

BRINGING MUSIC TO UNDERSERVED CHILDREN

by

VALERIE A. NELSON

A LECTURE-DOCUMENT

Presented to the School of Music and Dance  
of the University of Oregon  
in partial fulfillment of the requirements  
for the degree of  
Doctor of Musical Arts

June 2018

“Bringing Music to Underserved Children,” a lecture-document prepared by Valerie A. Nelson in partial fulfillment of the requirements for the Doctor of Musical Arts degree in the School of Music and Dance. This lecture-document has been approved and accepted by:

Fritz Gearhart, Chair of the Examining Committee, and Andrew Strietelmeier, Co-Chair

May 10, 2018

Committee in Charge:       Fritz Gearhart, Chair  
                                      Andrew Strietelmeier, Co-Chair  
                                      Lillian Manis

Accepted by:

Leslie Straka, D.M.A.  
Director of Graduate Studies, School of Music and Dance

© 2018 Valerie A. Nelson

## ABSTRACT

Valerie A. Nelson

Doctor of Musical Arts

University of Oregon School of Music and Dance

June 2018

Title: Bringing Music to Underserved Children

The mission of this lecture document is to present a string education nonprofit startup model which addresses the need for equal access to string education. It includes original research from interviews with four nonprofits currently serving low-income children and families in the United States. Also included is a literature review of current scholarship regarding low-income children and the numerous struggles they face in life. Benefits of music education are discussed in relation to improving the lives of these children. Suzuki and El Sistema pedagogical philosophies are discussed. Guiding steps for nonprofit formation are included, but are specific to the state of Oregon.

## CURRICULUM VITAE

NAME OF AUTHOR: Valerie A. Nelson

### GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon  
Southern Methodist University  
University of Oregon

### DEGREES AWARDED:

Doctor of Musical Arts, 2018, University of Oregon  
Master of Music, 2012, Southern Methodist University  
Bachelor of Music, 2010, University of Oregon

### AREAS OF SPECIAL INTEREST:

Violin and Viola Pedagogy  
Equal Access to String Education  
Nonprofit Financial Management of Fine Arts Organizations

### PROFESSIONAL EXPERIENCE:

Graduate Teaching Fellow, University of Oregon, 2014-2018  
Eugene Symphony, Section Violin  
Suzuki Violin Teacher, Community Music Institute, University of Oregon

GRANTS, AWARDS AND HONORS:

Mu Phi Epsilon Scholarship, University of Oregon

Full Merit Scholarship, Southern Methodist University

Graduate Teaching Fellow, University of Oregon

## ACKNOWLEDGMENTS

I would like to express my sincere gratitude to professor Gearhart, Manis, and Dr. Strietelmeier for their frequent assistance and oversight of this document. In addition, special thanks are due to Professor Manis for providing valuable coaching in Suzuki pedagogy and for encouraging my continued teacher training.

## TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION .....	1
II. LITERATURE REVIEW .....	4
III. NONPROFIT STRUCTURE AND DEVELOPMENT .....	18
IV. TRAITS OF CURRENT STRING EDUCATION NONPROFITS .....	36
V. CONCLUSION AND NONPROFIT STARTUP CHECKLIST .....	63
REFERENCES CITED .....	67



## LIST OF TABLES

Table	Page
1. Table 1 .....	41
2. Table 2 .....	47
3. Table 3 .....	53
4. Table 4 .....	58
5. Table 5 .....	60
6. Table 6 .....	63

# CHAPTER I

## INTRODUCTION

Due to limited resources, low-income children do not always have access to study stringed instruments in public schools and private music programs (DeLorenzo, 2012; National String Project Consortium, 2009). Unfortunately, string educators with an interest in serving low-income children frequently do not have the necessary business knowledge and expertise in starting or managing nonprofit programs. The mission of this research is to design a start-up model of a nonprofit string education program by combining current scholarship regarding low-income children, business resources, and interviews with relevant nonprofit organizations. The literature review summarizes current research, and later, interview analyses and discussion provide a rare inside look at the functioning of similar organizations.

The literature review highlights some of the difficulties of low-income families that affect educational and behavioral outcomes. Some benefits of music education for children are discussed, and two leading philosophies of string education will be presented: Suzuki and El Sistema. There is little in the current scholarship documenting the benefits specific to Suzuki and El Sistema philosophies. Current interdisciplinary research, however, implies there may be elements of both philosophies that align with supportive efforts for low-income children. Guiding steps for nonprofit formation, specific to Oregon but similar to those in other states, are discussed. Five interviews from four nonprofits across the United States are summarized and discussed. The data gathered is analyzed to create a model for starting a string education nonprofit that can successfully and sustainably serve low-income children.

Chapter two includes research from the fields of psychology, education, and music education for a multifaceted understanding of the challenges facing low-income children. Music education will be shown 1) to impact the lives and academic outcomes for low-income children, 2) that it may be able to better serve low-income children and families, and 3) that it needs to eliminate barriers from participation.

Suzuki and El Sistema pedagogical philosophies have reputations for excellent string education practices with children. The author discusses these philosophies and suggests combining the strengths of each due to inherent limitations of any single approach. Weaknesses will also be considered. Mainly, three aspects of Suzuki philosophy are sometimes absent from El Sistema: beginning early in childhood, intensive parent involvement, and private lessons. The elements present in El Sistema that are sometimes absent from Suzuki philosophy are targeting services for underserved youth and frequent large group learning environments.

Chapter three provides an introduction to establishing a nonprofit and prepares the reader for nonprofit technical language in the following interviews. It includes a list of the steps required in starting a nonprofit, together with resources for further help in completing each step. An overview of management activities such as strategic planning, grant writing, and evaluating financial health follows. The information provided by this is not a substitute for professional legal or tax advice.

Chapter four reports interviews conducted with current Suzuki and El Sistema nonprofit administrators and teachers. Qualitative text analysis reveals common elements such as challenges to these four programs, causes for growth, and advice to future nonprofits. The emergent themes are analyzed and compared to answer the research

question: What can experienced nonprofit administrators and teachers share with music educators to successfully start their own nonprofit? Chapter five applies knowledge from the interviewees and conclusions drawn from qualitative analysis to form the basis for a program model that can be implemented in musically deprived communities and in communities with few resources for low-income children.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### Challenges facing children in poverty

To better understand the challenges that low-income families face, it is important to define a low-income family. The federal government defines poverty as having an annual income threshold of \$24,858 for a family of two parents and two children (in 2017). This calculation is based on the estimation of three times a family's minimum food budget (Institute for Research on Poverty, 2018). According to this definition of poverty, in 2016, 12.7% of people in the United States were living in poverty (Fontenot, Kollar, & Semega, 2017). The federal definition of poverty has been criticized by the National Center for Children in Poverty for underestimating the number of people truly living in poverty because it is out of touch with life in a modern context (it was developed in 1963) (Engelhardt & Skinner, 2013). It fails to take into account several factors: the increased need for child care, increase of single-parent households, widely varying cost of living (hereafter COL), increases in medical costs, and the decreasing real value of food stamps and other benefit programs (Jacob, 2012). Low-income families are above the poverty threshold but still quite disadvantaged. Low-income is typically defined as a family with two parents and two children earning less than 200% of poverty threshold (\$49,716) (Mather, 2013).

Locations with high housing costs also cause financial stress on poverty-level and low-income families because housing expenses are large a percentage of their annual income, which previously was not considered in poverty level assessments. In 2011, the

Supplemental Poverty Measure was introduced by the National Academy of Sciences to more accurately assess poverty rates by taking into account COL (Jacob, 2012). The 2016 national average of those living in poverty was 1.3% higher (14%) when the supplemental measure is used. While the national average increases some with the supplemental measure, for individual states and regions with high COL, the percentage of people living in poverty changes dramatically. The Census Bureau (2006) states that housing costs more than 30% of household income is unaffordable and can be an indicator of an affordable housing problem. Currently, more than 20% of Californian households are Severely Cost-Burdened while yet another third of the state are still cost-burdened (Kimberlin, 2017). Severely Cost-Burdened is a standard term for individuals paying more than 50% of their household income on housing costs (Schwartz & Wilson, 2006). The percentage of Severely Cost-Burdened families (more than 20%) closely matches the California poverty rate with the supplemental measure taken into account (20.6% in 2015). This is much higher than the national average of poverty in 2015 (13.5%) and the official poverty rate of California without the supplemental measure (15%) (Nichols, 2017). For this reason, California is a good example of how the Supplemental Poverty Measure can provide a broader perspective of poverty in comparison to the original definition of poverty and low-income.

In states where COL is lower, the Supplemental Poverty Measure makes less of a difference in the percentage of population struggling with poverty. This is due to the fact that many other issues contribute to poverty besides COL, although it does not necessarily mean that a lower cost of living ensures less poverty. For instance, COL was much lower in Chicago than it is in San Francisco according to the Kaiser Family

Foundation (2015), but the poverty rate in San Francisco was less than one percentage point higher in 2016 (City and County of San Francisco, 2017; Elejalde-Ruiz, 2017). The complexity of issues surrounding poverty makes it incredibly difficult to find one cause or one solution, but the complexity should fuel each community's creativity in problem solving. While there are assistance programs available to low-income families, barriers to receiving assistance remain (Austin et al., 2004). Many families that qualify for such assistance are unaware of their eligibility or are intimidated by the application processes involved (Austin et al., 2004).

### The effects of poverty on children

Children living in poverty face serious challenges that compound upon each other. The longer a child lives in poverty, the greater his or her accumulation of risk factors becomes (Evans, 2004; Halpern, 1990). Some of the risk factors include:

- a greater likelihood of family turmoil, such as divorce and domestic violence (Evans, 2004).
- a higher chance of experiencing separation from parents for a multitude of reasons including being placed in foster care (Evans, 2004).
- harsh parenting styles that can result from chronic stress of being overworked and having few resources to help mitigate life's burdens (Shumow, Vandell, & Posner, 1998).
- an unstable living environment and potential exposure to violence, because low-income neighborhoods statistically have a higher exposure to crime (Kirk & Sampson, 2011).

- less access to high performing public schools (Burdick-Will et al., 2011).
- fewer and less supportive networks and the networks available to poverty-stricken families are often less able to lend financial support (Austin et al., 2004; Halpern, 1990).
- fewer cognitive enrichment opportunities due to financial constraints (Christensen, Schieve, Devine, & Drews-Botsch, 2014).
- increased chances of living with daily food insecurity (Johnson & Markowitz, 2017).
- health problems due to lack of good health insurance and poverty's physiological effects (Evans & Kim, 2007).

When a number of these risk factors are combined, a child's physical, socioemotional, and cognitive health are put under strain (Duncan & Murnane, 2011). Cognitive health can be impacted down to the cellular level, where brain cell production is affected to such an extent that it can alter the brain's wiring. The effects of this may cause a child to show signs of maladjusted emotions (Jensen, 2009).

The stress levels that impoverished children live with create a long-term, negative impact on their academic performance by physically altering the brain's frontal lobes, which helps to control a child's judgment, foresight, and self-control (Jensen, 2009; Nelson & Sheridan, 2011). Stress levels can also modify and impair the hippocampus in ways that reduce both learning capacity and retention of new information. Living in the conditions of poverty also predisposes children to language acquisition problems and lower school achievement which create long-term life consequences as they grow into adulthood (Stipek & Ryan, 1997).



The evidence paints an overwhelmingly negative view of low-income children's environment. While not every child in poverty experiences all of the issues mentioned, experiencing even one or two of these factors could prove difficult (Halpern, 1990). Some of the risk factors from childhood poverty can be overcome with interventions that increase school performance and improve parent-child relationships, especially when a child receives interventions in early childhood (Halpern, 1990; Neuman, 2009; Reynolds, Temple, Robertson, & Mann, 2001).

If the child's exposure to harsh parenting styles is lessened, it may be particularly beneficial to their development. Parenting styles have been a subject of research in both psychology and education, but rarely in music education (Rosier & Corsaro, 1993). Styles of parenting strongly influence children's academic achievement, behavioral regulation, and intrinsic motivation. The best outcomes for children in all three areas (academic, behavioral, and motivational) occur most often when the parenting style is less harsh (Fox & Timmerman, 2012; Shumow et al., 1998). Researchers over the last two decades have documented only three distinct styles of parenting: Authoritarian, Authoritative, and Permissive. The Authoritarian style is characterized by limited involvement and strict expectations with little encouragement. Harsher styles of parenting can occur in families of all income levels, but has been an observed trend sometimes in families with low socioeconomic status (SES) (Bluestone & Tamis-LeMonda, 1999; Shumow et al., 1998). McLoyd (1990) suggests a reason for Authoritarian parenting may be that low SES can reduce a parent's capacity for different styles of parenting. The permissive style of parenting is defined as having low behavioral expectations and little supervision, but is not associated with low SES more than Authoritarian styles (Shumow

et al., 1998). The Authoritative style is characterized by high expectations coupled with encouragement and high parental involvement. The involvement characteristic of Authoritative parenting benefits behavioral and academic outcomes in low-income families, which improves children's chances at success later in life (Shumow et al., 1998). While parenting style positively impacts academic achievement and behavior in children, negative outcomes are also mitigated by the types of interactions and strength of relationships between parent and child. Increasing positive interactions and improving parent-child relationships can decrease the effects of trauma and risk factors that are associated with poverty (Chartier, Walker, & Naimark, 2010; Morris et al., 2017). Though it is unrealistic to place all of the responsibility on the parent to prevent all poverty-related adversity to the child, steadying the parent's relationship with the child may alter the relationship's course and set it on a more positive path (Halpern, 1990).

#### Benefits of music education for low-income children

While not a guarantee of academic success, music education at a young age can help cognitive development, memory, and reading skills, which are all necessary to thrive academically (Altenmüller, Gruhn, Parlitz, & Liebert, 2000; Bilhartz, Bruhn, & Olson, 1999; Cogo-Moreira, de Ávila, Ploubidis, & Mari, 2013). Since "the correlation between educational achievement and life outcomes offers hope," impactful practices and interventions including music education should be made accessible for those who cannot afford it otherwise (Curto, Fryer Jr., & Howard, 2011, p. 483). Below are a few of the findings from studies documenting notable correlations and benefits of music instruction

on children, and all have been conducted to eliminate income as a variable, or were in Title I schools:

- Music courses have been shown to correlate with higher IQ levels and the executive functions in children even when income is eliminated as a variable (Degé, Kubicek, & Schwarzer, 2011).
- Children of all income levels in pre-kindergarten who receive music lessons over a two-year period experienced positive changes in their reading and math scores (Bowen, Robert C., 2010).
- Decreases in reading and math scores have been observed when Title I students are removed from music classes, even when participating in educational reading and math interventions (McDaniel, 2011).
- Improved linguistic processing ability has also been observed in low-income children who receive at least two years of music instruction (Turner, 2014).
- Attentional control was enhanced when children at a Title I school had Suzuki violin instruction in early childhood, specifically starting in kindergarten (Hallberg, Martin, & McClure, 2017).

Music education on its own will not reduce all of the risks associated with growing up in poverty (Bates, Vincent C., 2016). Also, many variables in the quality of music education exist; perhaps highly qualified teachers may be the only ones equipped to provide the benefits that a musician's training offers (Sloboda, Davidson, Howe, & Moore, 1996). However, non-musical and musical research findings imply that interventions that improve academically supportive skills of young children coupled with parental involvement may make even more of a difference in their life outcomes

(Eakman, 2017; Gorski, 2012; Head Start, 2013). Research in music education has demonstrated that parental involvement in a child's music education may be a factor in giving musicians cognitive benefits over non-musicians (Corrigall & Schellenberg, 2015). Music education programs that highly involve parents warrant more study because higher parental involvement coupled with positive interactions has been shown to mitigate some of the effects of poverty (Chartier et al., 2010; Shumow et al., 1998).

Barriers to parental involvement beyond cost should also be taken into consideration. Low-income families may not be aware of their eligibility to participate in music programs, the application process for such programs could create more difficulties, and furthermore the location of services can also be a problem (Austin et al., 2004). Low-income families frequently find the application process for social services to be troublesome enough to avoid applying (Austin et al., 2004). In a music education setting, barriers to participation could cause similar avoidance of low-income families.

While all forms of music education are valuable to children, I will focus on string music education, specifically Suzuki and El Sistema educational philosophies. The reason behind choosing these philosophies (detailed below) is that the Suzuki approach engages the parent, begins in early childhood, and the El Sistema approach focuses its efforts on targeting underserved children, and in large groups. Lastly, based upon the review of literature that agrees music education is beneficial to low-income children, Suzuki and El Sistema programs currently serving these children must be studied to make the expansion of such programs possible for other string educators.

### String programs in public schools and for-profit organizations

Many young students do not have access to string education in public schools. In 2009, 71% of school districts offered no string music program (National String Project Consortium, 2009). In the 29% that are fortunate enough to have string programs, the funding has decreased in two thirds of them, and 30% are taught by a teacher who does not specialize in stringed instruments. The most frequent grade level of beginning string programs is 4th and 5th grade (National String Project Consortium, 2009), which is later than research suggests as the most educationally beneficial intervention period for initiating music education (Habib et al., 2016; Houlahan & Tacka, 2015; Miendlarzewska & Trost, 2014).

Public school string programs are frequently the only opportunity for low-income children to learn to play a stringed instrument. In 2009, Only 29% of districts provided string programs, so most low-income children may never have had the opportunity to learn stringed instruments (National String Project Consortium, 2009). Even if every district in the U.S. provided a string program in the public schools, the benefits to the low-income students (and all students) would be limited due to fewer opportunities to incorporate a high level of parental involvement. The cost of tuition at for-profit string programs typically causes the local demographic of string programs to become privileged and lack diversity (DeLorenzo, 2012). In turn, this may enforce barriers between social classes due to unequal access.

In the 71% of public school districts that do not provide string programs in public schools, children from low-income families may have little to no opportunity for string music education (National String Project Consortium, 2009). Even in schools with string

programs available, there are still large disparities between numbers of low-income and non-low-income students participating for various reasons (DeLorenzo, 2012). Private string programs are not designed to provide scholarships for all of the remaining low-income children who need and would benefit from lessons because they are not operating exclusively for public benefit. The burden of cost could then fall onto the low-income families who may not be able to afford the cost of tuition. The cost of tuition (in addition to other barriers) could result in a lack of opportunity to receive string music education and the purported benefits that music education may offer.

For districts lacking the budget for string programs, it is then critically important that programs outside of public schools offer free or low-cost string music education. Without such free or low-cost programs, the expense can be unrealistic for low-income families. Using the Portland, Oregon metropolitan area as an example, a family of four at the top of the federal poverty threshold (\$24,858) in 2017 could spend between 4 to 6 percent of their annual income for only one of their children to take string music lessons at a private music program (30 minute lessons, for 36 weeks of the year). For both children, the family would have to spend 8 to 12 percent of their annual income on lessons, and this calculation is conservative: it does not take into account the cost of an instrument rental or purchase, music books, any extra fees, or transportation costs.

#### Brief background and growth of the El Sistema model

Many programs currently available to low-income children in the United States are based on the El Sistema philosophy. El Sistema-inspired programs are important and relevant to this study due to their high accessibility to low-income children and their

dramatic growth in the U.S. in recent years (Shoemaker, 2012; Silberman, 2013). El Sistema is the name for a national network of orchestra programs that began in Venezuela. The founder, Jose Abreu, introduced the first of these orchestras in 1975. Abreu fought the idea that musical education could only be an elite pursuit and invented a system that allowed for full accessibility within the community. The central ideal of El Sistema is that music education creates wide social change, rather than affecting just the musical climate of a community or providing entertainment. This philosophical idea guides six components found to guide the traditions of El Sistema-inspired programs throughout the world (Silberman, 2013):

1. Social change through participating in a musical ensemble
2. Ensemble-based learning rather than individual focused learning
3. Frequent or intense rehearsals and classes
4. Peer-to-peer learning
5. Frequent performing opportunities
6. Open and equally accessible programs

In 2013, there were 40 El Sistema programs in the U.S, and many of those are recent additions since 2008 (Silberman, 2013). Now there are well over 100 El Sistema-inspired programs nationally, which clearly shows a pattern of growth (Sistema Global, 2017). El Sistema's focus on providing equally accessible music education makes it a strong candidate for a program model to emulate; however, the varied model within the United States has its weaknesses. One limitation is the inconsistent degree of parental involvement (Hsu, 2017). Information available on current programs in the U.S. apparently shows that parents are involved in more in some programs and less in others.

Though parental involvement is generally encouraged, what that entails in each program varies (Hsu, 2017). While these are important for each child's participation and growth as a musician, parental involvement could be strengthened by empowering parents with guidance from a weekly private teacher, or opportunities to be involved in group learning situations. This guidance would be received through the process of attending lessons or classes with their child. Greater parental involvement is also associated strongly with the Authoritative parenting style, higher academic achievement, and intrinsic motivation, making it a very important factor in aiding low-income children's success in life (Fox & Timmerman, 2012). Assuming that private instruction is important, an additional limitation is that it is not necessarily provided by all El Sistema-inspired programs. Since many programs occur at schools and some during the school day, this again limits the ways a parent can truly be involved. In some programs, private lessons are given only to the children who either struggle or excel the most, leaving the children in between without individual instruction (Hsu, 2017).

Another possible limitation of some programs is the typical age of beginning instruction occurs later in childhood. Hallberg (2017) suggests an academically beneficial grade for children to begin string education is in Kindergarten. A later childhood beginning may also miss some important musical benefits of starting early, such as early training of muscular coordination may help to develop effortless technique. The implementation of an early childhood beginning, private lessons and parental involvement in all El Sistema-inspired programs may be of benefit to the students.



### Brief background of Suzuki philosophy

The Suzuki philosophy was developed during the mid twentieth century by Japanese violinist and educator Dr. Shinichi Suzuki (1898-1998). The educational approach is centered around Dr. Suzuki's belief that every child can learn. He conceived of his approach as cultivating the musical ability present in all children (Suzuki, Selden, & Selden, 2012). The approach utilizes learning and teaching concepts similar to the way children learn to speak their native language, accounting for a wide spectrum of rates of development.

These are the eight core concepts that are implemented through the Suzuki Philosophy (Suzuki Association of the Americas, 2018):

1. Parent involvement: The parent is involved during lessons, attends group lessons and is present during home practice.
2. Encouragement: The child's effort is met with praise and encouragement from teacher and parent.
3. Early beginning: The child's best years for developing muscular coordination are in early childhood, preferably age three to four.
4. Learning with other children: Group lessons and performances with peers are motivating and provide peer-learning opportunities.
5. Listening: To become familiarized with the Suzuki repertoire, daily listening is important.
6. Graded Repertoire: The acquisition of technical skills is introduced in the musical repertoire, which steadily increases in complexity.

7. Repetition: Skill repetition is necessary for mastery, so the repertoire builds upon skills acquired previously for greater mastery of technique.
8. Delayed Reading: Just as children learn to speak before learning to read, a child should have a basic technical proficiency before learning to read music.

The core concepts introduced by the Suzuki philosophy are not all necessarily unique, as many facets are considered standard practices for good teaching (Scott, 1992). Some concepts are shared with pedagogical practices in El Sistema, such as learning with other children, and the emphasis on frequent practice and rehearsals (Lui, 2014). When all of these concepts are combined, the child is given a nurturing environment that allows supported learning. One weakness of the Suzuki model when implemented in for-profit programs is its frequently limited accessibility to low-income children as compared to the freely accessible Sistema-inspired programs. Accessibility is limited primarily due to cost. This also contributes to limiting the demographic of string players (DeLorenzo, 2012). Some Suzuki programs have made it their mission to provide accessible services, but the number of programs addressing this widespread need must increase in order to become easily accessible to low-income children in the same way El Sistema has.

Another possible limitation with the Suzuki philosophy is the missing emphasis of frequent and intense rehearsals within a large ensemble. Large ensemble learning promotes inclusion, teamwork and cooperation in a community atmosphere (Majno, 2012). A Suzuki program may find that the addition of a large ensemble in the curricular model increases the sense of community.

## **CHAPTER III**

### **NONPROFIT STRUCTURE AND DEVELOPMENT**

#### Nonprofit Status and Startup

One way of offering free or low-cost string education to low-income children (while still paying teaching staff) is by obtaining nonprofit status. This is advantageous due to a nonprofits' ability to seek funding from multiple sources such as grants and donations. Grant funding is generally uncommon for for-profit businesses due to funders' restrictions, and so it becomes difficult to provide services free of charge or low in cost. For-profit businesses usually generate most revenue from sales, services, and loans (Norwich University, 2016). Without a portion of service revenue such as private lesson tuition, a for-profit business may struggle to keep up with expenses. Nonprofits however, can seek revenue from many different forms of charitable giving in addition to business-related sales and services, thus expanding the avenues in which they generate funds and reducing the taxable revenue (Grace College, 2015). If the revenue for a business is not entirely dependent on services provided by employees, there is room to provide services to low-income patrons without harming the financial standing of the business.

#### Registering a Nonprofit Organization

Learning about a nonprofit business structure before deciding if it is the most desirable business structure is prudent. Many commercially available texts outline the limitations of nonprofit and other business structures, as well as the process of incorporation (e.g., Pakroo, 2013). It is important to find a guiding source such as this

that informs the reader of various logistical challenges of running a nonprofit, including the legal steps necessary to start one and guidance to continue operating smoothly. The guidance offered by such texts is very in-depth and should be utilized, but an overview of the most basic nonprofit legal startup process can be done more efficiently by consulting a local secretary of state website. Requirements for registering nonprofits are slightly different in every state. In Oregon, for example, there are four preliminary steps: 1) choose a name and structure, 2) register with the Secretary of State, 3) obtain tax identification numbers, and 4) acquire insurance and licensing (Oregon Secretary of State, 2018a).

1) Choose a name and structure for a business (e.g. Nonprofit, LLC) with the help of a lawyer and an accountant. To make sure a name has not already been taken, consult the state's Business Registry Database, or Business Search within the Secretary of State website. The National Association of Secretaries of State (2018) has a search tool to locate every secretary of state website on [www.nass.org](http://www.nass.org).

2) Register the nonprofit with the Secretary of State, and the city or county of operation if required by the city or county therein. Registration involves filling out a short Articles of Incorporation form. Designating a registered agent and selecting board members is usually part of the Articles of Incorporation in each state (Pakroo, 2013). Depending on the type of services an organization provides, it may be best to become a nonprofit incorporation rather than a nonprofit association. There are two main reasons why incorporating is important. A) The financial management of incorporated nonprofits has greater organizational and formal requirements, which looks more credible to potential funders. B) It helps with liability issues. If personal assets are not clearly

separated from a nonprofit's assets, they can be seized in the event of legal attack, which no business is immune from (Fisher, 2013).

A registered agent is a technical title for a person unrelated to the business (a third party) who receives the tax and legal documents on behalf of an organization (Pakroo, 2013). Even if a state doesn't require having a registered agent, it is beneficial to have one because it protects organizations from unanticipated problems, and if the address of the organization changes, it saves the hassle of having to update paperwork with the state and the IRS (Score Association, 2014). Registered agents can be searched for easily by searching online for registered agents in the intended state (Oregon Secretary of State, 2018c).

Selecting board members takes more effort than selecting a registered agent. A board of directors helps organizations to make decisions, promote visibility, raise money, and when needed, help carry out the mission. The most successful organizations have boards that do these tasks, but there are other considerations that increase a board's effectiveness. Pakroo (2013) suggests that a well-balanced board is:

- Diverse in age, race, gender, occupational/skill, and even religious makeup
- Well-connected to the community of the organization
- Supportive of the organization's mission
- Willing and able to get involved with the work of the organization
- And most importantly, willing to help raise money

A board with too little diversity might consist of a majority of members falling into one occupational category, such as musicians. The board does not need a majority of musicians if the tasks involved are not inherently musical. Recruiting board members

from one occupational area could limit the variety of perspectives of any public service organization (Abzug & Galaskiewicz, 2001). A wide variety of skills and community members will help the organization serve the widest population of the community it is trying to serve, which is in the best interest of the organization and the community (Pakroo, 2013).

**3)** Apply for an Employer Identification Number (EIN) and then get tax ID numbers by registering with the Oregon Department of Revenue and the IRS. Applying for an EIN is a simple process, but becoming tax-exempt is less so. Not all nonprofits have or even need this tax status, but a nonprofit can apply if it fits the criteria and deems it necessary. An accountant's services would be very helpful in this process not only because they have necessary expertise, but also to avoid providing incorrect information to the IRS (CharityNetUSA, 2015). If a nonprofit decides to incorporate, doing so before applying for federal tax-exempt status will save a lot of trouble later on (Pakroo, 2013). Incorporating after applying for tax exemption will require paperwork to be redone, so the new nonprofit should decide early and keep the exemption requirements in mind if incorporating. The IRS only accepts applications from state-registered nonprofits, so the processes in step two must be completed first.

**4)** Fulfill the necessary insurance requirements and gain necessary licensing or permitting required by the state, city, or county.

Some insurance types are required by the state government, while others are optional. Worker's Compensation and Unemployment insurance are mandatory, according to the Oregon Secretary of State (2018a). Liability insurance is widely accepted as a highly important form of insurance for any business structure to acquire

(Small Business Administration, 2018). Disability insurance is also currently required in California, Hawaii, New Jersey, New York, Puerto Rico, and Rhode Island (National Federation of Independent Businesses, 2016). Many other types of optional insurance for different nonprofit needs exist, but to determine which are truly necessary, a fledgling organization could receive professional risk management consulting. One such source recommended by the Nonprofit Association of Oregon (2016) is the Nonprofit Risk Management Center (<https://www.nonprofitrisk.org/>), which serves organizations in many states.

The Business Information Center through the Oregon Secretary of State (<http://sos.oregon.gov/business/Pages/business-information-center.aspx>) provides information related to licensing at the state level in Oregon, but city or county level licensing must be completed separately with city or county government. Cities do not necessarily require business licenses for all businesses; for example, in the city of Eugene, Oregon, licenses are only necessary for businesses providing transportation, payday lending, and the sale of tobacco products (City of Eugene, 2018). However, some regulations may still apply to all business owners (sometimes referred to as commercial solicitors) whether they are for-profit or not. Some of these regulations might include keeping a written record of services provided, giving receipts to customers, and having commercial solicitor/employer identification available (City of Eugene, 2015). Many jurisdictions have licensure and contact information available online. Verifying the necessary requirements with the local government is important since this guide merely provides a general overview of requirements specific to Oregon, and requirements may vary in other cities and states.

Registering with the state and fulfilling these legal requirements can be intimidating even with the help of your lawyer and accountant, but there are resources available to individuals undertaking this task. In 2013, the Oregon Secretary of State created the Office of Small Business Assistance to equip small businesses and nonprofits with information and helpful resources, and to assist objectively if regulatory actions are taken against the business (Oregon Secretary of State, 2018b). The Secretary of State website provides access to the Office of Small Business Assistance site and also includes links to information and hotlines for help on filling out all the forms. One such additional resource linked to by the Secretary of State website is [www.GuideStar.org](http://www.GuideStar.org), a national nonprofit information database independent of the government (GuideStar, 2018). GuideStar itself is a nonprofit organization, and its mission is to present accurate data from every registered U.S. nonprofit free of charge. GuideStar is useful when comparing practices between nonprofits, allowing nonprofits to research similar organizations and also grantors to investigate a nonprofit they are considering funding.

By following the four steps above, a nonprofit can form and ready itself to serve the public. Actually operating a nonprofit successfully is a separate and equally important process, however. Some basic research in a community can aid the process of being ready to serve its community members.

### Research the community

There are many ways to research a community, but some analyses are appropriate even for beginners. One such analysis may analyze a fledgling organization's potential for success within the context of a particular location, while another analyzes a



community to better inform the organization forming around it. An analysis such as Strengths, Weaknesses, Opportunities and Threats (SWOT) can be utilized in formulating an organization's strategic plan, and funders appreciate evidence that the organizations they might support are practical about their projected success and impact on the intended community (Coe, 2011; Pakroo, 2013). A SWOT analysis gives a good overview of positive and negative characteristics of an organization within a community (Pakroo, 2013). The following four steps show how the process is done.

#### Conducting a SWOT analysis (Pakroo, 2013)

1) Identify strengths of the nonprofit and the strengths of the community.

Examples of strengths in a nonprofit:

- A board member has experience working in the local public schools.
- The founder has many connections with potential volunteers.

Examples of strengths in the community:

- Title I schools that have a record of improved achievements
- The Community has interest in local professional musical ensembles.

2) Identify weaknesses of the nonprofit and of its relationship to the community.

Examples of weaknesses:

- The board has a lack of experience in grant writing and fundraising.
- The organization is new and unknown to the community.

3) Identify opportunities within the community.

Examples of opportunities:

- Many potential local grants for nonprofits serving low-income children.
- There is a high number of target Title I schools.

- No other organizations are providing string education for free or low cost.

4) Identify potential threats within the community.

Examples of threats:

- Families may be indifferent to receiving string education.
- Inexperience in grant writing could make revenue more difficult to gain.

After gathering the identified SWOT information, the identified strengths and opportunities should be leveraged to mitigate the weaknesses and threats (Pakroo, 2013). For instance, the board member with experience in the public schools could reach out to the Title I schools to increase awareness of the nonprofit and increase the impact on the areas of the community most in need. Likewise, the founder with connections to many volunteers could find an individual with grant writing experience to help edit grant applications and decrease the chances of not securing enough revenue. The manner of presentation is important when presenting the findings of your analysis to potential funders, so Pakroo (2013) recommends including a chart or another formal representation. There is an abundance of online resources to aid the visual representation of SWOT data (e.g., infoDiagram, 2017). It is also important to consider that this is one of many analyses that can be conducted, and that this particular type of analysis does not prioritize aspects, or offer solutions. The board must strategize solutions and priorities after conducting the analysis.

### The Strategic Plan

The strategic plan of a nonprofit organization is a working document that includes the mission statement, goals and objectives, activities, an assessment of internal and

external resources, and a strategy for achieving the goals. For a small organization that is in its planning stages, a short and simple strategic plan developed with the board of directors is adequate (Pakroo, 2013). This planning document is a summary, not a comprehensive manifesto. It does not need to involve hired experts at this stage. The SWOT analysis is part of the initial planning process, and can be used later within the strategic plan. There is no specific time to complete the strategic plan, but conducting the community research and devising a plan early, even before registering with the state, can help an organization operate smoothly from the start. As an organization grows, the strategic plan may become more complex. It should be updated each year for reasons including assessing whether the stated goals have been achieved, if the goals are realistic, or perhaps if activities have changed over time. The strategic plan is sometimes of interest to funders or other donating entities, such as a local church providing a teaching space. Communicate the strategic plan with them, because their approval may be necessary for their continued support. Resources such as The National Council of Nonprofits ([www.councilofnonprofits.org](http://www.councilofnonprofits.org)), and the *Field Guide to Nonprofit Strategic Planning and Facilitation* exist that help inform the process of strategic planning (McNamara, 2007; National Council of Nonprofits, 2018a).

### Getting started with grant writing

Grant writing is a continuously renewing process, because funds are typically awarded for a fixed duration, often one year (Coe, 2011). The grant writing process should include the grant writer or writers making a personal connection with the grant seeking organization (Angell, 2018). In some cases, the grant writer may be a part of the

organization and have a connection already, such as the founder or a board member with experience. If the grant writer has little connection with the daily activities provided by the organization, he/she should sit in on some rehearsals or lessons to gain the necessary inside perspective. This way, the grant writer can truly see what is going on with the children and the teachers that are in need of the grant.

### Find what type of funding support a grant provides

The grant writer also needs to find out what category of financial support is provided by potential grants. Many grants are restricted to program support, which means the grant may only be used towards the program activities. Fewer granting entities provide finding support for administrative overhead or general operations (Hogan, 2013). The grants that provide this unrestricted funding are highly coveted, but more difficult to find. Program grants can only be applied to a specific purpose with a very specific budget that is written out in the grant application. However, both program and general operation funding are also necessary for the financial sustainability of the organization, so finding grants to support general operations can be extremely helpful.

Granting entities also have missions, and they provide funding to organizations that have similar aims (Jonker & Meehan III, 2014). Therefore, finding granting entities that have similar priorities to a grant seeking organization is very a important part of the process (Jarvis, 2016). A string education program providing services to low-income children may find shared missions with funders that support music education, education, performing arts, and social causes. That is why El Sistema programs are likely to receive funding from sources outside of the arts alone (Angell, 2018). Demonstrating that both

arts and general education benefits are part of the organization's mission and activities will help garner financial support from granting entities with both of these missions.

### Qualities funders look for in organizations

When grant writing for an organization, there are some important things to consider from the perspective of the granting entity. The following information offers a funding perspective of a private foundation (the Paul M. Angell Foundation) that gives grants to El Sistema-inspired programs and similar organizations. According to Micheal Angell (2018) of the Paul M. Angell Foundation, four main components need to be present in El Sistema organizations seeking one of their grants:

- Students
- Talent and dedication of teachers, staff, and volunteers. Available resources to replace members if there is turnover of teachers, staff, or volunteers.
- The site or venue is located appropriately for access by low-income students, such as a public school or community center, and is reliable to use due to consistent support (not necessarily monetary) from whoever owns or manages the site, such as a school principal that allows the use of a school for the organization's teaching activities.
- Organization or leadership and development team that oversees the Talent and Site components.

The students are at the top of the priority list, although Angell does not specify whether quantity, demographics or some other factor is of primary interest. What is important is that the organization is focused on the students. Talent, Site and

Organizations provide the support necessary to carry out the mission. If any one of the supporting areas weakens, the organization is less able to carry out its mission successfully. While this is only one perspective of what funders are looking for in an organization, it is clear that most funders want to see promising organizations that have talented, hard-working staff that is capable of carrying out its mission.

### Where to find grant support

Small or newly forming organizations typically do not qualify for federal government funding, such as a grant from the National Endowment for the Arts. The application process is also very cumbersome, so other grant funding opportunities need to be found at this stage of development. State- and county-level arts councils are easier to apply to and receive grant funding. In Oregon, the Oregon Arts Commission provides grants to arts organizations all around the state (Oregon Arts Commission, 2018). Sometimes, the funding it provides is for county level arts commissions, which then distribute funding on an even more local level, such as the Lane Arts Commission in Eugene. The website [www.oregonartscommission.org/impact/past-grantees](http://www.oregonartscommission.org/impact/past-grantees) allows anyone to view what organizations received grant awards, when, and in what dollar amount. For instance, the Oregon Arts Commission provided \$66,000 total to the Lane Arts Council in Eugene between the years of 2005 and 2014 (Oregon Arts Commission, 2018). State and County grant opportunities are easily searchable online.

Local corporations are another available grant-making resource. Angell (2018) recommends meeting with a local bank branch manager to ask about local funding opportunities. Banks are usually receptive to this. Restaurants, galleries, and other

businesses may agree to provide funding as well, in exchange for being labeled publicly as a supporter. Check with your accountant first to make sure the labeling in concert programs, websites, t-shirts, or other marketing tools do not categorize the funding as UBI (Unrelated Business Income), which is taxed (Pakroo, 2013).

Private foundations also provide grants, but searching for these can be more difficult than finding county or local corporate funding. Sometimes public libraries have foundation directories that are free to use, but the information in these directories can be outdated. One more effective way of finding private foundations is to ask similar local organizations where they received foundation grants from (Angell, 2018). This information is frequently available on organizations' websites as well.

#### Other types of funding

Fundraising is obviously a part of what sustains nonprofit organizations but it can be expensive if extravagant (Monk & May, 2017). Starting with small and inexpensive events is the most efficient and least financially risky way to get started with fundraising (Lockwood Herman, 2018). Inexpensive events can include a scavenger hunt, a relay race, a concert that encourage charitable giving, or other simple and inexpensive events (Chung, 2015). Hiring a professional fundraiser is a complicated process that is highly regulated, costly, and also present ethical challenges (Coe, 2011). Only 16 percent of all nonprofit organizations hire a professional fundraiser, and far fewer are specifically arts organizations (Coe, 2011). CharityWatch (2007) cautions that professional fundraisers like street solicitors can be pushy and can spur uninformed contributions. There are many other ways of building revenue aside from fundraising that can include in-kind donations

(non-cash gifts of goods and services), investment earnings, and endowment funds. These last two types of funding can be very helpful in the long-term if attained, especially if the interest is considered unrestricted in use (Coe, 2011). Investment earnings and endowment funds yield interest and are greatly helpful because once they are established, the organization can continue collecting revenue from the interest they generate over time (National Council of Nonprofits, 2018b; Rice, DiMeo, & Porter, 2012). The board helps to determine what the interest from these funds can be used for. If the interest on the funds is determined to be unrestricted, then that income is usable for both program expenses and general operation expenses. These are useful when grant funds are restricted for use towards program activities only, but the organization still is responsible for expenses such as rent for an office space or administrative salaries, which are typically considered general operating expenses (Coe, 2011). For additional research into grant writing, seeking grants, fundraising, and finding funding sources, webinars on El Sistema USA's continuing education series (<https://elsistemausa.org/continuing-education/>) are useful, as well as *The Only Grant Writing Book You'll Ever Need* (Karsh & Fox, 2014), *Diversification of Revenue Strategies: Evolving Resource Dependence in Nonprofit Organizations* (Froelich, 1999) and *Designing and Managing the Fundraising Program* (Fogal, 2016).

### Assessing financial health

After developing a budget and then raising money for an organization, the administration must monitor the new institution's financial stability. This may seem complicated since many founders or artistic directors may not feel qualified to assess



their own organization's fiscal health without previous experience. However, with the annual tax information and the knowledge of Coe's (2011) financial ratios below, analyzing fiscal health is within the means of even the least experienced administration. The processes involved are only addition, subtraction, multiplication, and division. When keeping track of an organization's financial status however, there is no single determining equation. Financial health is more nuanced than a single ratio can calculate, therefore six separate ratios are presented and some carry more weight than others (Demonstrating Value, 2018). By evaluating the problem areas in finances, it is easier for a board to strategize to find solutions. These strategies impress potential funders in grant applications and strategic plans. It is important to note that potential granting entities also know how to calculate these ratios, and use them to evaluate an organization before donating money. An organization with the ability to self-evaluate is more equipped to stay ahead of funders' expectations and may anticipate economic downturns or other financially impactful events. The six ratios in decreasing order of significance:

1) Operating margin ratio: This ratio determines an organization's ability to "cushion against fiscal uncertainties" and the desired trend is an increase in operating margin from one year to the next (Coe, 2011, p.94). It is one of the most important of all six ratios.

Figures describe what sorts of finance categories are considered in the calculation. Equations below each figure show where to locate those numbers on an organization's IRS Form 990, which an accountant should be hired to file each year.

Equation 1a

$$\text{Operating Margin Ratio} = \frac{\text{Revenue} - \text{Expenses and Investment Income}}{\text{Revenue} - \text{Investment Income}}$$

Equation 1b

$$\text{Operating Margin Ratio in form 990} = \frac{\text{Part I, line 12} - \text{line 18 and 10}}{\text{Part I, line 12} - \text{line 11 and 10}}$$

2) Current ratio: This ratio demonstrates an organization's liquidity, which is important to funders as well as nonprofit organizations (Demonstrating Value, 2018). Liquidity in accounting terms is defined as the ability to pay of short-term debts, and can be measured with a ratio (Ciprian, 2009). A desirable ratio increases over time, and is between 2.0 and 4.0 (Coe, 2011).

Equation 2a

$$\text{Current ratio} = \frac{\text{Current Assets}}{\text{Current Liabilities}}$$

Equation 2b

$$\text{Current ratio in form 990} = \frac{\text{Part X, total lines 1 through 9}}{\text{Part X, total lines 17 through 22}}$$

3) Debt ratio: The debt ratio shows how much an organization uses debt to fund its activities, similar to how people use credit cards. The debt ratio should not increase above .5, and the trend over time is best when decreasing (Coe, 2011).

Equation 3a

$$\text{Debt Ratio} = \frac{\text{Total Debt (i. e. liabilities)}}{\text{Total Assets}}$$

Equation 3b

$$\text{Debt Ratio in form 990} = \frac{\text{Part X, line 26}}{\text{Part X, line 16}}$$

4) Ratio of contributions and grants to total revenue: This ratio, while not included in Coe's book, *Nonprofit Financial Management*, tells what percentage of funds rely solely on contributions, including cash donations and grant money, out of all of the

total revenue. Too great a percentage may make an organization look too reliant on one source of income, when diversity matters to granting sources.

Equation 4a

$$\textit{Grant to Revenue Ratio} = \frac{\textit{Contributions and Grants}}{\textit{Total Revenue}}$$

Equation 4b

$$\textit{Grant to Revenue Ratio in form 990} = \frac{\textit{Part I, line 8}}{\textit{Part I, line 12}}$$

5) Unrestricted net assets ratio: This indicates how much a nonprofit has in its proverbial piggy bank in case program or general operations expenses increase unexpectedly, or if revenue takes a downturn. The majority of nonprofits have less than the recommended three months worth of expenses saved, and a little more than ten percent have no cash held in reserve (Coe, 2011). Because the majority still function financially, this ratio may be less important than some of the other ratios above.

Equation 5a

$$\textit{Unrestricted Net Assets Ratio} = \frac{\textit{Unrestricted Net Assets}}{\textit{Total Expenses}}$$

Equation 5b

$$\textit{Unrestricted Net Assets Ratio in form 990} = \frac{\textit{Part X, line 27}}{\textit{Part I, line 18}}$$

6) Days cash (savings and investments) on hand ratio: This ratio is related to the current ratio, as it also shows an indicator of liquidity. It determines the number of days that there is cash available to pay for regularly occurring expenses (Coe, 2011). A cash flow analysis with an expert is more accurate, since cash flow going in and out is not always steady, and occurs in big increments.

Equation 6a

$$\text{Days Cash on Hand Ratio} = \frac{\text{Cash, Savings and Investments on Hand}}{\text{Total Expenses} - \text{Depreciation}}$$

Equation 6b

$$\text{Days Cash on Hand Ratio in form 990} = \frac{\text{Part X, total lines 1 through 9}}{\text{Part I, total lines 1 and 2} \times 365}$$

## CHAPTER IV

### TRAITS OF CURRENT STRING EDUCATION NONPROFITS

#### Interview Questions

To gain perspective on starting a string education nonprofit, I interviewed four organizations to highlight important information that is not ordinarily available to individuals outside of an organization. The interview questions originate from the research question: What can experienced nonprofit administrators and teachers share with music educators to successfully start their own nonprofit? The questions were designed to give string educators a large-scale perspective of what starting and running a nonprofit with a similar mission might be like. Questions 1 and 10 sought to explore what specific services are part of each organization, and the targeted demographic. The services are likely to be part of each organization's strategic plan, and may include private lessons, group classes, orchestra rehearsals, and extra-musical services to low-income children. Questions 2, 3 and 13 seek details on program growth and success, such as marketing, student recruitment and retention, the impetus for hiring and retaining additional qualified teachers. Growth is what fledgling organizations aspire to achieve, so the data obtained from these answers is particularly valuable. Questions 4, 6, 11, and 14 address student retention, recruiting, pedagogical philosophy and how large-scale pedagogical decisions are made. Questions 5, 8, and 16 seek to identify what actions each organization takes to create community visibility and involvement. Lastly, questions 7, 9, 12, and 15 examine several administrative considerations. These questions investigate the board selection process, as the board is a vital part of a successful nonprofit, as well as who (whether

volunteer or hired) is responsible for writing grants for the organization and the percentage of grants each organization has received. The administrative and funding questions highlight some of the most confounding parts of nonprofit functioning, especially to those who are intimidated by these aspects.

#### Interview Questions:

1. What exactly do you provide for free/reduced cost (i.e. lessons, instruments), and what are the criteria that place a student into that bracket of funding support? (i.e. being on the free lunch program, tax return income bracket) If you provide instruments, where do you get them from?
2. How did your program get its start? How many teachers did your program start with? What led to the eventual hiring of more teachers? What sort of training/experience do you look for when hiring new teachers?
3. How are teachers compensated in comparison with "market value" rates in your community? Do you feel that the hourly rate needs to be competitive enough to attract and retain qualified teachers?
4. What are some of the unique challenges that your teachers face when serving low-income children and families (e.g. absenteeism, long wait-list)? How does your organization work to solve those issues?
5. What are some of the unique challenges of running your organization in your community (e.g. funding, high overhead costs, community involvement)?
6. How do you recruit students? What recruiting advice would you give to fledgling organizations (such as, how you would recruit students and volunteers)?

7. What advice would you give to someone trying to start a program in another market?
8. How visible is your program in your community? How does your community have awareness of your organization? What are their opportunities for their involvement?
9. What percentage of your grant applications are awarded? What advice would you give to those writing grants for similar organizations? Who writes the grants for your organization?
10. Does your organization provide services to families beyond the scope of music instruction? If your organization doesn't already extend its public services/referrals beyond music instruction, what would you want it to include if it could (e.g. general education support, childcare, food)?
11. What are your retention rates for your organization's low-income students? Are those rates different for non low-income students? What are the primary reasons that low-income students drop out (if they do)? What successful measures does your organization take to help facilitate retention?
12. What impresses funders about your organization? Have you ever had to make changes to the program to meet grant funding requirements?
13. What has helped the most with program growth (numbers of students and teachers)? When you envision your program in ten years, do you imagine it larger, smaller, or around the same size? Have your marketing efforts helped?

14. Do all of your teachers follow the same methodology? Are they required to have formal training or certification in this methodology to teach for your organization? How are large-scale pedagogical decisions made?
15. What sorts of qualities or expertise does your organization look for in a board member?
16. In what ways and how often do you conduct outreach activities (such as concerts, surveys, or talks)?

### Method of Analysis

In order to provide detailed information to string music educators about creating and sustaining a nonprofit, five interviews with four nonprofit staff members lasting about one hour were conducted. One organization had two staff members who chose to participate in interviews. Interviewees include administrative staff and teaching staff at nonprofit organizations from Oregon, Massachusetts, Texas, and Nevada. The breadth of geographic locations provides wide-ranging perspective on nonprofit affairs. The nonprofits were selected for their utilization of either Suzuki or El Sistema philosophies, or some combination of both. I chose both Suzuki and El Sistema philosophies because they are two of the most widely used approaches in string education for children (Lui, 2014), and because El Sistema is highly relevant for its efforts in providing services especially to low-income children. The members of the four nonprofits interviewed were Sachiko Isihara (executive director) from Suzuki School of Newton Inc. (SSN), Seth Truby (executive director) and Laura Jáuragui (teacher) from Oregon Bravo Youth Orchestras (OBYO), Hermes Camacho (teacher) from Austin Soundwaves (AS), and Dr. Genie Burkett (treasurer) from the Foundation to Assist Young Musicians (FAYM). I



analyzed the interview transcriptions using Thematic Analysis (Kuckartz & McWhertor, 2014). This kind of analysis was chosen for its applicability to non-theory based research.

The analysis process followed four steps:

1. Read and reread through all the transcripts, and take down notes based on first impressions.
2. Code for relevant or important words or phrases and then group related codes together into categories or themes.
3. Draw connections between categories to conceptualize the data, and present results without interpretation.
4. Discussion with an interpretation of the results.

### Answers to Questions 1 & 10

Summaries of answers to interview questions 1 and 10 in Table 1 on the following page.

### Discussion of question 1

Venue, numbers of students, and instrument acquisition are some of the most obvious but important logistical components of running a string program. The organizations serving the highest numbers of total students and low-income children (between 200 and 800) are located within the framework of public schools, and offer both during school classes and after school classes. The organization serving the next highest numbers of low-income children (120) is located at community centers near their target neighborhoods of low-income children. The organization serving the lowest numbers of

Summary of Answers to Questions 1 & 10

	<b>SSN*</b> Suzuki School of Newton	<b>OBYO*</b> Oregon Bravo Youth Orchestras	<b>AS*</b> Austin Soundwaves	<b>FAYM*</b> Foundation to Assist Young Musicians
<b>Services</b>	<ul style="list-style-type: none"> <li>• Provides both instruments and classes to low-income and non-low-income students, and preschool.</li> <li>• Classes provided are a once weekly private lesson, a once weekly group class, and a once weekly musicianship class.</li> </ul>	<ul style="list-style-type: none"> <li>• Provides both instruments and group based classes to low-income students from K-5 for a \$10/year fee for the instrument</li> <li>• Free once weekly, 30-minute general music classes at a Head Start preschool program.</li> <li>• K-1 program is during school, 30 minutes</li> <li>• Grades 2-5 after school program is orchestral instruction, and meets 10 hours/week.</li> </ul>	<ul style="list-style-type: none"> <li>• Provides both instruments plus during and after school instruction at a charter school that caters to Title I</li> <li>• Sectional style starting in pre-middle school, typically 3 days/week for 30-45 minutes.</li> <li>• Orchestra and band rehearsals are 2 hours every other day, but it also provides chamber, mariachi, jazz classes.</li> <li>• Every student is also eligible for private lessons but not everyone wants/gets them.</li> </ul>	<ul style="list-style-type: none"> <li>• Two 30-40 minute group lessons per week throughout the school year,</li> <li>• Instruments if needed.</li> <li>• 20\$ per month fee if the family can afford it, if not, they are given a scholarship without question.</li> <li>• Discounts exist for families with more than one child in program.</li> </ul>
<b>Extra-musical services</b>	<ul style="list-style-type: none"> <li>• Concert clothing and book/CD exchange.</li> <li>• Preschool center</li> <li>• Would like to expand services to early childhood curriculum for low-income inner-city children.</li> </ul>	<ul style="list-style-type: none"> <li>• Only musical services currently. Wants to extend to parent musical education in the future.</li> </ul>	<ul style="list-style-type: none"> <li>• Mostly musical services.</li> <li>• Larger organization they are a part of provides adult entrepreneur classes.</li> </ul>	<ul style="list-style-type: none"> <li>• Only musical services.</li> <li>• Many social service programs in the community already for general needs.</li> </ul>

	<b>SSN*</b> Suzuki School of Newton	<b>OBYO*</b> Oregon Bravo Youth Orchestras	<b>AS*</b> Austin Soundwaves	<b>FAYM*</b> Foundation to Assist Young Musicians
<b>Demographics</b>	<ul style="list-style-type: none"> <li>Requires some need for teachers that speak a dialect of Chinese.</li> <li>9-10 different languages spoken and some English Language learners</li> </ul>	<ul style="list-style-type: none"> <li>Very diverse. (Up to 17 different native languages spoken)</li> </ul>	<ul style="list-style-type: none"> <li>95% hispanic, 5% African American.</li> </ul>	<ul style="list-style-type: none"> <li>Exact data unknown, but high percentage hispanic</li> <li>There are some students that don't speak English in every group class.</li> </ul>
<b>Criteria</b>	<ul style="list-style-type: none"> <li>Student needs to demonstrate financial need.</li> <li>Sliding scale based on family income below a threshold statistic provided by an MIT study. COL determines that to have basic services, a family of four must make \$72,000/year.</li> <li>Student must be fully enrolled in private lessons, group class, and musicianship class in order to receive scholarship (exception if they have been enrolled for 5 years or more, they can just do private lessons).</li> </ul>	<ul style="list-style-type: none"> <li>Students only need to attend one of the high poverty schools that Bravo teaches at to be considered for during or after school program.</li> <li>All K-1 students receive rudimentary violin instruction at participating schools.</li> <li>Must demonstrate good behavior or musical inclinations.</li> <li>1-page application (for basic contact information and parent signature).</li> </ul>	<ul style="list-style-type: none"> <li>Students have to demonstrate interest and can just show up to start.</li> <li>To stay in the program is mostly based on the [teachers'] trust in a student.</li> </ul>	<ul style="list-style-type: none"> <li>Short 1-page application signed by parent and school music teacher,</li> <li>No statement of income.</li> </ul>
<b>Instruments</b>	<ul style="list-style-type: none"> <li>Donated by former students</li> <li>Partnership with local string rental shop that gives in-kind instrument rental donations.</li> </ul>	<ul style="list-style-type: none"> <li>50% donated</li> <li>50% purchased with grants or donations</li> <li>Bravo started the program with 30 borrowed instruments</li> </ul>	<ul style="list-style-type: none"> <li>Primarily through donations.</li> </ul>	<ul style="list-style-type: none"> <li>A local luthier donates his services and provides the instruments "at-cost"</li> </ul>

	<b>SSN*</b> Suzuki School of Newton	<b>OBYO*</b> Oregon Bravo Youth Orchestras	<b>AS*</b> Austin Soundwaves	<b>FAYM*</b> Foundation to Assist Young Musicians
		from public schools, now they have their own stock of 300.		
<b>Number of Students</b>	<ul style="list-style-type: none"> <li>• 290</li> </ul>	<ul style="list-style-type: none"> <li>• Almost 800 total.</li> <li>• 600+ K-1 students at 4 elementary sites.</li> <li>• 130 students in grades 2-5 in the after-school program at 4 sites.</li> </ul>	<ul style="list-style-type: none"> <li>• Started with about 30-35 students, now is just under 200</li> </ul>	<ul style="list-style-type: none"> <li>• Started with 8-9 students, and now is up to 120.</li> </ul>
<b>Age</b>	<ul style="list-style-type: none"> <li>• Preschool through High School</li> </ul>	<ul style="list-style-type: none"> <li>• K-5</li> <li>• Some Preschool in Headstart once weekly classes</li> </ul>	<ul style="list-style-type: none"> <li>• Late Elementary School through High School</li> </ul>	<ul style="list-style-type: none"> <li>• Grades 3-5 usually.</li> <li>• Older students can join (but there are other local organizations to join after grade 5)</li> </ul>
<b>Percent Low Income</b>	<ul style="list-style-type: none"> <li>• Roughly 10% of the student body is low-income</li> </ul>	<ul style="list-style-type: none"> <li>• Close to 100% because the participating schools were chosen for high poverty levels.</li> </ul>	<ul style="list-style-type: none"> <li>• maybe more than 85%.</li> </ul>	<ul style="list-style-type: none"> <li>• About 100%</li> </ul>
<b>Venue</b>	<ul style="list-style-type: none"> <li>• Rents from a religious temple</li> </ul>	<ul style="list-style-type: none"> <li>• Free use of public schools</li> </ul>	<ul style="list-style-type: none"> <li>• Charter School</li> </ul>	<ul style="list-style-type: none"> <li>• 2 community centers near neighborhoods of low-income students.</li> </ul>
<b>Ruling Year</b>	<ul style="list-style-type: none"> <li>• 1994</li> </ul>	<ul style="list-style-type: none"> <li>• 2012</li> </ul>	<ul style="list-style-type: none"> <li>• 2011</li> </ul>	<ul style="list-style-type: none"> <li>• 2008</li> </ul>

\*Suzuki School of Newton Inc.; Oregon Bravo Youth Orchestras; Austin Soundwaves; Foundation to Assist Young Musicians

**Table 1: Summary of Answers to Questions 1 & 10**

low-income children (~30) is located at a church in an affluent neighborhood. If the goal of the organization is to serve mostly low-income children, then the convenience and relevance of the location may contribute to the number of low-income students that participate, regardless of the organization's mission. Three of the four organizations get at least half of their instruments donated to the organization. One organization, FAYM, instead purchases string instruments from a local luthier that sells them at cost, making no profit. Other organizations receive instrument donations from former students or other sources. OBYO started with borrowing instruments from schools that had extra, and later accrued their own collection of instruments. Half of their owned collection were donated, and the other half were purchased using grant money or other donated funds.

The participants' responses imply that new organizations must decide whether to utilize primarily group, individual-based or a combination of both instructional styles. El Sistema string programs are inherently group oriented, since the primary modes of instruction are sectionals and orchestral groups. The group oriented style of instruction causes high teacher to student ratios possible, and this increases the efficiency of the instruction in terms of paid teacher time. Even though SSN serves a lower number of low-income students, it also provides highly intensive individualized instruction that involves the parent more than the other three programs. While it is less efficient with dollars spent on teacher time, private lessons allow for very focused instruction with each student. A newly forming organization must then decide if high numbers of students and thereby group-oriented instruction is the ultimate goal, and perhaps consider if this might be part of the mission statement. Other important considerations when deciding between group focused or individual oriented instruction is the size and nature of the facility to be

used for teaching, and what sort of teaching experience the teaching staff have. If there are no separate spaces available for private lessons, and the teaching staff has no experience with teaching large groups, then small groups might be the best way to start. If there is a single, large space available, and teaching staff has the ability to teach large groups of students, then teaching large groups might be the best choice. If the organization has found a few small spaces to utilize, and the teaching staff has the most experience with individual instruction, then starting with individually-focused instruction might be the best choice.

All of the programs interviewed provide multiple weekly classes for their students, ranging from two to three times each week, but between them have widely varying lengths of contact time, from about 1.5 hours to 10 hours each week. The organizations with the longest hours of contact time per week usually are in the form of orchestral instruction, and the smaller numbers of contact hours are associated with smaller group class size and individual lessons.

Only two programs offer preschool age instruction: one has a fully integrated Suzuki preschool, and the other offers a 30-minute per week general music class to preschool age children at a Head Start program. The majority of the programs begin string instruction during elementary school years, with two programs (SSN and OBYO) starting string education in preschool or Kindergarten and first grade and the other two programs generally starting instruction at the third grade level.

Every program interviewed has different criteria for allowing a student to begin participation, but none of the criteria are difficult to meet. The simplest criteria for eligibility was to attend a school that the program teaches at, and the most demanding

criteria involves sharing a statement of income (or similar) to receive services from the program. FAYM's interviewee, Dr. Genie Burkett, stated that the organization specifically avoids embarrassing families applying for scholarships by creating a short, one-page application and not requiring any income documentation. While this may increase the number of students that apply for scholarships, the program has made a goal to not turn any child away. The same program has understood that the location of its services may also be a barrier to student and parent participation, and in anticipation of that need, the program is located within the neighborhood community it serves. Many parents are highly involved with this program, but if its accessibility was limited and its application process cumbersome, parental involvement could decrease. Social service research supports this organization's decision to keep the venue accessible to the low-income community it serves, and by removing other barriers to participation besides cost (Austin et al., 2004).

The programs whose representatives were interviewed were established between 6 and 24 years ago. The youngest organization (OBYO), however, already serves the highest numbers of students, making it a desirable model to imitate if high volume of students is the main goal for a newly forming organization. The oldest organization serves the least number of low-income students, but meets its own goal of providing need-based scholarships for 10% of its student body. Clearly, age of the organization is not the main factor in numbers of low-income students served, but the primary goal of the organization is. Factors leading to each organizations' growth are shown in Table 2.

Summary of Answers to Questions 2, 3, & 13

	<b>SSN*</b>	<b>OBYO*</b>	<b>AS*</b>	<b>FAYM*</b>
<b>Program started with</b>	<ul style="list-style-type: none"> <li>5 Suzuki teachers who worked together to establish a program in 1986</li> <li>Didn't become a nonprofit until 1994.</li> <li>The current director is the third, and joined in 1998 during a transitional time for the organization.</li> <li>No student number data available from program start</li> </ul>	<ul style="list-style-type: none"> <li>2 El Sistema supporters wanted to bring an El Sistema program to Portland, and joined efforts.</li> <li>No El Sistema in Portland at the time.</li> <li>1 year of research, connected with U.S. El Sistema programs, decided to form an independent organization</li> <li>Spring 2013 official paperwork, Summer first fundraiser, and Fall start at Rosa Parks Elementary.</li> <li>Year 1: 40 students and 4 teachers in the after-school program, 140 in K-1 classes with 1 teacher and 1 assistant</li> </ul>	<ul style="list-style-type: none"> <li>Part of the El Sistema Abreu Fellows program at the New England Conservatory.</li> <li>The director secured funding and sponsorships to start the program in Austin.</li> <li>In the second year there were 6 teachers, one full-time (program director) and the rest part-time and 30-35 students near the beginning.</li> </ul>	<ul style="list-style-type: none"> <li>The founder of the Las Vegas Philharmonic who is now retired and a school administrator.</li> <li>Founder's relative wanted to establish FAYM, and provided funding.</li> <li>Started with 9-10 students and 1-2 teachers at the beginning.</li> </ul>
<b>More teachers are hired when</b>	<ul style="list-style-type: none"> <li>There is more student demand.</li> <li>At one point some teachers left and took all of their students, and so the program shrank, but grew back again and every year one or two additional teachers has been hired until now.</li> </ul>	<ul style="list-style-type: none"> <li>Implied that hiring teachers is dependent on funding/ spreading the program to an additional school.</li> <li>Have added about 3-4 teachers each year.</li> </ul>	<ul style="list-style-type: none"> <li>The student demand increased at partner schools (for ensemble and private lesson teaching).</li> </ul>	<ul style="list-style-type: none"> <li>Student demand increases during enrollment time.</li> </ul>
<b>Current # teachers</b>	<ul style="list-style-type: none"> <li>17 teachers: 9 preschool staff teachers, 4 musicianship teachers, and some accompanists.</li> </ul>	<ul style="list-style-type: none"> <li>23 employees total, counting non-teaching staff?</li> </ul>	<ul style="list-style-type: none"> <li>About 16.</li> </ul>	<ul style="list-style-type: none"> <li>8-10, and they generally add one or two more each year.</li> <li>Some teaching staff is specifically for substituting when a teacher must be absent.</li> </ul>



	SSN*	OBYO*	AS*	FAYM*
<b>What helped program growth</b>	<ul style="list-style-type: none"> <li>Staying in one location and venue over time.</li> <li>Biggest growth was when SSN stayed in one location for several years.</li> </ul>	<ul style="list-style-type: none"> <li>The partnership with public schools.</li> <li>Older students in the program inspire new students, creating momentum.</li> </ul>	<ul style="list-style-type: none"> <li>Current students inspire others to join.</li> <li>Social media marketing.</li> <li>Offering Mariachi, Jazz, Chamber, and other forms of music the students ask for.</li> </ul>	<ul style="list-style-type: none"> <li>Funding has helped with growth.</li> <li>The school district has recently added 4 more elementary schools, creating more room for growth.</li> <li>Having a high percentage of Title I schools also creates high need.</li> </ul>
<b>Teacher training</b>	<ul style="list-style-type: none"> <li>Suzuki training is required to be hired.</li> </ul>	<ul style="list-style-type: none"> <li>Experience working with similar students.</li> <li>Group instruction experience.</li> <li>Pairs a less experienced teacher with a more experienced teacher for mentorship.</li> <li>Bravo provides its own El Sistema inspired training, such as classroom management.</li> <li>Provides funding for teachers to attend conferences.</li> </ul>	<ul style="list-style-type: none"> <li>No certified training is required, but being a good performer is important.</li> <li>Teachers are given feedback, so it isn't entirely free form.</li> <li>All teachers are expected to achieve large goals of the organization and support El Sistema principles.</li> <li>The ways teachers achieve goals is not micromanaged.</li> </ul>	<ul style="list-style-type: none"> <li>Most of the current teachers are teachers in the public school district.</li> <li>All teachers must have a state teaching certificate or substitute certificate and demonstrate the pedagogical ability to work with the students.</li> <li>Sometimes string education students at UNLV get internship opportunities to teach for FAYM</li> </ul>
<b>Competitive teacher pay</b>	<ul style="list-style-type: none"> <li>National Guild of Community Arts Education surveys suggest their pay rates are on the higher end of the pay scale, although COL is high.</li> <li>Competitive hourly rates are necessary to retain qualified teachers.</li> </ul>	<ul style="list-style-type: none"> <li>Believes the rate of pay helped to attract and retain highly qualified teachers.</li> <li>Researched rates paid in the area, and even around the U.S. before deciding to pay \$11-\$13/hour more than the local competitors.</li> </ul>	<ul style="list-style-type: none"> <li>Believes it is important to pay teachers a competitive rate to retain them and pay a livable wage.</li> <li>While their rate is similar (within \$1-\$2 difference) to other local places, taxes are already taken out, making tax season a little easier for their teachers.</li> </ul>	<ul style="list-style-type: none"> <li>Believes it must be competitive hourly rate otherwise it wouldn't be worth it for the teachers. Most of the teachers teach in the public schools during the day and teaching for FAYM is in addition to that job.</li> </ul>
<b>Teacher retention</b>	<ul style="list-style-type: none"> <li>SSN has had some of the same core teachers for up to 20 years.</li> <li>Some teachers have left due to life changes such as moving or pursuing careers elsewhere.</li> </ul>	<ul style="list-style-type: none"> <li>Good retention especially early hires.</li> <li>Some turnover when the organization grew to a large number of hires.</li> <li>Teachers leave to pursue degrees.</li> <li>Promotes teachers internally before hiring externally.</li> <li>Provides funds for professional development.</li> </ul>	<ul style="list-style-type: none"> <li>No specific data, but judging by teacher growth numbers, retention must be very high or the rate wouldn't have almost tripled 7 years as it has.</li> </ul>	<ul style="list-style-type: none"> <li>No specific data, but teacher growth rate over time suggests that the retention of teachers is very high.</li> </ul>

\*Suzuki School of Newton Inc.; Oregon Bravo Youth Orchestras; Austin Soundwaves; Foundation to Assist Young Musicians

**Table 2: Summary of Answers to Questions 2, 3, & 13**

### Discussion of Questions 2, 3, & 13

Questions 2 and 3 examine the history of each program's start and eventual growth, and the answers provided differing ideas of what a successful start may look like for a new organization. All of the programs began with at least two people with similar ideas, and three out of four found some start-up funds soon after. The program that started without initial funding (SSN) began six years before it got nonprofit status. During those six years, some sort of funding or savings may have been accrued, but specific data on this fact was not shared during the interview. For all programs, if the founders were not intended to be teaching staff, then usually teaching staff was secured around the same time or very soon after. One interviewee, Laura Jáuragui from OBYO, said that the co-founder observed her teaching and asked her to join even when the organization was not fully formed yet.

Most of the organizations started out with only a small number of teachers, and grew only when student demand and funding increased. OBYO hires more teachers when there are more funds available, since students are so easily attained through their in-school program, and easily retained in the continuing after-school program. All of the organizations have multiple employees currently, ranging from 8 to 23. The organizations serving the highest number of total students have the greatest number of teachers, even if the programs are individual instruction-based. From the participants' answers, the trend is that hiring more teachers is usually dependent on student demand. However, if the program is dependent on prior funding to teach a guaranteed number of students (like when an elementary school wants classes for all of its students), then the impetus behind hiring teachers is funding dependent.

Funding and student demand were not the only characteristics mentioned that contributed program growth. Interviewees from OBYO and AS mentioned current students inspiring new students to participate has helped with growth. This indicates that showcasing current students' participation to prospective students might influence the decision to participate. One way to do this is to perform in front of audiences with prospective students (which all programs already do to promote visibility), or operate in close proximity to them. Operating within public schools was one way OBYO and AS are able to do this. Another way to increase growth mentioned by interviewees from AS and FAYM was by means of increased social media marketing. FAYM even hired a consultant to create a version of their social media website to be more mobile friendly to their target demographic which frequently own phones but not computers. One factor that only SSN mentioned was that growth was dependent upon keeping their organization in one location, and that the best period of growth occurred during their longest tenancy at one venue. Location was suggested by Austen et al. (2004) as being either a barrier or support to low-income child participation, and in SSN's case, the location changing was a inconvenience to all income levels of participation.

Requirements for experience and training in teaching staff varies with each organization. There was no consensus between any organization with regard to what level of teacher training they require. Seth Truby, the executive director from OBYO said that he prefers that applicants have prior group teaching experience. Hermes Camacho said that AS prefers teaching candidates to have excellent performing ability on their primary instrument. Organizations like OBYO provide training and apprenticeship on the job beyond certain teaching experience criteria. One organization (SSN) requires registered

Suzuki training, and another (FAYM) requires most teachers to have a state teaching certificate. All different methods of teacher selection via training requirements narrow the eligibility of who can teach for the organizations, but each organization is able to decide for itself how rigorous the requirements are.

The most flexible eligibility requirements may increase the number of possible candidates, but could also affect the consistency of teaching style and classroom management. Observables such as curriculum, classroom behavior, and rehearsal routines of the groups or individuals could perhaps vary widely within one program if teachers have a lot of flexibility. The more consistent the teaching style and curriculum is, the less varied the program is overall. Consistency may or may not be a goal for an organization however, and variety of instructional styles and classroom management can create a unique and interesting educational experience. The teacher training and experience requirements are unique to each organization; apparently there are many different ways of attaining a successful teaching faculty. Some requirements make teachers easier or harder to recruit, but if consistency of teaching style is important to an organization, the experience and training requirements appear to be adhered to in the teaching faculty recruitment.

Another important consideration in deciding criteria for teacher training and experience is knowing what sort of teachers are already in the community and might be likely candidates. One organization (FAYM) began with state licensed teachers and tried to switch to a more Suzuki-based curriculum, but the teachers were used to teaching in their own ways. The switch to a different pedagogical style did not work well for the

teachers that were already hired, and the organization went back to the original model based on what training the teachers had.

Organizations agree about competitive teacher pay rates and think that it affects the retention of qualified teachers. Half of the organizations pay on the high end of the pay scale compared to other local music businesses, and all of the organizations agreed that paying competitively is necessary to attract and retain qualified teachers. The interviewee from FAYM was unsure how competitive the rate of pay was locally, but knew the local range of pay varies widely, and felt that the pay had to be worth the teachers' time. Another organization with pay rates the most similar to other local businesses (AS) has another strong incentive for teachers to stay: the taxes are taken out of the pay ahead of time, and with this convenience during tax season and the pay still closely matching local businesses that don't take taxes out, this may make it a significant attraction to teachers. OBYO not only pays very competitively, but also tries to promote teachers internally before hiring outside of the organization, and provides funding for additional teacher training. Opportunities for advancement and training may also help with teacher retention. Teacher retention rates were not reported with exact numbers in all cases, but numbers of teachers are steadily increasing or remaining at a high number at each organization, so this suggests that each knows how to attract and keep their teachers, and that competitive pay is an important factor.

#### Answers to Questions 4, 6, 11, & 14

Summaries of answers to interview questions 4, 6, 11, and 14 are in Table 3 on the following page.

Summary of Answers to Questions 4, 6, 11, & 14

	<b>SSN*</b>	<b>OBYO*</b>	<b>AS*</b>	<b>FAYM*</b>
<b>Student recruiting</b>	<ul style="list-style-type: none"> <li>• Currently by word of mouth.</li> <li>• Parents recommend the program to their friends.</li> <li>• The quality of teachers is an attraction.</li> <li>• Ten years ago, they sent flyers in backpack mail, and used to do school newsletter advertising, brochures, and e-newsletters (all in-house and on a tight budget) but no longer need to recruit this way.</li> </ul>	<ul style="list-style-type: none"> <li>• Every child has had 2 years of basic violin instruction in OBYO's K-1 in-school program before making the decision to apply to the free after-school program in 2nd-5th grade.</li> <li>• The child's decision to join the after-school program.</li> <li>• There is a screening process for behavioral readiness or musical inclinations.</li> </ul>	<ul style="list-style-type: none"> <li>• In the schools and is "an easy sell."</li> <li>• Some difficulties retaining some of the students that realize how difficult playing a stringed instrument is after they start.</li> </ul>	<ul style="list-style-type: none"> <li>• Via connection to the school music teachers.</li> <li>• Also Facebook and Website.</li> <li>• There are 450 music educators in the district, so having a connection to them helps FAYM.</li> </ul>
<b>Recruiting advice</b>	<ul style="list-style-type: none"> <li>• "Live in the town where the [program] is located."</li> <li>• And "connect with someone locally who is very connected to that neighborhood."</li> </ul>	<ul style="list-style-type: none"> <li>• "It's not really a hard sell" to get kids to sign up.</li> <li>• The first year there may need to be more initial recruiting effort.</li> <li>• Have the general music teacher and a classroom teacher or administrator help guide a screening process.</li> <li>• If an applicant has poor behavior, and no musical inclinations, then they might "need to find another activity", but having only one of those characteristics should not rule out a student.</li> </ul>	<ul style="list-style-type: none"> <li>• Recruiting the students is not hard, but keeping them depends on making the experience enjoyable for each student.</li> </ul>	<ul style="list-style-type: none"> <li>• Have administrators talk to a lot of community groups.</li> <li>• Have a connection to the local schools and music teachers. Have a website and a Facebook account to announce registration.</li> </ul>
<b>Student retention</b>	<ul style="list-style-type: none"> <li>• Very high retention in general. If a student stays through middle-school, generally they stay through graduating high school.</li> </ul>	<ul style="list-style-type: none"> <li>• 82-83% but aims for higher rates.</li> <li>• Bravo says student retention is higher than the national average for similar programs (which OBYO reports is 70%).</li> <li>• Only Bravo's very "savvy" funders ask for retention rates.</li> </ul>	<ul style="list-style-type: none"> <li>• About 80% which is above-average according to OBYO's research.</li> <li>• Has kept track of retention data for funders.</li> </ul>	<ul style="list-style-type: none"> <li>• Good retention since growth rate is steady, but no statistics are available.</li> </ul>
<b>Challenges in serving low-income children</b>	<ul style="list-style-type: none"> <li>• Helping parents to understand their participatory role in Suzuki approach.</li> <li>• More parent education and teacher support of parents.</li> </ul>	<ul style="list-style-type: none"> <li>• Student absenteeism. Schools' problems overlap with theirs.</li> <li>• Students move away.</li> <li>• Student behavioral challenges leads to stress on teaching staff.</li> <li>• Cultural competence of teaching staff.</li> </ul>	<ul style="list-style-type: none"> <li>• (Implied student absenteeism)</li> <li>• School's problems overlap with theirs.</li> <li>• Students unable to find transportation to or from school.</li> <li>• student/parent communication.</li> </ul>	<ul style="list-style-type: none"> <li>• Student absenteeism.</li> <li>• Sometimes a language barrier between students and teachers.</li> <li>• Students move away.</li> </ul>

	SSN*	OBYO*	AS*	FAYM*
<b>Reasons for student drop out</b>	<ul style="list-style-type: none"> <li>• Too many commitments at school to keep up is one of the main concerns for these students.</li> <li>• If the program moves to a less accessible location this affects overall retention, but not just low-income students.</li> </ul>	<ul style="list-style-type: none"> <li>• The main reason for drop out is that students move away. "The gentrification of North Portland will continue to make [students moving] an issue".</li> <li>• This contributes to severe housing cost burdens for low-income families.</li> </ul>	<ul style="list-style-type: none"> <li>• They realize after joining that playing a stringed instrument is more difficult than anticipated, or transferred to another school.</li> </ul>	<ul style="list-style-type: none"> <li>• Problems with transportation to the teaching venue, or move away due to finding more affordable housing elsewhere.</li> </ul>
<b>Things that have helped retention, and retention advice</b>	<ul style="list-style-type: none"> <li>• Keeping the program in one location for a stretch of 8 years saw the program's largest period of growth.</li> </ul>	<ul style="list-style-type: none"> <li>• K-1 classes are not optional for students.</li> <li>• The after-school program gives many reasons to stay: frequent performances, field trips, high-profile guest artists, and parents that are very supportive of their participation.</li> </ul>	<ul style="list-style-type: none"> <li>• The students stay in the program because the teachers make learning music enjoyable and culturally relevant, and not about competitions, practice worksheets. Provides a strong feeling on community and self-importance.</li> </ul>	<ul style="list-style-type: none"> <li>• There is a high transference rate between schools for low-income students, so they recently set up another venue.</li> <li>• Venues located in low-income communities.</li> <li>• Parental Involvement.</li> </ul>
<b>Pedagogical philosophy</b>	<ul style="list-style-type: none"> <li>• Suzuki based.</li> </ul>	<ul style="list-style-type: none"> <li>• El Sistema based. Each teacher gets to decide how to implement their style.</li> <li>• Rosa Parks' K-1 teacher uses a hybrid of Suzuki and El Sistema.</li> </ul>	<ul style="list-style-type: none"> <li>• El Sistema based.</li> <li>• Main idea is that every student is important and should feel empowered.</li> <li>• Gives the students the environment to succeed in.</li> </ul>	<ul style="list-style-type: none"> <li>• Roots in El Sistema model, and combined with Suzuki style for a time but no single specific methodology.</li> </ul>
<b>Large-scale pedagogical decisions</b>	<ul style="list-style-type: none"> <li>• Are made at faculty meetings with director and teachers together.</li> <li>• Many meetings held to decide whether the program should use fixed do.</li> </ul>	<ul style="list-style-type: none"> <li>• There is no top-down pedagogical structure, they let teachers do what they know.</li> </ul>	<ul style="list-style-type: none"> <li>• Teachers are given feedback on and stay in communication.</li> <li>• Teachers are not micromanaged in their methods as long as larger goals are being achieved.</li> </ul>	<ul style="list-style-type: none"> <li>• Teachers are given feedback and observed.</li> <li>• Teachers can implement style that works for them.</li> </ul>

\*Suzuki School of Newton Inc.; Oregon Bravo Youth Orchestras; Austin Soundwaves; Foundation to Assist Young Musicians

**Table 3: Summary of Answers to Questions 4, 6, 11, and 14**

### Discussion of question 4, 6, 11, & 14

These questions dealt with student recruiting, retention, and reasons for student drop out. All four organizations do, or have at some point done recruiting through some sort of school connection or school advertisement. This suggests that building connections with local schools has been part of these organizations' methods of creating a reliable recruiting source. All of the organizations' interviewees claimed that recruiting has not been difficult, which is good news for budding organizations. SSN no longer puts much effort or money into advertising through schools because few spots open every year, and word of mouth among parents is the primary method of new student recruitment. OBYO has built-in recruitment by offering every single Kindergarten and 1<sup>st</sup> grade student beginning violin group classes at participating schools; therefore, many new students sign up for their optional after-school orchestra program at the beginning of 2<sup>nd</sup> grade.

Interviewees from both OBYO and AS report that the student retention rates are over 80%, which, according to Seth Truby of OBYO, is above the national average of 70% for similar organizations. All organizations generally believe that their retention rates are good. One reason for student drop out in half of the organizations is that families move away, or move far enough away that transportation becomes an issue for the student. This is not something the organizations have any control over, and so retention has limits. Other reasons for student drop out include the organization moving to an inconvenient location, the increase of academic demands in middle school years making participation impossible, or the realization that playing a stringed instrument is more difficult than a student anticipated. These last three reasons for drop out were not



common to more than one organization. The reasons for student drop out discussed appear to be events that are difficult or impossible to prevent, and not by any shortcoming of the organizations themselves. Further research could investigate reasons for the 10% difference in retention between these organizations and those with rates closer to the national average.

Teaching philosophy and large-scale pedagogical decisions are some of the principles that guide an organization's teaching and hiring practices and affect student outcomes. Three of four organizations have history utilizing some or all Suzuki principles, and two of those are El Sistema based. Only one of the four organizations' interviewees did not report any Suzuki influence to their curriculum and pedagogical style. Laura Jáuragui, a teacher for OBYO, (which is El Sistema-inspired) is a Suzuki teacher who believes strongly that "there has to be some cross-breeding" between Suzuki and El Sistema models for many reasons, but partially because she believes the teachers for El Sistema should have some sort of pedagogical training in order to teach children, and especially in large groups. "It's an interesting dilemma that some of them are taking these teaching positions but have minimal pedagogy training. Some of them teach privately. You don't have to have a pedagogy degree to start teaching privately, but one thing is teaching a child privately in your home, and another is teaching twenty kids all at the same time." Hermes Camacho of Austin Soundwaves agrees that sometimes there are wonderful performers that aren't necessarily trained teachers, however he stated that this organization tends to seek candidates with strong performing abilities first. FAYM changed from a mixed approach of Suzuki and El Sistema to more of a free form pedagogical style, but they still strongly encourage parental involvement and believe that

it helps student attendance. While adhering strictly to a Suzuki based style does not work for every one of their teachers, the parental involvement was an aspect that FAYM wishes to retain, as is the group-based learning that El Sistema programs inspired.

Only one organization holds strong beliefs about large-scale pedagogical decisions, and that is SSN. These decisions are made as a team with the executive director (Sachiko Isihara) and other teaching staff in meetings, but otherwise the Suzuki philosophy is as individualized as the teacher who applies it. Two of the three remaining organizations mention observation and feedback for teachers, which shows some sort of large-scale pedagogical supervision. All of the three remaining organizations express a desire for flexibility in teaching style. All together, there are some standard expectations and some flexibility in every organization with teaching approaches, suggesting a healthy balance between total freedom and supervision. Perhaps this balance may also be a contributing factor not only student retention, but teacher retention as well.

#### Answers to Questions 5, 8, & 16

Summaries of answers to interview questions 5, 8, and 16 are in Table 4 on the following page.

#### Discussion of Questions 5, 8, & 16

These questions explore the topic of the organizations and within their context of the communities they serve. All four organizations' interviewees report that frequent public performances are the main vehicle for promoting community visibility and outreach. Relevant but less frequent outreach efforts besides performances sometimes include lectures and parent orientation presentations. Other means supporting community

Summary of Answers to Questions 5, 8, & 16

	SSN*	OBYO*	AS*	FAYM*
<b>Community visibility</b>	<ul style="list-style-type: none"> <li>Well known due to frequent public performances.</li> <li>Involvement with other community organizations.</li> </ul>	<ul style="list-style-type: none"> <li>High visibility for a young organization from frequent performances.</li> <li>Lots of media coverage, locally, nationally.</li> </ul>	<ul style="list-style-type: none"> <li>Very visible especially in arts community even though visibility isn't part of the mission. Recent media coverage has increased the visibility.</li> </ul>	<ul style="list-style-type: none"> <li>Working to increase visibility. Small group plays at Latin Chamber of Commerce, University, Lions Club.</li> <li>Difficult to get transportation for whole program to perform.</li> </ul>
<b>Community involvement</b>	<ul style="list-style-type: none"> <li>Local organizations get/task for free entertainment at community events.</li> </ul>	<ul style="list-style-type: none"> <li>Opportunities for involvement through website. More hits after media coverage.</li> </ul>	<ul style="list-style-type: none"> <li>Other arts organizations have reached out after media coverage.</li> </ul>	<ul style="list-style-type: none"> <li>Community programs have them perform.</li> </ul>
<b>Challenges in community</b>	<ul style="list-style-type: none"> <li>Not owning the venue.</li> <li>Scheduling services around the church/temple location has been challenging.</li> <li>Real estate is expensive, so it is hard to buy venue.</li> <li>Affluent neighborhood location has led funders to overlook their philanthropic goals to provide tuition to low-income students.</li> </ul>	<ul style="list-style-type: none"> <li>Funding is challenging, but not more than as with any other organization.</li> </ul>	<ul style="list-style-type: none"> <li>Funding events like big fieldtrips for students can be slow due to the need for a lot of fundraising.</li> </ul>	<ul style="list-style-type: none"> <li>Funding is challenging due to many organizations competing for limited pool of funds.</li> <li>Their small size contributes to funding challenges.</li> <li>Organizations giving basic social services like food also get large percentage of funds.</li> <li>Venue that was free is now charging for use.</li> </ul>
<b>Extra-musical services offered</b>	<ul style="list-style-type: none"> <li>Concert clothing and book/CD exchange.</li> <li>Preschool center.</li> <li>Would like to expand services to early childhood curriculum for low-income inner city children.</li> </ul>	<ul style="list-style-type: none"> <li>Only musical services currently. Wants to extend to parent musical education in the future.</li> </ul>	<ul style="list-style-type: none"> <li>Mostly musical services.</li> <li>Larger organization they are a part of provides adult entrepreneur classes.</li> </ul>	<ul style="list-style-type: none"> <li>Only musical services.</li> <li>Many social service programs in the community already for general needs.</li> </ul>
<b>Community outreach effort</b>	<ul style="list-style-type: none"> <li>Many parent orientation presentations.</li> <li>Civic events.</li> <li>Recitals and concerts.</li> <li>Benefit events for other organizations.</li> </ul>	<ul style="list-style-type: none"> <li>Many concerts.</li> <li>2-3 lectures/year to raise awareness for organization.</li> </ul>	<ul style="list-style-type: none"> <li>Many concerts.</li> <li>Would like to start doing formal lectures and school visits.</li> </ul>	<ul style="list-style-type: none"> <li>Concerts and public performances.</li> </ul>
<b>Outreach frequency</b>	<ul style="list-style-type: none"> <li>About 60 events/year.</li> </ul>	<ul style="list-style-type: none"> <li>About 53/year/</li> </ul>	<ul style="list-style-type: none"> <li>About 30/year</li> </ul>	<ul style="list-style-type: none"> <li>Exact number unknown, estimated range between 20-30/year.</li> </ul>

\*Suzuki School of Newton Inc.; Oregon Bravo Youth Orchestras; Austin Soundwaves; Foundation to Assist Young Musicians

Table 4: Summary of Answers to Questions 5, 8, and 16

visibility mentioned were local media coverage and targeting some performances to important community groups. Two organizations' interviewees reported that other community groups may reach out following media coverage, spurring community involvement and even volunteerism. One organization's interviewee said that media coverage has increased visiting activity on their website and that their website offers opportunities for volunteers to help.

Close community partnerships with other organizations were cited by three participants as a method to strengthen their organizations' public image. The organizations' promotion of visibility overlaps with their community involvement. Three of four participants mentioned that community organizations sometimes ask for musical entertainment for their organizations' events, and these organizations agree as often as they are able. From the answers, it is apparent that community visibility and public image are connected to outreach and involvement for these organizations.

#### Answers to Questions 7, 9, 12, & 15

Summaries of answers to interview questions 7, 9, 12, and 15 are in Table 5 on the following page.

#### Discussion of Questions 7, 9, 12, & 15

Grant seeking practices and suggestions from each of the organizations have some commonalities. Three of four participants from organizations apply or recommend applying to the grants most likely to be received. This aligns with grant writing

Summary of Answers to Questions 7, 9, 12, & 15

	<b>SSN*</b>	<b>OBYO*</b>	<b>AS*</b>	<b>FAYM*</b>
<b>Grants awarded</b>	<ul style="list-style-type: none"> <li>80% in the past. New percentage went down as a result of writing many more grants.</li> </ul>	<ul style="list-style-type: none"> <li>About 50%, but a significant portion of the revenue is from a non-grant award.</li> </ul>	<ul style="list-style-type: none"> <li>About 50%, but they focus on the grants they are likely to receive.</li> </ul>	<ul style="list-style-type: none"> <li>Close to 80%, but they focus on the grants they are likely to receive.</li> </ul>
<b>Advice for grant writing</b>	<ul style="list-style-type: none"> <li>Apply to grants most likely to get.</li> <li>Providing public services for free gets lots of small grants.</li> <li>Local banks give support.</li> <li>Ask for many small grants instead of a few big ones, and rejections will be rare.</li> <li>Hired grant-writing help increases number of grant applications.</li> </ul>	<ul style="list-style-type: none"> <li>Eligibility might increase when larger numbers of children are served.</li> <li>Hired help increases number of new grants.</li> <li>Staff can apply for repeat grants.</li> </ul>	<ul style="list-style-type: none"> <li>Apply to the grants you are most likely to get rather than every single possibility. Hired help might take strain off of staff.</li> </ul>	<ul style="list-style-type: none"> <li>Write; keep trying and eventually you'll get a grant.</li> </ul>
<b>What impresses funders</b>	<ul style="list-style-type: none"> <li>Managing financially with a small budget.</li> <li>Having low expenses.</li> <li>Reliance on volunteer work.</li> <li>Faculty retention rates.</li> </ul>	<ul style="list-style-type: none"> <li>Funder observations and site-visits to the program.</li> <li>Musical proficiency of students in a short time.</li> <li>Partnerships w/ professional musical, educational, and civic institutions.</li> </ul>	<ul style="list-style-type: none"> <li>Being the only organization that provides this service to this demographic.</li> <li>Reliance on volunteer work.</li> <li>Serving a high number of students (~120).</li> </ul>	<ul style="list-style-type: none"> <li>Providing services to this demographic.</li> <li>Showing that access is the only difference setting low-income students apart from more privileged students.</li> <li>Reliance on volunteer board.</li> </ul>
<b>Changes for funding?</b>	<ul style="list-style-type: none"> <li>No</li> </ul>	<ul style="list-style-type: none"> <li>No</li> </ul>	<ul style="list-style-type: none"> <li>No</li> </ul>	<ul style="list-style-type: none"> <li>No</li> </ul>
<b>Board member selection advice</b>	<ul style="list-style-type: none"> <li>OK to start with a parent driven board, but growth might benefit from various expertise like an attorney, CPA, fundraising, corporate management.</li> </ul>	<ul style="list-style-type: none"> <li>Passion for mission.</li> <li>Reflect the diversity of the community being served.</li> <li>Early organizations need board to perform staff functions, later needs fundraising, advocacy, strategic oversight.</li> </ul>	<ul style="list-style-type: none"> <li>Passion for mission.</li> <li>Diversity of gender, ethnicity, vocation.</li> <li>Great to have non-musical people of the board.</li> <li>Too many experts in one field can give narrow focus.</li> <li>Productivity more important than the ability to be friends with board members.</li> </ul>	<ul style="list-style-type: none"> <li>Passion for mission, students, and success of the organization.</li> <li>Parent members help a lot with events.</li> <li>A luther on the board really helps.</li> <li>Connections to schools from board help (retired principal).</li> <li>Bilingual skills help when serving diverse community.</li> </ul>
<b>General advice</b>	<ul style="list-style-type: none"> <li>Start with researching demographics of the community.</li> <li>Check census data for age groups of children.</li> <li>Check school ratings.</li> </ul>	<ul style="list-style-type: none"> <li>Have tight partnership with schools.</li> <li>Go to the most underserved schools without much music.</li> <li>Have resources for understanding child psychology, and classroom management techniques.</li> </ul>	<ul style="list-style-type: none"> <li>Keep the organization student centric. Small steps for students should be celebrated.</li> <li>Have realistic expectations about where music fits into a low-income child's priorities.</li> </ul>	<ul style="list-style-type: none"> <li>Have someone that works constantly on fundraising and grant writing.</li> <li>Have a regular donating source that you can count on, such as a local individual supporter.</li> <li>Start small.</li> </ul>

\*Suzuki School of Newton Inc.; Oregon Bravo Youth Orchestras; Austin Soundwaves; Foundation to Assist Young Musicians

**Table 5: Summary of Answers to Questions 7, 9, 12, and 15**

suggestions in the previous chapter about finding foundations and granting entities with similar missions to the organizations applying. Seth Truby of OBYO suggested that eligibility for certain grants may increase when high numbers of low-income students are served. For organizations trying to decide between serving high or low numbers of low-income students, this may be an influential suggestion. Most organizations' interviewees mentioned hiring a grant writing contractor helped increase the number of grants applied to and the revenue received. It was suggested by Hermes Camacho of AS that a contractor could help decrease strain on the staff to write all of the grants. Even though these organizations are successful in acquiring grants (usually yielding 50-80%), they still have some rejections. These rejections appear to be a normal part of the grant seeking process, but should not prevent organizations from applying again, as Dr. Genie Burkett from FAYM advised. Sachiko Isihara from SSN said that outright rejections may be limited by asking for small amounts from many different sources. This also contributes to the organization appearing less dependent on any one funder, which is desirable nonprofit finance trait (Coe, 2011).

Other traits impressive to funders were shared, but each organizations' ideas were sometimes different from one another. Some of their qualities that impress their funders are listed below and each one appears to have needed an abundance of planning to achieve, including:

- positive observations from funders visiting the program (OBYO)
- success with a small budget and limited expenses (SSN)
- partnerships with professional arts and educational institutions (OBYO)
- a reliance on volunteer work (SSN, AS, FAYM)

- a high number of students and high student proficiency (OBYO, FAYM)
- being a pioneer in the community for providing these services to low-income children (AS)

While these programs please their funders, they retain a sense of autonomy in their purpose by strongly cautioning against making any program changes to meet the requirements of funding. Specific details were not shared, but some said that funders don't typically ask for program changes, and it was suggested that the programs would rather seek funding elsewhere than change their model to suit a financial need.

The interviewees explained what were important qualities in prospective board members, and three agreed that passion for an organization's mission is the most important. Interviewees from two organizations suggested board members should reflect the diversity of the entire community (AS and OBYO), and the other two suggested diversity in occupation. Some helpful areas of occupational expertise included accountants, lawyers, and even a luthier. The roles of board members may need to change over time depending on the needs of the organization. For fledgling organizations, an interviewee from OBYO said the most helpful roles of the board may be to perform staff functions and later serve higher level functions such as management, strategic oversight, and public advocacy. To be prepared for the evolution of the boards' roles, it may be useful to recruit with the later roles in mind at the beginning, or when replacing board members that leave service.

## CHAPTER V

### CONCLUSION AND NONPROFIT STARTUP CHECKLIST

Communities and low-income children currently without freely accessible string education may benefit greatly from its presence. These communities have the potential to nurture a nonprofit organization meeting this need. With the right knowledge and tools, string educators may be ready to help found and launch new programs in the locations that need them the most. Starting the planning stages early, about a year before officially launching, will help prepare a new organization for a successful start. The following checklist in Table 6 may guide the string educator during the planning stages. It includes many of the typically required steps for nonprofit formation and important considerations gathered from the nonprofit startup literature and interviews with four relevant organizations.

#### Nonprofit Setup Checklist

12 MONTHS PRIOR TO LAUNCH: research, plan, & build connections		
<input type="checkbox"/>	Research intended community, demographics, and similar organizations in the state and country. Find out if anyone else in your area is interested in starting with you.	
<input type="checkbox"/>	Decide if partnering with schools is necessary, and check school ratings. See which schools need music the most and which schools have the most low-income students.	Useful for free location and built-in student base.
<input type="checkbox"/>	Decide if serving high numbers of low-income children is part of the ultimate goal; ensure the mission statement is clear about this.	Venue and budget will affect this in the beginning, but think long term.
<input type="checkbox"/>	Think about what venue might best suit the organization in terms of size and cost, and at the same time, make sure it is highly accessible to low-income students in terms of location.	School/community center/church etc.
<input type="checkbox"/>	Start building connections to schools, music teachers, and administrators	This takes time to build, so start early.
<input type="checkbox"/>	Start recruiting board members with various expertise and develop an early strategic plan and SWOT analysis.	Recruit board members before talking to schools if a board member has a connection there.



<input type="checkbox"/>	Observe local string teachers that may be interested in being teaching staff.	
<input type="checkbox"/>	Decide what pedagogical philosophy if any to utilize.	Suzuki/El Sistema/combination/other
<input type="checkbox"/>	Decide what sort of training and experience teachers will need.	Consider what training teachers nearby already have, and if asking for different training might eliminate too many teacher prospects.
<input type="checkbox"/>	Decide if primary instruction type is group- or individual-based.	Group based = high efficiency, and sometimes greater grant funding opportunities. Some funders only donate to organizations serving high numbers.

SIX TO EIGHT MONTHS PRIOR TO LAUNCH: register, start-up funding, budget		
<input type="checkbox"/>	With early recruited board members, try to find an individual supporter that might be interested in giving start-up funds.	Board members recruited for their community connections are helpful here.
<input type="checkbox"/>	Find an accountant, lawyer to assist with regulations and paperwork.	
<input type="checkbox"/>	Begin nonprofit formation steps in Chapter 3, including naming nonprofit, register with the state, tax-status, incorporate, insurance, licensing etc.	
<input type="checkbox"/>	After obtaining nonprofit status, start planning first fundraiser, and if available, secure start-up funds from individual supporter.	Fundraising event should start small, be inexpensive and volunteer-based.
<input type="checkbox"/>	Start searching for grants that your organization might be eligible for at the state, county, and city levels. Keep track of submission deadlines.	Other local arts organizations might list these on their websites.
<input type="checkbox"/>	Talk to local businesses about supporting your organization.	Remember that banks typically give to their communities.
<input type="checkbox"/>	Research local teacher pay rates to consider how competitively your organization would like to pay. Decide between 1099 or W-2 employees; accountant will help with this.	Having taxes taken out already is attractive to teachers. Competitive teacher pay also helps to attract and retain qualified teachers.
<input type="checkbox"/>	Develop a prospective budget with the board for the first fiscal year, anticipating likely funding amounts, teacher pay rates, and costs of instruments, venue etc., need for volunteer time, or donated services, instruments, or equipment.	You might find that the teacher pay rate is too high for the starting budget. Adjust if necessary.
<input type="checkbox"/>	Find an instrument source. Local music shop or luthier could be willing to sell instruments at cost, or even donate instruments "in-kind". You don't know how many you'll need yet, but see how many you can get for free.	There may be tax benefits for businesses that donate. Your accountant will know how this could appeal to them.
<input type="checkbox"/>	Talk with your board about community visibility and brainstorm together how visibility can be achieved logistically. Frequent performances may require a local event to play at, or a location that needs to be secured ahead of time.	Website, media coverage, performances, etc.
<input type="checkbox"/>	With your accountant and board, set up system of controls for the depositing of money and disbursement of funds to prevent fraud and penalties from an audit.	

<input type="checkbox"/>	Work with board to create funding strategies for unrestricted funds.	Remember that unrestricted means that it can be used for overhead and administrative costs, and that grants are usually restricted to program service costs.
--------------------------	--	--

**THREE MONTHS PRIOR TO LAUNCH: finalize venue/school, teaching and volunteer staff, schedule of services**

<input type="checkbox"/>	Now that initial funds have been secured, recruit teachers based on who was observed, who is available locally, and what experience the board has decided to require of new hires.	Advertising for staff beyond local areas can be done via the Suzuki Association website, ASTA, NAFME.
<input type="checkbox"/>	Purchase state required insurance, and fulfill city or county licensure/code requirements if not already done.	
<input type="checkbox"/>	Figure out student recruiting strategies with board and early teaching staff together.	
<input type="checkbox"/>	Decide frequency and duration of services based on budget, and develop calendar of classes, performance/outreach events.	
<input type="checkbox"/>	Start to finalize specific roles for each staff/board member, be sure to document roles and duties in some sort of job description.	Formalizing roles and duties will help if an employee later needs to be terminated.
<input type="checkbox"/>	Update strategic plan with current information if necessary.	
<input type="checkbox"/>	Keep up research on local grants and deadlines for applying. Apply if eligible.	Do not miss deadlines. Make a calendar specifically for grants and funding.
<input type="checkbox"/>	Finalize teaching venue/school with school administrators/church/community centers that have already been in communication in prior months.	The most supportive school administrators will be the most secure program locations.

**ONE MONTH PRIOR TO LAUNCH: Curriculum, recruit, website, volunteer**

<input type="checkbox"/>	Meet with teaching staff to plan curriculum and classroom management style. Brainstorm the projected learning and teaching goals for the year. Consider having less experienced teachers teach with more experienced teachers before handling their own class.	Lesson plan templates may help give consistency to teaching, and so will large-scale classroom management and pedagogical ideas.
<input type="checkbox"/>	Visit school(s) and do playing demonstrations with staff for recruitment.	Take photos and add to organizations' website. Remember that recruiting is usually an "easy sell" with similar organizations. Be careful to obtain proper legal permission if posting pictures of minors on the website.
<input type="checkbox"/>	Craft sign-up sheets/scholarship forms if students need to apply for participation. Ensure information required on the form stipulated by granting entities or donors is included. Consider non-traditional families in parent/guardian required signatures.	The board needs to agree on scholarship, participation, instrument fee criteria. Have them help create these hand-outs at a meeting after research other organizations' scholarship forms and deciding together. If there is a fee involved, decide where that money is allocated in the budget and the method/individual to make these

		deposits.
<input type="checkbox"/>	Have instrument collection ready, preparatory materials for first students.	Pre-instrument materials included, such as box-violins, dowel bows, foot charts, classroom management materials.
<input type="checkbox"/>	After collecting recruited students' sign up forms and scholarship forms (if necessary), review forms with school staff to select the students the most developmentally ready to participate if your program decides to have a student screening process.	A school music teacher and classroom teacher might be enough to determine student readiness.
<input type="checkbox"/>	Launch website	Include mission statement, board and staff profiles, pictures of recruiting day (if specific legal permission to post pictures of children is granted). Have a donation link and volunteer opportunity information.
<input type="checkbox"/>	Consider having staff volunteer some hours at the intended school(s) to get familiar with the backgrounds of the students.	

FOLLOW UP AFTER LAUNCH: Evaluate, fund, data tracking, plan ahead		
<input type="checkbox"/>	Meet with teaching staff regularly to see what is working and what needs help. Listen to feedback.	
<input type="checkbox"/>	Keep applying for grants and fundraising, hire help if the organization has a budget for it.	Do not make changes to the organization to meet funding requirements.
<input type="checkbox"/>	Evaluate financial health quarterly, or at least biannually.	See Chapter 3
<input type="checkbox"/>	Continue community outreach by performing very frequently. Have the board advocate for the organization and spread the word.	Some outreach opportunities happen last minute, be flexible.
<input type="checkbox"/>	Update strategic plan with board each year.	
<input type="checkbox"/>	Keep track of student retention rates for interested funders. If working closely with schools, consider keeping data on participating students' test scores or comparison of attendance with non-participating students at the same school.	Just four years of data is enough to show a track record to funders.
<input type="checkbox"/>	Build budget to pay for continued teacher training, or in-house training sessions with specialists in community such as childhood development personnel or child psychologists.	
<input type="checkbox"/>	Create engaging reasons for students to stay in the program.	Guest artists, field trips, performances etc.
<input type="checkbox"/>	Perform at local events and for other organizations frequently (between 30-60 times/year if possible) to increase community visibility.	

**Table 6: Nonprofit Setup Checklist**

## REFERENCES CITED

- Abzug, R., & Galaskiewicz, J. (2001). Nonprofit Boards: Crucibles of Expertise or Symbols of Local Identities? *Nonprofit and Voluntary Sector Quarterly*, 30(1), 51–73. <https://doi.org/10.1177/0899764001301003>
- Altenmüller, E., Gruhn, W., Parlitz, D., & Liebert, G. (2000). The Impact of Music Education on Brain Networks: Evidence from EEG-studies. *International Journal of Music Education*, 35(1), 47–53. <https://doi.org/10.1177/025576140003500115>
- Angell, M. (2018, April). *Mike Angell on Grant Writing Tips for El Sistema Programs*.
- Austin, M. J., Chow, J., Hastings, J., Taylor, S., Johnson, M., Lemon, K., & Leer, E. (2004). Serving Low-income Families in Poverty Neighborhoods Using Promising Programs and Practices: Building a Foundation for Redesigning Public and Nonprofit Social Services. University of California, Berkeley.
- Bates, Vincent C. (2016). How Can Music Educators Address Poverty and Inequality? *Action, Criticism, and Theory for Music Education*, 15(1), 1–10.
- Bilhartz, T. D., Bruhn, R. A., & Olson, J. E. (1999). The Effect of Early Music Training on Child Cognitive Development. *Journal of Applied Developmental Psychology*, 20(4), 615–636. [https://doi.org/10.1016/S0193-3973\(99\)00033-7](https://doi.org/10.1016/S0193-3973(99)00033-7)
- Bluestone, C., & Tamis-LeMonda, C. S. (1999). Correlates of Parenting Styles in Predominantly Working- and Middle-Class African American Mothers. *Journal of Marriage and Family*, 61(4), 881–893. <https://doi.org/10.2307/354010>
- Bowen, Robert C. (2010). Effects of Pre-Kindergarten Music Instruction on Kindergarten Reading and Math Scores for Low SES ELL Students. Trevecca Nazarene University.
- Burdick-Will, J., Ludwig, J., Raudenbush, S. W., Sampson, R. J., Sanbonmatsu, L., & Sharkey, P. (2011). Converging Evidence for Neighborhood Effects on Children’s Test Scores: An Experimental, Quasi-Experimental, and Observational Comparison. In *Whither Opportunity? Rising Inequality, Schools, and Children’s Life Chances*.
- Charity Watch. (2007). Street Solicitations Promote Uninformed Giving. Retrieved May 10, 2018, from <https://www.charitywatch.org/charitywatch-articles/street-solicitations-promote-uninformed-giving/77>
- CharityNetUSA. (2015, February 10). Top Reasons to Hire an Accountant for Your Nonprofit Accounting. Retrieved May 26, 2018, from <https://charitynetusa.com/top-reasons-hire-accountant-nonprofit/>

- Chartier, M. J., Walker, J. R., & Naimark, B. (2010). Separate and Cumulative Effects of Adverse Childhood Experiences in Predicting Adult Health and Health Care Utilization. *Child Abuse and Neglect*, 34(6), 454–464.
- Christensen, D. L., Schieve, L. A., Devine, O., & Drews-Botsch, C. (2014). Socioeconomic Status, Child Enrichment Factors, and Cognitive Performance Among Preschool-Age Children: Results from the Follow-Up of Growth and Development Experiences study. *Research in Developmental Disabilities*, 35(7), 1789–1801. <https://doi.org/10.1016/j.ridd.2014.02.003>
- Chung, E. (2015). 25 Quick Fundraising Ideas for Nonprofits and Charity. Retrieved June 6, 2018, from <https://www.classy.org/blog/25-quick-fundraising-ideas-for-nonprofits-and-charity/>
- Ciprian, D. (2009). The Liquidity Ratios and their Significance in the Financial Equilibrium of the Firms. *The Annals of The “Ștefan Cel Mare” University Suceava. Fascicle of The Faculty of Economics and Public Administration*, 9(1), 252–261. <https://doi.org/5/25/2018>
- City and County of San Francisco. (2017). *Poverty in San Francisco* (City Performance Scorecard). San Francisco: City and County of San Francisco. Retrieved from <https://sfgov.org/scorecards/safety-net/poverty-san-francisco>
- City of Eugene. (2015, April). Commercial Solicitation Code: Uniform Business Practices.
- City of Eugene, OR. (2018). Business Licenses. Retrieved June 4, 2018, from <https://www.eugene-or.gov/820/Business-Licenses>
- Coe, C. K. (2011). *Nonprofit financial management: a practical guide*. Hoboken, N.J: Wiley.
- Cogo-Moreira, H., de Ávila, C. R. B., Ploubidis, G. B., & Mari, J. de J. (2013). Effectiveness of Music Education for the Improvement of Reading Skills and Academic Achievement in Young Poor Readers: A Pragmatic Cluster-Randomized, Controlled Clinical Trial. *PLoS ONE*, 8(3). <https://doi.org/10.1371/journal.pone.0059984>
- Corrigall, K. A., & Schellenberg, E. G. (2015). Predicting Who Takes Music Lessons: Parent and Child Characteristics. *Frontiers in Psychology*, 6. <https://doi.org/10.3389/fpsyg.2015.00282>
- Curto, V. E., Fryer Jr., R. G., & Howard, M. L. (2011). It May Not Take a Village: Increasing Achievement Among the Poor. In *Whither Opportunity? :Rising Inequality, Schools, and Children’s Life Chances*. Russell Sage Foundation.

- Degé, F., Kubicek, C., & Schwarzer, G. (2011). Music Lessons and Intelligence: A Relation Mediated by Executive Functions. *Music Perception: An Interdisciplinary Journal*, 29(2), 195–201. <https://doi.org/10.1525/mp.2011.29.2.195>
- DeLorenzo, L. C. (2012). Missing Faces from the Orchestra. *Music Educators Journal*.
- Demonstrating Value. (2018). Financial Ratio Analysis. Retrieved June 6, 2018, from <https://www.demonstratingvalue.org/resources/financial-ratio-analysis>
- Duncan, G. J., & Murnane, R. J. (Eds.). (2011). *Whither Opportunity?: Rising Inequality, Schools, and Children's Life Chances*. New York : Chicago: Russell Sage Foundation.
- Eakman, L. (2017). Burn with the Obligation to Save the World: Adapting the Suzuki Philosophy to Best Serve Low-Income Students. *American Suzuki Journal*, 45(2), 31–34.
- Elejalde-Ruiz, A. (2017, September 14). Poverty Fell, Income Rose Last Year in Illinois, Chicago. *Chicago Tribune*. Retrieved from <http://www.chicagotribune.com/business/ct-illinois-chicago-poverty-income-improve-0915-biz-20170914-story.html>
- Engelhardt, W., & Skinner, C. (2013, April). Knowing What Works: States and Cities Build Smarter Social Policy with New and Improved Poverty Measurement. Retrieved June 2, 2018, from [http://www.nccp.org/publications/pub\\_1081.html](http://www.nccp.org/publications/pub_1081.html)
- Evans, G. W. (2004). The Environment of Childhood Poverty. *American Psychologist*, 59(2), 77–92.
- Evans, G. W., & Kim, P. (2007). Childhood Poverty and Health: Cumulative Risk Exposure and Stress Dysregulation. *Psychological Science*, 18(11), 953–957. <https://doi.org/10.1111/j.1467-9280.2007.02008.x>
- Fisher, R. D. (2013, February 13). 5 Steps to Limiting Personal Liability in Business [Law Office Blog]. Retrieved May 24, 2018, from <https://thefisherlawoffice.wordpress.com/2013/02/12/5-steps-to-limiting-personal-liability-in-business/>
- Fogal, R. E. (2016). Designing and Managing the Fundraising Program. In D. O. Renz & R. D. Herman (Eds.), *The Jossey-Bass handbook of nonprofit leadership and management* (Fourth edition, pp. 369–381). Hoboken, New Jersey: Jossey-Bass , A Wiley brand.
- Fontenot, K. R., Kollar, M. A., & Semega, J. L. (2017, September 12). Income and Poverty in the United States: 2016. Retrieved June 2, 2018, from <https://www.census.gov/library/publications/2017/demo/p60-259.html>

- Fox, K. M., & Timmerman, L. (2012). The Relationships Between Socioeconomic Status, Parenting Styles, and Motivation Orientation, 8.
- Froelich, K. A. (1999). Diversification of Revenue Strategies: Evolving Resource Dependence in Nonprofit Organizations. *Nonprofit and Voluntary Sector Quarterly*, 28(3), 246–268.
- Gorski, P. C. (2012). Perceiving the Problem of Poverty and Schooling: Deconstructing the Class Stereotypes that Mis-Shape Education Policy and Practice. *Equity and Excellence in Education*, 45(2), 302–319.
- Grace College. (2015, October 22). Taxes and Tax Breaks: The Differences Between Nonprofit and For-Profit Organizations. Retrieved May 24, 2018, from <https://online.grace.edu/news/nonprofit-management-news/highlighting-the-difference-between-nonprofit-and-for-profit-organizations/>
- GuideStar. (2018). About Us. Retrieved June 4, 2018, from <https://learn.guidestar.org/about-us>
- Habib, M., Lardy, C., Desiles, T., Commeiras, C., Chobert, J., & Besson, M. (2016). Music and Dyslexia: A New Musical Training Method to Improve Reading and Related Disorders. *Frontiers in Psychology*, 7. <https://doi.org/10.3389/fpsyg.2016.00026>
- Hallberg, K. A., Martin, W. E., & McClure, J. R. (2017). The Impact of Music Instruction on Attention in Kindergarten Children. *Psychomusicology: Music, Mind, and Brain*, 27(2), 113–121. <https://doi.org/10.1037/pmu0000177>
- Halpern, R. (1990). Poverty and Early Childhood Parenting: Toward a Framework for Intervention. *American Journal of Orthopsychiatry*, 60(1), 6–18. <https://doi.org/10.1037/h0079162>
- Head Start. (2013). Positive Parent-Child Relationships. *Head Start Early Childhood Learning and Knowledge Center*, 6.
- Hogan, P. T. (2013, October 6). Gen Op vs. Program Support: A Funder Takes a Run at Reframing the Overhead Argument. Retrieved June 7, 2018, from <https://nonprofitquarterly.org/2013/10/16/gen-op-vs-program-support-a-funder-takes-a-run-at-reframing-the-overhead-argument/>
- Houlahan, M., & Tacka, P. (2015). *Kodály in the Kindergarten Classroom: Developing the Creative Brain in the 21st Century*. Oxford ; New York, NY: Oxford University Press.

- Institute for Research on Poverty, U. of W.-M. (2018). How is Poverty Measured? Retrieved May 9, 2018, from <https://www.irp.wisc.edu/resources/how-is-poverty-measured/>
- Hsu, T. (2017). *El Sistema USA: An Exploratory Study of the Pedagogical Approaches in Beginning Violin Classes*. University of Iowa.
- infoDiagram. (2017, March 29). Strategic Analysis Star or How to Do Appealing SWOT Presentation. Retrieved May 24, 2018, from <https://blog.infodiagram.com/2017/03/swot-analysis-presentation-how-to.html>
- Jacob, A. (2012). The Supplemental Poverty Measure: A Better Measure for Poverty in America? Retrieved May 10, 2018, from <https://poverty.ucdavis.edu/policy-brief/supplemental-poverty-measure-better-measure-poverty-america>
- Jarvis, A. (2016, February 25). Asking For Donations from Foundations. Retrieved June 7, 2018, from <https://www.qgiv.com/blog/asking-for-donations-from-foundations/>
- Jensen, E. (2009). *Teaching with Poverty in Mind: What Being Poor Does to Kids' Brains and What Schools Can Do About It*. Alexandria, Va: ASCD.
- Johnson, A. D., & Markowitz, A. J. (2017). Associations between Household Food Insecurity in Early Childhood and Children's Kindergarten Skills. *Child Development, 89*(2), e1–e17.
- Jonker, K., & Meehan III, W. F. (2014, February 19). Mission Matters Most. Retrieved June 7, 2018, from [https://ssir.org/articles/entry/mission\\_matters\\_most](https://ssir.org/articles/entry/mission_matters_most)
- Kaiser Family Foundation. (2015, July 31). What a Family of Four Would Need to Earn in Selected Urban Areas to Have Purchasing Power Equal to 400% of the Federal Poverty Level (\$97,000). Retrieved June 3, 2018, from <https://www.kff.org/other/state-indicator/cost-of-living-variation/>
- Karsh, E., & Fox, A. S. (2014). *The Only Grant-Writing Book You'll Ever Need* (Fourth edition). New York: Basic Books.
- Kimberlin, S. (2017, September 11). Californians in All Parts of the State Pay More Than They Can Afford for Housing. Retrieved June 2, 2018, from <http://calbudgetcenter.org/resources/californians-parts-state-pay-can-afford-housing/>
- Kirk, D. S., & Sampson, R. J. (2011). Crime and the Production of Safe Schools. In *Whither Opportunity? :Rising Inequality, Schools, and Children's Life Chances*.
- Kuckartz, U., & McWhertor, A. (2014). *Qualitative Text Analysis: A Guide to Methods, Practice & Using Software*. Los Angeles: SAGE.



- Lockwood Herman, M. (2018). Top 10 Fundraising Risks for Nonprofits. Retrieved June 6, 2018, from <https://www.nonprofitrisk.org/resources/articles/top-10-fundraising-risks-for-nonprofits/>
- Lui, A. (2014). *Orchestrating Communities: an Investigation of El Sistema and its Global Influences*.
- Majno, M. (2012). From the Model of El Sistema in Venezuela to Current Applications: Learning and Integration through Collective Music Education. *Annals of the New York Academy of Sciences*, 1252(1), 56–64.
- Mather, M. (2013, January 11). U.S. Low-Income Working Families Increasing. Retrieved June 2, 2018, from <https://www.prb.org/us-working-poor-families/>
- McDaniel, B. (2011). *Academic Achievement Differences Between Title I Students Enrolled in Music Classes and Title I Students Who are Not*. University of Redlands, CA.
- McLoyd, V. C. (1990). The Impact of Economic Hardship on Black Families and Children: Psychological Distress, Parenting, and Socioemotional Development. *Child Development*, 61(2), 311–346. <https://doi.org/10.2307/1131096>
- McNamara, C. (2007). *Field Guide to Nonprofit Strategic Planning and Facilitation*. Minneapolis, Minn.: Authenticity Consulting.
- Miendlarzewska, E. A., & Trost, W. J. (2014). How Musical Training Affects Cognitive Development: Rhythm, Reward and Other Modulating Variables. *Frontiers in Neuroscience*, 7. <https://doi.org/10.3389/fnins.2013.00279>
- Monk, D., & May, L. (2017, November 22). Nonprofit Fundraisers: How Much of the Money They Raise Actually Goes Back to Charity? Retrieved June 6, 2018, from <https://www.wcpo.com/longform/nonprofit-fundraisers-following-the-dollars>
- Morris, A. S., Robinson, L. R., Hays-Grudo, J., Claussen, A. H., Hartwig, S. A., & Treat, A. E. (2017). Targeting Parenting in Early Childhood: A Public Health Approach to Improve Outcomes for Children Living in Poverty. *Child Development*, 88(2), 388–397.
- National Association of Secretaries of State. (2018). National Association of Secretaries of State: Find Your Secretary of State. Retrieved May 24, 2018, from <https://www.nass.org/>
- National Council of Nonprofits. (2018a). Endowments. Retrieved June 5, 2018, from <https://www.councilofnonprofits.org/tools-resources/endowments>

- National Council of Nonprofits. (2018b). National Council of Nonprofits. Retrieved June 7, 2018, from <https://www.councilofnonprofits.org/>
- National Federation of Independent Businesses. (2016, May 13). Small Business Insurance Dos and Don'ts. Retrieved June 4, 2018, from <https://www.nfib.com/content/resources/insurance/bizhelp-small-business-insurance-dos-and-donts-74003/>
- National String Project Consortium. (2009). The Status of String and Orchestra Programs in United States Schools. American String Teachers Association. Retrieved from [https://www.astastrings.org/app\\_themes/public/uploads/pdf/whitepaper.pdf](https://www.astastrings.org/app_themes/public/uploads/pdf/whitepaper.pdf)
- Nelson, C. A., & Sheridan, M. A. (2011). Lessons from Neuroscience Research for Understanding Causal Links Between Family and Neighborhood Characteristics and Educational Outcomes. In *Whither Opportunity? :Rising Inequality, Schools, and Children's Life Chances*. Russell Sage Foundation.
- Neuman, S. B. (2009). Use the Science of What Works to Change the Odds for Children at Risk. *Phi Delta Kappan*, 90(8), 582–587. <https://doi.org/10.1177/003172170909000812>
- Nichols, C. (2017, January 20). True: California Has the Nation's Highest Poverty Rate, When Factoring in Cost-of-Living. Retrieved June 2, 2018, from <http://www.politifact.com/california/statements/2017/jan/20/chad-mayes/true-california-has-nations-highest-poverty-rate-w/>
- Norwich University. (2016, December). 7 Key Differences Between Nonprofit & For-profit Organizations. Retrieved May 24, 2018, from <https://graduate.norwich.edu/resources-mpa/articles-mpa/7-key-differences-between-nonprofit-and-for-profit-organizations/>
- Oregon Secretary of State. (2018a). Nonprofit Services. Retrieved May 24, 2018, from <http://sos.oregon.gov/business/Pages/nonprofit.aspx>
- Oregon Secretary of State. (2018b). Office of Small Business Assistance. Retrieved June 4, 2018, from <http://sos.oregon.gov/business/Pages/office-small-business-assistance.aspx>
- Oregon Secretary of State. (2018c). Registered Agents and Service of Process. Retrieved May 24, 2018, from <http://sos.oregon.gov/business/Pages/registered-agents-service-of-process.aspx>
- Oregon Arts Commission. (2018). Past Grantee Database. Retrieved June 6, 2018, from <http://www.oregonartscommission.org/impact/past-grantees>

- Pakroo, P. H. (2013). *Starting & Building a Nonprofit: A Practical Guide* (5th ed.). Nolo. Retrieved from [https://www.amazon.com/dp/B005FHORKW/ref=dp-kindle-redirect?\\_encoding=UTF8&btkr=1](https://www.amazon.com/dp/B005FHORKW/ref=dp-kindle-redirect?_encoding=UTF8&btkr=1)
- Reynolds, A. J., Temple, J. A., Robertson, D. L., & Mann, E. A. (2001). Long-term Effects of an Early Childhood Intervention on Educational Achievement and Juvenile Arrest: A 15-Year Follow-up of Low-Income Children in Public Schools. *JAMA*, 285(18), 2339–2346. <https://doi.org/10.1001/jama.285.18.2339>
- Rice, M. R., DiMeo, R. A., & Porter, M. P. (2012). *Nonprofit Asset Management: Effective Investment Strategies and Oversight*. Hoboken, New Jersey: John Wiley and Sons, Inc. Retrieved from <https://ebookcentral-proquest-com.libproxy.uoregon.edu/lib/uoregon/reader.action?docID=817757&query=>
- Rosier, K. B., & Corsaro, W. A. (1993). Competent Parents, Complex Lives: Managing Parenthood in Poverty. *Journal of Contemporary Ethnography*, 22(2), 171–204. <https://doi.org/10.1177/089124193022002002>
- Schwartz, M., & Wilson, E. (2006). *Who Can Afford To Live in a Home?: A look at data from the 2006 American Community Survey* (p. 13). United States Census Bureau. Retrieved from <https://www.census.gov/housing/census/publications/who-can-afford.pdf>
- Score Association. (2014, June 25). Should You Hire a Registered Agent or Be Your Own? Retrieved May 24, 2018, from <https://www.score.org/resource/should-you-hire-registered-agent-or-be-your-own>
- Scott, L. (1992). Attention and Perseverance Behaviors of Preschool Children Enrolled in Suzuki Violin Lessons and Other Activities. *Journal of Research in Music Education*, 40(3), 225–235. <https://doi.org/10.2307/3345684>
- Shoemaker, A. H. (2012). *The Pedagogy of Becoming: Identity Formation through the Baltimore Symphony Orchestra’s OrchKids and Venezuela’s El Sistema*. University of North Carolina at Greensboro.
- Shumow, L., Vandell, D. L., & Posner, J. K. (1998). Harsh, Firm, and Permissive Parenting in Low-Income Families: Relations to Children’s Academic Achievement and Behavioral Adjustment. *Journal of Family Issues*, 19(5), 483–507. <https://doi.org/10.1177/019251398019005001>
- Silberman, L. R. (2013). *Globalizing El Sistema: Exploring the Growth and Development of El Sistema Inspired Programs Around the World*. Retrieved from <https://scholarsbank.uoregon.edu/xmlui/handle/1794/12899>
- Sistema Global. (2017). *El Sistema Global Program Directory*. Retrieved June 4, 2018, from <http://sistemaglobal.org/el-sistema-global-program-directory/>

- Sloboda, J. A., Davidson, J. W., Howe, M. J. A., & Moore, D. G. (1996). The Role of Practice in the Development of Performing Musicians. *British Journal of Psychology*, 87(2), 287–309.
- Small Business Administration. (2018). Get Business Insurance [Government]. Retrieved June 4, 2018, from <https://www.sba.gov/business-guide/launch-your-business/get-business-insurance#section-header-0>
- Stipek, D. J., & Ryan, R. H. (1997). Economically Disadvantaged Preschoolers: Ready to Learn but Further to Go. *Developmental Psychology*, 33(4), 13.
- Suzuki Association of the Americas. (2018). About the Suzuki Method. Retrieved June 4, 2018, from <https://suzukiassociation.org/about/suzuki-method/>
- Suzuki, S., Selden, K. I., & Selden, L. (2012). *Nurtured by love: translated from the original Japanese text*.
- The Nonprofit Association of Oregon. (2016). Risk Management & Regulation. Retrieved June 4, 2018, from [https://nonprofitoregon.org/helpline\\_resources/tools\\_information/faqs/risk\\_management](https://nonprofitoregon.org/helpline_resources/tools_information/faqs/risk_management)
- Turner, C. (2014, September 10). This Is Your Brain. This Is Your Brain On Music. *National Public Radio*. Retrieved from <https://www.npr.org/sections/ed/2014/09/10/343681493/this-is-your-brain-this-is-your-brain-on-music>