



GUILD NOTES

SPRING 2010

GUILD NEWS

WE'VE CHANGED OUR NAME!

In the months ahead, please join us in celebrating our new name: **National Guild for Community Arts Education**. We will publicly announce the change on May 4, 2010. By retaining "National Guild" we reaffirm our identity as an association of arts education providers committed to the values of quality, accessibility and accountability. The change to "for" further signals our commitment to advocating for increased access to lifelong learning opportunities in the arts.

To mark the occasion, we also are pleased to unveil our new logo signifying "many horizons, one vision."

Today, more than 5,000 tax-exempt arts organizations (nonprofits and government agencies) are employing professional teaching artists to provide instruction in and through the arts to people of all ages, backgrounds and abilities in community settings. By providing studio-based instruction in their own facilities and by partnering with public schools, senior centers, public agencies and other organizations, they ensure the broadest possible access to arts education in our communities.

Founded in 1937, the National Guild is the sole national service organization for community arts education providers. While our name has changed, our guiding vision of a nation where all Americans have access to arts learning opportunities throughout their life spans remains constant. Our dynamic member network of arts education

IN THIS ISSUE

Guild News.....	1
People and Schools.....	6
New Members.....	9
Critical Perspectives.....	10
Toolkit	12
Trustees Corner.....	14



The Baum School of Art (Allentown, PA)

organizations includes community schools of the arts, music schools, arts centers, and arts education divisions of universities, theater and dance companies, museums, parks and recreation departments and others. The diversity and scope of this network has grown tremendously in the past three decades. But, as our logo signifies, National Guild members are collectively working toward a common goal.

Today, our 400+ member organizations serve one million students, employ over 16,000 teaching artists, and reach an additional five million Americans each year through performances and exhibitions in rural, suburban and urban communities across the nation. Their impact on the lives of the students and communities they serve is enduring and profound.

THE NATIONAL GUILD IS PLEASED TO ANNOUNCE THE RECEIPT OF THE FOLLOWING GRANTS

- \$275,000 from **MetLife Foundation** for continuation of the Partners in Arts Education Program
- \$45,000 from the **National Endowment for the Arts** for the Community Arts Education Leadership Institute; the 2010 Conference for Community Arts Education; and regional training events
- \$25,000 from **The New York Community Trust** for professional development and other services to organizations in New York City
- \$16,500 from the **William Penn Foundation** for the Community Arts Education Leadership Institute
- \$10,000 from the **William and Flora Hewlett Foundation** to underwrite production costs and financial aid awards for the 2010 Conference for Community Arts Education
- \$6,911 from the **New York State Council on the Arts** for services to members in New York State

GUILDNEWS (cont'd)

Signal Your National Guild Affiliation

Help raise awareness of the important role your organization plays in the field of community arts education by trumpeting your affiliation with the National Guild. By doing so, you not only signal your commitment to quality, accessibility and accountability, but also strengthen your association with a national movement dedicated to ensuring the broadest possible access to arts education for all Americans.

Be recognized for your National Guild membership by:

1. **Including the Guild's new logo on your website, printed programs and publications.** Logo files are available for you to download at: www.nationalguild.org/programs/logos.htm

We ask that you please refrain from altering the logo in any way, whether changing its colors, or squeezing or stretching its dimensions.

2. **Including a *brief statement* about what Guild membership means**
Along with the logo, we encourage you to add this brief statement:
As a National Guild member, [your organization name] is committed to making high quality arts education accessible to all.

3. **Including a link to the Guild's website (www.nationalguild.org)**
Help parents, students and funders understand the meaning of your National Guild membership first-hand by inviting them to visit our website. Create a link from the Guild logo on your site to www.nationalguild.org and provide our web address along with your brief statement about the Guild.

4. **Prominently displaying your new member decal**
All member organizations will receive a new member decal for display in their facility. The decal signals your commitment to quality, access and accountability. If you haven't received your decal by the end of May or need another, let us know.

5. **Send a letter to your board, donors, students, and parents**
Notify your stakeholders of our name change and explain how your organization's membership in the National Guild for Community Arts Education signals your commitment to excellence, access and accountability. You can download a sample letter in the members-only section of www.nationalguild.org or simply email Heather Ikemire at heatherikemire@nationalguild.org for a copy.

6. **Review your organization's profile on the Guild's website**
People trying to identify community arts education organizations frequently use our online member directory. Make sure your profile and contact information is up to date. Log-in to the members-only section and click the "Find a Member" button to review your current listing. If you need to make updates, email claire@nationalguild.org, or call (212) 268-3337 ext. 14.

Thank you for taking pride in your National Guild membership and celebrating this important change! If you have any questions or need additional materials, please don't hesitate to contact us.

Inaugural Leadership Institute Class Announced

Twenty-five current and aspiring community arts education leaders from across the country have been selected to participate in the National Guild's first-ever **Community Arts Education Leadership Institute**, sponsored by the American Express Foundation with additional support by the William Penn Foundation and the National Endowment for the Arts. Seventy-four highly qualified arts education professionals applied.

GUILDNOTES

NATIONAL GUILD FOR COMMUNITY ARTS EDUCATION

520 Eighth Avenue, Suite 302

New York, NY 10018

T: (212) 268-3337

www.nationalguild.org

The National Guild supports and advances access to lifelong learning opportunities in the arts.

The Guild's national network encompasses community arts education providers, professionals, 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.

STAFF

Jonathan Herman, Executive Director

Kenneth T. Cole, Associate Director

Heather Ikemire, Director of Marketing
and Communications

Jay Samios, Program Manager

Annie Walker, Bookkeeper/Operations Coordinator

Claire Wilmoth, Administrative Coordinator

Hanna Gyory, External Affairs Coordinator

GUILDNOTES is published four times a year.

An online version is available for members at www.nationalguild.org.

Except as noted, all content © National Guild for Community Arts Education. No part of the contents may be reproduced, in print or electronically, without written permission.

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

To advertise in GUILDNOTES please contact Heather Ikemire, heatherikemire@nationalguild.org.

EDITOR

Heather Ikemire

DESIGN

Perceive Creative, www.perceivecreative.com

GUILD NEWS (cont'd)

Designed and facilitated by Partners in Performance, Inc., the Institute provides an intensive, transformative experience through which executives will advance their skills by engaging with top leadership trainers and nationally-renowned practitioners. In addition to a five-day seminar at Drexel University (July 14-18, 2010), the institute program includes advanced assignments, pre- and post-360-degree feedback processes, and follow-up coaching.

This year's class includes:

- **Philip Alexander**, Senior Program Officer, ESP Office of Partnership Support and Research (New York, NY)
- **Troy Anderson**, Dean of Programs, Merit School of Music (Chicago, IL)
- **Sandra Andino**, Education Director, Taller Puertorriqueño (Philadelphia, PA)
- **Stacie Nussbaum Brennan**, Education Director, Main Line Art Center (Haverford, PA)
- **Grace K. Chandarlapaty**, Director of Programs, Turtle Bay Music School (New York, NY)
- **Amy Craft**, Executive Director, Art House, Inc. (Cleveland, OH)
- **Pamela Curtis**, Executive Director, New School of Music (Cambridge, MA)
- **Joseph J. Gonzales**, Manager of Research & Community Engagement Strategies, Fleisher Art Memorial (Philadelphia, PA)
- **Janice Gouldthorpe**, Executive Director, Genesee Center for the Arts & Education (Rochester, NY)
- **Julia Gourley**, Assistant Director/Director of Education, Krasl Art Center (Saint Joseph, MI)
- **Shari Hersh**, Director of Design Review and Senior Project Manager, Mural Arts Program (Philadelphia, PA)
- **Ayanna Hudson**, Director of Arts Education & Community Development, Los Angeles County Arts Commission (Los Angeles, CA)
- **Maureen R. Ischay**, Director of Development, The Music Settlement (Cleveland, OH)
- **Carissa B. Johnson**, Program Manager, World Savvy (Brooklyn, NY)
- **Magda Martinez**, Director of Arts Education and Community Engagement, Fleisher Art Memorial (Philadelphia, PA)
- **Joanna Massey**, Assistant Director of Education, Middle School Jazz Academy (New York, NY)
- **Varissa L. McMickens**, Director, Arts Rising, Philadelphia Education Fund (Philadelphia, PA)
- **Sarah Anne McNear**, Deputy Director, School of the Arts, 92nd Street Y (New York, NY)
- **Myka Miller**, Executive Director, The Harmony Project (Los Angeles, CA)
- **Lorna Jane Norris**, Director of Admissions & Chair of Voice Department, South Shore Conservatory (Plymouth, MA)

- **Davin Peelle**, Marketing and Public Relations Director, Chicago Children's Choir (Chicago, IL)
- **Amy Scheers**, Director of Dance, Center of Creative Arts (St. Louis, MO)
- **Nancy M. Servis**, Executive Director, Richmond Art Center (Richmond, CA)
- **Rachel Telesmanick**, Associate Director, Community Music Center (Portland, OR)
- **Elizabeth Whitford**, Executive Director, Arts Corps (Seattle, WA)

Learn more about the Community Arts Education Leadership Institute and read the biographies of our distinguished faculty at <http://nationalguild.org/LeadershipInstitute/index.htm>

Innovation and Sustainability Initiative: Field Census Underway!

Through our new Innovation and Sustainability Initiative, made possible by a grant of \$200,000 from The Kresge Foundation, the National Guild is working to design a future program that, if funded, would enable us to provide technical assistance and financial support to bolster members' innovation, effectiveness and long-term sustainability.

Over the past several months, consultants at WolfBrown have been working with us to conduct a comprehensive field census to inform program design. Our research has included a needs assessment survey; interviews with members, funders, policy makers and other stakeholders; and focus groups with members across the country.

One hundred and seventy-four member organizations (around 45% of our membership) completed the needs assessment survey and we are pleased to report that **New Ballet Ensemble and School** (Memphis, TN) won the drawing for a \$1,000 contribution.

A total of eighty member representatives attended focus group meetings in Boston, Chicago, New York, Philadelphia, and San Francisco. Another twenty-six participated in teleconferences held for members in the Northwest, Southwest and Mountain Chapters as well as the Eastern Great Lakes and Southern Chapters. The focus groups and teleconferences provided the opportunity to engage leaders of diverse Guild member organizations in-depth about important field-wide challenges and opportunities.

More recently, our consultants from WolfBrown have been talking to leaders in philanthropy, the arts and other fields to gain their perspective on how the Guild can be most effective in serving its membership.

We are delighted to report such wide participation in this effort and thank you for your input.

The results of this work will be shared with our membership at the Conference for Community Arts Education, November 3-6, in San Francisco.

GUILD NEWS (cont'd)

MetLife Foundation Partners in Arts Education Grant Program

Application Deadline: May 26, 2010

MetLife Foundation and the National Guild have announced the renewal of the MetLife Foundation Partners in Arts Education Program. The national initiative, now in its sixth year, aims to improve teaching and learning in the arts by supporting and promoting sustainable partnerships between community arts education organizations and public schools. Grants of up to \$20,000 will be awarded to support arts education partnerships during the 2010-2011 school year.

MetLife Foundation Partners in Arts Education Grants are designed to support exemplary partnerships that:

1. serve large numbers of public school students during the school day or extended day
2. exemplify best practices in creating and sustaining effective partnerships
3. provide high quality arts education experiences
4. prioritize student learning and achievement in the arts and
5. address national, state, and/or local arts education standards

During the current school year, more than 11,500 students in eight cities are receiving year-long arts instruction thanks to 14 partnerships funded by the Partners in Arts Education Program.

Grants are restricted to 33 urban areas. The application deadline is 5:00pm (EST) on Wednesday, May 26, 2010. Application guidelines and program details are available at <http://nationalguild.org/programs/partners.htm#Grantmaking>.

Guild Advocates for Support on Capitol Hill

On April 13, National Guild Associate Director **Ken Cole** joined 550 other arts advocates from around the country for Arts Advocacy Day in Washington, DC. Among the Guild members joining Ken were **Tom DeCaigny**, **Jessica Mele** and **Brian Wiedenmeier** of *Performing Arts Workshop* (San Francisco, CA), **Carla Pastore** of the *Center for the Creative Arts* (Yorklyn, DE), **Kathy Bestwick** of the *Phoenix Village Arts Center* (Phoenixville, PA), and **Sarah Calderon** of *Casita Maria Center for Arts Education* (Bronx, NY). The Guild co-sponsored Arts Advocacy Day along with many other leading national organizations.

The agenda included briefings on arts issues at the federal level, including increased funding for the National Endowment for the Arts and the U.S. Department of Education; the establishment of an Artist Corps within the Corporation for National and Community Service; and a request that the Government Accountability Office (GAO) conduct a study to assess the current status of federal support of creative arts in healthcare programs. For detailed legislative issue briefs, go to www.americansforthearts.org/aad/handbook

While a panel that included actors Kyle MacLachlan and Jeff Daniels, Philadelphia Mayor Michael Nutter and Brigadier General Nolen Bivens testified at a hearing of the House Subcommittee on Interior Appropriations, arts advocates fanned out across Capitol Hill to meet with their respective congressional delegations and communicate the need for greater federal support for arts and culture.

Legislative requests focused on increasing the NEA budget to \$180 million and appropriating \$53 million for the U.S. Department of Education's Arts in Education Program, both of which could benefit Guild members nationwide.

Learn more at www.artsusa.org/events/2010/aad/default.asp



GUILD NEWS (cont'd)

CHAPTER NEWS

From coast-to-coast, National Guild chapters have been meeting this spring to gain new skills, network, collaborate and share best practices information and recent successes. We hope these four brief chapter reports will inspire you to keep building relationships with fellow Guild members in your “neck of the woods.”

The **New England Chapter** met for a day-long meeting on March 12, 2010 at the **Rhode Island Philharmonic Orchestra & Music School** in East Providence, RI. In the morning session they discussed enrollment and retention strategies and issues relating to financial management and strategic planning as it relates to economic forecasting and/or modeling.

Lynne McCormack, Director of Arts, Culture & Tourism for the City of Providence, was invited as a guest speaker. During her speech, she stressed three important points:

- 1) **Use statistics** on the number of people employed in the arts and the amount of money the arts bring to your local economy when making the case for community arts education to funders and elected officials.
- 2) **Continually evaluate the positive impact of your programs**, question your validity, and adapt and innovate when necessary in order to remain relevant to the communities you serve.
- 3) **Consider your audience.** In her view, the majority of business leaders who are 30 years old or younger, for example, are more motivated by concerns for community and the ways in which the arts build community than a need to ensure the intrinsic benefits of arts education.

Providence’s cultural plan is available online at <http://creativeprovidence.org/>

Following McCormack’s remarks, members split into small groups to address the following topics: 1) engaging students and families beyond private lessons; 2) packaging programs; and 3) database management. In addition, copies of members’ recent success stories and best practice case studies were distributed. These reports were submitted by members prior to the meeting.

The **New York Metro Chapter** organized their March 24, 2010 meeting at **Diller-Quaile School of Music** in Manhattan into four facilitated roundtable groups based on each member representatives’ role within their organization. 35 people from 14 member organizations participated. Roundtables included: Executive Directors, Development and Marketing Directors, Program Directors, and Finance/Business Directors. This approach enabled busy staff members to talk to colleagues with similar job responsibilities about common challenges and successes. In fact, many people expressed interest in continuing to communicate via email and meet periodically to share information and best practices.

The **Mountain Chapter** has outlined strategies that will better facilitate networking and information sharing among its members who are concentrated between Denver and Boulder, CO. Short term strategies include swapping tickets to performances and openings to get to know each others’ organizations better and adding each other to their respective print and email distribution lists. In the long term, the Mountain Chapter is considering ways it may organize a collaborative marketing approach given members’ relative proximity to each other.

The **West Coast Chapter** Chair **Robert McAllister**, dean of the **Colburn School of Performing Arts** and Vice Chair **Myka Miller**, executive director of the **Harmony Project**, embarked on a “tour” of five community arts education organizations in greater Los Angeles this March. Their goal was to learn more about some of the exemplary programs being offered by Guild members in their own backyard. Together they visited four Guild member organizations—**Claremont Community School of Music**, and **Azusa Conservatory of Music**, and **Center for the Arts in Eagle Rock**. They also visited Neighborhood Music School, a prospective member in Boyle Heights. In addition, the Chapter held meetings in both Los Angeles and San Francisco, making it easier for chapter members who live far apart to get together for face-to-face discussions.

For more information on chapter activities and how to get involved, please contact Jay Samios at (212) 268-3337 ext. 12 or at jaysamios@nationalguild.org



Genesee Center for the Arts & Education (Rochester, NY)

PEOPLE AND SCHOOLS



Bachrach

Bachrach Announces Retirement

Eric Bachrach, founder of the **Community Music School of Springfield** (Springfield, MA), announced in February that he will step down as its executive director at the end of the year.

Bachrach, a New York City native and violinist by training, founded the school to bring the arts to students of all ages who might not otherwise have the opportunity to learn music in all its forms. He has estimated that the school has served some 20,000 area students, raised an overall total of \$4.5 million and distributed more than \$1.2 million to help students study at the school noted for its prestigious faculty since its founding 26 years ago.

In 2008, Bachrach introduced the Prelude Preschool of the Arts where children, ages three through five, study not only violin and guitar but also creative movement and art. The school recently raised \$3 million in its "Fanfare for the Future" campaign that helped create a new performance venue in its State Street building.

The school started life in the basement of what is now German Gerena Community School with 22 faculty members and 90 students and today has 65 faculty and a student body of more than 600 weekly students.

Bachrach served four terms as a National Guild trustee and was a key member of the Membership Committee, most recently as its chair. He also served as board secretary between 2004 and 2006.



Ornstein

Ornstein appointed Executive Director of Mesa Arts Center

Cindy Ornstein has been appointed executive director for the **Mesa Arts Center** and director of the arts and culture department for the City of Mesa, Arizona. She will begin her duties in early July.

Ornstein leaves her position as president and CEO of the Flint Cultural Center Corporation in Flint, Michigan where she served for ten years, directing the Center's extensive education and outreach programs and overseeing a nine-building campus that included a 2,000-seat auditorium, history museum, automotive gallery and Michigan's largest planetarium.

In her new position, Ornstein will be the principle advocate and spokesperson for arts and culture for the City of Mesa and will oversee the Arizona Museum of Natural History and the Arizona Museum for Youth. She will also serve as executive director of the seven acre Mesa Arts Center with its four theaters, fourteen studios and five art galleries.

Rivera named Executive Director of AMLA

Community artist **Lucas Rivera** has been named executive director of **Artistas y Músicos Latino Americanos** (AMLA) in Philadelphia. Rivera takes the helm after AMLA founder, **Jesse Bermudez**, stepped down after 25 years of service to the community.



Bermudez & Rivera

As executive director, Rivera will draw from more than ten years of experience in arts management and youth arts education program development to continue building AMLA. Most recently, Rivera has served as director of arts for the School of the Arts at Esperanza Academy. In this role, he transformed the existing arts curriculum at the Academy into a concentration of majors in the arts that include dance, music composition, film production, visual art, drama and choral performance. Rivera holds a bachelor of fine arts and master of arts in education from Temple University. He is also a visual and performing artist. Rivera's vision in his new role is to

further expand AMLA's reach in the community and help it become Philadelphia's premier center for Latino performing arts and music.

PEOPLE AND SCHOOLS (cont'd)

People's Music School Develops Second el Sistema-Inspired Youth Orchestra

People's Music School (Chicago, IL) has entered into a partnership with the Women's Board of the Ravinia Festival (Highland Park, IL) to create its second el Sistema-inspired youth orchestra as part of the YOURS Project, a People's Music School after-school outreach initiative. The YOURS Project started its first youth orchestra in 2008 and operates out of Hibbard Elementary School (a 95% low-income Chicago Public School). Based upon the Venezuelan el Sistema methodology, the YOURS Project builds individual potential and community participation through orchestral music instruction. Children in the REACH Orchestra, named after Ravinia's Reach*Teach*Play education programs, picked up their instruments for the first time in January 2010.

Youth Dance Ensembles Collaborate Across Cities

Flint School of Performing Arts' Flint Youth Ballet (Flint, MI) and Harbor Conservatory of the Performing Arts' Gestures Dance Ensemble (New York, NY) embark on the second year of a collaboration designed to expose their advanced students to different directors, choreographers and dancers; further their training in classical and contemporary styles; and build confidence. This April, the companies presented a collaborative showcase in New York City. Next year, they'll perform together in Flint.

Performing Arts Workshop Hires Advocacy Campaign Manager

After the completion of an Advocacy Action Plan, which identifies eight key local, state and national objectives for arts education advocacy, the **Performing Arts Workshop** (San Francisco, CA) has hired **Melissa West** as advocacy campaign manager. West comes to the Workshop as a seasoned organizer, having worked across communities in San Francisco as an ACORN field organizer on issues of education and after school funding. She will be responsible for jumpstarting the Workshop's Action Plan by taking leadership on two urgent objectives: support for currently threatened funding for arts education in San Francisco Public Schools, and the inclusion of the arts in the new Elementary and Secondary Education Act Reauthorization.

Settlement Establishes Robert Capanna Tuition Assistance Fund

In recognition and appreciation of his steadfast commitment to the **Settlement Music School's** (Philadelphia, PA) long-standing mission of service and access, Settlement has established the **Robert Capanna Tuition Assistance Fund** that will provide financial aid to students in need. The school raised nearly \$50,000 in support of the Fund at last year's December concert which celebrated **Robert Capanna's** long and distinguished tenure as executive director.

Capanna ended his 27-year tenure when he retired December 31, 2009. During this time, the school's enrollment rose from 2,700 in 1982 to 15,000 in 2008. Three new branches have opened in Jenkintown, West Philadelphia, and Camden. The school's endowment grew from \$1 million in 1982 to \$10 million in 2008.

In 2008, Capanna was the recipient of the Guild's National Service Award in recognition of his enduring efforts to make high quality arts education accessible to all.

Patricia A. Manley, the Germantown branch director, is serving as interim executive director while a search for Capanna's successor is underway.

Ifetayo Expands Pioneering Financial Education Institute

Ifetayo Cultural Arts Academy (Brooklyn, NY) was one of only 50 organizations nationwide awarded funding from the Assets for Independence program of The US Department of Health and Human Services Office of Community Services. Ifetayo received the grant to expand its pioneering Financial Education Institute/Individual Development Account program, providing financial education and matching funds to help young people save money to pursue their life plans. Ifetayo is an arts and cultural organization dedicated to supporting youth and families of African descent in Central Brooklyn.

The Assets for Independence (AFI) program provides five-year grants to nonprofit organizations and government agencies that empower low-income families to become economically self-sufficient for the long-term. Grantees provide financial education training on money management issues, and they assist participants with saving earned income in special matched savings accounts called Individual Development Accounts (IDAs). Participants use the IDAs to accumulate funds with the goal of acquiring a first home, post-secondary education, or starting up or expanding a small business. For more information, go to <http://www.acf.hhs.gov/programs/ocs/afi/applying.html>

Merit Receives Grant to Support Development of New Education Model

Merit School of Music in Chicago recently received a two-year, \$70,000 grant from the Lloyd A. Fry Foundation to support development of a new model for its educational programming. The Fry grant will help Merit create a clearly defined and articulated program model for a progressively challenging music instruction program, including measurements and achievement benchmarks for its 7,000 students. Completion and full implementation of this new model is scheduled for 2012. Merit School of Music was founded 30 years ago in response to music program cuts in the Chicago Public Schools.

PEOPLE AND SCHOOLS (cont'd)

Villa Musica's Challenge Campaign Paves Way for Program Expansion

On March 31st, **Villa Musica** (San Diego, CA) marked the completion of its "Chisholm-Chait Challenge" campaign in support of this young organization's efforts to secure its own "home." Ms. Chisholm-Chait's pledge of \$25,000 inspired matching contributions from individuals and small businesses across San Diego county. The success of this grassroots, community-centered effort demonstrated the commitment of San Diegans to supporting musical education programs for students of all ages and backgrounds, even during difficult times. The funds raised from the challenge will enable Villa Musica to broaden its roster of group classes and student performance opportunities, "but the primary goal is to pave the way for our move into an expanded facility" says Villa Musica's founder and executive director, **Dr. Fiona Chatwin**. "With multiple studios for private and group instruction, a rehearsal space for community ensembles, a performance space and administrative offices – we can begin the begin the next chapter in the Villa Musica's story."



Easley

Music Settlement's Early Childhood Director Honored

Sylvia Easley, director of the early childhood department at **Cleveland Music School Settlement** (dba The Music Settlement), received the competitive 2010 Governor's Award for the Arts in the arts education category at April's Arts Day Luncheon in Columbus, OH.

Easley's legacy at The Music Settlement has spanned 44 years during which she has overseen the establishment of the regionally recognized early childhood program. Since her arrival as a part-time classroom teacher in 1965, she has played an integral role in the development of the program and quickly became head teacher and then, in 1969, director of the program. In the late 70s and early 80s, the need arose for full-day preschool programs as many women began entering the workforce. As a result, The Music Settlement opened its popular full-day Day School program in 1992. Additionally, Easley implemented summer camp programming and a full curriculum of arts classes for children.

Most recently, Easley established The Music Settlement as a teacher training and resource center, even implementing a bi-annual conference, *The Arts in Early Childhood: A Summer Institute*, to further emphasize her commitment to provide professional development opportunities for early childhood educators.

Community Music Center of Boston's Centennial Celebration

Community Music Center of Boston (Boston, MA) is celebrating its 100th anniversary throughout 2010. Founded in 1910, the Music Center is the oldest community music school in New England, as well as the leading external provider of arts education to the Boston Public Schools, serving 5,500 students of all ages and abilities each week. Centennial milestones include a "Gift to the City" of 100 free concerts in nearly every Boston neighborhood; a four-month featured exhibit at the Boston Public Library entitled Community Music Center of Boston: 100 Years of Music Education, and increased offerings for adults and seniors.



Multnomah Arts Center (Portland, OR)

THE GUILD IS PLEASED TO WELCOME THESE NEW MEMBERS

FULL MEMBERS

- **Arts Corps**, *Seattle, WA*. Arts Corps fosters creative habits of mind in young people through a passionate corps of teaching artists.
- **Baltimore Talent Education Center** (BTEC), *Baltimore, MD*. Founded over 30 years ago by the Baltimore City Public School System, BTEC provides high quality music education at a low cost for children who reside in Baltimore City.
- **Canada's National Ballet School** (NBS), *Toronto, ON*. Dedicated to advancing the art of ballet since 1959, NBS develops dance professionals in a student-centered environment by weaving innovation and evolving practice with the finest teaching traditions.
- **Chehalem Cultural Center**, *Baltimore, MD*. Chehalem Cultural Center's education wing opened in March 2010 and features glass and clay studios, a kiln area, classrooms, a technology room, a recording studio, an art gallery, and meeting space.
- **Children's Museum of the Arts**, *New York, NY*. The museum provides authentic hands-on art experiences for children with artists in its art-filled interactive museum and in the community, and by collecting and exhibiting children's art.
- **Christ Church School of the Arts** (CCSArts), *Norwich, CT*. CCSArts offers private instruction for students of all ages in classical guitar, guitar, organ, piano, strings, voice, woodwinds and brass.
- **Creative Arts Center of Dallas** (CAC), *Dallas, TX*. CAC offers more than 350 classes and workshops per year in such disciplines as ceramics, clay sculpture, drawing, fused glass, jewelry, metal arts, mosaics, painting, photography, printmaking and stone carving.
- **Ear Candy Productions**, *Phoenix, AZ*. Ear Candy is dedicated to providing kids access to music education by partnering with community organizations to create afterschool programs, supporting in-school programs with instrument donations, and organizing field trips to recording studios, radio stations and more.
- **Educational Alliance Art School**, *New York, NY*. Since 1895, the Art School has provided high quality visual arts classes to youth and adults in Lower Manhattan.
- **Irondale Productions, Inc.**, *Brooklyn, NY*. Irondale offers theater classes and has established extensive outreach and educational theater programs in public schools, jails, special education facilities, shelters, housing facilities and youth centers.
- **Latin American Youth Center/Arts + Media House**, *New York, NY*. Arts Corps fosters creative habits of mind in young people through a passionate corps of teaching artists.
- **The Metropolitan Opera Guild**, *New York, NY*. Working in partnership with adults, families, schools, teachers and students, the educational activities of the Metropolitan Opera Guild provide an innovative network of projects and programs to further music and arts education in schools and communities throughout the nation and around the world.
- **New York Youth Symphony**, *New York, NY*.* New York Youth Symphony is an independent, after-school program for gifted musicians, ages 12-22.
- **Portland Conservatory of Music**, *Portland, ME*. The Portland Conservatory of Music offers year-round private lessons, ensembles, and music classes for over 300 students, ages preschool through adult.
- **Project CREATES**, *Tulsa, OK*. This mission of CREATES is to infuse the arts, (visual, music, dance & theatre) into the core curriculum of high risk elementary schools in Tulsa thereby achieving positive student outcomes.
- **Richmond Art Center**, *Richmond, CA*. Richmond Art Center inspires active engagement in the visual arts through exhibitions, education, and in-school programs as the San Francisco Bay Area's longest established art center.
- **World Savvy**, *Brooklyn, NY*. World Savvy is a global education nonprofit serving youth and educators through three core programs in three offices nationwide, including the Global Youth Media and Arts Program for youth ages 10-18 in New York.

**Previously an Education Affiliate*

EDUCATION AFFILIATE

- **Arts Unlimited**, *Keene, TX*.



Cuyahoga Community College ArtsPrep Program (Cleveland, OH)

RE-FORMING LEARNING ENVIRONMENTS THROUGH THE ARTS

Excerpted from remarks by Rocco Landesman, Chairman,
National Endowment for the Arts

The following article has been excerpted from NEA Chairman Rocco Landesman's recent remarks at the Arts Education Partnership Forum, April 9, 2010, in Washington, D.C. In his speech, Landesman boldly articulates the benefits of arts education and advocates for the leading role arts education should take in transforming our nation's learning environments. Download Landesman's full remarks at <http://arts.endow.gov/news/news10/ELI-Rocco.htm>

[...]“I really liked Alan Brinkley's glib title in the recent *Newsweek*: “Half a mind is a terrible thing to waste.”

The arts provide us with new ways of thinking, new ways to draw connections. They are important social capital, and they help maintain our competitive edge by engendering innovation and creativity. [...]

[...]For the purposes of this talk, I am focusing only on pre-K-through-12th-grade public school students. And it is the job of our public schools to provide every American child access to a complete, quality education. And the arts are an essential part of any quality education. [...]

It is [the job of the NEA and the other nonprofit organizations and funders that are working in art education] to support and expand the work of our public schools. But the public schools need to own arts education—it should not be outsourced to us. No one would ever expect “teaching scientists” from the Smithsonian Museum of Natural History to replace the biology teachers at a public school. So our job is to work with classroom teachers and teaching artists to help extend their work. But we have a second job beyond that, a role in offering models for building better learning environments.

So let's take the first job first. I believe that everyone can agree on one thing: the best arts education is one that is offered by a combination of classroom teachers, art specialists, teaching artists, and art and community organizations working together with students and families. In order to effectively work together, we need a common language and shared expectations—or to translate into the language I am just learning: “a sequential, scaffolded, standards-based learning system.”

Let me take New York City as my example [...] The NYC Department of Education has developed a set of curricular guidelines with milestones, and they did this working in close partnership with arts organizations like Ballet Hispanico, the New York Philharmonic, the Theatre Development Fund, and Studio in a School. These guidelines (the *Blueprints for Teaching and Learning in the Arts*) have been written so that they can be used in school, during out-of-school time, and in conjunction with field trips.

This year, working with NYU, New York City added a quality rubric—inspired by Steve Seidel's *The Qualities of Quality*—that has been designed to be used by school leaders, classroom teachers, arts specialists, teaching artists, program officers, parents and funders even pretty much anyone who has a stake in arts education.

This is a model that deserves attention: first, the public schools have embraced arts education as one of their core responsibilities. Secondly, the arts organizations working in and with the schools are working within a shared pedagogical framework—one that they helped shape. And now when organizations and teaching artists start working with students, they have a road map for what these students can and should be expected to know.

“CAN THE ARTS ACTUALLY
CHANGE LEARNING SYSTEMS,
AND MORE IMPORTANTLY,
SHOULD THEY?”

I could tell similar stories from San Francisco's *Arts Education Master Plan* or *Los Angeles's Arts for All*, but the point is that no true partnership can happen without an infrastructure in place—nonprofits can only effectively partner with schools that are ready to partner back. School-based staff and standards are essential.

[...]Arts exposure is fine, but unless students are prepared for the art, unless teachers are integrating the art into the students' overall learning for the year, it remains exposure, not education. Having a casual familiarity with something is not the same as being fully informed and knowledgeable. [...]So public schools need to provide the infrastructure for providing arts education, and the arts community needs to work within it to expand learning opportunities. [...]

I [also] believe that there is another job that we need to take on, one that will actually help with the first. If we were to try word association, and I were to say “arts education,” what would the response be? It might be somewhat varied and interesting in this room. But outside? If I were to say “arts education,” I would be willing to bet that the near universal response would be “budget cuts.”

I am worried that through repetition over the past four decades, we have inadvertently ingrained in the public's mind that arts education is tied only to budget discussions. We have trapped ourselves into incrementalism where we are constantly fighting to maintain the status quo.

When talking about my work at the NEA, I have repeatedly used a sports metaphor: I have no interest in playing defense. You can't move the ball down the field if you are constantly looking back over your shoulder to see who's about to tackle you. And I think with arts education, we need to run the ball down the field. How? The arts should be a model for education systems broadly writ. [...]

[...] Can the arts actually change learning systems, and more importantly, should they? The answer to both is yes.

So rather than just fighting for a place at the table, what if we actually helped build an entirely new table?

There is a huge focus at the moment on STEM—science, technology, engineering, and math. And arts advocates have been fighting to insert an “A” for “arts,” making it “STEAM.” Yes, this needs to be done—“STEAM” is incrementally better than “STEM,” but there is an opportunity to make another point.

So, for a moment, let us rearrange the same letters and have a discussion about “TEAMS.”

Collaboration is essential to a 21st-century education—no one works in silos anymore—and the arts provide that: from creating a stage production, to working as a seamless corps de ballet, to playing in an orchestra. Collaboration is central to the arts, and we need more of both in our schools. Solitary pupils sitting alone at desks is an outdated model, and one that doesn’t begin to prepare students for the highly networked, constantly connected world they inhabit.

“TEAMS” and collaboration also call to mind the notion of “affinity spaces”—places inhabited by people with a shared purpose and varying abilities and knowledge. [...]

Ask the leader of any jazz ensemble—each musician brings unique insight to the piece being performed, and a good leader takes advantage of this to make a better whole. Ditto for an organization like the Philadelphia Mural Project, or Anne Bogart’s SIT1 company. Affinity spaces create webs of learning with knowledge moving in many directions simultaneously.

Along with collaboration and affinity spaces, comes the notion of crossing genres[...] A painter needs to understand the physics of color mixing, the mathematics of ratios, psychology, and narrative. Sometimes for a single brushstroke. The same goes for producers, certainly. And for theater and opera directors. And it’s what business people in the world at large do. [...]

So whether it’s STEM, STEAM, TEAMS, or STREB, let’s make sure that we remain in conversation—the preachers, the choirs, and especially the unconverted. Let’s make sure the arts are in our schools: every child/every day. And most importantly, let’s make sure that we use the arts to inform every aspect of education.





**THE 5th ANNUAL
GUSTAVO ROMERO
YOUNG ARTISTS
PIANO COMPETITION**

of the *forte* Chamber Music Festival
in partnership with the
Academy of Fine Arts
Lynchburg, VA
Saturday, September 11, 2010
10:00 a.m.

for pianists age 21 and under by
October 1, 2010
First Prize - \$3,000
Deadline to apply—July 1, 2010



Complimentary Housing can be arranged for Finalists.

For complete rules and to download an application, please see our website:
www.fortechambermusic.org

For more about Gustavo Romero:
www.gustavoromero.com

For more about the Academy:
www.AcademyFineArts.com



Photos by K. G. Thienemann



Crescendo Academy of Music (Kalamazoo, MI)

The following material has been excerpted from the Guild's **Community Arts Education Resource Center**, to be launched in May 2010. This comprehensive online guide will provide members with access to trusted information, effective practices and field-tested sample documents in areas such as governance, community engagement, program planning, evaluation, marketing, and more.

EVALUATING PROGRAMS

Anecdotal reports on a program's effectiveness once were acceptable. But today, both organizations and funders expect outcome-based evaluations that provide benchmarks for measuring success at regular intervals. Instead of simply looking back at a project once it is over to determine whether it was successful, outcome-based evaluation integrates reflection throughout the project, in the form of ongoing assessments of program activities. The results of evaluation reveal a program's or a partnership's strengths and areas that need refinement.

You may think that program evaluation is a challenge to apply in a community arts education setting. Baltimore Clayworks, a community arts education provider, overcame the challenge and began implementing outcome-based evaluation strategies to "figure out how to evaluate joy, how to measure creativity, and how to quantify that 'I get it!' moment that makes weeks of hard work worth the effort."

OUTCOME-BASED EVALUATION

Nonprofit organizations generally use outcome-based evaluation to evaluate programs. The National Endowment for the Arts developed a working model for outcome-based evaluation to be used with arts projects: "Outcome-based evaluation is a systematic way to determine if a project has achieved its goals. This organized approach helps organizations establish clear project benefits (outcomes), identify ways to measure the project benefits (indicators), and clarify for whom the project's benefits are designed."

Outcome-based evaluation answers three basic questions:

- What did we want to do?
- What did we do?
- What was the benefit?

This approach is a management tool that helps you learn whether you are achieving the intended results. It is not formal research, it does not have to involve statistical analysis and scientific research designs, and it is not complicated.

PRELIMINARY QUESTIONS

Patty Hill of Innovation Network (InnoNet), a nonprofit organization that provides consulting, resources, and tools to guide evaluation, recommends asking these preliminary questions:

1. **Why do you want to do a program evaluation?** Ask yourself: why is it important to you and your organization that you initiate an evaluation now?
2. **Who is going to use the evaluation information (executive director, board, funders, staff, members, clients, etc.)?** For whom are you completing the evaluation? To which person(s) will the evaluators be accountable?
3. **Are you interested in evaluating how your program works, or its impact—or both?** Be specific! Which potential positive impacts do you want to know more about? Which potential negative impacts concern you?
4. **How will the evaluation findings be used?** What will you know after the evaluation that you don't know now? What will you be able to accomplish using the evaluation information that you can't accomplish now?
5. **How will staff, board members, the executive director, and others be involved?** How much time will they spend? Are you intending the evaluation process to have a particular effect on board, staff, or funders?
6. **Are there resources/funds available to do an evaluation?** Do you have individual skills, contacts, in-kind donations, creativity, and other sources of funding? Or can you include the cost of an evaluation in a program proposal?
7. **What is the time frame for this evaluation?** When should the evaluation begin? When should you have the final report?
8. **Is an outside evaluator needed?** Does this evaluator have experience with organizations and programs like yours? Does this evaluator produce useful reports?
9. **What do you want included in the final report?** Do you want an explanation of the underlying academic principles used by the evaluator? Do you want just conclusions and recommendations?

USING A PROGRAM LOGIC MODEL

The best time to design an evaluation process is at the beginning—when the program is being developed, ideally using an outcome-based program logic model. Logic models are visual renditions of the full life of a program, from development through evaluation. They help you see program development, implementation, and evaluation as an interconnected cycle, not as individual pieces. A clearly written program purpose statement is the starting point for a logic model and for program evaluation because it expresses the anticipated outcomes and the observable and measurable indicators of those benefits and changes.

Evaluation consultant David Pankratz explains that a program logic model can be a valuable tool at the beginning, middle, and final stages of a program evaluation.

- At the beginning, it can uncover gaps or disconnects in the elements of a program. For example, a logic model may bring to light a question about whether the implementation of program activities is undermined by a lack of personnel resources.
- In the middle of an evaluation, the logic model is a framework to help you observe a program as it is being implemented.
- In the final stages of evaluation, you can use a logic model to measure the effectiveness of a program's design while explaining why outcomes are achieved or not. A logic model can also identify gaps and needs in the program, leading to a new alignment of goals, resources, and activities that can help to improve and sustain the program.

EVALUATION METHODOLOGIES

Choosing program evaluation methodologies depends on the questions you want to ask, the time frame, and the available human and financial resources. In developing evaluation and assessment tools, be clear about three points:

- What will be evaluated or assessed
- What methods will be used
- What you intend to do with the results

If you are evaluating a program partnership, this level of understanding among all stakeholders is especially critical. If you don't establish it at the outset, you run a much greater risk of disappointment in the process and the findings.

Examples of qualitative and quantitative program evaluation methodologies used by community arts education providers include the following:

- Reviewing documents, such as grant proposal narratives, program plans, and logic models
- Administering questionnaires, such as teaching artist evaluations of student progress or workshop participant evaluations of satisfaction and learning
- Individual and group interviews
- Direct observation of programs

EVALUATION REPORTS

After the evaluation results have been collected, compile them into a formal report for your organization's use. Combined with the expectations expressed in the program logic model, this information will help you decide how to improve or refine the program. Consider what is most important for your organization to know, and present the findings in style that you will find most useful.

Evaluation reports usually follow the program logic model framework and answer: We wanted to do what? We

did what? What was the benefit? The contents might look like this:

1. **Executive summary:** A concise review of findings and recommendations
2. **Purpose of the report:** Why you are conducting the evaluation
3. **Program purpose statement and program description**
4. **Description of evaluation methodology**
5. **Summary of elements of the logic model:** inputs (what you used), activities and services (what you did), outputs (what you produced), and outcomes (what you achieved).

A program evaluation report can have internal and external uses and benefits: It helps management make decisions about what works and what doesn't work, market the program, or make the case for increased funding. What you learn can help you communicate the value of your organization's work to other groups and individuals in your community via your website, annual report, or newsletter. Reporting the results to board members will give them more evidence of success to share in their role as bridges to the community.



The following material has been excerpted from the Guild's **Community Arts Education Resource Center**, to be launched in May 2010. This comprehensive online guide will provide members with access to trusted information, effective practices and field-tested sample documents in areas such as governance, community engagement, program planning, evaluation, marketing, and more.

One of the basic responsibilities of the board is to hire, support and evaluate the executive director. Most executive directors are ex officio members of the board, but generally they do not vote. The board usually delegates to the executive director and, as appropriate, to other staff, the requisite authority and autonomy to manage the institution effectively and formulate and implement policies compatible with the overall structures and intents that the board establishes.

THE BOARD-EXECUTIVE RELATIONSHIP

The legal relationship between the governing board and executive director is one of employer and employee. By law, the executive director works for the board, which has ultimate responsibility for the nonprofit and its assets. In practice, the relationship should be more of a collaborative partnership.

An executive director can take these steps to develop a productive working relationship while at the same time increasing the board's effectiveness:

- **Help board members understand their roles.**

The executive director often is knowledgeable about the role of nonprofit boards and can help board members learn their responsibilities. Working with the board chair or the board development committee chair, the executive director can design and help conduct board orientation and education programs.

- **Suggest people to recruit as board members.**

The executive director is in a good position to identify people in the community who might be good board members. He or she should never control board recruitment, however. Potential board recruits should be independent, that is, not staff members or friends of the executive director.

- **Engage board members in the organization and its programs.**

Board members need to know about the organization: the programs it offers, the students it serves, and the overall impact it has on the community. Sometimes board members can serve for years and still not be well acquainted with an organization. Executive directors can build better boards by giving board members opportunities for firsthand observations of classes, programs, and other activities.

- **Play a strong role in strategic planning discussions and decisions.**

Boards that attend primarily to top-level policy will sometimes make the mistake of determining mission, vision, values, and goals without input from the executive director and senior staff members. That is a mistake. The most useful strategic planning sessions often involve information, discussions, and suggestions from staff members.

- **Participate in committees.**

The executive director should be closely involved in the work of board committees related to fundraising, financial management, and personnel (though not his or her own evaluation and compensation). The trend in nonprofit governance is to have fewer standing committees and more board work groups that report to the staff. Often senior staff are also responsible for committees.

- **Provide useful information to board members in time for their review before meetings.**

Seasoned executive directors share materials well before board meetings and make a point of ongoing communication with the board in between meetings. One of the best ways to incapacitate a board is to overwhelm them with too much information when they walk into the boardroom or given them too little information to facilitate discussion and decision making.

HIRING

Perhaps no responsibility is more critical to the health of an organization than ensuring that there is talented, skilled leadership at the top of the organization. Although boards may advise on other staffing decisions, such as a senior development officer, the executive director is, in general, the only staff member who reports to the board. Shared authority between an artistic and managing director may be common in performing arts organizations, but not community arts education providers or other nonprofits.

If the board hires a search firm, boards should be careful to select a firm that has experience with nonprofit organizations, preferably other organizations in the arts or education. Search firms rely on a network of experienced leaders who help them identify and assess appropriate candidates, and it is difficult for a firm unfamiliar with the sector to replicate that network of contacts. If the search is expected to be regional or national in scope, the firm should also have that scope of experience.

Although boards may elect to use a search firm for all or part of the search process, a search consultant will still rely on the board to articulate what kind of leader the organization needs for the next phase of its development. This requires clarity

on the organization's vision, its operations and its external challenges and opportunities. Often, staff members are asked to contribute their thoughts on the skills, qualities or style they feel are needed. Other constituents, including major donors or collaborating organizations, may be interviewed as well to give the board a clear, complete sense of the challenges the new executive director will face.

Search and selection tips:

1. **Empower a small search committee** of five to seven people to create a job posting (with organizational background, revised job description, and qualifications), advertise or solicit prospective applicants, review applications, and conduct initial screenings and interviews with candidates, either working alone or with a search firm. If the search committee elects not to use an outside firm, there should be a human resources professional or someone with extensive prior search experience on the committee.
2. **Ask senior staff to meet with candidates and elicit their feedback.** A senior staff member may work closely with the search committee either as a resource or as an important voice in the deliberations. Staff are not usually part of the final decision-making, however.
3. **Recommend two or three candidates to be interviewed by the full board.**

SUPPORTING

Once the new executive director is hired and in place, the board assumes a new set of responsibilities: supporting the executive director so that he or she will be successful. A new executive director often finds that conducting one-on-one meetings with individual board members is an excellent way to start to understand the board; members should make themselves available for such meetings. Board members should make certain that the new executive director is well oriented to the community and its leadership. He or she should be introduced to important stakeholders, including major donors, political leaders, and heads of collaborating organizations. Hosting breakfast, lunch, cocktails, or dinner is an appropriate way to ease the new executive director into the community, even if he or she already has a local network.

EVALUATING

Boards are often reluctant to do a formal evaluation of the executive director, even if the organization as a whole has strong staff evaluation systems. Many board members have limited experience evaluating an executive and find the task daunting or potentially insulting to the executive director. Some may feel that the director is under continuous close scrutiny.

As with any performance evaluation, the process should be transparent and collegial, grounded in clear guidelines and mutually agreed-upon objectives. Objectives should flow from the organization's strategic plan and explicit discussions about goals, not unstated assumptions about priorities and expectations. It is helpful to have the executive director begin the process by preparing a written self-evaluation for the board chair and review committee.

The board chair is a key participant in evaluation because he or she will have the best sense of the executive director's performance and leadership. Two or three more board members, particularly those who work closely with the executive director in a range of functions (such as the treasurer or development committee chair), should form the rest of the evaluation committee. Often the executive committee of the board takes on this responsibility.

Evaluation tips:

1. **Ask the executive director to complete a self-evaluation,** using the same questions or form used by the evaluation committee.
2. **Invite the full board to offer their observations.** Some boards interview senior staff, although the staff role in developing the appraisal should be communicated clearly to staff and the executive director.
3. **In a 360-degree appraisal, the committee talks with subordinates, donors, partners, and clients** (students or parents of students). The executive director may be asked who would provide the best window into his or her performance.
4. **Communicate evaluation results both verbally and in writing, with emphasis on objective discussion of goals and priorities.** The final document should include goals for the coming year and, if appropriate, specific deadlines or benchmarks. If there is a strong, constructive relationship between the executive director and the board chair, evaluation should be just one of many conversations about improving performance. The important difference is the formality and the documentation.

There are a range of opinions about when to evaluate the executive director: on the anniversary of his or her hiring, at the end of the program or fiscal year, or at the start of the budget cycle. Whatever the decision, it should be completed with enough time for the committee to develop a recommendation on compensation for the next fiscal year. That recommendation should be brought to the full board in executive session.



520 8TH AVENUE, STE. 302
NEW YORK, NY 10018

THE NATIONAL GUILD ADVANCES
AND SUPPORTS LIFELONG LEARNING
OPPORTUNITIES IN THE ARTS



COMING THIS MAY!

COMMUNITY ARTS EDUCATION RESOURCE CENTER

Your Guide to Management Excellence

In just a few weeks, National Guild members will have access to the *Community Arts Education Resource Center*: a comprehensive online guide to managing a successful community arts education organization with sections on program planning, evaluation, marketing, and more. Members will be able to access trusted information, learn effective practices and download field-tested sample documents directly from their desktops, expediting the search for information and answers.

GET READY TO DISCOVER, LEARN, SEARCH AND DOWNLOAD! WWW.NATIONALGUILD.ORG

