



GUILD NOTES

FALL 2010

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GUILD NEWS

Guild to Conduct Benchmarking Survey

This fall, the Guild will conduct its biennial Field Survey to collect critical benchmarking data on staff and faculty compensation, revenue sources, financial aid, pricing for classes and lessons, student demographics, and more. A *Field Survey Report* will be released in early 2011 to inform members' planning and budgeting processes. Findings will also be shared with funders and policy makers to help them better understand the community arts education field.

Members that complete the survey will receive a complimentary copy of the report, a \$95 value. Invitations to participate will be distributed to the directors of member organizations in late October. Should you have any questions, contact National Guild Associate Director Ken Cole at kencole@nationalguild.org or 212-268-3337 ext. 18.

Creative Aging Technical Assistance and Grant Opportunity

In recognition that the number of adults age 65 and above will double by 2050 and that recent research demonstrates that sustained

participation in professionally-led arts programs can promote health and prevent disease in older adults, MetLife Foundation and the National Guild have announced the [2011 Creative Aging Program](#).

This year's program will provide funding, technical assistance and assessment support to community arts education organizations in order to increase their capacity to serve older adults; provide models of high quality creative aging programs to the field; and raise public awareness about the benefits of creative aging programs.

Continued on page 2



Photo by John Myers

PLAY YOUR PART

By making a year-end gift to the National Guild, you'll keep our vital resources, professional development, networking, leadership development, grant making and advocacy programs going at a time when community arts education providers need them the most.

To make a contribution, go online to www.nationalguild.org.

You can play a critical part in the national movement to broaden and sustain access to quality arts education.

Please send a tax-deductible gift today.

GUILDNEWS (cont'd)

A total of \$80,000 will be available to organizations that are Full members of the National Guild through two tiers of funding. Applicants may apply for grants up to \$7,500. Applications must be submitted by October 22, 2010. Learn more about the Guild's Creative Aging Program and download an application at nationalguild.org/programs/creativeaging.htm

This program is part of the National Guild's *Creative Aging Initiative*. Applicants are strongly encouraged to refer to *Creativity Matters: The Arts and Aging Toolkit* (artsandaging.org) before submitting a proposal. You may also want to read the *Creative Aging Report* on the program's first year, available at nationalguild.org/programs/creativeaging.htm.

GUILDNOTES

NATIONAL GUILD FOR COMMUNITY ARTS EDUCATION

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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.

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GUILDNOTES is published four times a year. An online version is available for members at www.nationalguild.org.

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

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Perceive Creative, www.perceivecreative.com

Guild Presents at Grantmakers in the Arts Conference

National Guild Executive Director Jonathan Herman and Associate Director Ken Cole presented two sessions at this year's Grantmakers in the Arts (GIA) Conference in Chicago, October 17-20, 2010. Cole joined **Liz Lerman**, founding artistic director of the Liz Lerman Dance Exchange and **Jorge Merad**, associate artistic director of Pregones Theater, for the panel session, *Leveraging Longevity: Arts and Aging in America* on October 18. The session, *Creative Synergy: Funders and Service Organizations as Partners*—organized by Herman and Rohit Burman, culture and public broadcasting director at MetLife Foundation—was presented October 20. The Guild's participation in this year's GIA Conference provided an opportunity to further make the case for community arts education and strengthen our relationships with the philanthropic community.

2010 Guild Leadership and Service Awards

At this year's Conference for Community Arts Education in San Francisco, the Guild will honor three community arts education leaders for their extraordinary contributions to the field:

NATIONAL LEADERSHIP AWARD



Antoni

Gigi Antoni is president and CEO of Big Thought (Dallas, TX), one of the nation's leading nonprofits devoted to closing the opportunity gap in education through creative learning. Gigi leads the organization in developing groundbreaking partnerships, including Thriving Minds, a system of programs that joins the City of Dallas, Dallas ISD and more than 100 other organizations, with Big Thought as managing partner. She was also instrumental in forming a partnership with

the North Texas Super Bowl XLV Host Committee to implement SLANT 45, one of the largest communitywide service-learning programs for children in U.S. and NFL history. Gigi has worked for more than 20 years in the arts-education field as an administrator, educator, community developer and performing artist. She joined Big Thought in 1990 and was named president and CEO in 1995.

NATIONAL SERVICE AWARD



Bachrach

Eric Bachrach founded the Community Music School of Springfield in Springfield, MA twenty-six years ago to bring the arts to students of all ages who might not otherwise have the opportunity to learn music in all its forms. Since its founding, 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. In 2008, Bachrach introduced the Prelude Preschool of the Arts program.

He was selected by the Peter F. Drucker Foundation to participate in a year-long Hesselbein Fellowship Program, the first cultural worker to be selected for this honor. Bachrach served four terms as a National Guild trustee and was a key member of the Membership Committee, most recently as its

GUILDNEWS (cont'd)

chair and also served as board secretary between 2004 and 2006. Bachrach retired this fall but will continue to be involved in the future of the school in his capacity as executive director emeritus.



Shapiro

Stephen Shapiro is the executive director of San Francisco's Community Music Center (CMC), a non-profit organization that has made musical study accessible to Bay Area residents since 1921. Since Shapiro took the helm in 1978, the school has physically expanded with an additional branch, collaborative programs with eighteen public schools, and programs in

numerous satellite locations including a shelter for homeless families. In 2003, he received the Gerbode Fellowship for outstanding non-profit leadership. Shapiro has worked as a consultant with five nascent Guild organizations in the western United States through the Wallace Foundation funded, Guild-sponsored "Adopt a School" program. He served on the Guild's board of directors from 1981 to 1990 and was vice president of the Guild from 1983 to 1986. Steve will retire September 2011 after thirty-four years at CMC.

Guild Trustee Njoku Retires

National Guild Trustee **Veronica Njoku** recently retired from her position as executive director of the Fulton County Arts Council after more than thirty years of service. Over the course of her



Njoku

career, Njoku oversaw the investment of \$60 million in public funding for the arts in Fulton County. She has been a key player in developing and implementing Fulton County arts initiatives of international significance, such as the National Black Arts Festival and Hammonds House Museum. She also has contributed to setting benchmarks and establishing prototypes for policies and procedures in the governmental granting process. Njoku was instrumental in co-founding the Arts Supporting Agencies Partnership (ASAP), a collaboration of arts funders in the Atlanta metro area dedicated to advancing the arts industry. Njoku has served on the Guild's board of trustees since 2004.

Guild Trustee Perry Honored

Margaret Perry, founding director of the **Armstrong Community Music School** of Austin Lyric Opera in Austin, TX, and a National Guild trustee, has been given a Profiles in Power: Women of Influence award by the *Austin Business Journal*. Lyn Chasteen, publisher of the journal, said that twenty-six women in Central Texas were chosen "whose exemplary achievements in business will serve as inspiration for generations of women." Perry was the only woman working in the arts to be selected for this honor. Perry has served on the Guild's board of trustees since 2004.



Redmoon (Chicago, IL)

GUILD NEWS (cont'd)

2010-2011 METLIFE FOUNDATION PARTNERS IN ARTS EDUCATION GRANTEES ANNOUNCED:

On behalf of MetLife Foundation, the National Guild has awarded 12 grants totaling \$215,000 to the following members to support exemplary arts education partnerships with public schools during the 2010-2011 school year:

Casita Maria Center for Arts and Education, Bronx, NY. Casita Maria's ArtsPartners program with PS/IS 50 in East Harlem, NY provides printmaking, digital arts, and photography instruction to 180 students in the 6th, 7th, and 8th grades.

Global Writes, Bronx, NY. Bronx WRITeS (Writers and Readers Incorporating Technology in Schools) is an integrated literacy and performance project serving public school students in grades 4-12 in 14 schools in New York, NY. Bronx WRITeS is a partnership between Community School District 10; DreamYard, the largest arts education provider in the Bronx; and Global Writes.

Hubbard Street Dance Chicago, Chicago, IL. Hubbard Street's multi-year Focus School Initiative (FSI) provides a sequential, Laban-based creative dance curriculum for 630 students in grades K-8 at two Chicago public schools. Through annual assessment of the program, Hubbard Street Dance Chicago will create a process model for partnership and create inquiry-based dance education programs with school partners.

Ifetayo Cultural Arts Academy, Brooklyn, NY. Ifetayo Cultural Arts Academy's Arts Education program will continue its 12-year partnership with PS 249, the Caton School, in Brooklyn, NY. The program will offer African dance and drum instruction to a total of 210 students in kindergarten through 3rd grade.

InsideOut Literary Arts Project, Detroit, MI. Through the Voices Literary Expansion Program, two writers-in-residence will provide creative writing instruction to more than 800 teens at Detroit's Cody High School. The program will culminate in the publication of a literary magazine and public performances of the students' work.

Living Arts, Detroit, MI. Living Arts' partnership with Harms Elementary, Maybury Elementary, the Academy of the Americas and Clippert Academy will engage 891 youth in sequential standards-based arts education which supports their English language arts, math, science, and social studies

learning through pantomime, theatre, music, dance, visual arts, songwriting-recording and poetry-performance.

Luna Dance Institute, Oakland, CA. Luna Dance Institute's long-term (5+ years) partnership with Oakland Unified School District (OUSD) will provide sequential dance instruction to 520 K-8 students, piloting the OUSD's Dance Learning in the 21st Century Blueprint for Teaching & Learning Grades K-12.

MacPhail Center for Music, Minneapolis, MN. MacPhail's Pathways to Performance program will provide sequential music instruction to 330 students in grades K-12 at three Minneapolis public schools: Whittier International Elementary School, Patrick Henry High School and Jenny Lind Elementary School.

Performing Arts Workshop, San Francisco, CA. Continuing long-standing partnerships with three San Francisco Unified School District elementary schools (E.R. Taylor, Ulloa, and Mission Education Center), Performing Arts Workshop will offer culturally-aligned residencies in creative movement, theatre arts, world dance, and world music to more than 800 K-5 students.

Progressive Arts Alliance, Cleveland, OH. Progressive Arts Alliance's Arts-Integrated Partnerships with Orchard and George Washington Carver Schools will provide instruction in music, printmaking, filmmaking, web design, lyric writing, mural making, and animation to 444 K-8 students at George Washington Carver School and Orchard School.

Streetside Stories, San Francisco, CA. Streetside Stories' partnership with Paul Revere College Preparatory Pre K-8 will provide high-quality, tested arts integration for 200 youth in kindergarten through eighth grade and 20 educators at one of California's lowest-performing schools. The multidisciplinary project will help underserved young people share stories, build arts skills, and increase their literacy skills.

Zephyr Dance, Chicago, IL. Zephyr Dance's partnership with Oscar Mayer Elementary School, Zephyr Project M, applies the choreographic process to math learning for 200 students in grades 3-6.

THE NATIONAL GUILD IS GRATEFUL TO THE FOLLOWING ORGANIZATIONS FOR THEIR SUPPORT

- \$10,000 from **Samuel I. Newhouse Foundation** for general operations
- \$8,400 from the **New York State Council on the Arts** for the Sustainability Institute
- \$5,000 from **Adobe** for the Conference for Community Arts Education
- \$5,000 from **Google** for the Conference for Community Arts Education
- \$5,000 from **The Royal Conservatory** for the Conference for Community Arts Education
- \$5,000 from the **Pennsylvania Council on the Arts** for the Conference for Community Arts Education
- \$3,000 from **Active Network** for the Conference for Community Arts Education and the 2010 Board Webinar Series
- \$1,500 from **Kindermusik** for the Conference for Community Arts Education
- \$1,500 from **Tisch School of the Arts** for the Conference for Community Arts Education
- \$1,500 from **Dedication Technologies** for the 2010 Board Webinar Series
- \$1,000 from **San Francisco Arts Commission** for the Conference for Community Arts Education

PEOPLE AND SCHOOLS



Zarubick

Zarubick Succeeds Bachrach as Director of Community Music School of Springfield

Fran G. Zarubick, of Tacoma, WA, assumed the position of executive director of the **Community Music School of Springfield** (Springfield, MA) on Oct. 1. She succeeds **Eric Bachrach**, who founded the music school in 1983 and will be honored for his enduring commitment to the field with the Guild's National Service Award this November. Bachrach will continue to be involved with the school as executive director emeritus.

Zarubick previously served as dean at the **Peabody Institute of the Johns Hopkins University** in Baltimore, MD, and as director of the University of Southern California Community School of Performing Arts, now known as **The Colburn School of Performing Arts**, in Los Angeles. She has consulted for arts, education and not-for-profit organizations, and most recently served as dean of Instructional Programs at the Lower Columbia College in Longview, WA.



Carleton

Carleton Takes the Helm at Turtle Bay

Karin Carleton has been named executive director of **Turtle Bay Music School** (New York, NY). Karin has been a part of the Turtle Bay Music School for over 20 years, beginning her journey as a part-time receptionist while pursuing her career in opera. Over the years she has held many key positions in the school's administration, most recently as associate director. She also is responsible for developing a great deal of the school's core programming, including the Orff-based early childhood program, the Suzuki violin program, the Strings at PS 116 program, and the Margulies Music Therapy program.

Karin studied at Indiana University, Trinity College of Music in London, and Manhattan School of Music, where she obtained her bachelor of music and master of music degrees in voice. She received Orff certification from Montclair State College and went onto graduate studies in music therapy at New York University.



Lee

Lee Appointed President and Artistic Director of Chicago Children's Choir

Josephine Lee was appointed president and artistic director of Chicago Children's Choir (Chicago, IL) this August. As president, Lee leads and oversees the Choir's strategic direction, development and growth, as well as achievement of the organization's social mission. She also continues in her role as artistic director, which she has held since 1999, leading the world-renowned Concert Choir and working with the director of choral programs in conductor professional development, defining repertoire/curricula, musical goals and training guidelines for the after-school Neighborhood Choir Program and In-School Program. In 2002, Chorus America named Lee the first Robert Shaw Conducting Fellow. She has received a 3Arts Artist Award and was named a 2006 "Chicagoan of the Year in the Arts" by *Chicago Tribune*. In 2010, Lee was invited to join The Chicago Network, a premier women's leadership organization.



O'Fallon

O'Fallon to Leave MacPhail for Humanities Center

David O'Fallon, CEO of **MacPhail Center for Music** (Minneapolis, MN) has accepted the position of president of the Minnesota Humanities Center, beginning November 1. A visionary leader and advocate for music education, O'Fallon joined MacPhail as CEO in 2002. During his tenure, MacPhail has become one of the premier centers for music education in the Upper Midwest with a new signature building, more than 60 community partnerships, an innovative music therapy program serving nearly 1,000 people, and enrollment that tops 8,400 students. MacPhail's directors are determining a succession plan and the process that will bring forward the organization's next leader.



Riven

Riven Retires from COCA

Stephanie Riven, founding executive director of the **Center of Creative Arts** (COCA) in St. Louis, MO, retired from the Center this summer after 23 years building what is now the fifth-largest multidisciplinary arts center in the country. She has joined David Bury & Associates, an art consulting firm in New York City.

Under her leadership, Riven transformed an organization with a budget of \$80,000 and classes for 40 children to a center with a budget of \$5 million and classes, performances and exhibitions serving 50,000 people a year. COCA now offers 500 art classes, camps and workshops a year, and runs arts education at 50 schools for 20,000 students annually. At David Bury & Associates, Riven plans to work on a project to preserve the legacies of choreographers and consult on community art centers using COCA as a model.

PEOPLE AND SCHOOLS (cont'd)

Ghetto Film School Partners to Open First Public High School for Film Studies

The **Ghetto Film School** (GFS) in Bronx, NY has partnered with the New York City's Education Department to open the Cinema School, a new public high school that opened last year in the Bronx. GFS helped design curriculum and obtain equipment. It also is providing support for all film education and production training, industry internships, professional development for the staff, and a guest filmmaker lecture series. Cinema School aims to eventually enroll approximately 350 students. The partnership was covered as part of a larger article on GFS featured in *The New York Times* (Sept. 5, 2010), in which GFS's founder, **Joe Hall**, calls Cinema School, "the first film high school in the country." In addition to the Cinema School, GFS offers the GFS Fellows Program, a 15-month, three-course immersion into narrative cinematic storytelling for young people ages 14–21, and Digital Bogeda, a production company run by fellow program alumni.

Arts Council for Long Beach among 21 NEA Grantees: Mayors' Institute on City Design 25th Anniversary Initiative

Arts Council for Long Beach (Long Beach, CA) received a grant of \$25,000 as part of the NEA's Mayor's Institute on City Design 25th Anniversary Initiative (MICD25). MICD25 supports creative placemaking projects that contribute toward the livability of communities and help transform sites into lively, beautiful, and sustainable places with the arts at their core. Each of the MICD25 projects takes a problem such as isolated neighborhoods or a neglected waterfront and uses the arts to solve that problem. Although the arts are at the center of each of the projects, the grantees are extending beyond the arts world to collaborate with local entities such as chambers of commerce, downtown redevelopment councils, departments of transportation, urban planning offices, and park and recreation offices.

With MICD25 support, Arts Council for Long Beach's *Mobile Arts and Architecture Project* will commission the design of a portable, flexible festival stage/set/performance space that will be used by arts presenting organizations throughout the city for special events and community festivals. The venue will be designed to support site-specific performances in underutilized vacant lots owned by the Long Beach Redevelopment Agency and provide a way to bring performances to culturally rich neighborhoods without adequate presenting facilities. The arts council will solicit design concepts that encourage innovative use of materials and technologies from artist-architect teams.

A total of \$3 million was awarded to 21 local arts agencies and arts organizations through MICD25. This is the first grant program developed under NEA Chairman Rocco Landesman's leadership.

Urban Gateways Awarded Grant for Girls' Gaming Program

Urban Gateways (Chicago, IL) has received more than \$30,000 as part of the Innovation Generation grant program from the Motorola Foundation, the charitable arm of Motorola Inc.

Through the grant, Urban Gateways will launch the program *Girls Got Game*, in which 125 female middle school students in the Chicago-area will design and build a fully-operational PC-based computer game.

Lifetime Arts Expands Creative Aging Teaching Artists Database and Training Program

With support from the New York State Council on the Arts, **Lifetime Arts** (Pelham, NY) will further develop two capacity building initiatives: a state-wide artists training program in collaboration with the National Center for Creative Aging, as well as the expansion of its *Creative Aging Teaching Artists Database*. From the database, a regional Creative Aging Teaching Artists Roster will be developed, listing qualified artists in all disciplines across the state. Plans are underway to expand the Database nationally and to create regional rosters across the country. "The artist training program," said President and CEO **Maura O'Malley** "will allow us to build a core group of qualified teaching artists who will help community organizations meet the growing demand for creative aging programs. And the database will help us to connect teaching artists with employment and professional development opportunities and provide the creative aging field with important statistical information."

New College Scholarship Program for Mosaic Youth Theatre Alumni

This summer, **Mosaic Youth Theatre of Detroit** and Wayne State University (Detroit, MI) announced the creation of the *Mosaic Youth Theatre Talent Scholarship* to go into effect in 2011. This talent based scholarship will be equal to half tuition (worth at least \$18,000 over four years) for Mosaic's Main Stage young artists. As a testament to the Mosaic Model, in an urban area where the dropout rates are at staggering levels, a full 95% of Mosaic participants have graduated from high school on time and gone on to college. This year, Mosaic's young artists are breaking their own record. 100% of Mosaic's graduating seniors last spring are attending college this fall, with many receiving scholarships. Learn more about Mosaic's youth development through the performing arts program by downloading the 2008 study, *Excellence on Stage and in Life: The Mosaic Model for Youth Development through the Arts*, at www.mosaicedetroit.org/about-model.htm

Wharton Music Center celebrates 25 years!

Judith G. Wharton Music Center (Berkeley Heights, NJ) celebrates its 25th anniversary this year as the largest independent community music center in New Jersey. Wharton Music Center offers music, dance and theater programs at its Berkeley Heights location and in communities throughout Morris, Union, Somerset, and Essex Counties.

EXECUTIVE DIRECTOR OR FACULTY ON THE BOARD?

The following material has been excerpted from the National Guild's **Community Arts Education Resource Center**. Learn more about board issues and other key topics, and download sample documents and templates at resourcecenter.nationalguild.org. The Resource Center is an exclusive benefit of National Guild membership.

As more nonprofits adopt a corporate model of governance, they begin to consider whether the executive director should be a voting member of the board.

It is common for the executive director to be an *ex officio* member, but without a vote and excused for closed executive sessions. Many believe that arrangement gives the executive director sufficient presence on the board and preserves the distinction between governance and management. They find the idea of the executive director serving as a voting member of the body responsible for his or her hiring and supervision a serious conflict of interest. For that reason, some states or funding agencies actually prohibit the practice.

Others argue that board membership constructively enhances the executive director's position of authority within the organization and strengthens the working partnership between the board and the executive. It remains the exception rather than the rule. One other situation where the executive director is more likely to have a voting seat on the board is that of a founding director. Founders tend to have a more proprietary and personal relationship with the organization and exercise more control.

There is a similar range of opinion regarding teaching faculty representation on the board. Teaching artists are familiar with the community arts education provider and are passionate advocates for arts education. They are frequently well-connected to the local or regional arts community. This is particularly valuable in smaller communities, where potential board members might be in short supply.

Guild Trustee **Lowell Noteboom** argues that organizations need to move toward a more collaborative model, one that brings the staff and governing board together. Some organizations do have faculty serving as full voting board members, with the same responsibilities as other board members. Others have tried to recruit faculty members to serve on the board but find that meetings are often scheduled at the same time as prime teaching hours (after school or early evening).

However, many nonprofit observers agree that including employees other than the executive director on the board presents an intractable conflict of interest and compromises board confidentiality, particularly on personnel and financial issues.

Michael Kumer, executive director of Duquesne University's Nonprofit Leadership Institute, strongly advises against either executive directors or faculty on boards. His thoughts:

When it comes to having the executive director serve on the board, my strong recommendation is: Don't do it! Why not? Well, one of the board's central responsibilities is to supervise

the executive director. So, if the executive director serves on the board, she's essentially reporting to herself!

Instead, consider having the board invite and treat the executive director as a valued, cherished guest at its meetings. The executive director can offer insightful advice on a myriad of key topics, but is removed from the responsibility of having to cast a vote. (By the way, a comprehensive 2007 study conducted by the Urban Institute suggests that only about 20 percent of salaried nonprofit executive directors serve on their organization's board.)

The matter of faculty participation on the board is a catastrophe waiting to happen. Consider the following scenario: one fine day faculty member Joe asks executive director Jane for a salary increase. Jane has long considered Joe to be an exemplary teacher, but, for a wide variety of reasons (e.g., equity with other teachers; budgetary limitations) must respectfully say "no" to his request.

Later that same day, a board meeting commences. Joe is seated on the board as the faculty's appointee. The agenda includes the following: CEO Performance Review. Uh oh. Regardless of Joe's unimpeachable level of integrity, the perception will exist that his comments during the board meeting, much less any vote that he casts, may have been influenced by his earlier (salary related) conversation with Jane. Can anyone spell conflict?

Regardless of board positions, faculty and senior staff might attend board meetings, either on a regular basis or as appropriate. This gives both staff and board an opportunity to share insights and perspective, as well as allowing individuals to develop stronger collegial relationships.

LEARN MORE ABOUT THIS TOPIC:

The following documents can be downloaded from the Toolbox section of the Community Arts Education Resource Center under the topic, "Boards," and the subtopic, "Other Issues." Login to resourcecenter.nationalguild.org to access these materials. Forgot your password? Simply click on the "Forgotten Password" link on the login page, enter your email address, and your password will be sent to you.

- **At Issue: Should CEOs Be on the Board?**
Council on Foundations
Discussion of the pros and cons, and whether the executive director should have voting rights.
- **Good Governance for Challenging Times.**
Lowell Noteboom, League of American Orchestras
Reflections on nonprofit governance issues and practices from a seasoned board member and board chair.
- **Should Executive Directors and Staff Serve on the Boards of Their Organizations?**
Michael Kumer, National Guild
Why the executive director should not serve on the board.

Guild members employ more than 16,000 teaching artists each year, and thousands of full and part-time professional staff members who fill the essential roles that support community arts education. This article excerpts two recent Member Forum discussions about policies for appreciating faculty and staff through tuition discounts and recognition of years of service.

The Guild's **Member Forum** is a flexible, web-based discussion tool that enables you to connect more easily with your peers across the country. The Forum includes a network of more than 1,500 staff, faculty and trustees affiliated with Guild member organizations.

Full and Education Affiliate members are registered automatically for the Member Forum. Join the discussion now at memberforum.nationalguild.org. Remember to subscribe to the Forum to receive notification of new posts.

TUITION DISCOUNTS FOR EMPLOYEES

What is your organization's policy for providing tuition discounts to employees and their families?

- What percent reduction do you offer?
- Is the discount good on all programs (e.g. private lessons, classes, camps)?
- Must the employee work a certain number of hours per week (ex. 10 hrs.) to qualify for the benefit?
- What is the policy/percent for immediate family members of faculty and staff?
- Do you limit each employee to a certain number of classes/lessons per year?
- Currently we offer employees a 35% reduction in tuition for our classes and/or private lessons, and a 25% reduction for our employees' families.

— **Evy Schiffman**, Marketing and Communications Director, Community School of Music and Arts, Mountain View, CA

We give faculty and staff a 10% discount on any programs at any time of the year. We do not require that a faculty member work a certain number of hours for this benefit. Immediate family members also receive 10% off. There is not a limit to the number of activities that this discount can be used for. Faculty and staff that do not work at the Community Music School, but work for Michigan State University receive a 5% discount.

— **Jaime DeMott**, Associate Director, Michigan State University Community Music School, East Lansing and Detroit, MI

At Darlington Arts Center, our policy reads: "All teaching artists and staff are entitled to enrollment in a free class, workshop or camp per semester in which they teach, provided space is available. A

teaching artist's class must run in order for his/her discount to apply. Teachers are always responsible for fees associated with materials, costumes, recitals, etc. Registration fees are waived for current teachers. Instructors may choose to transfer their discount to an immediate member of their household."

For teachers that are working more than the average number of hours at Darlington, we allow them to take a second class/workshop/camp for free per semester, but that depends on available space and other factors as well.

Private lessons are not discounted at this time, but that is something we are hoping to provide in the future.

— **Rachel Gresh**, Manager of Public Relations and Marketing, Darlington Arts Center, Garnet Valley, PA

The University of Memphis Community Music School gives anyone who is employed by the university a 5% discount when they enroll in any of our classes. Our Faculty Handbook states:

"Part-time CMS employees who have been employed by the University for a minimum of six months as of the first day of class and work a minimum of 10 hours a week for the CMS will have fees waived for themselves, their spouse or dependants to enroll in ensembles or group classes (not private lessons).

Full-time CMS employees who have been employed by the University for a minimum of six months as of the first day of class will have fees waived for themselves, their spouse or dependants to enroll in private lessons, ensembles or group classes."

— **Samuel Sidhom**, Director, University of Memphis Community Music School, Memphis, TN

We offer free classes to employees and their families, free tickets to performances and same day free rental space.

— **Marya Warshaw**, Executive Director, Brooklyn Arts Exchange, Brooklyn, NY

We offer a 30% employee discount for private instruction to any employee or their immediate family. Immediate family of employees also get a 30% discount on any group program (classes, ensembles, camps) as long as there is enough enrollment for the program to run. Employees are allowed to participate in any class or ensemble free of charge. We do not have a policy regarding length of employment or number of hours. Everyone is equally eligible.

— **Russ Grazier**, Executive Director, Portsmouth Music and Arts Center, Portsmouth, NH

RECOGNIZING YEARS OF SERVICE

Do you acknowledge faculty and staff for years of service? If so, how and when do you recognize them?

— **Jaime DeMott**, Associate Director, Michigan State University, Community Music School, East Lansing and Detroit, MI

We give them a raise after two, seven and fourteen years, and throw long-term members a party upon retirement.

— **Gregory Dubay**, Community Music Center, Portland, OR

We base salary increases on length of tenure to the institution. But last year we also started a more public recognition program during our opening fall faculty meeting. We present a certificate of recognition and a modest token such as a gift card to a local coffee shop or music store (something useful rather than a memento) to

faculty and staff who have completed five, ten, fifteen, twenty, twenty-five years etc.

In the program's first year, we recognized everyone that had been on staff for more than five years in order to be fair to all concerned. This year, we were on track so that only those who had completed the service years as mentioned above were acknowledged. It gives faculty and staff recognition among their peers and is a nice gesture that is still manageable financially.

In the past, at major gala events which coincide with significant institution anniversaries (like the 25th), we have listed the faculty with their years of service to the institution in program books or other materials. We have also used these events as opportunities to present faculty members of longstanding tenure with a more significant gift of appreciation in a more public manner.

— **Laurie Russell**, Executive Director, Winchester Community Music School, Winchester, MA ■



Rhode Island Philharmonic Orchestra and Music School (East Providence, RI)

Teaching artists play a critical role in linking arts to education and community life. Until recently, there has been little data on these professionals and the kinds of structural and organizational supports they need to work at the highest level. Since 2006, the *Teaching Artists Research Project*, led by NORC senior research scientist **Nick Rabkin**, has been studying teaching artists in twelve communities. In September, we spoke with Mr. Rabkin about the Project's key findings and about what Guild members can do to sustain and amplify teaching artists' positive contributions to the future of arts education in America.

What is the Teaching Artist Research Project and what is its purpose/goal?

The idea for the Teaching Artist Research Project (TARP) developed in 2005 when I completed a book called *Putting the Arts in the Picture: Reframing Education in the 21st Century*, which reported on some exemplary arts in education programs. I realized that the places that were doing the most interesting and innovative work and were having the most profound positive impact on children's lives, both in school and out of school, were places that relied on teaching artists to drive their efforts. These teaching artists were not only the core human resource but also the drivers of innovative and creative ways of delivering arts education in many cases. I felt it was terribly important for us to begin to identify these artists, their working conditions, and their needs in order to understand what they do, how they are prepared to do it, and what they need in order to do it well.

These questions became the foundation for TARP, which began in fall 2006. With the help of Columbia College's Center for Arts Policy, we designed the research and developed survey instruments for teaching artists and administrators of teaching artist programs in Chicago, Boston, Seattle, Providence, and eight California communities (San Francisco/Alameda County, Los Angeles, San Diego, Bakersfield, San Bernardino, Santa Cruz, Salinas, and Humboldt County). Approximately 3,300 teaching artists and 750 program managers took the survey in these twelve communities. We then focused upon a selection of survey respondents as well as key informants in each study site for participation in in-depth qualitative interviews conducted by trained teaching artists.

We know that teaching artistry is a tough field. But we really didn't have data that showed us how tough. Our first goal is to get some baseline data about teaching artists that will give us insight into the field and enable us to determine if things are moving in a positive direction in terms of the field's growth over time. Second, we want to get a better sense of what teaching artists contribute to arts education, and to shine light on what teaching artists are contributing to

education in general. And third, we want to provide the study sites and the nation with better ideas about how to support teaching artists.

How does the Project define a teaching artist?

We are looking at people who define themselves as both educators and artists. In that sense, we have been inclusive. But teaching artists are not the same thing as the arts teachers who have full-time faculty positions in K-12 schools or tenured positions at a college or university. Teaching artists patch together their careers and their identities. They are genuine hybrids. Generally speaking, they work on contract and don't get benefits. There is a relationship between their arts and their educational practices. We want to find out if it is a dynamic and productive relationship; whether the artists' teaching practice and their arts practice inform one another.

In the description of your session at the Guild's upcoming Conference for Community Arts Education you say, "When we think about innovation, and arts education, and pedagogy in curriculum, we need to look at teaching artists. They are critical for the fulfillment of community arts education organization missions." Can you elaborate?

We can think of two general strategies for educating people in the arts. The first strategy is based on the conservatory, which was designed to train students to become highly skilled and technically proficient artists in their discipline and, in many cases, train them for future careers in the arts. The second model is also committed to high quality arts instruction but focuses strongly on the arts as a tool for personal and social

development. The work is grounded in the tradition of artists in the settlement houses in America 120 years ago and in the work of constructivist educators, like John Dewey. People like Dewey and Jane Addams from Hull House in Chicago recognized that the experience of the arts is a way of making sense of one's self and his or her relationship to the world as opposed to simply mastering the technical skills of art making.

These two strategies are not mutually exclusive and I have a hunch that in the end, we are going to have a hybrid of both approaches. The balance between mastery of skill and personal/social development should be a dynamic process. But that balance is out-of-whack now. The work of teaching artists is a way to balance the two. The teaching artists we studied have great professional expertise as artists, and they teach the arts to help people understand their world, express their perspectives about it artistically, find their own 'voices' and weave the social fabric in schools and neighborhoods – not to sort out the 'gifted and talented' and prepare the next generation of artists, though some of their students may become artists.

“BY SUPPORTING TEACHING
ARTISTS, WE ARE BETTER
ABLE TO ENSURE ACCESS
TO THE ARTS.”

What are the Project's key findings at this point?

To be completely candid, many of the answers to the Project's questions are not going to surprise you. However, for the first time we can document what we thought we knew before in terms of who teaching artists are, their education level, average age, how much they make, whether they have health insurance or not, what their educational objectives are, what their responsibilities are, and why they do the work. Here are a few of the highlights:

COMPENSATION

We found that teaching artists make \$40-45 an hour on average but only \$18,000 a year from their teaching artist work. This is the equivalent of ten weeks of full-time work. Most supplement their teaching artist work with other work that then doubles their annual income on average. Less than 20% of teaching artists say they work full-time as teaching artists. A very high percentage of teaching artists, including those who say they work full-time, say that they would take more work as teaching artists if they could find it. While teaching artists are still in great demand in many tuition-driven programs, opportunities have become scarcer in programs that depend on contributed income.

AVERAGE AGE AND YEARS IN THE FIELD

The mean age of the teaching artists who responded to our survey is 45. A majority have worked in the field for ten years or more. Three-quarters have worked in the field for five years or more. However, we suspect that the teaching artists we found and those that responded to the survey were those who were the most committed and motivated, and that includes people who have been in the field a long time. We did not study former teaching artists. We suspect there may be many young artists who join the field and get out fast.

EDUCATION LEVEL & HEALTHCARE

Teaching artists are well educated in their art form. Almost half of respondents had master's degrees, mostly in their art form. The majority of the rest had bachelor's degrees, and many of them majored in an art form. But if you compare them to people who are as well educated across the population, what you find is not only are they poorer, but many also are living without health insurance. The national average of people without health insurance in the country is 18%, which includes people with less than a high school education. 20% of the teaching artists who took our survey don't have health insurance. Most of those who do have insurance buy it themselves or get it through a spouse or partner.

ORGANIZATIONAL SUPPORT NEEDED

If we want teaching artists to stay in the field for the long-term, we are going to have to find ways to help them get healthcare. Teaching artists have to buy their own insurance and that is not going to change unless more organizations hire them as full-time employees and provide insurance directly. The average teaching artist works for 2.7 employers a year.

While it may not be possible or desirable to hire a teaching artist full-time, it is entirely possible for organizations to add stipends to their artists' pay or hourly rate that are specifically intended to help them buy health insurance.

Organizations also need to give teaching artists an enormous amount of support to help them adapt to the complex cultures of schools. Organizations that hire teaching artists should be responsible for building hands-on relationships with the school and between the artist and the teachers. The long-tradition of sending a teaching artist into a school or classroom after a cold call and a quick contract is simply not a winning strategy. Teaching artists thrive when organizations have developed long-term partnerships with schools and when program managers have established direct relationships with school principals and help teachers and artists troubleshoot and work out issues that help them build a shared culture of learning.

Did the organizations that the teaching artists worked for offer them professional development opportunities?

Yes, frequently. However by-and-large, the artists in this study said they learned how to do this work at a high level from other teaching artists. They didn't rate the quality of professional development that they received from their employers as highly as they ranked learning on the job or from veteran teaching artists. We are still analyzing the data to determine why. My sense is that the most generative professional development that organizations offer is structured around opportunities for teaching artists to learn from other teaching artists.

Why is it important for Guild members to help make teaching a sustainable career option for artists and to support teaching artists' security and development?

By supporting teaching artists, we are better able to ensure access to the arts and to build people's relationships to the arts in ways that are different from defining them only as audiences or professional artists. Teaching artists help create a dynamic relationship between informal arts and professional arts that is generative and exciting, where each side is learning from the other.

What are the Projects' next steps?

We are completing the analysis and written report now and will be premiering some of the key findings during the Guild's Conference for Community Arts Education in San Francisco this November! ■

ABOUT THE AUTHOR

Nick Rabkin is a senior research scientist at NORC at the University of Chicago and an affiliate of the University's Cultural Policy Center. He recently completed a monograph about arts participation and arts education for the National Endowment for the Arts that will be published soon. His research on teaching artists will be completed in early 2011.

CREATIVE AGING: ARTS PARTICIPATION'S POSITIVE BENEFITS

By Ellen Hirzy

The “Silver Tsunami” is approaching. By 2050, America’s over-65 population will more than double, to 86.7 million. And, as baby boomers move into retirement, they are seeking healthy, active, and meaningful lives. There’s an opportunity in this “elder boom” for community arts education providers. Participation in the arts, according to a 2005 study on creativity and aging from the National Endowment for the Arts, can have positive effects on older adults’ overall health and well-being.

The National Guild’s *MetLife Foundation Creative Aging Program* (CAP) is building the capacity of member organizations that want to be part of this movement. During the program’s pilot year in 2008–2009, nine organizations received in-depth technical assistance and seed grants to design, implement, and evaluate sustainable, 12-week creative aging programs—defined as participatory, skill-based arts education programs intended to improve quality of life for adults age 60 and above. The Creative Aging Program is part of the Guild’s long-term Creative Aging Initiative, launched in 2005 and supported by the NAMM Foundation as well as MetLife Foundation.

A report to the field on the pilot programs, published this fall on the Guild’s website (nationalguild.org/programs/documents/CreativeAgingReport_FINALWEBVERSION_9_28.pdf) documents outcomes for the older adult participants as well as lessons learned by the grantees that designed and delivered the programs. The report includes descriptions and detailed evaluation findings on visual arts, music, dance, and multidisciplinary programs at the *Arts Council of Greater Baton Rouge* (Baton Rouge, LA), *Baltimore Clayworks* (Baltimore, MD), *Harlem School of the Arts* (New York, NY), *Longy School of Music* (Washington, D.C.), *Jack and Shirley Lubeznik Center for the Arts* (Michigan City, IN), *MacPhail Center for Music* (Minneapolis, MN), *Main Line Arts Center* (Haverford, PA), *Neighborhood Music School* (New Haven, CT), and *New Orleans Ballet Association* (New Orleans, LA).

HOW THE PROGRAM WORKS

Technical assistance and evaluation are crucial components of the Creative Aging Program. “We want to help Guild members design, deliver and assess the impact of arts learning programs for older adults,” says National Guild Associate Director **Ken Cole**, “so CAP provides not just funding but training and tools as well. The opportunity is enormous. The potential market is huge and growing and, with evidence indicating that high quality creative aging programs yield significant health benefits for older adults, we should be able to make a strong case to aging services funders that this work is worthy of their support. If we do this well and provide the evidence they require, we could unlock new revenue streams for our field.”

Each project team received training in program design and development from **Johanna Maisey Boyer**, author of the Guild’s *Creativity Matters: The Arts and Aging Toolkit*, and in outcome-based evaluation from evaluation expert **Claudia Horn**, who worked with grantees to develop their program logic models and collect and analyze outcomes data on each of the older adults.

Interestingly, the assessment activities appear to have deepened many older adults’ engagement. **Toni Brown**, arts education director at the Arts Council of Greater Baton Rouge, said older adults’ involvement in the assessment gave them a sense of ownership of the program. “For that demographic, having input is important and beneficial.”

Partnership, while not a requirement, turned out to be another key element. Eight grantees chose to partner with aging services organizations in their communities for sharing of ideas, expertise, facilities, and audiences. In partnership with Boston’s United South End Settlements, the Longy School of Music offered music instruction to older adults at the Harriet Tubman House, culminating in performances at Longy and the senior center. For the Arts Council of Greater Baton Rouge, a partnership with the East Baton Rouge Council on Aging offered a pool of older adult students and an ideal, accessible location for visual arts classes and an exhibition: a satellite senior center inside a shopping mall. Brown reported the relationship worked as a true partnership should: “They [the senior center] have a faithful following, and they really help us in promoting the program.”

BENEFITS OF CREATIVE AGING

Evaluation results from the Creative Aging Program’s pilot year mirrored other research in the field, which shows that involvement in participatory arts programs has positive effects on the physical health, mental health, and social functioning of older adults.

Physical health benefits—Most participants rated themselves as being in good health when the program started, not surprising since most were well elders living in the community. Still, more than 60 percent attributed any improvement in health to the program. A Main Line Art Center participant reported with enthusiasm, “I would not have believed I was still capable of 12 weeks of physical activity without pain and debilitating tiredness—but I did it!”

Mental health benefits—As a person ages, he or she may experience loss of friends, family, independence, and good health, leading to a less than positive mood, which affects quality of life. Before the program, just over 67 percent of participants reported rarely or never feeling lonely over the past four weeks. After the program, the percentage increased to 77.5 percent, and 52 percent attributed the decrease in loneliness to the program. While this result does not mean that the program caused participants’ improved mood, it does mean that there is likely to be a correlation. As a MacPhail Center for Music participant observed, “Why do I feel so content and comfortable when I am down here playing music and so anxious when I am upstairs on the nursing station?”

Increased social activity—Before the program, 31 percent said that they participated in social activities eight or more times a week. After the program, the percentage increased to 42 percent, with just over 51 percent of those participants indicating that the increase was due to the program. For some participants, the bonding was significant: “It’s about...more than art. It’s about camaraderie.... We’re going to stick together.... We come for each other.”

Sense of accomplishment—When asked about what they accomplished during the program, 80 percent of participants identified an arts-related goal. Seventy-nine percent felt that the teaching artists significantly met their needs—the top rating—and 67.5 percent agreed that the teaching artists made them feel that they could make decisions or choices about learning or creating art for themselves. A Baltimore Clayworks participant talked about the satisfaction of telling stories through art—and the unanticipated results: “When they told me that someone was interested in buying my piece, it really boosted my self-esteem! Now I want to see what else I can do.”

Satisfaction with the program—Almost 97 percent of the participants felt that the environment met their learning and creating needs. More than 84 percent said that they would recommend the program to a friend or family member, and more than 78 percent rated the program as “excellent.” “What has this experience done for me?” said an 88-year-old Main Line Art Center participant. “It has opened a new door in my late years. It was rebirth.”

LESSONS LEARNED

What does it take to design and carry out an effective creative aging program? The 2008–2009 grantees described the following essential ingredients:

- Be committed to collaboration, partnership, and teamwork.
- Be willing to listen to participants.
- Focus on the participants’ wants and needs.
- Create a structured curriculum, but allow for individual approaches and experimentation.
- Hire teaching artists who enjoy older adults.
- Appreciate the importance of social engagement for older adults.
- Be realistic of what can be completed (setting benchmarks and goals) within time constraints.
- Use and implement an assessment process.
- Plan for sustainability from the beginning of the program.
- Think about the logistics of transportation and access.
- Prepare for challenges such as participant retention and irregular attendance.
- Partner with an organization or agency that has expertise in working with older adults.

Teaching artists, of course, are an important part of the equation. **Laura Cohen**, co-director of community arts at Baltimore Clayworks, advised those who are thinking about getting involved with senior communities to “have patience, flexibility, and respect for seniors. The instructor must be open to learning from senior adults as well as teaching them a skill.” When considering teaching methods, Cohen says to remember that “storytelling is a big part of working with senior adults. Opportunities for sharing make for high engagement.” “Older adults may have limited mobility, dexterity, and memory,” she adds, so be open to exploring how their art form works in the context of these qualities.

Other benefits are flowing from the Guild’s Creative Aging Program. The Neighborhood Music School, for example, included its Vintage Voices program in its 2009–2010 course catalog and, with additional funding, offered the class at a reduced cost, making it affordable for current participants to continue and for new, low-income older adults to attend. Using the Singing for Seniors model it developed, Longy School of Music planned to expand its creative aging

program with classes at the Cambridge Citywide Senior Center, Brookhaven Assisted Living, and other senior centers in the greater Boston area.

Nothing describes the value of creative aging more than the heartfelt words of older adults who made works of art, joined their voices in song, or choreographed a dance for the first time. One participant said, “I have grown freer, less afraid to share, to cry, to laugh, to express the thoughts in my heart or my head. I feel accepted, understood inside, like maybe I do not have to hide.” “I just wanted to say ‘thank you’ for the opportunity to do something I’ve never done before,” said another. “I plan to do it again.”

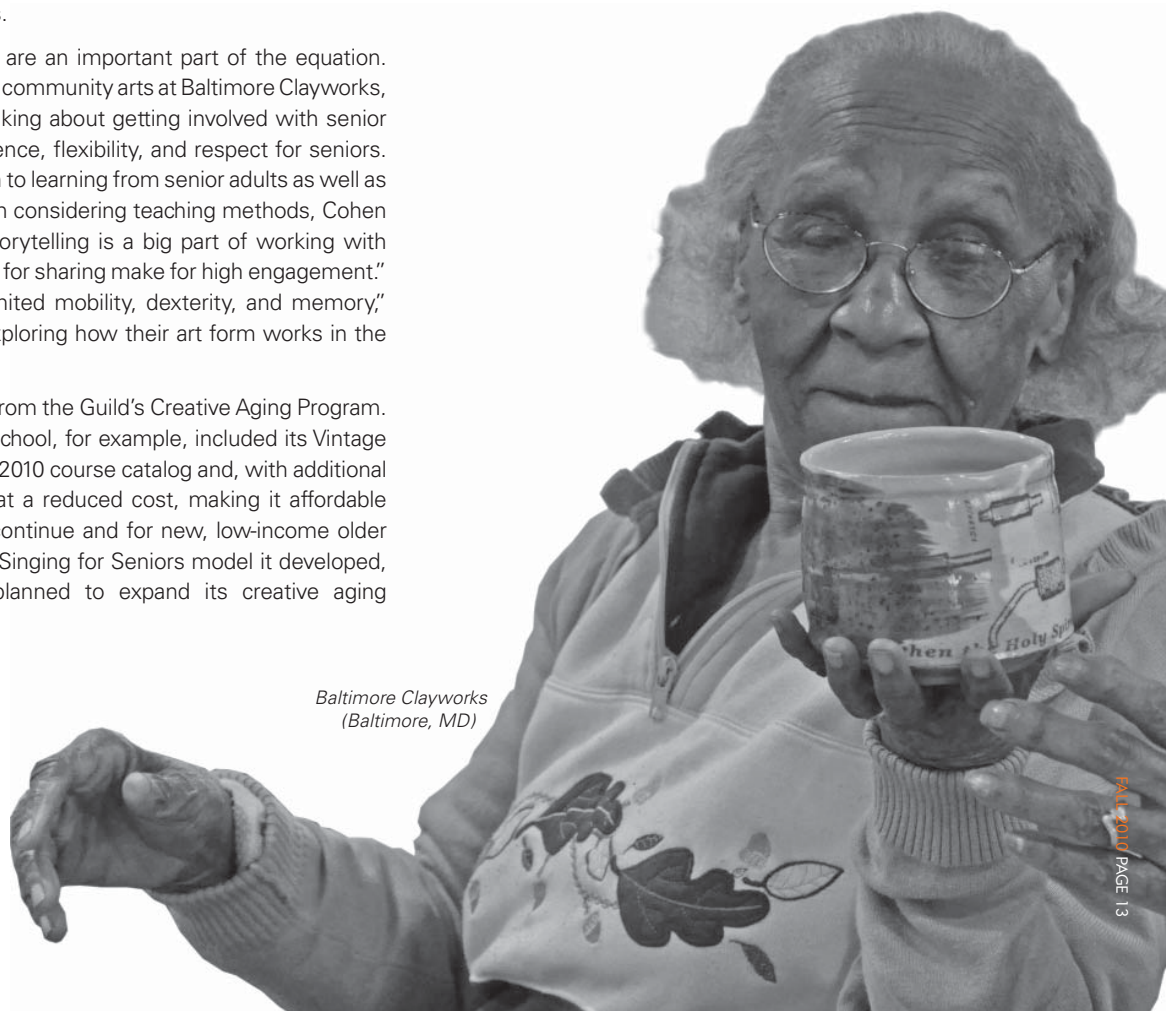
For a full report on the 2008–2009 pilot program:

nationalguild.org/programs/documents/CreativeAgingReport_FINALWEBVERSION_9_28.pdf

For more about the National Guild’s multiyear Creative Aging Initiative: www.nationalguild.org/programs/creativeaging.htm. ■

ABOUT THE AUTHOR

Ellen Hirzy is an independent writer and editor for arts organizations, museums, and other nonprofits. She was the project manager for the National Guild’s Community Arts Education Resource Center (resourcecenter.nationalguild.org). She can be reached at ellenhirzy@gmail.com.



Baltimore Clayworks
(Baltimore, MD)

THE GUILD IS PLEASED TO WELCOME THESE NEW MEMBERS

FULL MEMBERS

A *Full member* is a tax-exempt organization or government agency, or division thereof, which offers arts learning opportunities and is committed to the values of quality, accessibility and accountability.

- **92nd Street Y School of the Arts, New York, NY.** The 92nd Street Y School of the Arts is dedicated to producing quality visual arts, music, dance and educational outreach programs.
- **ArtSpan, San Francisco, CA.** Following a learner-centered method that employs writing and art-making to strengthen literacy, ArtSpan's Art for City Youth program provides arts integration residencies for youth ages 5-13.
- **Bird Street Community Center, Dorchester, MA.** Bird Street is a full-service youth organization which includes the Arts Entrepreneurs program or middle-school youth.
- **Birds of a Feather Art Studio & School, Purcellville, VA.** Birds of a Feather's mission is enrich the lives of participants by providing unique and non-traditional approaches to visual arts lessons.
- **Boston Children's Chorus, Boston, MA.** Through intensive choral training and high-profile public performances, the Boston Children's Chorus harnesses the power and joy of music to unite its city's diverse communities and inspire social change.
- **The Cleveland Orchestra, Cleveland, OH.** The Cleveland Orchestra offers an array of programs and initiatives to deepen and broaden connections with orchestral music at every age and every stage of life.
- **Community Folk Art Center, Syracuse, NY.** The Folk Art Center is a vibrant cultural and artistic hub committed to the promotion and development of artists of the African Diaspora.
- **Creative Workshop of the Memorial Art Gallery, Rochester, NY.** The Creative Workshop offers classes in drawing, painting, ceramics, jewelry and fibers for all levels.
- **DreamYard Project, Bronx, NY.** As the largest arts education provider in the Bronx, DreamYard transforms public schools and communities through the power of project-based arts learning.
- **Enchanted Circle Theater, Holyoke, MA.** Founded in 1976, Enchanted Circle Theater is a professional educational theater company dedicated to engaging, enhancing and inspiring learning through the arts.
- **Englewood Art Center, Englewood, FL.** Englewood Art Center, a division of Ringling College of Art and Design, provides arts instruction to adults and children in southern Sarasota and Charlotte counties.
- **Gallagher-Bluedorn Performing Arts Center, Cedar Falls, IA.** The Gallagher-Bluedorn Performing Arts Center at the University of Northern Iowa is home to an artist series, youth programming, university School of Music and the Waterloo-Cedar Falls Symphony Orchestra.
- **The Heights Foundation, Fort Myers, FL.** The Heights Foundation's mission is to promote family and community development, support education and wellness, and provide the benefits of the cultural and expressive arts to the Harlem Heights neighborhood.
- **Kittery Art Association (KAA), Kittery Point, ME.** Founded in 1958, the KAA promotes knowledge of the arts, stimulates interest in the work of local artists and expresses appreciation for the abundant creativity in the seacoast area.
- **Luckman Fine Arts Complex, Los Angeles, CA.** The Luckman Fine Arts Complex at California State University, Los Angeles offers arts learning opportunities in addition to presenting a full season of music, dance, theatre, visual arts, and film.
- **Lux Center for the Arts, Lincoln, NE.** LUX Center for the Arts offers art classes for youth and adults in pottery, printmaking, painting, jewelry, and fibers.
- **Nevada Alliance for Arts Education, Reno, NV.** The Nevada Alliance for Arts Education (NAAE) promotes the arts as essential to quality education for all Nevada students.
- **New Freedom Theatre, Philadelphia, PA.** Freedom Theatre's Performing Arts Training Program provides serious training in the arts, empowering students to become artists, advocates of the arts and productive members of society.
- **New Urban Arts, Providence, RI.** Founded in 1997, New Urban Arts is a nationally recognized community-based art studio and gallery for young people and emerging artists.
- **Northeast Florida Conservatory, Jacksonville, FL.** The Conservatory provides high-quality music instruction for all ages, including a community band for adults.
- **Oakland Public Conservatory of Music (OPCMusic), Oakland, CA.** OPCMusic opens the world of music to all through access to quality, economical instruction in a nurturing environment.
- **Plaza de la Raza School of Performing & Visual Arts, Los Angeles, CA.** Founded 33 years ago, Plaza de la Raza is a multidisciplinary cultural arts center that provides year-round programs in arts education and fosters the enrichment of all cultures.
- **The Royal Conservatory, Toronto, ON.** The Royal Conservatory has provided high quality music and arts education to millions of Canadians in virtually every community in the country for almost 125 years.

THE GUILD IS PLEASED TO WELCOME THESE NEW MEMBERS

FULL MEMBERS (CONT'D)

- **San Francisco Children's Art Center, San Francisco, CA.** The San Francisco Children's Art Center offers year-round visual arts classes for children ages 22 months to 12 years.
- **Silvermine Guild Arts Center, New Canaan, CT.** Silvermine Guild Arts Center includes the School of Art, the Artist Guild, five galleries, and an outreach program offering free and subsidized curriculum based arts classes.
- **Theatre Action Project, Austin, TX.** Theatre Action Project is a team of professionally trained artists and educators that works in partnership with schools and communities to lead unique and engaging arts programs.
- **Theatre on the Hill Performing Arts Association, Indian Brook, NS.** Theatre on the Hill offers theatre instruction, a summer drama camp and performances opportunities for youth.
- **University of Northern Colorado College of Performing & Visual Arts, Office of Community Arts, Greeley, CO.** UNC Community Arts acts as a liaison between the Arts at UNC, the campus, and local and regional communities to provide individuals with life-long opportunities to participate in community-based arts activities and classes.
- **Why Arts?, Omaha, NE.** Why Arts? provides over 350 multidisciplinary workshops and residencies each year to preschoolers, older adults, middle schoolers, elementary age children and families.

BUSINESS AFFILIATES

Business Affiliate membership provides companies visibility and participation in the community arts education field.

- **Administrative Software Applications, Sunnyvale, CA.** Administrative Software Application's ASAP Class is a web-based online registration and school management system with advanced features at affordable rates.



San Francisco Children's Art Center (San Francisco, CA)



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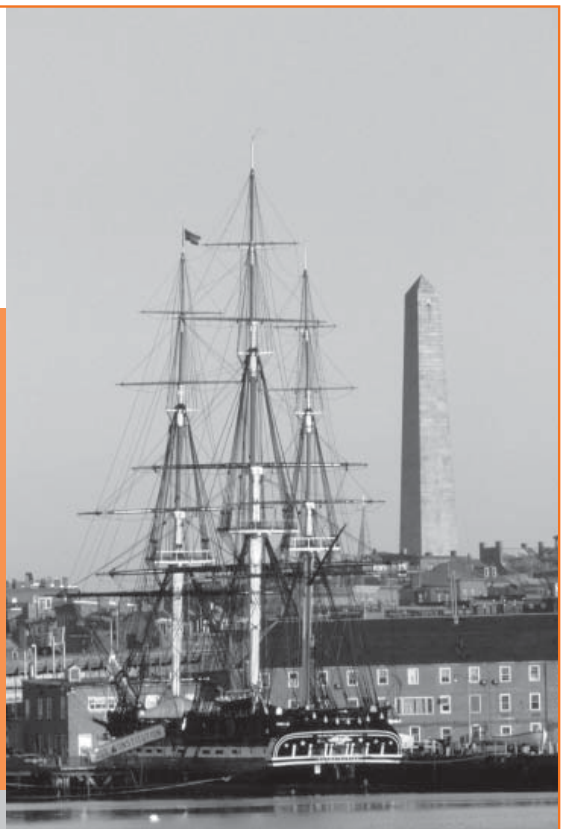
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