer music program

A Developmental Model

Our evaluation used a developmental (or longitudinal) model, in which we examined the changes in each of these three dimensions over time, looking at the differences between students enrolled in Phases I, II, and III of the program. We chose this strategy, rather than one that focused on comparisons to a control group, for a number of reasons. First, there is no easily constructed control group, as comparably engaged young musicians in the area are, on average, more privileged. The young people on the CMW waiting list are chiefly younger students with modest training. In addition, there was no ethical way to hold families on the waiting list throughout the evaluation, given that the program can have many benefits for families and children and those willing to wait might be far from a random sample of families. Finally, a design with a control group would have necessitated collecting data from twice the number of children, over a comparable period of time. We chose instead to use the available time and resources to design a set of research tools that could become ongoing strategies for data collection and reflection for the organization and its many stakeholders. Thus, the core research question for the evaluation became:

Do we see positive changes in musicianship, agency, and participation in activities in and beyond their communities associated with students' length of time in CMW, their level of engagement, and their progression through the phases of the program?

Capacity Building and Utilization Approach

In addition to answering that core question about young peoples' development, the evaluation had two further purposes. The first of these was to build the capacity of individuals throughout the organization to reflect on the investments and results of the program in an ongoing way, constantly asking questions, seeking evidence, and thinking through possibilities and implications in order to strengthen the organization's practices. Thus, the design builds on a tradition of participatory and empowerment evaluations.[13] This approach stresses engaging stakeholders in designing and conducting their own evaluations using an outside evaluator or a team of advisors in the role of coach(es) or critical friends. The process emphasizes the following steps: 1) establishing a shared

[13] Fetterman, David. (2001). Empowerment evaluation: The pursuit of quality. *Advances in Program Evaluation*, Vol. 7, pgs. 73 – 106. Fetterman, David, Kaftarian, Shakeh and Wandersman, Abraham. (Eds.). (1996). *Empowerment evaluation: knowledge and tools for self-assessment & accountability*. Thousand Oaks, CA: Sage Publications. Suarez-Balcazar, Yolanda and Harper, Gary W. (Eds.). (2003). *Empowerment and participatory evaluation of community interventions.* Binghamton, NY: Haworth Press.

definition of the program's outcomes and the purposes for the evaluation; 2) developing and using a range of tools for taking stock of the program's current strengths and the frontiers for its growth; and 3) and planning for the future. When conducted jointly these three steps build organizational capacity and a sense of community. An overarching goal is to create a culture of learning, self-assessment, and continuous improvement that far outlasts the period of the specific evaluation.

The second purpose was to develop a set of practices that would continue to be useful to CMW, long past the end of the evaluation period. The aim was to develop and field test a set of research tools that could translate into everyday practices that would allow CMW staff (in concert with the Board, families, and students) to document, reflect on, and strengthen outcomes in years to come. For example, during the evaluation teachers regularly interviewed their students about how and what they were learning. The questions were deliberately designed to work for students of all ages, to fit into the last minutes of a lesson, and to give both teachers and students a chance to reflect on what was happening for students both within and outside of lessons. The interviews were also intended as a tool that could be adapted to become an ongoing part of CMW's practices.

THE EVALUATION PROCESS

As mentioned above, one of the opportunities in the evaluation was to engage faculty, staff, and Board members in a year-long process of reflection and conversation. The major steps in this process included:

Establishing a Shared Definition of the Program's Outcomes and the Purposes of the Evaluation

Step 1: Involving CMW Student Researchers: In the spring and summer of 2008, we worked with Phase III CMW students to adapt and develop tools that would permit us to examine the three broad areas of outcomes. First, a number of students volunteered to help us pilot the interview tools that we had developed. Second, during the summer of 2008, the Phase III students collaborated on ensuring that the tools would be effective with young people (i.e., they used them with one another, discussed whether the information reflected their experience, and helped to ensure that the language and directions worked for young people).

Step 2: Collaborating with CMW Faculty: Beginning in the fall of 2008, teaching staff at CMW became actively involved in the evaluation. As an integral part of weekly lessons, teachers began interviewing a structured sample of their students (selected to vary in the intensity of their involvement at CMW). These interviews focused in turn on the three major outcomes the program is seeking: musicianship, agency, and participation in a wider world. While furnishing data for the evaluation, they are also becoming a part of the practice at CMW – another tool that teachers have to work with their students. In addition, CMW faculty critiqued and refined the logic model that informed the evaluation.

Step 3: Collaborating with CMW Families: A set of data collection tools used with CMW families focused on capturing the ways in which children's participation in CMW affects/contributes to family life and vice versa. The initial pilot took the form of a "data festival" where families and their children volunteered to come to a pizza dinner and create maps of their creative and musical worlds, as well as diaries of the ways in which they were involved in music. The evening also served to introduce families to the evaluation process.

Developing and Using a Range of Tools to Capture the Strengths and Needs of the Program

Step 4: Reflecting on Creating Public Value: In January and again in June 2009, several members of the CMW evaluation advisory team met with evaluators of similar intensive arts education programs across the country. The purpose was to discuss how to:
- develop new methods to capture and represent the effects of such programs
- structure evaluations so that they contribute to practices and quality of organizations
- present the resulting information in ways that are convincing to funders and a broader public interested in positive outcomes for young people

Step 5: Documenting Student and Family Experiences: In the spring of 2009, faculty and evaluators collected the final round of data. This included a final set of lesson-based interviews conducted by teachers as well as additional interviews and data collection with students by a team of outside evaluators. Board members also conducted their interviews with families. In addition, evaluators attended multiple afternoon lesson sessions, rehearsals for Performance Parties, and three performances.

Planning for the Future

Step 6: Sharing Initial Findings with the CMW Board: In August 2009, evaluators shared a sub-set of findings at the CMW Board retreat. This discussion focused on the most challenging of the findings – those that could have far-reaching implications for the way in which the Board used its time and resources in the coming year(s). The discussion and questions that arose in that meeting were used to develop the discussion draft of the evaluation.

Step 7: Discussion Draft Shared with Advisory Team and the CMW Board: In November a discussion draft of the evaluation was shared with the Advisory Team, CMW faculty, and Board for discussion and feedback.

Step 8: Final Evaluation Document delivered to CMW and the Rhode Island Foundation.

Step 9: (Pending resources) The Design of Ongoing Reflective Tools for CMW: Provided that resources are available, the evaluation process and findings will be translated into a set of tools that will enable students, teachers, and the organization as a whole to think about young people's progress toward the three outcomes of the program. Discussion with teachers and Board members suggest that several practices may be of ongoing use:
- lesson-based interviews about the meaning and consequences of being a musician
- annual portfolios of student work, possibly in the form of DVD "albums" that capture a young person's progress over time in words and music, including both individual and ensemble performances
- potential internships for older students as mentors and technicians in helping to produce these albums
- augmented data systems that produce a database that can yield regular data on the demographics of students and families, persistence in the program, and other potential forms of student information (course-taking and electives in high school, additional musical activities, community service, etc.)

Throughout the evaluation process, many key CMW constituencies participated, contributing their expertise and experience:

- **Evaluation Advisory Team**: Liz Hollander, chair of the CMW Board; Sebastian Ruth, Executive-Artistic Director of CMW; Chloe Kline, Program and Evaluation Specialist at

CMW; Karen Romer, a former CMW Board chair; Shirley Brice Heath, Professor at Brown and Stanford Universities, Eileen Landay, former Professor of Education at Brown University; and Jori Ketten, an artist and media documentary specialist who works closely with CMW to record key events.

- **Faculty Interviewers**: All CMW faculty members participated in interviewing students as a part of their lessons throughout the 2008-2009 year.

- **Board Interviewers**: Four Board members and three evaluators trained to interview parents of CMW students.

- **Student Researchers**: Phase III students helped to pilot the questions for the student interviews.

- **Staff Researchers**: CMW's Program and Administrative Coordinator, Liz Cox, together with Chloe Kline, Program and Evaluation Specialist, helped to schedule and organize the research, as well as reviewing the enrollment and persistence data.

Section Four: Methods

Photo credit: Don Tarallo

DATA COLLECTION

Data were collected in several ways.

- **An examination of the persistence data** for the group of students who were at CMW from 2005 to the present to provide a sense of who progresses and who leaves the program.

- **A series of semi-structured interviews conducted by students' regular CMW teachers.** Students were asked to discuss their specific experiences during the previous week's practice (i.e., what improved or remained difficult, what practice techniques they employed) and their more general feelings about how and why they play their particular instrument. There were three rounds of interviews. The first two rounds concentrated on musicianship and agency questions, while the final interview asked additional questions about how students saw CMW connecting them to the wider world.

- **A year-end interview** with students with evaluators: In this interview, evaluators interviewed a subset of 49 of the 73 focus students. These 49 represented a balanced sample of ages, phases, levels of engagement, and gender of students enrolled in CMW. These interviews were designed to supplement the shorter teacher-led interviews, particularly in the areas of agency and connection to the wider world. These interviews included:
    - A journal exercise in which children were asked to detail the previous day's activities, followed by specific questions about the child's engagement with music during that day.
    - A mapping exercise in which students were asked to diagram their musical world, beginning with their experiences at CMW. This world could include people they met, music they listened to, other musicians with whom they played, and ideas or conversations they had about music.
    - A series of twelve questions drawn from standard measures of self-efficacy and agency.

- **Interviews with family members of focus students**: These were conducted by CMW Board members who were trained on a family interview protocol by evaluators. Interviews were conducted either in Spanish or English, depending on families' language of choice. The interviewers collected data on three topics:
    - high and low points in their children's experience at CMW
    - family members' contributions to children's participation at CMW
    - areas where CMW could improve the program for students or outreach to families

The following table diagrams these sources of data and the way in which each contributed to an overall picture of the outcomes for young people who participate in CMW.

SOURCES OF DATA			
Contextual Data			
	Observations of afternoon lessons, rehearsals, and Performance Parties		
	Ongoing discussions with faculty, fellows, Board members		
Student Outcome Data			
Persistence Data developed with CMW staff	Who enrolls and persists in CMW over time Who leaves the program and for what reasons		
	Musicianship	**Personal Agency**	**Participation in Wider World**
Teacher and Student Lesson-based Interviews	▪ Practice ▪ Musical knowledge ▪ Involvement	▪ Self-esteem ▪ Self-monitoring ▪ Motivation	▪ Developmental network ▪ Broader aspirations ▪ Application to other spheres
Student Year-end Interviews with Outside Evaluators	▪ **Diary day**: Role of music in daily lives of students	▪ **Account**s of doing something difficult at school/CMW	▪ **Maps** of the worlds created around CMW and a comparison activity
Parent Interviews conducted by CMW Board	▪ (Not a dimension many parents felt comfortable commenting on)	▪ **Highs and lows** in student's time at CMW	▪ **Distinctive consequences** of attending CMW

SCORING AND ANALYSIS

ENROLLMENT AND PERSISTENCE

All of the analyses of the persistence findings are based on the annual enrollment data that CMW tracks and were provided to the consultants by Community MusicWorks staff. These data include information on all those who have enrolled in Community MusicWorks programs since the program's inception in September 1998. Data included name, date of birth, initial enrollment date, transition to Phase II or III, end date (graduation or withdrawal from the program), and for those who were enrolled in 2005 and who subsequently left, the reason for their leaving the program.

The 2005 cohort analysis included all students who were active in the program as of September 2005 (63 students). The analyses tracked students' progress through the several phases of the program until September 2009, also tracking the date and phase for any departing student. The reasons for students no longer being active in the program were coded into four categories: 1) reasons beyond control of the family or child (e.g., moving, family illness, etc.); 2) graduation from the program; 3) moving to take up another instrument; and 4) graduation.

LESSON-BASED INTERVIEWS: MUSICIANSHIP, AGENCY, AND CONNECTION

Thirty first-round interviews were selected at random and reviewed by one of the principal investigators who was blind to the level and age of the student. Based on these interviews, indicators of three levels were established each of the dimensions that the CMW program is designed to improve (see the table below). These dimensions and levels were shared with CMW teachers and revised according to their suggestions.

Musicianship	No evidence	Level 1	Level 2	Level 3
Practice	▪ Practicing 0-1 day in a week ▪ "Never" practicing	▪ Practicing 2-3 days in a week ▪ Practicing "sometimes"	▪ Practicing 4-5 days in a week ▪ Practicing "often" or "a lot"	▪ Practicing 6-7 days in a week ▪ Practicing "all the time"
Musical Knowledge		▪ Basic knowledge of instrumental mechanics (bow, stroke, etc.)	▪ Knowledge of concepts, terms (scales, articulations)	▪ Knowledge of composers, repertoire
Involvement	▪ "Never" entering the zone – too distracted ▪ Nothing is challenging or difficult (disconnect)	▪ Paying attention/listening when practicing ▪ Naming specific exercises practiced	▪ Sometimes enters the zone ▪ Taking initiative – seeking out pieces that are "challenging" ▪ Learning to manage time – practicing before homework, at consistent time	▪ Very engrossed – "going to viola-land" ▪ Taking initiative – composing on own ▪ Self-professed love for playing, instrument, or CMW
Quality (technical proficiency, expressiveness)	NO SCORE ASSIGNED	▪ Elementary	▪ Intermediate	▪ Advanced
Agency	**No evidence**	**Level 1**	**Level 2**	**Level 3**
Self-esteem	▪ 'Not good' or 'bad'	▪ Okay or pretty good ▪ Getting better ▪ Rudimentary pieces becoming easy or basic	▪ Good ▪ A lot of improvement ▪ Wanting more challenging pieces	▪ Great ▪ Mastery of challenging pieces ▪ Change of self-concept as a result of CMW involvement[14]
Self-monitoring/ Techniques & Tricks	▪ No techniques ▪ Nothing got better ▪ Cannot articulate what got better	▪ Blunt repetition ▪ Got better generally ▪ General recognition of value of practice	▪ Mistakes as aids to learning ▪ Student can name specific things got better in playing ▪ Noticing and articulating difference in playing from practice	▪ Learning to deploy techniques in service of goals (varying tempi, using recordings) ▪ Extracting broader life lessons connecting effort and goal attainment[15]

[14] One student stated explicitly that playing an instrument was helping them "find something new inside;" another said that one of the things they most enjoy about playing the violin is their newfound identity as a musician.
[15] Noting, for example, that playing a musical instrument can help with college applications, or the more general sentiment that perhaps playing an instrument can "get me somewhere."

Connection to Wider World	No evidence	Level 1	Level 2	Level 3
Family Involvement		▪ Parent suggested CMW ▪ Parent monitors practice	▪ Practicing in front of parent ▪ Family member as inspiration to play	▪ Parent actively aids in practice sessions ▪ Sibling actively aids in practice sessions
Mentoring		▪ Some rapport between teacher and student	▪ Clear evidence of student-teacher bond	▪ Student confides in or relies on teacher for counsel, advice
Broader Aspirations		▪ Practicing for performance party ▪ Practicing for lessons ▪ Just likes instrument or wants to play	▪ Using music to "get somewhere" ▪ Using music for college entry ▪ Inspired by professional	▪ Wanting to continue in music for fulfillment or self-actualization
Carry-over from Music to Other Contexts		▪ Very specific and literal connections	▪ Seeing connections to practice and performance in other domains	▪ Seeing music as having taught them a very wide range of strategies for pursuing excellence

These levels were then used to assign a level for each dimension to each child at each interview. These assignments were done blindly – the investigator coding the interviews did not know how long each child had been in the program. These scores were then averaged across the interviews to yield a typical score (medial-level) for each student's standing for each of the eight domains listed in the table above.[16]

Reliability was established by selecting a random sample of interviews from 15 children (representing 20% of the full sample of N = 75). The reliability sample was stratified to ensure it represented the full sample in terms phase, gender, age, and teacher (see the table below). The second principal investigator then scored these interviews using the guidelines detailed above. Inter-rater reliability was high, ranging from 93% to 80% for the different categories.

Sample for Establishing Coding Reliability

	Full (N = 75)	Reliability (N = 15)
Phase		
I	56	9
II	16	5
III	3	1
Gender		
Male	37	7
Female	38	8
Age (in months)		
Mean	148.7	160.8
Standard Deviation	34.7	37.8
Teacher		
Teacher 1	8	2
Teacher 2	10	2
Teacher 3	14	3
Teacher 4	5	1
Teacher 5	8	2
Teacher 6	16	3
Teacher 7	7	1
Teacher 8	7	1

[16] Best- and worst-case scenarios were computed by taking the highest and lowest scores, respectively, across all interviews for each domain.

Given the highly personal and varied nature of the data on broader aspirations and carry-over to other contexts and goals, evaluators decided to analyze a subset of the larger sample in depth, rather than treat the entire sample more broadly. Fourteen Phase II and III students were included in this subset, as were 14 Phase I students matched for gender and teacher.[17]

The resulting data were analyzed in the aggregate, to identify comparative strengths and weaknesses of the program with regard to the three major outcomes: musicianship, agency and connections to a wider world. Then, using enrollment data from CMW files, children's level of attainment in each area was analyzed as a function of their length of time in the program. It was our expectation that levels of attainment, within each area and overall, would be positively correlated with children's length of time in the program. On the topic of exposure to a wider world, data were analyzed qualitatively in order to capture the major contrasts between Phase I students and their more experienced peers in Phases II and III.

YEAR-END STUDENT AND FAMILY INTERVIEWS: DIARIES AND MAPS

At the close of the year a team of evaluators conducted extended interviews (45 to 60 minutes) with 49 of the focus students. (This was the total number of students whose families were able to add an interview to their schedule during the final weeks of the program, minus the students who were unable to keep their appointments.) The purpose was to collect qualitative data that would amplify the findings from the scored lesson interviews. This was done using two tools: 1) Students' diary days in which they recorded their activities for the previous 24-hours, and highlighted where music played a role and 2) Student maps of what and whom CMW connected them to.

The students' diary days were categorized by students' phases and levels of engagement. Additionally, the diary days were analyzed for:

- **Musical engagement**: All instances and types of occasions when students engaged in musical activities.
- **Spill-over**: The number and types of occasions where students initiated musical activity on their own beyond lessons, performances, and practice sessions directly tied to CMW (e.g., listening, "curating" and collecting, or actively playing or composing.) The evidence of spill-over was seen as an indication that students were taking charge of their own musical activity and also using it to carry them to other activities and relationship.

The students' maps were also categorized by students' phases and levels of engagement. Further, they were coded for:

- **Connections**: The numbers of people, places, and activities students saw CMW as connecting them to.
- **Branching connections**: Occasions when CMW linked the student to an activity, place, or person that subsequently led to additional connections.

[17] Two Phase II students did not complete the final lesson interviews, and therefore were not included among the subset. One teacher had only Phase II and III students; the students of another teacher, with the same gender distribution, were substituted instead. Because age and phase are closely related, it was not possible to match the two halves of the subset for age.

SECTION FIVE: MAJOR FINDINGS

Photo credit: Jori Ketten

ENROLLMENT AND PERSISTENCE

Like many community music schools, CMW provides lessons for students from six to eighteen years of age. Students who stay with the program have the opportunity to progress through a series of three phases with increasing levels of opportunity and range of offerings. In order to understand CMW's holding power, evaluators examined the full 2005 cohort of students (i.e., all students who were active in the fall of that year), examining who persisted and for how long.

Tenure in Program (all of 2005 cohort)

	# students	*% of total*
Less than 1 year	3	5%
1 year	2	3%
2 years	7	11%
3 years	4	6%
4 years	10	16%
5 years	9	14%
6 years	10	16%
7 years	5	8%
8 years	8	13%
9 years	2	3%
10 years	3	5%
	63	100%

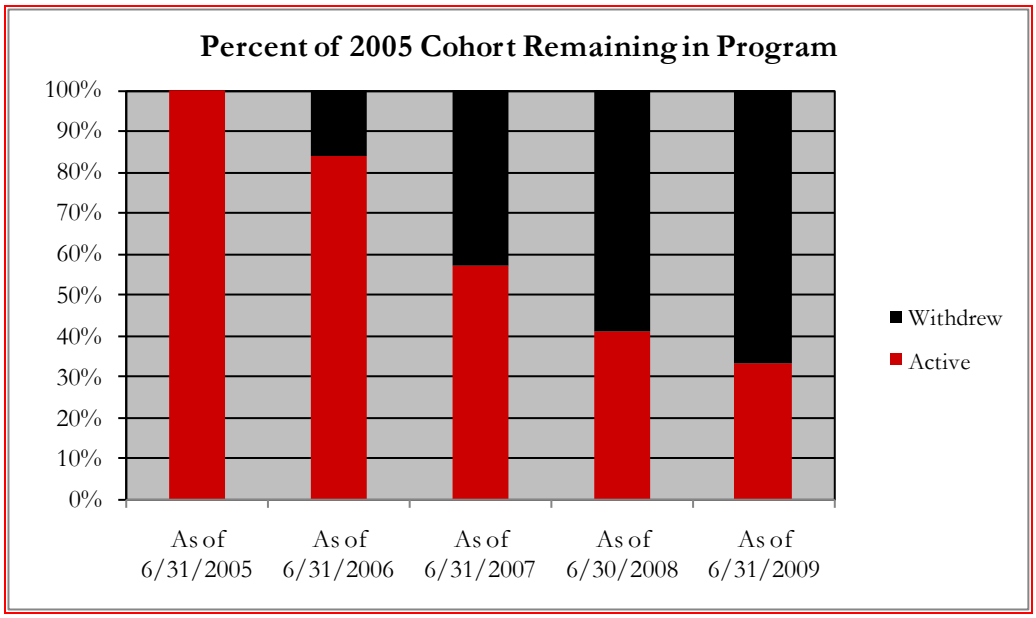
- Thirty-two students moved to Phase II (51% of total cohort).
- Seven students moved back to Phase I (21% of those in Phase II).
- Three students moved to Phase III (5% of total cohort).[18]

Tenure of 2005 Cohort in Program Beyond 2005

	Active	*Withdrew*	*Graduated*
As of 6/31/2005	63	0	0
As of 6/31/2006	53	9	1
As of 6/31/2007	36	21	6
As of 6/30/2008	27	26	11
As of 6/31/2009	21	29	13

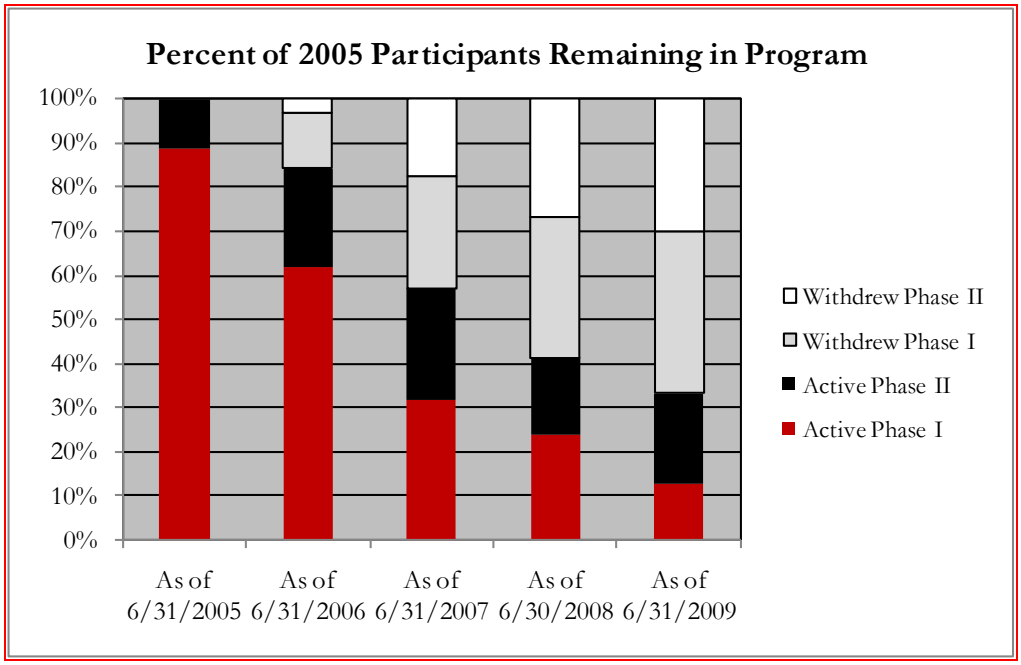
- Twenty-nine of 63 students (46%) in the 2005 cohort withdrew from the program in subsequent years.
- An additional 13 (21%) left the program due to graduation.

[18] This is everyone in the database who is currently in Phase III.



Tenure in Program Beyond 2005 (# of students)

	Active Phase I	*Active Phase II*	*Withdrew Phase I*	*Withdrew Phase II*
As of 6/31/2005	56	7	0	0
As of 6/31/2006	39	14	8	2
As of 6/31/2007	20	16	20	7
As of 6/30/2008	15	11	26	11
As of 6/31/2009	10	11	28	14



Tenure in Program Beyond 2005 (# of students) Excluding Graduates				
	Active Phase I	*Active Phase II*	*Withdrew Phase I*	*Withdrew Phase II*
As of 6/31/2005	56	7	0	0
As of 6/31/2006	39	14	8	1
As of 6/31/2007	20	16	17	4
As of 6/30/2008	15	11	21	5
As of 6/31/2009	10	11	23	6

- Note: Seven of the 42 who left the program entered Phase II for a period of time, and then returned to Phase I before leaving (or graduating). Of the 13 who graduated, 4 fell into this category of student.

WHO LEFT THE PROGRAM?

Gender of Those Who Left the Program (all reasons, including graduation)				
	2006	*2007*	*2008*	*2009*
Female	6	15	23	28
Male	4	12	14	14
	10	27	37	42

- Twenty-eight of the 38 females (74%) in the 2005 cohort withdrew from the program in subsequent years.
- Fourteen of the 25 males (56%) in the 2005 cohort withdrew from the program in subsequent years.

Gender of Those Who Withdrew (excluding graduates)				
	2006	*2007*	*2008*	*2009*
Female	5	10	13	16
Male	4	11	13	13
	9	21	26	29

- If those who graduated are excluded from the analysis, 16 of the 38 females (42%) in the 2005 cohort withdrew from the program in subsequent years.
- If those who graduated are excluded from the analysis, 13 of the 25 males (52%) in the 2005 cohort withdrew from the program in subsequent years.

Age at Enrollment for Those Who Left the Program (all reasons, including graduation)				
	2006	*2007*	*2008*	*2009*
Age 7	1	2	3	4
Age 8	2	4	7	8
Age 9	2	2	4	5
Age 10	3	9	9	9
Age 11	0	1	2	2
Age 12	1	3	5	6
Age 13	0	1	1	2
Age 14	0	0	0	0
Age 15	1	2	2	2
Age 16	0	2	2	2
Age 17	0	1	2	2
Age 18	0	0	0	0
	10	27	37	42

- Nine of those who withdrew (23%) were age 10 at the time of enrollment, 8 (20%) were age 8, and 6 (15%) were age 12.

Age at Time of Departure (cumulative, all reasons including graduation)				
	2006	*2007*	*2008*	*2009**
Age 8	1	1	1	1
Age 9	1	1	1	1
Age 10	2	2	2	2
Age 11	0	0	1	1
Age 12	1	4	4	5
Age 13	1	1	1	1
Age 14	0	3	4	5
Age 15	0	4	5	5
Age 16	2	4	5	5
Age 17	0	1	2	3
Age 18 or older	2	6	11	13
	10	27	37	42
*The total in 2009 represents all those who withdrew during the years reported (i.e., each year includes those who withdrew in the previous year(s).)				

- Twelve of those who withdrew (30%) were age 18 or older, including 5 of the 7 who were in the program for 8 or more years.

Age at Time of Withdrawal (cumulative, excluding graduates)				
	2006	*2007*	*2008*	*2009**
Age 8	1	1	1	1
Age 9	1	1	1	1
Age 10	2	2	2	2
Age 11	0	0	1	1
Age 12	1	4	4	5
Age 13	1	1	1	1
Age 14	0	4	5	6
Age 15	0	2	3	3
Age 16	2	5	6	6
Age 17	0	0	1	2
Age 18 or older	1	1	1	1
	9	21	26	29

*The total in 2009 represents all those who withdrew during the years reported (i.e., each year includes those who withdrew in the previous year(s).)

Phase at Time of Withdrawal (excluding graduates)			
	Phase I	*Phase II*	*Total*
Age 12	5	0	5
Age 13	1	0	1
Age 14	4	2	6
Age 15	2	1	3
Age 16	5	1	6
	17	4	21

Two of those who were in Phase I at withdrawal had recently returned to Phase I from Phase II.

- Eighty one percent (17 out of 21) of those who withdrew did so from Phase I. However, 2 students of the 17 had only recently returned to Phase I, having withdrawn after some time in Phase II.

Years in Program for Those Who Left the Program (cumulative, all reasons, including graduation)				
	2006	*2007*	*2008*	*2009***
Less than 1 year	2	2	2	2
1 year	3	3	3	3
2 years	1	7	7	7
3 years	0	1	2	2
4 years	1	6	7	8
5 years	1	3	3	5
6 years	0	2	5	5
7 years	0	0	2	3
8 years	2	3	3	3
9 years	0	0	2	2
10 years	0	0	1	2
	10	27	37	42

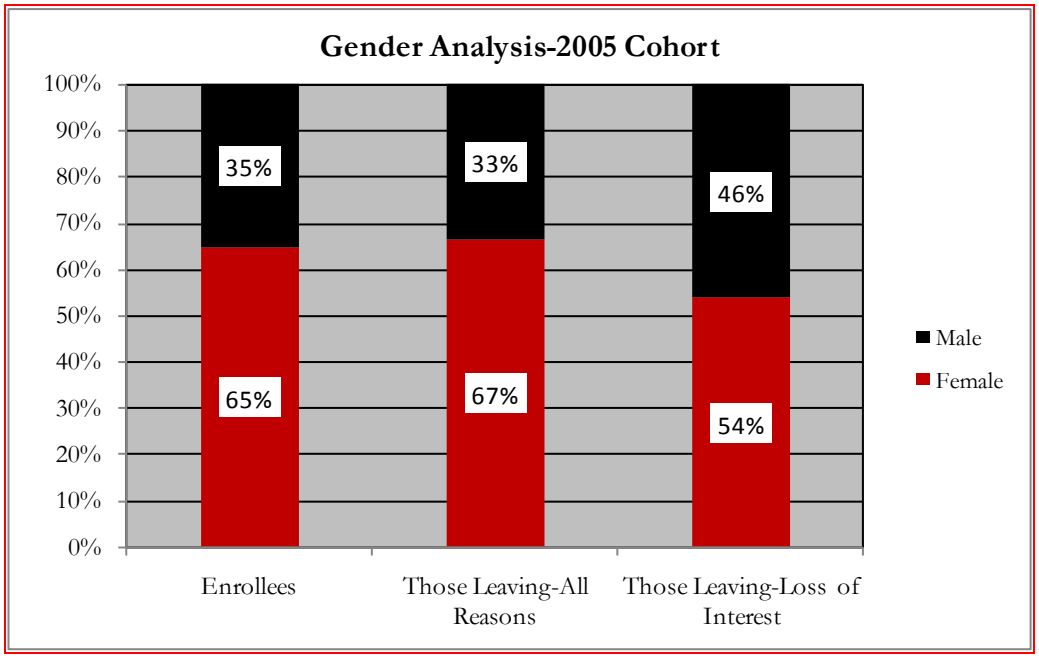
*The total in 2009 represents all those who withdrew during the years reported (i.e., each year includes those who withdrew in the previous year(s).)

- Eight of those who withdrew (20%) had been in the program for 4 years. Seven (18%) had been in for 2 years.
- Average (mean) tenure in program is 4.5 years.
- Median tenure is 4.1 years.
- Modal tenure is 3.75 years.

Years in Program for Those Who Left the Program (cumulative, excluding graduates)				
	2006	*2007*	*2008*	*2009***
Less than 1 year	2	2	2	2
1 year	3	3	3	3
2 years	1	4	4	4
3 years	0	1	2	2
4 years	1	5	6	7
5 years	1	3	3	4
6 years	0	2	2	2
7 years	0	0	2	3
8 years	1	1	1	1
9 years	0	0	1	1
10 years	0	0	0	0
	9	21	26	29

*The total in 2009 represents all those who withdrew during the years reported (i.e., each year includes those who withdrew in the previous year(s).)

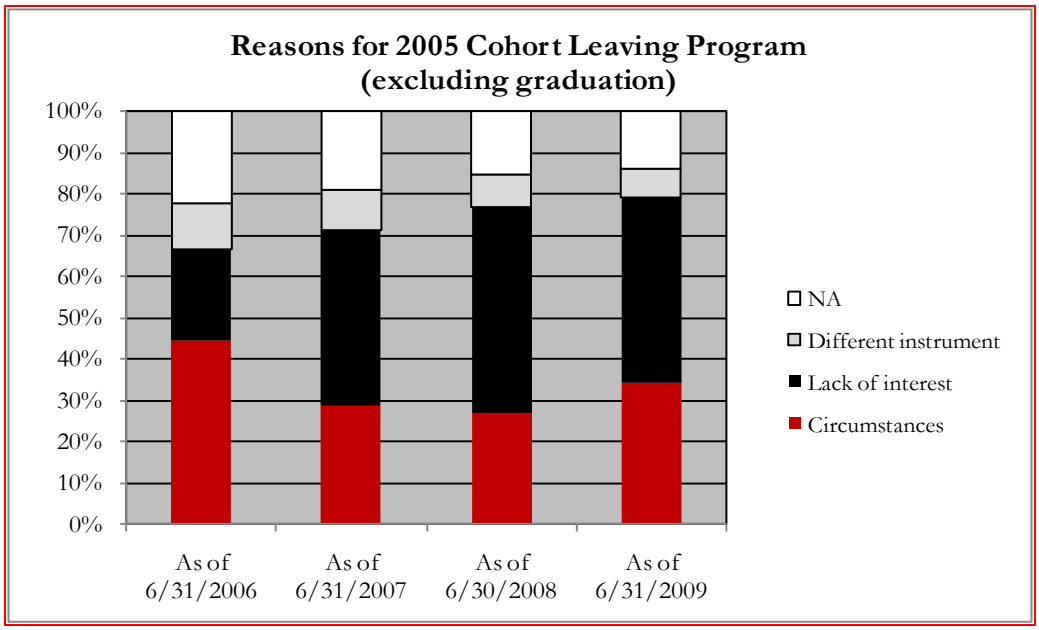
- Average (mean) tenure in program (excluding graduates) is 3.8 years.
- Median tenure is 3.75 years.
- Mode tenure is 3.75 years.

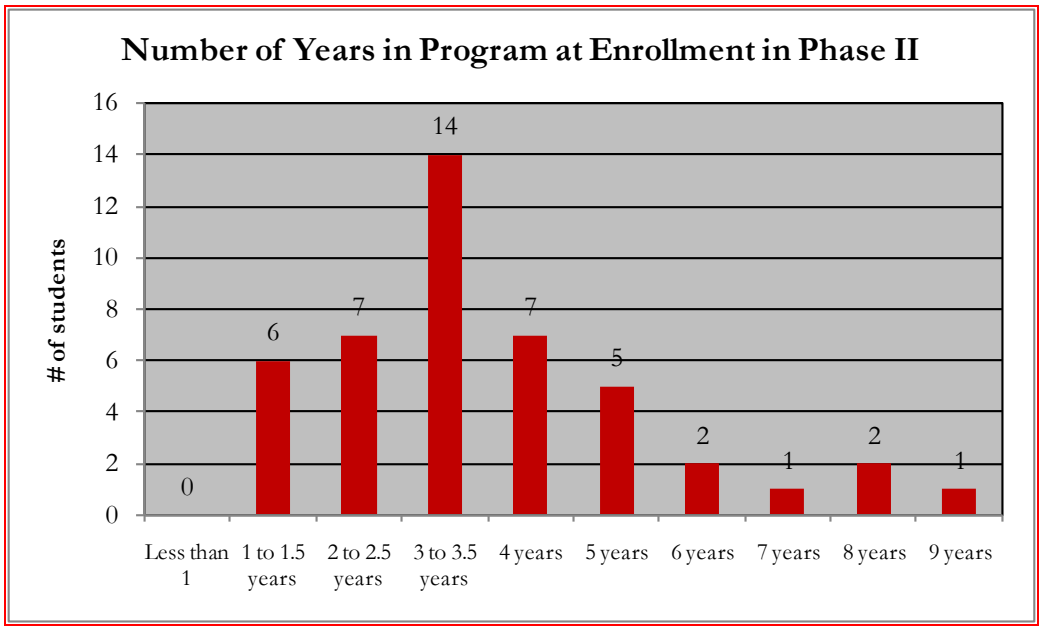


REASON FOR LEAVING PROGRAM

2005 Cohort Reasons for Leaving Program

	As of 6/31/2006	*As of 6/31/2007*	*As of 6/30/2008*	*As of 6/31/2009*
Graduation	1	6	11	13
Circumstances beyond child/family control	4	6	7	10
Program didn't hold them	2	9	13	13
Left to play another instrument	1	2	2	2
Not available	2	4	4	4
	10	27	37	42





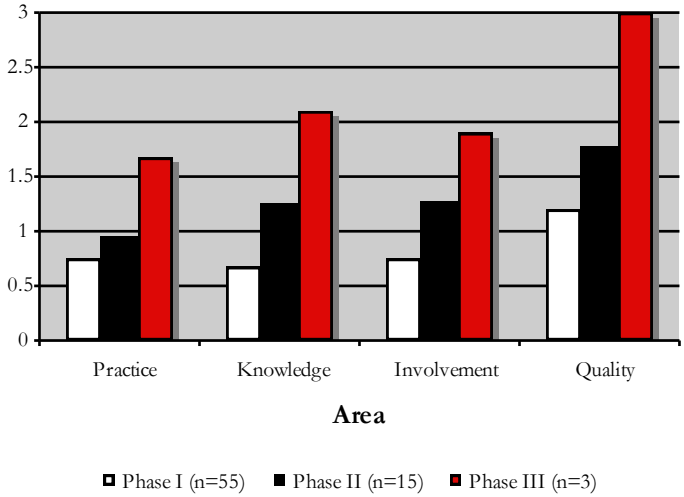
- Of the 45 students who participated in Phase II, 7 were in the program for a period of time and then went back to Phase I. Of those 7, 5 were in the program for less than one year, 1 remained for 1.5 years, and another was in Phase II for almost 3 years.
- Male students are more likely than female students to remain active in Phase II programs – while 71% of those who enroll are female, only 59% of those who are currently active are female.
- Most students who enroll in the Phase II program have participated for 3 to 3.5 years (14 out of 45, or 31%).

MUSICIANSHIP

We defined musicianship as having four dimensions: practice, musical knowledge, involvement in music, and quality of musical performance (both technical proficiency and expressiveness).

The data from the lesson-based interviews between students and teachers presents the following picture of how CMW students' musicianship develops. (The chart presents mean scores for each of the four dimensions by phase.[19])

Musicianship Scores by Phase



Details of Scoring

Area	Phase	Mean
Practice	I	.74
	II	.96
	III	1.67
Knowledge	I	.68
	II	1.24
	III	2.11
Musical Involvement	I	.76
	II	1.27
	III	1.89
Quality	I	1.20
	II	1.77
	III	3.00

There is a distinct, but uneven, progression in students' understanding of the role of practice from Phase I to Phase III.[20] Young people often reported: 1) that they felt they were not as good as they should be; 2) that they know practice improves their playing; and 3) that currently they do not practice enough to be getting better. However, as the graph shows, Phase II students do not progress much beyond Phase I.

Students' levels of musical knowledge and musical involvement develop steadily throughout the phases of the program. By Phase II, students possessed fundamental knowledge of the mechanics of their instrument and how it was played; by Phase III, this knowledge had expanded to include an understanding of musical concepts and terms (e.g., time signature, key signature, *legato,* etc.).

The depth of student involvement from Phase I to III underwent a similar steady progression, with students able to focus on and identify specific exercises they had practiced by Phase II, and becoming increasingly engrossed in practice and actively seeking out new and more challenging pieces by Phase III.

[19] Note that in the case of musical quality, if the student did not perform during their lesson interview they were omitted from the analysis. This prevented artificial deflation of scores that would have resulted from assigning these students scores of 0.

[20] For musical involvement and knowledge, differences in mean scores among all three groups were significant at the level of $p < .06$. In the cases of practice and quality, only the differences between Phase III and Phases II and I were significant. Put alternatively, in terms of practice and quality of playing, Phase I and II students cannot be distinguished from one another.

Finally, the quality ratings showed uneven progression. If children played during their lesson, they were rated as elementary, intermediate, or advanced, based on their technical expertise and the expressiveness of their playing. The data show that *on average*, children in Phase I play slightly above the elementary level, Phase II students are playing at slightly below the intermediate level, and Phase III students are advanced.

The qualitative data provide deeper insight into how musicianship develops for young people enrolled in CMW. For instance, a close look at students' diary data shows that, on average:

- For Phase I students and less engaged Phase II students their lesson and practice are often one in the same; outside of lessons, practicing only peaks around Performance Parties.

- Students begin intensive practicing outside of lesson practicing or inventing their own free-time musical activities (e.g., getting together to play with friends, "jamming," etc.) if they become very engaged in Phase II and proceed to becoming Phase III students. The diary from one highly engaged Phase II player shows what this looks like:

Where	**Activity**	**How Long?**	**With**	**How regularly?**
Home	Breakfast – Ate a bowl of cereal		Family	
	Got myself and brother ready for church Listened to music on my stereo	About 30 min	Family	Listen every day when I get ready
Church (Bethel)	Went to church Service – I played viola	11:00 – 1:30	Family Congregation	Twice a month
	Mother had meeting, watched my brother play outside Listened to iPod	1:30 – 2:30		
Friend's house	Took my instrument, she plays too, we played music, then watched TV with her little sister	About 3:00 30 - 45 min	Another friend, a cellist, was going to come	Get together to play about once every two months
Home	Got on Facebook with CMW and others – a friend from CMW got me on last summer	About 30 – 45 min		Every day
	Dinner – We talked about the concert on Saturday, I had a solo on Saturday, so we were reflecting on how people thought I did	10 – 15 min	Family	Whenever I perform
	Got ready for school Watched MTV	About 30 min		
	Listened to music on stereo	About 30 min		Every day

When this kind of invented or independent musical activity occurs, it can become a major focus of a student's identity: what distinguishes them, what gives them courage and a sense that they can "go places" they may never have imagined before. This is clearly fuel for students' sense that they belong to a long line of musicians, across times and continents:

Now I am working on a Vivaldi piece. When I began, I was worried I could not play it. Now

> *I am just thrilled with it. When I play I make a little story in my mind called "Concerto." The story line starts fast. I imagine antique bows going furiously, I feel jumpy on account of it. Vivaldi is listening; I can picture him, watching all the players. He is jumpy too, to see all the players there. I see the politics of the time; a lot of the issues, the common and the rich people all listening to the music. I try to play it as I enjoy it as if to make them enjoy it.*
> *-- A graduating CMW student*

This is exactly the kind of motivated and expansive musical activity that yields practicing which, in turn, yields a sense of progress and excitement. Therefore, an important question is "How can this kind of engagement occur for even more participants and at younger ages?" Students' diaries and interviews contain important hints about the kinds of events and circumstances that stimulate musical activity outside of CMW lessons and performances:

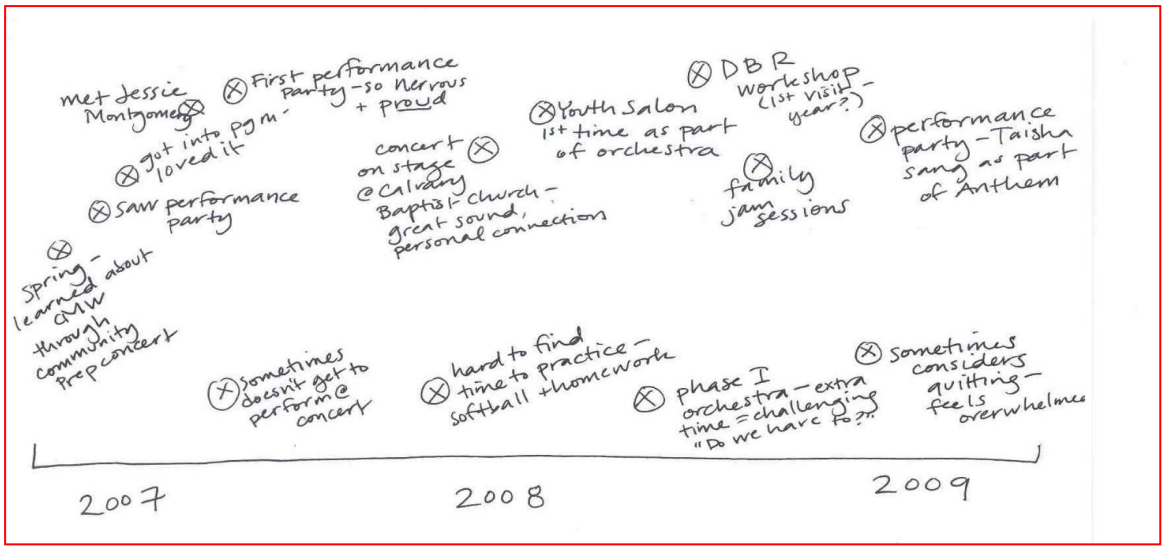
- When other youth (e. g., cousins or older role models) are playing beyond what is required. For example, a number of young people spoke excitedly about the work that they put into preparing for the "Anthem" concert, when students of many ages and abilities all collaborated on producing an original piece in celebration of President Obama's election.

- When the music becomes "a gift" to someone who matters, for instance, making a tape to send to a relative who loves music or who got the student started playing.

- At faith-based events where musical expression is highly valued as part of worship (e.g., instrumental playing as part of the meditation in a service, performing to support a choir, or being part of a congregation's celebration of youth or summer retreat).

These are potentially important clues about how and when young people, even as beginners, might be stimulated to see their music as important beyond the demands of lessons and performances.

Below is one parent's map of the high and low points in her daughter's three-year career at CMW. It provides a look at the kinds of experiences that can motivate young players (and their families) to work hard at developing their musicianship:



PERSONAL AGENCY

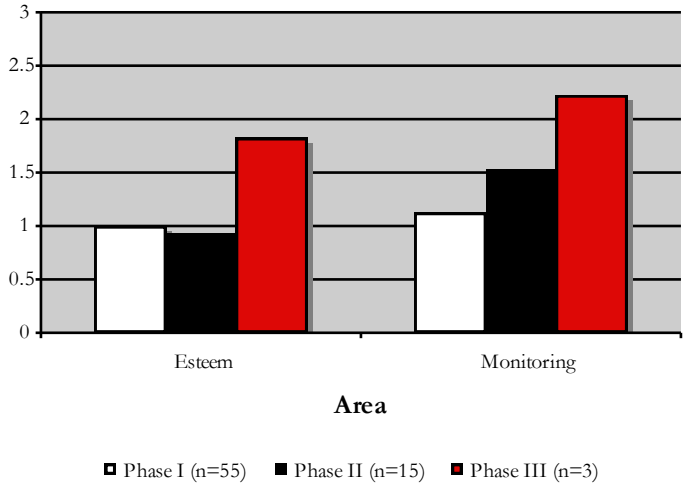
Personal agency combines elements of self-esteem and self-monitoring along with the "grit" and strategies to pursue a goal. For example, a student may have the goal of playing a particularly challenging new piece at the next performance party. But wishing isn't performing. Reaching her goal takes:

- Self-esteem: If she judges herself to be a good-enough violinist, she will see herself as equal to the challenges of the piece.
- Belief tied to action (i.e., actually practicing) so that she can master the piece.
- Insight: She has to be able to evaluate her own progress towards mastery, figuring out exactly what and how to practice so that her hard work makes the difference she is hoping for.

Personal agency matters. This kind of persistent and thoughtful effort, as much as raw talent, is what makes for human achievement, in music and in many other fields.

By looking closely at our varied sources of data, we can see the pattern of development for agency in the students at CMW. Below are the results for the lesson-based interviews:

Agency Scores by Phase



Details of Scoring

Area	Phase	Mean
Self-esteem	I	.99
	II	.93
	III	1.83
Self-monitoring	I	1.12
	II	1.52
	III	2.22

Again, while there is an overall development, that growth occurs unevenly. Phase I students scored at Level 1on self-esteem, indicating that on average they saw themselves as "okay" or "pretty good" instrumentalists. This is realistic since students are still learning to play a difficult instrument. Similarly, they have only a modest range of ways to monitor and improve their playing. Chiefly, if they make a serious mistake or fumble, they begin again at the beginning of the piece.

On average, however, Phase II students did not respond differently than Phase I students.[21] In fact, they scored slightly lower than Phase I students on self-esteem, and often accompanied this self-assessment with the observation that they were not as good as they should be, given the amount of time they have been in the program:

> *I should be better, considering how long I've been playing.*
>
> *I am not progressing as much as I should be.*

As a group, the Phase II students' self-monitoring skills were only slightly better than their younger peers. Many of them describe their practicing in terms like these:

> *I figure I can stop practicing if I can get [from] the first note to the last.*
>
> *Getting all the way through the piece without having to stop and start again.*

They think of their progress in terms of:

> *… having longer pieces, with more and faster notes to play.*

This changes among highly engaged Phase II students and Phase III students. At that point individuals begin to think hard about what constitutes playing well:

> *Though I had played in an orchestra before, I got my voice musically [playing at CMW] maybe you could say I got certain preferences about how* I *wanted to play. I really wanted to express myself through the music not just out of the book.*
> *-- A graduating CMW student*

They also begin to think and act in ways that would get them to the goals they set. For example:

> *She really wanted to audition for this other orchestra. She spent I don't know how many weeks getting ready practicing a lot at home. She asked me if I would drive her when the day came. All the way there I could tell she wanted it to go well. Driving home she was disappointed, she didn't think she played well enough. We talked all the way home about how maybe it was better than she thought, how she could always try again.*
> *-- Grandfather of a CMW student*

As with the earlier case of musicianship, these data raise the question about what could happen early in students' careers at CMW that would help them develop their personal agency as musicians, even as they struggle with mastering a stringed instrument. There are important hints in families' and students' interviews.

Around the esteem issues, a segment of both students and families described wanting a clearer sense of progress, particularly in the stretch between the early burst of excitement of getting an instrument and playing a first song and the regularly marked achievements of being a late Phase II or III player:

> *He was very excited when he started to play; we all were. We had a celebration when he could play his first real piece. But now it feels like things have leveled off. He has been playing the*

[21] Only the mean scores for Phase III students were significantly different ($p < .05$) than those for students in Phases I or II in the areas of self-esteem and self-monitoring.

> *same pieces for a long time. Right now he has one that he had last year. He hasn't gotten a chance to do anything but play in the big ensemble at performances. I don't want him to lose interest or get to thinking he's no good. I keep thinking what are the small steps I could point to, or what are the new things he could be doing? I know it's hard, slow work, but he needs mile-markers, you know.*
> *-- Parent of a CMW student*

Families also want to know how they can do more than insist on a regular time for practicing. They have a sixth sense that practicing and playing take explicit musical strategies. They want to be able to "dig into" the music-making:

> *I love that she plays. But I am not a musician. When she gets into a hard place, all I can tell her is to try again. Or to put it down and come back to it later when she is not so frustrated. Lots of times I wish I had other suggestions.*

> *I like listening when they play – it makes me happy that they are doing this music and that they are doing it together. But I never got to play when I was growing up. So I don't know what to say or to ask with them. I just can say, "Nice." or "You have been working so hard." But nothing more. I have been thinking that maybe I need lessons in lessons.*
> *– Parent of a CMW student*

PARTICIPATING IN A WIDER WORLD

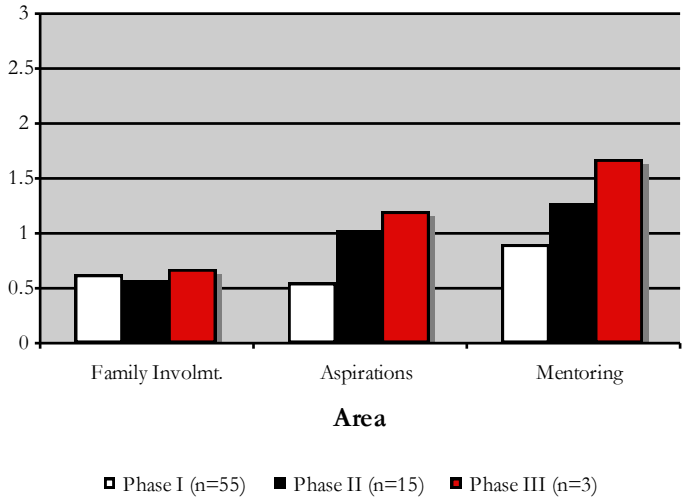
Throughout the evaluation, we thought about participation in two ways:

- Building a CMW community of support for young people's development that included both families and mentors. One of the responsibilities of this community was to use music and music-making as a way to change how young people thought about themselves and their aspirations for the future.

- Connecting young people to a network of wider musical experiences that would, in turn, connect them to a world broader than their neighborhood and to a set of changed expectations for their lives.

The lesson-based interviews provide basic information on CMW's work at constructing a supportive community that would help students venture forth into a wider world.

Supports for Connecting to Wider World by Phase



Details of Scoring

Area	Phase	Mean
Family Involvement	I	.63
	II	.56
	III	.67
Broader Aspirations	I	.57
	II	1.02
	III	1.28
Mentoring	I	.91
	II	1.20
	III	1.67

Students described their families as involved in supporting their music in a number of ways: transporting them, making special arrangements at work to make time for lessons, sitting with them to practice, and coming to events, even bringing members of the extended family. There were instances when a parent would actively aid in the child's practice or a sibling would join a child to play, but these were exceptions. As described earlier, many family members feel as though they do not have the resources, in terms of time or musical knowledge of their own, to do more than to monitor their child's practice.

Ratings of quality of the mentoring relationship between student and teacher were high overall and displayed significant differences across phases.[22] The average score of Phase I students, which was slightly below 1, indicates that there was some basic rapport between teacher and student. By Phase III, students were approaching a mean score of 2, indicating that there is a clear bond between teacher and student. Not captured in this aggregate data are the occasions in which the student clearly regarded the teacher as an advisor and confidant, for topics ranging far beyond music.

Students' scores for broader aspirations were surprisingly low. Here a score of 1 indicates that a child played to avoid embarrassment in a lesson or performance party or because they felt like playing. Scores of 2 and above (e.g., to "get them somewhere," be it in a community orchestra in the short-term or a competitive college) were rare. This could be due to the way the questions were asked. Alternatively, these results may have to do with the fact that this question taps an "unmapped" territory. As members of a first generation of musicians in their families, young people at CMW simply may not have a very clear map of what specific opportunities are out there "somewhere." Possibly CMW teachers and mentors could begin to fill in this territory for young people by more regularly and explicitly discussing and connecting students to experiences outside the neighborhood.

- Helping students to build portfolios that track their accomplishments in and outside of CMW.

[22] Differences among means for mentoring were significant across all groups ($p < .05$). There were no significant differences among groups for family involvement, and only the mean for Phase I was significantly different from Phases II and III for broader aspirations.

- Creating events in which older students share their journeys into the wider world with younger students.

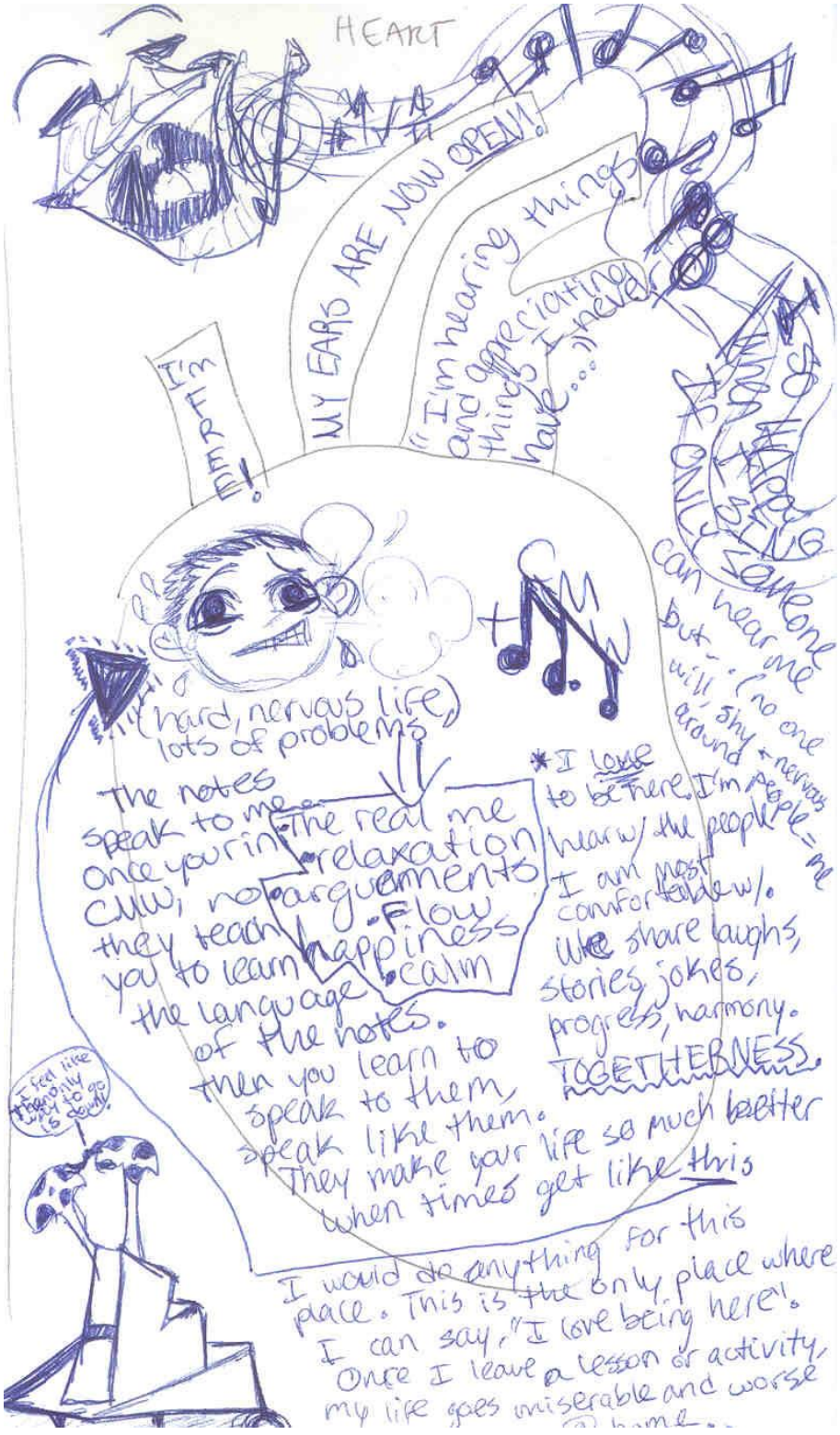
- Posting graphics of those journeys on the website, so that other families can see how it is done.

A comment by an audience member at a performance party makes the potential power of filling in this territory very clear:

> *Today at the concert I saw the girl who had been here for nine years, and she got this scholarship and she is furthering her education, whether or not the scholarships comes from her being here alone or not. It reminded my friend's daughter, the one I came to see. In nine years, she might be in the same spot, graduating with a scholarship. Maybe you don't know. That was my favorite. Seeing someone stick with the program for nine years. It is awesome, after nine years, college is nothing.*
> *-- Friend of a CMW family who came to a performance party to see a student perform*

Students' diaries and maps provide more detailed information about how this system of supports allows students to connect to a wider world. First, it is clear that CMW is a community that acts as both a haven and a springboard for students at all levels (see personal sketch on the following page.) At the same time there is striking developmental evidence about the ways in which younger and less engaged students, as compared to older students, use CMW to connect to a wider world (see diagrams).

Personal Sketch about the meaning of CMW



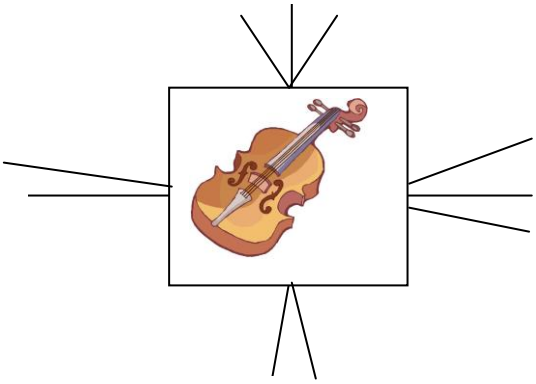
Diagrams of Typical Maps for More and Less Engaged Students

Students' maps of what CMW has connected them to help to explain how having a springboard and/or haven allows them to know about and explore the wider worlds that lie beyond their family home, neighborhood and school. The illustrations below show maps typical of two groups of CMW participants: 1) younger and less engaged students and 2) Older, more engaged students.

The Wider World:
A Typical Younger or Less Engaged Student's Map

Peers: Other players at CMW

Places: Lessons, performance parties, home and family, sometimes church



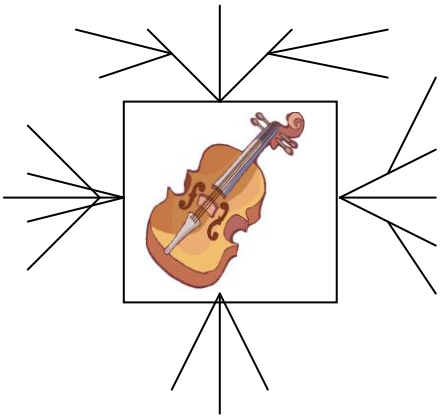
Teacher(s) at CMW (adults and older students)

Events: Special CMW event(s) (performance party at church, Anthem performance, DBR, memorable trip or event (Bug Opera, opera movie)

The Wider World:
A Typical Highly Engaged Student's Map

Peers: Other CMW players, in multiple roles: (ensemble, mentor, model, friend, colleague); other players (church, RIPYO, other ensembles, etc.)

Places: CMW, concerts, events, as well as additional sites: church, other music venues, summer music programs, YUGA, etc.



Teachers at and outside of CMW Lessons (e.g., mentors, visiting musicians, summer programs, other ensembles like RIPYO)

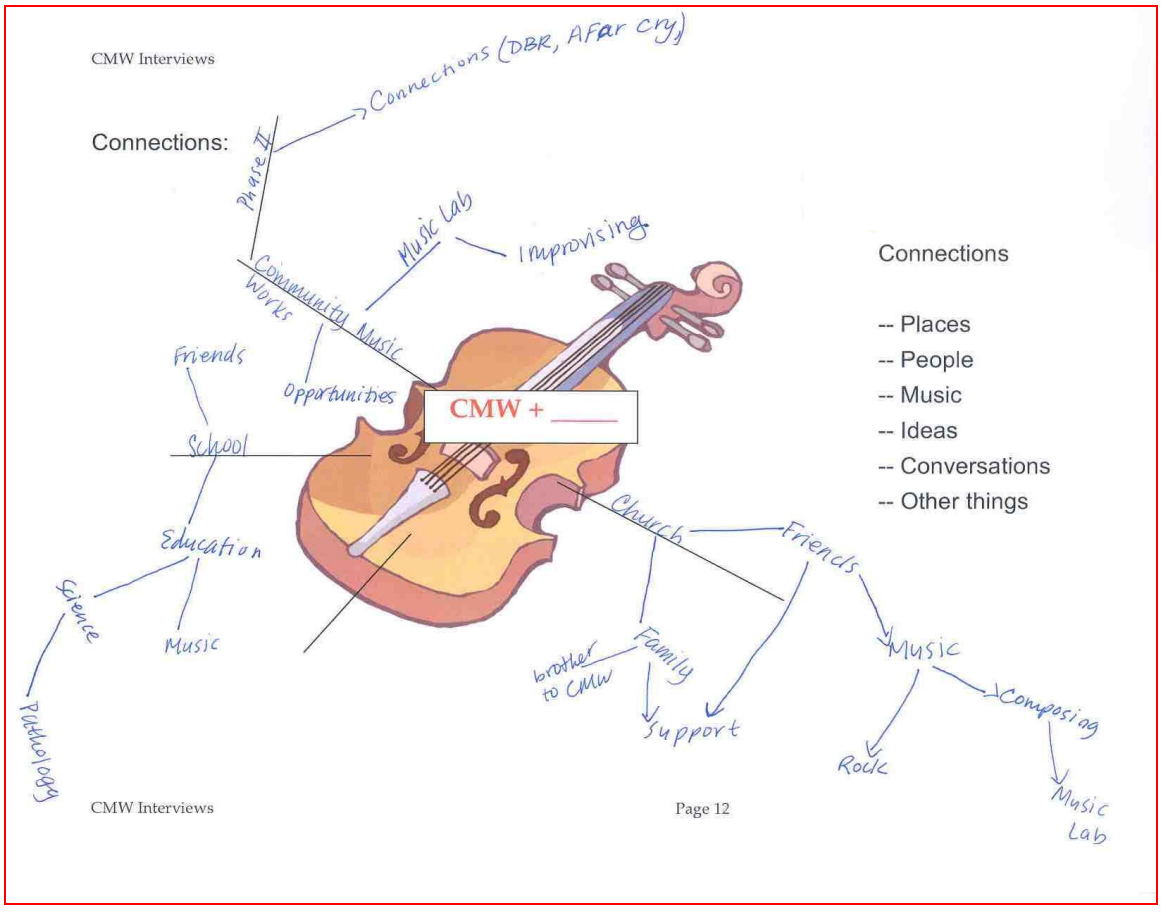
Events: Special CMW event(s) (performance party at church, Anthem performance, DBR, memorable concert trips or events) *as active participants and contributors*

Younger and less engaged students portray CMW as the center of a set of radiating direct connections to peers, teachers, performance venues, and pieces of music. These pictures illustrate how their time at CMW is teaching that an enterprise like music is fundamentally social and how others contribute to their emerging skills. At the same time, their maps contain no ideas or activities beyond music. Nor do their maps branch to indicate that CMW connected them to something or someone else, where, in turn, they went on to explore different relationships, activities, or ideas.

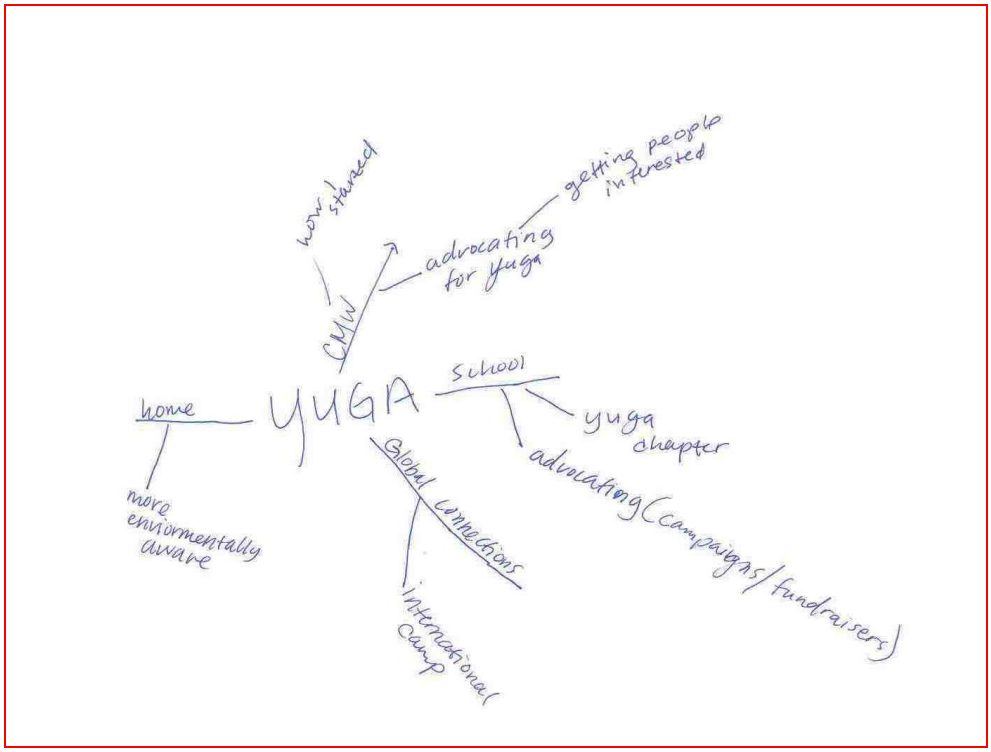
By comparison, older, more engaged CMW students make very different kinds of maps. Characteristically, their maps branch, showing how CMW has placed them within a dynamic network, where musical activities connect them to other art forms, political action, or thinking about what happens for them after high school.

Looking at a specific example of data from a highly engaged student demonstrates what these connections can mean at the level of a single adolescent's life. Here is the map of extended connections drawn by a highly engaged Phase II student. It includes a network of musical links as well as ties to YUGA (Youth United for Global Action), an international social action group to which peers at CMW introduced her.

Highly engaged Phase II student's network of connections



Phase II student's network of connections, cont.



SECTION SIX: RECOMMENDATIONS

Photo credit: Jori Ketten

CMW affects the musicianship, agency, and connectedness of it students in many remarkable ways. There are two core questions for CMW at this moment:

- How can more students become engaged at the level where their musicianship, agency, and connectedness are lastingly affected?
- How can the organization do this demanding work and still allow its members to flourish as teachers, performers, writers, and thinkers?

CHALLENGES FOR CMW

The data collected in this evaluation underscore several specific challenges:

- **Enrollment and Persistence:** Such remarkable outcomes for young people depend on students enrolling early, becoming highly engaged, and persisting in the program. But the enrollment data point out that CMW students enroll as string players at relatively late ages, with 30% of the cohort enrolling between the ages of 10 and 12. Moreover, during high school students are more likely to drop out voluntarily.
- **Musicianship:** Samples of students playing in lessons suggest that a number of CMW students are technically young for the number of years that they have been playing (in intonation, rhythm, fingering, etc.). This is most pronounced at Phase II. This raises the question of how to create social settings or compelling motivations for these students to help them invest the time and develop the strategies that would allow them to make significant and motivating progress on their instruments.
- **Personal Agency:** Students across phases have a limited sense of what they can do to make a difference in their playing. They don't know how to practice in ways that make a difference or how to talk about where they are struggling. The data on students' involvement and investment in practicing and playing show a dip between Phase I and later Phase II and III engagement. There is a time when students report losing interest or sense of progress. These findings suggest that particularly during the "long haul" of developing the manual and musical skills for playing well, students may need a more articulated sense of what they can do to progress, as well as clearer markers of their development.
- **Participation in a Wider World:** A challenge for CMW is how to translate the intimate developmental network (i.e., students, families, and teachers) into a set of wider opportunities for increasing numbers of students. Families describe how hard it is to do more than lessons and practicing when their several children are also involved in sports, debate, or step classes. Some Phase I and less engaged Phase II students describe additional opportunities such as concerts trips like homework: something that has to be done.

RECOMMENDATIONS FOR THE FURTHER DEVELOPMENT OF CMW

ENROLLMENT AND PERSISTENCE

More than half (54%) of students in the 2005 cohort have persisted in the program – a retention rate that is remarkable for a classical music program in a city where economies frequently force families to be highly mobile. Even so, there are steps CMW should consider taking:

- Enrolling students at younger ages in order to give them the time to develop the skills that will let them progress. This data points out that CMW students enroll as string players at relatively late ages, with 30% of the cohort enrolling between the ages of 10 and 12.
- Helping older students to persist even though there may be strong competition from high school activities and other demands.
- Collecting exit data when families and students leave the program.[23]

MUSICIANSHIP

CMW seeks to share a distinctive kind of musicianship. While its primary goal is not to prepare professional musicians, the program does aim to give students the rewards of working hard on a challenging skill, developing a level of personal expression, becoming a contributing member of a community, and understanding that music can be a powerful force in the life of individuals and communities. To make this possible for more students, CMW should consider:

- Creating an articulated map of expectations, skills, and possibilities for each phase of work at CMW that can be shared with faculty, fellows, families, and students.
- Investing in workshops with skilled teachers of young string players for faculty, fellows, and mentors, with an emphasis on strategies that work as early as Phase I.
- Developing social forms of practice that support progress (e.g., times and places where students can practice together, get help learning how to practice effectively, and learn from older students and young adults working on pieces).
- Continuing work with families so that they can support, enjoy, and extend practice outside of lessons.

[23] An effort to examine comparison data from other community-based music programs revealed that most institutions track enrollment, but not persistence.

PERSONAL AGENCY

This set of skills catches fire in highly motivated Phase II and III students. The challenge is how to build these skills and habits earlier and more widely by:

- Building a more active role for students in their own musical development (e.g., picking next piece from a range of appropriate choices, announcing selections and what to listen for at Performance Parties, making entries in their portfolios, etc.).
- Continuing lesson-embedded interviews to support mutual reflection and goal-setting between teachers and students.
- Building a system of electronic portfolios that help students to chart progress (music samples, interviews, short relevant samples from Performance Parties) and yield year-end "albums."
- Creating paid roles for Phase III students to assist in this work, learning relevant musical and technical skills.

PARTICIPATION IN A WIDER WORLD

These capacities are a distinguishing feature of the programs at CMW, expanding the scope of outcomes beyond what is sought by many other music education programs. Currently, a small group of students realize these outcomes. The challenge for the organization is to begin to build these capacities earlier, more explicitly, and in a wider number of young people. In combination with the strategies outlined above, additional actions could include:

- Building on events like this year's composition and performance of an original piece in honor of President Obama's election. It provided many students with a close-to-home introduction to the wider world.
- Expanding the range of places where CMW students can play through faith-based organizations, schools, neighborhood festivals, etc.
- Expanding partnerships with other organizations where older students can play (e.g., Philharmonic Music School, Rhode Island Youth Philharmonic Orchestra, Apple Hill, Bay Chamber Concerts, etc.).
- Seeking and more widely distributing opportunities for Phase II and III students to present the work of the organization, through attending live events or through producing web-based materials.
- Investing in workshops or partnerships that will allow students' documentary work to mature and improve so that they can contribute reflections to the website, produce materials for YouTube, etc., at an increasingly high level of quality.

CREATING SUPPORT FOR THIS EXPANDED WORK

Taking on the work outlined above will require considerable organizational and community support. Staff, Board members, and families will have to:

- **Build family-based musicianship:** Many families want to be better able to support the musical aspects of practicing (e.g., questions to ask, strategies, website or CMW CDs of what the pieces sound like played well or in a variety of styles/approaches, etc.). CMW could work with families to create community-based opportunities for young peoples' playing (faith-based services, family events, CDs to send to distant relatives, etc.).

- **Establish media partnerships for documenting development:** CMW would benefit from an alliance with a strong media partner that could help the organization design and implement electronic musical portfolios for students, as well as creating internships for older students. The purpose would be to record individual student development, support their reflection, and allow them to share their musical work (playing, composing, writing liner notes) with others.

- **Staff for a differentiated program:** If these investments yield younger students enrolling and higher numbers of students persisting into Phases II and III, the organization may well need to think in terms of more explicit specialization in faculty and fellows, with some individuals concentrating on early years and others focusing on more mature young musicians.

- **Create ongoing data systems:** As a part of annual intake and year-end interviews with students and families, it is important to build stronger ongoing data collection systems that regularly capture information (e.g., grades, course enrollments and electives, auditions and additional musical activities, forms of personal or community service, etc.). Together with persistence data, this would provide the foundation for ongoing reflection on the program and for possible larger scale comparisons on a range of indicators (e.g., comparisons with other neighborhood students who also attend Providence Public Schools.) This information would be an ongoing resource for talking about the program with funders.

- **Collaborate and learn from a network of colleague organizations:** In Providence, CMW has strong organizational colleagues via the Providence Youth Arts Collaborative. There is also a growing network of music-specific colleagues engaged in similar youth development and community-building work, including several sister organizations that, like Community MusicWorks, were featured by Chamber Music America as "Seven Stars" in the arts education field. Two of these programs were directly inspired by CMW. Regular exchanges with these programs will be vital to both problem-solving and innovation.

MOVING FORWARD: DEVELOPING ACTION STEPS

Acting on the above recommendations will take time, reflection, and resources – even as CMW has programs to run, new fellows to welcome, and other initiatives to undertake. With that in mind, together the Board and staff might consider using the evaluation as a stimulus to discussion, designing options, and making choices. Critical steps in such a process might include:

- Hold discussions on key points designed to develop a prioritized list of which recommendations are the most urgent and feasible in the 2009-2010 year and across the next three years; and
- Ensure that the strategic plan for the organization aligns with for working toward the key recommendations that are selected for pursuit.
- Continue to share and substantiate these findings through regular evaluations that can index progress in all the areas highlighted in this report.
- Expand the indices of student success to include dimensions such as academic achievement, community service, and enrollment in additional forms of music education.
- Develop strategies to follow up with graduates of the program following their later development as students, musicians and concerned citizens.

CMW Phase III member Fidelia Vasquez trying out Yo-Yo Ma's cello during a visit to a Silk Road Project rehearsal.

Photo credit: Sebastian Ruth