

Scaling Sequential Music for All Students Through the East Boston Music Collective



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Introduction & Background

It is 10:30 am on a hot June morning in the East Boston High School gymnasium, where seven school bands from East Boston gather for a shared performance. The many Boston Public School (BPS) student musicians buzz with excitement; the heat doesn't even faze them as they patiently wait with their instruments ready. They've finished sound check, and as a hush falls across the gym, excitement spreads and is palpable. "Welcome!" Tony Beatrice, Executive Director for the Arts at BPS, announces. The many parents, teachers, and school leaders applaud loudly in response to the first-ever East Boston Music Collective end-of-the-year concert.

The performances range from the vocal chorus of an elementary school through multiple middle school bands' rousing performances of "We Will Rock You," concluding with the high school band and Mariachi performers from the Veronica Robles Cultural Center. At the end, the schools collaborate on a final song, which they all play together. The wide range of music performances demonstrates the breadth of enriching and culturally responsive music opportunities that hundreds of East Boston students experienced during the 2023-2024 school year. After bearing witness to these young musicians' growth over the year, the guests gather to eat lunch and share their experiences about the event. This concert exemplifies the power of community and collective commitment to providing a broad array of music experiences for BPS students.

After only two years of implementation, the East Boston Music Collective (EBMC), a program of BPS Arts Expansion, has shown how a carefully conceived, wide-reaching collaborative music education effort can provide public school students with a rewarding arts experience. This type of effort expands the reach and longitudinal impact of learning music for hundreds of students each year in Boston.



Background

In 2009, EdVestors, a school improvement nonprofit organization working to expand access to equitable, meaningful education in Boston, launched Boston Public Schools Arts Expansion (BPS-AE). This citywide public-private partnership propelled Boston to emerge as a national leader among school districts working to expand arts education. BPS-AE focuses on increasing students' equitable access to quality arts education through building district capacity to strengthen school-based arts instruction across all schools, and coordinating partnerships with arts and cultural groups and higher education institutions to support high-quality arts programming.

At the core of BPS-AE is the belief that beyond the intrinsic value of teaching and learning artistic skills and techniques, quality arts education can:

1. Develop productive habits of mind and essential social competencies in students;
2. Increase student motivation and engagement;
3. Improve school climate; and
4. Enhance family engagement



An outcome and significant change over the past 15 years through BPS-AE has been the expanded role of the BPS Arts Department. The current leadership and staff have prioritized providing high-quality professional development for all arts teachers and tactical support to strengthen arts in all schools. This includes department staff regularly supporting arts teachers and school leaders when needed and providing high-quality, culturally responsive instructional materials.

Purpose of Case Study

For this study, EdVestors highlighted three East Boston schools that have prioritized offering sequential music instruction in their overall school arts programming as part of the East Boston Music Collective (EBMC). The study seeks to learn from best practices at these three schools, which will help provide insight into how the program has led to the successful implementation of effective music education. This study will illustrate how an arts initiative that builds on existing partnerships can maximize its impact and contribute to a greater understanding of how these types of efforts can succeed in other communities and neighborhoods in Boston.

About the East Boston Music Collective

In the summer of 2022, EdVestors received funding to implement a neighborhood-focused effort to further sequential music education in alignment with the overall BPS Arts Expansion strategy for prioritizing equitable access and deepening arts learning. The East Boston Music Collective is a three-year collaborative effort focused on strengthening the depth and quality of music education in all 11 East Boston BPS schools. As in any quality learning experience, students would have access to classes that allow them to build on skills they learned in previous courses and deepen their expertise in their interests. This is referred to as sequential instruction and is an essential strategy for ensuring students have equal access to continue their growth, no matter what school they attend.

Sequential music instruction is defined as the ability of a student to study music in at least three consecutive grades; for instance, being able to pursue playing the flute or singing in a choir for three consecutive school years. As of 2024, 60% of BPS schools (out of 120) offer sequential music instruction to their students.





Why East Boston

East Boston is distinctly different from other neighborhoods in Boston in that it is geographically separated from the rest of the city by the Boston Harbor. Given this geography, as part of its School Assignment Policy, the district prioritizes students living in East Boston to attend East Boston schools. It is worth noting the diverse population that comprises the neighborhood. While Boston has seen a dramatic increase in new immigrant populations, East Boston has the highest percentage of foreign-born residents in any Boston neighborhood. “According to Global Boston, in 2022 56% of the population is Hispanic or Latino, with the three largest countries of origin being El Salvador, the Dominican Republic, and Guatemala.”

While BPS Arts Expansion has served students in East Boston since its inception, specific work on sequential music instruction in the neighborhood began in 2019 after an audit of the district’s music opportunities. This audit (Music and Arts Education District Support Services - MEDSS™, completed by the Mr. Holland’s Opus Foundation with support from the CMA Foundation) uncovered that students in East Boston had the least access to instrumental music programming of all Boston neighborhoods (The BPS average for the percentage of students able to access instrumental music in 2019 was 25% while the East Boston average was 7.2%.) As a result, starting in the 2021-2022 school year with the support of external funds, BPS piloted an artist residency program in two East Boston elementary schools, the Patrick J. Kennedy Elementary and Otis Elementary, that included acquiring over 700 new instruments. Investments were also made in equipment for a new East Boston High School music program and an intensive music instruction option for all East Boston 5th and 6th-grade students during February vacation week. In addition, for the 2022-2023 school year, the district invested in a new Band Director position for East Boston High School (grades 7-12).

Methodology

Landscape data and district leader expertise were utilized to identify which of the 11 East Boston schools would be spotlighted for this study. The three schools selected are the Patrick J. Kennedy Elementary School, the McKay K-8 School, and the Umana Academy (see Appendix for more school information). Although they have different strengths and sequential music expansion strategies, they are considered strong examples of the EBMC's efforts. Each school partners with one or more community arts organizations to supplement the music instruction provided by school-based music teachers. The partners observed and interviewed include the Community Music Center of Boston, the New England Conservatory, the Veronica Robles Cultural Center, and ZUMIX.

In addition to these sources of information, interviews conducted with the project's leadership produced further insight into the key conditions and factors related to the success of these schools. Tony Beatrice, Executive Director for the Arts at BPS, has led the EBMC in partnership with an EdVestors team headed by Ruth Mercado-Zizzo, Vice President of Programs and Equity. In interviews, these arts leaders highlighted the pre-existing conditions that enabled the EBMC to evolve quickly and effectively and discussed what needs to be done to ensure sustainable improvements. Considering these factors, they also discussed the possibilities of expanding this work and what will be required.



Over three months, we visited the three East Boston schools, interviewed music teachers, observed professional development workshops held specifically for East Boston music teachers and partners, and attended the EBMC concert that brought together most East Boston schools to perform. The following questions were the foundation of our interviews and observations:

- What are the pathways to sequential music instruction that have been successfully implemented?
- What are the conditions or key elements needed to make this work possible?
- How does this project support BIPOC students, multilingual learners, and students with disabilities?
- How does this project lay the groundwork for embedding these types of arts education experiences into BPS?

Summary of Collection Methods:

Landscape Analysis

- Annual Boston Public Schools Arts Survey Data collected by EdVestors
- Publicly available data available through the Massachusetts Department of Elementary and Secondary Education

Observations

- Patrick J. Kennedy Elementary with New England Conservatory and ZUMIX
- McKay K-8 School
- Umana K-8 with Community Music Center of Boston
- ZUMIX after school for McKay K-8 School

Interviews

- School-based music teachers
- Arts Partners
 - Instructors/Teaching Artists
 - Program Directors
- Arts Leaders
 - Executive Director for the Arts at Boston
 - Public Schools Vice President of Programs and Equity at EdVestors



Themes

From the site visits and observations across the three schools, three key themes emerged that highlight the factors leading to the successful implementation of the project:

- 1** A school-wide commitment to the arts is key to successfully implementing high-quality sequential music education programs.
- 2** Funding and teacher time investments are critical elements of EBMC's success.
- 3** Schools benefit greatly from the intentional, dynamic curriculum and instructional methods.



Theme 1: A school-wide commitment to the arts is key to successfully implementing high-quality sequential music education programs.

A clear theme across these three schools was a deep commitment to the arts for the entire school community, from students to teachers to school leaders. The EBMC leadership further emphasized that sustainable music education programs rely heavily on strong community partnerships collaborating directly

with the music teachers within the schools where they work. Music teachers frequently drive the development of sequential music instruction at the school level. Across these schools, veteran teachers were the masterminds behind the strategy and efforts to get students the highest-quality sequential music instruction they can manage within their environment. While the teachers had different approaches, all were effective.

The McKay K-8 School demonstrated a robust, school-wide commitment to the arts, reflected in its structured planning and dedicated resources. The school

administration prioritized planning by allocating time for the two full-time music teachers to coordinate their curricular approaches. This commitment is further evidenced by the McKay's allocation of full-time positions for music, theatre, and visual arts, underscoring the importance placed on a well-rounded arts education. Each music teacher has a dedicated classroom, providing a stable and organized environment for instruction. The presence of strong, committed, and organized music teachers at the McKay highlights the school's clear priority and support for music education, fostering an environment where the arts are integral to the student experience. The school's investment was apparent from observing the middle school band class at the McKay. The range, quality, and number of musical instruments available to the students, along with the effective use of technology and an intentional curriculum, demonstrated a well-thought-out and carefully planned program with a passionate and talented music teacher.

Another example of this school-wide buy-in was at the Umana, where the music teacher communicated directly with her school leader and the BPS Visual and Performing Arts Department to advocate for the support and materials her students needed. This advocacy resulted in new ukuleles, multiple digital keyboard power cables, trumpets, and funding for Colombian dance skirts, Latin percussion equipment, and digital keyboards.

The success of the EBMC underscores the importance

of school leaders working with community organizations to meet the needs of their specific student populations. The program aligned closely with local needs and secured ongoing support by building and nurturing these relationships. Effective collaboration with these groups created a supportive environment that fosters both growth and stability for the program.

Overall, these teachers demonstrated a high commitment, had highly enthusiastic students, and fostered energy in their classrooms.

Theme 2: Funding and teacher time investments are critical elements of the EBMC's success.

Unsurprisingly, investment of time and money was critical in launching and sustaining an effective program. It is worth noting that while each of these three schools has invested time and money differently, each has been effective. EBMC investments that have helped establish and sustain the music programs in these schools range from purchasing instruments and materials to hiring community arts partners to provide additional support and expertise to bolster teacher abilities.

New instruments were among the most common investments in these three schools. At the McKay, both music teachers requested and received new instruments for their students, including

“At the McKay, having arts or music in all 9 grades allows new ESL students to engage and feel proud in different ways other than through only what happens in their regular classroom experiences.”

- Music Teacher

boomwhackers, xylophones, keyboards, and electric guitars with amps. Observing a 6th-grade music class at the McKay School revealed a vibrant and engaging learning environment where 18 students simultaneously played a mix of electric guitars, electric basses, and acoustic guitars. The variety of instruments, made possible by EBMC funding,

At the McKay K-8, the administration's dedication to the arts is clear in its thoughtful planning—allocating time for two full-time music teachers to collaborate and align their curricula. This strategic approach fosters a cohesive, high-quality music education for students, reflecting the school's commitment to excellence in the arts."

- District Leader

allowed students to choose their preferred instrument, significantly enhancing their engagement and enthusiasm. This flexibility in instrument selection catered to individual interests and enriched the overall learning experience. Throughout the year, different units focused on various instruments, ensuring that students learned the same songs using a range of musical tools.

Another way that the EBMC invested in schools was through developing and strengthening partnerships

with local music organizations to support their programming. These partnerships took a variety of forms across the various schools. The Umana partnered with the Community Music Center of Boston (CMCB), which provided a multilingual co-teacher with extensive experience in band instruction to complement the skills of the primary, full-time music teacher who leads the program. The full-time music teacher, a harpist, sought support to teach the brass and woodwind instruments for the band, and CMCB has effectively provided that support.

Meanwhile, the Patrick J. Kennedy Elementary (PJK) took a different approach to deploying its partners. The PJK partnered with ZUMIX and the New England Conservatory (NEC) to support their music classes. The teaching artist from ZUMIX often instructed the class, while the full-time PJK music teacher directly addressed individual students' needs. The teaching artist from NEC focused on working with individual students who benefitted from instrument-specific support.

Effective partnerships were crucial for amplifying the impact of music education programs. The EBMC's intentional collaboration strategy with local organizations, musicians, and school-based teachers exemplified this. The East Boston Music Collective created a cohesive environment that benefited



students by matching schools with partners based on their strengths and ensuring that these partnerships were collaborative. This collaborative approach has created expanded opportunities, including guest artists and workshops, and ensured that resources are utilized to their fullest potential.

In addition to the monetary investments in instruments and partnerships, teachers invested their time outside of the classroom. Over the past two years, the BPS Arts Department and EdVestors organized four convenings for the teachers and school leaders involved in the EBMC, which is unique compared to other neighborhoods. The intentionality of creating community through convening where teachers can meet each other, make connections, and share among teachers is valuable and impactful.

All the music teachers at the three schools regularly dedicated time to participating in professional development opportunities to improve their teaching practice. As part of the EBMC, the teachers participated in a professional development series conducted by the Berklee Institute for Accessible Arts Education. This series focused on building skills related to supporting students with different learning needs and on the principles of Universal Design for Learning. Multiple teachers shared how they directly implemented learnings into their teaching soon after

the sessions. In addition to the professional development provided directly through the EBMC, the teachers sought other professional development opportunities aligned with their individual learning goals.

Theme 3: Schools benefit greatly from the intentional, dynamic curriculum and instructional methods being implemented.

A new need that arose was for solo literature (music written specifically for a single (solo) instrument), which would drive the students' musicianship. Solo literature helps students by fostering individual musicianship, allowing them to focus on technique, interpretation, and expression in a way that ensemble playing doesn't always permit. It challenges students to take ownership of their musical development, encourages self-discipline, and enhances critical listening skills. Solo pieces also provide opportunities for students to showcase their abilities and deepen their personal connection to the music, which can be highly motivating. The BPS Arts



Department has commissioned a local composer to create new solo and duet literature for all the band instruments utilizing Latin songs.

While it is clear that investing in instruments and professional development aims to improve the student experience, teachers maximize the impact of these investments by creating intentional and dynamic curricula and instructional methods in their classrooms.

As stated in the previous section, the professional development provided by the Berklee Institute for Accessible Arts Education was used by teachers to improve the methods and strategies for students with different learning needs. The EBMC created the series in response to feedback from East Boston music teachers.

BPS teachers and teaching artists who participated in the Berklee Professional Development series gained

to the classroom from the professional development series.

A standout feature of the classroom observations was the dynamic co-teaching between full-time music teachers and their arts partners. The Umana after-school band, co-taught by the school's music teacher and a music teaching artist from the Community Music Center of Boston (CMCB) personified this approach. The BPS teacher demonstrated a strong relationship with her students. She was skilled at maintaining a classroom

Our partnership with ZUMIX started 3 years ago and NEC has been here for decades but once the band program started we were able to get NEC Fellows, both last year and this year, and they have been a big help."

- Music Teacher

environment that was simultaneously warm, fun, focused, and productive. The CMCB teaching artist and co-teacher brought expertise in band instrument instruction, additional energy, and lesson structure.

We observed the band students at the Umana K-8 School as being highly energized and committed to their craft. They made it abundantly clear that they were bought-in; not only to the band program itself but also to their teacher. Throughout practice, students held themselves and their friends accountable for their work, glancing over at the observers to see how we responded to their music and being playful but attentive to the instruction. At the end of the session, they asked if they could play their school fight song for us, which they did with immense vigor and pride.

In addition, both teachers were bilingual in English and

numerous skills and tools they could implement in their classrooms. Based on observations and data from the survey used in the course, most teachers improved their music notation for neurodiverse learners, which included modifying method books, tiering parts, and adapting notation by adding color coding or other visual cues. While this series focused on neurodiverse learners, most teachers shared that all of their students benefited from the skills and tools brought



Spanish, an essential skill given that the Umana is a dual-language school. Most students participating in the Umana band were recent immigrants to the Boston area, having enrolled in the Umana in just the past six months.

An equity-focused approach is fundamental for creating inclusive and effective music education programs. The EBMC's emphasis on customizing resources and support to fit the specific needs of different schools and communities highlights the importance of an equity lens. This approach ensures that all students can access quality music education regardless of their background. For example, the program's tailored support, such as responsive instruction and intentional partnerships, demonstrates how addressing diverse needs can promote equity and enhance the educational experience for all students.

As part of its efforts to ensure a culturally and linguistically sustaining curriculum, the BPS Visual and Performing Arts Department audited the instructional materials for beginner band instruction. Using the district-guided *7 Forms of Bias Tool* from the Sadker Foundation, the Arts Department realized that the curriculum on the market from vendors would not meet the cultural and linguistic needs of the students.

As a result, the BPS Arts Department spent four years creating their instructional band book, which included music composition and allowed students to improvise with various styles of music such as Bachata, Salsa, Samba, Reggae, and more. When students see themselves in the curriculum, they become more engaged and invested in their learning. By integrating culturally relevant materials and opportunities for creative expression, the BPS Arts Department ensures that students are not only learning music but also connecting it to their own identities and communities. This intentional approach to curriculum development empowers students, fosters a more inclusive learning environment, and enhances their educational experience.

"I've envisioned for years the opportunity to collaborate with BPS to integrate my Latino Arts and Culture curriculum into the school hours as part of the Arts curriculum, encompassing dance, and mariachi music classes. Collaborating with BPS Arts Expansion signifies progress in the right direction and demonstrates our collective contribution to a more equitable system."

- Arts Partner



Other Considerations

East Boston is geographically unique from the rest of Boston in that it is relatively small and physically isolated from the rest of the city. This results in a network of schools that is close in both proximity and community. Because of these pre-existing relationships and networks, interviewees emphasized that the speed with which the EMBC could be designed and implemented was unlikely for most other neighborhoods, as more time would typically be needed to establish a network and a collective vision.

There were many strong, preexisting relationships among the entities and partners involved. Both the BPS Arts Department and EdVestors had strong relationships with many of the music teachers and partner organizations before the start of this initiative. Many partner organizations had already established partnerships with East Boston schools, which was critical in the speed at which this project could commence. Because the schools and partner organizations had already worked together, they had a strong sense of the direction they wanted the project to take.



Implications

This project took a localized approach to address a citywide challenge, aiming to pilot a promising strategy that could potentially expand to other neighborhoods. By focusing on East Boston, the initiative could develop tailored solutions, build strong community partnerships, and more effectively address specific needs, creating a model that, if successful, could be adapted and implemented in other parts of the city.

When other neighborhoods consider implementing music education strategies similar to those in East Boston, they must focus on building strong, community-specific partnerships. It is crucial to identify local organizations and stakeholders who can provide resources, expertise, and support. These partnerships should be tailored to the unique cultural and demographic needs of the neighborhood, ensuring that the program is relevant and accessible to all students. Additionally, securing dedicated funding to cover supplies, instruments, and other necessary resources

is essential to remove financial barriers for teachers and students.

Furthermore, schools should emphasize the importance of professional development and support for music teachers. With the direct and strong support of the BPS Arts Department and the infrastructure the department and its staff provide, schools can maximize their capacity and available opportunities for their teachers.

Providing ongoing training and opportunities for collaboration, such as co-teaching models and regular convenings, can enhance the program's effectiveness. By focusing on these elements, other neighborhoods can create sustainable, high-quality music education programs tailored to their specific needs and contexts, ultimately fostering a strong sense of community and student engagement.

Conclusion

The music teacher at the McKay K-8 School walks his middle school band members over to ZUMIX, a neighborhood-based music program, for their weekly after-school practice session. The students are tired; it's been a long day, but they're walking with a spring in their step, and they're focused. They arrive and immediately start setting up and playing their instruments. The ZUMIX instructor works with a small group of 4 students as they develop their improvisational, listening, and group instrumental skills. The young musicians stop and start as they encounter challenges, but the smiles and head nodding indicate they are enjoying the experience of playing music together. Over an hour, the groups jells, listening for each other, aligning their solos, and demonstrating clear improvement as the band prepares for an upcoming public performance.

The East Boston Music Collective demonstrates how targeted, localized efforts can address broader educational challenges. The initiative quickly increased effective, sequential music education by leveraging existing community relationships and East Boston's unique geographic and social cohesion. This approach emphasizes the importance of school commitment, strong partnerships, dedicated funding, and professional development to sustain and enhance music programs. To replicate this success, other neighborhoods must demonstrate school-level commitment, cultivate community-specific partnerships, secure necessary resources, and focus on ongoing teacher support and culturally responsive curricula. These elements ensure that music education programs are sustainable, inclusive, and tailored to each community's unique needs.

The East Boston Music Collective offers a promising model for expanding high-quality music education citywide. Music has the power to engage students and strengthen communities; in East Boston, we see that change. Through the dedication of music teachers and arts partners, the leadership of school principals, and the commitment of students and families, the East Boston Music Collective is not just teaching valuable music skills; it is dreaming and building on a vision of a thriving community for which students are writing the score.



Appendix

East Boston School Profiles

School Year 2023-2024

Adams Elementary

Grades Served: PK - 6

Enrollment: 251

Arts Data

Arts FTEs: 2.0

% of students receiving once weekly arts: 100%

Music Partners: Berklee City Music

School Highlights

- K1-2 SEI (Sheltered English Instruction) program and a hybrid (general education and SEI) strand in Grades K1-6
- Specialized autism strand in Grades Ko-6

Alighieri Montessori

Grades Served: PK - 6

Enrollment: 108

Arts Data

Arts FTEs: 0.7

% of students receiving once weekly arts: 100%

Music Partners: none

School Highlights

- Only public Montessori school in Boston
- Physical space includes a music/science room, a multi-purpose room, a library, an outdoor space, and several gardening spaces

Bradley Elementary

Grades Served: PK - 6

Enrollment: 300

Arts Data

Arts FTEs: 2.0

% of students receiving once weekly arts: 100%

Music Partners: ZUMIX and Boston Children's Chorus

School Highlights

- Students have a minimum of five enrichment courses every week that include subjects such as theater arts, STEAM Innovation, physical education, and science
- Late start school hosting a daily before-school program

East Boston Early Childhood Center

Grades Served: PK - 1

Enrollment: 196

Arts Data

Arts FTEs: 1.3

% of students receiving once weekly arts: 99%

Music Partners: none

School Highlights

- Surround care program in which children stay until 4:35 pm
- Accredited by the National Association for the Education of Young Children (NAEYC)

East Boston High School

Grades Served: 7 - 12

Enrollment: 1,293

Arts Data

Arts FTEs: 4.5

% of 2023 graduates fulfilling MassCore arts requirement: 90%

Music Partners: ZUMIX

School Highlights

- Advanced Placement and honors courses
- Electives in Academy of Management, media, visual arts, chorus, and JROTC

Guild Elementary School

Grades Served: PK - 6

Enrollment: 247

Arts Data

Arts FTEs: 2.0

% of students receiving once weekly arts: 100%

Music Partners: Community Music Center of Boston, Boston Philharmonic, and Boston Children's Chorus

School Highlights

- Two classrooms per grade level K-6, one supporting inclusion and one supporting Sheltered English Immersion
- Highly specialized autism strand in Grades K-6

McKay K-8 School

Grades Served: PK - 8

Enrollment: 670

Arts Data

Arts FTEs: 4.0

% of students receiving once weekly arts: 100%

Music Partners: ZUMIX

School Highlights

- Has Sheltered English Immersion - Spanish For Grades K2, 1, 2, 3
- On-site, bilingual clinicians

O'Donnell Elementary

Grades Served: PK - 6

Enrollment: 275

Arts Data

Arts FTEs: 2.0

% of students receiving once weekly arts: 100%

Music Partners: ZUMIX and City Strings United

School Highlights

- Sheltered English Immersion - Spanish For Grades K2, 1, 2, 3, 4, 5

Otis Elementary

Grades Served: PK - 6

Enrollment: 402

Arts Data

Arts FTEs: 3.0

% of students receiving once weekly arts: 100%

Music Partners: ZUMIX, New England Conservatory, and Community Music Center of Boston

School Highlights

- Extended-day school, where students have extra time at the end of the day to engage in special classes
- First officially certified “Family Friendly School” by BPS

Patrick J. Kennedy Elementary School

Grades Served: PK - 6

Enrollment: 267

Arts Data

Arts FTEs: 2.8

% of students receiving once weekly arts: 100%

Music Partners: ZUMIX and New England Conservatory

School Highlights

- Three full-time ESL teachers for English language learners
- Special education: one K0 early childhood classrooms, one K2 inclusive classroom and one primary transition classroom

Umana Academy

Grades Served: PK - 8

Enrollment: 632

Arts Data

Arts FTEs: 6.0

% of students receiving once weekly arts: 100%

Music Partners: Community Music Center of Boston and Veronica Robles Cultural Center

School Highlights

- School-wide Dual Language program in grades K1-8
- Educational & Social Development (ESD) program where students are supported by speech therapists, occupational and physical therapists, and an adapted physical education teacher in both one-to-one and small group sessions.



Acknowledgments

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About EdVestors and BPS Arts Expansion

EdVestors' mission is to advance equitable, meaningful education that prepares every Boston student to activate their power and shape their future. We drive toward our vision by 1) activating people and resources, 2) learning and iterating in context, and 3) influencing system change. We believe that continuously attending to all three drivers ensures our programs and initiatives will create an impact. Boston Public Schools Arts Expansion is a multi-year effort to expand arts education across the district. Launched in 2009, BPS Arts Expansion is focused on a coherent, sustainable approach to quality arts education for all Boston Public School (BPS) students. A true public-private partnership, BPS Arts Expansion has brought together local foundations, the school district, arts organizations, higher education institutions, and the Mayor's Office. This collaboration of local leaders along with students, families, and school staff, led by the BPS Visual and Performing Arts Department and EdVestors believes in the power of the arts to develop creative, engaged learners.

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