



GUILD NOTES

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Community School of Music and Arts, Mountain View, CA

GUILD NEWS

Solutions to Your Challenges Have Arrived

Expedite your search for information and answers through the **Community Arts Education Resource Center**. The Resource Center, designed especially for staff, faculty, and trustees in the field, is the comprehensive online guide to managing a successful community arts education organization. Through the Resource Center, you can quickly access peer-reviewed information, learn about effective practices, and download field-tested sample documents and templates.

This important members-only* resource features sections on

- program planning
- boards and governance issues
- evaluation
- marketing
- finance
- fundraising
- community engagement
- and more

Each section offers you an overview of the topic, comprehensive information and tools, and related resources. You can also browse and download articles, reports, templates and sample documents directly from the Resource Center's Toolbox.

We'll be updating the Resource Center regularly and encourage you to send us your feedback, ask questions and suggest additional resources.

Log-in today at resourcecenter.nationalguild.org

*A benefit of Full and Education Affiliate membership only.

Share the Guild's Online Resources with Your Staff, Faculty & Trustees

Maximize your Guild membership by sharing effective practices, sample documents and templates with others at your organization, and inviting them to join our online discussions.

The Resource Center, Member Forum and Member Center are open to all staff, faculty, trustees and teaching artists affiliated with Guild member organizations. If colleagues at your organization are interested in using these resources but have not registered for a password, they can "request log-in information" on the login page (resourcecenter.nationalguild.org/login.aspx).

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

- \$70,000 from **The Hearst Foundation** for general support
- \$25,000 from **NAMM Foundation** for Engaging Adolescents Program 2010-2011
- \$10,112.50 from **The Margaret A. Cargill Foundation** for general support
- \$5,000 from **The Barthelmes Foundation** for the 2010 Conference for Community Arts Education
- \$5,000 from **The James Irvine Foundation** for the 2010 Conference for Community Arts Education
- \$5,000 from the **Walter and Elise Haas Fund** for the 2010 Conference for Community Arts Education

GUILDNEWS (cont'd)

Join the Conversation on the Member Forum

The National Guild's new 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.

Through the Forum, you can:

- Ask questions pertaining to your work
- Share information, advice and ideas
- Respond to a thread (a conversation on a topic)
- Search for threads by keyword
- Receive email notification of posts

Every conversation will be archived in one place online, making it easy for you to find the information you need when you need it most.

How do I get started?

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.

You can also log-in through the Member Center at www.nationalguild.org by clicking on Member Forum under Networking Tools. (Your password is the same for the Forum, Member Center and Resource Center.)

Reminder: Member Log-Ins Have Changed

In May we provided new usernames and passwords to all individuals affiliated with our Full and Education Affiliate member organizations.

Your new login information provides you exclusive access to members-only content, including the new [Community Arts Education Resource Center](#), [Member Forum](#) and [Member Center](#) (where you can gain full access the Member Directory, download our logo, and find out more about special offers and Guild announcements).

Simply click on "Member Login" on our main website, www.nationalguild.org, to enjoy these great resources.

Forgot your password? You can easily retrieve your password at any time by clicking on the "forgotten password" link on the login page. Simply enter your email address and your password will be emailed to you. If you are still having trouble, please contact Hanna Gyory at (212) 268-3337 ext. 19 or email her at hannagyory@nationalguild.org

New Ways to Engage and Connect

We are excited to announce two changes that together herald a new way for members to network with peers and advance the work of the National Guild.

Coming this fall, a new [Interest Group](#) (IG) structure will provide opportunities for members to: 1) find their peers within the Guild's diverse membership; 2) engage in ongoing dialogue with similar organizations; and 3) gain new skills and knowledge in a broad range of topics. Some initial IGs (discipline-specific and collegiate-divisional organizations) will launch the new program at the Conference for Community Arts Education in San Francisco in November.

Representatives of both IGs and chapters will comprise the new [Members Council](#), formerly the Committee of School Directors which was solely comprised of chapter chairs and representatives. The Members Council will serve as a sounding board and resource to the National Guild.

GUILDNOTES

NATIONAL GUILD FOR COMMUNITY ARTS EDUCATION

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New York, NY 10018
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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.

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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.

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

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Heather Ikemire

DESIGN

Perceive Creative, www.perceivecreative.com

GUILD NEWS (cont'd)

The goals of the Members Council are to:

- foster engagement and promote communication among and between member organizations. Council members will share knowledge, ideas, and information with each other and report on topics or issues identified within Interest Group networks.
- promote the work of the National Guild and encourage current Guild members and prospective members to participate in Guild initiatives, meetings, and regional and national events.
- provide representation within the National Guild's organizational structure.

The initial activities of the new council will include identifying and recruiting interim representatives for the Members Council; developing a structure for council leadership; and developing the process for establishing an IG.

For more information, please contact Jay Samios at jaysamios@nationalguild.org or at (212) 268-3337 ext. 12.

Guild Trustees Honored



Melanson

Jeff Melanson, executive director and Co-CEO of [Canada's National Ballet School](#) (NBS) in Toronto has been named a recipient of Canada's Top 40 Under 40™ for 2009. Melanson is the first arts leader to receive this prestigious honor in its history. Canada's Top 40 Under 40™ annually honors 40 Canadians in the private, public and not-

for-profit sectors under the age of 40. Melanson and his peers were selected from over 1200 nominees by an independent advisory board, comprised of 25 business leaders from across Canada. Honorees were chosen on five key criteria: vision and leadership; innovation and achievement; impact; community involvement and contribution; and strategy for growth. As executive director and Co-CEO of NBS, Melanson has been instrumental in eliminating a significant annual operating deficit, increasing annual revenues by over 50%, overseeing the completion of NBS' residence renovations, building a dynamic, high-performance business team and creating new strategic

partnerships with many non-profit and for-profit arts and entertainment corporations.

Melanson is dedicated to arts advocacy and focused on re-inventing funding models across the arts sector to create new visions for both sustaining established artists and nurturing those who are just emerging. His goal is to see all fields of the arts sector work together to develop financially successful and productive artists and arts organizations.

Melanson chairs the National Guild's advocacy task force.



Dworkin

Listen Magazine recently named **Aaron Dworkin**, founder and executive director of the [Sphinx Organization](#) (Detroit, MI), as one of fifteen most inspiring people in classical music today. Cellist Yo-Yo Ma, conductor Gustavo Dudamel, and mezzo Marilyn Horne were also named, among others. Sphinx is a leading national arts organization that focuses on youth

development and diversity in classical music. Dworkin was a 2005 MacArthur Fellow and member of the Obama National Arts Policy Committee. An author, social entrepreneur, artist-citizen and an avid youth education advocate, he has received extensive national recognition for his vast accomplishments, including being named one of *Newsweek's* "15 People Who Make America Great."

In addition to serving as a Guild trustee, Dworkin also serves on the advisory group for the Engaging Adolescents program.



Corey

In April **Emilie Roy Corey** was honored by the [New York City Opera](#) (NYCO) at its Spring Luncheon for the vital role she plays in supporting NYCO's award-winning education programs. NYCO programs take artists into classrooms, bring young people to performances and provide exciting behind-the-scenes glimpses of City Opera

at work. Corey serves as secretary on the Guild's board of trustees. She also serves on the finance committee and is the chair of the development committee.



PEOPLE AND SCHOOLS



Eaton

Eaton Named Executive Director of Settlement Music School

Helen Eaton has been appointed executive director of [Settlement Music School](#) (Philadelphia, PA), effective August 30, 2010.

Since 2007, Eaton has served as executive director of the [Chicago Children's Choir](#), the largest comprehensive choral music education program in the United States serving almost 3,000 children in eight Chicago neighborhoods. Prior to that, she was an instructor and later the associate director of operations and dean of programs for five years at [Merit School of Music](#) in Chicago. Helen is active in the Chicago community as a member of the Chicago Arts Learning Initiative, a city-wide initiative to bring arts back into Chicago Public Schools, and is a board member of the [Chicago High School for the Arts](#) (the first public arts high school in Chicago). She holds degrees in viola performance from Julliard and a master of arts in music history and theory from the University of Chicago.



Pollock

Pollock Succeeds Riven as COCA's Executive Director

Kelly Lamb Pollock began her new role as executive director at [COCA \(Center of Creative Arts\)](#) in St. Louis, MO on July 1, 2010. She succeeds founding executive director, **Stephanie Riven**, who has accepted a new position with David Bury & Associates in New York.

Pollock has served as COCA's general manager since 2006, overseeing all business operations and programming. She joined COCA in 1997 and served as its director of development for eight formative years as the organizational budget grew from \$1.7 million to its current size of \$5 million. She successfully managed COCA's \$10 million *Access to Excellence* capital and endowment campaign. She also was responsible for securing millions of dollars in grants over the years from National Endowment for the Arts, Wallace Foundation, Kresge Foundation, and MetLife Foundation, among others.



Respass

Respass Takes the Helm at Hartt Community Division

The Hartt School of the University of Hartford in Connecticut announced the appointment of **Hilary Field Respass** as director of the [Hartt Community Division](#). Respass was formerly the executive director of [Preparatory and Continuing Education at New England Conservatory](#) (NEC) in Boston, MA.

A graduate of NEC and the University of Michigan, Respass is a trained clarinetist, with degrees in music education and performance. In addition to her most recent leadership role at NEC, Ms. Respass has served NEC as head of operations and institutional planning; as manager of performance services; and as budget director. She also has served as director of operations at Aspen Music Festival and School (Aspen, CO).

Falco appointed Executive Director of Newark School of the Arts

Dara Falco has been named executive director of [Newark School of the Arts](#) (Newark, NJ), succeeding **Stephen Shiman** who retired on June 30, 2010. Falco previously was the managing director of the performing arts center, Riverspace Arts (Nyack, NY). She also has served as director of university event management at Columbia University and as acting executive director of the John Harms Center for the Arts (Englewood, NJ).

Andreoli to Lead Community Music School of Centerbrook

Robin Andreoli has been named executive director of [The Community Music School of Centerbrook](#) in Connecticut. Andreoli has worked in management for various nonprofit organizations in New Haven, Connecticut including the Long Wharf Theatre, The Shubert Theater, Film Fest New Haven, Youth Continuum, Inc, and most recently as consultant to Chestnut Hill Concerts, Guilford, Boy & Girls Club of New Haven, among other organizations.

Student Musicians Raise \$3,000+ for Haiti Earthquake

[Pasadena Conservatory of Music's](#) (Pasadena, CA) Young Artist Alliance, an ensemble of student musicians, raised more than \$3,000 in a benefit performance for survivors of January's earthquake in Haiti. Young Artist Alliance was co-founded by Alex Mansour, 13, and his sister Veronica, 11, and consists of seven student musicians ranging in age from 11 to 14. This was the group's first attempt to plan the music on their own. They also were responsible for finding a charitable organization that could help the earthquake victims. Funds will be donated to the American Red Cross.

PEOPLE AND SCHOOLS (cont'd)

Special Needs Chorus Performs at Mass. State House

[South Shore Conservatory's](#) (Duxbury, MA) Community Voices, a chorus for adults with developmental delays, was invited by State Representative Tom Calter, 12th District Plymouth, to perform at the State House on June 15. Recognized for his position on advocating for those with developmental disabilities, Rep. Calter presented a Citation to the ensemble for their achievements, and led the group in a tour of the State House following their performance.

Celebrating their first anniversary in existence, Community Voices is the brainchild of [Eve Montague](#), the Conservatory's director of community partnerships and music therapy department chair. Having designed the program as a low-cost, tuition-based alternative for adults with developmental delays from age 16, the organization launched with an initial group of twelve voices and has since grown to sixteen. Each member was discovered through special education departments at local schools, group homes, human service agencies and residential and vocational agencies. Montague plans to expand its concept by adding an instrument ensemble and welcoming other singers in the community as peer models and mentors to their current roster.

New Ballet Selected by NBC's "Today" For Lend A Hand Series

[New Ballet Ensemble and School](#) (Memphis, TN) was selected by NBC's "Today" as one of five recipients of its ninth-annual Lend a Hand Today donation series. In June, [Al Roker](#) broadcast live from Midtown Memphis, unveiling donations for the school a variety of sponsors. The generous donations will enable the school to transport and set up professional quality studios at inner-city locations in and around Memphis. A few of the specific donations from Lend a Hand Today include a state-of-the-art, portable studio; a new truck and van; more than \$75,000 in Capezio dancewear and footwear; a \$10,000 OfficeMax debit card; paint; furniture; and several appliances.

CAC Combines Job Skills and Visual Arts Instruction for Disadvantaged Teens

Sparks will fly this summer as sixteen teens from the community learn free relevant job skills and quality arts instruction at the [Creative Arts Center of Dallas](#) (CAC) during Camp Metalhead. The free, six-week camp will include welding classes, shop safety, using tools such as oxyacetylene torches, arc welders, pneumatic hammers, jewelry torches, grinders, polishers and other tools. There also will be field trips to job sites, artist studios, even a junk yard. The camp was launched three years ago with the support of the Dallas Arts Learning Initiative, which is managed by [Big Thought](#). Camp Metalhead brings together disadvantaged teens from programs at a local library and church community center with the artistic programming offered at the CAC to ensure that the teens are engaged, expanding their creativity, and also developing tangible skills that can be carried into the workforce.

Wisconsin Conservatory Receives Multi-Year Grant to Support new Jazz Institute

The [Wisconsin Conservatory of Music](#) (Milwaukee, WI) has received multi-year funding from the Theodore W. Batterman Family Foundation in the amount of \$105,250 per year for five years to support a new Jazz Institute program and provide youth scholarships. The Foundation's gift, the Eric D. Batterman Memorial Grant, is the largest single program contribution the Conservatory has ever received. It will provide scholarship assistance to twelve Milwaukee area youth to participate in private lessons, combos, jazz history classes as well as the summer jazz camp. These twelve students will be the inaugural class for the Jazz Institute. Each year, as the program develops, the core group will expand.

CONTRA-TIEMPO Offers Professional Development Tour to Cuba

[CONTRA-TIEMPO](#), the Los Angeles-based activist dance company, is furthering its goal to promote cross-cultural dialogue by sending its third annual delegation of artist-teachers to Havana and Santiago, Cuba this December. The delegation will be part of a 10-day professional development tour in which participants will take daily master classes with renowned Cuban artists at Santiago's famed Ballet Folklórico Cutumba and in Havana's Conjunto Folklórico Nacional.

Recently CONTRA-TIEMPO was one of seven arts organizations in Los Angeles County to receive a two-year core operating grant of \$50,000 from the California Community Foundation. A total of \$6 million was awarded to 43 grantees who serve low-income communities in L.A. The grants are meant to help awardees sustain operations during this tough economic time.

Harlem School of the Arts Weathers a Storm

The [Harlem School of the Arts](#) (New York, NY), in critical danger of closing its doors several months ago, has weathered the storm. A new board of directors is now in office and the school has begun to set a new course. Speaking on behalf of its board of trustees, board chair [Charles J. Hamilton](#) said: "Of course, to succeed in that venture, we will need to face the basic issue: how to maintain our core mission with our historic level of excellence in a financially sustainable manner. We are excited to be engaged in a top-to-bottom review of every aspect of the School—its operations, programs, needs, and the resources that can be attracted to support it. By the time that review is completed—some time this coming fall—we will all have a much better idea of how to fulfill our mission in a way that both meets the needs of all of our constituents in the community and attracts the necessary financial support [...] In the meantime, all of us extend our deepest appreciation and thanks to the entire faculty, staff, parents, students, and the HSA community at large for your unfailing belief in this amazing institution and your willingness to help us chart our future, with patience, enthusiasm, and intellectual rigor and honesty."

The following material has been excerpted from the National Guild's **Community Arts Education Resource Center**. Learn more about faculty and staff evaluation, and other key topics, and download sample documents and templates at resourcecenter.nationalguild.org.

Constructive feedback based on clear goals and expectations is a vital part of any professional's working life because it confirms and validates success while recommending improvements. When integrated into the workplace as a form of support for individual and organizational effectiveness, evaluation will be a positive process. Personnel evaluation is not as commonplace as it should be in community arts organization providers. In the National Guild's *Field Survey Report* for the academic year 2007–2008, just over half (53 percent) of independent organizations reported staff evaluation; in divisional organizations, the rate was 61 percent.

Evaluation of personnel in a community arts education provider is most useful when it is approached as a cycle that includes goal setting, self-evaluation, annual review, and continuing feedback. Transparency is essential to effective performance evaluation. Written procedures, general evaluation criteria, and a timetable should be part of the personnel handbook, and individual evaluation criteria should be incorporated in the employee's contract or agreement.

Evaluating the executive director's performance is the responsibility of the board.

PERFORMANCE GOALS

At regular intervals—usually at the beginning of the fiscal or program year—faculty and staff establish written goals that describe what they would like to accomplish in the current cycle. Goals might include:

- Try new approaches to improve the frequency and quality of students' practice at home
- Improve my time management in group classes so that students complete tasks without rushing at the end of the session
- Read at least one journal article, online resource, or other publication each month that enriches my work.
- Experiment with social media as a marketing tool and document the impact
- Research and select and new and more effective online registration system

PERFORMANCE APPRAISALS

The schedule and form of performance appraisals will depend on organization policy but should occur annually. Every faculty and staff member should receive written procedures and evaluation criteria when he/she is hired. Some organizations

do appraisals on the anniversary of employees' date of hire; others group them all at the same time. It is best to complete performance appraisals well in advance of the start of the fiscal year so employees have an opportunity to address any shortcomings in their performance before decisions on compensation for the new year are made.

Performance appraisal involves both self-evaluation and supervisor evaluation. For teaching artists, feedback from students and/or parents is another component. Toward the end of the year or cycle, invite faculty and staff to reflect on their goals and accomplishments over the year. Points to consider include:

- Most successful and most challenging moments
- Progress toward accomplishing annual goals
- Involvement in professional development activities
- Preliminary goals for the next year

Performance appraisals should use a standardized form with questions and a scoring system. Generally, employees and managers are asked to complete the same form before the in-person review.

The self-assessment and manager's assessment are the basis of a constructive conversation about performance and improvement. The review should never be one-sided, from the manager to the employee. In "360-degree" appraisals, co-workers and subordinates, as well as the immediate supervisor, contribute feedback. These kinds of appraisals are appropriate for staff in management positions, and the staff member generally is involved in selecting the people who will participate.

Train supervisors in using the performance appraisal form so that standards and scores are applied consistently across the organization. Review appraisals as a group so that it's clear when a manager seems to apply standards more strictly or generously than the norm.

Supervisors evaluate teaching artists through direct observation of classes or individual lessons. In some organizations supervisors use evaluation forms that rate faculty performance in specific areas and include short-response questions that complete the picture. Other organizations ask supervisors to write short narrative reports on their evaluations. General areas to consider include:

- Teaching and presentation strategies and skills
- Class or lesson concept, preparation, and content
- Organization and communication skills
- Student interaction
- Classroom management

Each annual performance review should refer back to the specific objectives identified in the prior review and plans for addressing any areas needing improvement. Individual performance objectives should be tied to departmental and organizational goals and be appropriate to the employee's job description and level of responsibility. For example, if a community arts education provider has as a goal increasing the number of adult students but the employee has no role in

marketing, recruitment, or retention of students, an objective tied to that goal would not be appropriate. The performance leads naturally back to goal setting for the coming year, which frames the next evaluation cycle.

Learn more and get "Tips for Effective Performance Appraisals" by logging-in to the Resource Center today! resourcecenter.nationalguild.org. ■

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.

- **BAX/Brooklyn Arts Exchange, Brooklyn, NY.** Provides a performance, rehearsal and educational venue that encourages artistic risk-taking and stimulates dialogue.
- **Brooklyn Arts Council, Brooklyn, NY.** Offers arts in education programs for people of all ages at schools, afterschool programs, and senior and community centers around New York City.
- **Chicago Arts Partnerships in Education, Chicago, IL.** Advances the arts as a vital strategy for improving teaching and learning by increasing students' capacity for academic success, critical thinking and creativity.
- **Chicago West Community Music Center, Chicago, IL.** Offers innovative programs in and around Chicago to improve the economic, intellectual and social condition through education and training in music.
- **CityMusic Cleveland, Cleveland, OH.** Offers an El Sistema-inspired youth orchestra in Slavic Village, one of Cleveland's poorest neighborhoods.
- **COMPAS (Center for Music and the Arts Southwest), Detroit, MI.** Provides high-quality performing arts training to youth and adults in Southwest Detroit with an emphasis on Latino heritage.
- **Dance Theatre Etcetera, Brooklyn, NY.** Stimulates the social imagination through performing arts and media education programs linked to community-based performances, festivals, and parades.
- **Design for Sharing @ UCLA Live, Los Angeles, CA.** Provides free, professional performances and hands-on arts activities to public school students in Los Angeles County.
- **Flamenco Vivo Carlota Santana, New York, NY.** Offers arts education programming, innovative dance performances, domestic touring and community-based initiatives.
- **The Ghetto Film School, Bronx, NY.** Connects talented young people to artistic, educational and career opportunities in the world of film and video.
- **Global Writes, Yonkers, NY.** Promotes literacy, communication and collaboration among young people through the integration of performing arts and technology resources.
- **InsideOut Literary Arts Project, Detroit, MI.** Places professional creative writers as teachers and mentors in schools to engage K-12 students in poetic and literary self-expression.
- **Jean Isaacs San Diego Dance Theater, San Diego, CA.** Provides cross-border projects, site-specific Trolley Dances, summer dance workshops, and education/outreach programs with local public schools.
- **Kala Art Institute, Berkeley, CA.** Offers classes, workshops and in-school programming in printmaking, photography, and digital media.
- **Kid Pan Alley, Charlottesville, VA.** Inspires and empowers children to become creators of their own music.
- **Leap...imagination in learning, San Francisco, CA.** Stimulates imagination and creativity through extended in-school residencies in visual and performing arts and architecture.
- **Manhattan School of Music, New York, NY.** A private music conservatory offering diploma, degree and community programs.
- **Mark DeGarmo & Dancers/Dynamic Forms, New York, NY.** Educates underserved NYC communities about the roles of dance and the arts in society.

THE GUILD IS PLEASED TO WELCOME THESE NEW MEMBERS

FULL MEMBERS (CONT'D)

- **Milwaukee Ballet, Milwaukee, WI.** Seeks to inspire, educate and enrich its community through innovative dance performance and education programs.
- **The Museum of African Culture, Portland, ME.** Offers healing ceremonies and instruction in art, music, storytelling, film, poetry, literature that celebrate the diversity of Sub-Saharan African cultural traditions.
- **Opera Colorado, Denver, CO.** Enriches the quality of life through the presentation of opera performances that inspire its audience, and serves the community through education and cultural programs.
- **Out of Site: Center for Arts Education, San Francisco, CA.** Offers free after school, weekend and summer programs in visual, literary and performing arts to public high school students in the southern part of San Francisco.
- **Oregon College of Art and Craft, Portland, OR.** A principle center for education, creative expression and the mastery of contemporary craft for future generations of artists and makers.
- **Portsmouth Music and Arts Center, Portsmouth, NH.** Offers high quality music and visual arts education programs.
- **Project STEP, Boston, MA.** Identifies musically talented Black and Latino students and provides them with a comprehensive music training program.
- **Redmoon Theater Neighborhood Arts Program, Chicago, IL.** An educational partnership that integrates spectacle arts, drawn from contemporary and ancient theatrical forms, with academic programs.
- **Royal Theater Arts Academy & Senior Conservatory, Saint Petersburg, FL.** Offers classes in performance, media, literary and visual arts.
- **San Francisco Arts Education Project, San Francisco, CA.** Offers residencies, after-school programs, a musical theatre troupe for youth, visual arts exhibitions, a summer arts day camp, teen internships.
- **Sankofa Kuumba Cultural Arts Consortium, Hartford, CT.** Seeks to perpetuate African culture through instruction and performance of traditional performing and visual arts.
- **Seattle Children's Theatre Association, Seattle, WA.** Produces and provides access to professional theatre and theatre education, with a focus on new works, for children of all ages.
- **The Shakespeare Center of Los Angeles, Los Angeles, CA.** Seeks to enchant, enrich and build community through professional theatrical traditions that are accessible to all.
- **Sharon Arts Center School of Art & Craft, Sharon, NH.** Provides learning opportunities in visual art for students of all ages and all levels of ability.
- **Streetside Stories, San Francisco, CA.** Values and cultivates young people's voices, fostering educational equity and building community, literacy and arts skills.
- **Walker West Music Academy, St. Paul, MN.** A community school of music dedicated to instruction and performance reflective of the African American experience.
- **Whitney Museum of American Art, New York, NY.** The Whitney's Education Department challenges diverse audiences to think creatively, embrace new ideas, and consider American art and culture in all its complexity.
- **WritersCorps, San Francisco, CA.** A joint project of the San Francisco Arts Commission and San Francisco Public Library, placing professional writers in community settings to teach creative writing to youth.
- **Young Audiences of Louisiana, New Orleans, LA.** Serves approximately 200,000 school children each year, offering music, theater, dance, poetry and storytelling and visual arts programs.
- **Young Audiences of Maryland, Baltimore, MD.** Offers arts-in-education programs connected to the Maryland state curriculum.
- **Young Audiences of Northeast Ohio, Cleveland, OH.** Offers professional development for educators, collaborative models in comprehensive arts education, arts-integrated K-8 curricula and residencies, and arts-based, work-force development for teens.

Correction: Chehalem Cultural Center is located in Newberg, OR, not Baltimore, MD. Misprint in GuildNotes Spring 2010.

EDUCATION AFFILIATE

An Education Affiliate is a for-profit organization that offers arts learning opportunities.

- **Carroll County String Project, Westminster, MD.** Offers music instruction to students of every age, ability and background.
- **Entertainment Career Connection, Hollywood, CA.** Introduces students to the music, film and radio industries.
- **Worcester Academy of Music, Worcester, MA.** Offers music instruction for all ages.

THE CONFERENCE FOR COMMUNITY ARTS EDUCATION

WWW.COMMUNITYARTSED.ORG

NOVEMBER 3–6, 2010 ■ SAN FRANCISCO, CA

The National Guild's annual **Conference for Community Arts Education** provides essential professional development and networking opportunities for staff, faculty and trustees. As a delegate, you'll have the opportunity to develop new skills, share best practices with hundreds of peers, explore model programs, and bring home practical ideas for advancing your programs and organization.

Join us to address common challenges and think beyond to new innovations in our field. Special areas of focus will include innovation, making the case for community arts education, youth arts, arts education and social justice, creative aging, and more.

Register Today! Early Registration Deadline: July 28

SOCIAL OUTINGS

Taste of San Francisco Dinners

Thursday, Nov. 4, 7:00 pm

Join your peers as we head out for to sample some of downtown San Francisco's unique eateries. Choose a restaurant when you check-in at the conference registration desk. You can choose to join colleagues who work in your discipline, those from similar organizations around the country, or those with similar job functions. Out of pocket.

Site Visits

Saturday, November 6, 9:00am–12:00pm (with the exception of the Arts Education and Social Change tour which departs at 8:30am)

Gain inspiration from some of the Bay Area's premier community arts education organizations, including Bay Area Video Coalition, Destiny Arts Center, Kala Art Institute, ODC School/Rhythm & Motion Dance Program, Out-of-Site: Center for Arts Education, San Francisco Girls Chorus, San Francisco Conservatory of Music, and more!

Closing Night Celebration

Saturday, Nov. 6, 6:00–8:00pm

Celebrate a successful conference and network with your peers at the San Francisco War Memorial and Performing Arts Center!

PLENARY SESSIONS

The Art of 21st Century Learning: Arts Educators Leading the Way: Thursday, Nov. 4, 9:45–11:15am

Bernie Trilling, 21st Century Learning Advisor and Author
Panelists TBA

What students need to learn to be successful in our times has changed. Students must go beyond core content knowledge and basic skills in order to achieve their full potential. The 21st century skills movement offers a list of the essential applied skills needed now. They include the four C's: 1) Creativity and Innovation; 2) Critical Thinking and Problem Solving; 3) Communication; 4) Collaboration. Learning through engaging projects that promote original expression and creativity may be the most valuable contribution to our innovation economy, to creatively solving the challenges of our times, and to helping all our students succeed in learning and life. Arts educators can be leaders in transforming learning for life in our times.

Grant Makers and Their Grantees: Who Sets the Agenda?: Friday, Nov. 5, 10:00–11:30am

Bruce Sievers, Visiting Scholar, Center on Philanthropy and Civil Society, Stanford University
Panelists TBA

Grant makers have the money, nonprofits provide the programs. Some of the latest buzzwords in philanthropy are "outcomes," "impact," "metrics," and "logic models." How can such expectations on the part of funders be reconciled with the often intangible, but very meaningful results of arts education? And who decides? Join us as we explore how grant makers determine their priorities and participate in a lively debate about how best to set the philanthropic agenda.

PRE-CONFERENCE INSTITUTES

The A to Z Grantwriting Institute: Wednesday, Nov. 3, 9:00am–5:00pm

Through the A to Z Grantwriting Institute, you'll gain the skills, resources, and tools needed to diversify and expand your organization's funding base. Renowned grantwriting trainer **Linda Vallejo** will present a simple and proven system for securing funding from government, foundation, corporate and individual donors. All participants will receive a detailed A to Z Grantwriting Manual. Participate in the A to Z Grantwriting Institute and leave with a new, refreshed "can do" attitude toward grantwriting!

Arts in Education Partnership Institute: Nov. 3, 9:00am–5:30pm

Planning and Building Successful Partnerships between Community Arts Education Organizations and K-12 Schools
Sponsored by [MetLife Foundation](#)

True partnerships, characterized by mutual understanding and commitment, collaborative planning, and shared responsibility and accountability, have powerful, long-term effects on students, faculty, institutions and communities. The Partners in Excellence Institute will provide you the tools and training needed to launch or further develop successful arts education partnerships with K-12 schools.

THE CONFERENCE FOR COMMUNITY ARTS EDUCATION

WWW.COMMUNITYARTSED.ORG

NOVEMBER 3–6, 2010 ■ SAN FRANCISCO, CA

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PRE-CONFERENCE INSTITUTES (CONT'D)

Creative Aging Lifelong Learning Institute: Nov. 3, 9:30am–4:30pm

Presented by the [National Center for Creative Aging](#)

Sponsored by [MetLife Foundation](#), [NAMM Foundation](#), and the [National Guild](#)

The Creative Aging Institute will provide presentations on research, theory and practice to support sustainable development of lifelong learning programs in the arts for older people. The institute also will feature model program presentations and a hands-on program development workshop. Afternoon small group working sessions will focus on business planning, marketing, resource development and faculty training including evidence based program design. The day will conclude with a funders' forum including private foundations and governmental agencies.

SESSIONS & NETWORKING EVENTS

The Conference will feature more than fifty professional development workshops, roundtables and program showcases designed to help you recruit new students, increase participation, raise money, develop and sustain key programs, and advocate for what you do. Led by nationally renowned leaders in the field, these sessions will provide fresh perspectives on what works and introduce you to new possibilities. There also will be daily opportunities to gather with your peers to address common challenges and think beyond to new innovations in our field. Here are just a few of this year's highlights:

Change Beyond the Classroom: Advocacy in Community Arts Education

Jessica Mele, Deputy Director, Performing Arts Workshop

Chrissy Anderson-Zavala, Co-Deputy Director, Streetside Stories

Effective advocacy is critical to unlocking the resources we need to increase access to high quality arts education. This two-part workshop will explore the definition and role of advocacy in community arts education. Participants will explore the following questions: Why should my organization spend time on advocacy when we already have our hands full providing arts education to our community? To what extent can 501(c)3 organizations legally engage in advocacy? What are some effective models for advocacy programs within direct service organizations? How can I craft the most effective message to policymakers?

Managing in a Changed and Changing Economic Reality

Nicole Simoneaux, Manager, Nonprofit Finance Fund

Paula Smith-Arrigoni, Lender and Consultant, Nonprofit Finance Fund

Planning in today's uncertain environment requires both nonprofit leaders and their funders to know where an organization stands financially and to understand how much financial risk they can tolerate. To make good decisions, nonprofits and their funders not only need accurate, up-to-date, and clear financial information, but also the ability to interpret and use this financial information to plan and manage. This "super session" will include the following modules: Operating in a Flawed System: Challenges of Nonprofit Finance; Assessing Your Nonprofit's Current Financial Situation; Business Choices; and Tools for Tough Times (cash flow planning, program profitability modeling, scenario planning, the C.O.R.E. continuum of nonprofit collaborations).

Discipline Roundtable Breakfast

Thursday, Nov. 4, 8:30–9:15am

Kick-off your conference experience by connecting with your peers across the country while enjoying a tasty breakfast. Roundtables will be held for leaders working in the dance, music, theatre and visual arts education.

Peer-to-Peer Roundtable Luncheon

Friday, Nov. 5, 11:45am–1:15pm

This dynamic luncheon provides a focused opportunity for you to come together with your peers to address common challenges, build relationships and exchange innovative ideas and solutions. Interest groups to be announced. Ticketed event: \$10.

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SCHEDULE-AT-A-GLANCE

WEDNESDAY 11/3/10	
9:00am – 5:00pm	A to Z Grantwriting Institute
9:00am – 5:30pm	The Arts in Education Partnership Institute
9:30am – 4:30pm	Creative Aging Lifelong Learning Institute
THURSDAY 11/4/10	
8:00am – 9:15am	Discipline Roundtable Breakfast
9:45am -11:15am	Opening Plenary
11:30am – 12:45pm	Breakout Sessions
1:00pm – 2:15pm	Chapter Luncheons
2:30pm – 3:45pm	Breakout Sessions
4:15pm – 5:30pm	Breakout Sessions
5:30pm – 7:00pm	Opening Night Reception
7:00pm – 10:00pm	Taste of San Francisco Dinners
FRIDAY 11/5/10	
8:00am – 5:30pm	Arts Education Expo Open
8:00am – 8:30am	Breakfast/Networking
8:30am – 9:45am	Annual Meeting
10:00am – 11:30am	Plenary
11:45am – 1:00pm	Peer-to-Peer Roundtable Luncheon
1:30pm – 1:45pm	Arts Education Expo Raffle
1:45pm – 5:15pm	Creative Aging Institute
1:45pm – 3:15pm	Breakout Sessions
3:45pm – 5:15pm	Breakout Sessions
SATURDAY 11/6/10	
8:30am – 12:00pm	Arts Education and Social Change Site Visit
9:00am – 12:00pm	Site Visits
9:00am – 10:15am	Breakout Sessions
10:45am – 12:00pm	Breakout Sessions
12:30pm – 2:15pm	Annual Awards Luncheon
2:45pm – 4:00pm	Breakout Sessions
4:15pm – 5:30pm	Breakout Sessions
6:00pm – 8:00pm	Closing Night Celebration

FINANCIAL AID & OTHER COST-SAVING OPPORTUNITIES

Limited need-based financial aid is available through the National Guild. Applicants may request up to 50% of registration fees for the Conference and Pre-Conference Institutes. We regret that we cannot fund travel, lodging or other expenses. Financial aid will be awarded in three cycles or until funds are exhausted. To learn more, or for information on volunteer and work study opportunities, our roommate referral program, group and new member discounts, and how to raise funds to support your professional development, go to the Conference website: www.communityartsed.org

CONFERENCE HOTEL: PARC 55 HOTEL, SAN FRANCISCO, CA 55 Cyril Magnin Street

To reserve your room at the Parc 55 Hotel at the special conference rate, call 1-(800)-697-3103. Be sure to mention you are attending the National Guild's Conference for Community Arts Education. Special conference rates, starting at \$169 per night, are valid for stays November 2–6, 2010.

By Hildy Gottlieb, President, Community-Driven Institute
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Helping organizations with board recruitment is a big part of [the Community-Driven Institute's] work. And at every board recruitment planning session we have done over the past five years, without exception, someone has mentioned the issue of "Board Diversity."

The issue may be raised by a concerned board member, or by the executive director (ED). The ED may mention that funders want to see diversity in a board as part of their funding decisions, often using words such as, "representative of the diverse make-up of our community."

The conversation typically moves quickly to the airing of frustrations the group has faced in trying to add diversity to their board. The group may then list the five or six names every other board in town has on its own recruitment wish-list. Everyone nods, because these are the faces everyone knows from Rotary or other professional networking settings. And invariably, when asked, these five or six folks respond that they are already over-committed.

Fast forward a few months, to another recruitment meeting or simply around the board table. The issue of "Board Diversity" comes up again, and board members provide the following report: "Well, I spoke with Joan and with Becca and with Joshua, as we had discussed. And they all like our organization, but they are all over-committed. I just have no idea where else to look."

If this sounds like your board, here is our advice when it comes to the sensitive issue of board diversity: Stop trying to add diversity to your board.

Yes, you read that correctly. Stop trying to add diversity to your board, and start re-looking at where that lack of diversity at the top really comes from. You may be surprised at what you find.

"BOARD DIVERSITY" AS A SYMPTOM

While the issue of Board Diversity is serious, it is merely a symptom of a larger and far more serious issue. When you begin to address the larger issue, you will find that those "Board Diversity" symptoms will begin to take care of themselves. (As an aside, while you're looking at the symptom of "board diversity," you might also consider issues such as "staff diversity" and "volunteer diversity" - they often go hand in hand.)

The serious issue that is likely at the heart of your organization's "Board Diversity" problem is a lack of meaningful community engagement at the very core of your organization.

WHAT IS COMMUNITY ENGAGEMENT?

One of our favorite definitions for Community Engagement comes from the Tamarack Institute.

Their definition is: People working collaboratively, through inspired action and learning, to create and realize bold visions for their common future.

While the inspirational portions of Tamarack's statement answer the question, "Why should we do this?" - to create that visionary common future - when it comes to the symptom of Board Diversity, the key component to their definition is in the first 3 words: **People working collaboratively.**

Through our own work to more deeply engage organizations with the communities they serve, we have found that there are two approaches organizations can take to creating and maintaining their programs. The first is absolutely the most common: doing the work "for" the various communities you serve. The second approach is the one that will, in the long run, create far more effective programs - an approach that better reflects the collaborative nature of Tamarack's definition: doing your work "with" those communities you serve.

Here is the difference:

Working FOR the Community:

An organization that is working FOR the community does its program planning in-house, with staff, perhaps the board, perhaps some community professionals, perhaps some volunteers, and perhaps - if the organization is forward-thinking - some recipients of the service. This primarily internal group determines what service is needed, and determines what that program should look like, perhaps including in their work a survey of participants and/or community members. This internal group then executes the plans for making that service happen. As the program is up and running, the organization may survey existing users of the service, perhaps also surveying those not using the service, to see why they are not using it. Those survey participants, the few community members who were included in that initial planning process, and the respondents to the initial planning survey, comprise the full extent of the involvement of the community in creating its own service.

Working WITH the Community:

An organization that is working WITH the community acts as the facilitator of community members, pulling the program out of THEIR individual and collective knowledge and THEIR individual and collective wisdom. The program may be implemented by the organization, but it is created through the participation of the community that will use the program, all aimed at making that program as effective as possible for their population(s).

Doing your work "for" the community is more common for a number of reasons. It requires no new skills. It allows staff and board to stay inside their comfort zone, whether that is the comfort zone of doing work the way they've learned to do it, or the more disquieting comfort zone issue of engaging with folks who we perceive to be different from us. And working "for" others in that fashion also allows the organization's staff and board to guard themselves against any perceived loss of control.

But regardless of why we choose not to engage the community directly in our work, it is that failure to do so that creates many symptoms, only one of which is a lack of diversity on the board.

If the diverse communities our organizations target with their services were deeply involved in making our programs the most effective they could be, it would be unlikely there would be as much of an issue regarding “diversity” on boards. It would be far more likely those individuals would already be there - not because they are Hispanic or gay or Muslim or elderly, but because they care and are already involved.

You can start to see that “diversity” is more than race - it is whatever it means to fully represent the community you serve. It may have to do with ethnic background or religion. It may have to do with age. Or sexual orientation. Or income level. Or gender. It may have to do with a particular disability. If instead of the word “diversity,” we talked about “Community Engagement in creating the most effective programs possible,” we would know instinctively the best way to accomplish that - simply ask for participation from the very populations who will use our programs, whoever they may be.

The most critical issue, therefore, isn’t that symptom - lack of board diversity. The most critical issue is that your programs cannot provide the maximum benefit to your community without your community’s direct involvement in those programs.

THE SOLUTION

We said earlier that when we address the bigger issue, that the symptom - lack of diversity - will take care of itself. The following are therefore some steps your organization can take, to begin addressing the bigger issue.

You will see a number of things from these approaches to Community Engagement.

First, you will see that engaging the community in the mission work of your organization is the only way to ensure your organization is creating the most effective programs possible. And because your board’s primary accountability is to ensure the community you serve is receiving the most benefit and impact possible, making your programs more effective isn’t really a choice. Providing the best possible results to the community is your board’s prime imperative!

Second, you will see that engaging the community in the nitty-gritty of your programs isn’t hard. It requires a different approach, a different way of seeing things, but there is no magic involved, and no intricate tools or skills. The steps are all steps any staff OR board member could do.

Third, though, you will see that engaging the community in your organization’s work is fun. It is exciting. It is energizing. It is—engaging!

Approach: Board Discussion

To begin the process of engaging your community, your board can start by setting aside time at your next board meeting to discuss ideas that answer this question: “How can we better involve the various communities we serve? How can we engage them to work more closely with us, to ensure our programs are the most effective they can be in addressing the needs in those communities?”

This is one of the most community-driven discussions your board can have. It has 100% to do with the impact your organization is aiming to have in the community - not just “doing our work,” but working to ensure that work has a real impact. From that board discussion, create a committee of board members, staff and volunteers, to turn that discussion into an implementable plan.

Approach: Create a Community Engagement Plan

Your staff and board already spend time creating your organization’s various plans to ensure the organization is moving forward on critical goals.

It is equally important to spend time annually on a community engagement plan, to ensure the organization is aimed at creating the highest level of community engagement possible, for the effectiveness of all your programs. While the board discussion mentioned above is a start, for maximum effectiveness, you will want to create a plan whose progress can be monitored, to ensure that plan is being implemented.

The planning can be as simple as asking, “How can we ensure our programs are the most effective they can be in addressing the needs in the various segments of our community?,” and then creating strategies for addressing whatever comes up in answer to that question. The important thing is that you make a plan, and that the board monitor to ensure progress is being made on implementing that plan.

Approach: Include Community Engagement in All Your Organization’s Planning Efforts

As you create all those other plans your organization relies on, build Community Engagement right into those planning processes. For each of the goals, ask the following question:

“Are there ways we can more effectively accomplish this goal by engaging the community to work with us, side by side?”

From there, it is easy to build Community Engagement right into the implementation of all your other plans.

Approach: Community Sleuthing

Attendees of our workshops, and readers of our articles and books, are becoming more familiar with a simple process of engagement we call Community Sleuthing. Community Sleuthing is a tool that can be easily adopted by staff members, board members, and volunteer “sleuths”; turning them all into participants in your Community Engagement work.

The process of Community Sleuthing™ is a simple process of asking questions and listening to the answers. For example, if your organization provides assistance to the elderly, your questions might include:

"How can we make our Elderly Assistance program more effective for elderly Hispanic women?"

"Are there special issues we should be aware of when addressing the need for services among elderly gay men in our community?"

"Are there ways we can bring more young people to participate in providing services for the elderly? What would young people want from such participation?"

"Are you familiar with our current program? What parts of the program do you think might have to be adjusted to better meet the needs of elderly Native Americans in our community?"

And etc. By making appointments and sitting down one-on-one with individuals who intimately understand how different groups might respond to different approaches, you will be honestly engaging those individuals in helping make your programs more effective.

Finding access to such people is usually no farther than the groups your organization is already working with—other agencies, referral systems such as the courts, places of worship—the list is long, and you already know many of the individuals you will want to speak with!

The last question you will ask before you leave is the easiest of all: *"Are there 2 other people you could suggest I talk with about these issues? And could you possibly call ahead to introduce me?"*

Remember to follow up with the folks you talk with. I'm not just talking about a thank you note (although at minimum, yes, I am talking about a thank you note!). When you have a meeting, or you are gathering to discuss next steps, invite the people you have spoken with to participate in that meeting. "We want to further develop some of the thoughts you suggested - could you help us?"

And make those next 2 visits to those 2 referrals, and the next 2 visits after that. Soon you will have a whole army of individuals who are eager to see your program succeed, and eager to help you make that happen.

Being a sleuth means asking questions because you really want the answers. In this particular case, you can see how receiving the answers to these questions will not only guide your work, but will more deeply engage the people you are asking. They are becoming part of your team. The more involved and engaged you keep them in helping you develop your programs, the stronger allies they will become.

Approach: Involve the Board

Lastly, keep your board actively involved in this process. In part, that's because the board is the link between the community and the organization - one look at the organizational chart will tell you that.

But the real reason is better than the org chart equivalent of "Because I said so." And that is because board members frequently feel inadequate when it comes to deeply understanding the organization's work. "We're just volunteers—the staff knows the stuff that really matters."

As a result, board after board seeks mission-related training, only to quickly forget what they learned in the training session.

However, when a board member has sat with the representative of a partner agency, or a church leader, or any other community member, and has participated with a staff member or another board member in getting to know about how your mission relates to gay men vs. Hispanic women vs. young kids vs. anyone and everyone—well they will have a far more intimate sense of what the organization is about than they will ever get from that training session.

And they won't forget what they've learned.

END RESULTS

Community Engagement is one of those rare efforts where a single discussion, a single contact, a single meeting can create a ripple that causes thousands of effects, throughout the organization and throughout the community. Fundraising is easier when you engage the community and build an army of support. Support of legislative agendas is far easier when the community is engaged with your work. Board recruitment is easier overall when there is an army of supporters for the work your organization does. And "Board Diversity"? The more all aspects of the community you serve become an integral part of the work your organization does, don't be surprised if those two words are never heard again.

MORE ON THIS TOPIC

For more information on both community engagement and board development, visit the Guild's [Community Arts Education Resource Center](#) at resourcenter.nationalguild.org. ■

ABOUT THE AUTHOR

Hildy Gottlieb is president of the Community-Driven Institute and author of numerous books for the Community Benefit Sector. Her latest is *The Pollyanna Principles: Reinventing "Nonprofit Organizations" to Create the Future of Our World*. Learn more from the Institute's free library at www.CommunityDriven.org and from Hildy's blog at www.HildyGottlieb.com.

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