

GUILD NOTES

GUILD NEWS

Reflections on the 2006 Conference for Community Arts Education

Held in Phoenix between October 31 and November 4, the 2006 **Conference for Community Arts Education** attracted 279 participants from across the U.S. and Canada. The program, developed in response to member input, included tracks on education, fundraising, governance, management/leadership, and marketing. Roundtable sessions were held for visual arts schools, divisional schools, rural schools, and large, medium and small independent schools. Many delegates found keynoter **Arlene Goldbard** particularly inspiring.

Many presenters have made materials available from their sessions to be shared among Guild members. Handouts from several sessions may be downloaded from the Members Only area of www.nationalguild.org

Planning has already begun for next year's Conference in Los Angeles from November 6–10, 2007. We'll be in touch during the first quarter of next year to inquire again as to the topics and issues you'd like our 70th Annual Conference to address.

We are grateful to the following organizations for their support of this year's conference:

- The National Endowment for the Arts
- MetLife Foundation
- Pennsylvania Council on the Arts
- Steinway & Sons
- Yamaha
- Barthelmes Foundation
- Mr. and Mrs. Ed Farnilant
- Arizona State University College of Fine Arts
- ACEWare Systems
- Music Together
- Roland Corporation U.S.

We would also like to sincerely thank members of the conference host and advisory committees:

Catherine Fletcher (Chair), Arizona State University Herberger College for Kids and At Large, Tempe, AZ; **Aida Aydinyan**, Barthelmes Conservatory of Music, Tulsa, OK; **Ed Farnilant**, Trustee, National Guild, Tucson, AZ; **Ana M. Fernandez**, Anita M. Martinez Ballet Folklorico, Dallas, TX; **Joseph L. Hull, III**, Barthelmes Conservatory of Music, Tulsa, OK; **Anita Martinez**, Anita M. Martinez Ballet Folklorico, Dallas, TX; **Regina Nixon**, The Phoenix Conservatory of Music, Phoenix, AZ; **Margaret Perry**, The Armstrong Community School of the Austin Lyric Opera, Austin, TX; **Thora Jacobson**, Trustee, National Guild, Philadelphia, PA; **Rob Schultz**, Mesa Arts Center, Mesa AZ; **Walt Straiton**, Yamaha; **Nina Tishkevich**, Music Academy of Tucson, Tucson, AZ; **Davin Torre**, Flint School of Performing Arts, Flint, MI.

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Yellow Bird Indian Dancers perform at the opening reception of the Conference. Photo: Ed Farnilant

The Soul of an Arts Educator

By Roberta Burnett

Arlene Goldbard has a way of shifting people's paradigms. Leaning into a conversation, even from a podium, she is all eyes, heart, and forthright mind.

In the workshop following her keynote address for the 2006 Conference for Community Arts Education, administrators, faculty, and board members made use of some fresh ideas she outlined as ways to approach daily work in community arts education. Her task, based on powerful, individual acts of imagination, was to invite them to reconstruct through imagination and meditation their day-to-day, moment-to-moment business practices and goals, potentially changing future days and years of their business lives.

The results amazed many, with some noting that after only a few hours in Conference meetings, they'd already gotten what they came for. With Goldbard as Conference bellwether, people had much to anticipate.

Her message is that we can use and trust our fundamental instincts as insightful human beings, re-experiencing our inspiration. We've all come to our jobs initially, Goldbard said, believing in the arts and their capacity to move people's lives. Almost everyone in arts administration, and especially community arts, starts their life-arc a practicing artist. But over any administrator's work history, the daily grind of "doing it all" tends to deaden the hope for and trust in outcomes, the passage of inspiration through high energy synapses, until managers and principals, board members and staff after a decade or so might just tend to come to work and leave exhausted.



Arlene Goldbard

While Goldbard's keynote connected with audiences out of her clear-headed generosity of spirit and intelligence, her workshop guided people inward. She asked them to use the body as a kind of spiritual barometer, one whose basis is the universal medium of authenticity that is every arts person's naturally occurring, nourishing well.

Her basic assumption? — that community arts education is fundamentally a form of spiritual practice. Seeing it that way can revivify all business processes and so influence their outcomes.

Goldbard laid out a number of lenses through which attendees examined their work, and their "at work" personas. As they imagined choosing a different lens than typical to see them through a work day, Her crucial question then became, "Are there things you don't do now that you would start doing if you saw your work through a particular lens," and, possibly even more important, "What would you stop doing?" An executive trapped in continual and normal business complexities then gained the opportunity of experiencing certain freedoms.

Goldbard encouraged participants to think of the similarities between these real-world practices and our particular job activities and roles, paying attention to the different feelings each evoked.

The exercises led to an understanding of what changing perspectives had the power to do: to change a workplace and even whole sets of perceptions and emotions.

And she got results.

GUILDNOTES

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The Guild encourages submissions of editorial content. Email submissions to AndyBehrens@nationalguild.org

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The National Guild aims to make high quality arts education available to every interested child and adult in the United States.

The Guild's national network encompasses arts education professionals, organizations, volunteers, and philanthropic supporters. In concert with this network, the Guild researches and promotes best practices, provides opportunities for professional development and dialogue, and advocates for broad access.

For information regarding Guild membership and programs visit www.nationalguild.org or email guildinfo@nationalguild.org

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GUILD NEWS (cont'd)

Seeing the utility of Goldbard's lenses, Emily Klion, program and artistic director of Marsh Youth Theater in San Francisco, tried out three. Reinventing part of her job as an entertainer of guests, prompted her "to have tea available in my office for teachers and other staff, and I used the 'social worker' and 'spiritual' lenses in a recent grant application—I was probably more up front than usual about the social justice and spiritual component of our program and my work."

Beverly Houck, program director of the Institute of the Arts (Wyomissing, PA), said using spiritual practice as a filter for her job would definitely "reduce the living in clutter." Goldbard pointed out that clutter gives us the "feeling of what I haven't done, that overwhelmed feeling."

Goldbard's lenses gave everyone options of seeing their careers as if they were

- Doing community organizing
- Running a business
- Engaging in spiritual practice
- Making art
- Providing health care
- Teaching in a school
- Playing sports
- Providing social services
- Entertaining guests

Valerie Harris, founder and director of the Teen Writers Academy at the West Philadelphia Cultural Alliance/Paul Robeson House, said that adding seeing the Writers Academy as a spiritual practice to its being a business venture teaches patience about program development: "I no longer feel that I always have to make something happen, or put artificial pressures on the program to increase the number of people served."

Tracy Wilkes, executive director of Dreams Center for Arts Education (Wilmington, NC), first used "making art" as her lens in the workshop, and later the "entertaining" or "hospitality" lens as she reframed it. She said she's determined now to "create a place of comfort and beauty" at her facility. "It has also shifted how my staff relates to students and parents when they walk through the Dreams door. It is not 'all about expediency,' but rather taking the time to value each person that we communicate with."

Goldbard pursued practical realities, too: she asked everyone to consider possible effects on student populations or board members. JoEllen DeVilbiss, executive director of the Conservatory of Central Illinois and National Guild trustee (Champaign, IL), used sports to focus on the way coaches build teams, developing the talents of the individuals to work for the organization.

The reformulation of what's possible in anyone's arts and culture job and its surrounding community emerged as people spoke with fervor about their experiences, the transformative potential of the workshop's 75 working minutes surfacing one by one.

Using the words of the famous, Goldbard illustrated the deeply held values of the arts in a civil society. Through singer-actor Paul Robeson, choreographer Liz Lerman, Mohandas Gandhi, and the poet-philosopher Rumi, Goldbard noted we generate through our arts work everlasting values of commitment and authenticity "feelings [generally] associated with worship."

*Arlene Goldbard is a speaker on issues of culture, politics, and spirituality. Her most recently released book *New Creative Community: The Art of Cultural Development* is published by New Village Press. The text of her conference keynote address may be found at www.nationalguild.org.*

Members Give Guild a Strong Endorsement

In July Full members were invited to participate in a *Member Activity & Satisfaction Survey*. Responses were received from approximately one-third of members.

The survey yielded overwhelmingly favorable feedback about the Guild's programs and its service to the community arts education field.

- 91% of all respondents agreed they would recommend Guild membership to their peers, and over half "strongly" agreed with this statement
- 88% of school directors agreed that the national office is responsive to their questions and concerns
- 80% of school directors told us they feel they share a common bond with other Guild members
- 68% of school directors said that being a member makes it easier for them to meet the challenges of their work

With a 75% subscription rate, the listserv topped the list of most regularly used information services, closely followed by *GUILDNotes* and the printed membership directory. When asked to rate the usefulness of such services and publications, the *2004 Survey Data Book* ranked highest (86% of its users agreed or strongly agreed on its usefulness). The listserv was next, followed by *GUILDNotes* and the *Partners in Excellence* handbook.

Data from this survey will help shape the Guild's programs and communications in the coming year. We are grateful to all who participated.

(GuildNews is continued on page 8)

PEOPLE AND SCHOOLS

People



Kal Novak

KAL NOVAK, 1923 - 2006

Former Guild trustee and 1991 Presidents Award recipient **Kalman Novak** of Lincoln, MA, passed away in Boston on the morning of August 20th after a long illness. An orchestral and choral conductor, Novak was the founder and executive director of the Music Center of the North Shore (now **Music Institute of Chicago**) from 1969 to 1987. He was also a past director of the **Longy School of Music** (Cambridge, MA) and the South End Music Center (now **Community Music Center of Boston**).

Former Guild Executive Director Lolita Mayadas knew Novak well. "Kal personified all that was best in the field, and he was a tireless advocate for the Guild's values," she said. "Like Herbert Zipper he was the go-to person for starting schools and was unstintingly generous with his time. He was a man of stature, physically and intellectually, yet he had a ready sense of humor. We took 200 kids from Guild schools to Germany for the 1985 European Youth Festival, and when he discovered that the kids' accommodation was to be the floor of a local gymnasium, Kal insisted on joining them, eschewing more comfortable digs at a local hotel. He was a wonderful man and one we will all remember with love and gratitude."

The Music Institute of Chicago has dedicated the Kalman Novak Musicianship Program in his memory. A memorial service for Novak was held in September in Boston. Cards may be sent to the family at 213 Aspen Circle, Lincoln, MA 01773.

WINDHAM NAMED WALLACE FOUNDATION'S NEW ARTS DIRECTOR

The Wallace Foundation has named **Daniel J. Windham**, president and CEO of the **Cleveland Music School Settlement** and National Guild trustee, to lead the Foundation's arts team, effective February, 2007.

Windham will pilot Wallace's two current initiatives, the Wallace Excellence Awards and the Arts for Young People initiative, continuing the Foundation's longstanding commitment to bringing the arts to more people. In each initiative, the Foundation supports innovative solutions, draws lessons and fills gaps in knowledge, then shares those lessons broadly. Windham succeeds **Nancy Devine**, who for two years directed both the arts and out-of-school time programs. Due to the successful expansion of work in its arts initiatives, the Foundation has divided the job into two, separate positions. Devine will continue to direct Wallace's work in out-of-school time.

Since 2001, Windham has been president and chief executive officer of the CMSS, one of the oldest community schools of the arts in the nation and a nationally recognized leader in community arts programming. Windham joined the Guild's board in 2004 and served as our treasurer through 2006.

GUILD TRUSTEE YAFFE CHOSEN FOR YALE DEANSHIP

Former executive director of **The Hartt School** at the University of Hartford (CT) and vice president of the Guild's board, Michael C. Yaffe has been named Associate Dean for Administrative Affairs at the Yale School of Music (New Haven, CT).

Yaffe directed the Hartt School for 20 years, where he developed one of the finest community programs in the nation, transforming the enterprise from a referral organization to a comprehensive arts school with annual enrollment in the thousands. Besides serving as a Guild trustee from 2000-2006, Yaffe chairs the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS) and serves on the Hartford Symphony Orchestra's board of directors. At Yale, Dean Yaffe's duties will include financial management, facilities, and human resources. He will also oversee the School's expanding educational outreach program. Hartt's Associate Director **Alana Seddon** serves as interim director until a new director is found.

JACOBSON HONORED

In October, **Thora Jacobson** of Philadelphia, a Guild trustee and founding COO of Philagrafika, an international festival of the printed image, accepted the Visionary Woman Award from Philadelphia's Moore College of Art and Design. The Award honors outstanding women leaders who have impacted the art and design worlds. For 23 years, Jacobson directed the **Samuel S. Fleisher Art Memorial**, a local Guild member school.

PEOPLE AND SCHOOLS (cont'd)

MELANSON TO HEAD CANADA'S NATIONAL BALLET SCHOOL

Jeff Melanson, former dean of Toronto's *Royal Conservatory of Music* and recent chair of the Guild's Eastern Great Lakes Regional Chapter, has accepted a position as administrative director for the National Ballet School, also in Toronto. The School integrates ballet training with an enriched academic program, plus student residences. Its full-time Professional Ballet/Academic Program and the Post-Secondary (Intensive Dance) Program together accommodate 150 students from around the world. NBS also offers on-site and outreach programs for dance professionals, instructors, local children and adults.

MAYADAS JOINS FACULTY AT MEMBER SCHOOL

If you live anywhere near Tenafly, NJ, and you're considering piano lessons, look to the *Thurnauer School of Music* at the Jewish Community Center on the Palisades. There you'll find none other than **Lolita Mayadas**, National Guild executive director from 1981 to 2001, on faculty. A constant friend of the Guild, Mayadas has performed solo and with ensembles on at least three continents and is a former dean of students at the *Hochstein School of Music and Dance*, Rochester, NY.

Schools

NEIGHBORHOOD MUSIC SCHOOL REACHES \$5 MILLION GOAL

New Haven, Connecticut's *Neighborhood Music School* has announced the completion of its six-year, \$5 million capital campaign. The School received \$2.2 million in state funding, \$1.7 million from individuals, and \$1.1 million from corporations and foundations, including a \$250,000 Kresge Challenge Grant. The campaign was chaired by the chair-elect of the National Guild's board of trustees, **Carol Ross**. Honorary campaign chair was celebrated soprano **Jessye Norman**.

As the anchor building of New Haven's Audubon Arts District, the School will have a remodeled façade; distinctive signage; a reconfigured vestibule and added atrium; a new heating, air-conditioning and ventilation system; an expanded, 250-seat performance hall with improved acoustics, plus renovations for all of its 36 studios & classrooms.

MERIT SCHOOL RECEIVES WALLACE FOUNDATION GRANT

Chicago's *Merit School of Music* is among nine city arts organizations which received Excellence Award grants in October totaling \$2.9 million from the Wallace Foundation. Merit received \$500,000 over four years to lower barriers to participation, such as commuting difficulties, and to recruit more disadvantaged students. In addition to the Excellence Awards, The Wallace Foundation is collaborating with municipal agencies to create a Learning Network for all Chicago arts organizations and to foster arts engagement. Wallace chose Chicago for this new effort because of the city's high concentration and variety of arts organizations and because of the congruence of these grants with other Foundation initiatives. Boston is the other city chosen for Wallace Excellence Awards grants in 2006.

GIFT ENDOWS EDUCATION DIRECTORSHIP AT AUSTIN LYRIC OPERA

Austin, TX, philanthropist and arts patron **James C. Armstrong** has made a \$500,000 gift to endow the position of the director of education of Austin Lyric Opera and the *Armstrong Community Music School*. A founding and still active member of the Opera's Board of Trustees, Armstrong so firmly supported the development of the Community Music School that the institution took his name when it opened in April of 2000. The Armstrong School is the first of its kind ever to be established by an opera company and is one of the first in Texas. It offers instruction to students of all ages and skill levels, as well as opera outreach. The School's current director is **Margaret Perry**, a Guild trustee and chair of our Southwest Regional Chapter.

HARPER SCHOOL RAISES FUNDS, RECEIVES MATCHING GRANT

Between October, 2005, and September, 2006, the *James C. Harper School of Performing Arts*, a newly founded school in Lenoir, NC, raised \$25,000 in private gifts. Having completed the campaign, a \$25,000 matching gift was awarded the school by local supporters **Lucy and Jim McCarl**. The School opened in January, 2006, and 300 students are already enrolled in programs.

CONCORD SCHOOL CITED FOR EXCELLENCE

The *Concord (NH) Community Music School* has been named a semi-finalist for the 2006 Coming Up Taller Awards by the President's Committee on the Arts and Humanities. The School was recognized for its contributions to underserved children and youth through its financial aid program and its Music in the Community Initiative. This recognition follows upon the School's acceptance in April of the New Hampshire Governor's Arts Award for Cultural Access Leadership. The School was selected for its work toward overcoming barriers of income, musical ability, physical and mental ability, age, and geographic location.



Soprano *Jessye Norman* (bottom right) poses with *Neighborhood Music School* student *Christian Sands* (seated), school alumnus *Teddy Bailey*, and faculty member *Tiffany Jackson*, performers at a celebratory dinner

PEOPLE AND SCHOOLS (schools—cont'd)



Members of Measure 5 in a candid moment on the street

ACADEMY ENSEMBLE TOURS JAPAN

Measure 5, an ensemble of [The Music Academy of Rockford College](#) (IL), spent ten days in June traveling and performing in Japan. Seventeen students aged 12 to 18 performed in Kyoto and at Kobe College, Rockford College's sister institution. They also took part in a master class and performed with and for students and teachers in Matsumoto, the home of the Suzuki Talent Education Institute. The trip marked The Music Academy's 20th anniversary. The Academy raised \$46,000 and worked for two years to make the trip possible. "We'd do it again in a flash!" Academy Director [Martha Frantz](#) said. "The College needed to strengthen its ties to its sister college and was having difficulty in finding ways to do so. [With the trip] we helped advance the College's mission and thereby ensured [the Academy's] place at the table."

CONSERVATORY OFFERS TEENS ARTS INDUSTRY TRAINING

The Private Industry Council has contracted with the [Wisconsin Conservatory of Music](#) (Milwaukee) to provide an arts industry training program for ten students of the Milwaukee High School of the Arts. Eight weeks of training are followed by internships and competitive employment. Project partners include the WI Department of Labor, the United Performing Arts Fund of Milwaukee, the Marcus Center for the Performing Arts, the Milwaukee Symphony Orchestra, and the Florentine Opera Company.

PROGRAM INTRODUCES KIDS TO WIND INSTRUMENTS

The [Pennsylvania Academy of Music](#) (Lancaster) has instituted an "Introduction to the World of Winds" class. The program introduces children ages six through nine to the recorder, a simple wind instrument often used in early music and a useful stepping stone to other instruments. Students learn breath control, finger dexterity and basic note-reading. "If parents are unsure how to start their children down a musical path, this is the perfect class," says Academy Dean [Frances Veri](#). The class instructor is [Jennifer Grim](#), an active solo and chamber musician across the U.S. and a first-prize winner in several national chamber music competitions.

The Academy and its founders were profiled in the September 16th issue of Britain's *Classical Music Magazine* (not available online). The school is undergoing a \$21 million redevelopment in the downtown of a city with just 60,000 population.

LEADERSHIP TRANSITIONS AT MEMBER SCHOOLS

Boulder Arts Academy, Boulder, CO: Paul Waskiewicz replaces Ted Jobe as executive director

Claremont Community School of Music, Claremont, CA: Christopher Maddock replaces Jeffrey Levenson as executive director

Colburn School, Los Angeles: Miguel Angel Corzo was appointed to the newly created position of President and CEO and will assume the post in July, replacing Joseph Thayer.

Community Art Center, Inc., Cambridge, MA: Melina O'Grady is interim executive director, replacing Marsha Stewart

Community School of Music and Arts at Finn Center, Mountain View CA: Jeffry Walker is new executive director, replacing Interim Director Susan McInnis

East Bay Center for the Performing Arts, Richmond, CA: Miko Lee departs as director of Art and Public Education Division

Music Center of the Northwest, Seattle, WA: Janice Gockel, director emeritus, replaces outgoing Executive Director Christopher Maddock

Opus 118 Harlem School of Music, New York: Philip Willis replaces Lee Koonce as executive director

Sharon Lynne Wilson Center for the Arts, Brookfield, WI: Laura Aaron Sear is new education director, replacing outgoing Education Manager Judy Radtke

Sherwood Conservatory of Music, Chicago, IL: Kathy Butera replaces Darcy Walker as executive director

St. John School of the Arts, Inc., St. John, U.S. Virgin Islands: Jan Kinder replaces Ruth C.S. Frank as executive director

St. Paul Conservatory of Music, MN: Clea Galhano is interim artistic director, replacing Nora Stanton Gibson

The New School of Music, Cambridge, MA: Stephen Pixley replaces Meredith Cooper as executive director

The Royal Conservatory of Music Community School, Toronto, ON: Jeff Melanson departs as director



Miguel Corzo



Jeffry Walker

THE GUILD IS PLEASED TO WELCOME THESE NEW FULL MEMBERS

FULL MEMBERS

- **Asociacion de Musicos Latino Americanos School of Performing Arts**, Philadelphia, PA. Since 1986, the School has offered bilingual instruction in music and dance, especially Latin American and Latino art forms, emphasizing written and oral methods and encouraging cultural literacy.
- **Blue Bear School of Music**, San Francisco, CA. Blue Bear provides superior quality, affordable popular music education to aspiring musicians of all ages and skill levels in a supportive environment.
- **Charleston Academy of Music**, Charleston, SC. Founded in January 2003, CAM offers individual instruction, master classes, performance classes, and workshops with national and international artists.
- **Durham Arts Council**, Durham, NC. Founded in 1954 as Allied Arts, The Durham Arts Council manages a multi-purpose arts center and a warehouse studio facility. Classes in the performing, literary and visual arts are available for toddlers through seniors.
- **Foundation Music School, Inc.**, Ft. Collins, CO. Established in March 2006, FMS offers a range of developmentally appropriate classes for children. Programs include Musikgarten, beginning keyboard, private piano lessons, and adaptations for individuals with special needs.
- **Gage Academy of Art**, Seattle, WA. Founded in 1989, Gage is attended by 2,000+ amateur and professional artists annually, ages 6 to 82. Its facility includes five large teaching studios, eight group & private studios for 52 on-site artists, two galleries, a library and a student lounge.
- **Gaston School of the Arts**, Gastonia, NC. A division of the United Arts Council of Gaston County, the GSOA provides instruction in music, art and drama, plus need- and talent-based scholarships and summer arts camps for underserved populations.
- **GoggleWorks Center for the Arts**, Reading, PA. The largest arts center of its kind in the country, this 160,000-square-foot facility contains 34 visual art studios, four dance studios, six galleries, glass facilities, ceramic studio classroom, jewelry workshop, woodshop and photo darkroom lab.
- **Houston Center for Contemporary Craft**, Houston, TX. Having opened its doors in September 2001, HCCC is Houston's only venue dedicated exclusively to high-quality, contemporary craft. All regular programming is free to the public.
- **Independent Day School – Community School for the Arts**, Tampa, FL. This divisional school brings the arts to life through lessons, performance opportunities, and exposure to professional performances.
- **Indian River Community College's Performing Arts Academy**, Fort Pierce, FL. The Academy provides instruction in music, dance, children's theatre, and musical theatre to youth ages 7 to 17.
- **Keys Community School of the Arts, Inc.**, Key West, FL
- **Madison Creative Arts Program, Inc.**, Madison, WI. For the past eleven years MadCAP has provided educational opportunities for young people through musical theatre performance ensembles, a full music studio, and Theatre for Young Audiences.
- **Main Line Art Center**, Haverford, PA. Incorporated in 1937, the Center focuses on the teaching and exhibition of contemporary art. A \$2 million renovation and expansion was completed in 1999 and features a gallery, studios, a student resource center, and registration center.
- **Maryland Conservatory of Music**, Bel Air, MD. Private lessons, musicianship classes, ensembles, and a Community Performance Program are offered; all students are considered for a scholarship based on merit and need.
- **Spiral Q Puppet Theater**, Philadelphia, PA. Spiral Q seeks to mobilize communities and illuminate life in the neighborhoods of Philadelphia and similar urban settings through the construction of giant puppet parades, toy theater and neighborhood pageantry.
- **Studio Mid-Del, Inc.**, Midwest City, OK. Serving eastern Oklahoma County and the metropolitan Oklahoma City area, the Studio's visual and performing arts classes are offered in a relaxed atmosphere that encourages individual creativity.
- **The Arts Academy at Park Cities Presbyterian Church**, Dallas, TX. The Academy offers music training for all ages in the Dallas/Fort Worth region.
- **The Chestnut Hill School of Music**, Chestnut Hill, MA. Located on the campus of an independent elementary school, TCHSM takes advantage of campus amenities, including a music technology lab, newly renovated classrooms and a state-of-the-art performing facility.
- **The Village of Arts and Humanities**, Philadelphia, PA. Since 1986, The Village has transformed North Philadelphia through education and other programs and has served thousands of low-income, primarily underserved African American dwellers.
- **West Philadelphia Cultural Alliance**, Philadelphia, PA. Founded in 1984 in the heart of West Philadelphia, WPCA's core programs include arts in education, exhibitions, concerts, and the administration of The Paul Robeson House and Library.
- **Westhampton Beach Performing Arts Center**, Westhampton Beach, NY. Serving students on the East End and across Long Island, the Center's stage serves as a year-round focal point for the area's diverse community.

(more New Members on page 11)

GUILD NEWS (cont'd)

Guild Welcomes New Trustees, Officers

At our Annual Meeting on November 3, 2006, members elected **Carol F. Ross** to chair the Guild's board. Since 1997, Ms. Ross has served on the board of directors of the **Neighborhood Music School** in New Haven, CT, as president and as chair of the School's capital campaign. Her other board affiliations include terms with the Greater New Haven Arts Stabilization Board, the Center for Independent Study (New Haven), the New Haven Colony Historical Society, and the Rockywold-Deephaven Camps (Holderness, NH). Ms. Ross's professional experience includes teaching positions at The Foote School, Wilbur Cross High School, the Hopkins School (New Haven), and the Choate Rosemary Hall in Wallingford, CT. Ms. Ross received a B.A. from Wheaton College and a M.A. from Bryn Mawr College. She belongs to the American Numismatic Society and the Classical Association of New England. Her musical interests include piano and recorder.

In her two two-year terms as board chair, **Gayle Morgan** presided over an important phase of revitalization and growth for the National Guild. Under her leadership, the Guild stabilized its finances, strengthened its Board of Directors, and launched a strategic plan stressing improved services to Guild members. "I am confident of a smooth transition to new Board leadership," Ms. Morgan said, "and as a continuing Board member, I look forward to working with the Guild's new Chair, Carol Ross." Ms. Morgan will remain on the Board as a term trustee and was elected to a two-year term on the Executive Committee.

Also at the Annual Meeting, **Terry Hueneke** was elected as National Guild vice-chair along with **Lowell Noteboom**, who will serve a second term as vice-chair. **Thora Jacobson** was elected to the post of secretary succeeding **Eric Bachrach**.

The following individuals were elected by members to their first three-year terms as National Guild trustees:

Joseph L. Hull, III, is president and director of the Barthelmes Foundation, Inc., of Tulsa, OK. The Foundation endows community support for the arts and nature through the education of children. He serves as president/chairman of the Board of Trustees of the **Barthelmes Conservatory**, a Guild member school in Tulsa. Prior to his involvement with the Foundation and Conservatory, Mr. Hull operated a private law practice.

Lynda Smith, VP and General Manager of **Roland Contemporary Keyboard Division** in Los Angeles, brings years of dedication and service to the music and arts community. She is a former public school music teacher, a former music director for several churches, a former general manager of a multi-store music retail chain, and a Board Certified Music Therapist. An avid pianist and organist, Ms. Smith continues to perform and to champion music education, music therapy, and programs that support recreational music making.

Davin Pierson Torre has spent more than 20 years as a musician and music educator. She was appointed as director of the **Flint (MI) School of Performing Arts (FSPA)** in 1995, since which time enrollment has nearly doubled, making the FSPA the largest community arts school in the state. Principal violist with the Flint Symphony Orchestra until 1999, she maintains a busy conducting schedule and is in her 17th season as conductor of the Flint Youth Symphony Orchestra. A former trustee of the American Symphony Orchestra League, Ms. Pierson Torre serves on the Guild's Committee of School Directors and is a former chair of the Central Great Lakes Chapter.

Re-elected to another three-year term as trustee was **Robyn Newhouse**, a newspaper publisher and president of the **Community Music School of Springfield (MA)**.

2006 marks the end of terms for trustees **Michael Yaffe** and **Kristen Murphy**. Yaffe joined the board in 1998, serving on the Membership Committee and as a vice-chair from 2002 to 2006. Murphy, director of the **University of Puget Sound Community Music Department** (Tacoma, WA), joined the board in 2003 and served on the Membership committee. The Guild expresses its deepest appreciation to these generous individuals.



Gayle Morgan passes the gavel to incoming Board Chair Carol F. Ross. Photo: Ed Farnham

Self-Assessment Guide Previewed

The National Guild's Certification program was decommissioned in July of 2006 in order to allow the organization to concentrate its resources on professional development, information and networking services. While we have let go of our own function as an assessor, the Guild nevertheless maintains a strong commitment to the value of assessment and the quality of arts education our members offer their communities. To that end, we have established an ongoing relationship with the **Accrediting Commission for Community and Precollegiate Arts Schools** (ACCPAS), the nation's only accrediting body for the community arts education field.

Earlier this year a task force of Guild members and staff helped propose important revisions to the accreditation standards used by ACCPAS. The revised ACCPAS standards form the basis of a new self-assessment guide the Guild previewed at the 2006 Conference. *A Guide to Assessing Your Community Arts School* will provide an unprecedented opportunity to evaluate your school along ACCPAS accreditation standards and the highest principles espoused by the Guild. The *Guide* will stand on its own as a valuable resource, but completing it will also serve as a major first step toward accreditation, if that is your goal. The book's modular format will allow for standalone sections (e.g. finances, faculty/staff, facilities, and recruitment) you can share with others to form a deep understanding of your organization's strengths and weaknesses. Look for the *Guide* to be published in early 2007.

First National Conference on Arts and Aging Held, Toolkit to be Produced

The National Center for Creative Aging and the New Jersey Performing Arts Center hosted the *Creativity Matters: Arts & Aging Conference*, the first national conference on arts and aging, November 3–4, 2006. The National Guild was represented by Trustee Emilie Corey.

The Guild is partnering with NCCA and NJPAC to publish a creative aging toolkit, due out summer 2007. Copies of the toolkit will be made available to Guild members free-of-charge.

Guild members may also subscribe to *Creative Aging*, a bi-monthly e-newsletter published by NCCA. Send an email with "subscribe" as the subject to ncca@creativeaging.org. NCCA asks that you provide your name, mailing address and e-mail address in the body of the e-mail.

Code of Best Practices Published

Unveiled at the 2006 Conference, the National Guild's new Code of Best Practices articulates standards of quality, accessibility, and accountability which contribute to the uniqueness of our field. It describes the kind of institution the Guild serves best; it is not a list of criteria for membership.

This document is intended as a means of conferring recognition upon Full member schools, taking up part of the slack from the decommissioning of Guild Certification. The Code is based on certification standards and was developed in collaboration with the Committee of School Directors and our Board of Trustees.

Your school's adherence to the Code is voluntary; however, we do encourage you to read it, share it, and proclaim it as your own.

A PDF version is available for download at www.nationalguild.org. Feel free to print and copy the Code, share it with your staff, your community, funders, or anyone else who may benefit. For a professionally printed, two-color version (8 1/2 x 11"), email Membership Manager Andy Behrens at andybehrens@nationalguild.org; provide your mailing address and the number of copies you are requesting (up to ten per member school). Stay tuned, because in the coming months we will develop new formats for publication of the Code of Best Practices.

(GuildNews is continued on page 15)

Support the Guild When You Purchase Holiday Gifts

Giveline.com offers over a million bestselling products online, and customers can select the National Guild to receive the proceeds from each sale. Through December 31st, use coupon code **SHIP25** to receive free shipping on purchases of \$25 or more (products must not require special handling).

www.giveline.com

DID YOU KNOW?

Since 2002, through support from MetLife Foundation, the National Guild has made grants totaling \$720,000 to member schools to support their arts education partnerships.

NEWS FROM THE FIELD: STATES & THE PRIVATE SECTOR

100% of Arts Ballot Measures Pass Nationwide

From Americans for the Arts: This election year Americans showed their overwhelming support for the arts and arts education by approving local and state ballot measures and by electing pro-arts candidates at the local, state, and federal levels. Ten local and one state (Louisiana) ballot initiatives passed easily. These measures will infuse millions of dollars for arts education programs in local schools and increased funding for cultural facilities and general operating support for nonprofit arts organizations.

www.artsactionfund.org/pdf/arts_ballot_measures_2006.pdf

Giving by Community Foundations up 11% in 2005

Estimated giving by the country's 700 community foundations rose to \$3.2 billion in 2005, a September report from the New York City-based Foundation Center finds. According to the report, the estimated giving of community foundations rose 10.9 percent in 2005—roughly twice as fast as that of independent and corporate foundations. In addition, 59 percent of responding foundations expected their giving to increase in 2006, while 30 percent expected it to decline. In terms of priorities for the arts, community foundations allocated proportionately more funds in 2005 than independent and corporate foundations did in 2004.

<http://foundationcenter.org/gainknowledge/research/pdf/communitykeyfacts.pdf>

For a summary of foundation funding trends in general, we recommend *Foundation Funding for Arts Education: An Overview of Recent Trends*. The report was published in October, 2005, by the Foundation Center in cooperation with Grantmakers in the Arts. A link to the report is now available in the fundraising resources area on nationalguild.org.

www.giarts.org/usr_doc/arted05.pdf

NEWS FROM THE FIELD: WASHINGTON REPORT

Arts Education under a Democratic Majority

From Americans for the Arts: Funding prospects for the National Endowment for the Arts (NEA) and arts education improve significantly with the replacement of current Republican House leaders, who received grades of "D" and "F" on Americans for the Arts Action Fund PAC's 2006 Congressional Arts Report Card, by arts-friendly Democrats. Top Democratic House leaders **Nancy Pelosi** (D-CA) and **Steny Hoyer** (D-MD) each received a grade of "A."

Dramatic changes are in store in the chairmanships of both the House and Senate Interior Appropriations Subcommittees, which have funding jurisdiction over NEA. Both **Rep. Charles Taylor** (R-NC) and **Sen. Conrad Burns** (R-MT) were defeated in their bids for re-election. Neither had ever proposed an increase for the NEA. By contrast, longtime House Subcommittee Ranking Member **Norm Dicks** (D-WA), received an "A" on the 2006 report card and has consistently pledged significant increases for the NEA if he ever became chairman. Burns's victorious challenger **Jon Tester** (D-MT) is a former music teacher, who responded favorably to the Action Fund PAC's candidate arts survey.

Americans for the Arts and its Arts Action Fund will be implementing a comprehensive initiative to welcome and educate new members of the House and Senate. The Guild will be contacting members soon to invite your participation in this important grassroots initiative and ensure that campaign pledges for the arts are fulfilled.

New Regulations for Tax-exempt Organizations

In August **President Bush** signed the Pension Protection Act of 2006 and ratified numerous provisions affecting nonprofit operations and deductible donations. Penalties are doubled for public charities that do not comply with intermediate sanctions rules. Private foundations are subject to increased excise taxes if they engage in self-dealing. Small organizations must notify the IRS electronically of their existence. 990-T forms now become public documents. Additionally, the amount one may deduct for special gifts to charities has plummeted.

www.irs.gov/charities/article/0,,id=161145,00.html

Music Lessons Improve Brain Development, Memory: Study

Music lessons can help children as young as four show advanced brain development and improve their memory, even when it sounds like a budding musician is banging out little more than noise, a new Canadian study suggests. Researchers at McMaster University in Hamilton used magnetoencephalography (MEG) brain-scanning technology to compare the developmental changes in 12 children aged four to six over the course of a year. The study, published in the October edition of Oxford University's neurology journal *Brain*, found that those who took music lessons showed more changes in brain responses.

Even when parents hear only what sounds like random notes or nonsense, it's likely their children are developing their brains in ways that could enhance their overall thinking, said researchers. Music training could lead to improvements in literacy, verbal memory, visiospatial processing, mathematics, I.Q., and other areas. The study found particular changes in the attentional systems of children who took music lessons, which affected their ability to pay attention to important things around them.

<http://www.cbc.ca/health/story/2006/09/20/music-brain.html>

Troubled Kids Benefit from Arts Involvement

Structured creativity is being used to address behavioral issues and other problems of at-risk youth. Studies show that arts programs can be powerful crime prevention tools and positive alternatives for children who are susceptible to disciplinary problems.

www.pnnonline.org/article.php?sid=6877

Report: Nonprofit Orgs Losing Ground as Culture Bearers

"For the last 40 years," a September report from the James Irvine Foundation says, "nonprofit cultural organizations have been understood by foundations and government leaders as the primary delivery mechanism for the cultural experience." However, nonprofits "are likely to become increasingly peripheral as the modes of creating, delivering and consuming artistic content and experience are affected by... technological advances, globalization and shifting consumer behavior." *Critical Issues Facing the Arts in California: A Working Paper* focuses on one U.S. state, but the challenges it identifies are common to us all.

www.irvine.org/assets/pdf/pubs/arts/Critical_Issues_Arts.pdf

Report: Arts Participation Down Since 2002

Participation in the arts in the U.S. has declined slightly since 2002, says *Arts, Culture, and the Social Health of the Nation 2005*, a report from the Institute for Innovation in Social Policy at Vassar College. Based on the Institute's National Social Survey and produced with the support of the Rockefeller Foundation and the Nathan Cummings Foundation, it looks at changes in participation since the Institute's previous report in 2002. The new report shows that Americans value the arts both in their own lives and in the lives of their children. Yet participation levels have declined slightly since the last survey, for both adults and children. The difference in participation by income level also remains a serious problem.

http://iisp.vassar.edu/arts_culture.html

THE GUILD IS PLEASED TO WELCOME THESE NEW AFFILIATE MEMBERS

EDUCATION AFFILIATES

- **Creative Arts Corner of Hudson Valley**, Nanuet, NY
- **Westside Music Academy**, Los Angeles, CA

BUSINESS AFFILIATES

- **Brevard Music Center, Summer Institute and Festival**, Brevard, NC. For seven weeks each summer, this 70-year-old Blue Ridge Mountain institution welcomes students ages 14 through post-college for rigorous music instruction and collaboration in more than 80 public performances.
- **Catherine French Group**, Washington, DC. French and her associates form an independent consulting firm working with

not-for-profit music, arts and education organizations in the areas of executive search and leadership development.

- **National Indian Monument & Institute, Inc.**, Tulsa, OK. This group of artists, educators, historians, linguists, actors, storytellers, and lifelong students seeks to preserve native cultures through the education of Indians and non-Indians alike.
- **The Chalmiers Group**, Harvard, MA. An arts management consulting firm, Harry Chalmiers and his associates have over 50 collective years of experience helping community and college music schools realize their growth potential.

NEWS FROM THE FIELD: RESEARCH & CONVERSATION(cont'd)

A Generational Shift in Arts Management

Community arts consultant **Victoria Saunders** outlines societal shifts in arts leadership qualities, interests, and skills as institutional administration is handed from Baby Boomers to those in their 20s and 30s. Saunders sets the stage for a transition period that needs to be addressed directly and honestly to "ensure that the arts remain a relevant force in the American experience."

<http://aad.uoregon.edu/culturework/culturework35a.html>

Compensation Report Reveals Persistent Glass Ceiling

The 2006 GuideStar Nonprofit Compensation Report is based on over 100,000 observations from tax forms filed by 501(c) organizations for fiscal year 2004. Among the findings:

- Median compensation of females continued to lag behind that of males in comparable positions at similar organizations.
- Females held 57 percent of CEO positions at organizations with expenses of \$1 million or less but only 36 percent at organizations with expenses of greater than \$1 million. Overall, women held 44 percent of the positions reported upon but received only 33 percent of the total compensation.
- There were indications that females were making up ground relative to their male counterparts at organizations with budgets of \$25 million or more.

www.guidestar.org/services/compstudy.jsp

A New Amateur Musical Renaissance?

Britain's *Prospect Magazine* (not to be confused with *The American Prospect*) is a monthly essay and comment magazine specializing in politics and current affairs. In a July essay by **Nick Crowe**, drummer for the English rock band Gay Dad, Crowe writes, "Despite routine claims of decline, music in Britain is thriving. Bands, groups and choirs of all kinds are flourishing, and new digital technologies have opened up the world of music to a generation of bedroom-based producer-players. But can our schools and conservatories keep up with these changes?" Despite its British references, the well-written essay is just as relevant to popular music-making in the U.S.

www.prospectmagazine.co.uk/article_details.php?id=7538

High Culture, Foot Locker

The Laboratory of Art and Ideas at Belmar (Lakewood, CO) combines elements of a museum, think tank, and public forum. Focused on contemporary art and culture, The Lab offers international art exhibitions, lectures, performances, symposia, and publications. As the newest addition to the Denver metropolitan area cultural scene, it can lay claim to at least one "first." It may be the only art

institution, at least one with international ambitions, to be located in a suburban retail development down the street from stores like Foot Locker, Jamba Juice and Victoria's Secret. "What is the relationship between culture and the suburbanization of America?" asks Executive Director **Adam Lerner**. "We need to figure out ways of creating high culture in areas that are not traditionally served well by cultural institutions."

www.denverpost.com/entertainment/ci_4332985

Historic D.C. Prison to Become Arts Campus

Once a symbol of "virtually everything dysfunctional and dangerous about the country's penal system," the 90-year-old D.C. Correctional Facility at Lorton, VA, has a future in the arts, says Bill Turque in the *Washington Post* (September).

www.washingtonpost.com/wp-dyn/content/article/2006/09/16/AR2006091600808.html

New Charity Supports Working Artists

In September, United States Artists announced an ambitious plan to provide support to working artists, starting with a grant program that will be one of the most generous in existence. Fifty artists working in a wide variety of disciplines and at various career stages will receive \$50,000 each, no strings attached. The first 50 fellowship grantees will be announced December 4th.

www.unitedstatesartists.org

FUNDING OPPORTUNITY

Grants for Chamber Music Programs

As announced by Guild member listserv, the Amateur Chamber Music Players (ACMP) Foundation has requested grant applications from Guild schools fostering participatory classical chamber music. Since 1994, the Foundation has awarded over \$1.9 million to 210 community schools and youth orchestras for programs that create opportunities for chamber music activity among people of all ages and skill levels. Grants, generally of \$1,000 to \$3,000, will be awarded in February, 2007, for both start-up and continuing programs.

Deadline: December 15, 2006.

www.acmp.net

Cultural and Ethnic Diversity in Organizational Leadership

The 10-year anniversary issue of *Leader to Leader* includes an article that defines “diversity management” and urges organizations to view diversity in a new light—not as a benign matter of “representation” but as something imperative to their survival.

www.leadertoleader.org/leaderbooks/L2L/summer2006/thomas.html

Periodical Explores Evaluation

Harvard Family Research Project's evaluation periodical, *The Evaluation Exchange*, addresses current issues facing program evaluators of all levels, with articles written by prominent evaluators in the field of family, school, and community partnerships. Designed as an ongoing discussion among evaluators, program practitioners, funders, and policymakers, The Evaluation Exchange highlights innovative methods and approaches, emerging trends, and practical applications of evaluation theory. It goes out to subscribers online or in print free of charge four times per year.

www.gse.harvard.edu/hfrp/eval.html

Is Your Staff Happy?

Surveying staff about the work environment is a key element in organizational assessment, retention of qualified employees, and assurance that the organization is treating its most valuable asset well. Naturally, this is the responsibility of the chief executive, but the board should be aware of whether its human resource policies and processes are facilitating good relationships. A recent survey reveals common issues on employees' minds.

www.accountingweb.com/cgi-bin/item.cgi?id=102447

New England Launches Online Cultural Marketplace

The New England Foundation for the Arts in partnership with state arts agencies have launched MatchBook.org, an online cultural marketplace designed to bring together the region's performing artists and the people and organizations that present them. A Venue database lists performing facilities—schools, parks, auditoriums, churches, and more. MatchBook's Classifieds section is a forum for users to sell and buy instruments, look for collaborators, and search for rehearsal space. A Professional Development calendar and Resources section provide information on training opportunities, plus grant writing, marketing, and contract negotiation tips. The site was launched with seed funding from the United States Department of Commerce.

www.matchbook.org

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Dance students at New Orleans Ballet Association. Photo: Jonathan Herman



WORTH A LOOK: OTHER MEDIA

“When Fried Eggs Fly”

From All Movie Guide: **Bruce Mack** is a music teacher at P.S. 3 in New York City's Greenwich Village. Documentary filmmaker **Constantine Limperis** captures Mack as he undertakes an ambitious project, getting 162 eight-year-olds—with the participation of their parents and their teachers—to compose, perform, and record a song. Mack trains the children to play their instruments, has them vote on chord progressions, and engages teachers and parents to come up with compelling lyrics for the song, which is performed for the neighborhood and put on CD. The students deal with immense deadline pressure and struggle with the self-discipline necessary to focus, cooperate and perform. “When Fried Eggs Fly” had its world premiere at New York’s 2006 Tribeca Film Festival. See the trailer and purchase the DVD online.



<http://whenfriedeggfly.com>

Dance As a Healing Art

Dancing for Health: Conquering and Preventing Stress (2006, Rowman & Littlefield) demonstrates the extraordinary role of dance as a healing art for all kinds of stress. Using examples from many different cultures and throughout history, anthropologist and dance scholar **Judith Lynne Hanna** explains how cultures have danced to come to terms with life crises, resolve conflict, revitalize the past, and face the future. To order call (800) 462-6420 or visit www.altamirapress.com.

D.C. Museum Unveils Music Education Exhibit

“Banding Together: Public School Bands as Instruments of Opportunity” presents the history, community impact, and support of instrumental music education in Washington, D.C., public schools from the 1880s to 2006. Special emphasis is placed on the story of the development of junior and senior high school cadet (military) bands and their evolution into the popular marching and show bands of today. “Banding Together” explores the challenges and benefits of band membership, and examines the state of public school band programs today. See it through May 14, 2007, at the Anacostia Community Museum, the Smithsonian Institution’s museum of African American history and culture. The Museum, incidentally, is directed by **Camille Giraud Akeju**, a former Guild trustee and former executive director of the [Harlem School of the Arts](http://www.harlemarts.org), NYC.

www.anacostia.si.edu/exhibits/exhibits.htm

Concert at Concord Community Music School, NH. Photo: Geoff Forrester



Partnership Yields Discounts on Office Supplies

Full members (or tax-exempt Education Affiliates) of the Guild are eligible to receive substantial discounts on their everyday supply needs and services through **Staples Business Advantage**. SBA is a division of Staples, Inc. and offers members the advantage of customized services and pricing combined with customized billing options.

Additional benefits include:

- Competitive prices negotiated via the Guild's partnership
- Large order rebates; 3.5% back on any order over \$200
- Free, fast delivery and a free returns policy
- Dedicated account management for superior customer service

To enroll in the program, visit the Members Only area of www.nationalguild.org and fill out the electronic registration form or fax a printed form to Staples Account Manager, Trish Keogan. Enrollment also requires a faxed copy of your organization's proof of tax-exempt status.

Major Research Study Planned for 2007

The Guild has been awarded a \$15,000 planning grant from the **Fidelity Charitable Gift Fund – Trustees Philanthropy Fund**. The Fund supports nonprofit development efforts with a focus on capacity-building, by invitation only. This grant will allow us to develop a plan for a full-scale, national research study of community arts education in the United States.

We have engaged author and consultant **Dr. Michael Sikes** to design the study. Dr. Sikes is a former assistant director of the NEA arts education program and authored of the soon-to-be-published *Building Parent Involvement through the Arts* (2007, Corwin).

Guild Executive Director Jonathan Herman is asking for members' assistance with the first step in the design process: the review of relevant literature. Please forward information on any research studies concerning the impact of community arts education to his attention at jonathanherman@nationalguild.org. We are also interested in learning about any rigorous evaluation efforts in which your institution has engaged.

The National Guild is very pleased to announce the receipt of the following grants:

- \$16,000 from the Pennsylvania Council on the Arts to support a regional workshop, member recruitment, and the national conference
- \$15,000 from the Fidelity Charitable Gift Fund–Trustees' Philanthropy Fund to plan a national research study
- \$9,000 from the New Jersey Performing Arts Center to support the Creative Aging initiative
- \$9,000 from the National Center for Creative Aging to support the Creative Aging initiative
- \$3,600 from the New York State Council on the Arts for services to the field

Chaz Salazar, student at Rosie's House: A Music Academy for Children performs at Guild's Annual Award Luncheon in Phoenix. Photo: Andy Behrens



STUDENT RESOURCES

STRING QUARTET COMPETITION

The second annual Saint Paul String Quartet Competition will take place on April 27, 2007, at Hamline University. The Competition is open to high school age string quartets from across the United States. Judging this year will be the renowned Miro String Quartet. Prizes will be awarded totaling \$2,000 to the top three ensembles in the Competition. The first-place ensemble will also receive specially created instrument cases. A special Audience Prize will be awarded to one quartet at the final round. Entries must be received by March 5, 2007.

www.spsqc.artaria.us

YOUNG ARTIST AWARDS

From the Top, best known for its hit National Public Radio show featuring America's best young classical musicians, is now accepting applications for the Jack Kent Cooke Young Artist Award Program and Talent Development Awards. Approximately 20 Young Artist Award winners, aged 8-18, will perform live for the radio program, receive a \$10,000 scholarship, and attend Cultural Leadership Training to become a community advocate for the

arts. A select number of promising younger students aged 8-13 will receive Talent Development Awards: a \$5,000 scholarship for instrument purchase and/or summer music program tuition and the opportunity to renew the scholarship after one year. In recent years, two students at the [Crowden Center for Music in the Community](#), a Guild member school in Berkeley, CA, have received the Young Artist Award. Final deadline for this year is January 15th.

www.fromthetop.org/Awards/Cooke.cfm

YOUNG ILLUSTRATORS INVITED TO SUBMIT

Each season, a young artist is selected to produce a work for possible use in the [New York Youth Symphony's](#) promotions. This year First Art will award a commission of \$1,000 for a visual illustration celebrating the spirit of music. Applicants must have been born on or after May 27, 1982. Deadline: January 31.

www.nyouthsymphony.org/programs_first.htm

The **GUILD** encourages members to provide us with news of their activities.

GUILDNOTES submissions should be sent to Andy Behrens, at andybehrens@nationalguild.org

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