Youth Orchestra LA:
Theory of Action and Proposed Evaluation Plan

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YOUTH ORCHESTRA LA:
THEORY OF ACTION AND PROPOSED EVALUATION PLAN

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Introduction

We are inspired by the pending arrival of our next music director, Gustavo Dudamel. El Sistema, the brilliant music education system that nurtured Gustavo, provides a living breathing embodiment of everything people who believe in the power of the arts hoped could be true. In L.A., we are taking on something ambitious. That ambitious vision includes increased access to quality music education and the creation of youth orchestras in places they do not currently exist. We can’t do it alone! So we are convening an impressive group of private and public stakeholders to help translate inspiration into action for the children of Los Angeles. — Deborah Borda, President, Los Angeles Philharmonic

Youth Orchestra LA is a network of public and private stakeholders devoted to providing quality instrumental music education for children with the greatest needs, fewest resources and little or no access to instrumental music education. The vision that unites this diverse coalition of partners is that every child in L.A. County who wants to play in an orchestra will be able to do so. The mission of Youth Orchestra LA is to put instruments in children’s hands and give them the best quality instruction by creating new and leveraging existing ensemble programs.

Stakeholders within the network of Youth Orchestra LA include: the city and county of Los Angeles, universities, LAUSD and other school districts in L.A. County, community music schools, non-profit music organizations, individual music educators, and after-school programs such as Beyond the Bell and LA’s Best, and funders. The inspiration for Youth Orchestra LA comes from the dynamic youth orchestra movement in Venezuela, where it is an agent for social change and has resulted in the formation of over 200 youth orchestras for low-income children.

The coalition is working together to coordinate and align its community resources, in-school and after-school, to provide a pathway of instrumental instruction and ensemble experience for children. The target population for Youth Orchestra LA is children ages 8 to 14 in underserved areas of L.A. County.
Purpose

The National Center for Research on Evaluation, Standards, and Student Testing at UCLA (CRESST) was contracted by the Los Angeles Philharmonic to consult on the evaluation component of their Youth Orchestra program. The goals of this collaboration were to 1. Collect, analyze, and report on Youth Orchestra Movement stakeholders asset mapping (music program data); 2. Develop a Theory of Action for the Expo Center Youth Orchestra program and based on this theory of action, identify and prioritize specific program outcomes and objectives and 3. Develop a preliminary evaluation plan for the Expo Center Youth Orchestra program, addressing both data already collected/available to the Los Angeles Philharmonic and possible new data sources. This report addresses the latter three goals. In terms of goal 1, survey data is being reported separately by both paper and electronic mapping (see Appendix A for a summary report). This report addresses the remaining goals.

Theory of Action

A theory of action generally includes background information (the context in which a new program is being implemented); a description of the program components, what the program components intend to achieve, and how they interact; and short term and long term outcomes. A systematic theory of action provides a necessary foundation for a program evaluation, by identifying not only critical program components but also what their logical points of impact will be (Weis, 1997). The process of creating a Theory of Action model for the present program will ensure that current thinking about the Expo Center Youth Orchestra program is made explicit and that there is consensus among the program partners regarding the program design and intended outcomes. The Theory of Action developed for the Youth Orchestra program is based on interviews CRESST conducted with program staff, theory and research by CRESST and others, and feedback from program administrators and advisors.

Pilot Site Background—EXPO Center Youth Orchestra, Central LA

This orchestra will be representative of the community from which it stems. The idea is to bring people from all walks of life together and share in the universal language that is music. This will be a safe environment in which each child will feel supported on their journey to find their voice. But more importantly, this orchestra will provide them with the platform to communicate what they each carry within themselves to their community.
—Abel Delgado, Music Director, The Harmony Project

The first youth orchestra launched is located in Central L.A.; programming began in October 2007. The LA Phil’s partners for this youth orchestra include The Harmony Project, an afterschool music education provider, and the EXPO Center, a community center run by
the City Department of Recreation and Parks, as well as a private board. Children were drawn from a cluster of schools in close proximity to the EXPO Center. They receive free music instruction, instruments and the opportunity to participate in a community youth orchestra.

During its first implementation year, the EXPO Center Youth Orchestra program hired 10 music teachers and served 120 children ranging in age from 7 to 15. Participants received one hour of instruction twice a week throughout the school year. Classes were offered in violin, cello, flute, clarinet, trumpet, percussion, and choir. The different instrument classes joined together during the summer of 2008 to form the Center’s first youth orchestra. Participants met on four consecutive Saturdays for two hour sessions and prepared concert repertoire under the direction of Abel Delgado. The program concluded with a concert for participants’ family and friends.

Now in its second year of implementation, the EXPO Center Youth Orchestra employs 15 music teachers and currently serves 197 children. As of October 18, 2008, participants meet every Saturday for three hours to rehearse as a youth orchestra. All participants receive the same amount of individual instrument instruction. Viola, bass, and trombone classes were added to the offerings this year. The orchestra plans to perform multiple times during the year, though only the winter concert is currently scheduled (February 21, 2008).

Table 1

<table>
<thead>
<tr>
<th>Program characteristic</th>
<th>2007-2008 (inaugural year)</th>
<th>2008-2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music teachers</td>
<td>10</td>
<td>15</td>
</tr>
<tr>
<td>Student participants</td>
<td>120</td>
<td>197</td>
</tr>
<tr>
<td>Instrument instruction</td>
<td>violin, cello, flute, clarinet,</td>
<td>all previous classes, plus viola,</td>
</tr>
<tr>
<td>opportunities</td>
<td>trumpet, percussion, and choir</td>
<td>bass, and trombone</td>
</tr>
<tr>
<td>Instrument instruction frequency</td>
<td>hourly sessions, twice a week</td>
<td>hourly sessions, twice a week</td>
</tr>
<tr>
<td>Youth orchestra rehearsal</td>
<td>four consecutive Saturdays for two</td>
<td>every Saturday for three hours</td>
</tr>
<tr>
<td>frequency</td>
<td>hour sessions during the summer of</td>
<td>during the school year</td>
</tr>
<tr>
<td></td>
<td>2008</td>
<td></td>
</tr>
<tr>
<td>Parent program</td>
<td>Pilot program implemented</td>
<td></td>
</tr>
</tbody>
</table>

As noted above, a Theory of Action generally incorporates both the key components of the program that interact to produce change and the outcomes that these both components produce. In order to elaborate on each of these areas, for purposes of discussion and
presentation, we have divided our Theory of Action into two sections – one detailing the core components of the program, and one describing the proposed areas of program impact (see Figures 1, 2, and 3, with larger versions of the figures in Appendix B). Each of these two aspects of the theory of action is discussed separately below.

**EXPO Center Youth Orchestra: Components (how will we accomplish our goals)**

The following program components were articulated by the three partner organizations as critical to creating a community-based youth orchestra at the EXPO Center and elaborated by CRESST (see Figure 1). The components are organized into three major categories: administrative and organizational support, core program components, and quality instruction/opportunity to learn (OTL).

**Administrative and organizational support.** The key component in this category is coordination among the three program partners, as each organization brings a unique set of knowledge, skills, and resources to program planning and implementation. This aspect of the model assumes not only that each individual group brings its unique expertise to the table, but also that there is regular, meaningful communication and feedback among the partners; such communication and feedback being necessary to a well functioning organizational “system” (e.g., Bausch, 2001; Shoda, Cervone, & Downey, 2007). A related organizational factor identified as significant, both in research and in our interviews with program stakeholders, is staff selection and management (e.g., Darling-Hammond, 1999; McLaughlin, M., 1978; Meier & O’Toole, 2003), which includes recruitment and maintenance of well-qualified musical experts, administrative staff; social services referral integration; expertise, and a curriculum development team. Embedded in the recruitment process is the need for explicit quality standards for selection of teaching artists. The final administrative component of the model is facilities access and management, which includes availability and quality of both instructional and performance spaces.

**Core program components.** This group of factors addresses the key aspects of the program, as delivered to the students, that are proposed to lead to program outcomes. Firstly, creating and utilizing a common curriculum will be critical to ensuring quality instruction across the different classes and instructors. The curriculum is intended to be repertoire driven, standards based (e.g., Herman, Brown, & Baker, 2000; Riordan & Noyce, 2001), ensemble focused, and designed to achieve immediate competency. There will also be parent education and early childhood curriculum components in the future so these areas are included in the theory of action as well. Second, consistent with research on teacher practice, the program will place an emphasis on quality professional development (e.g., Darling-
Hammond, 1999; Desimone, Porter, Garety, Yoon, & Birman, 2002; Borko, 2004), and thus will systematically support teaching artists in implementing the curriculum and provide opportunities to participate in workshops, peer exchanges, and classroom observations. The professional development piece will focus on issues including instructional content, pedagogy, cultural awareness/competency, and classroom management. Finally, in addition to curriculum and professional development, a marketing and visibility component is critical to student recruitment efforts, building community awareness, and developing, and thus was also included in the model.

**Quality instruction and OTL.** Opportunity to Learn (OTL) is a term originally used to describe whether students had sufficient time and received adequate amounts of instruction to learn (Carroll, 1963). More recently, it has been expanded to include the content coverage, content exposure, content emphasis, and quality of instructional delivery that provide the context necessary for students to learn. (Boscardin, Aguirre-Munoz, Chinen, Leon, & Shin, 2004). OTL has been identified as having a significant impact on student achievement, and is often discussed in the context of the inequitable distribution of educational resources and access to knowledge (e.g., Darling-Hammond, 1990, 1994; Gross, 1993; Kozol, 2000). The OTL structures in music education can be broadly defined as the physical and educational conditions necessary to enable every student, with sufficient effort, to meet the voluntary national content and achievement standards in music (Opportunity-to-Learn, 2008).

In terms of the present Theory of Action, we are including as OTL the variety of learning contexts provided to students through their Youth Orchestra LA participation, which are in turn supported by the quality curriculum and professional development (as defined above). All OTL program components directly or indirectly support the instrument and ensemble learning. After selecting their instrument, students participate in group lessons, peer mentoring, and a subset of participants will receive private lessons (private lessons will be provided based on need, prioritizing those who are struggling and excelling). As soon as possible, participants will begin rehearsing as a youth orchestra and receive instruction related to performing as an ensemble. Music instruction does not end once participants leave the EXPO Center; supported home practice is a key component to student success. Teaching artists provide guidance to focus students on what and how to practice, while parents help students carve out the time and choose a quiet space. Ultimately, the instrument instruction, ensemble rehearsal, and practice routines prepare students for public youth orchestra concerts, which serve as additional opportunities for learning through performance.

Importantly, opportunities to learn extend beyond student instrument instruction itself. For example, both students and their families are invited to attend professional performances.
Finally, as noted earlier, a parent education component that provides parents with music appreciation and performance experiences is being piloted during the 2008-2009 program year and will also be part of the OTL the program provides to students.

**Program Components:**
**How We Will Accomplish Our Goals**

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**EXPO Center Youth Orchestra: Planned Program Accomplishments**

CRESST preliminary Theory of Action planned program accomplishments included outcomes for student participants, participants’ parents, and the community at large. The partner organizations identified two additional broader points of impact as additions to this list. Specifically, although the EXPO Center Youth Orchestra most directly impacts the students who participate in the instruction, the program is also designed to reach the parents/families in targeted ways and the surrounding community more generally. Parent and community participation are ultimately intended to strengthen the student outcomes as well as extend the program’s reach (see Figure 2). A more detailed model of the student and community involvement is illustrated in Figure 1. For the purpose of this document, “planned program accomplishments” and “outcomes” will be used interchangeably.

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1 For the purpose of this document, “planned program accomplishments” and “outcomes” will be used interchangeably.
parent outcomes appears in Figure 3. The following section describes each type of program accomplishments identified in this model.

**Planned Program Accomplishments: Overview**

![Diagram](image)

*Figure 2. Planned program accomplishments overview.*

**Student accomplishments/outcomes.** The EXPO Center Youth Orchestra is an after school program that focuses on music instruction; musical skills are thus obviously an important area of student impact. However, in addition to improving targeted musical skills there is also expectation for impact on broader academic and social skills/outcomes. There is research evidence suggesting that, with quality implementation, both after school programs generally (Beckett, 2008; Durlak & Weissberg, 2007; Howes, Olenick, & Der-Kiureghian, 1987; Huang, Coordt, LaTorre, Leon, Miyoshi, Perez, & Peterson, 2007; Huang, Miyoshi, LaTorre, Marshall, Perez, & Peterson, 2007; Richardson, et al., 1989; Vandell, Reisner & Pierce, 2007) and arts/music programs specifically (Heath & Roach, 1999; Gardiner, 2000; Gardiner & Buka, 2000; President’s Committee, 1999; Scripp, 2003; Ruppert, 2006) are linked to increased moderate academic and social outcomes. The expectation for the Youth Orchestra is thus that by participating in high quality music instruction, students will gain
skills that have broader social and academic impacts. For example, the music ensemble experience teaches students listening, communication, and interactive skills that are applicable to other social contexts. Academically, participation in music education can support more general positive attitudes towards learning and study habits that can impact broader academic achievement, as well as develop cognitive/metacognitive learning skills that transfer to other academic content areas (e.g., planning, strategic thinking, problem-solving, self-monitoring). Thus, another key planned program accomplishment is metacognition, or the ability to monitor, evaluate and plan one's learning (Brown, 1980; Flavell, 1979). Metacognition has been shown to play a crucial role in improving student learning (e.g., Hill, 2003; O’Neil, Surgue, Abedi, Baker, & Golan, 1997). It is believed that participating in the youth orchestra rehearsals in particular will provide opportunities for students to develop their cognitive skills (e.g., be aware of their contribution to the larger ensemble, self-assess their performance in real time, and make the necessary adjustments independently or seek help from teaching artists or peers when needed), which can then be used in other learning context/content. Data support this notion of transference, or the application of knowledge and cognitive skills learned in one context to other contexts and tasks (Baker, Niemi, & Chung, 2008). Gardiner (2000) refers to this idea as “mental stretching” and comments that “the right kind of music training can support some of the cognitive development on which math and reading progress depend, helping also the development of social or personal skills” (p 86).

Although, broader social, academic and metacognitive student impacts of the program are expected, first and foremost the EXPO Center Youth Orchestra is a music program and therefore musical skill development and growth is a core program expectation. Participants who continue in the program year after year are expected to first achieve basic musical competency2 in their instrument, followed by basic ensemble performance competency and ultimately lifelong music appreciation and music excellence. The National Standards for Arts Education (Kennedy Center ArtsEdge, 2008) and the California Visual and Performing Arts Standards (California Department of Education, 2001) outline benchmarks for student knowledge and skill development resulting from sequential arts instruction; these standards articulate a pathway from basic competency to excellence that can provide a guide to the

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2 For the purpose of this evaluation, basic musical competency will be defined as: how to hold an instrument correctly, learn proper fingering, how to read & perform whole, half, quarter, and 16th notes, notation (rhythm, pitch, articulation), and ability to perform short etudes.

3 For the purpose of this evaluation, basic ensemble performance competency will be defined as that ability to play at least one piece with deep understanding and demonstrate ability to perform longer pieces with multiple parts, listen across the ensemble, and follow the conductor.
program for how student musical skills might develop through program participation. However, program partners still need to come to an agreement on how they will specifically define the expectations for music skills and knowledge development in this program. Currently, many of these decisions appear to be individually teacher-driven.

A final program outcome worth noting that supports achieving basic music competency is the establishment of a supported practice routine. This then leads to valuing and monitoring of student time by both the student and parents, which has the potential to positively impact broader academic outcomes as well.

**Parent accomplishments/outcomes.** Research suggests the planned student accomplishments will not be possible without parent support (Abreu, 2007; Oreck, et al., 1999; Scripp, 2003). Given this importance, immediate program parent expectations/outcomes in the model include arranging student participation (e.g., providing all paperwork necessary for the application process) and transportation, followed by supporting student practice routines and valuing and helping students to manage their time. As their children continue to participate, it is expected that parents will increase their awareness and participation in the program and ultimately increase their cultural engagement (e.g., by attending more professional performances).
Figure 3. Theory of Action: Planned program accomplishments by category.

**Community accomplishments/outcomes.** The EXPO Center Youth Orchestra does not exist in a vacuum. The program is housed in a facility with numerous programs reaching a diverse cross section of children and families living in Central Los Angeles. Additionally, the EXPO Center Youth Orchestra performances are intended to appeal to the larger Los Angeles geographical community. To that end, a short term program community outcome is that community members who are not directly connected to a student participant are aware of and participate in the program. Participation will primarily include attending student performances, but also includes options such as buying add space in concert programs. Ultimately, the local youth orchestra is intended to contribute to community building and be a source of pride and give cause for diverse community members to convene.

**Internal program accomplishments/outcomes.** Beyond impacts of the program, there are short range goals the program has for its own development and extension. Program administrators plan on strengthening implementation quality at this pilot site during its second year by formalizing a teaching artist professional development program and by
piloting a parent music education class that will allow parents to learn to play instruments themselves. Another goal of this program has always been to bring instrument instruction to underserved populations; towards that end as the program solidifies over the years, there is intention to add additional outreach components to recruit more at risk youth.

Finally, it is worth noting that this Theory of Action represents a snapshot at the current point in time. As the program evolves and develops, perhaps adding new components while de-emphasizing other, so will the theory of action. With this iterative nature in mind, we used the theory of action as ground work for developing a preliminary evaluation framework for the program.

**Proposed Evaluation Plan**

This evaluation plan is a preliminary framework for how an extensive evaluation of the Youth Orchestra program would be undertaken. If an evaluation were to move forward, making refinements to this plan would be the first step in a collaborative process between any external evaluator and program partners. In addition to the theory of action, the following plan is guided by educational theory and research as well as our conversations with program partners. The data collection strategies proposed would use or adopt existing measures (by CRESST or others) wherever possible.

**Evaluation Goals and Guiding Questions**

Given that the EXPO Center Youth Orchestra is a relatively new program, CRESST proposes implementing an evaluation that would focus on both program processes and outcomes. The former type of evaluation addresses how the program is actually being implemented, determines the degree of program effectiveness, and provides information to help streamline and improve efforts by program administration. The latter type of evaluation examines the immediate, short term, and long term program impacts on participants. Initially, while some summative results will be included, the evaluation ought to have a formative focus that would inform program partners about the program implementation throughout the year (e.g., how the program is actually functioning as compared to the program design, what aspects are most successful, what areas need improvement).

The process evaluation would address the following evaluation questions:

- Is the program being delivered as planned by the three partner organizations?
- What elements of the implementation are working according to staff expectations; what elements need to be reconsidered and/or adapted?
- Whether/how teaching artists are creating a faculty with a shared teaching philosophy and instructional goals?
• Whether/how parents are actively engaged in music learning?
• Is the program reaching the targeted student population?

Regarding the outcomes evaluation, through the theory of action development process, program partners identified planned program accomplishments for three constituent groups: participating students, parents/family of participants, and the surrounding community. These outcomes are articulated in three phases: immediate (within the first year of program participation), short term (year two of program participation), and long term (after program participation). The outcomes evaluation will answer the following immediate, short term, and long term questions:

**Immediate**
- What impact has the program had on student participants’ basic music competency?
- To what extent have participants and their families worked together to establish a practice routine?
- How do participants and their families value and manage the student participants’ time?
- What impact has the program had on student participants’ basic social skill development?
- What impact has the program had on student participants’ academic engagement?
- What, if any, unintended outcomes have occurred?

**Short term**
- What impact has the program had on student participants’ basic ensemble performance competency?
- What impact has the program had on student participants’ metacognitive skill development?
- To what extent does participating in the youth orchestra (versus group instrument instruction only) deepen the development of social skills?
- What impact has the program had on student participants’ academic achievement?
- What impact has the program had on parent/family basic music competency?
- What is the participation level of the community (beyond student participants and their families)?

**Long term**
- To what extent are past participants demonstrating a lifelong appreciation for music (e.g., attending concerts, casually performing, purchasing diverse music, studying music in college, etc.)?
- What impact has the program had on student participants achieving high music performance levels?
• What, if any, are the long term impacts of the program on participant social skills?
• What, if any, are the long term impacts of the program on participant academic engagement and achievement?
• To what extent have participants and their families increased the frequency and diversity of their participation in cultural activities?
• What is the reach of the program beyond student participants and their families?

Methods

This proposed evaluation approach will utilize a multi-method design combining qualitative and quantitative methodologies, including site observations, focus groups, interviews, surveys, and student assessments. A number of data collection structures are already in place as part of the existing Youth Orchestra program activities and will be built upon to meet the new evaluation goals. For example, program staff already requires participants to submit a copy of their report cards as part of the registration process; this data can be analyzed to examine academic impact of the program. Additionally, students participate in music performance juries and keep standardized practice logs, which can be used to monitor music competence and engagement. Given the level of data collection already in place and the need for teaching artists and program administrators to play an active role in the evaluation, a participatory approach to the evaluation is proposed, requiring an ongoing partnership among program staff, key stakeholders, and an external evaluator.

Specifically, the evaluation plan detailed below incorporates the following data collection modalities:
• Systematic student practice logs
• Individual jury and youth orchestra performance rating protocols
• Student behavioral/observation ratings
• Student, parent, and community leader surveys
• Parent focus groups
• Program site visits
• Existing/archrival school/district data

Instrumentation and approach for each of these modalities is described in more detail later in this report.

Sampling

The proposed evaluation entails different approaches to sampling/subject selecting depending on the modality of data collection involved. It is assumed that archival/existing
data (i.e., data already collected as part of the program such as grades, student logs, jury results) will be available from all program participants for inclusion in the evaluation. Similarly, student and parent surveys could be collected from all program participants and their parents as part of regular program activities. For qualitative data collection activities (focus groups, site visits of instruction, student observations) a smaller sample of participants will need to be selected. We are proposing that the sampling approach for these qualitative activities be systematic rather than random. For example, rather than randomly select a small number of parents to participate in the focus group from all of the parents who have students in the program, we would target parents for the focus group based on key parent characteristics we want to make sure are represented in the sample (i.e., language diversity, geography, student schools of origin). We would use a similar approach to selecting instructors to observe. These key characteristics for sampling would be identified in collaboration between the evaluators and the program partners.

Another issue that needs to be considered in terms of sample is the inclusion in the evaluation of a comparison group of students who are not program participants. A comparison group strengthens any program evaluation, reducing the threat of selection bias (i.e., that it is the unique characteristics of students who choose to be in the program that lead to any positive outcomes) and supporting any conclusions about causation to be made (Kaplan, 2004). However, finding students who are not participating in the current program but are willing to be part of an evaluation can be daunting. For the present evaluation, a comparison group of non-participants would be of particular use in terms of comparing outcomes on student academic achievement as well as on student and parent surveys measures. One possible approach to obtaining a comparison group for these measures is to select future program participants randomly by lottery. Those who are not selected to participate in the program can then be placed on a waiting list for the following year and serve as the control group in the meantime. Their participation in the evaluation study could thus be incentivized by guaranteeing them spots in the program the following year. A statistical weighting method could be employed to further control for differences in demographics across the two groups and other key variables (e.g., school attended).

If such a wait list scenario is not possible, a control group can still be established by attempting to recruit matched controls for the students in the program to serve as the comparison; that is, students who are similar to the program participants on key background characteristics (i.e., school attended, age, GPA, ethnicity, language status). Additional statistical controls would need to be undertaken in the analysis process as well if a matched sample approach is used. It is also likely that financial incentives will be needed to collect
any new data from such a matched comparison group (e.g., surveys; pre-existing academic achievement data can be obtained though agreement with the school or district).

**Evaluation Modalities and Instruments**

As noted above, we propose the evaluation draw on existing instruments whenever possible, although some new instrument design will likely be necessary. Instruments will be developed and/or selected by the external evaluator in collaboration with the three partner organizations and select teaching artists. All new instruments should be pilot tested for basic reliability and validity early in the evaluation (Mislevy, Wilson, Ercikon, & Chudowsky, 2002) before use in the study. Both English and Spanish versions will be developed when deemed appropriate. Spanish speaking interviewers attune to the Latino culture should be available to conduct any interviews and focus groups as necessary.

**Student practice log.** EXPO Center Youth Orchestra participants already complete individual practice logs on an ongoing basis. However, the frequency and manner in which teaching artists review these and how this data is summarized is not yet formalized. Formalizing this process would allow for ongoing monitoring of program impact, as well as enhance student assessment activities. Developing a formalized practice log tool would be a collaborative undertaking between external evaluators and program stakeholders. Initial proposed enhancements to the existing instrument to meet evaluation needs include:

- Capture the frequency, duration, and location of practice sessions
- Include item for students to rate their ability to concentrate during practice time and whether or not they were interrupted (e.g., by a family member)
- Standardize how frequently students complete and teaching artists review practice logs
- Determine opportunities at least twice during the program year (pre and post) to summarize practice data
- Formalize processes for communicating feedback on student progress to both students and parents

**Individual juries/rating protocol.** Juries are an established method for assessing individual student music performance abilities (Festival Guide for Directors, 2008; Performance Standards, 2008). They already are utilized by EXPO Center Youth Orchestra teaching artists, but are not reported or archived in a standardized manner. Again, some standardization in reporting would not only support the evaluation process but also enhance individual student formative assessment. Proposed enhancements to the existing instrument towards this end are as follows:
• Identify key skills and appropriate repertoire
• Establish a standards-based performance rubric
• Train all teaching artists in using the rubric to reliably score student performance
• Determine set times during the program when all students will be assessed with the goal of capturing at least one pre and one post measure
• Formalize processes for communicating feedback on student progress to both students and parents

**Youth orchestra juries/rating protocol.** As the EXPO Center Youth Orchestra is designed to improve not only individual instrument performance, but also ensemble performance, assessing the youth orchestra as a whole is critical as well. Exiting youth orchestra competitions provide a number of models for measuring performance competency that could be integrated into the current program for evaluation purposes (OBDA / OSAA Band and Orchestra Evaluation, 2008). Our proposed extensions of the individual juries process to a youth orchestra jury are as follows:

• Identify key skills and appropriate repertoire using orchestra competition guidelines and criteria as a model
• Establish a standards-based performance rubric
• Train all teaching artists and possibly music teachers who are not associated with the program in using the rubric to reliably score student performance
• Determine set times during the program when youth orchestra will be assessed with the goal of capturing at least one pre and one post measure
• Formalize processes for communicating feedback on student progress to both students and parents

**Student observation/rating protocol.** Although some social/behavioral outcomes will be captured through surveys (below) and existing report cards/school data, we also propose integrating a student observation form into the regular program practices. Not only will this provide additional rich data about student outcomes, but also will provide a structured opportunity for teaching artists to formatively collect and review student behavioral information. Each teaching artist will observe and score student behaviors associated with their social development at least twice during the program year for a small sample of their program students. As described above regarding sampling approach, this sample of students will be identified in advance to include key student characteristics of interest (to be determined in collaboration with program partners). The instrument will include a range of statements describing social behaviors that teaching artists will rate, based on existing measures such as the Social Skills Rating Systems (SSRS; Gresham & Elliot, 1990).
Teachers will receive training in the use and interpretation of the instrument prior to implementing it. Sample items include:

- Does the student follow your directions?
- Does the student invite other to join in activities?
- Does the student respond appropriately when pushed or hit by other children

**Surveys.** The student and parent surveys will be used with the treatment and, if included in the evaluation, control/comparison groups. Optimally, students would be surveyed prior to beginning their youth orchestra participation and at the end of each year they participate. Parents should be surveyed yearly (at the end of each program year). Components of the student survey will include behavior related to individual practice and time management, social skills, attitudes and behavior related to academic engagement and achievement, metacognitive skills, perceptions of program impact on self, and program satisfaction. Components of the parent survey will include behavior related to individual practice and time management, behavior related to social skill development, behavior related to cultural participation, perceptions of program impact on the family unit, and program satisfaction. Many of these items/scales can be drawn from pre-existing instruments, both developed by CRESST and other researchers, with established reliability and validity (e.g., Huang, Coordt et al., 2007; Huang, Miyoshi, et al, 2007; Marsh, Hau, Artelt, Baumert, & Pescher, 2006; Urdan, 2004). Sample items may include:

**Student survey**

- I practice my instrument __ times per week
- When practicing, I set goals for myself in order to direct my practicing.
- I feel sorry for others when bad things happen to them
- It is difficult for me to pay attention in school.
- I participate when we discuss new material
- I follow the teacher’s direction.
- I enjoy attending the EXPO Center Youth Orchestra Program

**Parent survey**

- It is important to me that my child has a quiet place to practice his/her instrument
- Child ends disagreements with you calmly, requests permission before leaving the house, helps you with household tasks without being asked
- Our family attends a performance/museum __ times per year

In the future, a “past participant” survey of program graduates would be a useful addition in collecting data related to possible long term program impacts. For example, items
could address past participants’ current level of music appreciation, evidence of music performance excellence, participation in cultural activities, and social skill development. The survey would require the program to make efforts to maintain current contact information for past program participants.

**Site visit observations protocol.** We propose including systematic observations of program implementation/practice into the evaluation to further compliment survey data. The site visit methodology and protocol will be developed to capture information about the extent and quality of program implementation (i.e., description of program activities, description of partner organization roles, etc.) as well as about student behaviors (as they relate to instrument performance and social skill development) at the program site. Additionally, the protocol will allow us the opportunity to see any unintended program outcomes not captured through more quantitative data collection routes. Site visit observations will be conducted at least twice during the program year by a team including a researcher and a program administrator. As with other qualitative data collection methods, the classrooms sampled for observation during these visits will be selected through collaboration between evaluators and program partners, to ensure the diversity of program instruction is captured. All personnel participating in site visits will receive training designed by the external evaluator in order to ensure reliability across observers.

**Parent focus group protocol.** We proposed 2-3 parent focus groups be held each year, with 6-8 parents in each group. The parent focus group protocol will be developed to elicit responses about student practice routines, valuing and managing student time, and perceived program impact on both the participating student and family unit. Focus groups should be led by external evaluators.

**Community leader survey.** A survey will be developed to determine the surrounding community’s awareness of, participation in, and perception of the EXPO Center Youth Orchestra. This survey will be distributed to key community stakeholders (e.g., local school principals) as identified by the partner organizations. Optimally, this survey would be conducted yearly to provide the most useful formative feedback.

**Additional data sources.** Participant program attendance data will be tracked regularly by the teaching artists and submitted to a program administrator. Socioeconomic, demographic, and geographic data will be collected as part of the program application process as well as copies of report cards from the previous school year (this data is already being collected by program administrators). As this data is part of the application process, it will be available for both treatment and control groups if the lottery/wait list approach to the
comparison group is used. It will also be necessary to collect end of year report cards for the orchestra program participants at minimum. This will require agreements with the schools and/or district. Depending on each school’s policy, report cards will include data related to GPA, school attendance, and behavior. Existing state test data (California Standards Tests [CSTs]) can also be tracked, but will require agreement from the school district for access. Once participants reach graduation age, high school graduation and college attendance can be tracked by the program, as well as acceptances to conservatories, college level music programs, music awards, competition placement, and music scholarships.

Data Collection/Procedures

The distribution and collection of parent permission, student assent, and data will be a collaborative effort between the external evaluator and program partners. The external evaluator will primarily be responsible for instrument design and staff training with input from program partners. Program staff will administer the various student and parent instruments as instructed by the external evaluator. Site visits will be scheduled jointly between the external evaluator and program staff at least once in the early fall and at least once in the late spring. The external evaluator will administer the parent focus group once in the late spring. Many of these efforts will be integrated into the program design, such as student practice logs, individual and youth orchestra adjudication, and site visits. Surveys and focus groups will require additional time set aside for their completion.

Data Analyses

The evaluation framework proposed will entail the application of systematic qualitative and quantitative analyses. The final analyses plan will be determined by the external evaluator once methodology is finalized with approval and collaboration from the program partners. However, it is anticipated that quantitative analyses will include multiple techniques. Any new quantitative instruments developed will be analyzed for reliability and internal consistency (coefficient alpha, inter-item correlations). Initially, basic descriptive analyses (mean, median, standard deviation) will be applied to all quantitative data sets (surveys, student achievement measure) to identify emergent trends and patterns. More advanced statistical techniques will then be used to examine program impact on identified outcomes. The specific techniques employed will be dependent on several factors, such as sample size, whether a control group is included, and how it was selected. If a control group is employed, Hierarchal Linear Modeling (HLM) analyses can be use to compare the two groups and identify program impact on a number of outcomes (student surveys, academic outcomes). HLM techniques have been shown as particularly useful in analyzing nested data,
such as those found in education settings such as the Youth Orchestra program (e.g., Goldschmidt, Choi, & Martinez, 2004). If a control group is not included in the evaluation, other appropriate regression-based analyses techniques can be employed.

Qualitative data (e.g., focus groups, observations) should be analyzed using a systematic coding scheme, with inter-coder reliability assessed. Qualitative data analysis software such as Atlasti can be used for data coding and analysis of emerging trends and themes.

Summary and Next Steps

Both the Theory of Action and proposed evaluation framework presented in this report are not meant to be definitive, but rather are intended as starting points for evaluation planning and development as the Youth Orchestra program continues to evolve. The Theory of Action may be edited or expanded based on both the on-going dialog between program leadership and any changes to the program design and implementation. Optimally, it can serve as a shorthand communication tool both within the organization and to the public to efficiently communicate the nature of the program and what it hopes to achieve. It can also highlight areas where additional collaboration between the program partners is needed to clarify specific program components, design, and expectations.

The evaluation framework provides CRESST’s suggestions on what a comprehensive program evaluation with both formative (i.e., feedback for program improvement) and summative (i.e., communicating program achievements to the outside world) ends would look like. The goal was to describe an evaluation that would be both practically achievable and provide a rich variety of information. This framework could also be used to develop a RFP soliciting potential evaluators. It is important to reiterate, though, that the first step in any evaluation would be collaboration between program stakeholders and evaluators to revise and finalize evaluation goals and priorities. That is, depending on availability of resources, some evaluation questions/outcomes may be of more initial interest that others and would be the focus of initial evaluation activities (with additional questions/data sources added at later points as time/resources permit). The importance of the inclusion of a comparison group, and if a waitlist approach could be used to establish one, is also an important initial point of discussion should an evaluation proceed.

The evaluation framework of course assumes the involvement of an external evaluator in the process (whether that is CRESST or another entity). However, many of the activities proposed could become part of an internal evaluation process coordinated by program leadership. For example, the evaluation framework incorporates many data sources/activities
that could be seamlessly integrated into regular program implementation and operations (e.g., systematic collection of practice logs and jury scores, student and parent surveys), requiring external evaluator consultation only at the design and analysis phases. The Youth Orchestra program is strongly encouraged to begin the process of developing and embedding these evaluation opportunities into the regular program practices even if the decision is made to not immediately pursue an external evaluation. The information gained from doing so will not only provide documentation to the external world about program accomplishments/impact, but also provide opportunities for formative assessment and improvement both on the individual (i.e., instructor) and program levels. With these caveats in mind, a proposed timeline for external evaluation activities is presented in Appendix C.
References


Appendix A:
Survey Summary Report
YOUTH ORCHESTRA LOS ANGELES STAKEHOLDERS SURVEY RESULTS

Introduction

The national Center for Research on Evaluation, Standards, and Student Testing at UCLA (CRESST) consulted with the Los Angeles Philharmonic on the development of a survey for its Youth Orchestra LA’s stakeholders (see Appendix A for complete survey). The goals of this data collection effort were to create a profile of stakeholders’ music education program characteristics and to then plot this data on interactive maps. The program characteristics include where programs are serving, the types of music instructional activities that are offered at various grade levels, frequencies, and durations, who are responsible for teaching these programs and some of their preparation, and opportunities for parent participation. The interactive maps indicate where stakeholders are serving and which instructional activities are being offered. The ultimate purpose of this effort is to provide stakeholders with data that reveals opportunities for future collaborations as well as gaps in service.

Invitations to complete the online Zoomerang survey were sent to over 50 stakeholders. The survey was open from September 5, 2008 through November 5, 2008. Organizations completed the survey one time for each music education program they administer. Twenty-six organizations completed the survey (see Appendix B for list of participating organizations); the survey data represents 34 music programs.

This data collection effort had a number of limitations. First, this was an early attempt for this group to initiate a data collection effort; the diverse nature of the stakeholders themselves made developing survey items a challenge. Second, the analysis that follows narrowly focuses on program characteristics; it is not evaluative. Third, the sample represents less than half of the stakeholder organizations and not all survey participants submitted complete surveys. Lastly, the funding reality for arts education declined after the survey closed. Findings in this report reflect program characteristics before additional state budget cuts were made.

Program Characteristics

Students served

In total, surveyed organizations serve more than 300,000 students. Students in grades 4-5 are served most frequently. Post high school and middle school students are served the least. The largest program surveyed serves 240,000 students and the smallest program serves
20 students. The average number of students served is 10,566. A majority of the programs are mostly serving youth from low socioeconomic backgrounds (63%).

Most organizations work with school sites to recruit students (86%). Other methods include mailers (47%), online advertisement (35%), word of mouth (24%), and LAUSD’s Arts Community Partnership Network (12%).

**Program location**

Programs are overwhelmingly happening at schools sites (80%), followed by performing arts spaces (29%), and community sites (23%). Since so many programs are occurring at school sites, it is important to consider how these programs may face constraints in terms of facilities and resources (i.e., music stands, soundproof rooms), since these programs are unlikely happening in the most ideal spaces.

About half of programs are occurring in rooms which are not designated music spaces. Unsurprisingly, what programs really lack are soundproof spaces. This is an issue overall for both program space and individual practice space. About a third have individual practice spaces. On the positive side, most have stands (57%), chairs (71%), and a piano (63%). However, less than half have instrument storage (40%) and less than half have sound equipment (29%).

Nineteen stakeholders reported the zip codes served by each of their programs (see Table 1). Collectively, they serve 150 unique zip codes in LA County. Most zip codes are served by only one or two programs. About one third of these zip codes are served by three or more programs. Interestingly, the LA Phil is serving all zip codes being served by at least four programs. This puts the LA Phil in a unique position to collaborate with stakeholders.

A subset of the sample also provided district and school site level data. In total, stakeholders are currently serving 40 different schools districts (See Appendix C for complete list). The most frequently served school district is LAUSD (22 programs). Other frequently served districts include: Action/Unified School District (4), Castaic Union School District (5), Compton Unified School District (3), Glendale Unified School District (3), Lennox Unified School District (3), Newhall School District (5), Pasadena Unified School District (3), Santa Monica/Malibu School District (3), Sulpur Springs School District (5), and William S. Hart Union School District (6). Stakeholders collectively serve hundreds of
Schools. As to be expected, there was less of a concentration of program offerings at the school site unit of measure.\footnote{School sites that are being served by three or four programs include: Alexander Science Center, Berendo Middle School, Breed Elementary School, Bushnell Elementary, Camino Nuevo Charter Academy, Castellar Elementary School, Dahlia Heights Elementary, Eagle Rock Elementary, El Dorado Elementary School, Halldale Elementary, Hamasaki Elementary, John Marshall High School, Lankershim Elementary, Mark Keppel High School, Moffett Elementary, Monte Vista Elementary, Para Los Ninos, Paul Revere Middle School, Santa Monica High School, St. Sebastian School, Taper Elementary, Tulsa Elementary, and Washington Irving Middle School.}

Table 1: Frequencies of programs serving each zip code

<table>
<thead>
<tr>
<th>Frequency of programs per zip code</th>
<th>Zip codes served</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>90001, 90012, 90013, 90018, 90024, 90028, 90031, 90037, 90043, 90045, 90062, 90077, 90211, 90212, 90230, 90232, 90236, 90250, 90270, 90272, 90291, 90303, 90344, 90402, 90403, 90502, 90640, 90650, 90712, 90723, 90748, 90802, 91001, 91011, 91024, 91028, 91030, 91040, 91042, 91105, 91106, 91201, 91202, 91204, 91206, 91208, 91302, 91304, 91307, 91311, 91325, 91326, 91355, 91340, 91345, 91352, 91356, 91401, 91403, 91406, 91407, 91411, 91423, 91436, 91501, 91505, 91605, 91606, 91607, 91702, 91704, 91706, 91733, 91754, 91765, 91770, 91791, 91801, 92346, 92570, 93063</td>
</tr>
<tr>
<td>2</td>
<td>90002, 90003, 90008, 90010, 90017, 90019, 90021, 90023, 90029, 90039, 90049, 90064, 90066, 90201, 90210, 90249, 90304, 90405, 90501, 90731, 90744, 90745, 91107, 91303, 91321, 91330, 91343, 91350, 91351, 91367, 91381, 91384, 91387, 91390, 91405, 91506, 91602, 91604, 91789, 93040, 93551</td>
</tr>
<tr>
<td>3</td>
<td>90007, 90011, 90022, 90025, 90032, 90034, 90035, 90046, 90057, 90280, 91214, 91331, 91342</td>
</tr>
<tr>
<td>4</td>
<td>90004, 90005, 90006, 90016, 90033, 90038, 90063, 91344, 91601</td>
</tr>
<tr>
<td>5</td>
<td>90026, 90027, 90041</td>
</tr>
<tr>
<td>6</td>
<td>90042, 90065</td>
</tr>
<tr>
<td>7</td>
<td>91355</td>
</tr>
</tbody>
</table>

**Time frame**

Most programs happen during the school year. Within that, there is a strong representation for meeting during school (54%), after school (46%), and on weekends (40%). Only one program served students before school. Programs skew longer regarding duration. Forty-three percent meet for 30 weeks or more and 29% meet from 13-30 weeks.

**Music Instruction**

**Instructors.** Programs most frequently rely on professional musicians/teaching artists to deliver instruction (82%). Instruction is also provided by credentialed music teachers (32%), college music students (24%), other (15%), and credentialed district K-12 teachers (12%). Write-in responses for “other” indicate that a number of college instructors also teach...
in these programs. Instructors participate in curriculum development and professional development on average 1-4 times per year. Planning time occurs most frequently on a weekly basis.

**California Visual and Performing Arts Standards.** Programs most frequently address the “creating, performing, and participating in music” strand (88%), while the least covered strand is “connecting and applying what is learned in music to learning in other art forms and subject areas to careers” (56%). The lesser focus on the content strand related to careers in music may be a missed opportunity since a majority of the teaching staff are professional musicians themselves.

**Student Access to Instruments.** Of all music programs, most have access to instruments. Yet, the most frequent way in which students have access to instruments is that they are responsible for renting or acquiring instruments on their own (49%), followed by students being loaned instruments that can be taken home (31%) and students being loaned instruments that are to remain at the program site (31%). Given the number of programs that operate at school sites, instrument policies may very well be tied to school policies and out of the music program’s control.

**Instructional Activities.** Of all the instructional activities included in the survey, group instrumental instruction is offered most frequently (see Figure 1). Among programs offering instrument instruction, strings is offered the most frequently (69%), followed by percussion, and woodwind (see Figure 2).

![Figure 1: Frequencies of instructional activities by program](chart.png)
General music instruction is serving grades 1st through 8th the most. Attending professional performances is mainly focused on 4th-12th grades.

Group instrumental instruction is offered most to middle school students, followed by high school students, and grades 4-5. Instrumental ensemble rehearsal time is offered primarily to middle and high school students. For ensemble performance, there is a focus on middle school and high school, followed by grades 4-5.

Private lessons are mainly occurring at the high school level followed by middle school. Yet, in most programs, students are not receiving private lessons. Student access to private music lessons beyond the scope of the music program is somewhat dichotomous in that students either rarely (40%) or often (29%) enjoy private lessons. Student composition does not occur that frequently, but when it does happen, it is mainly at the high school level. The same applies for electronic/computer music.

In summary (see Figure 3), general music instruction is geared towards all grades, with a focus on grades 1-8. Then instrumental instruction and performance focuses on grades 4-12. Finally, more specialized instructional activities, such as private lessons, computer/electronic music, and composition occur mainly in high school programs. The model in Figure 3 reflects what stakeholders are currently doing simultaneously, but it looks like a phased instruction plan that was coordinated.
Frequency of Instructional Activities. Overall, most instructional activities are happening once a week. Participating in an instrumental ensemble performance tends to occur quarterly, and attending a professional performance tends to occur once a year. Generally, students receive up to an hour of instruction, about once a week, for about 30 weeks.

Parent Participation in Activities. Parents most frequently attend student performances and professional performances. There are rarely opportunities for parents to learn about music themselves.

Recommendations

CRESST staff presented the survey findings to over 30 stakeholders on Friday, December 12, 2008. Stakeholders provided feedback about their experience on the Zoomerang site and the survey length. There were also a number of requests for additional items. The following section outlines strategies for streamlining the survey before LA Phil staff reopens it and rethinking the interactive maps.

Stakeholders who had not completed the survey repeatedly mentioned the inability to complete it in stages. LA Phil staff promised to explore the Zoomerang settings to ensure that future participants can save incomplete surveys and then submit them at a later time. Additionally, at least one organization reported that they completed the survey but their responses were not a part of the final data set. In the future, it would be helpful to send out confirmation emails to let organizations know their data was received. Finally, LA Phil staff will look into the Zoomerang feature that allows organizations to view other organizations’ data to facilitate networking and identifying potential collaborators.

Shortening the survey will encourage more stakeholders to participate in the future. Now that an initial profile of program characteristics is complete, it does not seem critical to continue collecting data about:

- percentage of underserved youth served
• type of program sites
• music designated spaces and resources
• school districts served
• school sites served
• VAPA standards addressed
• student access to instruments
• student access to private music lessons outside of program
• who provides instruction
• instructor activities
• parent activities

Moving forward, stakeholders are interested in adding items to the survey that would address the following questions:

• What are the program costs to organizations, schools, and students (e.g., do students pay a fee for service or is the program free?)?

• In addition to grade level, what ability level do the programs target? This will require a group of stakeholders to draft a rubric to be included in any survey item about ability.

• Which programs specifically accommodate students with special needs? There is an interest in distinguishing among types of disabilities.

• The “general music instruction” instructional activity requires a definition in future survey iterations.

The interactive maps designed by CRESST show where stakeholders are currently serving. The map tools are limited in that data points overlap and seem to disappear when there are multiple programs or instructional activities in a single zip code. Also, the maps represent the current program year and would need to be regularly updated in order to remain current.

Stakeholders expressed an interest in developing a new map tool moving forward that could be updated automatically each time they entered new data. There was also discussion of being able to match stakeholders’ services with the needs of schools and families at a local level (school or neighborhood). This matching opportunity might provide the incentive for
organizations to participate in the data collection efforts. Online initiatives by the LA County Arts Commission and LAUSD were mentioned as potential opportunities for collaboration. The Advancement Project was also mentioned as a possible resource for providing guidance given their extensive experience with asset mapping in Los Angeles.

Next steps will involve forming at least one subcommittee of stakeholders. This group will be responsible for drafting the additional survey items and researching the County Arts Commission and LAUSD’s art education resource matching initiatives. LA Phil staff intends to reopen the revised survey this winter. Stakeholders are encouraged to complete the new survey and to forward it to non-stakeholder colleagues.
YOLA Stakeholder Survey Items

Thank you for taking the time to complete this survey about your music program offerings in LA County. Please complete one survey for each music program (e.g. in school residency, fieldtrip to professional concert, etc.) your organization offers. It is recommended that surveys be completed by staff members with the most direct oversight of each program. Each survey should take 20 minutes to complete. Questions 2 and 3 need only be completed once as they pertain to the organization overall, not individual programs.

This data will be used to better understand where music programs are offered in LA County, help Youth Orchestra LA Stakeholders collaborate more effectively, and identify potential sites for future youth orchestras. Please submit all surveys by November 5, 2008.

General organization information

1. Organization name (write in response)

2. What is your organization’s mission? (write in response)

General program information

3. Name of person completing survey (write in response)

4. Title of person completing survey (write in response)

5. Best contact information to follow-up with your organization. (write in response)

6. Program name (write in response)

7. Program description. Please provide 3-10 sentences describing this program including the type of program and how long it has been in existence. If appropriate, please provide a link to the program website in the space provided. (See Appendix D for responses)

Participants served

8. How many students does your program serve annually? (Fill in table below)

<table>
<thead>
<tr>
<th></th>
<th>Number of students served, annually</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre K - Kindergarten</td>
<td></td>
</tr>
<tr>
<td>1st-3rd grade</td>
<td></td>
</tr>
<tr>
<td>4th-5th grade</td>
<td></td>
</tr>
<tr>
<td>6th-8th grade</td>
<td></td>
</tr>
</tbody>
</table>
9. How does your organization attract students to participate in your program? (check all that apply)
   a. Through Schools
   b. Online Advertisement
   c. Mailers
   d. Other __________________

   Please explain your answer above. (write in response)

10. Does the program serve underserved (i.e. low socioeconomic status) youth?
    a. No
    b. Yes, less than half of participants are underserved
    c. Yes, about half of participants are underserved
    d. Yes, more than half of participants are underserved

11. What percentage of the participants receives private music lessons in addition to your music program (e.g. lessons paid for by student’s family)?
    a. Less than 10% receive private music lessons
    b. 10-29% receive private lessons
    c. 30-59% receive private lessons
    d. More than 60% receive private music lessons
    e. Unknown

Program location, time, and resources

12. Which LA County school districts are served by your program? Please report on actuals for 07-08 and projected data for 08-09. (write in response)

   Create answer box for 07-08
   Create answer box for 08-09

13. Which specific schools do you serve within those districts? Please report on actuals for 07-08 and projected data for 08-09. (write in response)

   Create answer box for 07-08
   Create answer box for 08-09

14. Knowing geographically where your programs take place helps us all better understand how our different programs might link to one another. Which zip codes are served by your program? Please report on actuals for 07-08 and projected data for 08-09. (write in response)

   Create answer box for 07-08
   Create answer box for 08-09
15. Where does your program take place? (check all that apply)
   a. School site
   b. Community site (e.g., community center, library, etc.)
   c. Performing arts space (e.g., concert hall)
   d. Other ______________________
   e. Not applicable

16. Is your program held in designated music spaces? (check all that apply)
   a. Room is not a designated music space
   b. Sound proof room
   c. Access to sound proof practice rooms
   d. Individual practice spaces
   e. Access to instrument storage
   f. Equipped with music stands
   g. Equipped with chairs
   h. Equipped with sound equipment
   i. Equipped with a piano
   j. Other ______________________
   k. Not applicable

17. When does your program take place? (check all that apply)
   a. Before school begins
   b. During the school day
   c. After school
   d. Weekends
   e. During the regular school year
   f. During the summer
   g. Not applicable

18. What is the duration of your program? (check one response)
   a. Up to 2 weeks
   b. 2-5 weeks
   c. 6-12 weeks
   d. 13-30 weeks
   e. 30 weeks or more
   f. Not applicable

19. What access do participating students have to instruments? (check all that apply)
   a. Students do not have access to instruments.
   b. Students make their own instruments as part of the program.
   c. Students are loaned instruments that remain at the program site.
   d. Students are loaned instruments that can be taken home for practice.
   e. Students are given instruments that they keep.
   f. Students are responsible for renting or acquiring instruments on their own.
   g. Other ______________________
Music instruction

20. Which of the following Visual and Performing Arts Content Standard Strands best align with your program’s instructional goals? (check all that apply)
   a. Processing, analyzing, and responding to sensory information through the language and skills unique to music
   b. Creating, performing, and participating in music
   c. Understanding the historical contributions and cultural dimensions of music
   d. Responding to, analyzing, and making judgments about works of music
   e. Connecting and applying what is learned in music to learning in other art forms and subject areas and to careers

21. What type of instrument instruction is offered? (check all that apply)
   a. No instrument instruction is offered
   b. String instruments
   c. Woodwind instruments
   d. Brass instruments
   e. Percussion instruments
   f. Guitar
   g. Mariachi
   h. Piano/keyboard
   i. Other _________________________

22. Who provides instruction as part of this program? (check all that apply)
   a. Credentialed music teacher
   b. Retired music teacher
   c. Credentialed district K-12 teacher (e.g., 4th grade multiple subject, middle school Language Arts, high school Social Studies)
   d. College students pursuing a degree in Music and/or Education
   e. Other professional musician/teaching artist
   f. Parent volunteer
   g. Other volunteer (does not apply to any of the above categories)
   h. Other _________________________
23. Which of the following instructional activities are included in your program? (Complete the chart below.)

**Student Instructional Activities**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Average Number of Participating Students, annually</th>
<th>Grade Level of participants (identify all that apply)</th>
<th>Frequency</th>
<th>How much time is spent on the instructional activity per session?</th>
</tr>
</thead>
<tbody>
<tr>
<td>General music instruction</td>
<td></td>
<td>a. Pre-K - Kindergarten</td>
<td>a. about 4 times per year</td>
<td>a. Up to 30 minutes</td>
</tr>
<tr>
<td>Group instrumental instruction</td>
<td></td>
<td>b. 1st-3rd grade</td>
<td>b. about twice a year</td>
<td>b. 30-45 minutes</td>
</tr>
<tr>
<td>Instrumental ensemble rehearsal time</td>
<td></td>
<td>c. 4th-5th grade</td>
<td>c. once a year</td>
<td>c. 45-60 minutes</td>
</tr>
<tr>
<td>Private/individual instrumental instruction</td>
<td></td>
<td>d. 6th-8th grade</td>
<td>d. Once per month</td>
<td>d. 60-90 minutes</td>
</tr>
<tr>
<td>Instrumental ensemble performance (e.g., recitals, concerts)</td>
<td></td>
<td>e. 9th-12th grade</td>
<td>e. Twice per month</td>
<td>e. 1.5-3 hours</td>
</tr>
<tr>
<td>Student composition</td>
<td></td>
<td>f. Post High School</td>
<td>f. Once per week</td>
<td>f. More than 3 hours</td>
</tr>
<tr>
<td>Attendance at a professional performance</td>
<td></td>
<td>g. not applicable</td>
<td>g. Twice per week</td>
<td>g. not applicable</td>
</tr>
<tr>
<td>Electronic/computer music</td>
<td></td>
<td></td>
<td>h. Three or more times per week</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
<td>i. not applicable</td>
<td></td>
</tr>
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</table>
### Teacher/Instructor Activities

<table>
<thead>
<tr>
<th>Frequency</th>
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<tbody>
<tr>
<td>a. about 4 times per year</td>
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<tr>
<td>b. about twice a year</td>
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<tr>
<td>c. once a year</td>
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<tr>
<td>d. Once per month</td>
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<tr>
<td>e. Twice per month</td>
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<tr>
<td>f. Once per week</td>
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<tr>
<td>g. Twice per week</td>
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<tr>
<td>h. Three or more times per week</td>
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<tr>
<td>i. not applicable</td>
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</table>

| Curriculum development |   |
| Planning time          |   |
| Professional development |   |
| Other _________________ |   |

### Parent Activities

<table>
<thead>
<tr>
<th>Frequency</th>
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<tbody>
<tr>
<td>a. about 4 times per year</td>
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<tr>
<td>b. about twice a year</td>
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<tr>
<td>c. once a year</td>
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<tr>
<td>d. Once per month</td>
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<tr>
<td>e. Twice per month</td>
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<td>f. Once per week</td>
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<td>g. Twice per week</td>
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<tr>
<td>h. Three or more times per week</td>
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<tr>
<td>i. not applicable</td>
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<table>
<thead>
<tr>
<th>Average number of participating parents annually</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance at a professional performance</td>
<td>a. about 4 times per year</td>
</tr>
<tr>
<td>Attendance at a student performance</td>
<td>b. about twice a year</td>
</tr>
<tr>
<td>Parent-focused music education opportunities</td>
<td>c. once a year</td>
</tr>
<tr>
<td>Other _________________</td>
<td>d. Once per month</td>
</tr>
</tbody>
</table>

24. Please identify other music programs adjacent or near to you by name and geographical location that are not currently YOLA stakeholders.
25. YOLA stakeholders have united around the common cause of revitalizing music education in Los Angeles County by creating new and leveraging existing instrumental and ensemble programs designed for the performance of classical music in order to prepare children to play in youth orchestras. Los Angeles County is home to myriad musical traditions from all parts of the globe, and we celebrate and affirm the value of all musical traditions. We also believe that training in and the performance of classical music not only is intrinsically valuable but also serves as the best foundation for any other musical endeavor which a child might wish to pursue. We want all children – and particularly those with the greatest needs, the fewest resources and little or no access to instrumental music education – to receive the highest quality instrumental instruction for the purpose of enabling them to achieve their greatest aspirations not only as musicians but in all of life’s endeavors. Please share strategies you are considering or have begun to put in place that advance this effort. (See Appendix E for responses)

26. The survey is focused on current work. If you have comments on future plans related to the youth orchestra movement that you want to share, please include them here. (write in response)

27. Please include any additional information about your program that is important, but not reflected in the survey responses. (write in response)
APPENDIX A2

Survey Respondents

1. Arts Education Branch/LAUSD
2. CalArts Community Partnership
3. City Opera
4. CSUN Youth Orchestra
5. Department of Cultural Affairs
6. Diamond Bar High School Performing Arts Academy
7. Education Through Music - Los Angeles
8. GRAMMY Foundation
9. Junior Arts Center
10. Los Angeles Chamber Orchestra
11. Los Angeles County High School for the Arts
12. Los Angeles Jazz Society
13. Los Angeles Music and Art School
14. Los Angeles Philharmonic Association
15. Los Angeles Youth Orchestra
16. Mr. Holland’s Opus Foundation
17. Melody/Special Projects Program
18. Music Center
19. New Visions Foundation
20. Project MuszEd
21. Santa Cecilia Orchestra
22. Santa Clara Valley Youth Orchestra
23. Southwest Chamber Music
24. World Stage Performance Gallery
25. Verdugo Young Musicians Association (VYMA)
26. Young Musicians Foundation

APPENDIX A3

School Districts Served

ABC Unified
Acton-Agua Dulce Unified School District
Alhambra School District
Antelope Valley Union High School District
Arch Diocese of Los Angeles and Private Schools
Azusa
Baldwin Park
Bellflower
Music education has always been a part of LAUSD's commitment to the arts. For the past 40 years, the number of music teachers and music programs has remained stable or grown. Instrumental, choral, general music, jazz ensemble, mariachi and other forms are available district-wide.
| **CalArts Community Arts Partnership- CalArts Saturday Music Program** | This program offers twenty weeks of master classes for up to one hundred middle and high school students. Classes include theory, composition, vocal ensemble, percussion, strings ensemble, chamber ensemble, jazz ensemble, and more. Classes are taught by CalArts Student Instructors who are currently attending or are alumni of CalArts. The program has been in existence for about 15 years. The program culminates with semester-end recitals performed in the CalArts Main Gallery. www.calarts.edu/cap |
| **CalArts Community Arts Partnership- Share the World Program** | The CAP Share the World Program, a partnership with the City of Santa Clarita and the six local Santa Clarita School Districts, brings CalArts world music and dance ensembles to provide performances and workshops for students in elementary, middle and high schools throughout the Santa Clarita Valley. The ensembles available range from jazz, Latin jazz, Balinese Gamelan to North and South Indian music, and African music and dance among many other offerings. The program begins in October and continues through May. |
| **City Opera- MUSIC NOW** | For the 2009 Season, City Opera introduces two exciting new services: the "Music Now" Starter Pack and Total Program Management (TPM). These special programs are for eligible LA Unified Schools Arts Partnership (APS) schools participating in the Arts Community Partnership Network. Requisites: an enthusiastic multiyear commitment to developing an instrumental music program during the school day. Music Now
The "Music Now" Starter Pack helps your school get up and running with an instrumental music program within one-year and includes:
* Inspiration: A uniquely interactive and rousing assembly performance/demonstration to generate momentum and build consensus among students and faculty.
* Instruments 101: a grant-seeking, fundraising, and bridge-building workshop for program stakeholders and cadre; learn how to fund instrument acquisition, repair, and instruction while aligning your program with the broader goals of the music education community at large.
* Instruments 102: 10-hours of administrative support towards writing a grant application and/or community proposal.
"We-all-can" Idol: support in selecting and grooming a pilot group of students capable of rapidly launching your program, and seeding the campus with demonstrable success once instruments are acquired.
* Inventory: begin the next year with students ready to learn and with instruments in hand. |
<table>
<thead>
<tr>
<th>Total Program Management</th>
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<tbody>
<tr>
<td>* Instruction: City Opera's master artist-instructors provide 27 group lessons (one per week) over the course of the academic year. (Leni and Gretchen: these two programs are paid for by the site using LAUSD ACPN funds.)</td>
</tr>
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<table>
<thead>
<tr>
<th>CSUN Youth Orchestr <strong>as</strong></th>
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<tbody>
<tr>
<td>The program has been in existence for about 30 years. Currently we have 6 different levels of ensemble involving over 260 musicians from Los Angeles and surround areas.</td>
</tr>
<tr>
<td>Philharmonic 70 members</td>
</tr>
<tr>
<td>Chamber Orchestra 30 members</td>
</tr>
<tr>
<td>Symphony Orchestra 70 members</td>
</tr>
<tr>
<td>Youth Wind Ensemble 20 members</td>
</tr>
<tr>
<td>Camerata Strings 60 members</td>
</tr>
<tr>
<td>Sinfonia Strings 10 members</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Department of Cultural Affairs- Music LA</th>
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<tbody>
<tr>
<td>Founded in the Summer of 2005, Music LA is the Department of Cultural Affairs' citywide music education initiative that provides students with high quality music education in areas of the City where few or no arts education programs exist. DCA's model is to partner with nonprofit arts organizations to connect young people with music education, while also creating a strong base of support for Los Angeles' vital community of musicians, music education organizations, teaching artists, and young music apprentices. DCA offers intensive courses during the annual Music LA Summer Program, and is proud to partner with Mayor Antonio Villaraigosa and The Walt Disney Company to offer the Music LA Heritage Month Programs in honor of Latino, American Indian, African American, and Asian and Pacific Islander American Heritage Months.</td>
</tr>
<tr>
<td>For more information, visit: <a href="http://www.culturela.org/">http://www.culturela.org/</a></td>
</tr>
<tr>
<td>Diamond Bar High School Performing Arts Academy</td>
</tr>
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</tbody>
</table>
| Education Through Music- Los Angeles (ETM-LA)- In-School Music Instruction and TA Training Program | Founded in 2006, Education Through Music–Los Angeles (ETM-LA) provides sequential in-school music education to schools in underserved communities in Los Angeles County. Based on the ETM model with over 15 years of success in New York City, ETM-LA ensures every child receives weekly, yearlong instruction in music disciplines such as violin, cello, guitar, recorder, general music, and chorus. Currently, ETM-LA partners with 7 schools, serving over 1750 students. In addition, ETM-LA facilitates professional development workshops throughout the year for teaching artists and academic teachers. ETM-LA makes music education a reality for children who would otherwise have limited-to-no exposure to the arts; uses music instruction to strengthen students’ ability to learn in all areas, reinforcing curriculum based skills; and works to build schools’ capacity to sustain music programming.  
http://www.etmla.org |
<p>| GRAMMY Foundation-GRAMMY in the Schools | A suite of 5 programs target to high schools and their students that honor excellence and inform students about the many careers that are available in music. GRAMMY Jazz Ensembles and GRAMMY Camp are available to any high school student in the U.S. The audition process begins at grammyintheschools.com. GRAMMY SoundChecks and GRAMMY Career Day are available to students in the cities where the programs are presented. These programs concentrate on providing information of various music careers. GRAMMY Signature Schools is available to all U.S. public high schools. Grants of $1,000 to $10,000 are awarded based on need |
| <strong>Junior Arts Center</strong>&lt;br&gt;Guitar I, II and Keyboard I, II, III | The program has been in existence for 3 years. Guitar Classes focus on beginning techniques, names of notes, learning rhythms, left and right hand technique, ear training, sight reading, practice melodies, harmonies and accompaniment. Keyboard: finger placement and technique, how chords are formed, names of notes and how to read them, playing classical songs, sight reading, ear training, study chord charts. |
| <strong>Los Angeles Chamber Orchestra- Meet the Music</strong> | The Los Angeles Chamber Orchestra believes that classical music is a joy to be shared by everyone. Through its Meet the Music program, the Orchestra reaches thousands of elementary school students, most of whom have never experienced a classical concert before, and through Neighborhood Concerts, LACO creates opportunities for new and underserved audiences to develop a love for orchestral music and performance. |
| <strong>Los Angeles County High School for the Arts</strong> | Our program provides courses in instrumental and vocal ensembles as well as a comprehensive music theory curriculum that ranges from music fundamentals to advance harmony in both traditional and jazz idiom. Every student is enrolled in both small chamber groups as well as larger ensembles. A greater description of our program can be obtained by going to <a href="http://www.lachsamusic.org">http://www.lachsamusic.org</a>. |
| <strong>Los Angeles Jazz Society- Bill Green Mentorship Program</strong> | The program was started 12 years ago. Students ranging in age from 13-20 audition for chance to receive 10 hours of private instruction from a well known LA based professional Jazz player. Groups are formed to rehearse in workshops. At the end of a 10 week period a CD is made. Concerts are also given. Approximately 250 students have been mentored. |
| <strong>Los Angeles Jazz Society- Jazz in Schools</strong> | Initiated in 1988 as a project to present free jazz education concerts in schools during the month of February, &quot;Black History Month&quot;. Every year, over 23,000 children in 45 elementary schools have an opportunity to see and hear a live concert performed by professional jazz artist/educators and learn about jazz, its history, styles and artists. |
| <strong>Los Angeles Music and Art School</strong> | LAMAS is a thriving organization, serving 1,200 students annually. LAMAS provides opportunities for students to develop their artistic skills through a roster of year-round classes in music, art, dance, and drama. The school is open for instruction five days per week (Mondays - Thursdays and on Saturdays), with a staff of over 30 professional teachers and administrative staff members. Individual instrumental music and vocal instruction is provided, as well as small group instruction in dance, art and drama. Students of the |
| Los Angeles Philharmonic Association- 6-week School Partners Program Elementary | The School Partners Program for elementary schools is a 6-week music residency, providing historical and cultural context of LA Philharmonic repertoire and opportunities for student music-making (grades 3-6). In the fall of 2001, the Los Angeles Philharmonic’s Education Department launched the Elementary School Partners Program, a long-term, intensive collaboration with selected public schools. In the first year, the Philharmonic collaborated with five elementary schools. Since that time, the program has grown dramatically, and in 2007-08 will serve 2,600 public school children and 104 participating classroom teachers in grades 3-6 from 23 schools throughout Los Angeles. |
| Los Angeles Philharmonic Association- School Partners Program Elementary 20 Week | The Elementary School Partners Program complements existing music education efforts in schools. Los Angeles Philharmonic musicians and teaching artists teach students about the orchestra with a focus on Classical repertoire. Teaching artists work collaboratively with classroom teachers, finding connections between the music curriculum and the general curriculum. Students work on multi-week projects that give them opportunities to create music. Students participate in either recorder or percussion activities. Additionally, all participating students attend a school-day concert at Walt Disney Concert Hall. This program is geared for students in grades three through six. The twenty week program began in 2005. <a href="http://www.laphil.com/education/schools_elem.cfm">http://www.laphil.com/education/schools_elem.cfm</a> |
| Los Angeles Philharmonic Association- School Partners Program Secondary | The Secondary School Partners Program focuses on developing the performance skills of middle and high school orchestras (with the exception of Downey High School, in which the focus is on jazz band). Los Angeles Philharmonic musicians and teaching artists work collaboratively with partner school orchestra teachers in coaching and rehearsing students as they learn to perform selected musical repertoire. Students are also provided with access to Los Angeles Philharmonic rehearsals, concerts, and guest artist master classes. The program began in 2000. <a href="http://www.laphil.com/education/schools_midhigh.cfm">http://www.laphil.com/education/schools_midhigh.cfm</a> |</p>
<table>
<thead>
<tr>
<th><strong>Los Angeles Philharmonic Association</strong>&lt;br&gt;<strong>Symphonies for Schools</strong></th>
<th>Northrop Grumman Symphonies for Schools introduces students aged 9-18 to the Los Angeles Philharmonic through a program that is designed especially for them—from preparatory materials, to a fun, informative and thrilling musical experience. The concerts, held for students in grades 3-12, have an age-appropriate repertoire, a host, and provide a multi-media approach to the music. The program started in 2000. <a href="http://www.laphil.com/education/youth.cfm">http://www.laphil.com/education/youth.cfm</a></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Los Angeles Youth Orchestra</strong></td>
<td>The Los Angeles Youth Orchestra was founded in 2000 and first called the Stephen Wise Youth Orchestra. <a href="http://www.losangelesyouthorchestra.org">www.losangelesyouthorchestra.org</a></td>
</tr>
<tr>
<td><strong>Mr. Holland’s Opus Foundation</strong>&lt;br&gt;<strong>Melody/Special Projects Program</strong></td>
<td>MHOF donates instruments to music programs where students have access to a music curriculum but lack the resources and support base to adequately keep up with equipment loss due to attrition, depreciation and wear over time. An infusion of instruments and repairs enable more students to participate and experience a quality music education.</td>
</tr>
<tr>
<td><strong>Music Center</strong>&lt;br&gt;<strong>School Programs</strong>&lt;br&gt;<strong>Morrison</strong></td>
<td>The Music Center is committed to helping schools provide standards-based instruction in the arts for all students. Music Center programs are designed to help schools increase their capacity by engaging the active participation of classroom teachers and by soliciting strong commitment from school leadership. Length of existence unknown. <a href="http://www.musiccenter.org/education/morrisononelementary.html">http://www.musiccenter.org/education/morrisononelementary.html</a></td>
</tr>
<tr>
<td><strong>New Visions Foundation</strong></td>
<td>New Visions helps to bring the arts to charter schools. We include music in the curriculum of the schools we help launch.</td>
</tr>
<tr>
<td><strong>Project MuszEd</strong></td>
<td>Since 2004, Project MuszEd has provided free and low cost music instruction, scholarship assistance, audition preparation and culturally enriching programming to youth who would otherwise not have exposure. The program additionally provides instruments and manages the Berklee City Music Network in the Los Angeles area. PM collaborates with existing organizations and programs to provide instruction and coordinate performances that give students realistic overview of the rigors and discipline of professional musicianship. Please visit <a href="http://www.projectmuszed.org">www.projectmuszed.org</a></td>
</tr>
<tr>
<td><strong>Santa Cecilia Orchestra</strong>&lt;br&gt;<strong>Discovering Music</strong></td>
<td>Discovering Music was created by Santa Cecilia Orchestra to offer a more immediate educational and artistic experience for children in some of the city’s most disadvantaged neighborhoods. Our primary</td>
</tr>
<tr>
<td><strong>Discovering Music</strong></td>
<td>goal for Discovering Music is to introduce children to classical music and through music to offer them a new outlet for expression and a new awareness of cultural heritage. Through this exposure we seek to strengthen a child’s academic growth and development and help him/her make a positive contribution to the community. Musicians are sent into every classroom to 16 schools a year. Multiple visits build up to a chamber music performance and a full orchstras performance. Free to children, schools and families.</td>
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<tr>
<td><strong>Santa Cecilia Orchestra- Santa Cecilia Orchestra String Program</strong></td>
<td>Free violin lesson are provided to 4th -6th grade students - weekly all school year.</td>
</tr>
<tr>
<td><strong>Santa Clarita Valley Youth Orchestra (SCVYO)- Intermediate Orchestra</strong></td>
<td>The intermediate orchestra comprises young people with developing skills and minimum training of two years (more for string players). It includes rehearsals playing the full repertoire of classical music, and study of musical styles, performance techniques and basic theoretical analysis as they relate to performance of symphonic literature, as well as orchestra accompaniment of operatic and major choral works. Includes participation in public performance with the ensemble.</td>
</tr>
<tr>
<td><strong>Santa Clarita Valley Youth Orchestra (SCVYO)- Prelude Strings</strong></td>
<td>The Prelude Strings is a stringed instrument program inviting less experienced players to join and develop new skills. Elementary children should have had a year with their school orchestra and be receiving private instruction. Junior high students who have been playing daily are welcome after just one semester of instrumental music. It meets on Saturdays for an hour of instruction and performs along with the other two ensembles several times a year. We started the Prelude Strings about 12 years ago.</td>
</tr>
<tr>
<td><strong>Santa Clarita Valley Youth Orchestra (SCVYO)- Symphony of the Canyons Advanced Orchestra</strong></td>
<td>The premier orchestra for talented and dedicated young musicians, with several years of experience and studying on an orchestral instrument with a private teacher. It includes rehearsals playing the full repertoire of classical music, and study of musical styles, performance techniques and basic theoretical analysis as they relate to performance of symphonic literature, as well as orchestra accompaniment of operatic and major choral works. Includes participation in public performance with the ensemble. Website scvyo.org</td>
</tr>
<tr>
<td><strong>Southwest Chamber Music-</strong>&lt;br&gt;<strong>Mentorship Program</strong></td>
<td>Mentorship Program provides in-school orchestra and chamber music coaching for students 12-18. Students develop their instrumental skills through work with professional musician mentors from Grammy-winning Southwest Chamber Music. Mentors work with small groups of students from each orchestra section, focusing on orchestra music while helping each student develop their individual skills.</td>
</tr>
<tr>
<td><strong>World Stage Performance Gallery- Saturday Jazz School</strong></td>
<td>The Saturday Jazz School is a workshop designed to introduce Middle/High School age students with basic music and instrument skills to the jazz literature and idiom. The program is three years old. The World stage website is <a href="http://www.theworldstage.org">www.theworldstage.org</a></td>
</tr>
<tr>
<td><strong>Verdugo Young Musicians Association (VYMA)- Verdugo Youth Orchestra/Chamber Music Ensemble</strong></td>
<td>VYMA offers 3 different programs: Verdugo Youth Orchestra in the Fall &amp; Spring(currently 8th season), the Chamber Music Ensemble in Fall, Spring &amp; Summer (8th season) and a Jazz Ensemble in the summer (August 08 was the first year). See <a href="http://www.vyma.org">www.vyma.org</a> for details</td>
</tr>
<tr>
<td><strong>Young Musicians Foundation- Debut Orchestra</strong></td>
<td>The Debut Orchestra is the second-oldest pre-professional training orchestra in the country and is comprised of 71 of Los Angeles’ most talented 15-25 year-old musicians. The orchestra’s rich history includes more than 41 world premieres, including works by such renowned composers as Igor Stravinsky, Ingolf Dahl, and Michael Torke. The orchestra adheres to a professional rehearsal schedule and performs the full range of orchestra literature, from Baroque to 21st-Century, including works for both chamber and full orchestra. For more than 50 consecutive seasons, the orchestra has performed admission free concerts for the public in professional venues throughout Los Angeles, with audiences totaling more than 5,000 annually. Musicians are selected each year through blind auditions adjudicated by members of the Los Angeles Philharmonic and other eminent, Los Angeles-based musicians. Orchestra members receive a scholarship to support their studies. The thousands of Debut alumni in orchestras around the world illustrate the importance and success of the training they receive. <a href="http://www.ymf.org/programs/debut.php">http://www.ymf.org/programs/debut.php</a></td>
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### APPENDIX A5

Strategies stakeholders are considering or have begun to put in place that advance the YOLA effort

<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
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<tbody>
<tr>
<td>City Opera- MUSIC NOW</td>
<td>I'm willing to assist in the development of nucleos beyond the Phil's/Harmony Project's efforts at the Expo Center and in the Hollywood area...particularly if there's a way to align that goal with our LAUSD ACPN funded programs OR some other source of funding.</td>
</tr>
<tr>
<td>Diamond Bar High School Performing Arts Academy</td>
<td>We are looking to provide multiple levels of youth orchestras at our school site, and provide instruction to students at a younger age.</td>
</tr>
<tr>
<td>Educational Through Music-Los Angeles (ETM-LA)- In-School Music Instruction &amp; TA Training Program</td>
<td>ETM-LA recognizes that Los Angeles is a sprawling county. In order to facilitate the development of ensembles among peers from different school communities, ETM-LA may begin to approach schools near existing partners.</td>
</tr>
<tr>
<td>Los Angeles Youth Orchestra</td>
<td>I'm surprised this survey left out so much on the actual structure and procedures of youth orchestras. For instance, the Los Angeles Youth Orchestra has two different ensembles, one intermediate playing arranged repertoire, the other advanced playing standard repertoire. It would be interesting to know the structure of other orchestras, as well as their practice regimens, number of rooms they use, the types of coaching, the frequencies of sectionals, the way they acquire music, whether they rent or have offered their venues, etc.</td>
</tr>
<tr>
<td>Santa Cecilia Orchestra-Discovering Music</td>
<td>This year we initiate our youth orchestra.</td>
</tr>
<tr>
<td>-----------------------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td>Verdugo Young Musicians Association (VYMA)-Verdugo Youth Orchestra/Chamber Music Ensemble</td>
<td>VYMA has plans to eventually set up an orchestra program in an area of LA County that is underserved. This would be an after school program in an elementary school that is both academically and economically challenged. Once the appropriate school is selected, VYMA believes it is adequately equipped with teachers and skills to make the program successful. Instruments and funding need to be lined up.</td>
</tr>
<tr>
<td>World Stage Performance Gallery- Saturday Jazz School</td>
<td>Our focus is on jazz but all music is rooted in the fundamentals. We are very impressed with the Venzuelan music experience that has produced Mr. Dudamel and other fine musicians. We would like to see a replication of such in Los Angeles.</td>
</tr>
</tbody>
</table>
Appendix B: Expanded Figures
Planned Program Accomplishments: Overview

Immediate

- Basic Music Competency
- Practice Routine
- Basic Social Skills
- Academic Engagement

Long Term

- Increase Awareness and Participation in Program
- Increase Cultural Engagement
- Community Building
- Increase Academic Engagement
- Metacognition
- Deepen Social Skills
- Performance Excellence
- Transfer Social Skills
- Basic Ensemble Performance Competency
- Increase Awareness and Participation in Program

Short Term

- Arrange Participation & Transportation
- Establish Practice Routine
- Value/Manage Student Time
- Parent/Family Accomplishments
- Direct Student Accomplishments
- Community Accomplishments
Program Components: 
How We Will Accomplish Our Goals

Administrative & Organizational Support

Coordination Among Program Partners:
- EXPO Center
- Harmony Project
- LA Phil

Staff Selection & Management
- Musical experts including teaching artists, LA Phil musicians, master teachers from Venezuela
- Dedicated administrative staff
- Social services referral expertise
- Curriculum development team
- Quality standards for teaching artists

Facilities, Access & Management
- Instrument Lessons/Ensemble Rehearsal Space: safe, soundproof, instrument availability
- Performance Space: accessible and appropriate size

Core Program Components

Common Curriculum
- Repertoire driven
- Standards based (addresses all 5 strands)
- Ensemble-focused
- Supports immediate competency
- Parent engagement
- Early Childhood

Professional Development
- Workshops
- Peer exchanges
- Classroom observations
  - Content
  - Pedagogy
  - Cultural awareness/competency
  - Classroom management

Marketing & Visibility
- Student recruitment
- Community Awareness
- Resource Development

Quality Instruction & Opportunity to Learn

Instrument Instruction
- Group lessons
- Peer mentoring
- Private lessons*
  - Content
  - Repertoire driven
  - California Standards-based
  - Pedagogy
  - Practice (hands on)

Ensemble Instruction
- Content
- Pedagogy
- Practice

Supported Home Practice
Resources and assignments to practice at home.

Students & Parents Attend Professional Performances

Parent Education Component

Opportunities for Public Ensemble Performance

Planned Program Accomplishments
Appendix C:
Sample timeline for evaluating immediate planned accomplishments

Hire External Evaluator (January – March 2009)
- Publish RFP
- Review proposals and select evaluator
- Secure evaluation funding

Planning & Development (April – September 2009)
- Consult with collaborators
- Develop protocols and surveys
- IRB review and approval
- Determine protocol for sample selection
- Pilot testing and refining of instruments
- Plan and conduct training for program administrators and teaching artists
- Obtain consents

Data Collection (September 2009 – June 2010)
- Conduct pre-surveys and assessments
- Conduct observations at intervention sites
- Conduct focus groups with Grade 3, 4, and 5 students
- Conduct phone interviews with staff
- Conduct post-surveys and assessments

Data Analysis (July – August 2010)
- Input and analyze survey and assessment data
- Transcribe and code focus groups and interviews

Report Writing (September – October 2010)
- Produce draft of report
- Produce deliverable