



# GUILD NOTES

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## Community Arts Education LEADERSHIP INSTITUTE

APPLICATION DEADLINE: MARCH 15, 2011



By far the most meaningful professional development experience I have ever had in my 16 years as an arts education administrator. It truly changed my life.

—Ayanna Hudson, Director of Arts Education,  
Los Angeles County Arts Commission

## GUILD NEWS

### Learn to Lead

The National Guild is now accepting applications for the **2011 Community Arts Education Leadership Institute (CAELI)**. The Institute provides an intensive, transformative experience through which current and aspiring leaders advance their skills by engaging with top leadership trainers and nationally-renowned practitioners. The seven-month program includes a five-day seminar at Drexel University in Philadelphia, advanced assignments, pre- and post-360-degree feedback processes, and follow-up coaching.

The Institute is ideally suited for those in executive positions or preparing to move into such positions. To optimize the learning experience, participation is limited to 25 individuals selected through a competitive application process. Through the Institute, participants become better able to:

- manage competing priorities within their organizations;
- build an effective, collaborative organizational culture amongst board, staff, faculty, and other stakeholders;
- articulate organizational vision and implement effective strategies in pursuit of institutional goals; and
- increase their overall effectiveness.

Faculty members include Institute Director **John McCann**, President, Partners in Performance; **Gigi Antoni**, Executive Director, Big Thought; **Ronnie Brooks**, Director, Amherst Wilder Foundation Center for Communities; and **Phil McArthur**, Partner and Cofounder, Action Design; among others.

“This has proven to be the most important professional development opportunity of my career. The Institute sharpened my ability to be an effective leader and arts administrator.”

—Troy Anderson, Dean of Programs,  
Merit School of Music, Chicago, IL

American Express has chosen to invest in the future of community arts education by subsidizing the cost of the Institute with a major grant. While the actual per-person cost is \$6,320, registration fees have been set at just \$1,195 for Guild members and \$1,495 for nonmembers. These fees cover training materials, pre- and post-360 degree feedback, all fees associated with the five-day, four-night institute at Drexel University, including room and board (two meals per day plus opening and closing receptions), and post-institute coaching. Participants are responsible for their own travel expenses.

Application forms and program details are available at [nationalguild.org/LeadershipInstitute/index.htm](http://nationalguild.org/LeadershipInstitute/index.htm). The application deadline is Tuesday, March 15, 2011.

# GUILDNEWS (cont'd)

## Field Survey Report Coming Soon!

The Guild will release the next **Biennial Field Survey Report** in early March. Filled with valuable benchmarking data on pricing, staff and faculty wages and benefits, income and expense ratios, and more, the report is an essential tool for community arts education leaders. It can be especially helpful to those responsible for program planning, negotiating employment contracts, or developing budgets. Data is broken out by divisional versus independent organizations and by budget size. The report also includes demographic data about the Guild's membership.

Complimentary copies of the report will be distributed to members that completed the survey. Other members may purchase a copy for \$95; non-members for \$135. Members may also order custom reports for a modest fee.

## Visited the Resource Center Lately?

We've added more than twenty new resources to the **Community Arts Education Resource Center**, an important online repository of field-tested best practices information, management tools and templates available only to Guild members. Take advantage of these resources and share the information with your staff members and trustees. Some recent additions include:

- "The Sustainability Formula: How Nonprofit Organizations Can Thrive in the Emerging Economy" (Evaluation and Finance)
- Groupon and mass discounting strategies (Marketing)
- "Board Diversity: A Bigger Issue than You Think" (Boards)
- "Creativity Aging: Arts Participation's Positive Benefits" (Programs)
- "Appreciating Faculty and Staff" (Faculty and Staff)
- "Connecting your Organization's Past, Present and Future" (Boards)
- New job descriptions (Toolbox)
- And many more!

Login to the Resource Center to access these materials. Don't remember your password? Simply click on the "Forgotten Password" link on the login page and your password will be emailed to you. The Resource Center is an exclusive benefit of Full and Education Affiliate membership.

## Network Directly with Peer Organizations

If you are a Full Member or Education Affiliate, you can access the Guild's **Member Directory** simply by logging in to the Member Center on our website. The Directory enables you to search for your peer organizations by budget, description, primary disciplines offered, chapter affiliation, and primary contact and easily export a spreadsheet that enables you to network with that group by email, phone or mail.

A searchable database of National Guild members, with the most current information and profile descriptions, is available to the public at **www.nationalguild.org**. Later this month, we will also publish a condensed, print version of the Membership Directory as a reference guide to our more than 450 institutional members who are committed to making arts education accessible to all. The print version highlights the field's scope and diversity and also features our business and individual affiliates who share an interest in advancing lifelong learning in the arts.

## Is Your Profile Listing Up-to-Date?

The Guild makes every effort to ensure the accuracy and completeness of information in the Member Directory. Please let us know about any omissions or inaccuracies and we will make the appropriate changes. To update your information, contact Claire Wilmoth at **claire@nationalguild.org** or (212) 2680337 ext. 14.

## GUILDNOTES

### NATIONAL GUILD FOR COMMUNITY ARTS EDUCATION

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

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

The Guild's national network encompasses community arts education providers, professionals, volunteers and philanthropic supporters. In concert with this network, the Guild researches and promotes best practices, provides opportunities for professional development and dialogue, and advocates for broad access.

For information regarding Guild membership and programs visit [www.nationalguild.org](http://www.nationalguild.org) or email [guildinfo@nationalguild.org](mailto:guildinfo@nationalguild.org).

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The Guild encourages submissions of editorial content. Email submissions to [editor@nationalguild.org](mailto:editor@nationalguild.org).

To advertise in GUILDNOTES please contact Heather Ikemire, [heatherikemire@nationalguild.org](mailto:heatherikemire@nationalguild.org).

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Perceive Creative, [www.perceivecreative.com](http://www.perceivecreative.com)

## GUILD NEWS (cont'd)

### Guild to Represent Field at Arts Advocacy Day

The Guild will represent the exemplary work of its members across the country, and address some of the specific interests and needs of community arts education providers, as a National Co-Sponsor of the 24th annual Arts Advocacy Day, April 4–5, 2011 in Washington, DC. Arts Advocacy Day brings together a cross-section of America's cultural and civic organizations and hundreds of grassroots advocates, to underscore the importance of developing strong public policies and appropriating increased public funding for the arts.

To register for Arts Advocacy Day, go to [www.artsusa.org/events/2011/aad/default.asp](http://www.artsusa.org/events/2011/aad/default.asp)

And send National Guild Associate Director Ken Cole a note to let him know you'll be there so he can help you connect with other community arts education leaders: [kencole@nationalguild.org](mailto:kencole@nationalguild.org)

### Guild Welcomes New Trustees

Guild members elected three new Guild trustees at our Annual Meeting in San Francisco, CA on November 5, 2010. We are pleased to welcome:

- **Burton Alter**, New Haven, CT
- **Matthew Braun**, Executive Director, Fleisher Art Memorial, Philadelphia, PA
- **Andrea Brown**, Managing Member, Black Leaf Group, and Trustee, Kaufman Center, New York, NY

Our new trustees offer a high degree of leadership experience and expertise that will guide the Guild's efforts to support and advance access to lifelong learning opportunities in the arts. To read their biographies, login to the Member Center and go to "Governance."

### Trustees in the News

- For his first appointment to the National Council on the Arts, President Obama nominated violinist **Aaron P. Dworkin**.



Dworkin

Dworkin is the founder and president of the **Sphinx Organization** (Detroit, MI), a national arts organization focused on youth development and diversity in classical music. The council is the advisory body to the National Endowment for the Arts approves grants and agency policies.

- **Jeff Melanson**, Executive Director of **Canada's National Ballet School**, has been appointed Toronto Mayor Rob Ford's special adviser on arts and culture, a newly created position. Melanson accepted the position with one stipulation: that Ford not cut a single penny from current arts funding levels (based on the 2010 arts budget).



Melanson

- **Robyn Newhouse** was honored by the Association of Fundraising Professionals as 'Philanthropist of the Year' at their annual luncheon in November.

### Ikemire Receives Ph.D. in Theatre/Theatre for Youth



Ikemire

In December, **Heather Ikemire**, Marketing and Communications Director, received her Ph.D. in Theatre, with a concentration in Theatre for Youth, from Arizona State University's Herberger Institute for Design and the Arts. Her dissertation, *Putting Culture to Work: Building Community with Youth through Community-Based*

*Theater Practice*, examines how community-based youth theater ensembles create conditions for youth to practice cultural agency and to develop a sense of themselves as valuable resources in a broader community development process. Ifetayo Youth Ensemble, a program of Guild member institution, **Ifetayo Cultural Arts Academy** (Brooklyn, NY), was one of her three case studies.

### Former Guild Executive Director at Thurnauer

Former National Guild Executive Director **Lolita Mayadas** is now chair of the piano department at the **Thurnauer School of Music** (Tenafly, NJ). A graduate of the **Royal College of Music in London**, Mayadas has performed extensively and held several leading positions in arts management including, most recently, a 20-year tenure as executive director of the Guild.

### Range Joins Guild Staff



Range

The Guild is pleased to welcome **Johanna Range**, who joined our office as external affairs coordinator this February. Johanna has more than five years of professional experience in a variety of arts, arts education and service organizations in Austria, Germany and the United States. She

served as education and outreach manager for La Jolla Playhouse (La Jolla, CA) and most recently as development and research associate for a fundraising, sponsorship & strategic planning consultant. She is a recent graduate of the nonprofit management graduate program at Milano The New School for Management and Urban Policy.

### Welcome Sophia!



Merkin

The Guild is delighted to welcome **Sophia Merkin**, who is joining us this spring as program and marketing intern. Sophia is a senior at Columbia University, where she is double-majoring in history and art history. Her intern work has included the International Center of Photography and the Pierpont Morgan Library and Museum.

### 2011 METLIFE FOUNDATION CREATIVE AGING GRANTEES ANNOUNCED

On behalf of MetLife Foundation, the National Guild has awarded 12 community arts education organizations in eight states technical assistance and grants totaling more than \$80,000 through the 2011 MetLife Foundation Creative Aging Program. The Creative Aging Program supports the design and development of professionally-led arts education programs for older adults.

**Arts for the Aging**, Washington, DC (Art History, Dance, Visual Arts). Arts for the Aging will offer *Moving Art*, a new multi-media program that combines art history, dance and hands-on collage creation. Participants will gain a mastery of early 20th century paintings, create new works of art inspired by those works and form social ties in the process.

**Baltimore Clayworks**, Baltimore, MD (Ceramics). Baltimore Clayworks will expand its clay offerings for seniors at its satellite locations, which make programs accessible to economically disadvantaged senior adults. The program will offer beginning and advanced clay instruction and empower current participants to become "clay ambassadors" to help recruit and mentor new participants.

**Brooklyn-Queens Conservatory of Music**, Brooklyn, NY (Music). The Brooklyn-Queens Conservatory of Music (BQCM) will expand its free senior choral program for older adults at the Prospect Hill Senior Services Center. Based on interest from participating seniors, this year, the chorus will "tour" locally, performing for seniors and the greater community.

**Community Music Center**, San Francisco, CA (Music). Community Music Center will launch its *Solera Singers* program, providing vocal instruction to older adults at the Mission Neighborhood Center. Cultural background and preferences of participants will determine repertory, focusing on relevant popular, folk and standard pieces.

**Educational Alliance Art School**, New York, NY (Ceramics). The Educational Alliance Art School will offer a new ceramics course geared to students, age 60 and older, recruited from The Educational Alliance's Whittaker Center. Classes will focus on hand-building pottery projects. Finished pieces will be publicly exhibited.

**Elders Share the Arts**, Brooklyn, NY (Creative Writing, Photography). Elders Share the Arts will continue to partner with Brooklyn Public Library's Service to the Aging and expand its Story Circle project to the Windsor Terrace Public Library, serving low-income seniors. The reminiscence-based storytelling workshops will offer the elders the opportunity to create photos that will reflect personal stories and memories. The program will culminate in a community celebration and presentation of the work in an extended exhibit at the library.

**Kairos Dance Theatre**, Minneapolis, MN (Dance, Music, Story Arts and Theater). Kairos Dance Theatre will expand their award-winning program, *The Dancing Heart*, to serve adults, 65 and older, who have Parkinson's disease with *The Dancing Heart Parkinson's Project*. The Project will be collaboration between Kairos and the Struthers Parkinson's Center.

**Marcia P. Hoffman Performing Arts Institute, Ruth Eckerd Hall**, Clearwater, FL (Literary Arts, Visual Arts). Ruth Eckerd Hall's Marcia P. Hoffman Performing Arts Institute initiated and is the lead agency for The Partners for Creative Aging in Pinellas County, and in that capacity will be initiating a program called *Creating a Legacy Journal: Life Experiences in Word & Image* at the Aging Well Center. Participants will learn how to create literary and visual expressions about their life and perform a staged reading of their original work.

**The Music Institute of Lexington**, Lexington, KY (Music). The Music Institute of Lexington is partnering with Mayfair Village Retirement and Senior Living Community to develop a new creative aging program featuring beginning group piano, which will make use of the Music Institute's new keyboard lab.

**Nevada Senior Services**, Las Vegas, NV (Dance). Nevada Senior Services will expand their Creative Dance Program to provide more opportunity for its less ambulatory participants. In addition to movement exercises designed to improve physical health, classes also will include movements and patterns to improve brain functions.

**New Orleans Ballet Association**, New Orleans, LA (Dance). New Orleans Ballet Association, in partnership with the New Orleans Recreation Department, will expand its offering of free skill-based dance classes to 100 seniors in Orleans Parish. As part of the program's expansion, the program will host informal Community Senior Socials which will give seniors the opportunity to prepare dances that they can then demonstrate and teach to each other. In addition, participants will have the opportunity to compete in the Senior Olympics in February and to dance in a Nutcracker Suite performance in December.

**Purple Moon Dance Project**, San Francisco, CA (Dance, Creative Writing). Purple Moon Dance Project's Moving Memoirs program will offer dance, movement and creative writing instruction to a minimum of 15 women, age 60 and older. Prompts such as found objects, photographs, music, and writing from different cultures will be used to inspire and provide tools for the creative processes, including movement improvisation or writing and conversation about a particular life experience which then leads to movement improvisation.

To learn more about the National Guild's *Creative Aging Initiative*, of which this program is a part, visit [nationalguild.org/programs/creativeaging.htm](http://nationalguild.org/programs/creativeaging.htm)

## PEOPLE AND SCHOOLS

### Sally Guy Stone Worsing Passes

**Sally Guy Stone Worsing**, the founding director of the **City Music Center at Duquesne University** (Pittsburgh, PA), died of lung cancer on November 26, 2010, at the age of 70. In addition to establishing the City Music Center 23 years ago, she was both a musician and an educator. She graduated from Carnegie Mellon University with a B.F.A. in piano and organ, and worked as a church choir director and organist in Pittsburgh. She taught at the Western Pennsylvania School for the Deaf, Shady Lane School and St. Edmund's School. Subsequently she earned a Ph.D. in Education/Music Theory from the University of Pittsburgh.



Campbell

### Campbell Takes the Helm at Harlem School of the Arts

The **Harlem School of the Arts** (New York, NY) has appointed **Yvette L. Campbell** as their new executive director. Ms. Campbell served as director of the Ailey Extension for more than five years, creating new programming, overseeing marketing, staff, faculty, budgets, and general operations of the program. Campbell came to New York more than 20 years ago to study dance at the Ailey School and performed with Ailey II, Shapiro & Smith, and Eleo Pomare.



Mele

### Mele Named Performing Arts Workshop's New Executive Director

The **Performing Arts Workshop** (San Francisco, CA) has named **Jessica Mele** the organization's new executive director. Mele, previously the Workshop's deputy director, will replace **Tom DeCaigny**, who has served as executive director for the past eight years. DeCaigny, who joined the organization eleven years ago as the program manager for the Robeson & Rivera Academy is leaving to pursue new career opportunities.

Mele joined the Workshop in April 2006. Under her leadership, its programs have increased the number of youth served by 15 percent. In the community, she currently serves as the advocacy co-chair for the Arts Provider's Alliance of San Francisco and as a member of the steering committees of Teaching Artists Organized and the Alameda County Office of Education's Alliance for Arts Learning Leadership.



Geer

### Geer Appointed Executive Director of Brooklyn-Queens Conservatory of Music

**Brooklyn-Queens Conservatory of Music** (Brooklyn, NY) has appointed **Karen Geer** as its new executive director. Ms. Geer most recently served as interim executive director of **Opus 118 Harlem School of Music**, the Harlem-based violin program made famous by Meryl Streep in *Music of the Heart*. Under her leadership at Opus 118, Ms. Geer used the successful violin program as a model for after-school programming and was instrumental in the design and development of the Music Within preschool program and the Harlem Youth Chorus. Through collaboration with Columbia University, she developed the Community Programs Initiative, the earned revenue programming arm of Opus 118, dramatically expanding program outreach and developing partnerships with organizations including the Association to Benefit Children and Harlem Children's Zone.

**Nick Bentley**, a former Director on the Opus Board, has stepped into the role of interim executive director at Opus 118.



Ugaz

### Ugaz Named Third Street's Director of Programs

**Third Street Music School Settlement** (New York, NY) has appointed **Shalisa Kline Ugaz** as its new director of programs. For the past nine years, Ugaz has served as artistic director, director of Alegre Strings, string department chair and director of strategic initiatives and community engagement at the **Merit School of Music** in Chicago. Shalisa founded Alegre Strings program in 2001 in two of Chicago's predominantly Mexican-American neighborhoods, fusing the Suzuki method with Latin American folk music. Alegre Strings, which grew to 600 students and 8 faculty members in one year, later merged with Merit Music School and is now one of Merit's flagship programs.

### Mathieson Appointed Levine's Director of Music Education

The **Levine School of Music** (Washington, DC) has appointed **Maria Mathieson** as director of music education. She will oversee Levine's curriculum, faculty management and leadership development, and admissions. Most recently acting dean of the school and former assistant dean, Mathieson is a music educator, arts administrator and classical musician. She's been with Levine since 2006.

## PEOPLE AND SCHOOLS (cont'd)

### Dwyer Named Sitar's Interim Executive Director; Spitzberg Joins Afterschool Alliance



Dwyer

**Sitar Arts Center** (Washington, DC) has named **Maureen Dwyer** as interim executive director. Maureen has been with the Center since its founding more than ten years ago, most recently in the position as deputy director.

Former executive director **Ed Spitzberg** has accepted a new position as the vice president of development at the Afterschool Alliance where he will continue to advocate for afterschool programs for youth on a national level. During his tenure of almost four years, the Center's enrollment increased significantly with more than 700 students now attending each year and the organization received incredible recognition with the National Arts and Humanities Youth Program Award. He will continue to be involved at the Center as a volunteer teacher.

### Banfield promoted to Senior Director, Berklee City Music



Banfield

**Dr. Krystal Banfield**, who has served as director of the Boston-based City Music program, now in her fifth year at the college, has been promoted to senior director for **Berklee City Music** (Boston, MA). In her new capacity, Banfield will provide broad oversight for both the City Music National and City Music,

Boston offices. This change will allow executive director, J. Curtis Warner, to focus more attention on the advancement and vision of Berklee City Music on a national, and eventually global, scale. Established in 1992, Berklee City Music is the college's national educational initiative that uses contemporary music to reach underserved middle and high school students.

### Boston Children's Chorus Founder Receives Purpose Prize



Jones

**Boston Children's Chorus** (BCC) (Boston, MA) president and founder **Hubie Jones** was recently honored as one of 10 recipients of the 2010 Purpose Prize, which recognizes social entrepreneurs over the age of 60 who, in their encore careers, are using their experience and passion to make an impact on society's

challenges. A portion of the \$50,000 award will be given to the Hubie Jones Fund at the Boston Foundation for distribution to nonprofit organizations doing important civic work, such as BCC. Jones founded the Boston Children's Chorus, a multi-racial, multi-ethnic arts education organization, in 2002 to purposefully unite area children ages 7-18 so they may learn discipline and develop leadership skills through intensive choral training and high-profile public performance experience locally, throughout the U.S., and around the world.

### Rivera Recognized for Youth Development Excellence

**Marta Rivera**, director of programs at **Casita Maria Center for Arts and Education** (Bronx, NY) has been recognized with the PASEsetter award from the Partnership for Afterschool Education. The award honors New York City's "best and brightest" youth development professionals, chosen from a highly competitive group of nominees. Rivera is one of five professionals to receive the award, and the only representative of an arts education organization. In addition to being honored at the annual gala event, each PASEsetter winner receives a \$5,000 award for her or his agency, a crystal award, and recognition on the PASE web site.

### Gordon Receives Award for Outstanding Humanitarian Service

**Derek Gordon**, president and CEO of the **Arts Council of Greater Baton Rouge** (Baton Rouge, LA), was one of two winners of this year's Baton Rouge Brotherhood Sisterhood Award. The Brotherhood Sisterhood Award annually recognizes two outstanding individuals in the greater Baton Rouge community who have devoted their professional, philanthropic, and volunteer capacities to humanitarian service.

### 50 DC Arts Organizations Convene to Promote Partnership and Collaboration

On November 17, 2010, 50 Washington, DC arts organizations convened for a one-day intensive conference to foster collaboration and promote partnerships in arts education to better serve the children, youth and families of Washington, DC. **Sitar Arts Center** planned and hosted the conference in response to the growing demand for affordable arts education for children in DC and a challenging new economy that highlights the need for shared resources. The conference featured panels with experts from the field on comprehensive arts education plans and out-of-school program time at DC Public Schools; creating effective partnerships; sharing community resources; and getting Board support for educational arts programs. Sitar Arts Center is currently conducting a survey to better assess the needs of arts education organizations and opportunities for partnerships. It will work with other organizations to strategize the next steps for facilitating an even more collaborative arts education community in order to achieve the ultimate goal that every child in Washington, DC has access to a comprehensive arts education.

### Luna Kids Dance Announces New Name, Permanent Home and Online Resource

Luna Kids Dance, a national leader in dance education for 18 years, recently announced that it has changed its name to **Luna Dance Institute** (LDI). The change coincides with the organization's move into a new home in Emeryville, CA, which will serve as a hub for dance educators nationwide. The space houses Luna's extensive dance education library, an office suite, and a custom-built dance floor for its composition-based children's programs. To inaugurate the recent changes, Luna has launched a new website, **lunadanceinstitute.org**. The site features a host of resources for educators who teach dance.

## PEOPLE AND SCHOOLS (cont'd)

### CAPAC Selected as Resident Arts Partner

The **Creative and Performing Arts Center** (CAPAC) in Woodbridge, Virginia has been selected as a resident arts partner with the newly opened Hylton Performing Arts Center on the Prince William Campus of George Mason University. As a resident arts partner, CAPAC has the opportunity to collaborate with the Hylton Center on performances, as well as marketing, ticketing and fundraising issues.

### South Shore Conservatory Children's Chorus Chosen to Represent Region's Arts

**South Shore Conservatory's** (Hingham, MA) new children's chorus Pure Treble enjoyed an unexpected premiere performance in November when they entertained a crowd of nearly 500 at the William Keating political rally in Quincy. Amongst the honored dignitaries were U.S. Vice President Joseph Biden, Senator John Kerry and Representative William Delahunt.

### Ballet Nouveau Finds Creative Way to Give Back

Through its new Community Sundays program, **Ballet Nouveau Colorado** (Broomfield, CO) is donating 50% of a day's ticket sales revenue from select performances to human service nonprofits in the Denver metro area. Two Community Sundays, benefitting a center for grieving children and a free lunch café, have been presented so far this season.

### Flamenco for Teens with Disabilities

**Flamenco Vivo Carlota Santana** is embarking on a year-long residency program, *Flamenco and Literacy for Teens with Disabilities*. The program, which will take place at JM Rapport School for Career Development in the North Bronx, NY, uses flamenco not only as an enriching arts experience, but also as an entry point to improved literacy and increased school attendance. Flamenco Vivo and JM Rapport School collaboratively designed this program based on their work together in 2009-2010, which yielded highly successful results for the students including increased self-esteem, confidence and engagement in school. The 2011 program will include flamenco dance and music classes followed each day by a class devoted to literacy, where students reflect on their dance experiences both verbally and in writing.

### New York Youth Symphony Hailed by *The New York Times*

**New York Youth Symphony** (New York, NY) was recently recognized for excellence by *New York Times* music reviewer, Allan Kozinn. Of a December concert at Carnegie Hall, he noted: "they produce a sound that would do an adult orchestra proud." Founded in 1963, the Youth Symphony has grown from a youth orchestra into a large, streamlined program with chamber groups, jazz ensembles and classes in conducting and composition, for players, ages 12 to 21.

[www.nytimes.com/2010/12/08/arts/music/08youth.html](http://www.nytimes.com/2010/12/08/arts/music/08youth.html)

### Thurnauer Student Orchestra Recognized by New York Philharmonic

New York Philharmonic music director, Alan Gilbert, accepted an invitation to conduct the **Thurnauer School of Music's** (Tenafly, NJ) student orchestra, the Thurnauer Symphony Orchestra, at the school's Gala Benefit Concert this February. Students were joined by Philharmonic musicians and concertmaster, Glenn Dicterow.

### Ifetayo Develops New Information Technology to Advance Rites of Passage Program



*Ifetayo Cultural Arts Academy (Brooklyn, NY)*

**Ifetayo Cultural Arts Academy** (Brooklyn, NY) is currently advancing its information technology to create and develop an *I-Rites* platform. *I-Rites* will be an online learning community that mirrors Ifetayo's successful *Rites of Passage* programs which support pre-teens and teens through adolescence. Through *I-Rites*, Ifetayo students will engage with Rites activities and assignments and interact with teachers beyond the scheduled on-site program hours. Ultimately, *I-Rites* also will enable Ifetayo to expand *Rites* to other communities and institutions, both nationally and internationally, by enabling access to its curriculum and program model.

The Academy has also developed an E-Learning Module which enables its *Rites* faculty to access online training tools and supplemental materials such as video clips, photographs, and information about the program's pedagogy. Ifetayo's cultural education ambassador regularly utilizes the Module to train *Rites* teachers.



*Flamenco Vivo Carlota Santana (Bronx, NY)*

Building relationships with current and potential donors, or “friendraising” as some call it, takes time and practice. But it can be effective in leading to more and bigger gifts, argues nonprofit management expert **Thomas Wolf**.

In his recently published book, *How to Connect with Donors and Double the Money You Raise* (Emerson & Church, 2011), Wolf explores “various ways to build strong relationships, draw donors closer to you, and in the process, make them more than names on a prospect list”—and ultimately more generous supporters. He shares stories about what happened when he stopped talking and listened, sent thank you notes, made a visit, built relationships with his donors’ families, and dealt with disappointment and failure at times.

We polled Guild members to learn how they are connecting with current and prospective donors and what has resulted from those relationships. We asked them the following questions:

- What are one or two ways your organization has successfully built interpersonal relationships with donors and what has resulted from those relationships?
- How has your organization sustained relationships with donors over time?
- What lessons have you learned about “friendraising” that could help others?

Here is what some of our members had to share:

**ARTS & HUMANITIES COUNCIL OF TULSA, TULSA, OK**  
**Ken Busby, Executive Director & CEO**

Building relationships is about discovering people’s passions. With a local foundation, I was able to get an introduction to the director through the director of another foundation. We began discussing things for which they had a passion – arts and education being two key interests. Over time, as we demonstrated the success of our arts education programs, we were able to grow a gift from \$150,000 to \$2,500,000 in support of a major capital project. We stay in touch with occasional calls and e-mails.

The key to staying connected to donors is to truly respect and appreciate their perspective on why they choose to support you. Being interested in their ideas and open to their suggestions about your programs, etc., makes your organization seem approachable and really connected with the donor.

We’ve all attended a lot of seminars with the topics of fundraising and “friendraising.” Donor cultivation begins with “friendraising.” Keeping up with donors through articles in local media – dropping them a handwritten note or an e-mail whenever they appear in the media doing something good for the community. Picking up the phone and telling a donor that you’d like their opinion on something. Asking about children and grandchildren, hobbies, trips, etc., shows a genuine interest in the person, and makes them feel a connection to you and your organization.

For me, the real key is truly caring about people. When I ask someone how their family is, I’m genuinely interested. Is there

something I can do to make their day better? I’m a firm believer in relationship building. If you care about people, over time, their interest in your organization will grow, and the financial support will be there. I don’t cultivate people for their money. I am genuinely interested in people, and that sincerity builds a rapport that usually translates into financial support, but not always.

Just looking at people for how much they can give is the wrong approach. You have to believe in your organization, and you have to communicate that passion to them. When they see your passion and enthusiasm, and it touches them, they will reward you. When you work to help others achieve their goals, you will achieve yours.

**HARMONY PROJECT, LOS ANGELES, CA**  
**Gretchen Lightfoot, Development Director**

Prior to my arrival in 2009, Harmony Project relied heavily on its board members to make individual connections with donors but had no coordinated development effort. We’ve made great strides in this area and now ensure that our entire staff realizes their role in donor cultivation and stewardship. Both staff and Board members’ passion, persistence, and patience are essential to the process.

Here is a short story that exemplifies how we’ve successfully built interpersonal relationships with donors that have resulted in bigger gifts and greater commitments to the organization: In November of 2009, a gentleman called me and said his wife had seen an article about Harmony Project in the *Los Angeles Times*. He explained that he was retired executive from a national phone service provider and that he and his wife wanted to donate \$3,000, which would be matched by his former employer for a total gift of \$6,000. I thanked him and assured him I would track down the paperwork, complete it, and submit it in a timely fashion. When the donor sent in his gift, I promptly thanked him (it is our policy to thank donors within 24 hours) and included the completed matching gift paperwork for his sign off and return; I also provided a self-addressed stamped envelope for the donor’s use. Initially, there was some question as to whether Harmony Project was actually eligible to receive the matching gift, but the donor and I worked together to appeal the company’s initial response. After much follow-through, we received the \$3,000 match just before the end of our fiscal year, in June of 2010.

Throughout the process, I kept the donor informed every step of the way. I invited him to our offices to get to know our staff, and met him for coffee several times, each time introducing him to a board volunteer or a staff member. I connected with him every two or three months and always let him know about our upcoming performances. In November, he and his wife attended one of our special site visits where our Hip Hop Orchestra was showcased, after which he was invited to serve as a member of our Conductor’s Circle (our auxiliary group—members serve as ambassadors, give \$5,000+/year, and reach out to their own network without attending regular, monthly meetings). As a result of cultivating this relationship, the donor increased his gift from \$6,000 in 2009 to \$10,000 in 2010. He has also agreed to serve on our scholarship committee.

**PATEL CONSERVATORY AT THE STRATZ CENTER FOR PERFORMING ARTS, TAMPA, FL**

**Tina James, Education Programs Coordinator**

If you are serious about “friendraising” then be serious about what you learn. Listen as well as inform. And never treat a donor/friend like they are not informed. Find out what they are aware of and what inspires them.

We build relationships with donors one at a time by personally meeting with and inviting individuals to see our programs in action, whether on-site at the Patel Conservatory or out in the community or at a school or aftercare facility. For example, I meet regularly with the founder of a foundation that supports our arts access scholarship program, sharing news about its progress and impact. I also make sure that she has opportunities to see scholarship students participating alongside those who don’t need financial aid. And, she has personally met and been thanked by some of these students. She knows the stories behind their challenges and she knows about their determination to achieve. This knowledge makes her contributions a personally rewarding investment and achievement on her part.

We sustain donors by truly building the relationships and keeping them informed. From simple renewal requests to personal meetings and involvement in committees, we constantly explore how we can keep our donors connected to the things they are helping to achieve. Some donors are not as interested in this connection, and over time we learn who is and who isn’t. It’s all a matter of respect and building the right and desired relationships.

**LUNA DANCE INSTITUTE, SAN FRANCISCO, CA**

**Nancy Ng, Director, Community Development**

We’ve been able to build strong relationships with donors through perseverance. It took years of applying to a major foundation, for example, before they invited our organization to become part of their portfolio. Now even in the wake of the foundation’s budget cuts, we still are being invited to reapply for funding. It’s about the personal connections you make with an individual program officer or donor that lead to success. We have to remember they are people with families, jobs and experiences like us and try to connect with them on that level. We sustain our relationships with these donors through ongoing communications with them and share programming stories tailored to their unique interests as individuals or foundations. We are now writing tailored versions of our newsletter for our donors, for example.

**SOUTH SHORE MUSIC CONSERVATORY, HINGHAM, MA**

**Laura Carleton, Development Director**

Our organization is actively focusing on donor cultivation and donor stewardship as we look for ways to expand our donor base while maintaining the wonderful donors we already have. Several strategies that have been successful or that we are implementing are:

- **Engaging donors as volunteers:** South Shore Conservatory launched its Duxbury Music Festival six years ago. The Festival would not be possible without the support of a crew of approximately 150 volunteers who host and feed faculty and students (including all student meals for two and a half weeks). The more we reach out to volunteers the more invested they are in the Festival and the Conservatory and thus the more generous they are as donors.
- **Connecting donors with specific interests:** For example, we have a very generous donor who expressed an interest in helping to upgrade our piano inventory. In the last six years he has purchased four new pianos and paid for the restoration of three more. We invite this donor to our concerts and events and we have featured his story in our newsletters and recognition events.
- **“One Trustee/One Donor”:** This year we are introducing a new initiative whereby each trustee chooses one new prospective donor/friend, whom they will cultivate throughout the year. We have developed a plan that includes sharing general information about the Conservatory with prospects, inviting them to events, and following up with thank you letters, invitations to small group lunches or receptions with the president, staff and trustees, invitations to tour the facilities and visit classes, and asks to serve on a committee or to volunteer. During this year-long cultivation these prospects will not be solicited.

It is easier to retain donors who become involved (as volunteers, frequent audience members, overseers, etc.). Their involvement may be as simple as asking them for a bit of advice about a foundation, company, etc. Remember to thank them at every opportunity and to send them non-solicitation messages as often as you are sending them solicitations.

**COMMUNITY MUSIC CENTER, SAN FRANCISCO, CA**

**Fran Hildebrand, Development Director**

Don’t be afraid of “friendraising.” Many donors prefer to support an organization that someone they value personally has a role in. Be aware you are not asking your friend for support for yourself, but to help an organization that strengthens the entire community. ■

Continue the discussion about “Friendraising” by asking a question or offering advice on the Guild’s Member Forum at [memberforum.nationalguild.org](http://memberforum.nationalguild.org).

## COCABIZ: COMBINING ARTS LEARNING AND BUSINESS INNOVATION

By Stephanie Golden

What happens when an arts education organization, dedicated to authentic arts teaching, comes together with a business community looking to think creatively about innovation? As it turns out, “there’s a wonderful linkage of qualities common to both fields. And it requires an authentic art experience to bring that out,” according to **Mimi MacDonald**. By “authentic art experience,” MacDonald means an experience that engages a person’s entire being and creative depths.

MacDonald, who teaches dance at COCA—Center of Creative Arts in St. Louis, was one of four artists on the team that developed COCABiz, a new program offering a series of multidisciplinary classes, workshops, and customized training programs to the local business community. The idea was that skills learned in arts training could translate into business creativity, as well as better communication, leadership, and performance.

The original motivation behind COCABiz was creating connections with the business community, in order to develop corporate membership. COCA, the largest multidisciplinary arts institution in the St. Louis region, had long run programs in the public schools. Executive Director **Kelly Pollock** explains, “We had an Aha! moment when we asked, ‘Instead of partnering an artist with a teacher, what if we partner an artist with an organizational development expert to address business challenges?’”

COCA invited businesspeople already in its network to a luncheon lecture by bestselling author Daniel Pink, who argued that “the MFA is the new MBA,” and the future U.S. economy must be based on creativity and emotional intelligence, qualities accessed through the arts. These ideas resonated so strongly with the business community that it became a driving force in program development.

“I fell in love with the idea of helping businesspeople focus on creativity and innovation,” says **Lauren Herring**, president and CEO of IMPACT Group, a human resources consulting firm, who joined the program development team.

Thus began a three-year process that included retreats and an Innovation Lab facilitated by EmcArts. On the development team were COCA staff, artists, business community members, and an organizational development expert. COCA wanted to figure out “how we could look at our multidisciplinary model and our artist instructors in different ways, and put them together to deliver outcomes to the business community that would give us a stronger source of earned revenue to support our core programs—while staying true to our values and mission,” says Pollock. Notes MacDonald, “I was concerned that the program might pull COCA away from its core programming and its vision of the transformative power of art. I wanted to make sure we were teaching art from an authentic place.”

“We made sure to have a cross-section of different perspectives on our team, so we could challenge each other,” Pollock says. “Having an artist on the team with an organizational development person and COCA staff was critical.” Some tense moments arose during the lab, as two different cultures stumbled over language. Take the

word *performance*. For an artist, it means the presentation of a specific work. But the businessperson, as Herring points out, “has to perform day in and day out. For us, performance is more the journey than the destination. We learned that we talk completely different languages, and it was fun, exciting, and frustrating figuring out how to communicate.”

“We needed to clarify what creativity and authentic art experience are, and what people could experience in the program, so the businesspeople understood what we could deliver,” explains MacDonald. In the end, the two cultures discovered that they were actually “on the same page without realizing it.” When misunderstandings were cleared up, “what emerged was an awesome united belief” that deep arts experiences could translate into skills critical for business thinkers.

After two pilot workshops, the full COCABiz program is just now launching, taught by the four artists who went through the planning process: a dance specialist (MacDonald), a painter, a theater artist, and a circus performer. (COCA is creating professional development to train other faculty.) The learning model comes from COCA’s arts integration program in city schools. Offerings range from a one-day workshop and one-off classes in half-day or multiple-day format to longer customized trainings held on company sites. One nine-day training for a financial company includes an entire division of 70 people, from leadership to front-line staff, focusing on how they collaborate. The goal is to develop a new vision for their division.

“The arts force you to take risks. They get you out of your comfort zone,” Pollock explains. “It’s deeper, richer, longer-lasting learning. You’re forced to make a personal statement. We found there’s ‘neck-up’ thinking in companies, but when you have a full-body experience, the learning stays with you.”

For example, in a workshop session on team leadership skills MacDonald teaches tango, which requires leading and following skills. Leaders must make sure their movements are clear, anticipate obstacles early, and respond by facilitating a direction change in the partner’s body. “After they do this with someone’s body, they exclaim, ‘Holy cow, I realized I had to back them up, move them sideways, and slow them down, so we could progress again. I didn’t realize that when I dogmatically tell my team, ‘We’re going this way,’ they can’t receive this information because I’m pushing too hard.’ You can’t do that in tango—you’d knock the partner over.”

In another session, where teams create and perform a piece of choreography, participants become completely immersed in the art. When it’s over, the teaching artist asks, “What links back to what you do at work?” The immediate response: “Courage! Risk-taking! Outside-the-box-thinking! A lateral thinking model for when we’re stuck and need to innovate.” “They come up with it all themselves—there’s little we have to say,” says MacDonald. “What’s so exciting is that people go to a place they haven’t been before, take a risk, and use new skills. It really plumbs the depths of creativity.”

“CREATIVITY IS NOT JUST SOMETHING ADVERTISING AND MARKETING PEOPLE DO, IT’S CRITICAL TO EVERY ASPECT OF BUSINESS.”

COCAbiz “absolutely opened my eyes to the importance of creativity and innovation in business and life,” says Herring. “Creativity is not just something advertising or marketing people do, it’s critical to every aspect of business.” She brought an IMPACT Group team to a six-hour COCAbiz innovation workshop, which included visual arts, choreography, and improv. “I wanted to take this team out of their current environment and force them to work together in a different way, look at problems differently.” She hoped the workshop would give them new tools as they worked on revamping a relocation service they provide. They emerged with “new ideas for their problem-solving process,” and one leader led several other teams through these new processes, Herring reports.

COCA made sure COCAbiz goes beyond “the fun, team-building dynamic of typical corporate programs,” Pollock emphasizes. “The arts learning holds up on its own.” MacDonald adds that an essential component is the organizational development specialist, who acts as a mediator creating the connection between art and business and bridging language differences. “We want the artists to be authentic artists who don’t speak both languages.”

The teaching artists do need the skills to create a safe environment in which businesspeople are willing to risk going beyond their comfort zone. Artists must also be comfortable in a business setting and receptive to questions asked in business language.

For COCA as an organization, COCAbiz required a real culture shift. “We had to think like a for-profit business,” explains Pollock. Instead of appealing to donors’ philanthropic values, COCA had to market the program by making a case that it would deliver value for money. “We’ve been careful to lead with the business outcome we’ll deliver, not the art component. The artists get very nervous about that.” Indeed, MacDonald believes that COCA’s “biggest challenge” is staying true to its mission, continually clarifying that it’s teaching arts, not business skills.

Another challenge for COCA was coming up with the resources to develop the program. With the help of business leaders, COCA raised funds to hire COCAbiz staff without taking any money from the organization. Donated money came both from major companies and from small entrepreneurs—“places we’d never have gotten a gift from before,” Pollock notes. It was also important internally to ensure that the rest of the organization, as well as the board, understood why COCA needed to invest in COCAbiz. “The greatest challenge,” Pollock concludes, “is that we have no roadmap to follow,” so articulating the message of COCAbiz took considerable effort.

A crucial positive factor in enabling COCA to create the program was its “brand”: a reputation for being “forward-thinking and innovative” in a tradition-minded city. With 250 artists on its faculty who are experts in their fields, COCA is seen as an industry leader. “We use that language—they trust taking a risk for an industry leader,” says Pollock. “The quality of our brand has helped us.”

Meanwhile, notes MacDonald, “We’re educating our audience as patrons of art, broadening the pool of participants, audiences, and donors. They learn to understand the value of art better.”

For Herring, developing COCAbiz was “probably one of the most interesting professional development opportunities of everyone’s

**Kelly Pollock** offers these pointers for other community arts education providers considering developing a program similar to COCAbiz:

- Make sure the program makes sense for your organization (aligns with your mission, core values and core assets).
- Plan thoroughly, being realistic about the idea, its costs, and how it might impact your organization (positive or negative). Good planning will make it much easier to make your case to angel investors.
- Make sure there is sufficient community buy-in to your idea and think about board and community members to engage in the development process. If they’ve invested time and energy, they’re far more likely to help resource the project and/or identify others who can.
- Consider budgeting a small portion of your staff and financial resources for new programs and product development. If your goal is to change your financial, business, or program model, you must make this an institutional priority and be willing to do some things differently. You may need to spend less elsewhere in order to make the investment.
- Give your organization adequate time to develop the idea, engage the community in planning, and resource the idea. It has been a three-year process for us.
- A new program provides an opportunity to talk to new and different businesses, investors, and funders. Twenty-five percent of our initial funding came from a young entrepreneurial company that had never given us a dime and had little interest in our core programs. However they saw how COCAbiz connected with their business challenges and wanted to support us, just as they had had angel investors and support themselves.

career—creating ways to work with very different people and get results. The artist is all about the authentic artistic experience—there can be no compromise. Business is all about compromise and finding the way to the goal.” COCAbiz offered a chance to shift perspectives: “How do artists learn to compromise a bit? How do businesspeople look beyond practicalities?”

She’s already envisioning future possibilities: “An improv class is a great way to help people think on their feet and develop public speaking skills. I keep seeing how COCA can build this program—opportunities for arts and business spilling into one another.” ■

## ABOUT THE AUTHOR

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## THE BOARD'S ROLE IN SUCCESSION PLANNING

By Jeffrey Stein, Bill Baxley and Rob Leclerc

This article has been adapted from an original posting on the The Harvard Law School Forum on Corporate Governance and Financial Regulation in January 2010. It provides highlights from a discussion that occurred at a meeting of the Lead Directors Network (LDN)—a group of lead directors, presiding directors and non-executive chairmen from many of America's leading companies.

Following this meeting, King & Spalding LLP and Tapestry Networks published a ViewPoints report ([www.kslaw.com/library/publication/LDN\\_ViewPoints\\_5.pdf](http://www.kslaw.com/library/publication/LDN_ViewPoints_5.pdf)) to stimulate further discussion. This article summarizes that report.

While written for a for-profit audience, it makes some important suggestions regarding the board's role in succession planning that apply to non-profit organizations as well.

One of the most challenging aspects of the recent financial crisis has been the significant increase in the number of CEOs who have left their companies unexpectedly or on short notice. Despite this trend and the widespread view that succession planning is a critical board function, directors of many companies are not fully satisfied with the effectiveness of their succession planning.

Lead Directors Network members agree that succession planning, for both the CEO and the top management team, is a fundamental and critical board responsibility. They also agree that there is no single approach to succession planning that will work for every company. Members' views on CEO and management succession planning are summarized below:

- **Emergency CEO Succession Plan:** It is critical to draft an emergency CEO succession plan and to review that plan annually. However the specificity of these plans varies. Some companies have a very detailed step-by-step plan, while other companies have a less formal plan.
- **Components of an Effective Long-Term CEO Succession Planning Process:** The following are core elements of an effective long-term succession planning process:
  - clear roles and responsibilities of the board and the CEO
  - a timeline for CEO succession
  - an assessment of the company's future business needs
  - consensus on the attributes and experiences of the next CEO
  - the board's familiarity with potential CEO candidates
  - an open dialogue between the board and the CEO, and
  - clear understanding of the transition role of the outgoing CEO

*"Long-lasting, successful companies seem to have a great track record of succession planning... They've worked on it for years and years, and the pipeline is full." That thinking is confirmed by a recent study by Heidrick and Struggles, which concluded that "a board that approaches succession planning years before the anticipated need is clearly on the right path." The board develops the company's long-term CEO succession plan over a period of months and years. The process is ongoing and systematic throughout the year. One LDN member said: "We touch on CEO succession planning as an agenda item at every board meeting."*

Lead Directors Network Viewpoints, Issue 5, pg. 3.

*"Members agree that the ideal long-term plan should focus on identifying and developing internal candidates for the CEO position. According to LDN members, if the board is "doing its job, you will have terrific internal candidates in place, and you won't have to go outside." The Harvard Business Review found that 80% of the current Fortune 100 CEOs were selected from within their companies' ranks."*

Lead Directors Network Viewpoints, Issue 5, p. 4.

*Note: the suggestion of developing internal candidates may work different for a small nonprofit organization that a Fortune 500 company, if for no other reason that there might be far fewer candidates with management experience to choose from in a small organization. Still are there people who might be groomed for a leadership position at your organization? If so, what kinds of skills would they need to develop to prepare to move into that position?*

- **Role of the Board and the CEO in CEO Succession Planning Process:** There was no consensus among LDN members as to whether the full board or a board committee should lead the CEO succession planning process; the board is more likely to rely on a committee in an emergency situation . . . With respect to the role of the CEO in the succession planning process, members believe that since the CEO contributes to the internal candidates' annual performance reviews, the CEO can support the succession planning process by communicating to the board the strengths and weaknesses associated with the internal candidates, including their leadership abilities.

*"Often the CEO offers input in the later stages of the process: 'We purposely asked our CEO not to give us his recommendation until the last minute,' related one member. Another stated: 'The board meets independently, without the CEO, in every board meeting and says, 'How do we feel now [about the CEO succession candidates]?' In one instance, the company's CEO chose not to back any candidate and instead left the decision entirely to the board: 'The CEO refused to provide his preference. He only gave us their performance appraisals.'"*

Lead Directors Network Viewpoints, Issue 5, p. 8.

- **Role of search firms and consultants:** Outside firms can contribute to succession planning by benchmarking internal candidates and using external benchmarks to assess internal candidates. However, outside firms may have a vested interest in promoting external candidates and that it may be difficult for the board to support good internal candidates, once external candidates are introduced. A company with strong succession planning should be able to develop the best candidates through internal processes.
- **Oversight of Management Succession Process:** In addition to being responsible for CEO succession, boards should provide oversight and support for the wider management succession process.

## CONCLUSION

*“One LDN member underscored the importance of succession planning, describing successful succession planning as ‘part of our legacy to the company.’ Members are devoting more time during board meetings and executive sessions to succession planning: ‘We are spending more time discussing succession in board meetings. What we’re doing is rotating certain subjects*

*and dealing with other subjects less frequently.’ A robust succession process helps put a company on track for sustained, long-term success, but members emphasize that no single approach to succession planning works for every company. Instead, the board, lead director, and CEO must work together to tailor the planning process to the company’s specific needs. Members continue to refine the CEO succession planning process on an ongoing basis.”*

*Lead Directors Network Viewpoints, Issue 5, p. 10.*

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Ballet Nouveau Colorado  
(Broomfield, CO)

# THE GUILD IS PLEASED TO WELCOME THESE NEW MEMBERS

## FULL MEMBERS

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

- **Angelica Center for Arts and Music, Los Angeles, CA.** The Angelica Center's is to mentor and support youth by exploring, training and nurturing individual creative talents in dance, music and theater.
- **Ann Arbor Art Center, Ann Arbor, MI.** As the third oldest arts organization in Michigan, the Ann Arbor Art Center strives to engage the community in visual arts by offering studio art and art appreciation courses, outreach programs for children, monthly public exhibitions and more.
- **Arts for the Aging, Bethesda, MD.** Arts for the Aging is a pioneering organization that provides outreach programs specially designed to engage older adults in health improvement and life enhancement through the arts.
- **ArtStream, Inc., Silver Spring, MD.** ArtStream offers workshops, classes, seminars, and performances in theatre, puppetry, visual arts, multimedia, music and dance to individuals in communities traditionally under-served by the arts.
- **The Broadmoor Academy of Music, Colorado Springs, CO.** The Broadmoor Academy of Music offers private lessons for all instruments and voice, and ensemble classes in rock and jazz.
- **Cantare Con Vivo, Oakland, CA.** Cantare Con Vivo seeks to foster a diverse community of compassion and understanding across generational, cultural, and economic boundaries through the beauty and power of choral music.
- **Center for Modern Dance Education (CMDE), Hackensack, NJ.** CMDE's mission is to promote modern dance and make it available to everyone, regardless of physical or financial ability and to serve as a resource for the professional dance community.
- **Community Music and Dance Academy at UMKC Conservatory, Kansas City, MO.** The Academy offers private and group instruction to more than 2400 music and dance students using current Conservatory graduate students, alumni and professionals as instructional personnel.
- **Elders Share the Arts, Brooklyn, NY.** Elders Share the Arts is dedicated to helping elders in greater New York find and unleash their innate creativity as a catalyst for personal enrichment and community-building through the discovery, artistic expression and sharing of their life experiences.
- **Heartland Music Academy, Mission, KS.** The mission of Heartland Music Academy is to inspire young musicians through the study and performance of chamber music within a community of nationally recognized artists-as-mentors.
- **Hill Dance Academy Theatre (HDAT), Pittsburgh, PA.** HDAT's mission is to develop and train dancers in Black dance traditions, expand knowledge and contributions of Black Dance traditions and create emerging dance artists who will sustain Black dance in the Black community.
- **Joyful Noise Community Music & Arts Center, Marshall, NC.** Joyful Noise offers private music lessons and group classes in Appalachian music, chamber music, Kindermusik, visual arts, drama and dance.
- **Montclair Art Museum, Yard School of Art, Montclair, NJ.** Yard School of Art offers 200 courses and workshops annually in a variety of media and aesthetic approaches, serving 1850 students yearly.
- **Musically Minded Academy, Oakland, CA.** Musically Minded offers a unique music education programs designed to help students develop a passion not only for individual instruments, but for excellent musicianship.
- **Neighborhood Music School, Los Angeles, CA.** The Neighborhood Music School of East Los Angeles serves its surrounding communities by providing music instruction and performance opportunities to enrich the talent, intellect and lives of its students.
- **Paramount Arts Center, Education and Outreach Division, Ashland, KY.** Paramount Arts Center's Education and Outreach Division offers resident artist workshops, professional development for teachers, and performance and workshop opportunities for the community-at-large.
- **Purple Moon Dance Project, San Francisco, CA.** Purple Moon's mission is to increase the visibility of women of color, and to encourage social change, peace and healing through the medium of dance.
- **Young Audiences of Western New York, Buffalo, NY.** Young Audiences of Western New York offers assembly, workshop and long term residency programs in music, multi-media arts, theater, dance, and visual and literary arts.

## EDUCATION AFFILIATES

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

- **Diablo Glass School, Boston, MA.** Diablo Glass is the only public access glass arts studio in Boston, offering workshops, private lessons, intensives, semester-long classes, and facility rentals to foster and develop students' creative skills and techniques.

## BUSINESS AFFILIATES

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

- **David Bury & Associates, New York, NY.** For over twenty-five years, David Bury & Associates has helped arts and cultural non-profit organizations realize their largest visions.
- **Online Colleges, Philadelphia, PA.** eCollegeFinder.org is an online education resource devoted to helping prospective students find the distance learning option that best suits their academic and personal needs



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## HAVE YOU VISITED THE RESOURCE CENTER LATELY?

We continue to add new resources to the *Community Arts Education Resource Center*, an important online repository of field-tested best practices information, management tools and templates available only to Guild members. Take advantage of this comprehensive guide to management excellence and share the information with your staff and trustees.

Through the Resource Center, you can directly access information and answers on a host of topics including:

- program planning
- boards and governance issues
- evaluation
- marketing
- finance
- fundraising
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