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# Monograph

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Beginning in the late 1800s, community schools of the arts first arose from the settlement house movement, which offered language, culture, and arts services to recent immigrant families. Community schools of the arts have long provided high quality arts education to members of their communities—regardless of age, artistic aptitude, or ability to pay. This *Monograph* provides an overview of community schools of the arts and their potential benefits to your community, as well as ways local arts agencies and other community organizations can tap these vibrant resources.

## Community Schools of the Arts: An Arts Education Resource for Your Community

### Introduction

As arts and community leaders seek to further integrate the arts into the daily fabric of the community, they increasingly collaborate with community schools of the arts (CSAs)—local organizations that, for more than 100 years, have focused on providing instruction in the arts for all interested members of the community. CSAs provide a wide variety of programming, from advanced painting classes to a dance studio where children take their first ballet class and adults practice tap lessons in preparation for a community musical audition. CSAs shine in music—from Suzuki lessons for three-year olds to pre-professional training for young musicians, to music appreciation seminars for seniors.

While there are many organizations, universities, and conservatories providing excellent arts exposure and instruction, there are aspects of CSA missions that set them apart. Community schools of the arts emphasize the use of practicing artists as teachers to provide high quality arts instruction, encourage access regardless of age and socio-economic status, and sit firmly rooted in a strong social commitment to their community.

Summer Program,  
Harlem School of the Arts,  
New York, NY  
*Photo. David Harry Stewart*

## High Quality Arts Instruction

Community schools of the arts specialize in high quality arts education and typically go “deep” rather than “broad.” They focus less on the presentation of the art form—central to many other arts organizations—and more on developing a student’s *proficiency* in the art form. Central to their approach are the artist faculty who both teach and practice their art form at high levels of mastery. A recent survey by the National Guild of Community Schools of the Arts found that 317 schools employed more than 13,000 professional artists as teachers in 2000.

## Everyone Welcome

Young or old, novice or professional, CSA classes serve students of all ages and levels of ability. Some classes cater to parents with their young children, others serve school-aged students, and still others invite adults of all ages to continue to learn and grow in the arts. The intergenerational orchestra of the Northern Lakes School of the Arts in Amery, Wisconsin spans 70 years. CSAs commit to providing access to those who could not otherwise afford arts lessons.

## Community Outreach

CSAs frequently collaborate with other community organizations to include students with little access to arts experiences, including seniors and people with disabilities. With recent research<sup>1</sup> that suggests important links between substantial arts education and skills useful in school and the greater society—particularly for young children and students with the least access—CSAs are attractive partners to housing, youth, and other social service organizations.

<sup>1</sup> Deasy R. Introduction. Arts Education Partnership, editor. *Critical Links: Learning in the Arts and Student Academic and Social Development*. 2002. Washington, DC, Arts Education Partnership.

## Characteristics of a Community School of the Arts

Nationally, there are an estimated 800 community schools of the arts. While no two are exactly alike, they do have some common characteristics. Most community schools of the arts:

- Incorporate as nonprofit, educational organizations whose mission, purpose, and primary activity pertain to arts education.
- Hire faculty with teaching and/or professional experience and strive for artistic and educational excellence, while working to serve individual needs.
- Set affordable tuition fees and/or offer financial aid for students who cannot afford to pay.
- Serve the community, often in partnership with educational, cultural, and social service organizations.
- Register and enroll students in lessons and classes on a daily or weekly basis throughout the year—usually during out-of-school hours and on weekends.
- Offer sequential, skills-based instruction in the performing, visual, and literary arts, enabling students to attain their highest personal level of artistic competence.
- Provide instructional activities in a facility they own or rent.

## Community Schools of the Arts

- ✓ High quality arts instruction taught by professional artists
- ✓ Access, regardless of age, artistic aptitude, or ability to pay
- ✓ Lifelong learning
- ✓ Community-based arts programming
- ✓ Professional development for teaching artists

- Do not discriminate on the basis of race, religion, color, or national and ethnic origin, and admit all interested students, regardless of artistic aptitude or ability to pay.
- Do not grant degrees, thus distinguishing themselves from other schools and higher education institutions.

## Varied Structures

As organizations, community schools of the arts operate in a variety of ways—some connect to a host organization, others run independently; some focus on one discipline, others on a variety. Most schools fall into one of the following organizational structures:

**Independent** schools function as traditional nonprofit organizations with a board of directors, mission, and 501(c)(3) federal tax status. These schools have their own building or location. Independent schools spend more on facilities, have a larger number of staff, and a greater degree of autonomy.

**Divisional** schools affiliate with a larger institution, such as a public school, local arts agency, university, orchestra, parks and recreation department, or public housing authority. The relationship often provides CSAs with space, shared faculty, promotional opportunities, administration, and trust.

**Single-discipline** schools select one arts area in which to excel, such as the Alabama Shakespeare Festival's Academy in Montgomery, Alabama. This school offers a range of acting courses, including instruction in voice, movement, technical theatre, and stage combat.

**Multi-discipline** schools offer a range of artistic disciplines. The City Arts Center in Oklahoma City, Oklahoma, for example, presents classes in visual arts, photography, dance, and ceramics. The students range from pre-schoolers to seniors.

## Community School of the Arts: Philosophy at Work

Incorporating the above structures help community schools of the arts pursue the following philosophical choices:

### Quality Arts Instruction

CSAs pursue a philosophy that often chooses *quality* over *quantity*. CSAs may be smaller than some arts organizations, but their success is best measured less by size and sheer numbers, and more by the rigor of their programs and their commitment to individual students.

CSAs offer sequential instruction—a method of teaching that provides lessons in a logical progression, sometimes over many years. Fundamental skills form the basis of a beginner's curriculum, when students learn to plié, to see and draw, or to read music. As the learners acquire skills, CSAs encourage them to explore complementary areas of study, such as moving from violin technique and music theory to playing in ensembles or learning a new instrument. Through individual instruction and small-group classes, student achievement, and interest, an appropriate educational pace can be tailored for each student.

A teaching artist faculty sits at the core of CSA practice. These individuals teach as well as practice their art form at high levels of mastery. Why use professional artists as teachers? Skilled artist-teachers practice what they preach. In the study, *Gaining the Arts Advantage: Lessons From School Districts That Value Arts Education*, researchers found that the “teacher as artist” served as a critical factor in the success of arts-strong school districts:

*“Effective teachers of the arts are allowed to—indeed are encouraged to—continue to learn and grow in mastery of their art form as well*

*as in their teaching competence. The presence of arts specialists in a district's schools proved time and again to make the difference between successful comprehensive, sequential arts education and those programs in development. What the study found compelling is the vibrancy that teachers who practice their art bring to an already strong program.... Administrators, in turn, pointed out that the best teachers stay actively engaged in their art form through exhibitions and performances in district and community venues."*<sup>2</sup>

Likewise, the flexibility of CSA schedules can complement a teaching artist's professional schedule. Some communities use a strategic collaboration between the CSA and the local symphony orchestra to entice talented musicians to the region—attracted by the promise of both performing and teaching opportunities.

**Dance Alloy Neighborhood Dance Education Center of Pittsburgh successfully built its program by following popular culture trends and creating programming desirable to the largest sectors of its community. The school opened in 1994 with just a few ballet and modern dance classes taught by members of the parent dance company. Today, it offers programs to 2,000 students with 30 faculty and three studio dance spaces. Classes with the highest current enrollment are hip-hop dance and yoga.**

The class structures at CSAs offer the artist-teacher rich possibilities, including:

- Individual or small group instruction
- Afterschool and summer instruction
- Family and intergenerational programming
- Mentoring between teacher and student

## Connecting with the Community

Some CSA directors describe their work of making arts instruction more accessible not just as a mission, but as a *movement*. They share a commitment to offering access to those who desire, but cannot afford, classes. To engage and include students from a variety of economic and geographic backgrounds, CSAs employ various approaches:

**Financial Aid**—Such as scholarships, sliding tuition fees, work-study, merit-based aid, and tuition-free programs.

**Arts Exposure**—Workshops, performances, exhibitions, and lectures at local schools, nursing homes, and other sites.

**Branches and Satellites**—Diverse locations present programming in a variety of neighborhoods and settings such as rehabilitation or senior centers, daycare providers, prisons, and even in corporate offices.

**Mission to Reach Others**—Some schools do not consider *access* and *outreach* to be synonymous. Rather, they design all programming to serve people with the least access, whether due to economics, geography, background, or ability.

<sup>2</sup> President's Committee on the Arts and the Humanities, Arts Education Partnership. Longley L., editor. *Gaining the arts advantage: Lessons from school districts that value arts education*. 1999. Washington, DC, President's Committee on the Arts and the Humanities, Arts Education Partnership.

*"I felt immediately welcomed by the people, like we belonged there. We found something that represented a different side of Boston that you might not read about in the press: a historical, traditional side of Boston. It was a mingling of different kinds of people, from very rich on the hill to kids from the South End. It was happening in natural way, and had been happening from its beginning 90 years ago. It's not that people in the Music Center were proselytizing. They were simply bringing people in and welcoming them, and uniting people around music."*

—Marilyn Morrissey, CSA parent, on enrolling at the Community Music Center of Boston

## Community Schools of the Arts in Action

The following profiles demonstrate the wide range of CSAs and exemplify the types of contributions they make to their communities.

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### Community Music Center of Boston

Boston, Massachusetts  
[www.cmcb.org](http://www.cmcb.org)

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**Focus:** Music, music therapy

**Purpose:** To provide music education and related services to diverse constituencies, especially those not reached by conservatories and private teachers

**History:** Established in 1910, the Community Music Center of Boston (CMC) provides high quality music lessons to those who would

otherwise not be able to have access to arts education. To fulfill this commitment to access, CMC's primary location remains in Boston's South End, surrounded by a diverse neighborhood.

**Access and Inclusion:** The work of inclusion, finding and serving students not served anywhere else, is at the center of CMC's efforts. Executive Director David Lapin says, "This is not outreach. Our work with various populations is not peripheral or marginal. For instance, when we have students with special needs, we try to integrate their learning into ongoing activities. They are here with other students and presented in student recitals." The Center encourages students to push themselves harder, even while making them feel welcome.

Another element of CMC's access strategy plan is affordability. Proud of the size of its financial aid program, Lapin indicates it raises \$100,000 in scholarships annually through "down and dirty fundraising and parent development." CMC applies the aid on a case-by-case basis, finding out what families believe they can afford. The students also participate in fundraising efforts, raising pledges and performing to support the scholarship fund. Likewise, partnerships with schools include a scholarship component, with a school principal identifying two students a year who would benefit the most from a more intensive relationship with CMC.

**Musical Selection:** CMC primarily offers a classical complement of music instruction and ensemble work. While integrated arts and other art forms are found in some camp, early childhood, and school outreach programs, "music is the main element," according to Lapin. Piano, string, wind, brass, percussion, voice, and composition all have their own departments. Ensemble opportunities include a chamber orchestra, jazz combos, vocal ensembles, and chamber piano music. In addition, CMC presents classes in music and

movement therapy. In response to interest from a faculty member and the community, CMC also provides early education classes.

**Targeted Partnerships:** With a 90-year record of accomplishment and a consistent location, CMC benefits from broad community awareness about its services, with calls of interest coming from partners and parents alike. As a result, CMC selects opportunities using three criteria: (1) it makes “financial sense”; (2) it’s “consistent with [CMC’s] mission,” so it passes up, for example, private school collaborations with students from the highest socio-economic backgrounds; and (3) programs must meet the needs of its faculty.

CMC’s social service partners include psychiatric hospitals, rehabilitation facilities, group homes, and community health centers. Its partnership with Boston public schools develops collaborative projects and services based on the needs of the school principals and teachers. These services range from shorter exposure opportunities, arts-in-education cultural programs, to longer instruction or even yearlong residencies. Lapin quickly asserts, however, that the CMC–Boston public school partnership is “not a substitute for music teachers in the schools.” Through its partnerships, CMC expands its reach to more students with the least access, even while continuing to serve the families in its neighborhood.

**Budget (Fiscal 2001):** \$1.2 million  
Revenue sources = 59 percent earned,  
33 percent private, eight percent public

**Staff:** Three full-time, two part-time

**Faculty:** Three full-time, 48 part-time

**Students:** 5,300 enrolled (500 adults,  
4,680 youth, and 120 preschool)

**Audience for recitals:** 1,000

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## The Northern Lakes School of the Arts

Amery, Wisconsin

[www.ecol.net/~magoo/index.html](http://www.ecol.net/~magoo/index.html)

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**Focus:** Visual arts, dance, drama, music, literary arts

**Purpose:** To provide local students with the highest quality instruction in the arts

**History:** The small town of Amery, Wisconsin (population 2,800) is home to The Northern Lakes School of the Arts. The organization was established initially by a coalition of artists in the late 1980s as a comprehensive arts center that, among its programs, provided arts lessons informally. By 1992, the *access* and *quality* elements of the community school philosophy had taken hold. Says Executive Director LaMoine MacLaughlin, “The arts are fundamental to our very existence. We believe that excellent instruction and expert individual education in all the arts disciplines is an increasingly important and vital factor in the welfare of all persons of all ages in all social, ethnic, and economic groups.”

The Northern Lakes School of the Arts, a division of The Northern Lakes Center for the Arts, serves as a community school of the arts, while the Center functions as a local arts agency. The value of access and quality permeate the entire organization. Northern Lakes engages and involves people from all ages and backgrounds, making a contribution to Amery’s quality of life that has become highly valued by the community.

**Arts Education and More:** The Northern Lakes School of the Arts provides individual and group instruction in music, theater, dance, writing, and the visual arts. The music faculty ranges from a highly acclaimed voice teacher

to a budding harpist. In some ways, building an arts faculty in a rural town is a long-term process. MacLaughlin has found that local instructors tend to stay with Northern Lakes the longest; he hopes to groom current students to return as faculty, thus creating a sustainable teaching cycle.

Almost every group program is intergenerational, from musical ensembles and the writing program, to theatrical productions. MacLaughlin adds, "The intergenerational aspect is exciting—the young people add a vitality and older people, stability." With this intergenerational aspect comes an opportunity for families to share experiences through the arts.

In addition to classes, Northern Lakes heads a number of collaborative projects. Local public schools benefit from the organization's residencies and use of its gallery space for student work. The Center received a National Endowment for the Arts grant to develop radio plays for the educational radio station. As part of Animating Democracy, sponsored by Americans for the Arts and the Ford Foundation, Northern Lakes coordinated a community-wide exploration around the issue of water in this "city of lakes."

**Budget (Fiscal 2001):** \$99,900

Revenue sources = 60 percent earned, 30 percent private, ten percent public

**Staff:** Two full-time

**Faculty:** Four full-time/adjunct

**Students:** 160 enrolled (20 adults, 135 children/youth, and five preschool

**Reach:** Serves more than 5,000 through the Center that serves as a local arts agency as well as a performance and exhibit space

**Partners include:** Public schools, arts and humanities organizations, social service organizations, hospital and care facility, individuals, and volunteers

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## **Christina Cultural Arts Center, Inc.**

*Wilmington, Delaware*

[www.ccac-de.org](http://www.ccac-de.org)

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**Focus:** Dance, theater, music, literary arts, visual arts, African-American culture

**Purpose:** To bring professional arts training and education to a broad spectrum of the community with an emphasis on serving low-income families

**History:** In 1945, the Women's Club of Trinity Episcopal Church founded Christina Cultural Arts Center (CCAC) to offer recreational activities to the predominately Polish and Swedish families in the local Wilmington, Delaware neighborhood. In 1969, after a community needs assessment, the Center began to emphasize performing and visual arts education that related to the growing African-American community. CCAC's new strategies selected the arts as a mode for serving forgotten families in the still sharply segregated state.

In 1994, CCAC moved into the heart of Wilmington's business district and on the main walking street to become a key player in the economic revitalization of the city. The new location increased CCAC's visibility as well as its access for people with disabilities. The central location also created a destination for families in a section of town regularly deserted by workers at the end of the business day.

**What's Going On:** Today, CCAC offers a wide-ranging selection of courses for students ages two to 75. Families travel from as far as Maryland and Pennsylvania to participate. With a broad and sequential dance program, CCAC provides beginning to pre-professional level classes in jazz dance, classical ballet, hip-hop, African dance, and early childhood movement. Music students can select from a range of instruments and levels, including piano, voice, electric bass, and African drums.

While welcoming all, the Center serves the poorest families in the local community. Afterschool theatre workshops combine both exploratory theatre and tutoring to benefit youth affected by high unemployment and substance abuse. Through Iyabo-structured (meaning "the parent has returned") art classes, the CCAC also offers parent education. The Family Empowerment Series included free family sessions on communication, peer pressure, and managing stress.

**Branching Out:** Defying categorization, CCAC spearheaded a movement that blurs the lines between public schools and community schools of the arts. Increasingly, the Center had taken on greater responsibility for the education of the whole child in its work with families and very young students. In 1994, CCAC opened an early childhood education center infused with the arts. In 1999, the parents of the four-year-olds who were graduating from this intensive experience mobilized to continue the educational opportunities. Creating new solutions together, the parents, community, and CCAC opened the Kuumba Academy Charter School in September 2001. Now the charter school and community school work together closely, at times exchanging space and leadership.

**Budget (Fiscal 2001):** \$1,083,300  
Revenue sources = 30 percent earned, six percent private, 41 percent public, 23 percent other

**Staff:** Nine full-time, two part-time

**Faculty:** Three full-time, 29 part-time

**Students:** 1,060 enrolled

Ballet Class, The Hochstein School of Music & Dance, Rochester, NY  
Photo: Frank Cost

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## The Music Academy of Rockford College

Rockford, Illinois

[www.rockford.edu/MusicAcademy/info1.html](http://www.rockford.edu/MusicAcademy/info1.html)

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**Focus:** Music

**Purpose:** To provide high quality instruction and performance opportunities for students in instrumental and vocal music, regardless of age, ability, financial circumstance, or ethnic origin

**History:** Outside of Chicago, the industrial town of Rockford houses a divisional community school of the arts solidly focused on music. The school flourishes, even though Rockford does not have a strong tradition of arts education. Eleanor Stanlis founded the school in the 1970s as a way to bring together Suzuki music teachers and share administration and ideas. In 1985, Stanlis proposed an alliance with Rockford College, where she taught. This collaboration became the Music Academy at Rockford College.

**Following a Tradition:** Today, the Music Academy promotes the philosophy, "music enhances the quality of life at all ages." Classes include piano repertoire, Suzuki string repertoire and reading, mixed ensembles, and Suzuki Talent Education and traditional instruction. Classes complement private lessons, along with summer camps and parent-child classes.

With a strong Suzuki emphasis, music instruction is offered for the very young. Beyond the youth courses, the Music Academy also offers lifelong learning. One adult education course, "Music as Pleasure," combines history and experiential learning to teach students how to listen, appreciate, and experience the culture of a range of music periods.

The concept of family, both at home and at work, is central in the Music Academy's philosophy. This music school nurtures motivated students, invites

newcomers, and continuously works with parents and teachers to raise the achievement bar ever higher. In the mid-1990s, the Music Academy and the Rockford Area Arts Council created the Arts Education Advocacy Coalition to encourage the public schools to develop a music program.

**Divisional Relationships:** Give and take characterizes the relationship between the community school and the college. The Music Academy participates in the college administration and meetings, and answers to the vice president of academic affairs. As a result, it shares facilities with the college's music department, including studio, class, and performance space. Likewise, the Music Academy offers the college a direct way to fulfill its mission of serving the community with long-term access and excellence. The Music Academy has even purchased pianos that then benefit students from both the community and the college.

**Budget (Fiscal 2001):** \$275,000  
Revenue sources = 97 percent earned,  
two percent private, one percent public

**Staff:** Two full-time, Two part-time

**Faculty:** 20 part-time

**Students:** 600 enrolled (50 adults, 415 youth,  
and 75 preschool)

*“One of the number one reasons people live in poverty is inadequate educational attainment which affects economic self-sufficiency and participation in a community’s political life. CCAC endeavors to use learning through the arts integrated with academics to close the academic achievement gap between white, Asian, and non-white students....”*

—Raye Jones Avery, director, Christina Cultural Arts Center

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## **SPIRAL Arts, Inc.**

Portland, Maine

[www.spiralarts.org](http://www.spiralarts.org)

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**Focus:** Visual arts, dance, music, cultural studies, literary arts, culinary arts, arts and spirituality

**Purpose:** To offer opportunities to people of all ages and life experiences who are seeking hope, purpose, and meaning to create art in a supportive, spiritually centered, caring community.

**History:** SPIRAL Arts, Inc. was founded by Priscilla Dreyman, a former chaplain who “experienced the profound connection between art and healing” in art school. The organization was formed in 1992 and based in part on Frankfordstyle, a Philadelphia CSA that works in collaboration with churches and other community-based organizations. The name, SPIRAL Arts, came from melding the words “SPIRituality, Art, and Learning,” paired with the shape of the spiral, symbolizing life’s journey. Initially, SPIRAL Arts borrowed space in Portland’s East End and began offering classes in one of Portland’s lower income neighborhoods. By 1994, the organization sought certification by the National Guild of Community Schools of the Arts.

**Collaboration and Partnerships:** SPIRAL Arts now houses its offices at the Immanuel Baptist Church and offers programming at other community sites where there might be a need for arts services. “Everything we do is about collaboration and partnership,” says Dreyman. “We link with organizations that already have the trust of the neighborhood.”

SPIRAL Arts’s vision statement includes a commitment to celebrate “the diversity of spiritual and cultural traditions of the people in our neighborhoods, our city, and beyond.” As a result, students are offered a wide variety of possibilities through watercolor classes, drawing

## Innovative Partnerships: Community Schools and the Arts and Public Housing Authorities

**Creative Communities** is an arts education and youth development initiative that partners CSAs with their local housing authorities to provide youth in public housing communities with high quality, sequential arts instruction during non-school hours and on weekends.

### Program outcomes include:

- 5,400 young people in 20 cities will develop new and strengthen existing arts skills.
- Safe havens for children and youth in public housing will be created.
- The quality of life for residents in public housing will be improved.
- Partnerships will be established and/or strengthened between local and state arts agencies and public housing authorities.
- A cadre of experienced artist-teachers will be developed.
- Best practices in program development will be identified and made available.
- The \$4.65 million project is a partnership between the National Endowment for the Arts, the U.S. Department of Housing and Urban Development, and the National Guild of Community Schools and the Arts. For more information, visit [www.creativecommunitiesonline.org](http://www.creativecommunitiesonline.org).

and painting, clay and paper maché sculpture, sacred dance, African dance, the history of multiculturalism in America, African-American history, community singing, yoga, poetry, creative writing, culinary arts, Cambodian arts and Khmer language, improvisational acting, basketry, origami, hip-hop lyric writing, and art and spiritual expression. The organization serves more than 2,000 people annually through afterschool and summer programs, festivals, workshops, and retreats.

**Cultivating Faculty:** To develop the capacity of its teachers, SPIRAL Arts began offering an artist-teacher training institute in 2001. The professional development orients those who teach art to working with young people in nontraditional educational settings. Participants include artists from high schools, colleges, and art schools; graduates with teaching experience; and seasoned teaching artists. Core SPIRAL Arts teachers facilitate the institute, while a variety of partners provide insight into various human service arenas. Topics have included:

- *What it means to be "at-risk,"* with a panel comprised of a community policing director, school social worker, and director of a theater program for at-risk girls;
- *Adolescent development/youth and trauma,* with a specialist who works with young people in foster care;
- *Cultural diversity in Portland,* led by a refugee resettlement specialist;
- *Multiple intelligences and learning styles,* with role playing led by the Very Special Arts of Maine director;
- *Classroom management, peacemaking, and listening skills,* with a middle school teacher.

**Social Services and the Arts:** Emphasizing arts and healing, SPIRAL Arts often works with social service partners. In 1998, the Maine

Medical Center in Portland invited the school to facilitate a tile-making project with child hospital patients. Not only did young patients participate, but families, doctors, nurses, chaplains, and former patients joined in. As a result, three new murals were completed, including an installation at the Barbara Bush Children's Hospital.

**Budget (Fiscal 2001):** \$136,250  
Revenue sources = 24 percent earned,  
50 percent private, 26 percent other

**Staff:** One full-time, one part-time

**Faculty:** 40 part-time/adjunct

**Students:** 175 enrolled (all ages)

## Conclusion

**C**ommunity schools of the arts emphasize the use of practicing artists as teachers to provide high quality arts instruction; provide access to all members of the community regardless of age and socio-economic status; and, true to their Settlement House heritage, possess a strong social commitment to their community.

For more information about CSAs—starting a new one or collaborating with an existing school—contact the National Guild of Community Schools of the Arts ([www.nationalguild.org](http://www.nationalguild.org)). Founded in 1937, the Guild is the national association for CSAs nationwide, providing service, advocacy, and leadership for the growing constituency of community arts education organizations.

## Fast Facts

### Statistics about community schools of the arts:

- The oldest school was founded in 1894; the youngest is two years old.
- Two-thirds were founded in the last 20 years; half of those were started after 1990.
- Annual budgets range from \$25,000 to \$8.5 million.
- Enrollment ranges from 50 to more than 10,000.
- Students range in age from infants to senior citizens: under five, 12 percent; 5-12, 49 percent; 13-19, 22 percent; 20-64, 14 percent; and 65 and older, three percent.
- Location of school—urban: 57 percent; suburban: 32 percent; small and rural: 11 percent.
- Ethnicity—white: 65 percent; African-American: 14 percent; Hispanic/Latino: 11 percent; Asian American: seven percent; other: three percent (ethnic and economic profiles vary significantly, depending on the community).
- Community outreach: More than two-thirds partner with public schools; 84 percent offer early childhood education programs; 50 percent provide programming for people with special needs.
- About 13,000 professional artists are employed as teachers at 317 National Guild member schools.
- More than 50 percent offer more than one area of arts instruction: music, 84 percent; visual arts and crafts, 37 percent; dance, 37 percent; theater/drama, 35 percent; language/literary arts, 17 percent; and media arts, 14 percent.

Source: National Guild of Community Schools of the Arts



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