

GUILD NOTES

PUBLISHED QUARTERLY BY THE **NATIONAL GUILD**
OF COMMUNITY SCHOOLS OF THE ARTS

SPRING 2008

GUILD NEWS

Arts and Aging Toolkit Now Online

Guild members positioned as primary resources

Studies show participatory art education programs for older adults improve participants' physical and emotional health. The Guild's latest publication, *Creativity Matters: The Arts and Aging Toolkit*, which describes best practices and demonstrates exemplary models for such programs, is now available online, free-of-charge, at www.artsandaging.org. The *Toolkit*, authored by Johanna Maisey Boyer, is a joint project of the National Center for Creative Aging (NCCA), the National Guild of Community Schools of the Arts, and the New Jersey Performing Arts Center (NJ PAC).

"The *Toolkit* is a tremendous resource for the new and growing field of positive aging," said Gay Hanna, PhD, executive director of the National Center of Creative Aging. "The materials encourage arts and aging service providers to better serve older people by offering ways to tap creativity and to connect generations and cultures through the arts."



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The Arts and Aging website positions Guild members as resources for aging services professionals who want to partner with community arts education providers to develop and implement successful arts and aging programs in their communities, and connect with professional teaching artists skilled at working with older adults.

In March, Executive Director Jonathan Herman, and Associate Director Ken Cole, represented the Guild at *Aging in America*, a joint conference of the National Council on Aging and the American Society on Aging, in Washington, DC. The conference brought together aging services professionals from throughout America and around world. Jonathan and Ken discussed the value of community arts education for older adults and how partnerships with members could speed the development of successful programs.

Read about the *Toolkit*, and the benefits of creative activity for older people, in an article recently featured in *The Washington Post* www.washingtonpost.com/wp-dyn/content/article/2008/03/10/AR2008031002004.html

To order a hard copy (\$35, plus shipping), visit <http://www.nationalguild.org>, or contact Annie Walker at (212) 268-3337 ext. 16.

MetLife Foundation Support for Arts Education Partnerships Renewed

The National Guild and MetLife Foundation are pleased to announce the renewal of the [MetLife Foundation Partners in Arts Education Program](#), a national initiative to improve teaching and learning in the arts by supporting and promoting sustainable partnerships between community arts education organizations and public schools. Program objectives include the production of the Partners in Excellence: Arts Education Partnerships Institute in conjunction with the Guild's annual Conference for Community Arts Education (October 29, 2008 in Philadelphia, PA); and the distribution of grants of up to \$20,000 to support arts education partnerships during the 2008–2009 school year.

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GUILDNOTES

NATIONAL GUILD OF COMMUNITY SCHOOLS OF THE ARTS

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www.nationalguild.org

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

The Guild's national network encompasses community arts education organizations, 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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The Guild encourages submissions of editorial content. Email submissions to editor@nationalguild.org.

To advertise in GUILDNOTES please contact Heather Stickeler, heatherstickeler@nationalguild.org.

EDITOR

Heather Stickeler

DESIGN

Trifecta Design Group

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

- exemplify best practices in creating and sustaining effective collaborations
- serve large numbers of public school students
- provide pedagogically sound arts education experiences
- prioritize student learning and achievement; and
- address national, state, and/or local arts education standards.

During the 2007–2008 school year, more than 7,500 public school students in eight cities are receiving year-long arts instruction thanks to twelve partnerships funded by the Partners in Arts Education Program.

Executive Director Jonathan Herman said: "Through careful study over the past 18 years, the National Guild has identified best practices for high quality arts education partnerships that have powerful long-term effects on students, faculty, institutions, and communities. The continuance of the MetLife Foundation Partners in Arts Education Program promotes and supports these practices, thereby increasing access to quality arts education for America's public school children."

"MetLife Foundation is committed to making quality arts education accessible for children across the country," stated Sibyl Jacobson, President and CEO of MetLife Foundation. "We are proud to continue our partnership with the National Guild of Community Schools of the Arts. Guild members are doing exemplary work in arts education and strengthening the entire field."

Application guidelines and program details are available at www.nationalguild.org/programs/partners.htm. Grants are restricted to 38 cities and your organization must be a Full member of the Guild to apply (see guidelines for details).

For program details, email kellymchugh@nationalguild.org, or call (212) 268-3337 ext. 12. For membership information, email heatherstickeler@nationalguild.org, or call (212) 268-3337 ext. 10.

Guild's Conference for Community Arts Education Heads to Philadelphia

October 29–November 1, 2008 | Philadelphia, PA

The Guild's annual [Conference for Community Arts Education](#) will be held in the "City of Brotherly Love," October 29–November 1, 2008. Join over 500 leaders in community arts education to develop and practice new skills, share best practices information, and identify new opportunities for collaboration and growth.

This year's program will feature progressive tracks with sessions on program development; assessment, evaluation and research; governance and leadership; management; marketing; community engagement; resource development; and partnership and collaboration. Student performances, showcases of model programs, and site visits to exemplary community arts education organizations will be featured as well, as will networking events and plenary sessions. Workshops will be led by renowned trainers and researchers as well as expert practitioners who tailor their presentations to meet the specific needs of community arts education providers.

The goal of the Conference is to equip you with new information, ideas, relationships, and inspiration you can leverage to advance your organization and increase access to quality arts education in your community.

Registration opens June 30, 2008. Discounts are available to Guild members, early registrants, and those registering two or more delegates. Full members who join the Guild during 2008 receive 50% off their first registration.

For program updates, session proposal forms, and sponsor and exhibitor opportunities, visit www.communityartsed.org.

GUILD NEWS (cont'd)

Get the Most Out of Your Membership

Make sure you are taking complete advantage of your membership benefits. Here are just a few of the ways the Guild is keeping Full and Education Affiliate members informed and connected:

TWICE-MONTHLY MEMBER E-BULLETIN

For time-sensitive information on grants, employment and professional development opportunities, and the latest news on Guild programs and services, sign-up for our twice-monthly Member E-Bulletin. Subscribe your staff and trustees to ensure everyone in your organization is staying informed; contact Heather Stickeler, marketing and communications manager, at (212) 268-3337 ext. 10 or email heatherstickeler@nationalguild.org.

COMMUNITY ARTS EDUCATION LISTSERV

Share information, advice, perspectives and ideas with your peers through the Community Arts Education Listserv. Recent topics include incentivizing teachers to recruit students and developing advisory boards. To subscribe, contact Claire Wilmoth at claire@nationalguild.org, or call (212) 268-3337 ext. 14.

PEER ADVISORY SERVICE

Get free advice from long-term leaders in the field. The Peer Advisory Service (formerly the Guild Advisory Panel) offers Full and Education Affiliate members the opportunity to consult with respected leaders in community arts

education. In 30-minute phone consultations, peer advisors will answer your questions and provide advice in areas such as organizational development, financial management, personnel management, fundraising and resource development, programs, partnerships, marketing and more. Contact Kelly McHugh, program associate, at (212) 268-3337 ext. 12 to schedule a consultation. Learn more and read advisors' bios at www.nationalguild.org/programs/Advisor.htm

TRUMPET YOUR COMMITMENT TO ACCESS AND EXCELLENCE

Guild members are dedicated to making high quality arts education accessible to all. As a learning community, members are sharing knowledge, resources and strategies for success and collectively advancing the field of community arts education. Publicize your commitment to access and excellence to funders, parents, students and other stakeholders by:

- Including the Guild's logo on your website, printed materials and publications
- Displaying your Guild member decal on prominent doors and windows
- Updating your organization's directory listing in the "Find a Member" section of our website
- Letting your funders know that you're an active member of the Guild (it helps!)

You can download Guild logos directly from the "Members Only" section of www.nationalguild.org. To request your username and password, update your directory listing, or request a member decal, contact Claire Wilmoth at (212) 268-3337 ext. 14, or email Claire@nationalguild.org

BUSINESS ADVANTAGES

As a Guild member, you are eligible for significant discounts on integrated management software, a flexible spending account program, and your everyday business supply needs. To begin saving time and money for you and your employees, log in to the "Members-Only" section of www.nationalguild.org.

Noteboom Honored with Concerto Commission

This February, Guild Vice-Chair **Lowell J. Noteboom** was honored by Minnesota law firm Leonard, Street and Deinard, with a world premiere concerto by internationally acclaimed composer Libby Larsen. *Evening in the Palace of Reason* was commissioned in recognition of Noteboom's leadership and service to the firm as former president and to the community, particularly in support of the advancement of musical arts across the Twin Cities and throughout the nation. Noteboom has served on the Guild's board since 1995. He is currently chair of the League of American Orchestras.



Noteboom

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GUILD NEWS (cont'd)

CHAPTER NEWS

Four Chapters Awarded Project Grants

The Guild is pleased to announce that four chapters were awarded funding through the 2008 [Chapter Project Grant Program](#). Grants of up to \$1,000 were available to support 2008 chapter-produced activities intended to:

- Serve the professional development, networking and information needs of Guild members
- Strengthen relationship between Guild members; and
- Raise awareness about the Guild amongst non-members and serve as "points of entry" to introduce non-members to the Guild.

The projects selected for funding were:

Central Great Lakes Chapter

Chair: **Bill Budai**, IUPUI Music Academy, Indianapolis, IN
Experience an Arts Community: Cleveland took place on April 12 at Baldwin-Wallace Conservatory of Music in Berea, OH. The event featured professional development sessions on partnership, building streams of public funding for the arts, and arts therapies in the community arts school setting, as well as a showcase of students from across the chapter. Presenters included Ronna Kaplan, director of music therapy at the Cleveland Music School Settlement and Thomas Schorgl, president and CEO of Cleveland's Community Partnership for Arts & Culture.

New York Metro Chapter

Chair: **Aaron Flagg**, Music Conservatory of Westchester, White Plains, NY

The Chapter's *Faculty Professional Development Seminar* was presented on April 14 at Jazz at Lincoln Center in New York. Teaching artists participated in workshops addressing teaching students with special needs; increasing communication and motivation amongst students, families, schools and instructors; and responding to cognitive, emotional and physical developmental needs of students. Presenters included Dr. Patricia Bower, clinical associate professor of management communication, Stern School of Business, New York University and Dr. Robert Landy, director of the drama therapy program, New York University.

Northeast Chapter

Co-Chairs: **Valerie Nelson**, Brookline Music School, Brookline, MA and **Laurie Russell**, Winchester Community Music School, Winchester, MA

On April 11, the Northeast Chapter held a *Creative Aging: Adult Education Program Development and Marketing* workshop. The event, held at South Shore Conservatory, was an intensive professional development opportunity for executive directors, program directors, marketing staff, development staff and faculty to discuss and understand the community arts education field at a level beyond day-to-day operations. The workshop was led by Donna Bost-White, director of arts education, New Jersey Performing Arts Center, Newark, NJ.

Northwest Chapter

Chair: **Kristen Murphy**, University of Puget Sound Community Music Department, Tacoma, WA

The *Northwest Chapter Retreat* program will focus on increasing diversity, participation, earned revenue, and support of community arts education. An evening event will feature a performance/exhibit showcasing student work. The diversity training workshop will be led by Jerry Yoshitomi, Chief Knowledge Officer, MeaningMatters, LLC. The event will take place July 18, 2008 at the Pratt Fine Arts Center in Seattle, WA.

To learn more about these events, visit www.nationalguild.org/members/Chapters.htm

New Chapter Activities Page Online

Regional chapters provide a forum for Guild members to connect with their neighbors to develop skills, share information and ideas and identify opportunities for collaboration and growth. Now you can go online to locate chapter information, contact your chapter officers, and learn about upcoming activities. To connect with Guild members from your neck of the woods, go to www.nationalguild.org/members/Chapters.htm

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FY 2007 GRANTS, CONTRIBUTIONS AND SPONSORSHIPS

The National Guild expresses its sincere appreciation to all those who supported our programs and operations in 2007. Our continued success and the strength of the national community arts education movement reflect their kind patronage. Following is a list of contributions received during 2007:*

\$250,000 AND ABOVE

MetLife Foundation

\$100,000 - \$249,000

Popplestone Foundation

\$50,000 - \$99,999

Emilie Roy Corey

\$25,000 - \$49,999

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NAMM

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Robyn A. Newhouse

Lowell Noteboom

The Wallace Foundation

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Dr. Stephen R. Shapiro

Stephen L. Shiman

Sherrie Thaler

Jo-Ann Wangh

Kim Wild

DONATIONS IN HONOR OF IONA BENSON

Henry P. Bridges

Charles W. Farmer

Katherine T. Schumacher

**Current as of January 31, 2008. We regret any omissions or errors. Please report any corrections to Claire Wilmoth at clairewilmoth@nationalguild.org*

PEOPLE & SCHOOLS



Glover

Savion Glover Collaborates with Cleveland Music School Settlement

Tony Award-winning choreographer Savion Glover performed in *Diaspora of the Drum*, a world premiere piece commissioned by and benefiting [The Cleveland Music School Settlement \(CMSS\)](#). The piece was composed by Cleveland based composer Eric Gould, director of CMSS's Department of Music, and performed by the Cleveland Chamber Symphony and Glover's jazz ensemble with African percussion. Glover was enrolled at an early age at the [Newark School of the Arts](#) and is still the youngest student in that school's history to receive a full scholarship.

Merit Appoints New Dean of Programs and Co-Artistic Directors

Troy Anderson has been appointed Dean of Programs at [Merit School of Music](#) (Chicago), and [Timothy Riordan](#) and [Shalisa Kline Ugaz](#) have been named Co-Artistic Directors. Anderson joined Merit's staff in June 2007 as Director of the Preparatory Program and Dynamic Starts. Both Riordan and Kline Ugaz have served on Merit's faculty for many years. Riordan will assume the role of Director of the Preparatory Program and Dynamic Starts, and Kline Ugaz will continue in her role as the Susan and Ted Oppenheimer Alegre Strings Chair.

Conscious Youth Media Crew Premieres Youth-Produced Documentary

This April, [Conscious Youth Media Crew](#) (San Francisco) premiered *Why I Ride: From Low to Show*, a youth-driven documentary that juxtaposes the history of the Chicano low-rider movement in San Francisco's Mission District with the emerging 'side show' scraper culture of black youth in Oakland. The documentary is based on interviews, conducted by the producers in 2006, with low-rider scene participants from the early eighties.

Gage Academy Wins Governor's Arts Award

Gov. Chris Gregoire and the Washington State Arts Commission have recognized [Gage Academy of Art](#) (Seattle) for their outstanding work in arts education with a 2007 Governor's Arts Award. This accolade recognizes individuals and organizations for their significant contributions to the creativity and culture of Washington. Gage Academy of Art is a non-profit art academy, offering year-round classes, workshops, and free community programs to children and adults.

Community Music Center of Boston Accredited

The Accrediting Commission for Community and Pre-Collegiate Arts Schools, at its January 2008 meetings, voted to grant accreditation to [Community Music Center of Boston \(CMCB\)](#). CMCB executive director [David Lapin](#), who celebrates his 25th anniversary in that role this coming June, commented: "We are honored and delighted to receive [accreditation] from the Commission. It recognizes the historic value that CMCB has added to the life of Boston, and places us on firm ground to celebrate our centennial in 2010."

Guild Members Awarded Surdna Grants

3 out of 17 grants awarded to arts organizations by the Surdna Foundation in February 2008 went to Guild members:

- [New Orleans Ballet Association](#) was awarded \$225,000 over 36 months to strengthen its core faculty for its free, year-round pre-professional program that trains 30 students, ages 12–18.
- [San Francisco Art Institute](#) was awarded \$150,000 over 24 months to support and strengthen its City Studio teen programming
- [Sphinx Organization](#) (Detroit) was awarded \$180,000 over 36 months to provide performance-based education opportunities and access to classical string instrument training to young black and Latino musicians during its two-week summer Sphinx Performance Academy.



New Orleans Ballet Association

The Surdna Foundation makes grants to the arts and the nonprofit sector, with annual grantmaking of approximately \$37 million. www.surdna.org

FORUM SURVIVING THE DOWNTURN

By Debra Bresnan

With many states facing large deficits and consumers struggling to deal with rising prices, foreclosures and high unemployment, the current economic slowdown may affect Guild members nationwide. We recently polled experienced directors at several long-term member institutions to gauge the impact of the current economic climate and gather constructive approaches to address the challenges ahead.

CONTRIBUTORS:

Joyce Bonomini, Hoffman Performing Arts Institute (Clearwater, FL)

Bob Capanna, Settlement Music School (Philadelphia, PA)

Kathy Czerny, South Shore Conservatory (Hingham, MA)

David Lapin, Community Music Center of Boston

Sharron Miller, Sharron Miller's Academy for the Performing Arts (Montclair, NJ)

Kathryn G. Yuasa Nelson, Civic Arts Education, City of Walnut Creek (CA)

Davin Pierson Torre, Flint School of Performing Arts (Flint, MI)

GUILDNotes: In what ways do you expect the downturn to effect your organization's contributed revenue?

Kathryn: Some individuals and organizations have notified us that they cannot give at their previous level. I guesstimate about a 25% drop in contributed revenue.

Joyce: We believe our high-dollar donors will not be affected. They're accustomed to receiving highly coveted benefits and many view these as a necessity. But our lower-dollar contributors will likely decrease. Government grant funding for Florida is at its lowest in 8 years. A new tax amendment will impact local government funding even further and corporate grant funding is also declining and/or shifting to other markets.

Davin: Our contributed income is down a little. It's too soon to tell how much—5–10% is a guess.

GN: In what ways do you expect to see any impact on your organization's earned income, especially tuition income/class fees?

Kathy: We anticipate an enrollment decline. The Conservatory has a reputation for being expensive and only for serious students. We have been working diligently to change that image. This economic trend is going to make that more difficult.

Kathryn: We do not expect a significant decrease in earned income. We have diversified income sources and a stable population of program users, and anticipate raising class fees somewhat.

Joyce: Parents and teachers are making tough choices; it is now more important than ever to present arts education as a necessity for the future success of their children. We believe that we will be able to maintain levels of earned income; however we will not, in my opinion, see the annual growth that we have seen over the past four years.

Bob: Our experience is that in times of recession, enrollment is strong. Though our fees are comparable to others nationwide, we offer aid to about 40% of our students. This effectively reduces their family contribution to an affordable level, based on income and family size. We're one of the few things people can do that offers financial aid.

GN: How have you responded/do you plan to respond in order to mitigate any negative impact on your organization?

Davin: A long run goal of all Guild members should be to build at least a modest rainy day fund. Absent that, salaries may have to be frozen or discretionary spending deferred. Even organizations with relatively strong balance sheets may have to consider these two options if a recession drags on more than one or two quarters.

Sharron: We are hiring a consultant to help us build a greater individual gift giving base and to create small fundraising events to help take up the slack. We may partner with similar organizations to cut administrative costs and to generate income through rentals of our available space.

Kathy: We are having candid conversations with our largest donors about the need for their continued consistent pledging; planning targeted campaigns for smaller scale needs (piano maintenance, music stands, scholarships, etc.); and intensifying our focus on planned giving. We will increase group instruction and ensemble opportunities to provide a better entry-level cost point, and will strengthen school partnerships to familiarize families with our programs. We strive to create an "exceptional experience" to keep our current families with us as they are our best advertising. We keep an eye to expenses, but there's little to cut except personnel.

Joyce: To keep current students engaged, we've placed greater focus on obtaining funding for tuition assistance and work-study programs. We are developing a volunteer administrative support team to cut or lower our costs.

About the Author

Debra Bresnan, CEO of [ProFiles: All The Write Stuff](#), produces web content, newsletters and a wide range of marketing and promotional materials for businesses, non-profit organizations and individual clients, including NAMM, Yamaha Music Corporation and many others. She can be reached at dbresnan@hvc.rr.com

A recent national poll of 1,000 likely voters, conducted by Lake Research Partners, reveals that a growing population of Americans believes that developing the imagination is necessary for innovation and 21st century success, and that an integrated, interdisciplinary education that includes the arts is essential to developing the imagination. The poll was developed by Arts Education Partnership (AEP) in conjunction with the National Education Association, the National Association of Manufacturers, and NAMM with support from the Ford Foundation and the George Gund Foundation. In March, I spoke with Richard J. Deasy, director of the Arts Education Partnership, to discuss the research and understand its impact for community arts education providers.

Heather Stickeler: What motivated this recent poll?

Richard J. Deasy: For several years AEP has been analyzing national polling data and conducting a series of focus groups to determine what the public understands about the importance of formalized arts instruction in the lives of young people. Through our assessment of this data, we found affirmation that the public believes developing the capacities of the imagination is central to young people's education and to the roles they'll be playing in society, now and in the future. This analysis led us to design this poll, which focused on the development of imagination in schools and the role of the arts in its development.

HS: Were you addressing participatory arts in particular?

RD: We didn't speak to the type of programming, but we touched upon the difference between in-school and out-of-school learning modes in a couple of questions, largely to determine whether the public felt the benefits of arts education could be gained entirely in community settings. When answering these questions, the public largely emphasized that it feels arts instruction is a primary responsibility of public schools and should not be put on the backs of community arts education organizations. They were very aware of the equity issue, namely that not every child has the opportunity to participate in community-based arts experiences due to cost and geographic location.

HS: What did the poll reveal about public opinions on arts education in America today?

RD: 94% of respondents believe public education is of fundamental importance—an important finding since there is some fear that public support for schools is declining. But at the same time they believe the United States is falling behind other nations in the world and not developing the capacities needed for us to be a major force in the global economy. These respondents want schools to develop young people's capacity to imagine a better future for themselves, to go for it with discipline and direction, to think critically and flexibly, to problem-solve, and to design the kind of solutions demanded by today's world. They believe if society does not develop young people's capacity to imagine, it will not develop the kind

of innovation and creativity that is called for in the global economy, as well as other facets of life. When we asked voters about the role of arts education in fostering young people's imaginative capacities, 91% said it was absolutely essential for schools to nurture the imagination through the arts in conjunction with other subject areas, such as reading, writing, science, and technology. AEP defines imagination as "the cognitive capacity for visualizing new possibilities for human thought, action and the use of materials". By fostering young people's capacity to imagine, you create pathways to creativity and innovation. Imagination is the capacity; creativity and innovation are the acts of putting imagination to work through art-making and other activities.

HS: Was the public's opinion of arts education primarily focused on its relationship to workforce preparedness and/or economic development?

RD: Often when conducting a poll, there is a tendency to analyze it through the most prominent framework operating in public discourse. Certainly the economy is one of the most dominant frameworks used by the media and various business groups that have aspirations and expectations for what society ought to be doing in response to economic challenges. Currently, schools are expected to align with this economic framework by emphasizing science and technology in their curriculums, and testing for certain skills through standardized tests. So there's a link between education and workforce preparedness.

But the competencies and capacities respondents wanted to see nurtured in young people are not just important to developing an innovative workforce. These competencies and capacities also help develop citizens capable of surviving and navigating the world with self-direction and enthusiasm. In our research, we were interested in knowing what the public thinks according to its multiple frames of reference. There are a variety of social frames within which populations center their hopes, aspirations and values. Those frames include the economy, but also community and civic life, quality of life, and education. All of these frames are present in the data but certainly there is a tendency for the media to look at the connection between education and the global economy.

HS: What part of this research is most relevant for community arts education providers?

RD: First of all, the field should know there is a large percentage of the population that values and demands positive and powerful arts education experiences for our nation's youth. The public feels developing young people's capacity to imagine cannot be left to an education in basic skills, or science and technology alone. You have to include the arts in education or you will not get the learning outcomes that the arts catalyze. Within that population there is a core group that is intensely passionate about this need and on virtually every question their responses were even more supportive. The polling company called that core group the

“Imagine Nation.” It’s 30% of the electorate—39 million people. It’s a population that could sway elections if leaders respond to its values. It’s also an affinity group for all of us. It makes you feel good to know that you’re not alone in your belief in the benefits of the arts. Even if a community arts education organization is struggling at any given moment for resources and so on, it is in fact operating within the belief system and values of the American people.

Also in focus groups prior to this poll, AEP found that the public believes arts instruction ought to be of a quality that can ignite and exhibit young people’s imaginative capacities. They are not calling for instant technical achievement; they’re calling for an arts education that allows young people to draw on their life experiences, realize their own development processes, and manifest these in the art work they’re making.

Collectively, this data does not give you a program design, but it does give you a sense of what kinds of programs would count as “successful” in the public view. The public is calling for a progressive experience that results in value orientation and the development of capacities, habits of mind and personal dispositions nurtured through the imagination. The public wants youth to have a sense of what constitutes quality in various dimensions of one’s life experience and the ability to make good judgments based on that understanding. Its goal is to develop a nation that values ethics, tolerance, and pluralism, innovative approaches to learning, and democratic processes.

Knowing what the public values, the arts education field now has an ethical responsibility to deliver those kinds of arts experiences. We should not be satisfied with casual approaches to arts learning. Organizations need to evaluate and assess their program offerings and teaching styles to determine if they are building community and helping children achieve a high quality of life. These are the values and outcomes that are centrally important to the public. AEP believes this range of values is nurtured through positive and powerful arts experiences in conjunction with other learning areas.

HS: How can Guild members use this data to better communicate the value of community arts education to parents, students, funders and other stakeholders?

RD: First they should go back and look at the entire body of research that has been conducted over the years, and

published by AEP, that documents the habits of mind and personal dispositions nurtured and demanded by various arts forms. In addition, community arts education providers should reflect on their own experiences as artists, teachers and administrators to better understand what kinds of learning experiences they’re trying to create for others. Then they can

factor in this new public polling data and begin responding to the public using their own terms and values. If you know the public wants learners that are persistent and resilient, then you can explain how the arts develop those capacities. Respondents to our poll expressed their wants and needs in terms of aspirations first, not in terms of specific arts forms. They didn’t say, “I want my kid to be able to dance or sing.” They told us what kinds of transformation they want to see in young people. Now it’s our job to think about how the arts actually bring those transformations about and show how the arts relate to the public’s aspirations and hopes. To do this, we need to diversify and intensify our language, and to talk to the public in its own language. One of the reasons the arts aren’t in schools is because we haven’t been making connections this way. The more we link the development of

the imagination as a key learning outcome, and indicate how the arts relate to that, the more we will capture the public’s attention.

HS: Speaking of language, this research focuses on how the development of the imaginative capacity leads to innovation. How is innovation different than creativity?

RD: AEP has found over the years that the word “creativity” does not resonate with the public in the same way as imagination and innovation. People seem more comfortable with the word “innovation” because it suggests doing something with something that already exists. People seem to think of creativity as a category of human behavior that is not accessible to everyone. It implies creating something entirely new, whereas innovation implies looking at something that exists and pushing it in a new direction. The distinction between innovation and creativity can be argued, but the distinction between imagination, innovation and creativity should not be. Imagination is a fundamental human capacity. Creativity and innovation are acts of doing something with that capacity.

[Read the national poll and learn more about what leaders in arts and education are saying about the Imagine Nation at www.theimagination.net. For more information on AEP’s arts education research findings, visit www.aep-arts.org]

“The public believes arts instruction ought to be of a quality that can ignite and exhibit young people’s imaginative capacities. They are not calling for instant technical achievement; they’re calling for an arts education that allows young people to draw on their life experiences, realize their own development processes, and manifest these in the art work they’re making.”

TOOLKIT

ACHIEVING SUSTAINABILITY IN COMMUNITY ARTS EDUCATION

By Michael E. Sikes, Ph.D.

This is the age of sustainability. The term pervades the news media and the popular consciousness. Corporations are retooling their bottom-line thinking to consider the environmental and social consequences of their actions. Pundits ponder whether we can achieve sustainable growth while meeting the twin threats of climate change and dwindling energy. We are concerned with human impact on the globe and whether our actions will lead to a sustainable future. These concerns are critical, especially given that we are living in a time great and rapid change.

As society looks to the future, community arts education (CAE) providers must focus on achieving sustainability as well. They must think strategically about how to meet the challenges of the 21st century and create fresh opportunities for growth. CAE organizations are profoundly affected by demographic shifts, competition for time and funding, the introduction of new and hybrid arts forms, economics, urban and suburban migrations, and other factors.

Given these changes, how can CAE organizations:

- Continue to offer high-quality instruction relevant to community needs?
- Ensure their programs result in lasting and significant benefits for individual students, as well as the broader communities they serve?
- Secure future funding streams and resources so that they and their programs can continue?

This article will demonstrate how planning for, measuring, and applying sustainability principles contributes to increased organizational capacity, program impact, support, and public value.

HOW IS SUSTAINABILITY ACHIEVED?

For community arts education organizations to achieve sustainability, they must consider the larger systems in which they operate. These systems might include a parent organization such as a university or government agency, or could encompass an entire arts education ecosystem that involves interaction among a community's teaching artists, public schools, CAE providers, funders, and others.

In order to achieve sustainability within these systems, CAE providers must:

- Engage in thoughtful long-range planning processes that are responsive to individual and communal needs, aspirations and worldviews.
- Develop clear, coherent vision and mission statements that demonstrate the private (e.g. individual fulfillment) and public (e.g. increased social bonds) value of community arts education.
- Demonstrate convincingly to parents, learners, funders and other stakeholders that the organization makes a difference in individual and community life.

- Engage in ongoing evaluation and assessment processes that measure impact and identify areas for growth and improvement.

This list considers issues of programming, cultural context, and financial support that are mutually dependent, and must be considered holistically in order for sustainability to be achieved.

To meet these imperatives, organizations must:

- Identify indicators on the organizational, programmatic and participant levels [Fig. 1]. These indicators may include, for example, refinements in programs and services, increased levels of support, and greater student achievement.
- Develop tools by which to measure these indicators.
- Use the data generated by the application of the tools to create stronger programs, leverage new resources, share information and ideas with more diverse audiences, and ensure the needs and interests of the population served are being met.

Fig. 1: List of Sustainability Indicators by Category

Student Recruitment

- Explores new technologies such as internet marketing, social networking, and blogs
- Motivates students and parents to market programs via word-of-mouth

Program Development

- Defines and articulates educational goals
- Integrates assessment and evaluation into program design
- Uses assessment and evaluation data to improve program performance

Professional Development

- Provides high quality professional development and networking opportunities for teaching artists
- Provides resources to foster sustainable careers for teaching artists

Community Engagement

- Assesses community needs and interests
- Collaborates with community groups to broaden access and increase participation

Building Resources

- Secures funding to support long-term partnerships, programs or initiatives
- Develops new or alternative funding sources

Student Achievement

- Engages and encourages students to take responsibility for their own learning
- Enables students to experiment with and revise their own work

To begin designing for and measuring sustainability:

- Identify the most important indicators of sustainability for your organization.
- Establish processes and tools for measuring outcomes. Measurement helps you identify gaps and weaknesses, develop strategies to address these proactively, and monitor your efforts on an ongoing basis. You'll want to design specific surveys, interview guides, and rubrics to collect targeted information from each of your constituents (i.e. students, parents, sponsors).
- Develop a plan for evaluating and assessing data continuously, rather than at critical junctures such as a strategic planning process, board meeting or grant deadline. Your evaluation and assessment process should be built into the design of your programs and conducted on an ongoing basis.
- Use your findings to make changes to programs and projects as appropriate.

Least this seem all too abstract, Figure 2 provides an example of a checklist that you can use during your evaluation process to measure for sustainability. The checklist uses two categories from Fig. 1 as examples. You can apply this tool for each of your organization's sustainability categories.

Fig. 2: Sustainability Rating Checklist

Directions: Check if your organization:

	Never	Rarely	Sometimes	Frequently
Student Recruitment				
Explores new technologies such as internet marketing, social networking, and blogs				
Motivates students and parents to market programs via word-of-mouth				
Professional Development				
Provides high quality professional development and networking opportunities for teaching artists				
Provides resources to foster sustainable careers for teaching artists				

BEYOND DATA COLLECTION

For any of this data to be useful, you must analyze it, compare it to historical data, reflect on its meaning, and use it to make data-driven decisions. A consultant with expertise in developing specific tools and analyzing data can help you get started, fine-tune the process as needed, and distil complex data into findings you and your board can grapple with to make decisions. But you also should take a proactive role in deciding which indicators are most critical and what actions should be taken.

Measuring sustainability does not have to be resource-intensive. Many of the processes you would use are natural and a part of your everyday work; the key is to be intentional about measuring and evaluating the data. This requires a culture of reflection, in which asking questions and acting on answers are the norm. Pay close attention to the key processes explained in this article: aligning intended outcomes with indicators, deciding on appropriate metrics, and using the data to steer change and secure your organization's future.

When your organization and programs are sustainable, your community is able to receive the full benefits of high quality arts education.

[This article was edited for length. To access the full version, which includes a complete sustainability checklist and references, log-in to the Members Only section of www.nationalguild.org]

About the Author

Michael E. Sike, Ph.D., is a consultant in evaluation and assessment, and a veteran of the ongoing battles of the NEA and other federal cultural agencies to survive and prosper. He can be reached at michael@msikesphd.com

Being Effective Advocates

By Carol Ross, Chair, Board of Trustees, National Guild

As a Trustee of the National Guild and of several other cultural and arts organizations, I have had an opportunity to gain some perspective on issues of leadership and governance that affect nonprofit boards. In this newly established "Trustees Corner" of *GUILDNotes*, I am pleased to share a few of these thoughts on the roles board members (trustees) play as stewards and advocates.

Strong boards are comprised of individuals with a variety of skills and interests, who represent a range of ages, present different financial profiles, and reflect the ethnic, racial and other diverse demographics present within the geographic areas served by their organization. While trustees may have a variety of professional expertise, they should not be recruited to do pro bono staff work nor should they be expected to represent any particular constituency. The major requirement is that they be committed to their organization's mission and eager to help it make a long-term, visionary impact. Clearly, a board's role is to apply the collective skills and passions of its members for the overall good of the organization.

Marla J. Bobowick, a vice president at BoardSource, has said "exceptional boards advance the common good with uncommonly good work." This requires active involvement on the part of the board to determine trustees' roles and responsibilities, and on the part of the organization to inform its trustees both about its vision and about the quality, scope, and impact of its programs. Key questions to discuss during the board orientation process and to review at subsequent meetings, include:

- Who are we as an organization?
- What programs and services do we offer and why?
- What impact do we have on individual lives and communities, and how is this measured?
- What key issues and challenges is the organization facing?
- Where are we going, and what are our plans for getting there?

To help the board answer these questions, an organization should provide its trustees with a board handbook filled with essential resource materials such as its mission, bylaws, strategic plan, organizational chart and job descriptions. The handbook also might include talking points, marketing materials, and various incentives (e.g. concert tickets or invitations to complementary classes and workshops, etc.) to help the board generate community interest and begin to leverage resources.

Details about board roles and responsibilities should be determined by the board itself. As a governing board, trustees collectively need to set their own policies for giving and cultivating support, determining strategic direction, and supplying fiduciary oversight. A board manual that outlines these policies should be vetted by the entire board and reviewed periodically. Questions for the board to address include:

- How does the board function?
- How do the responsibilities of the board and staff differ?
- Are there policies that delineate these roles?
- Beyond making the institution a priority for my own individual giving, am I responsible for soliciting major donors, asking for contributions from corporate sponsors, recruiting my friends, boosting events and galas and performances?
- What is expected of trustees in terms of attending meetings, participating in committee work, etc.?

When trustees comprehensively understand an organization and their role within it and when they have clear and concise information about programmatic impact, they are poised to advocate and inspire others to believe and invest in the organization's mission and vision.

There are a myriad of ways trustees can promote their organization's mission, discuss its needs, and extol its successes. They can:

- Provide free publicity for their organization by writing letters, articles, or op-ed pieces for their local newspapers.
- Write to their elected representatives about issues that are of importance to their organization.
- Keep their friends and colleagues informed about the organization's successes both informally and through more formal, directed e-mail communiqués.
- Host events in their own homes, showcasing and promoting the talents and strengths of individual members of the organization.
- Distribute their organization's marketing materials, and talk about its activities, when visiting places like the bank or gym.
- Encourage peers to support the organization financially

Trustees have a responsibility to serve as resources for the management of the organization. But when trustees understand the mission and impact of their organization, and their part in furthering these goals, they become effective advocates able to articulate the organization's mission, accomplishments, and goals to the broader community. For those of us involved with the National Guild, we hope that the good work of our trustees will lead to "a nation where all Americans understand and appreciate the value of the arts in their lives and in the lives of their communities." I invite you, a trustee or staff member at a member organization, to advance your organization's efforts to ensure that every child and adult in your community has access to high quality arts education.

Carol Ross lives in New Haven, CT, where she has taught Latin for many years and has served, most recently, on the boards of the *Neighborhood Music School*, the *Center for Independent Study*, and the *New Haven Historical Society & Museum*; on the advisory committees of the *Greater New Haven Arts Stabilization Project* and the *New Haven Women's Forum*; and on the grants committee of the *Women & Girls Fund*.

THE CENTER'S

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ADDITIONAL INFORMATION

For an Institute brochure or to register online, visit www.ocpac.org/education.
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Arts Training and the Brain

Recent research into the relationship between arts training and higher academic performance yielded preliminary conclusions that may soon lead to trustworthy assumptions about the impact of arts study on the brain.

The Dana Foundation's recent report, *Learning, the Arts, and the Brain*, examines findings from a four-year investigation into how arts training influences cognition. In 2004, the Dana Arts and Cognition Consortium brought together cognitive neuroscientists from seven universities across the United States to grapple with the question of why arts training has been associated with higher academic performance. They asked: Is it simply that smart people are drawn to 'do' art—to study and perform music, dance, drama—or does early arts training cause changes in the brain that enhance other important aspects of cognition?"

Among their findings, researchers learned:

- An interest in a performing art leads to a high state of motivation that produces the sustained attention necessary to improve performance and the training of attention that leads to improvement in other domains of cognition.
- Specific links exist between high levels of music training and the ability to manipulate information in both working and long-term memory; these links extend beyond the domain of music training. Correlations also exist between music training and both reading acquisition and sequence learning. One of the central predictors of early literacy, phonological awareness, is correlated with both music training and the development of a specific brain pathway.
- Training in acting appears to lead to memory improvement through the learning of general skills for manipulating semantic information.
- Learning to dance by effective observation is closely related to learning by physical practice, both in the level of achievement and also the neural substrates that support the organization of complex actions. Effective observational learning may transfer to other cognitive skills.

The Consortium stresses that much of their research was of a preliminary nature, yielding several tight correlations but not definitive causal relationships.

www.dana.org/news/publications/publication.aspx?id=10760

The Future of Nonprofit Leadership

The nonprofit sector is facing a large-scale executive turnover and is now turning its attention to strengthening the leadership pipeline by focusing on recruitment, retention and development of next generation leaders.

To better understand and address these issues, CompassPoint Nonprofit Services, The Annie E. Casey Foundation, the Meyer Foundation and Idealist.org recently surveyed over 5,700 emerging leaders at nonprofits across the country. The study, *Ready to Lead? Next Generation Leaders Speak Out*, suggests there are indicators of strength within the leadership pipeline, but also warns that emerging leaders see significant barriers to pursuing executive positions. Respondents cited long hours, insufficient salaries, and lack of mentorship and support, among other factors, as disincentives to becoming a nonprofit executive director.

"We undervalue these people at our peril," warn the researchers, "Nonprofit executive directors are burning out and leaving the sector in alarming numbers. Meanwhile, emerging leaders are thinking twice about stepping into the breach. This is a great shame when we consider the extraordinary vision and values that drew these talented people into our sector in the first place."

The report details findings from the poll, and makes recommendations to current executive directors, next generation leaders, boards of directors, nonprofit training and leadership capacity builders, and funders.

www.compasspoint.org/assets/521_readytolead2008.pdf

A City-Wide Approach to Out-of-School Programs

Coordinated approaches to making high quality, out-of-school time learning opportunities available to children are needed, a new study shows.

The Wallace Foundation's recent report, *A Place to Grow and Learn: A Citywide Approach to Building and Sustaining Out-of-School Time Learning Opportunities*, describes a novel, coordinated approach to achieve widespread, sustained improvements in the quality and reach of out-of-school programs so that many more children can benefit. The report draws from initiatives The Wallace Foundation has supported since 2003 in five cities: Boston, Chicago, New York City, Providence, and Washington, D.C. While many questions remain about the effectiveness of this new approach, the report discusses a number of "action elements" that can help other cities get started, including: committed leadership, multi-year planning, reliable information, and commitments to expanding both participation and program quality.

www.wallacefoundation.org/KnowledgeCenter/KnowledgeTopics/CurrentAreasofFocus/Out-Of-SchoolLearning/SustainingOSTOpportunities.htm

THE GUILD IS PLEASED TO WELCOME THESE NEW MEMBERS

FULL MEMBERS

- **Arts in Motion**, *Seattle*. Arts in Motion is a community school of the arts offering high quality, accessible music and visual arts instruction to Rainier Valley and the surrounding area.
- **Baltimore Clayworks**, *MD*. Baltimore Clayworks is a ceramic art center that offers classes and workshops for youth and adults, holds exhibitions, and increases access to ceramic instruction through its satellite studio program.
- **Big Thought**, *Dallas*. Big Thought supports community partnerships, cultural integration for academic achievement, youth development and family learning through education, arts and culture.
- **Black Bear Conservatory of Music**, *Hawley, PA*. Black Bear offers private and group lessons, theory and music appreciation classes, and professional collaborations.
- **Firelands Symphony School of the Arts**, *Sandusky, OH*. The School cultivates, promotes, and sponsors an appreciation of musical arts in Erie County and surrounding areas through youth and adult classes.
- **Kansas City Young Audiences Community School of the Arts**, *Kansas City, MO*. KCYA Community School of the Arts offers classes and private instruction in all creative disciplines: music, dance, drama, creative writing and visual art.
- **Musicopia**, *Philadelphia*. Musicopia is a nonprofit education organization of professional ensembles that presents over 40 distinct music enrichment programs to schools and communities throughout the Delaware Valley, PA.
- **Richmond District Neighborhood Center**, *San Francisco*. RNDC, and its After School Collaborative, nurture a diverse urban community by developing and providing high quality youth, adult and family programs that address critical community needs, and foster respect to for all people and our environment.
- **Youth Orchestra of Bucks County**, *Yardley, PA*. The mission of the Youth Orchestra is to provide talented young musicians in the northern suburban areas of Philadelphia with an advanced musical experience to augment their school music programs.
- **The Yuma Art Center**, *Yuma, AZ*. Yuma Art Center, part of the Parks and Recreation Division of the City of Yuma, offers classes and workshops in theater, dance, visual arts and music.

EDUCATION AFFILIATES

- **American Festival for the Arts**, *Houston*. The American Festival for the Arts Summer Music Conservatory and Concert Series auditions students from Houston and Southeast Texas's independent school districts to train and perform.
- **Dolce Suono Chamber Music Concert Series**, *Philadelphia*. Dolce Suono partners with public schools to build and educate life-long learners and appreciators of music.
- **Dresher School of Music & Music Together**, *Horscham, PA*. Dresher School of Music offers individual lessons in strings, woodwinds, brass, piano, guitar and voice.

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

GUILDNOTES submissions should be sent to editor@nationalguild.org.



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