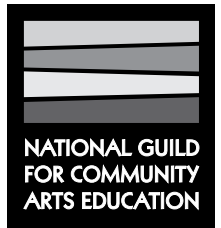


GUILD NOTES

PUBLISHED QUARTERLY BY THE



SPRING 2011

GUILD NEWS

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Guild's New Website Coming This Summer!

In June, the National Guild website, www.nationalguild.org, will take an exciting leap forward in terms of both the overall quality and scope of the Guild's online presence and our capacity to provide information and resources to our members and other key stakeholders. Our new website will support and enhance our current programs and services, as well as create innovative and effective new opportunities for networking and engagement within the field. The redevelopment of our corporate site is taking part in two phases, the first to be launched this June followed by Phase II which will be completed later this year.

Phase One highlights include:

- A new, contemporary and elegant website look and feel, building on our new brand which we introduced last year in conjunction with our name change.

- Integration with our existing Community Arts Education Resource Center and Member Forum to offer you direct and seamless access to these critical resources.
- A broad range of interactive features and functions, which will enhance members' capacities to network and share information with each other and the Guild. This includes integration into the social media sphere, enabling users to share and syndicate website content with others, and into major social and business networking sites (e.g., Facebook, LinkedIn, Twitter).
- Enhanced member directory, job board and news and events listings.

Stay tuned for more details on the launch of our newly development website!

Save the Date: Conference for Community Arts Education



Mark your calendar for the Guild's 74th annual Conference for Community Arts Education, to be presented November 9–12 in Boston. The Conference is the preeminent gathering of community arts education leaders in the United States. As a delegate, you'll develop new skills, share information and ideas with hundreds of peers, and identify new opportunities for collaboration and growth.

Registration opens mid-June. The early registration deadline is August 3. For up-to-the-minute conference updates, visit www.communityartsed.org

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

- \$275,000 from **MetLife Foundation** for the continuation of the Partners in Arts Education Program
- \$25,000 from **The Wallace Foundation** for general operations
- \$5,000 from **The Barthelmes Foundation** for the National Guild's Annual Fund

GUILDNEWS (cont'd)

Engaging Adolescents Guidebook Released

We are pleased to announce the release of our new guide, *Engaging Adolescents: Building Youth Participation in the Arts*. *Engaging Adolescents* outlines a holistic approach that integrates arts learning with principles of youth development. It is designed to help staff and faculty develop new programs and services for teens or to rethink and strengthen programs they already offer.

The guide is available, free-of-charge, at www.nationalguild.org. It is being published under the auspices of our *Engaging Adolescents Initiative*, a multi-year effort to identify and promote practices that augment the benefits teens derive from their participation arts education programs. This publication is made possible by a grant from the NAMM Foundation.

Read the article, "Engaging Adolescents: Lessons from the Youth Development Field," on page 10 to learn more about how this important new resource can benefit your organization.

On May 7, Guild Associate Director **Ken Cole** introduced the guide at Arts Education Partnership's Spring 2011 National Forum, "Picturing a Complete Education: Keep the Arts in Mind," in Washington, DC. Co-presenters included **H. Mark Smith**, YouthReach Program Manager, Massachusetts Cultural Council; and **Traci Slater-Rigaud**, Director, National Arts and Humanities Youth Program Awards, President's Committee on the Arts and the Humanities. In addition to describing an approach that integrates youth development with arts education practice, the panel reviewed case studies of diverse arts education programs that, by employing this approach, more effectively involve, motivate and support teens as they navigate the passage to adulthood.

Access Critical Benchmarking Data

The National Guild's *Benchmarking Data Report: Academic Year 2009–2010* is now available! This report is an essential tool for community arts education providers engaged in program and organizational planning, and useful to those negotiating employment contracts, setting tuition fees and seeking benchmarking data. It provides quantitative data on faculty pay rates, instructional fees, administrative staffing and salaries, financial aid, enrollment demographics, program offerings, organizational finances, and more. Data has been organized into tables by school type and budget size to facilitate comparisons with organizations of similar sizes and structures.

Order your copy today. \$95 members; \$135 for non-members. Order online (item: [N2]) at nationalguild.org/publications/publications_catalog.htm or call 212- 268-3337 x16. Members that completed the survey receive a complimentary copy of the report. Custom reports are also available at modest prices. If you would like to order a custom report, or if you have any questions on the Benchmarking Data Report, please contact Ken Cole at (212) 268-3337 ext. 18 or at kencole@nationalguild.org

MetLife Foundation

Partners in Arts Education Program

Application deadline: Friday, May 20, 2011

MetLife Foundation and the National Guild for Community Arts Education are pleased to announce the renewal of the MetLife Foundation Partners in Arts Education Program. The national initiative, now in its seventh year, aims to improve teaching and learning in the arts by supporting and promoting sustainable partnerships between community arts education organizations and public schools. Grants of up to \$20,000 will be awarded to support arts education partnerships during the 2011–2012 school year.

GUILDNOTES

NATIONAL GUILD FOR COMMUNITY ARTS EDUCATION

520 Eighth Avenue, Suite 302
New York, NY 10018
T: (212) 268-3337

www.nationalguild.org

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

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

For information regarding Guild membership and programs visit www.nationalguild.org or email guildinfo@nationalguild.org.

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

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

EDITOR

Heather Ikemire

DESIGN

Perceive Creative, www.perceivecreative.com

GUILD NEWS (cont'd)

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

1. Exemplify best practices in creating and sustaining effective partnership;
2. Demonstrate joint creation of programming and curricula;
3. Provide high quality arts education experiences;
4. Prioritize student learning and achievement in the arts;
5. Serve large numbers of public school students during the school day or extended day; and
6. Address national, state, and/or local arts education standards.

During the current school year, more than 6,000 students in eight cities are receiving year-long arts instruction thanks to 12 partnerships funded by the Partners in Arts Education Program.

Application guidelines and program details are available on the National Guild's website at nationalguild.org/programs/partners.htm#Grantmaking. Grants are available in 32 cities and metropolitan areas, as listed in the guidelines.

The Passing of Three Former Trustees

Richard Herr Kauffman died last fall at the age of 93. Richard received the National Guild Service Award (formerly The Presidents Award) in 1992 for exceptional service to the Guild and the community. Kaufmann was a nationally renowned pioneer in the field. As the first director of **Cleveland Music School Settlement's** Extension Department—a post he assumed in 1953 and held for thirty-two years—he brought forth innovative neighborhood-based programming for the elderly, teens, and impoverished youth and adults; and dance and music therapy programs for people with mental and physical disabilities. His ability to envision creative solutions to social and economic needs led to collaborative programs between agencies in the Greater Cleveland Community. He organized the music therapy program at Cleveland State Hospital, helped establish the Great Lakes Region of the National Association of Music Therapy and assisted in the establishment of the board of trustees of the Cleveland Children's Museum. Kauffman was also a music educator, and was instrumental in the formation of the **Broadway School of Music and the Arts** in Cleveland.

Ellen Huff Powers, co-founder and former director of the **Powers Music School** in Belmont, MA, died on March 13, 2011. Powers was a long-term, dedicated supporter of the National Guild. She served two terms as a trustee from 1984 to 1990, in which time she held positions as both secretary and chairman of the Guild's membership committee. She was elected as an honorary trustee in 1990.

Powers was born in 1918. For more than 20 years, she led an effort to provide high quality musical education and performances for her community, and in recognition of her

achievement, in 1988 shortly after her retirement, the school she fostered was renamed in her honor. The Powers Music School is an important cultural resource for Belmont and surrounding areas. Beginning in 1964, as a volunteer effort of a committee of Belmont women, which expanded from a single concert to a lively array of classes and other activities, the school now provides instruction for more than 800 students of all ages and a variety of festivals, performances and competitions held throughout the year. Powers' long association with the school involved her in fundraising, administration, publicity, and countless other tasks. During her tenure, the school was incorporated as The Belmont Music School in 1974, received nonprofit status in 1975, and joined the National Guild.

Linda Shapiro Chemtob, of Manhattan, and Honolulu died on April 6, 2011. Linda was a National Guild trustee from 1994 to 1998, and until her death was vice-president of the **Elaine Kaufman Cultural Center** (New York, NY), as well as chairman of the Special Music School's participating board. She was a corporate attorney for many years, and had a long-standing commitment to classical chamber music; this became her professional and philanthropic focus. For this, she was the recipient of numerous awards recognizing her for public leadership in articulating the needs and goals in music and art education. She was founding executive director of Concertante, an internationally acclaimed chamber music ensemble that performs and expands the string sextet repertoire. She founded the Arts for Talented Youth (ATY) program at the Peabody Institute. ATY was one of the first secondary school music programs to develop and use a structured curriculum integrating dancers, instrumentalists, and singers.

Nash Bequeaths Generous Gift to the Guild



Nash

The Guild recently received a bequest of \$16,346 from **Grace C. Nash** through the Grace C. Nash Charitable Remainder Annuity Trust. Grace, a music educator and violinist, died on November 9, 2010 at the age of 100. She completed her master of music at the Chicago Musical College in 1936. In her 50's she studied the Carl Orff approach to music education. Over the next 30 years, with her husband's help, she provided instruction to an estimated 4,000 music teachers across the country. As a founding member of the American Orff-Schulwerk Association, she taught college level workshops in some 40 states and several foreign countries. She also published over 25 books of instructional materials, including *Creative Approaches to Child Development With Music; Language, and Movement: Incorporating the Philosophie; and Techniques of Orff, Kodaly and Laban*. Grace Nash taught her last workshops at Florida State University in her 80's after moving to Westminster Oaks in Tallahassee, FL, in 1991.

GUILDNEWS (cont'd)

MEMBERS COUNCIL NEWS

The newly formed Members Council is making strides to advance the Guild's work by serving as a sounding board and resource, and representing the many diverse voices within our membership. Representatives of regional chapters and interest groups joined together for the first meeting of the Members Council, formerly the Committee of School Directors, during the 2010 Conference for Community Arts Education in San Francisco last November. Since then, there have been two phone meetings. In January 2011, 12 representatives provided feedback on the initial design and site structure for the Guild's new corporate website, www.nationalguild.org, to be launched this June. And in April, representatives met to discuss the Council's representational structure, composition, responsibilities, and participation in member recruitment and retention efforts.

The Council has defined its role and responsibilities as follows:

- Representatives of the Members Council foster engagement and promote communication among and between member organizations; promote the work of the National Guild; engage in projects determined by Guild leadership; encourage the participation of current and prospective Guild members in Guild events and activities; and provide representation within the National Guild's organizational structure.
- Members Council Representatives agree to participate in three teleconference meetings held in advance of National Guild board meetings (in March, June and November); and to the best of their ability to attend an in-person meeting at the annual conference in November.

Representatives are working to ensure the Council reflects the diversity and scope of the Guild's membership. They have identified important representational categories—such as discipline, populations served (urban/suburban, etc.), organizational type (community schools of the arts, arts and cultural centers, divisions of performing arts organizations), among others—and will assess where there is little or no representation on the Council currently, and work with Guild staff to fill these gaps.

All member organizations are encouraged to nominate and elect Council representatives as vacancies occur. A formal nomination process will take place in Fall 2011 in advance of the annual Conference in Boston. Questions? Please contact Jay Samios at jaysamios@nationalguild.org or at (212) 268-3337 ext. 12.

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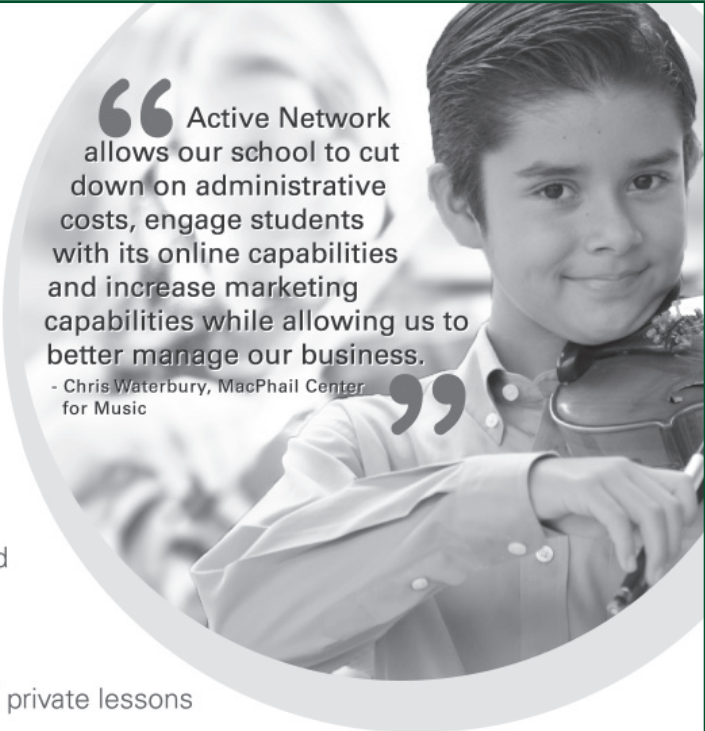
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- Chris Waterbury, MacPhail Center for Music

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PEOPLE AND SCHOOLS



Goldberg
Photo: Don Hunstein

Goldberg to Retire from NY Youth Symphony

Barry Goldberg, executive director of [New York Youth Symphony](#) for 28 years and a Guild trustee, announced plans for his retirement at the close of the 2010-2011 season, August 31, 2011. Goldberg has overseen widening operations of the award-winning, tuition-free program for musicians, ages 12 to 22, since joining as the sole manager in April, 1983, when there was only an orchestra program for approximately 85 musicians. Since that time, the orchestra has grown to 115-125 musicians, and programs have been added in apprentice conducting, chamber music, jazz, and composition. Currently, there are 225 musicians in all the programs, with 10,000 people attending more than 20 performances seasonally. Finances, too, have expanded from the \$75,000 budget in 1983 to the current \$1 million. A campaign under Goldberg's watch to add to endowment and reserve funds has catapulted from \$35,000 when he joined to \$3.6 million today. A goal remains in place to reach \$4 million before his departure.

"Each of these programs is my child," he said, referring to the expanded offerings. "I have had fun working with some extraordinary talents who have directed the myriad offerings. And there are, of course, the exceptional young conductors who got their starts here." Goldberg takes great pride in his creation, along with David Alan Miller, of the First Music series of commissions. "Composers are the reason any of us are here," he said, "so you can understand why I feel particularly blessed to have had a part in commissioning 119 young Americans to write music for our programs." Many composers who have had their works premièred by the New York Youth Symphony have since made remarkable careers, including two who have won the Pulitzer Prize, David Lang and Aaron Jay Kernis.

A search committee has been established to identify Goldberg's successor.



Eng

Eng Takes the Helm at Community School of Music and Arts

Moy Eng has been appointed the new executive director of [Community School of Music and Arts \(CSMA\)](#) (Mountain View, CA). From 2001-2009 Eng worked as the program director, performing arts, at the William and Flora Hewlett Foundation, leading one of the largest arts grantmaking programs in the U.S., and setting a new strategic direction to support artists and arts organizations, provide more aesthetically diverse opportunities for Bay Area arts participation, and increase opportunities for arts education. During Eng's 8-year tenure at the William and Flora Hewlett Foundation, among other accomplishments, she developed an arts education initiative comprising research, advocacy, and exemplar programs, which led to over \$800 million in new public funds for arts education to 6.2 million CA public school children.

Eng's selection as CSMA's tenth executive director in its history comes after a 7-month search to identify the best leader for the \$4.3 million organization committed to providing *Arts for All*.

Shiman Named Director of Portland Conservatory of Music

Stephen Shiman has been appointed the new executive director of [The Portland Conservatory of Music](#) (Portland, ME). Shiman recently moved to Maine after serving for 22 years as director of the [Newark School for the Arts](#) (Newark, NJ), a nonprofit school with 600 students, 55 employees and an annual budget of \$1,250,000.

Shiman holds B.S. and M.S. Degrees from The Juilliard School. He served as a trustee of the National Guild between 1977 and 1988. In addition to his music administration skills, Shiman is a performing oboist and instructor.



Heymann

Heymann Takes Lead at Young Audiences New York

Thomas Heymann has been appointed the new president and executive director of [Young Audiences New York \(yaNY\)](#). In this role, Tom will lead yaNY in its ongoing collaboration with the New York City public school system to provide arts-based instruction to support learning in core academic subjects, including reading and math. Currently yaNY services over 125 schools and institutions—in all five New York City boroughs, with an array of arts education performances, teaching artist residences, family programs and professional development programs. Notable programs include the The Donna Salvatore Fund, yaNY's Music Unites Youth Choir, and The Animation Project in partnership with Sony Wonder Technology Lab. Tom will also be responsible for raising the visibility of yaNY in the community and increasing donor support. Tom is an Emmy® Award winning producer, and executive with senior business development and operating experience in for profit and not for profit organizations. Most recently, Tom was president of the Sepsis Alliance, a national medical charity and currently serves on the organization's board of directors.

PEOPLE AND SCHOOLS (cont'd)

Tom has also served in leadership positions at A&E Television Networks, Lorimar Home Entertainment, and Lifetime Medical Television. Tom's position is effective immediately.

Insell Appointed Music Director at Harlem School of the Arts

Judith Insell has been appointed the new music program director at **The Harlem School of the Arts** (New York, NY). Insell holds a M.A. degree from the Manhattan School of Music, and brings extensive experience as a seasoned administrator, teaching artist, and musician playing with various chamber music groups. She was previously assistant director of instrumental studies at The New School of Music at Mannes College. She has also served as director of the string department at Collegiate School; and head of the string department at the Juilliard MAP Program and at **Bloomington School of Music** (New York, NY). Most recently she's been the co-president of Company of Heaven NYC, LLC, a jazz booking agency.

Settlement Completes \$25 Million Centennial Campaign

Settlement Music School (Philadelphia, PA) announced the completion of a \$25 million Centennial Campaign and will celebrate its success with a dedication ceremony at Settlement Music School's new Willow Grove Branch facility. The three-story, 25,000 square foot branch is the crowning achievement of the Centennial Campaign. It doubles the capacity of the former Jenkintown Music School branch in Abington Township. Enrollment is anticipated to grow to 1000 by 2013, bringing new families to Willow Grove each week and creating at least 25 permanent new full and part-time jobs. Settlement is also looking forward to collaborative and enrichment projects with Willow Grove area schools, pre-schools and community organizations.

In addition to the construction of the \$8 million new branch, the successful campaign provided Settlement with increased financial aid and scholarship funds, new and expanded programs and capital renovations specifically to the Germantown branch and other branch projects.

Global Writes Utilizes Video-Conferencing Technology to Create Collaborative Communities

In March, co-presidents **John Ellrodt** and **Maria Fico** of **Global Writes** (Yonkers, NY) were invited to present on the Global Writes model at TEDxNYED 2011, an all-day conference focusing on empowering innovation in education. As consultants and leaders of Global Writes, Fico and Ellrodt focus on bringing students, teachers, artists and thinkers together in collaborative communities, using technology to cross the borders of time, space, language and age. In 1998, Ellrodt and Fico created Bronx Writes, a performance poetry program, centering on writing workshops with resident teaching artists, and the use of videoconferencing to share student work. Through close partnership with **DreamYard**, a Bronx-based arts organization, the program grew from four schools to nearly thirty, and from six classrooms to over fifty.

Global Writes was formed in 2005 expressly to bring the Bronx Writes concept to other cities, to further develop the model, and to begin to build a global community of student poets. Over the past few years, the U.S. Department of Education's Arts in Education Model Development and Dissemination program has funded startup of new Global Writes partnerships in Chicago, with Young Chicago Authors and Chicago Public Schools, and, most recently, in San Francisco, with **Performing Arts Workshop** and San Francisco Unified School District. Data gathered from these and earlier studies have underscored the positive academic, social and emotional impact of the Global Writes model, and just how valuable it is to bring young people together to learn the power and beauty of the written and spoken word.

Watch Ellrodt and Fico's presentation at www.youtube.com/watch?v=b2d9vZ2d3j8

"60 Minutes" Features Mama Foundation's Gospel for Teens Program

On April 3, CBS's "60 Minutes" featured a two-part segment on the **Mama Foundation for the Arts'** (Harlem, NY) Gospel for Teens program. The news magazine story illustrates how this free program preserves American gospel music, as well as provides important life skills and support for young people's individual development. The "60 Minutes" crew followed the gospel choir for a year; since the story aired, there has been a crescendo of donor interest in the program. Watch both segments on CBS's website:

Part One:

www.cbsnews.com/video/watch/?id=7361574n&tag=contentMain;contentBody

Part Two:

www.cbsnews.com/video/watch/?id=7361570n&tag=contentMain;contentBody

New Ballet Ensemble School Teams Up to Support Its Title I Students

New Ballet Ensemble School (Memphis, TN) are collaborating with its high schools students, local community members, The Grizzlies (NBA), and other partners to help support low-income students and families enrolled in the school. Young students



PEOPLE AND SCHOOLS (cont'd)

from Title I schools that are falling behind academically are offered mentoring and tutoring services from New Ballet teens. These sessions take place twice weekly before regular ballet and dance classes begin. The Title I students receive transportation to classes via the Memphis Leadership Foundation, a partner in bringing equal access to excellence to those children who are unable to reliably attend without support. Each Title I student receives a scholarship which is funded by individuals who sponsor the child or by foundations that support the scholarship fund. Community ambassadors provide connections between the New Ballet and the families of children. In addition, The Grizzlies (NBA) Team Up Memphis and Feed the Children have provided perishable and non-perishable goods to New Ballet families, some of whom run single parent households, frequently headed by a grandparent. This type of partnership helps to ensure that quality dance instruction is accessible to all and strengthens community.

Enchanted Circle Theater Receives Outstanding Arts Collaborative Award

This May, [Enchanted Circle Theater](#) (Holyoke, MA) will be honored with Arts Learning's "Outstanding Arts Collaborative in Theatre" award at the 25th Annual Champions of the Arts Awards Ceremony, "Arts: The Creative Core," at the Massachusetts State House. The full day of events will feature a presentation by Scott Shuler, President of the National Association of Music Education, a panel discussion with Paul Reville, MA Secretary of Education, and a brainstorming session with officials from the Department of Education about arts education, the national "core" standards, 21st Century Skills, and arts assessment.

MacPhail High School Jazz Combo Wins Mingus Spirit Award

[MacPhail Center for Music's](#) (Minneapolis, MN) Dakota Jazz Combo, a group of eight high school jazz musicians from across the Twin Cities, won the Mingus Spirit Award at the Charles Mingus High School Competition and Festival held in February at the Manhattan School of Music in New York City. The Dakota Combo is led by MacPhail jazz coordinator and Mingus scholar **Adam Linz**. This prestigious event selected the top high school big bands and combos from throughout the country by reviewing live recordings. Six big bands and six combos were selected to be finalists, three in each category of combos/big bands, regular high schools/special music schools. Only two bands of the 12 came from outside the New York/Boston area. A partnership program of the Dakota Foundation for Jazz Education (DFJE) and MacPhail Center for Music, the Combo is in its fifth year. Selected through open auditions in the fall, the Combo is comprised of exceptional student musicians who rehearse and perform throughout the school year. This year, the National Endowment for the Arts granted an award to MacPhail, the 2011 Dakota Combo, to focus on the works of Charles Mingus.



2011 Dakota Jazz Combo, MacPhail Center for Music, Minneapolis, MN. Photo: Andrea Canter

[Note: This article is adapted from “Innovation and Sustainability in Community Arts Education” a report authored by **Dr. Thomas Wolf** and **Jane Culbert**, commissioned by the National Guild in 2010, made possible with generous support from The Kresge Foundation.]

A theme often heard today is that organizational health in the 21st century must go beyond traditional measures of successful programming, prudent governance, effective management, and sound financial practices. Many believe that organizations thrive best to the extent that they are embedded within larger systems of program delivery and management systems. Early next year, the Guild will publish an in-depth monograph exploring the concept that sustainability depends not only on the strength of individual organizations but on the vitality of the partnerships and shared delivery systems within the community.

In this article we highlight models, along with some brief examples, of collaborative practices that have helped community arts education organizations thrive. These models emerged from an in-depth study of innovation, sustainability, and capitalization within the field of community arts education which the Guild commissioned last year with generous support from the Kresge Foundation. The research, led by the consulting firm WolfBrown, included a comprehensive field needs assessment survey, a literature review, focus groups with Guild members across the country, and interviews with key leaders including selected funders, policy makers, and other stakeholders. Through the project the Guild was able to glean important information about the needs of its members and identify examples of innovative practice.

Our research led us to the hypothesis that the greater an organization's participation in a system of program delivery and/or management, the more positive will be the traditional indicators of sustainability as reflected on the balance sheet. Although much more research is required, we believe that effective partnerships and broad reach through strategic alliances strengthens organizations' ability to thrive in important ways.

Guild members collaborate with other institutions both within and outside the arts and participate in complex and often innovative delivery systems for community-based, participatory arts education. In fact, the prevalence of partnerships could be considered a hallmark of the field of community arts education. Fully three-quarters of respondents to our survey indicated sustained programming partnerships (in existence for more than one year) and three fifths shared services in other ways (administrative, marketing, facilities).

The study identified three broad areas that were felt to contribute to operational and financial sustainability:

- I. Mergers
- II. Partnerships/collaborations
- III. Consortia

Below we briefly describe each area and provide an example

from within the Guild's membership.

MERGERS

In any discussion about sustainability in today's environment, mergers are brought up as an important strategy for increasing and enhancing the capacity of organizations to fulfill their missions, extend their activities, and stay economically viable. The field of community arts education has a number of models of successful mergers.

In October 2009, the merger of Colorado Music Festival and Rocky Mountain Center for Musical Arts in Lafayette, CO was announced. This merger was the culmination of over a year's discussion and planning, and brought together two organizations that work to engage members of the Lafayette/Boulder community through music. In the merger, both organizations retained their names, programs, and locations. However, the merged organization is now sharing services in areas such as insurance, physical maintenance contracts, marketing, accounting, finance, and human resources administration. The merger brought together two thriving institutions who believe they will be stronger and more efficient as the result of the merger, expanding the number of unique music education opportunities in Boulder County.

“Sustainability depends not only on the strength of individual organizations but on the vitality of the partnerships and shared delivery systems within the community.”

PARTNERSHIPS/COLLABORATIONS

Partnerships and collaborations can reap some of the same benefits as mergers—expanded program impact, strengthened organizations, and increased efficiencies. Partnerships and collaborations can be about shared programs, shared services and/or shared facilities.

Program Partnerships

Guild members collaborate with many different kinds of entities in order to extend their reach and leverage the impact of their programming. The most frequently reported program partners were:

- Public schools (77%)
- Private schools (50%)
- Performing arts organizations (49%)
- Other community arts education providers (47%)
- Community centers (44%)
- After school program providers (44%)

Many program partnerships are based on the ability of community arts education providers to utilize their programs in new and innovative ways, often with new kinds of clients.

Sitar Arts Center in Washington, DC offers multidisciplinary arts education to more than 700 young people a year, 80 percent of whom come from low-income households. What is most unusual about Sitar is that more than 150 talented artists volunteer their time each week to teach the Center's students. Sitar works with a number of premier partnering arts organizations—such as Arena Stage, Corcoran Gallery of Art, the Washington Ballet, the National Symphony Orchestra, and Washington Performing Arts Society—to recruit some of their teaching staff (who are paid by the partners). This

model of volunteer teaching services has ensured the ongoing sustainability of Sitar, allowing it to provide services to underserved populations through difficult economic times. It has enabled the organization to invest funds (otherwise required for program costs) in developing and maintaining a state of the art facility in which to provide these programs. Sitar's partners also provide the Center's students free admission to six to eight performances annually, access to master classes, and performance/exhibition opportunities.

Shared Services

To a larger degree Guild members also are partnering to share services, indicating an effort to control costs and add to efficiency. 62% of survey respondents reported sharing services of some type. The shared services for both independent organizations and divisions of larger institutions were primarily with arts organizations (30%), schools/school districts (25%), and other such as churches and colleges (22%). The most commonly shared services mentioned were facility/space usage and marketing. However, there were also other shared services described including financial management, information technology, operations and fundraising.

Mary G. Hardin Center for Cultural Arts (Gadsden, AL): The Gadsden Cultural Arts Foundation offers an example of a creative public/private partnership as well as shared administrative services. The Gadsden Cultural Arts Foundation, which serves as umbrella to the Center and all of its entities (including Gadsden Community School of the Arts), is a private foundation. All resident entities are under one shared services structure and one board of directors (although each project has a sub-committee with an advisory board). The Center, which is a renovated department store in the downtown and an adjacent building, is owned by the City of Gadsden. In addition, the City reimburses the Center for all utilities and provides a major grant for operating support. This joint structure has allowed the Center the opportunity to function far more efficiently than it could have had it been many separate organizations. Accordingly, the organization has improved operating results and an enhanced cash position (including an endowment and cash reserves).

CROSS-SECTOR PARTNERSHIPS

There is growing interest to extend partnerships to reach various populations. Some of these are partnerships that extend beyond the arts (e.g., health, juvenile justice). Others are meant to target the elderly, teens, very young children, or other sectors. In many cases, these connections help community arts educators extend their impact and increase their visibility in a community.

MacPhail Center for Music in Minneapolis, MN has established a thriving music therapy program. MacPhail music therapists are qualified and certified to use music in a prescribed, focused and concentrated manner in order to promote positive change and overall well-being. Beyond classes and individual sessions available through the Center, MacPhail's music therapy programs are offered through an increasingly large number of community partners, including schools (both public and private), community service organizations (especially those serving special needs populations), and health care facilities (including Ronald MacDonald House). The

partnerships have greatly increased MacPhail's stature and visibility in the community as a provider of music therapy by providing services to hundreds who would have been unable to receive services otherwise and has opened doors to new sources of funding including CIGNA Behavioral Health and the MetLife Foundation. These new funding streams have helped stabilize the institution during difficult economic times, and have contributed to improved "bottom line" results.

CONSORTIA

This type of partnership provides assistance to the field of community arts education in ways that improve efficiency and operations of organizations, thereby contributing to their ongoing operating and financial stability (and therefore organizational capitalization). Any such initiative requires partnerships among several community arts education providers and potentially others from outside the field.

Active Network (www.activenetwork.com), a San-Diego/Vancouver based corporation and Guild Business Affiliate, recently launched an integrated registration system for community arts education providers (among other potential users). This product was the result of a long-term initiative of a consortium of seven community music schools that came together in 2004 to address the much-discussed issue of the lack of such a system for National Guild members. Initial members of the consortium included MacPhail Center for Music (Minneapolis), Levine School of Music (Washington DC), Neighborhood Music School (New Haven), Third Street Music School Settlement (New York), Cleveland Music School Settlement, and Wisconsin Conservatory of Music (Milwaukee). A seventh partner, Merit School of Music (Chicago) joined a few years later. These schools together formed an LLC and funded the development of a comprehensive online registration system (including a student database, on-line registration, facilities management, scheduling, and marketing components). Through the process, the consortium worked with two different developers, bringing it to completion with Active Network who will market, install, and support the system going forward. Consortium members contributed over \$700,000 over the years to bring this project to fruition. The system is currently being fully implemented by consortium members, while its individual modules are being marketed by Active Network.

CONCLUSION

For over a half century, arts organizations have explored strategies to make themselves more sustainable. Funders have developed strategies that include challenge grants for endowment, balance sheet management, stabilization grants, capacity building programs, and many others. Today, several funders have pointed to capitalization as a strategy for the current era. While sustainability remains elusive for some, strong community connections have helped many Guild members thrive throughout the 20th century and into the 21st. These connections are one of the primary reasons why the field continues to be one of the most influential segments of the arts sector in terms of lifelong impact. ■

By Stephanie Golden

Can your organization become the “cool place,” a magnet that draws teenagers to participate in community arts education programs?

Adolescents have specific interests and needs, and they’ve reached an age where they choose how to pursue their interests and dedicate their time. Teens’ autonomy makes it more challenging to reach them, attract them into your programs, and sustain their involvement. Not surprisingly, 100% of respondents to a 2008 National Guild survey requested support for creating programs that engage teens effectively.

In response, the Guild launched the Engaging Adolescents Initiative, offering information and training to help community arts education organizations increase teen participation. Based on consultation with experts in the field, the Initiative’s goal is to enhance existing programs and catalyze the creation of new program through a holistic approach that integrates arts learning with support for teenagers’ developmental needs.

Research has found that combining high-quality arts education with help for accomplishing the key tasks of adolescent development not only increases the benefits of arts programs for teens but also keeps them involved, because these programs are relevant to their lives. To help members reach out more effectively to young people, the Guild offers seminars and workshops on engaging adolescents and has also just published a new guide, *Engaging Adolescents: Building Youth Participation in the Arts*, available at www.nationalguild.org, which outlines this youth development approach.

The guide presents a basic framework for considering and planning an integrated arts education–youth development program. If you’re looking to deepen and expand a program you already provide, it will help you decide what types of innovations to implement. If you’re considering creating such a program, it will help you think about what the possibilities are for your organization. *Engaging Adolescents* begins by defining engagement and explaining its benefits for both teens and arts organizations. It then describes adolescents’ key developmental needs and the basic considerations involved in connecting with teens. There follow nine fundamental strategies for developing successful programs. Interspersed throughout are eight profiles of outstanding programs, including practical advice culled from practitioners’ experience.

ENGAGEMENT AND YOUTH DEVELOPMENT

Engagement in this context means more than just getting people in the door. It includes the concept of power sharing: working with people, as opposed to unilaterally developing programs for them, so they become co-creators of a program that reflects their specific needs. *Youth development* refers to an intentional process that helps teens develop knowledge of self, social connections, expressive skills, competence, and other abilities by giving them the support they need to participate fully in their own personal, social, and cultural growth.

In the holistic approach the guide describes, arts instruction that sets high expectations, encourages positive risks, and promotes leadership enables students to acquire skills that transfer to other aspects of their lives. As they learn to become active resources, problem solvers, and community builders, teens also engage more deeply in the arts because they take on real responsibilities that build on their inherent strengths.

For example, the Mosaic Youth Ensemble, the core program of Mosaic Youth Theatre of Detroit, includes over 100 young people, ages 12 to 18, who receive nine months of intensive education and training in acting and vocal music. The rigorous schedule involves at least 10 hours a week of rehearsal time, plus performances in schools and for the public. A University of Michigan study found that the Ensemble’s foundational values—insistence on high expectations, active participation, and total acceptance of each individual—stimulate not just artistic accomplishment, but improved grade-point averages, educational aspirations, and confidence about academic goals.¹ The program also had a positive impact on how youth conducted themselves, organized their time, managed stress, led a group, maintained a positive sense of self, interacted with people of different backgrounds, and set ambitious personal goals.

As one young Mosaic artist put it, “I realized that the training I received was not just about the arts, but about developing as a person.”

CONNECTING WITH ADOLESCENTS

Engaging teens effectively requires designing programs based on their fundamental developmental needs: forming an identity; developing and mastering life skills; and finding a sense of place. Thus Ifetayo Cultural Arts Academy in Brooklyn, NY, ties its programming into rites of passage that move a child through adolescence into adulthood. Students learn specific dances, songs, and rhythms that reinforce core values. Then they discuss these values and write life plans focusing on the meaning of community.

Successful engagement requires breaking free of negative perceptions of teens. Conceptual models of adolescence often focus on its stressful, unpredictable, and turbulent aspects. But teens also have a remarkable capacity to imagine and experiment with new ideas and take positive risks. Building programs that promote these assets will enable your organization to benefit from teens’ high levels of energy, creativity and commitment.

Effective programs are founded on three core components:

Organizational commitment. The program is central to your mission and is supported by the entire organization. Investing in youth for the long term enables you to deepen the program and build its impact over time.

Focus on youth empowerment and success. Every aspect of the program is geared to building students' confidence. There is a balance between teens having choice and responsibility and adults providing guidance and structure.

A supportive environment. Positive attitudes toward teens among staff and teaching artists, spaces where teens can hang out and feel comfortable, sustained involvement with adults, and occasions to share and celebrate their work make teens feel welcomed, respected, and supported.

BASIC ENGAGEMENT STRATEGIES

Engaging Adolescents describes nine strategies—from initial needs assessment to evaluation—that cover the basics of implementing a youth engagement program. Practical tips accompany each strategy.

Assess needs and map assets. Determining what adolescents in your community actually want and need, and what resources are already available, enables you to target a specific audience and make your program relevant to them. Conduct focus groups and individual interviews, and use the information gained to create a survey. Involving teens themselves in the assessment will make your survey more accurate and promote greater engagement later.

Identify barriers to participation. It's essential to identify and address these barriers in the planning stage. Logistical barriers include the accessibility of your facility to public transportation, prospective students' lack of fluency in English, and competing demands on their time, such as afterschool activities, childcare or work. Barriers of the mind range from the belief that art is only for certain people, to teens' feeling that they themselves aren't "creative," or the feeling that a facility is too "fancy" or its neighborhood unsafe.

Create a youth advisory council. A formal teen advisory council, with real responsibility, can play a role in marketing, recruitment, and program design. Its members form the core of the community of teenagers you hope to build, and it is crucial for sustaining the program over time. At [MacPhail Center for Music](#) in Minneapolis, the Teen Advisory Council worked alongside staff to plan and conduct a student giving campaign—and in the process, learned how a community arts education organization works.

Design engaging, high-interest programs for and with teens. Knowledge of key developmental tasks should drive program design. Use a collaborative, youth-centered approach. Teens need to know that programs are created specifically with their interests in mind, so consulting your teen advisory council on program design is an excellent strategy. Teens are also a valuable resource for deciding how to integrate technology and social media into the program.

Choose teaching artists and staff who enjoy working with teens. You need people who have genuine respect for adolescents, set high expectations for them, and believe in

building on their strengths and capabilities. Staff should be skilled at blending guidance with discipline and independence with structure and should understand the youth development model. You may need to hire a social worker or counselor with specialized knowledge, on staff or as a consultant.

Explore partnerships. Partnering with organizations whose strengths complement yours can expand your reach and enable you to offer services neither organization could provide on its own.

Create a welcoming environment. Your facility should create a sense of both physical and psychological safety, with an atmosphere that promotes community and encourages self-expression, program content that stimulates artistic and personal growth, and a program structure that balances work and learning with relaxation and down-time with peers. You should convey the message: "We trust you. We like you. We care, you are important, and we want others to know about you."

Develop the right marketing and recruitment strategies. Peer-to-peer recruitment is the most effective strategy, especially since relationships fostered through the program support retention. An advisory council consisting of a cross-section of teens from different neighborhoods and schools will know what works and what doesn't, and how best to use social media, both for marketing and to build community.

Evaluate to invigorate teen programs and ensure sustained participation. Evaluation is essential to keep a program relevant. Ongoing feedback from participants lets you know what refinements to make to keep teens coming back. Make it easy for them to provide this feedback without fear of negative reactions. Involve parents and families, whose support helps keep teens engaged. Program alumni are excellent mentors for current students and can be spokespeople for your program and organization.

Embracing the high-spirited, in-your-face energy that adolescents bring to an organization can be intensely rewarding. When you involve teens as more than customers who come and go, you touch the lives of an age group that often lacks meaningful opportunities to engage with their peers and adult mentors. Your organization also benefits from their insights, opinions, and energy. ■

¹ *Mosaic Youth Theatre of Detroit, Lorraine M. Gutiérrez, and Michael S. Spencer, Excellence on Stage and in Life: The Mosaic Model for Youth Development through the Arts (Mosaic, 2008). www.mosaicdetroit.org/about-model.htm.*

Download "*Engaging Adolescents: Building Youth Participation in the Arts*," free-of-charge, at www.nationalguild.org

ABOUT THE AUTHORS

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Interested to learn more about our members' successes related to developing new business, we surveyed the membership for examples of newly developed programs (such as courses, partnerships, etc.) that are attracting students and generating a profit. Here are some of the stories Guild members shared about what they've done to develop revenue-generating programs at their organizations and some of their insights about why these programs are working—and what it takes to get them started.

DEVELOPING & EXPANDING AN ONLINE PROGRAM Bloomingdale School of Music, New York, NY

In 2006 Bloomingdale School of Music conducted a self-assessment of its educational programs. One of the findings of this undertaking was that its students often lacked basic music theory skills. Diving deeper into the issue, Bloomingdale discovered that many teachers felt there wasn't enough time in a private lesson to cover theory topics in-depth and that it was impractical for most students to come to the school separately for a group theory class. Furthermore, Bloomingdale discovered that many other schools and studios struggled with this same issue. The school wanted something that was easily accessible by all students at any time, presented in a clear manner, and fun to use. Unable to find an existing product that met all of these needs, it decided to create its own. Thus, through the work of more than 30 musicians, teachers, programmers, and designers, Theory in a Box was born. Since launching at Bloomingdale in the fall of 2008, the number of student enrolled in music theory has climbed from an average of 5 per year to the current enrollment of 109.

On the heels of this success, Bloomingdale expanded the course to other institutions in 2009. It is now available to schools, colleges, private studios, and individual students anywhere with internet access. They since have enlisted 31 schools (including nine community music schools, 11 primary/secondary schools, and 11 colleges) in the Theory in a Box partner school program, as well as 94 individual students. The course is in use in 37 US states and four Canadian provinces. As Theory in a Box is an arm of Bloomingdales' educational mission, it has elected to keep the cost of using the course for these schools and students modest and affordable. Through its popularity with other institutions, the school has earned more than \$25,000 from the course. This income enables Bloomingdale to continue developing Theory in a Box, and to support its mission of bringing a greater level of music literacy to music students at large.

CUSTOMIZING YOUR EARLY CHILDHOOD PROGRAM Sitar Arts Center, Washington, DC

In the fall of 2010, Sitar Arts Center strategically began to grow its Early Childhood Arts program to attract new students from the many young families that had newly moved into its neighborhood. While early childhood classes for children five years old and younger with their parents or caregivers have always been a part of Sitar's programs, the decision to

customize the program in response to families' interests and needs turned it into a revenue generating model.

Surveying enrolled parents in 2009 helped Sitar determine the clear demand for classes in a wider range of disciplines and the parents' preferred schedule for classes. In response to this assessment, Sitar has expanded its offerings from music classes to classes in visual arts, dance and yoga, and has increased the number of classes offered from 23 to 39 during the current 2010–2011 school year. In addition, it has separated its Early Childhood Arts classes from the classes for school-aged children, which allows it to streamline the registration process for parents and customize the program to better fit the needs of families with young children. With additional marketing and outreach efforts and parents enthusiastically recruiting their peers, enrollment has dramatically increased. Early Childhood Arts now is operating at full capacity. Average enrollment per semester more than doubled from the previous year.

Early Childhood Arts is generating critical income that supports the other programs at the center while still directly meeting the organization's core mission: giving underserved children the opportunity to explore the arts. While many of Sitar's new Early Childhood students come from middle and upper-income families in the area, the center remains committed to serving students from low-income families. The program currently serves 50% of children from low income households and offers a unique opportunity for parents and children of different income levels to interact and learn from each other. This year it partnered with Mary's Center and Jubilee Jumpstart, neighboring non-profits that serve low-income families and offered them special partnership classes. Sitar also set-up registration sessions targeted at Mary's Center constituents with Spanish-language assistance to make the program more accessible to them.

PARTNERING TO SERVE SPECIAL NEEDS STUDENTS South Shore Conservatory, Hingham, MA

South Shore Conservatory (SSC) created Community Voices, a chorus performance ensemble, to meet the need of adults and young adults with developmental delays who were underserved. SSC Community Voices generates a profit for the Conservatory and is attracting a wide range of participants and a new audience base. Its success is due to:

- Personal contacts with schools, human service agencies, and parents/families
- A board certified music therapist who is able to adapt the music and instruction to meet all levels of learner
- Local publicity and word of mouth
- Competitive tuition with human service agencies that work with the same target population
- Available performance space and high standards for Conservatory recitals and concerts

- In-house students willing to give their time and talent for community service
- A supportive administration and board

Now in its third year, Community Voices is made up of 22 singers who rehearse 25 weeks a year and perform at a growing number of both community and statewide events beyond Conservatory concerts. These performance opportunities raise the Conservatory's profile and attract new audiences to its other programs throughout the year.

The program was developed in consultation with human service professionals, local music educators and a small group of parents. A modest tuition was set, based on rates of community agencies already offering classes and recreational opportunities to individuals with developmental delays. A total of 12 individuals signed up for the initial 8-week trial.

Today the ensemble continues as a tuition-based program; financial aid is available. Donations have been accepted at on campus concerts and have more than paid for receptions and programs. A high school student provides piano accompaniment and other Conservatory students serve as mentors and peer models during rehearsals. All these students are earning community service hours for their work.

Given the Conservatory's geographic location, public transportation is not readily available and singers rely on designated drivers to get them to rehearsals and concerts. The Conservatory is looking to establish a second ensemble in a different location to accommodate more singers, increase participation and offer additional instrumental and hand chime performance groups.

TAKING YOUR PROGRAM ON THE ROAD **LUX Center for the Arts, Lincoln, NE**

LUX Center for the Arts' Art Van deLUX—a cargo van equipped with a variety of art-making supplies—is now providing visual arts instruction to more than 300 hundred, low-income students at eleven different elementary and middle schools. Its success has prompted Parent Teacher Organizations at wealthier schools to request LUX classes for their students, which is generating new revenue. LUX also is planning to market the Art Van deLUX to local businesses, providing Creativity Clinics as well private birthday parties that will generate additional revenue.

Community donations and a grant from the National Endowment for the Arts put the LUX Center slightly over its \$50,000 goal to buy and retrofit the van, stock it with supplies, and hire teaching artists. The van includes a mobile potter's wheel, miniature printing press, table-top easels, and drawing boards. Currently Art Van deLUX makes art-making experiences available to anyone regardless of income, transportation, or physical disability. Classes are offered at no charge in a variety of media and all meet national and state art standards for elementary and middle schools.

Through their Art Van deLUX program, LUX is reaching youth and seniors who don't have the means or transportation to physically come to the center. LUX is also building new relationships and potential partnerships by working with other organizations in the community, including the Commission for the Blind and Visually Impaired, The Indian Center, Aging Partners, and various senior living facilities.

ADVICE TO GET YOU STARTED

As the above examples indicate, there are myriad ways to develop new business. Here is some advice from two Guild members that have also developed programs which not only attract students, but generate a profit.

Multnomah Arts Center, Portland, OR

- **Conduct a needs assessment.** Make sure there is demand for the class in your community and that you are not duplicating services. It's better to have another program in your community meeting a demand that you can refer customers to, than to put effort into a program that will compete with a neighbor.
- **Wait until you can afford the start-up costs.** Be able to support the new business during the start-up phase when you are still building the program's solid reputation. If you are not ready to go above and beyond the attention you are giving to your core programs for at least a year, consider holding off until you can give the new program extra attention. It's much harder to try and jump-start a failed program than to do it right the first time.

Genesee Center for the Arts & Education, Rochester, NY

- **Be focused but be open.** Create a business plan but remember it is just a plan, one that needs to be monitored, adjusted and molded as you gather data during the program's early years. Changes to the plan can be made and new directions pursued as new opportunities and new connections arise.
- **Hire and develop passionate staff and volunteers.** It's important to hire staff that are passionate about the mission of the business, and to develop volunteers to be ambassadors, who can connect you to new resources, audiences and collaborative partners.
- **Tell everyone what you are doing—OFTEN.** No matter how much you think you are getting out the word on this new program, there will be people who haven't heard or seen anything about it. Multiple messaging strategies and constant flow of information about this new initiative will be needed for it to take hold.
- **Every child is unique and special—and so is every new program.** Though there are some things that are not open for interpretation, you need to recognize that not everything you did for your old programs will work for your new initiative. Staff, board, volunteers and others should be willing to let the new program develop in ways that might be different. ■

NONE OF OUR BUSINESS: AVOIDING THE TRAP OF MICROMANAGEMENT

By Maureen K. Robinson

There is a perpetual ground skirmish going on in nonprofit organizations. An intense, preoccupying struggle between boards and staff over bits of territory that are by definition small but that aggregate into a huge, boundless area impossible to define, difficult to regulate, and soggy as a marsh.

For example, you find yourself at a board meeting looking at an illustration for the redesigned website and hear a voice—your voice—complaining about the choice of colors. While you sit there wondering if those words came out of your mouth, others begin to chime in, glad to know that color choice is now on the table.

Without intending to, you have re-ignited the skirmish over territory no staff should have to concede—color—and become the punch line of a story about micromanagement.

The example of the website and the board's debate over color was not selected randomly. In a lighthearted effort to build a "Top 10 Signs You Are Micromanaging" list during a recent board development exercise, I encouraged a board to draw a few boundaries for itself and its members, and find the internal discipline to honor them.

This was an organization with an international scope of work and a large budget, yet the board put any discussion of color right at the top of the Top 10 list – the color of new letterhead, the color of invitations, the color of table linens, the color of new carpet or walls. The rest of the list was equally telling—award plaques, anyone?—and I detected some painful history behind this exercise.

Micromanagement is very difficult to define. Executive directors have the most sensitive antennas for it, and in an offensive strategy designed to thwart any appetite the board may have for the miniscule, will often define it very broadly. How much underlying detail to show in a budget presentation is a legitimate debate within the staff—too little and the numbers appear suspiciously unsupported, too much and someone on the board is sure to ask a question about photocopying.

Boards often have no collective definition of what constitutes micromanagement and end up swinging from sublime indifference to the kind of intense scrutiny possible only with a scanning electron microscope. Permission to set the standard is often granted to the most energetic, most obsessed, or least disciplined member of the board, rarely ever the wisest or best informed. In this way, we have an international organization with a board of smart, experienced people sucked into a discussion of colors because one member couldn't resist the personal impulse to voice an opinion, and like a grease stain, the discussion spread.

When I am not advising boards and staff how to avoid this endless skirmish or declare a truce, I am trying hard not to be guilty myself of the inappropriate question or the blurted, ill-considered opinion.

So, I am sitting in the boardroom of a great organization with a new executive director. She is different from her predecessor, and the staff is adjusting to the change. There is a fair amount of turnover at the senior level. I wonder what it means. Is it the natural turnover that occurs around a leadership transition or is it something more? The executive director is entitled to put a team in place. Hiring decisions are hers, and the board needs to keep out of that. But we have lost some good people and...I finally decide to raise my concerns with the chair, knowing he sees more than I do and will tuck the question away for awhile to see how things go.

This has been my strategy—to find my pause button—and test whether I am asking the right questions at the right time in the right setting, or I am being nosy and bossy (and therefore obligated to get over it) or indulging myself because I can. I highly recommend the pause button.

I also try to incorporate in my meeting preparation a small ritual that I strongly recommend. As I look over the agenda and background materials for a meeting, I ask myself: What are the three best questions I could ask as a board member about ... this budget, this financial report, the annual plan, the report on fundraising, the evaluation of our outreach services, the recommendation to seek a large and demanding contract with the city. By limiting myself to three and trying to keep my role as a board member in focus, I find that I want to make the questions count. It may not get me to the right altitude all the time, but it does keep me out of the grass.

Finally, when a skirmish breaks out over a very small piece of ground, I have learned to ask my colleagues on the board if we are doing our job or trying to do the director's job. I do this pretty nicely if I do say so myself, but still, I realized I have to speak up or accept what could be a long and unrewarding wait for the chair or the elusive other guy to bring us back within bounds.

In an article on the New Work of Nonprofit Boards that appeared a few years ago in the *Harvard Business Review*, the authors—Richard Chait, Thomas Holland and Barbara Taylor—neatly summarized the defining characteristic of most nonprofit boards: a group of high level people doing low level work.

It was a general assessment based on watching many boards work in many settings on many issues, and their definition of low level was probably more a reference to the mind-numbing quality of a lot of board work than to micromanagement. In the general scheme of things, the tendency to micromanage—which is a self-inflicted problem—falls well below "low level" to a subterranean place where light fails to penetrate. Yet, it still manages to entrap the same high-level people.

There are things that are very much the business of the board. We need to remain focused on our business, insist on it and bring our best to it. There are things that are none of our business, and we should try to remember what they are and remind each other when our memories fail.

Executive directors and staff will never tell us—they can't really—so we must sidestep skirmishes over marshy ground and add respect for a few decent boundaries to the board's list of things to do. ■

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Maureen K. Robinson is the author of *Nonprofit Boards that Work: The End of One-Size-Fits-All Governance*, published by John Wiley & Sons, and a consultant in the areas of nonprofit leadership and management, strategic planning and organizational development.

THE GUILD IS PLEASED TO WELCOME THESE NEW MEMBERS

FULL MEMBERS

- **Attitudinal Healing Connection (AHC)**, Oakland, CA. AHC provides platforms for creative expression and communication for all through educational programs, workshops, events and healing circles that cultivate skills in personal development, community leadership, and the arts.
- **Changing Worlds**, Chicago, IL. Changing Worlds' mission is to foster inclusive communities through oral history, writing and art programs that improve student learning, affirm identity and enhance cross-cultural understanding.
- **DC Arts and Humanities Education Collaborative**, Washington, DC. The DC Collaborative works with its members to provide equitable access to arts and humanities education for all DC public and chartered public schools for the growth of the whole child.
- **Hyde Park Art Center**, Chicago, IL. The Hyde Park Art Center's offers studio arts to all ages and skill levels, and community outreach programs serving nearly 4,000 individuals annually through visual art workshops and classes at Chicago Public Schools, parks, youth and community centers, public housing developments, and retirement homes throughout the city.
- **Jazz Institute of Chicago**, Chicago, IL. Dedicated to preserving and perpetuating jazz in all its forms, The Institute offers training, internships and support for young artists.
- **Jubilee Foundation**, Bald Knob, AK. The Jubilee Foundation is a thirty-six year old faith-based organization with the mission of supporting children's education in the arts.
- **Marquis Studios**, Brooklyn, NY. Marquis Studios has provided a variety of arts-in-education services to New York City public schools for the last 32 years.
- **Philadelphia Boys Choir & Chorale**, Philadelphia, PA. Since 1968, The Philadelphia Boys Choir has provided musical training to talented boys and men from the Greater Philadelphia area, regardless of their ethnic, religious or economic backgrounds. The Choir performs a diverse repertoire emphasizing the preservation and promotion of American music.
- **Raw Art Works**, Lynn, MA. RAW offers visual arts groups, a film school, leadership development opportunities and teen employment.
- **Roundabout Theatre Company, Education Division**, New York, NY. Through its educational initiatives, Roundabout Theatre Company strives to use theatre to enhance teacher practice and deepen student learning.
- **United South End Settlements, Children's Art Centre**, Boston, MA. The Children's Art Centre provides visual arts classes to youth in USES preschool and after-school programs, offers arts enrichment programs to neighboring elementary schools, and provides community arts classes for infants to teens.

EDUCATION AFFILIATE

- **Northern Arizona University Music and Dance Academy**, Flagstaff, AZ. The NAU Community Music and Dance Academy offers instruction in music and dance for the Northern Arizona Region.

BUSINESS AFFILIATES

- **Classics for Kids Foundation**, Holliston, MA. Guided by the belief that playing a stringed instrument can transform a child, Classics for Kids supports strings programs nationwide through matching grants for new instruments.
- **Music & Arts**, Frederick, MD. Music & Arts specializes in instrument rentals, music lessons and band and orchestra instrument sales, and now has over 100 retail locations in 19 states.
- **Raven Commerce Systems**, Philadelphia, PA. Raven Commerce Systems is the creator of Art Center Canvas™, a software application, designed specifically for arts and cultural centers, which manages members, participants, classes, lectures, workshops and events, registration, art and supply sales, payment, donor tracking, and exhibitions.



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