



# **Deepening our Roots and Spreading the Word**

**Strategic Plan for September 2010—June 2015**

*Approved in February 2010*

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## **I. Mission, Vision, and Preamble**

As we enter Community MusicWorks' second decade, our challenges are to extend the impact of our work, while at the same time deepening our neighborhood connections so that our work will continue to have a transformative impact on our neighborhood and its residents. Our vision of transforming our neighborhood includes a new space in which to do our work, and to welcome our students, families, and neighbors.

### **Mission**

To create a cohesive urban community through music education and performance that transforms the lives of children, families and musicians. Our model is centered around the teaching, mentoring, program design, and performance activities of our musicians-in-residence, the [Providence String Quartet](#) and the Community MusicWorks Players.<sup>1</sup>

### **Vision**

CMW'S vision for the next five years is to deepen the impact of our work in our [neighborhood](#), offering the highest quality musical and community-building experiences to our students. We will continue to cultivate an environment of reflection and experimentation, allowing us to refine and adjust our approach. This work will be done in a space that reflects our commitment to the neighborhood and provides a quality setting for teaching and performing. We also envision spreading and deepening the practice of community-based music widely, by training young musicians and sharing our model and best practices, and acting as advocates for arts-based education and community development.

### **Preamble**

CMW is currently in its 13<sup>th</sup> season. For the past two years, a subcommittee of the [Board of Directors](#) has met periodically with CMW staff to clarify the issues, needs and guiding philosophy of the organization. In-depth seminars have been held on growing with our neighborhood; planning for our space needs; teaching excellence and what we can learn from [El Sistema](#); the [Phase III](#) music experience; and how to serve our alumni. We also learned more about our students' and families' perspective (from interviews conducted as part of our evaluation) and community stakeholders (through a meeting we called with school representatives, City Councilmen, and other community organizations). Our Strategic Plan is also informed by Dr. Dennie Palmer Wolf's 2009 [evaluation report](#), and the capacity building work plan we prepared for The Rhode Island Foundation. This document, which reflects all of these documents and discussions, describes our vision for the future, as well as the incremental steps we plan to take to implement this vision over the next five years.

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<sup>1</sup> CMW's original mission statement comprised only the first sentence of this expanded mission statement. A clarifying sentence noting the unique resident string quartet model was added in 2004. Recently, this sentence was expanded to recognize the larger body of musicians now in residence.

## **II. Where we've been and where we're heading: A Larger Vision for the Future**

### **A. What we've achieved during the last five years**

During the last five years, in accordance with our previous Strategic Plan, CMW's program design has evolved to meet the needs of our students. For our adolescent students, CMW created a [Phase II](#) program to provide leadership training, musical, and social experiences; then a Phase III program was created to provide leadership, employment and quartet opportunities for our most seasoned and committed students. CMW has also added a mentor program which pairs students of all ages with practice helpers, and weekly [supplementary classes](#) (including Music Lab, Fiddle Lab, and Phase I Orchestra) under the leadership of both the Providence String Quartet members and other resident musicians. CMW has also realized our vision of commissioning works from both local and national composers, and of presenting a local concert series that includes visiting musicians with national reputations, the Providence String Quartet, the CMW Players, local musicians, and students.

A major programming achievement has been the creation of a two-year [Fellowship Program](#) for four community-based musicians in training. The Fellowship Program has doubled the number of artists-in-residence at CMW, and has allowed CMW to double the number of neighborhood students we serve, without compromising the close relationships between teachers and students that are at the core of our mission. CMW has also recently gathered the resources to start a Media Lab, which will offer our students the chance to learn how to use new media to create new work, and document their learning.

In the larger field of music education, CMW was awarded a major [three-year grant](#) from The Andrew W. Mellon Foundation in 2008 to develop and implement learning institutes for other musicians who want to pursue community-based music, as well as to develop collaborative relationships with the Cogut Center for the Humanities at Brown University and the Sphinx Organization in Detroit, which nurtures classical musicians of color. Recently, CMW was chosen to receive a three-year capacity building grant from The Rhode Island Foundation. In addition, CMW has become an active leader in Providence and beyond in promoting thought and action about art and social change. CMW also works with fellow members of the [Providence Youth Arts Collaborative](#) to advocate for increased arts opportunities for Providence youth. CMW continues to gain local and national recognition as a uniquely valuable resource, most recently from Chamber Music of America and the Arts and Business Council of Rhode Island.

CMW has met its ambitious fundraising goals to support the aims of the 2005-2010 Strategic Plan. It has done so by nurturing a strong base of individual donors, successfully pursuing local and national foundation grants, and cultivating government support. The three-year grant (mentioned above) from The Mellon Foundation to promote strategic collaborations, document our work, and share our model helps position CMW for the next stage in our growth and development.

A full description of CMW's [current offerings](#) is included in Section V, including the number of students we serve, the demographics of our neighborhoods and student body, a list of classes, workshops, and concert trips, and a complete description of Phase II and Phase III.

### **B. Strategic initiatives for the next five years**

Our vision for the future is that CMW will continue to 1) deepen its positive impact on Providence's West Side communities. 2) As more students move through the program and on to college or other opportunities, it will be important to nurture the involvement of our alumni. 3) Increasing parental engagement in supporting CMW will be an important strategy for deepening our neighborhood impact and increasing local leadership opportunities.

CMW will also seek to deepen the musical and civic awareness of both students and teachers. This effort is informed by the WolfBrown [evaluation report](#) completed in the fall of 2009. CMW will articulate the key principles and desired outcomes of our teaching approach and will regularly reflect on the success of our approach. CMW will also seek to collaborate with neighborhood community institutions such as schools and community centers in building student civic awareness and providing performance opportunities that will create opportunities for increased student musical engagement.

Our goal is to provide every student with increased [opportunities](#) (and expectations) for building their musical and civic skills. In addition to instrument instruction, CMW will provide opportunities to learn such diverse subjects as composition, ear training and improvisation, music history and instrument repair, and multi-media documentation of musical and learning experiences. Diverse performance opportunities in homes and community settings will provide incentives for building music skills while also offering students a deeper understanding of community needs. In addition a summer camp experience will be available.

Teachers, including both members of the Providence String Quartet and the Community MusicWorks Players, will be encouraged to teach or co-teach supplementary classes as well as instrument lessons. Teachers will also have increased opportunities for music retreats, and Providence Quartet members will have opportunities for sabbaticals.

CMW will continue to offer challenging and varied annual concert programming in diverse settings (both local and national), utilizing the expanded roster of resident musicians on staff. In addition to developing meaningful collaborations with local and visiting composers and performers, there will be opportunities for CMW musicians to both perform in and curate [diverse programming initiatives](#) in Providence. The Providence Quartet will further develop its reputation through concerts across Rhode Island and further afield.

During the next five years, CMW will develop and implement a space plan appropriate to our neighborhood residency and growing space needs. We envision this space as both a great performance venue and a safe accessible place for students to learn and thrive.

Another major emphasis over the next five years will be sharing what we have learned about musicianship and community change with the growing number of musicians interested in combining music and neighborhood transformation. Through the Fellowship Program, bi-annual Institutes on Musicianship and Public Service ([IMPS](#)), and strategic collaborations with the [Sphinx Organization](#), Brown University, and nearby conservatories, CMW envisions catalyzing many and varied civic-minded music ventures led by a diverse set of musicians.

In addition, CMW envisions a role in helping to shape both local and national efforts to increase music opportunities for young people both in and out of school. Our work will help document the positive impacts of community-based music on the lives of both our students and our neighborhood. Periodic [conferences](#) hosted by CMW will bring people together to share best practices, and our writing will provide both guidance and food for thought for the field. CMW will also be an active local force for increasing arts opportunities for students in Rhode Island through such means as active participation in the [Providence Youth Arts Collaborative](#).

### **C. Infrastructure needed to support our vision**

**Physical space:** During the next five years, CMW needs to realize its expanded space needs without losing its very direct physical connection to the neighborhood. Currently, CMW has a visible neighborhood storefront office, as well as partnerships with local schools and community centers for teaching and performance space.

**Staff:** Administration of Institutes and seminars, coordination of increased parental volunteers, concert planning, and documentation and strategic collaborations will require additional staff hours. A gradual increase of staff will be based on the current successful matrix management model in which all musicians-in-residence share administrative as well as teaching responsibilities. Staffing will also be designed to free up time for the [Executive-Artistic Director](#) to develop his musicianship as well as to develop the leadership skills of other members of the staff. CMW seeks to stay on the cutting edge of staff development and support for arts educators. CMW will also attend to long-term program sustainability, including planning for leadership succession.

**Board:** The [Board of Directors](#) will continue to represent the neighborhood (including at least a 50 percent neighborhood residency rate) and its [diversity](#). The student role on the Board is powerful and will continue to provide a development opportunity for our students. At least two students will serve at all times. The Board will also recruit members experienced in non-profit board stewardship, including financial matters. We plan to have regular Board development opportunities with the aim of growing neighborhood leadership. The Board role in fostering and nurturing relationships will be key to sustaining and growing a strong base of individual donors.

**Financing:** CMW has an important and growing base of individual donors that includes a broad range of giving levels and duration of support. One of our primary fundraising foci for the next five years will be continuing to grow and strengthen individual donor support. We will continue to explore a role for major individual donors in addition to, or instead of, Board service. A state-of-the-art donor database will be put in place to

facilitate donor cultivation. We will maintain a goal of universal board giving at whatever level is appropriate for the individual donor.

CMW will also think through its needs for an endowment and/or capital campaign to support both staff and space needs and seek donors interested in helping us to meet our endowment goals. We will also consider building revenue through fees for service, while still maintaining our commitment to keep our program accessible to all families in Providence's West Side neighborhoods.



Photo by Don Tarallo

### III. Annual Goals: The Steps to Achieve our Vision

#### *Year One 2010-2011 (Year 14)*

##### **1. Deepen positive impact on South and West Side communities**

**Parental engagement:** Implement new parent committee structure with parent representative for each teacher; develop a contract with CMW parents and begin a discussion of how they can contribute to the organization; develop communication strategy to keep parents informed over the summer.

**Community engagement:** Continue to provide concerts in local venues, and explore expanded Phase II and Phase III concerts in local schools, churches, parks etc. Seek collaboration opportunities with community organizations, e.g. local children's choir.

Build a strong database of relevant community actors, and devise a strategy to increase recognition of CMW by other West Side community organizations, political representatives, local schools, etc. Institute an annual "community meeting" devised to keep community organizations, political representatives, local schools etc. informed of CMW activities, and to get their feedback.

**Engagement with other arts organizations:** Continue participation in PYAC and explore youth employment opportunities with PYAC for neighborhood youth in arts organizations as well as in city government and the board of education, to foster additional arts opportunities as part of school programs. Explore CMW's relationship with other national efforts, including [MusicianCorps](#) and the New England Conservatory's [Abreu Fellows Program](#).

##### **2. Deepen musical and civic awareness experience of teachers and students**

**Teacher engagement:** Articulate the key principles of CMW's teaching approach and desired outcomes. Experiment with and evaluate strategies to increase musical ability and deepen civic engagement (as suggested in the 2009 WolfBrown evaluation). Provide one seminar on teaching civics, and reflect regularly on teaching successes and challenges.

Work with teachers (PSQ and CMW Players) to develop and teach or co-teach a general class in addition to instrument lessons.

Continue recruitment and training of music mentors, work with Brown University's [Swearer Center for Public Service](#) to provide transportation for and increased time commitment from Brown student mentors, and develop opportunities for mentors from local colleges to gain work-study hours.

Evaluate the impact and cost/benefit of Executive-Artistic Director's spring 2010 sabbatical as a model for other members of the Providence String Quartet.

**Student engagement:** Experiment with strategies to deepen the experience of Phase I students. Expand learning opportunities for students through Media Lab.

Develop an alumni database and add alumni names to newsletter mailing list and email updates.

Invite alumni who are currently enrolled in college to talk with Phase II and Phase III students about their college experience.

Evaluate the 2009 summer camp pilot and develop an ongoing summer camp experience for CMW students.

Continue to explore expanded opportunities for paid student work experiences with CMW and/or PYAC. Deploy Phase III quartet to perform in local schools, continue to work with students to devise local performance opportunities.

Experiment with periodic music experiences for students on the waiting list.

Continue to engage Phase III and other students, especially through Media Lab, in expanding CMW's presence through electronic media such as FaceBook, YouTube, and through developing their own electronic portfolios.

### **3. Shape local and national efforts to increase music opportunities for young people both in and out of school**

Evaluate the impact of Institutes for Musicianship and Public Service, conduct Institutes throughout the term of the Mellon Foundation grant, and begin to devise self-sustaining IMPS strategy.

Conduct two concerts in collaboration with Brown University's [Cogut Center for the Humanities](#), co-invite one scholar with the Cogut Center, and recruit one Cogut Fellow to work on issues pertinent to CMW.

Continue to find local opportunities for students and staff to talk with decision-makers about the impact of their experience, and for student concerts at civic events (including a concert for City Council).

Find at least one national opportunity to showcase CMW. Cultivate relationship with prominent musicians, such as Yo-Yo Ma.

Encourage board and staff to continue to be involved in Providence Cultural Plan development and implementation, especially for West Side neighborhoods.

Experiment with recruiting one MusicianCorps Fellow to CMW.



#### **4. Develop infrastructure to support our vision**

**Space:** Use capacity building funds from The Rhode Island Foundation to hire a consultant to develop a plan for both short and long term space needs.

**Staff:** Work with capacity-building consultant from The Rhode Island Foundation to develop staff expansion plan and long-term sustainability plan. Investigate sabbatical opportunities for other Providence String Quartet members.

**Board:** Provide board development opportunities as part of The Rhode Island Foundation capacity building grant; continue to cultivate and recruit diverse board members and cultivate board leadership.

**Financing:** Develop endowment plan with help of the Rhode Island Foundation capacity building consultant; devise donor database plan.

#### ***Year Two 2011-2012 (15<sup>th</sup> anniversary season)***

##### **1. Deepen positive impact on South and West Side communities**

**Parental engagement:** Hire a CMW parent as part-time parent coordinator and begin planning for CMW parent fundraiser.

**Community engagement:** Involve CMW students in summer internships in community organizations (possibly funded by AmeriCorps).

Work with PYAC and others to develop a West Side arts education plan for youth.

##### **2. Deepen musical and civic awareness experience of both teachers and students**

**Teacher engagement:** Work to have each teacher teach or co-teach a supplementary class.

Experiment with summer sabbaticals, concert series, and residency.

**Student engagement:** Work to have the majority of students in two classes a week, with four Phase III quartets. Nurture an ongoing summer camp opportunity involving CMW student mentors, including alumni.

Develop and refine strategy for the waiting list (including referrals to other programs and teachers).

The majority of students will have electronic portfolios, many will be learning media skills through Media Lab.

### **3. Shape local and national efforts to increase music opportunities for young people both in and out of school**

Conduct 3-4 Institutes, and pilot a self-sustaining approach for IMPS. Implement well developed electronic communication system among IMPS participants.

Organize a symposium with the Cogut Center, to celebrate CMW's 15th anniversary.

Publish a book on the CMW experience and model, and/or have active learning blog.

Increase MusicianCorps involvement if it proves successful and play regular role in training NEC's Abreu Fellows.

### **4. Develop infrastructure to support our vision**

**Space:** Meet short-term space needs as part of longer term plan.

**Staff:** Have sufficient staff to provide more writing and professional development time for musicians.

**Board:** Every Board member active on a committee that adds value to the organization.

**Financing:** Launch the silent phase of a capital/endowment campaign, organize an endowment committee to advise the Board. Refine the donor solicitation and appreciation approaches: aim for 60 percent of operating funds from individuals.

### ***Year Three 2012-2013 (16<sup>th</sup> Year)***

#### **1. Deepen positive impact on South and West Side communities**

##### **Parental engagement**

Annual parental fundraiser instituted with maximum feasible participation.

##### **Community engagement**

CMW an active member of a West Side arts education for youth collaborative.

#### **2. Deepen musical and civic awareness experience of both teachers and students**

**Teacher engagement:** Initiate a regular paid sabbatical/concert series, during summer or during the year.

Quartet works full time for CMW.

### **Student engagement**

Every student in two classes per week.

Ongoing summer program on music and leadership, with major CMW student (and alumni) involvement.

### **3. Develop infrastructure to support our vision**

**Space:** Begin to implement longer-term space strategy.

**Staff:** Staff sustainability plan in place.

**Board:** Board diversity, giving, and support of organization is at highest level.

**Financing:** Launch public phase of capital/endowment campaign.

#### ***Year Four 2013-2014 (17<sup>th</sup> year)***

- Next five-year strategic plan initiated
- Reunion of fellows held as part of expanded seminars, assess national impact of Fellowship Program
- Endowment campaign in second public year
- Longer term space plan in place
- Individual donors support is 65% of operating budget
- IMPS self sustaining approach implemented
- Cogut Center supports CMW partnership

#### ***Year Five 2014-2015 (18<sup>th</sup> Year)***

- Endowment campaign completed
- Strategic plan in place for next stage
- CMW graduates now part of its staff
- Space plan being implemented
- Arts education for youth an expectation for Providence's West Side
- New programming developed by CMW Fellowship Program graduates regularly featured on CMW website

## IV. Budget Projections

### Strategic Plan budget implications chart

	<b>Current Year</b>	<b>2010- 2011</b>	<b>2011- 2012</b>	<b>2012- 2013</b>	<b>2013- 2014</b>	<b>2014- 2015</b>
Personnel	496,000	511,000	526,000	540,000	555,000	570,000
Operating	149,000	153,000	157,000	161,000	165,000	169,000
Reserve Fund Contribution (4%)	25,000	26,000	27,000	29,000	30,000	31,000
Total, w/o Strategic Plan expenses	670,000	690,000	710,000	730,000	750,000	770,000
<b>Added expense, per Strategic Plan</b>		<b>75,000</b>	<b>90,000</b>	<b>140,000</b>	<b>140,000</b>	<b>145,000</b>
<b>TOTAL, incorporating Strategic Plan</b>		<b>765,000</b>	<b>800,000</b>	<b>870,000</b>	<b>890,000</b>	<b>915,000</b>
<i>This budget chart does not include a capital/endowment campaign to support staffing and physical space needs.</i>						

### Budget implications narrative

Administration of Institutes, seminars, increased parental volunteers, concert planning, documentation and strategic collaborations will require additional staff hours. Gradual increase of staff will be based on the currently successful matrix management model in which all members of the musician staff share administrative as well as teaching responsibilities.

Potential capital/endowment campaign expenses are not included in this budget model because not enough specific information is known currently to provide a useful estimate.

## V. Background Material

- A. Demographics
- B. Program Components
  - 1. Curriculum
  - 2. Educational Principles
  - 3. Resident Musicians and Performances
  - 4. Board of Directors, Parent Committee, Advisory Council
- C. How this Strategic Plan was Developed

### A. Demographics

Community MusicWorks after-school programming serves the families of Providence's West End, South Side, Elmwood, and Olneyville neighborhoods. These neighborhoods are rich in cultural [diversity](#), yet they are among Rhode Island's poorest communities:

<b>Community Demographics</b>	<b>Our Students</b>	<b>Our Neighborhoods</b>
Latino/Latina	51%	52%
African American	16%	21%
Caucasian	16%	12%
Asian	5%	9%
Other Racial Designation	12%	6%

<b>Community Need Indicators</b>	<b>Our Neighborhoods</b>	<b>Providence</b>	<b>RI</b>
Childhood Poverty	42%	35%	14%
Median Household Income	\$21,616	\$26,867	\$42,029
Rate of Births to Teenage Mothers	21%	17%	10%

### B. Program components

#### 1. Curriculum

Serving more than 100 youth in Providence's West Side neighborhoods, our program design reflects our goal of empowering children to imagine and achieve new possibilities, regardless of talent or ability, by addressing musical, personal, and community development.

CMW's curriculum includes weekly instrumental lessons, either individually or in small groups of two or three students, monthly Musical Workshops, monthly concert trips for the whole family, five Performance Parties and studio recitals each year, and at least one student-organized Community Performance each year. In addition, students who have been in the program for at least a year can sign up for supplementary classes, including Phase I Orchestra, Music Lab, Fiddle Lab, and Media Lab. Older and more committed students can nominate themselves to join Phase II, an ensemble and discussion group for teens, or Phase III, a chamber music ensemble that rehearses regularly and is paid for performances in the neighborhood. CMW also collaborates with [College Visions](#) to prepare all high school juniors and seniors for applying to college.

**Instrument Lessons** (weekly)

Lessons are the heart of Community MusicWorks. CMW's resident musicians teach group classes in violin, viola, and cello during after-school hours in neighborhood community centers, averaging 32 lessons per child every year. CMW provides all participants with free instruments to keep throughout the school year. Through lessons, teachers form close learning relationships with their students and develop the long-term mentoring relationships that are the foundation of our approach to community development.

**Musical Workshops** (monthly)

During Musical Workshops, children interact with local and touring artists from diverse backgrounds. These interactions are designed to be informal performances and demonstrations. Workshops have ranged from a performance by the Grammy winning Turtle Island String Quartet to an Australian didgeridoo demonstration to an improvised jam session with the musicians of the Silk Road Project. Workshops are open to the public, and a special effort is made to get students on the waiting list to attend workshops.

**Performance Parties, Studio Recitals, & Youth Salons** (6 per year)

Six times each year, students, teachers, and invited guests perform as individuals and in ensembles for a diverse community of parents, neighbors, students, and musicians. These events give the entire community a unique and accessible venue in which to assemble and learn about music. Because the sharing of food is a symbol of community building, an important element of each Performance Party is the multi-ethnic potluck feast that follows. An annual Youth Salon was added in 2005 to create opportunities for CMW students to share their musical accomplishments with a diverse group of local performers and artists. These events are free and the public is encouraged to attend.

**Concert Trips for Entire Families** (monthly)

A concert trip is a family's means of learning about the musical language that their child is studying, and it is a child's means of gaining a broader conception of his or her future. CMW has developed lasting relationships with the Boston Philharmonic Orchestra, the Rhode Island Philharmonic Orchestra, Rhode Island Chamber Music Concerts, and other arts organizations that provide free tickets for our students and their families.

**Phase II** (3-4 meetings per month)

Phase II is an opportunity for teens to further hone their musical skills while developing a close-knit peer group. This unique program combines more advanced musical activities with weekend retreats and group discussions about current issues facing teenagers, deepening the students' dialogue about the world around them. Additionally, CMW provides opportunities and scholarships for Phase II members to participate in local youth orchestras, private instruction, and music camps. All Phase II students participate in orchestra and a Music Lab class through which they are introduced to basic theoretical and compositional concepts.

### **Phase III** (weekly)

Phase III, added to CMW's programming in 2007, is an opportunity for our most committed students to hone their musical skills by working together in a chamber group. Phase III students meet for weekly repertoire coachings, and play several concerts in the community each year, often opening for the Providence String Quartet. In 2008, Phase III students performed alongside their teachers in [\*The Kompa Variations\*](#), a new work by Haitian-American composer Daniel Bernard Roumain for double quartet commissioned by CMW. Phase III students act as musical mentors for younger students, either through one-on-one practice sessions, or as teaching assistants for our supplementary classes, and are paid for their concerts in the community. Phase III students also have the option of a work-study program, in which they learn valuable skills (including recording and photography, among others) and are paid for work that they do on CMW-related initiatives.

### **Music Lab** (weekly)

Music Lab is one of several weekly supplementary classes that offer our students new ways to approach and experience string playing. Music Lab is based on the Creative Ability Development method, pioneered by Alice Kanack, and introduced to CMW by former Providence String Quartet violinist Jessie Montgomery. Music Lab students learn basic improvisation techniques, and, through a range of games and exercises (both in class and at home), develop their musical imagination and self-expression. Music Lab is open to all CMW students who have been in the program for at least one year. In 2009, CMW offered three different sections of Music Lab, tailored to students of all ages and levels.

### **Fiddle Lab** (weekly)

Fiddle Lab is for students who want to play their instruments in new and wild ways. Participants learn tunes from a variety of traditions hundreds of years old that have become a part of the New England contra dance tradition: Irish, Scottish, French-Canadian, and Old Time tunes are all a part of this class. Fiddle Lab has a few key elements including joy while playing, playing by ear, and developing the group's unique fiddling sound. Fiddle Lab is open to all interested violin, viola, and cello students with at least one year of experience.

### **Media Lab** (weekly)

Media Lab is a new initiative, piloted in spring 2010, that introduces students to audio and visual media skills in order to document the activities of the organization, document and reflect on their own learning, and create new artistic work. Media Lab is designed to complement students' work on their primary instruments. Media Lab is open to all students, regardless of age or length of time in the program. Several Media Lab classes are offered each year, creating opportunities for all students to learn new media skills.

## 2. Educational principles

a) We are independent from the standard levels of progress in classical music instruction, and unlike many programs we do not select our students for musical

talent. Our students' progress therefore may or may not mirror the progress of students learning to play classical music on stringed instruments in other contexts. Our goals are to instill in our students high standards of intonation, sound production, tone quality, rhythmic consistency, posture and form. The balance we seek between rigor and understanding translates to high expectations for developing the ear to recognize beautiful sound, the mind to draw from the diverse musical resources we offer to solve problems, enhance creativity, and develop imagination, and the heart to open itself to the fullest emotional experience that music embodies. With a combination of nurturing and patience, we are intent on engaging our students in the world of music and music making and thereby bringing about an enlargement, even a transformation of what they envision as the possibilities in their own lives.

b) We are committed to enlarging our own and our students' global awareness through exposure to the differences and, even more, the underlying commonalities in music from all cultures. We do this through our own curiosity and openness to all kinds of music and music making; through our workshops that bring in professional musicians to play to our students and engage them in interactive music making; and through [Phase II](#) of our Program in which we frequently invite musicians from other traditions to teach a particular skill to our students.

c) Our philosophy is supportive, encouraging, works by example, and with humor and collaboration. It builds on and emphasizes the positive. (We avoid acts of exclusion, sarcasm, the punitive, and the negative in our approach to students' personal and musical learning and development.)

d) The teacher is a role model, musician, friend, and facilitator of students' personal and musical learning and development.

e) We aim to instill a ritual of continual practice; to foster the focus and momentum that increases understanding, engagement and hence technical ability; to motivate accomplishment (both personal and aesthetic) that contributes to pleasure and leads to empowerment and ownership. (We are confident that the success of this dynamic will translate to other areas of life and learning.)

f) We base our retention in the Program on a respect for student choice, although we work with students and their families to help them overcome personal, motivational, or logistical obstacles to the students' participation when possible.

### 3. Resident Musicians and Performances

CMW currently has 10 musicians in residence. The [Providence String Quartet](#), CMW's resident ensemble since 2001, performs regularly throughout Providence and across the state. PSQ members are also CMW's primary teachers. In addition, the [Fellows Quartet](#), made up of the [four members](#) of CMW's Fellowship Program, perform regularly in schools and concert venues, and teach CMW students. Additional musicians perform alongside the PSQ and Fellows in a flexible ensemble known as the CMW Players. These additional musicians also teach lessons and lead supplementary classes.



CMW offers approximately 25 [scheduled concerts](#) each season, from intimate house concerts featuring the PSQ to chamber orchestra concerts to school presentations at neighborhood schools. In addition, CMW musicians (and students) have recently increased their commitment to offering impromptu performances in local neighborhood restaurants, coffee shops, and other gathering places.

**Sebastian Ruth**, violist, is CMW's Founder and Executive-Artistic Director. A graduate of Brown University, he has been a member of the Boston Philharmonic Orchestra, Ocean State Chamber Orchestra, and the Wild Ginger Philharmonic. Sebastian has participated in the Audubon String Quartet Seminar, the Yellow Barn and Apple Hill Chamber Music Festivals, and the International Musical Arts Institute. In 2003, Sebastian studied, under the auspices of a fellowship from The Rhode Island Foundation, in a two-week violin master class at the Schola Cantorum in Paris. Influential teachers have included Eric Rosenblith, Rolfe Sokol and Pamela Gearhart. He is a member of Longy School of Music's Board of Visitors.

**Minna Choi**, violinist, has been involved with CMW since 1998 and was a founding member of the Providence String Quartet from 2001 to 2004. After attending the Hartt School of Music where she earned a Masters Degree in Violin Performance, Minna returned in 2006 as CMW's Fellowship Program Coordinator. She rejoined the Providence String Quartet in 2009. She graduated from Brown University in 1996 with a BA in Philosophy and her influential teachers have included Eric Rosenblith and Lois Finkel. She has performed with the Boston Philharmonic, the Rhode Island Philharmonic, and the Ocean State Chamber Orchestra. Each summer, she performs at the International Musical Arts Institute in Fryeburg, ME.

**Jesse Holstein**, violinist, attended the Oberlin Conservatory of Music before moving to Boston to complete his graduate studies with James Buswell at the New England Conservatory. He is an active recitalist, orchestral, and chamber musician, and serves as Concertmaster of the New Bedford Symphony. Recently, Jesse gave the Northeast premier of the John Cooper violin concerto and was invited to join the faculty of the Apple Hill Center for Chamber Music. In 2005, he traveled to London to give the world premiere of a work for violin and piano composed for him by Rick Beaudoin. He has performed at the Montana Chamber Music Festival and Bay Chamber Concerts in Rockport, ME. In 2009, he performed the Brahms Double Concerto with the Rhode Island Philharmonic Community Orchestra.

**Sara Stalnaker**, cellist, is a founding member of the Providence String Quartet. She is also a founding member of the New Providence Trio with violinist Jessie Montgomery and pianist Eliko Akahori. Sara also performs regularly as a member of the Rhode Island Philharmonic Orchestra. Previous orchestras and ensembles include the Corbett Duo, Gallatin Duo, Kalistos Chamber Orchestra, New Haven Symphony Orchestra, and Portland Symphony Orchestra. Summer festivals include Aspen, Montana Chamber Music Festival, Sarasota, and Music Academy of the West. Recent solo work includes a recording on the MMC label and a performance of the

Brahms Double Concerto with the Rhode Island Philharmonic Community Orchestra. She is a graduate of Oberlin Conservatory and Rice University.

**Carole Bestvater**, violin (2009-2011), hails from the Prairie Provinces in Canada. Under the mentorship of Kerry DuWors, she recently graduated from Brandon University with a Bachelor of Music in Violin Performance. She won the Brandon University Concerto Competition and frequently was the Concertmaster for the University's orchestra. In addition to playing in various ensembles, she developed a passion for teaching and was one of the most sought-after teachers in Brandon, Manitoba. Musically, her interests are very diverse and have taken her to festivals and programs all over Canada and in Europe. She was chosen to participate in the National Youth Orchestra of Canada and the Centre for Opera Studies in Italy—a summer chamber music and opera program established by the University of Toronto. In addition to pursuing the never-ending studies of classical music, she is an avid fiddler.

**Aaron McFarlane**, violin (2009-2011), has performed and taught internationally. Most recently he was the Director of the Strings Department at the Mount Kenya Academy in Kenya, the largest program of its type in East Africa. An active performer, Aaron has played in numerous orchestras including the Montréal Symphony Orchestra, the Nairobi Orchestra, and New World Symphony. In 2002, he acted as Concertmaster for the National Youth Orchestra of Canada's tour of Canada, Japan, and Hong Kong. Aaron was a founding violinist of the Ethnos String Quartet based in Houston, Texas, and worked closely with James Dunham and Norman Fischer. He has performed with the Spoleto Festival Orchestra USA, the National Academy Orchestra of Canada, and the Kent/Blossom Festival. Aaron received his Bachelor of Music from McGill University and completed his Master of Music degree at Rice University where he studied violin with Kathleen Winkler.

**Adrienne Taylor**, cellist (2008-2010), received a Bachelor of Music Degree and Performer Diploma from Indiana University and completed her Master of Music degree at Northwestern University. Her teachers include David Szepessy, Hans Jørgen Jensen, and Tsuyoshi Tsutsumi. Adrienne has performed in recitals and chamber music concerts throughout the U.S. as well as in Europe and Japan. As a member of the Chicago Civic Orchestra from 2005-2007, Adrienne participated in the orchestra's Musicorps program which presents educational concerts to schools and colleges throughout the city. Adrienne enjoyed various performance opportunities during her time in Chicago, including performances with Yo-Yo Ma's Silk Road Ensemble during their visit to the city in 2006. In 2007, Adrienne accepted a position as assistant principal cellist of Orchestra do Norte in Portugal, where she had the opportunity to perform throughout the country.

**Jason Amos**, viola (2008-2010), began his viola studies at age eleven in the public school system of his hometown of Southfield, Michigan. He completed his undergraduate studies at the University of Michigan and received a Graduate Diploma at the New England Conservatory of Music. He has received honors in several competitions, including 4th place in the 2007 Sphinx Competition and 1st

place in the 2006 Detroit Symphony Orchestra's Bradlin Scholarship Concerto Competition. In addition, Jason appeared as soloist with the Ann Arbor Symphony, played in the Flint Symphony, and performed as Principal Viola for many other orchestras throughout Michigan. He has also served as faculty for the Sphinx Performance Academy at Walnut Hill, and Four Strings Academy. Jason enjoys participating in the Sphinx Organization's musical outreach programs—all programs aimed toward increasing the presence of minorities in classical music.

**Rachel Panitch**, violin, began studying Suzuki violin in Albany, NY and worked with teacher Barbara Lapidus for fourteen years. At Vassar College, she continued to study classical violin with Betty-Jean Hagan, performed as a soloist with the Vassar Symphony Orchestra, and explored a multitude of fiddle styles. She majored in Anthropology and minored in Music & Culture, with major projects focusing on aural learning in folk music communities and the documentation of early American fiddle music. Locally, Rachel has performed both on violin and mandolin with folk and roots-inspired bands including Beat Root, Ben Pilgrim and the Free Union Band, Chris Capaldi Trio and Tallahassee. In 2008, she made her European solo debut on violin with the Providence Mandolin Orchestra in France and the Netherlands. Playing and singing with her bluegrass band, the Bourbon Boys, she has performed at venues from Boston to Wyoming (Rhode Island, that is).

**Chloë Kline**, viola, received her Bachelor's and Master's degrees in performance from the Shepherd School of Music at Rice University, where she was a viola student of Martha Katz. Other influential viola teachers include Karen Tuttle, Roberto Diaz, and Richard Young. Chloë has also studied chamber music with members of the Vermeer, Juilliard, Guarneri, Cleveland, American, Orion, Brentano, Emerson, and Tokyo string quartets, and has participated the Aspen, Banff, Taos, Sarasota, Musicorda, and Kneisel Hall summer festivals. From 1998-2000, Chloë performed in concerts and festivals in Germany and across the United States as a member of the Lipatti String Quartet, the graduate string quartet in residence at Northern Illinois University. In 2005, Chloë received a Master's degree in Arts in Education from Harvard University's Graduate School of Education.

### 3. Board of Directors, Parent Committee, Advisory Council

CMW benefits from an active and committed Board of Directors with 20 members, including 11 who are residents of the neighborhoods we serve. CMW students and parents are represented on the Board at all times. Our Advisory Council was formed in 2003 to provide greater regional and national awareness of our progress, not only as an arts organization, but also as a successful model for professional musicians working for social change in their communities. The members of the Advisory Council serve to promote CMW's artistic and organizational goals, mentoring the Providence String Quartet as well as presenting performances and workshops for the benefit of CMW students and families.

CMW is also benefiting from a revitalized Parent Committee this year, with 17 parent representatives donating significant time and resources. In addition, all parents are

expected to sign up for three volunteer roles throughout the year - which can include signing students in and out of lessons, recording Performance Parties, or acting as chaperones on retreats and concert trips.

### Board of Directors

Elizabeth Hollander, *President*  
Susanna Angelillo, *Vice-President*  
James Kelley, *Treasurer*  
Tehani Collazo, *Secretary*

Paula Bodo  
Siobhan Callahan  
Jean Descollines  
Brian Ehlers  
Kate Flanders  
Adrienne Gagnon  
Angie Koziara  
Alexis Nelson  
Shakiru Odunewu  
Luis Ortiz  
Eric Peterson  
Elsa Reverendo  
Joshua Rodriguez  
Julie Smith  
Carol Sullivan  
Fidelia Vasquez

Sebastian Ruth, *ex officio*

### Advisory Council

Jonathan Biss  
Borromeo String Quartet  
Maxine Greene  
Matt Haimovitz  
Bob Jaffe  
Kim Kashkashian  
Miró String Quartet  
Diane Monroe  
Barry Shiffman  
Muir String Quartet  
Orion String Quartet  
Larry Rachleff  
Eric Rosenblith  
Theodore Sizer, *in memoriam*

### **C. How this Strategic Plan was developed**

CMW's strategic planning process was designed to give CMW's staff and Board of Directors opportunities for deep reflection on the organization's challenges, successes, and future directions.

This Strategic Plan was developed over a two-year period under the guidance of a strategic planning committee. During that time, nine three-hour seminars addressed issues ranging from space needs to excellence in teaching. These seminars were attended by CMW staff, representatives from peer organizations, and CMW Board members. In addition, the Board participated in two retreats and featured the strategic planning process in two of its regular meetings to gain feedback. Also, parent interviews were conducted as part of CMW's program evaluation process, and there was a general meeting to solicit feedback from neighborhood organizations and leaders.

## **VI. Bibliography**

Paulo Freire, [\*The Pedagogy of the Oppressed\*](#)

Maxine Greene, [\*Releasing the Imagination: Essays on Education, the Arts, and Social Change\*](#)

Alex Ross, [\*Learning the Score\*](#)

Sebastian Ruth, [\*Music and Social Justice: Musicians Effecting Change\*](#)

Sebastian Ruth, with Chloe Kline, [\*Deconstructing a mission statement\*](#)

Dennie Palmer Wolf, [\*If You Are Walking Down the Right Path and You Are Willing to Keep Walking: A Participatory Evaluation of Community MusicWorks\*](#)