

The Klarman Family Foundation

Music Educators and Teaching Artists (META) Fellowship Pilot Program Evaluation Report

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Executive Summary

From September 2016 to April 2018 The Massachusetts Cultural Council (MCC) and The Klarman Family Foundation (KFF) piloted a two-year professional development program focused on music educators and teaching artists. The Music Educators and Teaching Artists (META) Fellowship Pilot Program goals were to strengthen the youth music training pathway by:

- Enhancing the practice of music educators/teaching artists and their impact on youth;
- Developing stronger connections between music educators and teaching artists, and greater awareness of the resources available to benefit the youth they serve; and
- Developing a model for long term replication based on the evaluation of the pilot.

52 Fellows entered the program and 43 Fellows completed the full two-year pilot.

There were four major program elements:

- Group convening learning sessions
- Site visits
- Professional/Artistic development grants (up to \$3,000)
- Final projects with showcase presentation

In addition, ongoing program elements included annual stipends of \$800 per year, and regular communications and community building opportunities.

As reported by the Fellows and the Organization Leaders/Executive Directors from their employer organizations, the most significant areas of impact for the Fellow as a result of participating in the program were:

- Increased connections to peers and music educator community;
- Improved skills related to student voice and engagement, classroom management, lesson and curriculum planning;
- Stronger sense and appreciation for themselves as music educators AND as artists; and
- Greater motivation and engagement with their teaching.

The Fellows also provided valuable feedback on the META Fellowship Program Components.

Group Convenings

- While there was both positive and critical feedback on the learning sessions, an ongoing challenge was tailoring these to the correct level given the range in Fellows' experience and training.

Professional/Artistic Development Grants

- These were noted as highly valuable for Fellows to pursue personal passions and interests, although some Fellows were challenged in utilizing this resource.

Site Visits

- These visits and observations expanded the Fellows' perspectives and supported their learning. Fellows noted the need for improved mechanisms for sharing these experiences with peers.

Final Projects

- These projects were a positive opportunity to pursue ideas that were important to Fellows that they felt would be valuable to the field. However, time demands exceeded their expectations and Fellows wanted more opportunities to share learnings via the Showcase.

Recommendations for the META Fellowship Program

Based on these findings the recommendation for next steps is to consider implementing the META Fellowship Program again with the following changes:

- Utilize the META Fellowship program application to better communicate expectations and commitment.
 - Have Fellows begin thinking about personal learning goals and professional/artistic development grants earlier in the two years
- Increase integration among program components.
 - Use group convenings for Fellows to share site visit and professional/artistic development grant experiences and learnings
 - Build more time into program structure to support peer community-building and strengthen final project experience and showcase

I. Program Background

From September 2016 to April 2018 The Massachusetts Cultural Council (MCC) and The Klarman Family Foundation (KFF) piloted a two-year professional development program focused on music educators and teaching artists. The goal of the Music Educators and Teaching Artists Fellowship Pilot Program (META) was to strengthen the youth music training pathway by:

- Enhancing the practice of music educators/teaching artists and their impact on youth, and

- Developing stronger connections between music educators/teaching artists and greater awareness of the resources available to benefit the youth they serve.

The META Fellowship Pilot program was based on the belief that music educators and teaching artists play a critical role in supporting youth along the music pathway, connecting them to opportunities and providing mentorship. In addition, both KFF and MCC staff heard from music educators and teaching artists that they had an interest in developing the skills, relationships and experiences required to thrive in community arts settings. The two-year pilot program included the following components:

- A learning community comprised of one to two music educators or teaching artists (“Fellows”) from invited organizations meeting over the course of two years. The Fellows, with the support of their organizations, committed to:
 - Participating in four group learning sessions or convenings per year;
 - Site visits to two programs of other participating organizations each year; and
 - Developing and presenting a final project at the end of year two with the goal of creating and documenting new knowledge for broader dissemination within the represented organizations.

In addition:

- Fellows received stipends of \$800 annually for their participation.
- Fellows were eligible for grants of \$3,000 for professional and artistic development.

II. Evaluation Questions

The intended impacts of the META program were to have participating music educators and teaching artists:

- Gain knowledge and skills to employ best teaching practices;
- Become connected to and aware of resources available for their students, and
- Feel supported by a community of peers.

As a result of these outcomes, the desired long-term impact of the program was for the youth who received music education from participating music educators/teaching artists to continue to pursue music and access available resources.

This evaluation sought to answer the following questions:

- What are the characteristics of the music educators and teaching artists who choose to participate in the program?
- How did participation impact the music educators/teaching artists’ knowledge of one another, their skills and pedagogy?

- Which elements of the program (group learning sessions, site visits, final project development, stipend, small grants) were most impactful in moving the music educators/teaching artists towards the desired outcomes?
- How did the project impact the music educators/teaching artists' organizations and /or the children and youth to whom the music educators/teaching artists provide music instruction?
- Is the pilot project replicable? And if so, what might need to be changed to make that happen successfully?
- Are there institutional partners that are well-suited to support and implement the program after the 2-year pilot phase and if so, what are partner characteristics and structures are desirable in order to maximize the likelihood that this will happen effectively?

Other evaluation questions raised by the project leadership team included the following:

- What resources exist that can support the fellows and how might the META project draw on them effectively?
- How did the fellows use their professional development grant funding? Did these funds have an impact on them personally or professionally?
- How relevant was it that the participants were all Massachusetts Cultural Council or Klarman Family Foundation grantees?
- From the Executive Directors' perspective, did participation by the fellows have an impact on staff retention? Did their participation have an impact on them as teachers going forward? Did their practice change as a result of being in the cohort?

III. Evaluation Methodology

The 2-year evaluation utilized a range of methods to answer these questions:

- Multiple Surveys
 - At the Fellows initial enrollment
 - End of Year One for the Fellows and the Organization Leaders (2 surveys)
 - End of Year Two for the Fellows and the Organization Leaders (2 surveys)
 - A brief survey at the end of the first workshop by Lorrie Heagy, and
 - Survey data gathered directly by workshop presenters;

- Observations of convening and other gatherings;
- Meetings and conversations with key informants, including Fellows, Organization Leaders and project leadership team members, and
- Conversations with key individuals and secondary data review of documents on other relevant teaching artist professional development programs.

IV. Findings

A. Descriptive Information

Characteristics of the Participating Music Educators/Teaching Artists

52 individuals participated over the course of the two-year fellowship and 43 completed the full two years. The composite of the cohort included the following characteristics:

- The vast majority had formal music education, either holding a Bachelors of Music or Masters degree, most often in performance with a small number in music education. Only two Fellows had no formal post-secondary education and two had non-music degrees.
- The Fellows were employed by five schools (public, parochial and charter) and 25 different non-profit community organizations.
- While the race/ethnicity, gender and age were not asked of the participants, from an observer's perspective there was significant diversity in all of these areas.
- All of the participants were from organizations that were current grantees of either the Massachusetts Cultural Council or the Klarman Family Foundation.

Summary of Professional and Artistic Development Grants

At the conclusion of the two years, 36 Fellows utilized grant funds to pursue either professional or artistic development opportunities. Each fellow could submit up to two applications totaling a maximum of \$3,000 (15 of the 36 Fellows received two grants) and a total of 50 grants were approved. The average size of each grant was \$1,967 and the average grant amount approved per Fellow was \$2,732. The professional or artistic development experiences funded included the following:

- Attending conferences, institutes and trainings
- Enrolling in classes and courses
- Opportunities to perform and plan recitals
- Visits to programs in other cities and countries to observe programs and instruction
- Attending retreats
- Research
- Private lessons

Travel played an important role in these pursuits and Fellows participated in programming in a wide variety of locations including:

- Scotland
- Sweden
- Cape Verde
- Alaska
- Montreal
- Chicago
- Ithaca, NY

Finally, seven Fellows did not take advantage of the professional/artistic development grants opportunity. As is discussed on page 7 of this report, many Fellows reported this component to be among the most positive elements of the Fellowship but some reported they were either overwhelmed or unable to find the right opportunity to utilize the funds.

B. Impact on Fellows

A key theme from the data was learning about the impact that participating in the program had on the fellows themselves. Four key themes emerged:

1. Increased connections to peers and to the music educator community

The Fellows reported that a valuable aspect of participating in the Fellowship was meeting peers and colleagues, and having a better sense of being part of a community via networking. Many of them said that they now feel a much stronger connection to the community of other music educators and teaching artists, and that this connection enabled them to improve their teaching and sense of agency.

“I have been filled with tons of new ideas, offered many new resources, and made many connections, and, ultimately, this has reinvigorated, in particular, the teacher in me. But also the musician, as well.”

2. Improved skills related to student voice and engagement, classroom management, lesson and curriculum planning

Fellows reported learning and observing specific skills, approaches and techniques that they took back and used (or plan to use) in their classrooms going forward.

“I am more aware of levels of student engagement. I am much more interested now in whether students are doing things out of their own initiative and internal motivation or out of a desire to please the teacher. I am trying to be more observant of the emotional state of my students and respond in ways that respect them as unique human beings.”

“Through my involvement with META, I have definitely made more of an effort to have create programs that are culturally relevant to our youth. Sometimes, music educators can get stuck in a mentality of teaching certain things just because that is what was taught to us (such as theory, classical music, etc..). Now, before we teach anything new in our program I always ask our teaching artist: Why do we feel like this is important for us to teach? How is this relevant to the youth we serve?”

“Following the example of what I observed at site visits, I structure my lessons differently, and greatly expanded the teaching materials I use.”

In addition, the majority of organization leaders (87%) reported that participating in the META Program had an impact on the Fellow's skills as a teacher/educator.

“The fellowship increased XXX's focus and intentionality on building curricula. He is more thoughtful about what youth are learning. XXX meets youth where they are at and helps them to develop their skills. He encourages youth to want to improve and do their best.”

“The fellows were able to get ideas for teaching resources, materials and techniques from other fellows. For example, one teacher picked up many skills for working with beginner students.”

“... XXX was able to expand her thinking about the different types of music that our students could be learning. The program made her think about student- directed choice and she became open to bigger ideas where students developed musical knowledge and skills. She learned how to get students who were reluctant to participate involved.”

“Yes, I feel like the fellowship empowered the Fellow's to embrace their role as a teaching artist and that it was a legitimate pathway to pass on knowledge/information. So often too much emphasis is given to education majors/credentials. Most fellows also discussed how being part of a diverse fellowship helped broaden their perspective on teaching and education practices.”

3. Stronger sense and appreciation for themselves as music educators and as artists

Many of the Fellows shared that they were re-invigorated through the program and feel better about themselves as teachers who are also artists/musicians.

"I believe I will focus more on my development as an artist. As a teacher I feel like I lost my desire to become a better musician. It is easy to focus more on the development of my students. Because of my participation in the program I have been re-inspired, and have had time to reflect on my own experience as a young person learning to play a classical instrument. I want my students to know that there is always room for music in their lives, even if they decided at some point to stop formal music training/participation. I want them to know that music education can be a lifelong pursuit and there are so many ways to be involved and stay involved in music."

4. Greater motivation and engagement with their teaching

Finally, the Fellows reported they came away from participating in the pilot program feeling more energized and engaged, and that will help them in their roles as teachers.

"My approach is different. I operate with a wide lens as I push forward and enter the classroom, being aware that this is one of many classes going on out here, working toward a similar goal. I am stronger for this awareness of my fellow teaching artists and their similar efforts and struggles."

B. Assessment of Program Components

The META Fellowship Pilot Program was a complex model with a number of program components: four annual convenings, professional/artistic development grants, site visits, final projects and annual stipends. Understanding how the various components of the program were valued by the Fellows informed how to prioritize and plan for future program implementation and improvement.

Group Convenings

A significant challenge faced in designing the pilot program was determining the content of the four convenings each year. The project management team spent considerable time assessing the needs and desires of the Fellows and researching the best available trainers and presenters who could provide high quality sessions. However, the diversity of the Fellows made meeting their collective needs impossible, as they had a wide range of prior teaching experiences and skills (ranging from 20-year veterans to first year instructors). It was challenging to tailor the sessions to the correct level given the range in Fellows' experiences and training and not surprisingly, Fellows provided both positive and critical feedback on the value of these sessions.

Professional/Artistic Development Grants

The feedback regarding the professional/artistic development grants was extremely positive. Fellows reported they found the grant opportunity particularly valuable by allowing them to pursue their personal passions and interests. Many shared that they had experienced few if any similar opportunities previously in their professional life. However, it was striking how slowly the Fellows utilized this opportunity and in some case not at all. Some Fellows reported they experienced challenges in utilizing this resource due to time, knowledge and lack of clarity regarding the grant opportunity.

"I found the PD grants to be one of the most advantageous parts of the fellowship."

"... this is the first time in my independent career that I have ever received outside funds for my own professional development with no strings attached other than for it to be relevant."

"The grant money was a primary reason for my accepting the fellowship. The opportunity for an artistic professional development grant is a tremendous opportunity. I rarely get opportunities to self-direct pd and it is much appreciated."

"I believe a huge hurdle for some of us fellows was just being able to carve out ample time to utilize the funds. Another human element was the habits we have, running our practices and all other responsibilities...perhaps it was challenging for some to imagine how to fit in a trip to New York to participate in a great opportunity at The Met, etc. From what I heard during our in-person feedback session, we (myself included) did not wish to waste the grant on a convenient opportunity, but rather one we truly would like to experience.."

Site Visits

Similarly, Fellows shared that they gained valuable insight by visiting and observing their peers in teaching settings. They said these experiences expanded their perspectives and supported their learning. In addition, they recommended the program should improve the mechanisms for sharing these experiences with peers.

"I found the site visits to be helpful but the evaluation forms to be very tedious to fill out and make available to others. I'd like for there to be a better way for the site visits to be an opening into a wider discussion and have them feel less like an assignment."

"I would like to see there be more required site visits and perhaps less total time meeting as a group. When we do meet as a group,

presentations by the fellows would be very helpful in both building community within the group and in sharing teaching practices and strategies.”

Final Projects

The final projects were an unexpectedly complicated and significant component of the pilot program model. While the concept had been considered at the onset of the pilot, the role it would play in structuring the second year of the program was not defined until the conclusion of year one. Fellows reported the final projects were a positive experience and allowed them to engage in work that was important to them personally and professionally, and that would be valuable to the field. A challenge that many Fellows experienced was the time demand exceeded their expectations and they wanted more opportunities to share learnings via the final Showcase. A number of Fellows reported their project didn't get seen by as many people as they would have liked, given how hard they worked on the projects.

“...I appreciate being asked to share out our project at the showcase....but in general, I don't think the showcase really allowed for the kind of sharing for everyone that I anticipated.”

“In the end, the project was only shared with about the 5 people who walked past my table, so I felt like the project isn't helpful to anyone else in the field because they don't know about it. I also feel like the project was a waste of time for me, and I spent a long time on my project. To be honest, I just did the project because I knew I had to and I was very frustrated at how much time it took - I didn't have the time to give to this and I didn't realize when I first signed up for META how much time this would take.”

However, many of the Fellows felt their final projects were useful to them and their work.

“....The satisfaction I got out of the final project was that it helped our program focus on key language that we had not figured out how to verbalize as to our methodology. This was SUPER helpful to our practice. Information sharing was not my goal with this project, so our limitations in the showcase did not hinder my feelings about our doing the project.”

“The resources that were uncovered because of our project focus are valuable to the field. I hope our continued work and thinking about social emotional learning in the field will help more music educators

and teaching artists become aware of the social-emotional lives of their students as well as an awareness of their personal social-emotional health. I was happy to see interest from other fellows in the subject and the resources that we presented."

"The slideshow will be helpful in presenting to future stakeholders key areas we focus on for youth. Very helpful."

"After the final project, our organization has a stronger "elevator pitch." Since we put a lot of thought into doing a project relating to how we impact children, we found that we were able to isolate and explain the core principle of our practice: social emotional learning. This was a result of the site visits and the 6 years of teaching in XXX. Had we not had this project opportunity, I would still fail to properly verbalize our methods."

Stipends

Each Fellow received an annual stipend of \$800 to compensate them for the time required to participate in the program. The feedback from Fellows was the stipends were appreciated but did not have a significant role in their experience or on their desire to participate in the program. However, Fellows did provide feedback that the time demand for participation were larger than they were told and that in the future the program should be more realistic about overall time expectations for the Fellows.

C. Impact on Other Staff at Organizations

Fellows were asked to take the learnings they gained from the pilot program and share their experiences with their colleagues at their organizations. In addition, the Organization Leaders/Executive Directors from their organizations were told this was an objective of the pilot program, in order to see if the learnings and experiences were transferable and could positively impact the organizations beyond the experience of the specific Fellow.

At the end of year one most of the Fellows reported they had not shared their experiences with their colleagues but intended to do so. This was consistent with the feedback from the Organization Leaders. By the end of year two, many of Fellows shared their learnings using a range of methods, with most stating they had informal discussions with peers at their organizations. A few reported they used more formal methods such as presentations, at a faculty meetings and by meeting with their Executive Director.

"I've held an A/V presentation followed by a discussion with our students and some parents on growth mindset. We're had informal

discussions with board members about elements of this fellowship, and how it has impacted our practice. We are creating our training manual for our teaching staff - so, the sharing has not stopped and is being built upon."

"I am much more vocal about how we can make strategic choices about teaching methods and the rationale behind embracing CYD principles. Although change sometimes feels slow, I am bringing more people on-board as we are shaping the future of our organization during a leadership change. Our new Executive Director has been a thought partner for this process and is very supportive."

"Both formal and informal discussions happen at our school; we also try to include discussions about the work we do in music classes in our summer PD's and the PD's that happen during the school year. We are also planning to present some of our work at several conferences in the coming year. The work we did for MCC is directly related to the presentations we plan for those conferences."

"I've been updating our executive director along the way, and sharing experiences in staff meetings. I've incorporated some of Lorie's suggestions into our curriculum, and implemented in more student run portions of events to be sure they have a say."

In addition, many of the organization leaders reported that that their Fellow had a positive impact on other staff at their organization.

"XXX was sure to share his learning with his colleagues, both the dance and theatre coordinator at XXX. This sharing resulted in good conversation about how the entire arts team can better approach their practice and teaching."

"As the head of the four-person music department at XXX, XXX did share what she learned and it helped her and her colleagues to use new ideas when writing the music curriculum. They were motivated to formalize the curriculum"

"Yes, big ideas learned (at the professional development, not necessarily in the workshops) are being implemented organization wide. Specifically, the idea of student led discussion, and including our students in programmatic decisions."

“We consistently discussed the work that our fellows were doing, and I believe that XXX's data project will become part of our internal data gathering strategy.”

“...several of our teachers presented to the rest of our faculty at monthly meetings, focusing on new skills and methods they had acquired from their travel opportunities, workshops, and site visits to other programs....”

E. Miscellaneous Topics

Grantee Status

For this pilot phase of the program all of the Fellows were from organizations that were current grantees of either the Massachusetts Cultural Council or the Klarman Family Foundation. While this was beneficial during this pilot phase, in that there was some familiarity with all of the organizations by one of the partners, it does not seem that this requirement is essential for future rounds of the program. It will be beneficial to open up the eligibility to music educators or teaching artists regardless of this criterion to see if a different cohort of individuals apply to participate and if so, whether they represent other music organizations that are important to the larger music education ecosystem in Massachusetts.

Summer Convening of Organization Leaders

At the conclusion of year one of the initiative, a summer convening with the Executive Directors of organizations with fellows was held. At that meeting key findings were shared and the participants engaged in an energetic discussion about the program design, its potential impact on their organizations, and how to encourage the Fellows to share their learnings with their colleagues. As a result of holding the meeting, the Executive Directors became more aware of what the Fellows were learning and the initiative overall. This increase in knowledge and awareness was likely connected to the increase reported by Fellows in their efforts to share back their learning and experiences with their colleagues, and to Executive Director's knowledge of and enthusiasm for the program more generally.

Institutional Partners

When the META Fellowship Pilot program was initially conceptualized, it was thought that the model might be managed by an institutional partner after the 2-year pilot phase, if one could be found that was well-suited to support and implement the program. What became clear over the course of the two years was that the team at the Massachusetts Cultural Council was well-equipped, did an excellent job of managing the program, and the agency was interested in remaining in this role. In addition, no institutional partner organization emerged that seemed likely to succeed in this role.

Other Resources

Fellows and Organization Leaders/Executive Directors provided their thoughts on a range of external resources to support the Fellows and also had suggestions for how META can draw on and share these resources with the program participants. The Massachusetts Cultural Council staff is determining how best to compile and share these resources via online and web-based opportunities in the future.

V. Review of Other Teaching Artist Professional Development Programs

The META Fellowship Pilot Program sought to provide music educators and teaching artists with an opportunity to develop and learn using a model that was integrated into their ongoing lives as professional educators and artists. To better understand how the META model compared with other similar programs, information was gathered from two exemplary music professional development programs. Carnegie Hall's Music Educators Workshop Program in New York City and Community Musicworks Fellowship Program in Providence, RI are programs with similar objectives but different implementation models.

Carnegie Hall's Music Educators Workshop Program

Annually up to 50 middle and high school ensemble directors in the New York City area are selected to participate in a free yearlong Music Educators Workshop that includes monthly interactive workshops with music educators focused on pedagogy, conducting, and best teaching practices. Workshops are held on Saturdays from September to June. In previous years, Music Educators Workshop participants had the opportunity to focus on a content area of their choice in one of three curriculum tracks: Focus on Repertoire, Composing with Your Ensemble, and Conducting and Rehearsal Technique. Participants received an honorarium of up to \$500 upon successful completion of the program and can register for Professional Development Credits from the NY Department of Education.

The Music Educators Workshop School Year Program includes the following components:

- Monthly interactive workshops (on Saturdays) with top music educators that focus on pedagogy, ensemble leadership, and best teaching practices.
- Attendance at concerts as a guest of Carnegie Hall.
- Classroom observations and feedback from Music Educators Workshop faculty and peers.
- The opportunity to network with a peer group of New York City music teachers and conductors.

Community Musicworks Fellowship Program

The Fellowship Program is a two-year intensive immersion program that gives musicians who are seeking a career in music education the experience of learning about the Community Musicworks (CMW) model by participating as fellows. Alongside Resident Musicians, Fellows teach and perform. In addition, the hands-

on experience they gain from working within the Providence community and learning about Community Musicworks practices enable the Fellows to think about their future careers that includes music and community service.

During their time with CMW, Fellows learn about integrating performing and teaching with social justice themes, developing a self-reflective practice, and establishing relationships that emphasize the local community. Fellows also learn about strategic and operational practices of CMW through a focus on administrative work and projects, while having an opportunity to reflect on personal growth and exploration.

When comparing META to these programs, a key variation is the intensity and time demand on the participants. The META Pilot Program sought to find a balance between sufficiently rigorous and diverse activities (the four annual convenings, site visits, final projects, professional development grants) with a realistic time commitment for busy music educators and performers. The other programs had more demanding models, with the Carnegie Hall monthly Saturday workshops more similar in time demands to the META pilot than the CMW intensive work-based fellowship program design. From this review, it appears the META pilot was a realistic and well-conceptualized model that aligned with these best-practice philosophies for teaching artists professional development programs.

VI. Implications and Recommended Next Steps

Based on these findings, it is clear that the Music Educators and Teaching Artists (META) Fellowship Pilot Program was successful in many of the areas it sought to impact.

- The Fellows gained knowledge and skills to employ best teaching practices, felt more aware of resources available for them to use in their teaching, and felt more connected to and supported by a community of peers.
- The Fellows found the key components of the model (convenings, professional/artistic development grants, site visits, final projects) to positively impact their experience in the program and in varying ways, to have impacted their skills and knowledge.
- By the end of the two years, the Fellows found ways to share their experiences and learnings with other staff at their organizations. Both they and the leaders from their organizations reported this enabled other staff to gain from these experiences and to support the organizations more broadly to access best practices, knowledge and resources.

A key question was whether the pilot can and should be replicated and if so, what are the critical elements that should be included. Based on the reflections from the Fellows, their supervisors or other organization leaders and the project leadership team, it is clear that this model of a 2-year fellowship program can be replicated, with some relatively minor changes to the model.

Based on these findings the recommendation for next steps is to consider implementing the META Fellowship Program again with the following changes:

- Utilize the META Fellowship program application to communicate expectations and commitment
 - Have Fellows begin thinking about personal learning goals and professional/artistic development grants earlier in the two years
- Increase integration among program components
 - Use group convenings for Fellows to share site visit and professional/artistic development grant experiences and learnings
 - Build more time into program structure to support peer community-building and strengthen final project experience and showcase

By communicating earlier and more clearly about the program model and expectations, potential Fellows will embark on the experience with a realistic sense of what is being asked of them and will be better equipped to integrate this experience into their professional lives. This should lead to an even more impactful program.

In addition, better integration of the convenings with the site visits and grants will create a stronger foundation for the program model and improve the overall experience. The community of support that the Fellows found will be strengthened by providing more opportunities for them to learn from and share with one another.

Conclusion

The META Fellowship Pilot Program was an excellent example of how two organizations that invest deeply in music education for youth, the Massachusetts Cultural Council and the Klarman Family Foundation, worked collaboratively to design and implement a program which promoted professional learning and growth. The community of participating music educators and teaching artists in Massachusetts benefited from this experience and it is exciting to consider how this model program can continue to support the development of music instructors so they have a long-term and positive impact on the lives of their students.