



Detroit Harmony

Universal access to music education and arts-based learning for every student in Detroit

Phase 1: Conceptual design

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Two-Page Overview of *Detroit Harmony*

This document represents the culmination of early thinking by the board and staff of the Detroit Symphony Orchestra about a major initiative to expand the role of the arts in supporting the educational and social development of Detroit’s school children. The initiative, *Detroit Harmony*, is envisioned as a scalable and sustainable collaboration that delivers universal music education and arts-based learning to all children of Detroit, while also growing economic opportunity by employing Detroiters in the provision of instruments and music education.

Education policy at the local, state and national levels uniformly recognizes the demonstrated benefits to children of sustained and sequential opportunities to practice and enjoy a wide range of creative outlets in the performing and visual arts. State and federal policies even go as far as mandating arts education for all students. As a stakeholder in the economic success and creative vibrancy of Detroit, the DSO believes it can and must play a leadership role in building the extraordinary partnerships between schools, arts and culture program providers, and funders that can finally fulfill this mandate. Our sense of urgency in bringing this initiative forward now stems from the commitment we made in 2017 to “improving the quality of life for all Detroiters” as the central tenet of our Social Progress Initiative. Through conversations leading up to and resulting from the creation of that initiative, we discovered a renewed interest and desire among community leaders to tackle arts education at a systemic level. In a subsequent field review of comparable programs across the country, we also discovered that Detroit lags behind other urban centers in organizing around arts education.

In short, *Detroit Harmony* manifests a vision of universal access to music education for every student in the City of Detroit and offers a sustainable pathway to improved student achievement through arts-based learning (i.e., STEAM).

Achieving the desired outcomes requires strengthening a patchwork of instructional programs, performance opportunities, facilities, instruments, music appreciation opportunities, and social support structures. Our emerging conceptualization of *Detroit Harmony* recognizes the symbiosis at work in this system. Intervening successfully in one area alone will not lead to success. Rather, *Detroit Harmony* is conceived as a holistic, scalable, multi-track, multi-partner effort to strengthen a complex system. The design of Detroit Harmony involves six programmatic pillars:

1. **Access to Instruments** - acquiring, rehabilitating and distributing instruments to Detroit children
2. **Multiple Pathways to Music Instruction** – building on existing programs offered by the DSO and other organizations to ensure citywide access to in-school general music classes and ensemble training, after-school and community ensembles, individual lessons, and digital resources



3. **Music Exposure leading to Music Literacy** – a portfolio of live and live-streamed programs offered by the DSO and others, to ensure that children are exposed to a wide range of cultural traditions and sounds
4. **Arts-based Support for Core Teaching (STEAM)** – providing teachers a range of high quality arts-based curriculum modules that offer students alternative ways of learning core subjects
5. **Social Support for Music Making** – achieving success will require a strong communications backbone and opportunities for parents and families to actively support children in their music-making
6. **Spaces for Making Music** – assuring that children have safe spaces to practice, collaborate and perform in their neighborhoods

The six program areas will develop over time on independent tracks, but will be coordinated at a high level so as to be mutually reinforcing. Some are already well developed and require scaling. Others are more nascent and require extensive developmental work. New partnerships will be forged within and across the pillars.

The intended outcomes of *Detroit Harmony* fall into two main categories: 1) **student outcomes** in the form of improved academic achievement, reduced truancy rates, artistic literacy and job preparedness; and 2) **economic and social outcomes** including new jobs for arts and education workers and increased civic engagement among parents and families of children involved in *Detroit Harmony*.

The DSO will take the lead in designing and administering the program with the guidance of a cross-sectoral leadership group. While *Detroit Harmony* is much bigger than the DSO, the DSO has a strategic, mission-driven interest in the outcomes of the program and in specific parts of the program design. With appropriate resources, we can guarantee that portions of *Detroit Harmony* will endure in perpetuity, and that efforts to forge the partnerships necessary to fulfill the larger promise of *Detroit Harmony* will continue until its promise is fulfilled.

In the next phase of planning work, a financial and administrative sustainability plan will be developed separately for each programmatic pillar and then integrated across pillars, including a capitalization strategy and philanthropic goals. Planning and launching the first pillar (access to instruments) will be fast tracked, and a program manager will be hired. An estimated \$250,000 to \$300,000 is needed to complete this work.

Building a program of this magnitude will require considerable resources from the DSO in terms of staff time, including the time and expertise of senior management, and other overhead. This will require dedicated resources for program administration in the form of increased endowment funding or significant capital reserves, as well as program funding to ensure that *Detroit Harmony's* core programs are available to future generations of Detroit children.



Vision

Detroit Harmony envisions a time when a culture of music-making defines the experience of growing up in Detroit. Every child will have universal access to music education, and every teacher in every school in Detroit will incorporate arts-based learning into his or her curriculum plans.

Intended Beneficiaries

The primary beneficiaries of *Detroit Harmony* are children of all ages attending school in the City of Detroit, their families, and job seekers in arts and education.

Long-Term Outcomes

Research has documented the long-term benefits to children and families of a vigorous creative life. Music education, along with exposure and training in other aesthetic forms, serves as an important pathway to a creative life, but is unavailable to many children in Detroit. The long-term outcomes of *Detroit Harmony* include:

Student Outcomes

- Improved school attendance (i.e., reduced truancy rates) for students with regular access to arts programming
- Improved mastery of “the 4 C’s” of 21st Century learning: critical thinking, communication, collaboration and creativity
- Improved academic achievement through integration of arts-based learning techniques in non-arts subjects
- Improved artistic literacy – an expanded capacity to enjoy and appreciate diverse kinds of art and the cultural traditions from which they spring
- Improved executive function skills¹ in younger students (e.g., working memory, inhibitory control, cognitive flexibility) for children who participate in ensemble training and other sustained involvement in arts activities
- Increased job-preparedness among older students through internships and targeted creative activities (for example, theatrical training that improves skills in communication, collaboration, and conflict resolution)

Economic and Social Outcomes

- Economic development outcomes will stem from several aspects of *Detroit Harmony*: employment of teaching artists to support in-school arts instruction and other programs; a multi-level arts education internship program for high

¹ “Building the Brain’s ‘Air Traffic Control’ System: How Early Experiences Shape the Development of Executive Function; Working Paper 11; Center on Developing The Child, Harvard University; 2011



- school students up to aspiring professionals; skilled workers to repair and distribute instruments; and employment of additional music teachers
- Increased parent engagement and social support for the creative development of children and youth, and for education in general
 - Neighborhood development outcomes, through establishment of a network of community music hubs and focused creative placemaking activities
 - Increased civic engagement through expanded arts education volunteer programs

More detailed theories of change will be developed in the next phase of planning work.

A Note on Absenteeism

In 2013-14, the Detroit Public Schools had the [highest rate of chronic absenteeism](#) of the 100 largest school districts in the US. While the positive correlation between music education and academic achievement is well documented², research also shows a correlation between participation in music programs and higher attendance rates. Research from the Mr. Holland's Opus Foundation shows that schools with music programs have an estimated 90 percent graduation rate and 93 percent attendance rate compared to schools without music education, which average 72 percent for graduation and 85 percent in attendance.³ A three-year evaluation of Turnaround Arts, a Kennedy Center program founded by the President's Committee on the Arts and the Humanities, found that attendance rates improved in half of the schools they worked with. They also found that in-school and out-of-school suspensions decreased in more than half of schools, in some cases by as much as 89 percent.⁴ Beyond decreased truancy rates, students involved in arts education are more satisfied with their school experience. A 2013 study found that students receiving extended music education reported higher levels of satisfaction with school and the classroom climate.⁵

² Stoelinga, S., Silk, Y., Reddy, P., & Rahman, N. (2015). *Final Evaluation Report Turnaround Arts Initiative* (Rep.), vii. <http://turnaroundarts.kennedy-center.org/wp-content/uploads/2018/02/BAH-Full-Evaluation-Report.pdf>

³ "StubHub Launches Multi-Year Program to Support Music Education - Focused on Putting Music Instruments into U.S. Classrooms" PR Newswire. March 14, 2018. <https://www.prnewswire.com/news-releases/stubhub-launches-multi-year-program-to-support-music-education--focused-on-putting-music-instruments-into-us-classrooms-300613968.html>

⁴ *Final Evaluation Report Turnaround Arts Initiative*, vii.

⁵ Eerola, P., & Eerola, T. (2013). Extended music education enhances the quality of school life. *Music Education Research*, 16(1), 98.



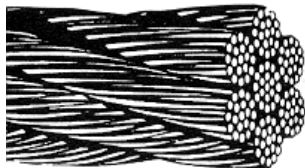
An accountability framework for *Detroit Harmony*, to be developed in the next phase of planning work, will build on the significant legacy of rigorous evaluation work in identifying likely causal relationships between interventions and outcomes, and will draw on best practices in program design and continuous improvement through testing and evaluation.

In sum, *Detroit Harmony* seeks to expand and enrich Detroit's music education system and, through partnerships, the larger arts education system. Building an initiative with the capacity to achieve scale of impact requires systems-level thinking.

The Cabling of Opportunity: An Approach to Program Design

An overarching premise guiding our thinking about *Detroit Harmony* is "the cabling of opportunity." Even if one or two strands of a cable are stressed at any given time, the cable can still hold. If *Detroit Harmony* is well designed...

- Students who cannot access art or music through their school can still access it elsewhere;
- Students who move from one school to another can continue to pursue their chosen creative outlets (i.e., continuity of opportunity)
- Students who lack social support for their chosen arts practice in their own household can still find social support in their neighborhood;
- Students who decide they don't like a particular instrument or style of art can find another one that might suit them better, rather than dropping out of the system entirely.



The success of *Detroit Harmony* will be reflected in cables of opportunity that offer Detroit students sustained and overlapping pathways to a vigorous creative life.

Six Interdependent Programmatic Pillars

Achieving universal access to music participation requires intervening in a complex and interdependent system of facilities, instruments, instructional programs, performance opportunities, music appreciation opportunities, and social support. Our emerging conceptualization of *Detroit Harmony* recognizes the interdependence and symbiosis at work in this system. Intervening successfully in one area alone will not lead to the desired outcomes. Rather, *Detroit Harmony* is conceived as a holistic, scalable, multi-track, multi-partner effort to strengthen a complex system. At present, we see six programmatic pillars:



1. **Access to instruments** – This pillar involves acquiring, rehabilitating and distributing instruments to Detroit children who want them, and, ultimately, training them how to use them. Each step in this process also creates jobs and increases job preparedness among students participating in education and internship programs. We believe that access to instruments is a long-overlooked pillar of the music education system. Students who cannot access an instrument cannot progress through the music education system beyond general music classes in elementary school, unless they want to sing. This is why the *Detroit Harmony* design identifies the provision of musical instruments as a top priority. The theory driving this pillar is that more children will develop an interest in music (and thereby drive up demand for instruction) if provided with a choice of instruments. We see an opportunity to leverage the public in sustaining this program by donating used instruments. Detroit residents can be trained by the DSO and its industry partners to refurbish these instruments and distribute them to schools throughout the city. This network of instrument collection, repair, distribution, tracking and eventual teaching creates pathways for training and employment that financially impact individuals and communities, as well as contribute to the education of children throughout Detroit. With children and youth under 18 representing one quarter of Detroit’s population, tens of thousands of instruments will eventually be needed to meet the full demand within the city.

2. **Multiple pathways to music instruction** – A thriving music education system offers multiple pathways for music instruction, so that children who cannot access certain pathways still have other opportunities.
 - a. **Expanding in-school general music classes and ensemble training.** At present there are only 24 music teachers in all of DPSCD. The superintendent has said he wants an arts teacher in every school, which would represent a dramatic increase. Dozens of non-profit partners, including the DSO, can (and already do) play a role in supporting in-school instruction. For example, the DSO provides two teaching artists who teach strings to 3rd graders at Duke Ellington Conservatory of Music and Art, supplementing the school’s existing music curriculum. Similarly, Detroit Children’s Choir, Detroit Jazz Festival, and other local organizations also provide in-school training. The Dresner Foundation Allegro Ensemble program at Duke Ellington school is conceived as a school-based scalable group-learning program intended to enhance music training opportunities for underserved youth. This model is now expanding to a second Detroit school site through the support of the Detroit Pistons Foundation. To make this expansion possible, the DSO will dramatically expand its volunteer program to include recruitment and training of music graduates and other qualified individuals in the Metro Detroit area to support Detroit music teachers in their classrooms, drawing on best practices from the City Year program.



- b. After-school/Out-of-School ensembles** – the DSO’s Civic Youth Ensembles already provide a strong foundation of opportunity for student musicians who want to participate in ensembles outside of school. Partner organizations, such as Detroit Children’s Choir and Crescendo Detroit also offer out-of-school ensemble training. Demand far outpaces supply, however, and both transportation and finances are significant barriers. Broad geographic distribution and greater coordination are critical to addressing these challenges faced by Detroit families.
 - c. Individual instruction/lessons** for children who are interested in individualized training. While group instruction provides impressive benefits, there is no match for the creative and socioemotional benefits of individual instruction that is tailored to the student’s exact needs and provided by a qualified, committed mentor or teacher. The primary challenge here is overcoming the cost barrier, so that all children have access to private lessons, not just those who can afford it. Other obstacles must also be addressed, including expanding the number of teachers and training them to work with children who experience a range of challenges, and facility issues – assuring that children have a safe place to practice and take lessons.
 - d. Digital instruction/videos** that students can watch at home or anywhere. The DSO will recommend or produce a range of instructional videos that reinforce other pathways of musical training, so that students with access to digital devices can learn or practice on their own.
- 3. Music exposure leading to music literacy** – Music training and music appreciation are mutually reinforcing. Children’s tastes in music are influenced by their peer group and also their family history. Exposure to a wide range of musical sounds from an early age helps children understand the larger world of music and culture, beyond what they hear from pop artists. Early childhood and family programs are a primary focus here. Current programs include Young People’s Concerts and Tiny Tots at Orchestra Hall, as well as our community-based series including Community Concerts, Salute to America at Greenfield Village, the William Davidson Neighborhood Concert Series across Metro Detroit, and the DSO at Ford House. In collaboration with partners, the DSO will expand this programming with a scalable strategy that ensures all Detroit children can experience live concerts. Our theory of change is that children who are exposed to a wider range of musical activity at an early age will be more likely to have interest in further creative development.
- a. Educational Concert Series at Orchestra Hall** – The DSO’s Educational Concert Series (ECS) has provided Detroit area children with low-cost access to live concerts by the DSO at Orchestra Hall for more than 80 years. In collaboration with DPSCD, this program now welcomes every DPSCD 4th grader as part of the “Cultural Passport” program. Additional



funding is being sought to further expand the reach and fully underwrite existing costs. Transportation remains a significant obstacle for many schools and needs to be addressed systemically in order to ensure equitable access.

- b. **Live streamed concerts tied to curriculum** – through its Live from Orchestra Hall: Classroom Edition webcast series, the DSO live streams its Educational Concert Series programs for students anywhere to watch for free. A large proportion of DPSCD schools participate in this program on some level. Curriculum guides are available to participating teachers. Additional scaling of this program is possible.
 - c. **Early childhood music education programs** – Through our own Tiny Tots concert and as a partner in PNC’s Grow Up Great program, the DSO currently offers early childhood music programming at Orchestra Hall and in Detroit schools. Those efforts are scalable, but other orchestras and music organizations around the world also have developed a range of [early childhood music education programs](#) that can be adapted for Detroit. Any holistic approach to music education must incorporate early childhood programs that engage parents in learning about the value of a vigorous creative life for their children.
 - d. **Digital content** – such as “music exploration” videos, games and activities that students and families can access online as part of a self-guided menu of on-demand music listening/appreciation programs. This currently includes videos created in connection with the DSO’s *Classroom Edition* webcast.
 - e. **Curated music streams for different ages** – The DSO will work with guest artists and partner organizations to curate a range of music channels or streams in popular streaming services such as Spotify, Pandora, etc., offering students continuous access to curated music streams, with the goal of exposing them to a wide range of musical genres, styles and traditions.
4. **Arts-based support for core teaching (STEAM)** – In conceiving *Detroit Harmony*, the DSO recognizes the larger role that the performing and visual arts can play in supporting the learning and teaching of core subjects. Recent research from the Wallace Foundation suggests that students in schools with arts integration are likely to show an [improvement in academic success](#) over students in schools without arts integration. Integrating the arts into the school curriculum in a systemic, scalable fashion will require significant partnerships and funding. Here, the DSO will turn to programmatic partners such as the Detroit Institute of Arts, Michigan Opera Theatre, CultureSource and other arts and education partners, to develop arts-based learning “modules” that schools can request. The Milwaukee Symphony’s [“Arts In Community Education”](#) (ACE) program is a well-tested, scalable partnership model for arts integration that *Detroit Harmony* partners might consider replicating. Other community partners, such as Excellent Schools Detroit and



United Way could play a key role in supporting this pillar. A greatly expanded core of teaching artists will be needed to deliver these programs.

5. **Social support for music making** –*Detroit Harmony* cannot succeed without an underlying system of social support that encourages, facilitates, legitimizes, validates and rewards children for expressing themselves through music listening and music-making. In tandem with the other programmatic pillars, *Detroit Harmony* seeks to build a culture of music-making among families, guardians, neighbors and friends of Detroit kids. A strong system of social support must enable children both within and across families, so that children who live in households where family support of music activities is weak or non-existent can find support elsewhere.
 - a. **Parent engagement programs** will be designed to offer parents and caregivers opportunities to get involved in the citywide music education effort, including neighborhood workshops, volunteer opportunities at neighborhood music centers or the DSO's instrument warehouse, etc.
 - b. **Communications support** – we will design and implement a communications strategy to support parents and guardians across the City in engaging their families in *Detroit Harmony* and other cultural programs and activities. The goals of the communications program are: 1) to facilitate interaction and social support between and amongst parents in specific neighborhoods; and 2) to aggregate and disseminate information about free and low-cost opportunities to participate in the city's arts and cultural programs, using best practices in social media and digital communications. In designing this program, we'll assess existing conduits such as the City's District Managers, who are charged with aggregating opportunities of all kinds for their districts, and identify where we can supplement existing communications channels and where new channels need to be opened up. A strong communications backbone will be essential to success.
 - c. **Music events/concerts/programs in neighborhoods** will be planned to make the *Detroit Harmony* program visible at the neighborhood level. In years past, and still in some communities, concerts by school ensembles served to bring community members together around their children's music-making. Recognizing the social and symbolic significance of neighborhood concerts featuring young musicians, *Detroit Harmony* will develop a plan for neighborhood music events specifically to generate and sustain social support for music making. This may involve a new, large-scale annual event where children and families from across the City share their talent and enthusiasm.
6. **Spaces for making music** – Some Detroit schools have dedicated music rooms, while others don't. Some schools have auditoriums suitable for choral and instrumental concerts, while others don't. Some children can practice an instrument at home, while others can't. Music training, whether individual or



ensemble-based, requires a space that is safe and conducive to collaboration and learning. A holistic citywide solution to music education must therefore address the space issue.

- a. **DSO instrument warehouse** is envisioned as a community location not only where children can try out different instruments and take one home, but also a center for music instruction and music listening.
- b. **Neighborhood music hubs** – The next phase of planning work for *Detroit Harmony* will take stock of existing music instruction spaces in every Detroit neighborhood and identify spaces that are suitable for music instruction and ensemble playing, identify gaps, and prioritize neighborhoods for initial development of neighborhood music hubs. Eventually, we envision a network of commonly-branded music spaces across the City. These might be schools, re-purposed storefront retail spaces, existing social service spaces (e.g., Ford Resource and Engagement Centers), or other types of spaces that could be used or adapted for music-making. The masterplan for neighborhood music hubs could draw on a “centers of expertise” model in which different hubs offer specialized instruction in different instruments or genres of music, so that students across Detroit can access specialty instruction and follow their unique and specific interests. This effort can both align with and amplify the efforts of the City’s own Planning and Development Department.

Linkages to Local, State and Federal Education Policy Objectives & Standards

The argument for *Detroit Harmony* stems from the need to bridge the significant gap between arts education policy and practice and overcome historical shortcomings in measuring up to education policy goals at the local, state and federal levels.

DPSCD Superintendent Vitti’s [Strategic Plan for Rebuilding Detroit’s Public Schools](#) identifies a “Whole Child Commitment” as one of five strategic priorities. According to the plan, the District aspires to “ensure that all students have access to robust programming in non-core subject areas, including visual arts, music, dance, theater, physical education, world language, technology and health, as well as service-based learning opportunities.” Moreover, Vitti has set an ambitious goal of placing an arts teacher (i.e., music or art) in every elementary school. The scale of financial and administrative resources needed to achieve this goal is staggering and will likely require significant new partnerships between the District, arts and culture program providers, and funders.

In its most [recent report](#), the Coalition for the Future of Detroit Schoolchildren identifies several critical priorities for strengthening schools:



- Reducing absenteeism
- Attracting more students to attend DPSCD schools, instead of schools in the suburbs
- Improving early literacy (i.e., reading by the 3rd grade)
- Graduating more students who are workforce-ready
- Increasing resources for children with special needs
- Achieving more consistent quality, coordination and accountability

Several of these priorities will be addressed through *Detroit Harmony*. With stronger arts programs, public schools can compete more effectively with charter schools and schools in neighboring communities for students. *Detroit Harmony* will also contribute to the goal of graduating more workforce-ready students through arts-based training in workforce skills such as collaboration, problem solving, and conflict resolution.

The Michigan Department of Education describes a student who is “[career and college-ready](#)” as someone who: 1) uses technology and tools strategically in learning and communicating; 2) uses argument and reasoning to do research, construct arguments, and critique the reasoning of others; 3) communicates and collaborates effectively with a variety of audiences; and 4) solves problems, constructs explanations and design solutions. Here we also see direct linkages with *Detroit Harmony*’s program design and intended outcomes.

National policy on arts education is championed by the Arts Education Partnership (AEP), a center within the Education Commission of the States, established through an interagency agreement between the National Endowment for the Arts and the U.S. Department of Education. In its [2020 Action Agenda for Advancing the Arts in Education](#), AEP locates the arts within the core of a well-rounded education.

“As an essential component of a complete and competitive education, the arts support academic achievement and student success, bolster skills demanded of a 21st century workforce, and enrich the lives of young people and communities. A student who meets the rigorous standards of artistic literacy has acquired the knowledge and understanding needed to participate authentically in the arts and the ability to transfer that knowledge and understanding in making connections to other subjects and settings.”

As with so many areas of public policy, the gap between policy and practice in the field of arts education is wide. Despite overwhelming evidence of the benefits to children, few urban school districts have the resources to sustain a holistic approach to building students’ artistic literacy through arts instruction, school performances, field trips, ensemble training, provision of instruments, etc. In cities across the US, however, community leaders are responding to this gap through expansive public/private partnerships such as the one envisioned by *Detroit Harmony*.



Leadership and Sustainability

As with any scalable, system-wide initiative as ambitious as *Detroit Harmony*, the program design must be approached with sustainability in mind. The only thing worse than falling short on implementation due to lack of resources would be to launch programs that are later withdrawn, breaking the promise of an arts-rich education for thousands of children. Our thinking about leadership and sustainability is still nascent, but guided by several overarching principles:

- The DSO will take the lead in administering the program with the guidance of a cross-sectoral leadership group. While *Detroit Harmony* is much bigger than the DSO, the DSO has a strategic, mission-driven interest in the outcomes of the program and in specific parts of the program design.
- The leadership and organizational structure is expected to evolve over time as the partnership grows, and might be transitioned to another entity (e.g., a standalone nonprofit), as has been the case in other cities such as Dallas, Boston and Los Angeles.
- A sustainability plan will be developed separately for each programmatic pillar, and then integrated across pillars. A minimum threshold of start-up capital will be required for each program component before launch is allowed. In order to build a program of this magnitude and to utilize the experience and expertise of the Detroit Symphony Orchestra, endowment of the organization as well as Detroit Harmony's core programs must be prioritized, ensuring that Detroit school children will have universal access to music education in perpetuity
- Different programmatic pillars will be allowed to advance on different timelines, without losing the big picture of symbiosis across pillars.
- Program rollout will be tied incrementally to philanthropic success and the strength of program partnerships.
- The philanthropic approach will invite funders to support the programmatic pillars that best align with their own priorities, and will be complemented by efforts such as community campaigns that draw from best practices in crowdfunding. An "anchor funder" will be sought to underwrite the core administrative costs of running the program for 10 years, so that 100% of other funding can go towards programming. This would eliminate the typical questions and concerns of funders about how much of their funding is "diverted" to pay for administrative costs.
- The DSO will be clear as to which programmatic components it will commit to sustaining regardless of what happens with other partners, to ensure a basic level of program success.
- To achieve a high level of mission alignment, the DSO will engage its ticket-buying audience in supporting *Detroit Harmony* through small gifts, gifts of instruments, and volunteering.
- New programs will be rigorously designed, prototyped and evaluated before being launched at scale. As with the leading arts education programs nationally,



Detroit Harmony will rely on research and evaluation to assure a high level of effectiveness and accountability.

Next Steps: Phase 1 Planning Work

The next phase of planning work will be overseen by the DSO in consultation with a steering committee comprised of representatives of the City of Detroit, DPSCD, and a small number of other key partners who should be brought into the planning process early. We envision a 9 to 12-month planning process, culminating in an official launch of the program with certain program components already up and running. Given the complexities of the program, a sequential, step by step approach to planning and roll out would take too long. Maintaining public support for the program will require “early wins” – evidence of success within the first year after launch. In order for this to happen, different aspects of planning work will need to happen simultaneously, and potential funders will need to “stay close” to the planning process in order to evaluate their interest in supporting the initiative without a lengthy application and review process.

We envision two major tracks of planning work beginning in summer 2018: 1) a comprehensive program design and implementation plan, resulting in a detailed program plan for each of the six pillars, management and staffing plan, leadership structure, implementation timeline, capital budget, and philanthropic strategy for the overall initiative; and 2) a feasibility analysis, program design and roll-out plan for the instrument program (Pillar #1). Briefly, the two tracks of planning work will consist of the following components:

Track 1: *Detroit Harmony* Program Design and Implementation Plan

- 1.0 Recruit a full-time program manager to support the Phase 1 planning work
- 1.1 Recruit and convene a Steering Committee and establish working groups focused on each pillar
- 1.2 Investigate existing models for program delivery in other cities; bring national leaders to Detroit to share their successes and challenges
- 1.3 Refine program goals, intended outcomes, and theories of change for each pillar, as well as a hypothesis about the symbioses between pillars, and vet these definitional ideas with key stakeholders
- 1.4 Assess existing resources within the arts education ecosystem; meet with potential program partners to explore their level of interest, skills and capacities; we want to be sensitive to the organizations that are already working in the arts education ecosystem, such as Living Arts, Crescendo, Mosaic, Sphinx, etc., so that they can be designed into the initiative in a way that respects and expands their work
- 1.5 Develop and vet preliminary implementation plans for each pillar, building on best practices nationally, including a roll-out timeline and strategy for



- achieving scale, potential partners in program delivery, capital requirement, and philanthropic strategy
- 1.6 Take stock of the work on all six pillars, identify sequencing issues across pillars and opportunities for “early wins,” and prioritize the various programs for roll-out and philanthropic emphasis
- 1.7 Prepare a management plan and leadership structure for the next phase of the initiative
- 1.8 Prepare a comprehensive Program Design and Implementation Plan for *Detroit Harmony*, including a communications package to support stakeholder reporting and, if sufficient funds are secured, a public launch/announcement

Track 2: Instrument Program Feasibility Analysis, Program Design and Roll-out Plan

- 2.0. Conduct a field scan of existing instrument programs (there are several, but none at the scale that we contemplate), including an expert panel in Detroit with program directors
- 2.1 Prepare a city-wide inventory and assessment of existing instruments (i.e., which schools have instruments; how many are usable or require repairs)
- 2.2 Assess various approaches to acquiring new or used instruments; prepare a cost analysis for different instruments; interview businesses that sell instruments to assess their interest in partnering with the DSO on this program (e.g., Marshall Music)
- 2.3 Conduct an online survey of DSO patrons to assess interest in donating instruments or supporting instrument acquisition
- 2.4 Hold qualitative discussions with key informants (e.g., school staff, music teachers, private teachers) to understand how the instrument program can best support in-school teaching
- 2.5 Prepare a preliminary program design
- 2.6 Conduct focus group research to test the instrument program concept with parents at schools without music programs
- 2.7 Prepare an operating plan for the program, including a recommended approach to acquiring new or used instruments, an approach to repairing used instruments, an approach to distributing instruments, a recommended initial location for storing and distributing instruments, and roll-out strategy and timeline, and a multi-year budget and management plan
- 2.8 Present the plan to key stakeholders, with the goal of securing sufficient funding to roll-out the program

An order of magnitude budget for the Phase 1 planning work is \$250,000 to \$300,000, which includes resources for a full-time project manager for approximately 18 months.



Appendix 1: National Context

While the conceptual design of *Detroit Harmony* draws on the unique assets and opportunities in metro Detroit, it also builds on a large body of theory and practice in the field of arts education. In fact, Detroit lags behind other urban centers in organizing around arts education.

Large scale partnerships have been implemented in cities across the country to address arts education needs system wide. In cities like Boston, Los Angeles, Dallas, Seattle, Chicago, and New Orleans these partnerships are transforming the arts education landscape. With support from EdVestors, [Boston Public School's Arts Expansion](#) has built a large network of partners including foundations, universities, and the Mayor's Office to provide equitable access to arts learning in schools. In Seattle, the Seattle Public School District is the driving force behind [The Creative Advantage](#) initiative, which has partnered with the Office of Arts & Culture and the Seattle Foundation to work towards its goal of "restoring access to arts education to all children in Seattle Public Schools by 2020." In Chicago, [Ingenuity](#), a city-wide organization, was born out of a planning process that involved more than 200 cultural organizations, funders, and city leaders. Ingenuity oversees the Creative Schools Initiative which places an arts liaison in every school in an effort to help all children in Chicago receive arts education. The [LA County Arts Education Collective](#) is taking a more advocacy-heavy approach by working to create a climate in which the arts are valued by local leadership and schools have the infrastructure and knowledge to provide quality arts education. In Dallas, [Big Thought](#) provides an example of leveraging philanthropy from a variety of sources. Big Thought is supported by major foundations such as The Wallace Foundation and the Robert Wood Johnson Foundation and has a wide portfolio of corporate supporters ranging from Bank of America to Neiman Marcus. These programs highlight opportunities for Detroit and provide a plethora of resources for the organizers of *Detroit Harmony* to learn from.

Within the more specific realm of music education, including both music training and music appreciation, a number of scalable community-wide programs serve as exemplars. While [El Sistema](#) inspired programs are among the most expansive, reaching children in over 70 countries, many stellar programs exist that can also inform *Detroit Harmony's* work.⁶ [The Philadelphia Music Alliance for Youth \(PMAY\)](#), supported by a \$2.5 million grant from the Andrew W. Mellon Foundation, is working to provide music access and education in elementary schools by addressing the pipeline to support diversity among classical musicians. As an alliance of ten

⁶ While they are very wide reaching, it is important to note that El Sistema inspired programs can face challenges sustaining at scale, in part due to the having a model that is resource intensive and tuition free.



Philadelphia organizations collaborating on an initiative housed within the Settlement School, PMAY provides insight into possible program structures. Also within Philadelphia, The Curtis Institute of Music launched the [ArtistYear Fellowship](#) with a grant from the Knight Foundation. This fellowship aims to address the lack of music instruction by placing trained music graduates in underserved communities for a year of service. The fellows support Curtis' work with other local organizations, including members of the PMAY. Another model that utilizes university partnerships to support music instruction while also working to provide space for music practice, is [Music and Youth Boston](#). This program creates and supports Music Clubhouses within youth development organizations. Music and Youth Boston's model provides instruments to the clubhouses and staffs them with university students funded through work study. Thus, the model gives each youth development organization the tools it needs to be able to maintain the program with minimal involvement.

There are several examples of wide reaching music education programs supported by a single cultural organization. The San Francisco Symphony has made the ambitious commitment to provide some form of access to music education to all San Francisco Unified School District students. Their program, [Adventures in Music](#), includes music education that meets academic standards and integrates with core subject curriculum to children in grades 1-5 for five consecutive years at no cost to schools. The Baltimore Symphony's "[Orchkids](#)" after-school training program is on a significant growth track, and now reaches over 1,300 children in six schools.

The Milwaukee Symphony Orchestra's [Arts in Community Education](#) program is another example of how an arts organization can support learning in core subjects. The program has reached over 7,000 students, providing teachers with arts curriculums built around educational themes which are supplemented by performances by their chamber ensemble. Jazz at Lincoln Center has taken a different approach, building tools to be widely distributed within existing music education structures. The [Jazz for Young People](#) curriculum is a multi-media kit for teachers designed to support interactive jazz instruction in grades 4 to 9 or function as part of a music appreciation course in older grades.

Other initiatives focus exclusively on arts appreciation. The [Crystal Bridges Museum of America](#) provides a prominent example of the importance of field trips. The Museum offers free field trips to all schools, and provides free lunch and reimburses the cost of buses and substitute teachers. The Museum performed the largest study to date on the value of culturally enriching field trips and the results show that the experience increased critical thinking, recall, tolerance, empathy, and



cultural interest.⁷ Locally, but outside of the arts, Toyota announced that it will provide funding for all 8th grade students in Detroit Public Schools to attend the [Michigan Science Center](#). The field trips are an opportunity to strengthen STEM education and Toyota views the program as an investment in workforce development.

Across the US, others have launched programs to provide free instruments to children, although nothing at the scale we contemplate. In the next phase of planning work, we plan to convene leaders of these programs to advise us on lessons learned. Among these programs is [Hungry for Music](#), which has delivered more than 10,000 instruments. These instruments are collected at drop off sites around the country, picked up by staff and volunteers, or shipped to Hungry for Music where they are repaired and distributed to music programs and individual children. [Brass for Africa](#) donates instruments and provides music education to children in Uganda, reaching 10,000 children each week. The program is delivered at nonprofit partner sites ranging from the Elton John AIDS Foundation to local shelters. This program provides a particularly strong workforce development model by training former students to become music instructors within the program and teaching instrument repair.

The [VHI Foundation](#) has an extensive program and has donated \$50 million in new instruments to more than 20,000 public schools. The Foundation forms partnerships with schools, signing an agreement to fund the district until all students within it have music education. The program also supports music businesses by purchasing new instruments from local vendors and has already expressed interest in coming to Detroit. Most recently, the [StubHub Foundation](#) announced a three-year commitment to put over \$3 million in instruments into public school music programs in partnership with the Mr. Holland's Opus Foundation. The Foundation held a launch concert at South by Southwest where fans could support the program through a text to donate campaign. These are only a few of the programs that have succeeded in securing major philanthropic funding to support their work to make sure that lack of access to instruments does not act as a barrier between children and music education.

The programs highlighted in this section are just a few of the many comparable programs that offer important context and lessons learned to organizers of *Detroit*

⁷ Crystal Bridges Museum of American Art & University of Arkansas Department of Education Reform Announce Results of a Study on Culturally Enriching School Field Trips. (2015, December 09). <https://crystalbridges.org/blog/crystal-bridges-museum-of-american-art-university-of-arkansas-department-of-education-reform-announce-results-of-a-study-on-culturally-enriching-school-field-trips/>



Harmony. A deeper dive into comparable programs will be incorporated into the next phase of planning work.

