

GUILD NOTES

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GUILD NEWS

Creative Aging Program Expands

In recognition that the number of adults age 65 and above will double by 2050 and that recent research demonstrates that sustained participation in professionally-led arts programs can promote health and prevent disease in older adults, MetLife Foundation and the National Guild of Community Schools of the Arts are pleased to announce the **2010 Creative Aging Program**. This year's program will be an expansion of last year's pilot program.

The program will provide in-depth technical assistance and grants of up to \$7,500 to National Guild members to enable them to design, implement and evaluate high-quality creative aging programs (participatory, skill-based arts education programs for adults age 60 and above) using best practices detailed in the Guild's latest publication, *Creativity Matters: The Arts and Aging Toolkit*. Technical assistance will focus on capacity-building with particular attention to outcome-based evaluation. This is a competitive program. A total of \$80,000 will be available through two tiers of funding.

The application deadline is October 30, 2009. Learn more about the Guild's Creative Aging Program and download an application: <http://nationalguild.org/programs/creativeaging.htm>

Engaging Adolescents Workshop Opportunities

Two conference workshops are planned as part of the Guild's new **Engaging Adolescents Initiative** (EAI). These opportunities will offer you information and practical skills in designing effective and sustainable music and arts programs for teens. They will be presented during the 2009 Conference for Community Arts Education, November 11-14, in Minneapolis.

EAI is a multi-year effort to increase teen participation in arts education programs by enhancing the effectiveness and scope of existing programs and catalyzing the development of new programs at Guild member organizations nationwide. The goals of EAI are to research best practices, principles and theory; identify model programs and information resources, craft a professional development curriculum; produce a training institute and develop a new publication on research findings and model programs. The NAMM Foundation has made a grant of \$30,000 to support the initiative.

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PLAY YOUR PART

By making a year-end gift to the National Guild, you'll keep our vital information, networking and grant making, and advocacy programs going at a time when community arts education providers need them the most.

To make a contribution, return the enclosed envelope or go online to www.nationalguild.org.

You can play a critical part in the national movement to broaden and sustain access to quality arts education. Please send a tax-deductible gift today.

GUILD NEWS (cont'd)

Engaging Adolescents workshops at the 2009 Conference include:

What Teens Want: Designing Effective Arts Education Programs for Adolescents

Thursday, Nov. 12, 2:30 - 3:45pm

Moderator: **Traci Slater-Riguad**, Manager, Coming Up Taller (invited)
Panelists: **Dana Lupton**, Artistic Director, Moving in the Spirit (invited);
Witt Siasoco, Program Manager, Walker Art Center Teen Programs;
and **J. Curtis Warner**, Executive Director and Associate Vice President for Education Outreach, Berklee City Music

Studies show that high quality arts education can address teens' unique needs by improving their artistic and life skills, positive self-image and societal commitment. In this session, representatives from three exemplary organizations with robust teen programs will discuss how to design effective programs and engage teens in leadership positions within your organization. They will also engage in a critical dialogue about key considerations including barriers to participation, faculty training and mentorship.

Marketing Teen Programs: Strategies for Increasing Engagement

Thursday, Nov. 12, 4:15 - 5:30pm

Moderator: **Donna Walker-Kuhne**, President, Walker International Communications Group
Panelists: **David Dombrosky**, Executive Director, Center for Arts Management and Technology; and **Laura Smyth**, Senior Associate for Communications and Partnerships, Arts Education Partnership

What influences teenagers' decision to participate in an arts education program—or not? This session will share successful and innovative strategies for recruiting teenagers and sustaining their involvement. We will discuss common barriers to participation and learn how social media, peer-to-peer marketing and other methods of engagement can increase participation.

Explore the Twin Cities: 2009 Conference for Community Arts Education

Hundreds of community arts education providers are expected to attend the [2009 Conference for Community Arts Education](#), November 11–14 in Minneapolis. The Hyatt Regency, the official site of the conference, is located on Nicollet Mall within walking distance of an array of Twin Cities' cultural attractions including The Walker Art Center, Minneapolis Institute of the Arts, Orchestra Hall and the Guthrie Theater. For program details and registration, please visit [www.communityartsed.org](#)

Opportunities to take advantage of Minneapolis/St. Paul's thriving arts and culture scene during the conference include:

A Night at the Guthrie

Wednesday, Nov. 11, 7:30pm

See *Faith Healer* by legendary Irish playwright Brian Friel while visiting the Guthrie Theater's breathtaking new three-theater home on the banks of the Mississippi River. The Guthrie is offering conference delegates a special \$25 ticket price for this performance. Visit [www.communityartsed.org](#) for details.

Taste of Minneapolis Dinners

Thursday, Nov. 12, 7:30–10:00pm

Join your peers as we head out to sample some of downtown Minneapolis's delicious eateries. Out-of-Pocket.

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GUILDNOTES

NATIONAL GUILD OF COMMUNITY SCHOOLS OF THE ARTS

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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.

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Perceive Creative, [www.perceivecreative.com](#)

GUILD NEWS (cont'd)

Celebration at MacPhail Center for Music

Friday, Nov. 13, 6:00–8:00pm

Celebrate community arts education by joining us for light food and entertainment at the fabulous new home of MacPhail Center for Music, one of the nation's leading community arts education centers.

Site Visits

Saturday, Nov. 14, 9:00am–12:00pm

Gain inspiration and new ideas by taking a behind-the-scenes look at some of the Twin Cities' exemplary community arts education organizations. Ticketed event: \$10

Dance: Minnesota Dance Theatre and the Dance Institute & Zenon Dance Company and School

Music: Applied Music Technology Tour at MacPhail Center for Music, St. Paul Conservatory of Music, & McNally Smith College of Music

Theater: Children's Theatre Company & Steppingstone Theatre for Youth Development

Visual Arts: Highpoint Center for Printmaking & Northern Clay Center

Guild Welcomes Fall Marketing & Program Interns

The Guild is delighted to welcome **Lindsey Cosgrove** and **Jocelyn London**, who are joining us this fall as marketing and program interns. Lindsey received her B.A. in music from The University of Mary Washington and has worked as a program coordinator for Guitars Not Guns, and as an intern for Arts for the Aging, Inc. Jocelyn graduated from Columbia University with a B.A. in art history and economics. Most recently, Jocelyn has served as the director of public relations at the Collette Blanchard Gallery in New York City.

Lindsey and Jocelyn succeed our summer interns, **Justin Leventhal** and **Matthew Law** who were instrumental in helping us with market research, web research project, and regional events. We are happy to report that Justin has since accepted a position as program and development associate/registrar at **Opus 118 Harlem School of Music** (New York, NY).

2009–2010 METLIFE FOUNDATION PARTNERS IN ARTS EDUCATION GRANTEES ANNOUNCED:

On behalf of MetLife Foundation, the National Guild has awarded 14 grants totaling \$215,000 to the following members to support exemplary arts education partnerships with public schools during the 2009-2010 school year:

- **Arts Council for Long Beach's** (Long Beach, CA) Eye on Design engages 100 third grade students in a sequential visual arts program during which they will create their own site-specific public art proposals.
- **Brooklyn-Queens Conservatory of Music** (Brooklyn, NY) will provide sequential music education to 3,238 students in grades K-7 at ten Queens/Brooklyn Public Schools.
- **Casita Maria Center for Arts and Education's** (Bronx, NY) partnership with PS/IS 50's Vito Marcantonio provides 180 students in the 6th, 7th and 8th grades with intensive visual arts training in printmaking, digital arts and photography.
- **City Lore's** (Queens, NY) and P.S. 11's Telling Stories program will provide seven third grade classes instruction in the story-telling, traditional dances of Mexico, theater, and Chinese brush painting inspired by students' investigations of the history and culture of Mexico and China and their immigrant communities in Queens.
- **The Clay Studio's** (Philadelphia, PA) Claymobile Outreach Program will partner with General George G. Meade School to provide high-quality ceramic arts education to 102 students in grades one through seven.
- **COCA — Center for Creative Arts'** (St. Louis, MO) Urban Arts Program will provide sequential arts instruction in dance, literary arts, music, theater, and visual arts to 270 underserved K-6 students at Jefferson Elementary School.
- **Community Music Center of Boston** (Boston, MA) partners with 21 Boston public schools to provide high-quality music instruction and arts participation opportunities for 4,660 students in grades K-12.
- **Hubbard Street Dance Chicago** (Chicago, IL) will teach a sequential, Laban-based creative dance curriculum for 650 students in grades K-6 at two public schools. Through annual assessment of the program, HSDC will create a process model for partnership and create inquiry-based dance education programs with partner schools.
- **Ifetayo Cultural Arts Academy's** (Brooklyn, NY) Arts in Education program will expand to six public schools in Brooklyn, serving 320 K-3 students with instruction in dance, literary arts, music, theater and visual arts.
- **Living Arts'** (Detroit, MI) partnership with Harms Elementary, Maybury Elementary and the Academy of the Americas elementary and middle schools (PS) will engage 540 youth in sequential standards-based arts education which supports their English language arts, math, and social studies learning through instruction in mime, music, songwriting/recording, video/animation and performance poetry.
- **Luna Kids Dance's** (Oakland, CA) long-term partnership with Oakland Unified School District (OUSD) and New Highland Academy will provide sequential dance instruction to 595 students in grades K-8.
- **Progressive Arts Alliance's** (Cleveland, OH) arts-integrated partnership with George Washington Carver will provide instruction in music, printmaking, poetry, theater, and media arts to 565 students in grades K-8.
- **Young Audiences New York's** (Brooklyn, NY) five-year partnership with the International Arts Business School involves a series of digital photography and video residencies for up to 150 students, residing in the Crown Heights section of Brooklyn.
- **Zephyr Dance's** (Chicago, IL) partnership with Oscar Mayer Elementary School, Zephyr Project M, applies the choreographic process to math learning for 200 students in grades three through six.

PEOPLE AND SCHOOLS



Kardan

Kardan Named Colburn's New President and CEO

Sel Kardan assumed the post of president and chief executive officer of [The Colburn School of Performing Arts and The Colburn Conservatory of Music](#) (Los Angeles, CA) this September. He formerly served as president and CEO of [The Music Institute of Chicago](#). Prior to his position in Chicago, Mr. Kardan served as executive director of the Shriver Hall Concert Series in Baltimore and executive director of the Heifetz International Music Institute in Wolfeboro, New Hampshire. A viola performance graduate of the Peabody Institute of The Johns Hopkins University, Mr. Kardan has performed as a chamber musician throughout North America and has served as a faculty member for a number of institutions, both at the collegiate and pre-college levels.



Adams

Adams Named Director of VCSU Community School of the Arts

Amanda Adams has been appointed the new director of [Valley City State University's Community School of the Arts](#) (Valley City, ND), succeeding **Beth Klingenstein** who stepped down due to an increase in her teaching load as associate professor of music. Mrs. Klingenstein founded the CSA and provided 15 dedicated years of service building a number of programs in music and art, benefitting the residents of Valley City, North Dakota and over 40 of its surrounding communities. Amanda Adams has served as a piano and voice instructor for the CSA, where she also accompanies the Valley Children's Choir and sings with the Valley Voices Women's Choir.



Martin

Martin Named Executive Director of Brookline Music School

[Brookline Music School](#) (New York, NY) has named **John William Martin** to succeed **Valerie Nelson** as the School's executive director. Nelson, who has led the school since 1999, retired in July 2009. Martin was formerly director of admissions and student services at Michigan State University, and an instructor in music administration for the University's College of Music since 2003. Martin served 11 years and was the founding director of the College of Music's Community Music School. He also led the Wausau Conservatory of Music in Wausau, Wisconsin, for five years, and served as arts coordinator for the Jackson County Public Schools in Florida. Martin is a freelance flutist who performs with a variety of trios.

Casenave appointed Director of Harbor's Jazz Program



Casenave

Pianist and composer, **Gustavo Casenave** has been named director of the jazz program at [The Harbor Conservatory for the Performing Arts](#) (New York, NY), a division of Boys & Girls Harbor. Mr. Casenave joined the Conservatory's faculty in 1997 teaching composition and Latin Jazz piano. Over the course of 20 years as an educator, he has lectured and conducted master classes and workshops at many prestigious national and international institutions. Mr. Casenave also directs his own jazz ensembles, performing at numerous venues worldwide. He was Bette Midler's musical director for two years, during which time he was her accompanist and private teacher. He has performed and recorded with several Grammy and Oscar award winners, and many internationally acclaimed artists.

Highpoint's Capital Campaign Gets Support From Major Challenge Grant

[Highpoint Center for Printmaking](#) (Minneapolis, MN) has received a Kresge Foundation challenge grant of \$250,000 in support of its capital campaign, *HP2: The Campaign for a Permanent Home*. Opened in June, the new facility nearly triples Highpoint's current footprint, allowing the organization to better serve its diverse audience of artists, schools and communities. With architecture by [James Dayton Design](#) (Minneapolis), the "new" Highpoint features a dedicated classroom for schools and teens; increases access for Highpoint's artist cooperative; provides an upgraded professional studio where Highpoint Editions artists create new work; unveils an expanded street-level gallery showcasing prints by established and emerging artists; and creates a rain garden and green space near the Minneapolis Greenway.



[Join us for a site visit to Highpoint Center for Printmaking during the 2009 Conference for Community Arts Education on Saturday, November 14]

PEOPLE AND SCHOOLS (cont'd)

Setapan to Lead The Academy



Setapen

James Setapen has been named the new director of The Academy, **Music Institute of Chicago's** pre-college program for advanced students with the potential to pursue a career in music. Mr. Setapen joined the Institute's faculty and staff as director of instrumental ensembles in 2008. In

his new position of academy director, Mr. Setapen will be responsible for overseeing the growth and development of The Academy program, founded in 2006.

Sitar Launches New Teen Program

Sitar Arts Center in Washington, DC, which provides multidisciplinary arts classes to children and youth is located in a neighborhood where teens often have the reputation for making trouble. Sitar is now working to change that perception. Having noticed that groups of teens were coming to the Center every day asking if they could use the band room to rehearse or work on digital arts projects in the computer lab, Sitar created a formal program specifically for teens called Sitar Emerging Arts Leaders, or S.E.A.L. This rigorous and structured program consists of both performing and visual arts tracks and gives students the opportunity to delve into the creative areas in which they are most interested. In addition to taking classes, S.E.A.L. students have the opportunity to serve as administrative interns during the summer, giving them work experience as well as a constructive place to grow and learn.

Urban Gateways Launches National MusicianCorps Program

On September 22, **Urban Gateways: Center for Arts Education** announced the launch of the National MusicianCorps Program in Chicago. MusicianCorps is a "musical Peace Corps" established through the 2009 Edward M. Kennedy Serve America Act. In its first year, MusicianCorps is being piloted in four cities: Chicago, New Orleans, Seattle and the San Francisco Bay Area. Nationally the program is managed by the service organization Music National Service. In Chicago, the program will be managed locally by Urban Gateways, a non-profit that has worked to provide Chicago-area children with equitable access to the arts since 1961. Drawing inspiration from other service programs such as AmeriCorps and Teach for America, MusicianCorps recruits and trains talented musicians to provide a year of music-driven service in low-income communities and under-resourced public schools. For more information, go to <http://musiciancorps.com/>

Opus 118 Students Plays with Famed Violinist

Celebrated violinist and composer, **Mark O'Connor** invited **Opus 118 Harlem School of Music** (New York, NY) to join him and the Little Orchestra Society in a rousing concert at Lincoln Center's Avery Fisher Hall. The young performers

learned the song, *Fiddler's Dream* and eighth-grader Amanda Negron was selected to perform a solo in the piece for an audience of 8,000 guests. The concert was part of a series in celebration of Abraham Lincoln's 200th birthday and was narrated by actor James Earl Jones. O'Connor was so impressed with students at Opus 118 that he offered three full scholarships to his summer violin camp.

Theatricum Creates Bridges to Professional Theatre

The Will Geer Theatricum Botanicum (Topanga, CA) recently launched a new Professional College Series as part of its education program. The Professional College Series brings master classes and performances from Theatricum's repertory season to colleges and universities. Students benefit from both the exposure to professional theatre and the opportunity to receive advanced training from working artists. One of the goals of this program is to help students create a bridge between their collegiate training and future careers as theatre professionals.

Harlem School of the Arts Inaugurates Visionary Partner Award

During its annual Art is Life Benefit, **The Harlem School of the Arts** (HSA) in New York City honored its media partner, Ovation TV (a Time Warner Channel), with the school's inaugural Visionary Partner Award. The award was given to Ovation TV to honor its dedication to making the arts, culture and creativity more accessible to viewers in their daily lives. As HSA's Media Sponsor, Ovation TV increases HSA's institutional visibility by bringing its programs, services and performances to a national audience through regular on-air public service announcements. The network also supports arts education through merit-based scholarships to HSA students.

Music School of Delaware Makes Alumni a Priority

This year, **The Music School of Delaware** (Wilmington, DE) will launch several alumni-focused initiatives aimed at honoring past students and creating a framework for them to come together. The school will kick-off its 2009-2010 concert season with a joint Alumni Celebration co-hosted by the University of Delaware's Department of Music. The school will also honor accomplished alumni in both the field of music and a non-music field with its first annual Distinguished Alumni Awards; launch a new Alumni E-Newsletter to keep alumni informed of events at The Music School; and create an alumni group on Facebook to help past students connect with their former classmates.

Pakachoag Changes Its Name

This September Pakachoag Community Music School changed its name to **Pakachoag Music School of Greater Worcester** (Auburn, MA) to bring clarity to the school's mission and regional reach which extends to over 35 communities in and around Worcester.

For many community arts education providers, the social Web has been both an exciting and sometimes frustrating laboratory for experimenting with new ways to maximize awareness, recruit new students, increase participation, foster community building and more. In September, we spoke with **David Dombrosky**, Executive Director of the Center for Arts Management and Technology, about how organizations can effectively utilize these tools as part of a comprehensive and well-balanced communications plan.

Heather Ikemire: What is the value of social media and social networking for community arts education providers?

David Dombrosky: Social media is just that—it's social. It's open to the entire community and provides a multi-directional way for individuals to engage one another on the Internet. In the Web 1.0 days, everything was unidirectional. Organizations were toeing the party line and giving the "marketing speak" that was in their brochures. It was all about e-commerce, about talking to you not talking with you. Now the expectation is that whoever engages with Web tools is going to be social. To be social, you have to go beyond yourself, your organization, your mission and your strategy. You have to engage the larger community, collaborate and discuss ideas that are important to the community of constituents you're trying to reach. For years, marketers were operating within a "return on investment" framework in which success was measured quantitatively. Social media and networking is about the quality of your engagement.

HI: What are some effective and innovative strategies for using these tools for marketing, fundraising and increasing engagement?

DD: I'm going to jump in with a devastating statement: social media and social networks are not marketing and fundraising tools. They are tools for engagement. If you develop your social media strategy with marketing or fundraising as primary goals, you likely won't succeed. But if your point of view is that you are engaging in a dialogue with your constituents, then you can achieve marketing and fundraising success as byproducts.

HI: How does that work?

DD: I can give you a great example of what doesn't work. I'm on Twitter, which is micro blogging. You have up to 140 characters with which to communicate. We know that people respond favorably to other individuals on Twitter whose personality comes across in their messaging. There's even an engagement model for Twitter. It's called the 70-20-10 model. 70% of your communication should be devoted to sharing the ideas and works of others. 20% of your time should be used in direct conversation and collaboration with other Twitter members. And 10% of your activity should be chit-chat or self-promotion. Unfortunately we see too many organizations that use Twitter only to tell you how to buy tickets to their next event or register for classes. It's all marketing speak. These organizations are not engaging the community or maximizing the potential of social media and networking.

HI: What are some effective marketing and fundraising tools that organizations can use once they've engaged a community?

DD: People have been successful using Twitter and mobile devices for micro donations, which are five or ten dollar donations to a particular cause. That's generally the amount people feel safe donating via these technologies. But if you have an audience of 300 people and you're asking them to donate five dollars via their mobile devices, you might get a 30% return, so you have to adjust your expectations based on the technology you're using.

Facebook has a feature called "causes," which allows others to donate to your cause or allows you to spread awareness of the cause to your friends. Facebook causes are more successful at raising awareness than generating funds though.

A successful marketing tool within Facebook is the "events" feature. Organizations should keep in mind that this is only an RSVP indication tool, not a ticket or registration selling tool, and adjust their expectations accordingly. If 300 people RSVP for your event on Facebook, it means they have indicated an interest in the event, not registered or purchased a ticket. But your organization can then go back and do a cross comparison of the report from the Facebook events module and your registration report to see how many RSVPs converted into registrations, ticket sales or attendance.

For any of these tools to be successful, we need to work with them over time. If a strategy did not meet your expectation, then it's important to evaluate it, make changes and try it a second or third time. We have to establish a baseline for what we do before we actually start judging its effectiveness.

It's also important to realize that in the social media world, there is a stratification of engagement. On the base level, we have those who are sometimes called Lurkers, people who are viewing sites but not directly engaging with the producer of the content. The next level is the Joiners, people who join sites, create a profile and then watch. Next up the scale are the Commentators, people who will comment on a video, photo or blog post. On that same level, we have Sharers, people who click on the "share this" link and send it to their friends with a short note. We go up another rung on the engagement scale and we have the Collectors, people who indicate videos, sites, and blogs as their favorites and use RSS (really simply syndication) to notify them when their favorite sites have been updated so that they can pass this new content onto their friends. The next level up from Collectors are the Creators, people who are uploading videos to YouTube, writing blog postings, and putting out podcasts. They're creating the content that is populating all these social networking, social media sites. And at the very top of that engagement pyramid you have Curators, people who are pulling together their own personal "Best of the Web" and sharing that with the world on a regular basis.

Once you understand this engagement pyramid—and realize that most people are the Lurkers and the Joiners—you can better set goals. If you want your constituents to comment on your blog post, you should realize that most Internet participants aren't going to do that.

HI: Then how do community arts education providers increase engagement?

DD: The key is to encourage dialogue by asking your constituents questions. A group conversation dies if people only contribute short statements about themselves, rather than ask each other questions or respond to each other's ideas. If you post a YouTube video, include questions for your constituents inviting their response. Or use your status feed on Facebook to ask questions, rather than just to post an announcement. Ask for participation, don't expect it.

HI: Should organizations take a different approach if they are using these tools to engage media contacts, funders and other stakeholders?

DD: If I'm a foundation looking at a community arts education organization's Facebook page, I want to know how that organization is communicating with its students and families, not me.

But with the media, you do want to provide them materials that can be used in a digital format. Even traditional print newspapers have online sites with added features like blogs. A social media press release, sent via email, allows bloggers, online journalists, and others to link directly to your social media sites, download Web resolution images, listen to audio clips, etc. Some organizations have also added online press centers to their Web sites to provide digital information. These approaches go beyond the traditional press release that hits the "who, what, when, where, and why" and maximize on the concept of social sharing and information exchange.

HI: Are there certain social media tools that are more effective than others?

DD: Facebook's the top dog and a good place for organizations to start. It has the largest user base and a lot of functionality. On a month to month basis, approximately 18% of all Internet activity goes through Facebook.

Twitter started gaining steam during President Obama's campaign, and hit the mainstream in January/February 2009. Twitter's velocity makes it unique. It's a fast communication tool. You can reach a great number of people in a very short period of time. Those people then spread your message to their friends and so on.

LinkedIn is a professional social network. It is geared toward the professional sector, not really for the personal sector or the

personal social network. So the types of interactions that do well on LinkedIn are those that are really geared toward professional colleagues, which is why its usage is not as widespread as Facebook, for example. LinkedIn has made some strides in the past six months in terms of group communication and its capacity to engage colleagues in conversation around professional issues. It's a niche social networking platform.

I think MySpace is on its way out, unfortunately because it's noisy. MySpace is kind of like going to a nightclub. It's really loud, there are a lot of people there, and you might bump into somebody interesting to have conversation with or you might bump into somebody you know. But then again you could go the whole night and only hear noise. Facebook is like being invited to a party where somebody puts a "Hello, my name is" badge on your chest and starts introducing you to other people, which is why Facebook is succeeding in a way that MySpace is not. With that said, musicians, independent film artists and stand-up comedians are still heavily utilizing MySpace. MySpace was created by the independent music community in Los Angeles, so musicians have always been its primary audience.

HI: What are some of the challenges to setting up and using these tools, as well as sustaining involvement on the part of the organization and its constituents?

DD: First, we should think of these as tools that require us to learn how to use them effectively. We should take the time to become a part of these communities personally, see how other people are using them, and use them ourselves before we move our organizations into this direction and start incorporating these tools into our overarching communications plans.

Many of us feel there isn't enough time to learn these tools. But they are just like any other tools we use as arts managers. At one point, you had to learn the strategic planning process and the tools and templates that would help guide our organizations' goals forward. The argument that you don't have enough time to learn things in this rapidly changing technological age is not going to do your organization justice in the future. If we constantly fall back on the inability to find time to learn new things, then we are going to constantly be at the trailing edge of technology.

Another challenge is determining who will be responsible for your organization's digital identity. In the past, we've talked about identity in terms of brand (e.g. your organization's look and feel in its printed communications, emails, websites etc.) Social media requires us to consider similar issues as they relate to

“Many of us feel there isn't enough time to learn these tools. But they are just like any other tools we use as arts managers.”

CRITICAL PERSPECTIVES

SOCIAL MEDIA AND SOCIAL NETWORKS: TOOLS FOR INCREASING ENGAGEMENT

(Continued)

engagement: How does our organization want to engage its constituents? What's our tone? How will we respond to negative postings? Etc.

HI: How should an organization respond to a negative posting or criticism on a blog, social networking site, or YouTube page, for example?

DD: How and when you respond should be part of your organization's digital identity. There might be potential for your organization to use these moments as opportunities to educate, clarify, or engage constituents on a deeper level rather than just delete the negative comments. Or it might be better to wait and allow your network to respond. You may find that the rest of the community is eager to rally to your organization's defense. You need to establish guidelines for how your organization wants to govern its response to these negative comments and determine at what point negativity is harmful. Is it okay for someone to say they didn't care for a student video, for example? By opening up videos to comments on social media sites, we open ourselves up to the idea that everybody will have different opinions about what is out there. On the other hand, if the comments are becoming harmful or disruptive to the community, you always have the option to delete them.

HI: What is your advice for administering these tools effectively?

DD: It's best to develop a communications plan that balances your print and online communications, telephone calls, and other strategies while taking into consideration your organization's staff time and resources. It may be that certain tools are more primary at particular moments. But there are people who have totally relied upon their online digital tools and ignored other communication strategies. When you look at an overall communication strategy, you want to keep it well-balanced.

You should build social media into your workflow. Make a decision that you are going to respond once or twice a week, or every two weeks, and be sure you are engaging in a consistent manner. We have realized that the key to social media success is consistency of engagement. If you are using these tools as one-shot communication tactics then you're probably not going to have a high success rate. But if you're engaging consistently, you'll see your social network grow. ■

David Dombrosky is the executive director of the Center for Arts Management and Technology (CAMT), an applied research center at Carnegie Mellon University investigating ways in which technology can improve and enhance the practice of arts management and, when appropriate, developing technology solutions that meet critical needs in the field.

<http://camt.artsnet.org/>

[David will be presenting, *Social Media and Social Networks: From Experiment to Strategy*, Saturday, Nov. 14, 4:15–5:30pm, at the Guild's 2009 Conference for Community Arts Education. www.communityartsed.org]



Social media applications like Facebook and Twitter are popular marketing and community engagement tools, but are they effective? We recently polled Guild members to gain insight into how some are using social media. The following profiles highlight a few of their successes and challenges.

Sitar Art Center (Washington, DC)

Erin Bowers, Director of Social Enterprises

Social media gives us another way to engage our community (e.g. students, donors, volunteers, and supporters) and keep them informed. Our efforts raise our visibility and keep us in the forefronts of people's minds, especially those who aren't here every day. They also give our students the opportunity to engage with us beyond their regular programs. We have actively recruited friends on both Facebook and Twitter, as well as advertised our social media sites on our website, eblasts, and other communications. We use Facebook as both a community building and fundraising tool. In December 2008, we held a "Friendraiser" for our cause, Afterschool Arts Education for DC Youth, and our membership grew enough to put us in the top 3% of arts causes on Facebook. In the summer of 2009, we set an ambitious goal to raise \$5,000 for our cause. While we fell short of this goal, we learned that it was important to build community first, then to fundraise.* We use Twitter to connect with other arts organizations in our community and our press contacts. We try to update our Twitter message at least twice a day and include photo links so people can stay informed and experience what our students are learning. Time is the biggest resource. It takes time to maintain your page, involve members on a daily basis and engage new members. It's an ongoing project.

*As of September 27, Sitar had raised \$2, 574 for its cause, which had 1, 594 members.

City of Philadelphia Mural Arts Program

Thora Jacobson, Chief Operating Officer

We have both Facebook and Twitter pages that are regularly monitored by staff who 'impersonate' our director. We've effectively publicized our current project, A Love Letter by Steve Powers (aloveletterforyou.com), and our current impasse on the state budget in Pennsylvania using these tools. Artists, teaching artists and youth who see their work featured on our social media sites are always pleased to spread the word to their friends, which leads to more visibility for our organization. Students engage mostly through our blogs which we are currently mining for stories to feature on our new website. Since using social media, we've increased our website hits, mailing list sign ups, media interest and (drum roll) actual donations. As a result, we've been forced to be more attentive to customer service at all levels in all departments within the organization. Social media is one of our best marketing investments. The most challenging part is curating the information and making decisions about what to feature.

Harbor Conservatory for the Performing Arts (New York, NY)

Daniel Schwartz, Special Projects Coordinator

When we first created our Facebook page, we actively researched groups of people we thought would be interested in the Conservatory and befriended them. We focused primarily on individuals in East Harlem and teenagers. We also created a "Keeping the Performing Arts Alive in East Harlem" cause which allowed us to connect with arts advocates. We've had little success using this function to fundraise. Asking people to donate to an indirect source seems impersonal which might be part of the challenge.

In addition to our Facebook page, we have a blog (<http://104andfifth.wordpress.com/>) which provides up-to-the-minute conservatory news. It currently features teacher and student interviews, Conservatory trivia, community profiles, and a monthly newsletter. We plan to add student/parent interviews to further engage our constituents and illustrate our accessibility to a broader audience. And we are encouraging our teachers and coordinators to post comments on our blog, which we hope will compel our students to respond and post comments as well.

Our social media sites are managed by our special projects coordinator (me), who is supervised by our artistic director and external affairs director. These sites have become the quickest ways for our constituents to reach us since we check them several times a day. We've not yet determined how to quantify the effectiveness of our social networking initiative. It is difficult to know, for example, which of our "friends" on Facebook and MySpace desire a real connection with the Conservatory or simply accept our friend request and ignore us from that point on.

Carnegie Arts Center (Leavenworth, KS)

Elizabeth Hill, Community Development Coordinator

Instead of setting up a business account on Facebook, Carnegie Art Center set up an individual account as "Toulouse Carnegie," the Center's cat and popular member of our "extended family." Toulouse gives his Facebook friends a cat's-eye-view of the Center, keeping them up-to-date on news, posting photos of himself, and of classes and special events. He also shares photos on the photo-sharing site, Flickr. We seek parents' approval before posting images of students, classes and student artwork on Flickr since anyone can view this site. We encourage our staff, faculty and exhibiting artists to "friend" Toulouse and to suggest that their friends, family and coworkers also friend him. Toulouse's Facebook and Flickr accounts are publicized on our website and printed communications and we update his site at least once a week. Social media enables the Center to make its presence known in Leavenworth and the great Kansas City area and saves us money on advertising. ■

TOOLKIT OPPORTUNITY IN ADVERSITY: TAPPING COMMUNITY TREASURE

By Kenneth T. Cole, Associate Director, National Guild

In response to a national survey about the impact of the recession, community arts education providers reported that they have had to scale back classes, cut outreach programs, eliminate faculty and staff positions, even reduce financial aid awards to struggling families.

While the recession may now be coming to an end, it's still rough out there and likely to remain so for the next couple of years. Many foundations and individual donors won't be able to match their pre-recession giving levels until markets regain ground lost since 2007. Funding from state and local government agencies won't recover until tax revenues increase. And high unemployment will continue to suppress consumer demand well into 2010 if not beyond.

What's a community arts education organization to do?

Last June, 35 indomitable leaders met in Philadelphia to explore how to overcome the economic challenges affecting our field. To get the group into a creative, constructive mindset, facilitator **Michael Kumer**, of the Duquesne Nonprofit Leadership Institute, told a story about a farmer, his son and their horse...

Once upon a time, a farmer, his son and their horse had to work hard just to eke out a meager existence. One day, the father and son awoke to find their horse gone. You can imagine their reaction when the horse disappeared.

At this point, Michael stopped and asked the group, "Was this a good thing or a bad thing?" Most agreed that the horse's disappearance seemed like a bad thing...

A few days later, the father and son were about to sell the farm because they saw no future without the horse. Just when they were about to sign the papers their horse trotted out of the woods, bringing back another horse from the wild. Now they had two horses.

Again, Michael asked the group, "Was this a good thing or a bad thing?" It seemed like a good thing...

A couple of days later they decided it was time to domesticate the new horse and the son volunteered. Then the son broke his leg when he was thrown off the horse.

Was this a good thing or a bad thing? It seemed like a bad thing...

Yet very soon thereafter, the prince of the realm was out looking for new men to join his army. He saw the son had a broken leg and decided to move on without him.

And that seemed like a good thing...

The point of the story, of course, is that sometimes good comes from bad. The paradox inherent in this recession is that within adversity may lie the seeds of opportunity.

When resources are scarce, the margin for error shrinks and stakes increase. And a sudden, adverse change in fortune can create an opening for dialog, relationship building and reform.

Perhaps most critical to weathering the storm is how we respond. Losing funding, cutting personnel and programs, and having to say "no" to a child whose parent has lost a job can make one want to curl up in a ball and hide in the corner.

But those who participated in the June meeting produced a different set of recommendations.

Asked by Michael to identify why the recession was the best thing that ever happened to their organizations, participants generated an array of creative responses. Many, recalling Rahm Emanuel's counsel "never allow a crisis to go to waste; they are opportunities to do big things," proposed that the recession could propel their organizations to harness technological innovation, engage stakeholders, diversify funding streams, and make other changes that could lead to long term benefits.

Time and again, participants recommended capitalizing on human resources—the creativity, talents, and passion within our staff, students, faculty, parents, trustees and donors.

Each of our organizations connects with hundreds or thousands of people in deeply meaningful ways. These relationships connect our organizations to a treasure trove of assets beyond the purely financial. For anyone, at any level, may have insight that could help your organization evolve or may know someone—a prospective student, volunteer or donor—who could help your organization grow.

Perhaps the most important idea that emerged in the Philadelphia meeting was that this is the time to *invite and engage* our people in identifying and executing solutions. The impact could be profound. As an example, some of the ideas generated during just 30 minutes of brainstorming in June included:

- Create alternative avenues for support: offer those who are unemployed opportunities to volunteer in exchange for tuition credits.
- Develop "stay-cation" programs for families who can't currently afford to travel.
- Raise awareness by encouraging students to record their performances, post them on Facebook and share them with friends.
- Increase efficiency by doing more of what works and letting go of what doesn't; the recession gives us the cover needed to say "we can no longer do _____ due to the financial considerations."

The list of ideas ultimately ran to 257. Not all were winners but some were real gems. Imagine the solutions you could call forth by engaging your community—both internal (students, staff,

faculty) and external (donors and allies)—in a similar process. Forums for doing so can vary from breakfasts with board members, lunches with donors, roundtables with faculty and staff, focus groups with parents or students, even a suggestion box at the front desk.

Michael, an expert on leadership and facilitation, offered a few helpful hints regarding such discussions:

- Position yourself not as a “sage on the stage” (someone who provides answers, then asks if there are any questions) but as a “guide on the side,” a facilitator serving to elicit ideas.
- Make sure that everyone is engaged, that no one person is doing all the talking. This is as true at a one-on-one donor lunch as it is in a large focus group meeting. Give everyone a chance to be heard.
- Practice positive reinforcement—don’t shoot anything down; the time to compare and prioritize ideas comes after everyone has been encouraged to contribute suggestions.

Beyond generating new ideas, this process provides benefit by strengthening the bond between an idea’s progenitor and your organization. Their investment grows.

It’s not enough to listen and record ideas, of course. You must be prepared to act. Compare the ideas, choose those that seem the strongest and consider whether it would be appropriate for the progenitor to play a role in execution. If a board member suggests that a friend or colleague might be interested in getting more involved, can the trustee help extend the invitation? If a student suggests an idea for a new class, could he or she help spread the word? If a staff member suggests a way to streamline a business procedure, what role could he or she play in making the change? A role in execution often deepens commitment to success.

Not every new idea, when acted upon, will pan out. Still, you must act. Acknowledge the idea and express appreciation while politely declining: “Thank you for your suggestion about a new class. We were fortunate to receive many excellent suggestions like yours but, due to limitations on time in our schedule, are unable to accommodate the class you proposed.” Reject the idea without rejecting the person.

If a flood of good ideas comes your way, you’ll want to prioritize them and focus on a few so as to ensure they can be successfully implemented.

Expect that even some of the best ideas will fail but don’t let fear of failure prevent you from taking action. Heck, in baseball, if you’re batting 500, you’re among the all time greats.

Whether or not the idea works, be transparent and share the results with your stakeholders. Invite reflection on the results to generate recommendations for refining your efforts.

In trying times, people want to know the truth and how they can help. Be honest about the challenges you face and invite your community to respond with ideas and the support that will see you through the next few difficult years. ■

Constructive Steps You Can Take Now

- Make a list of the 25 people most important to your organization and meet with each of them
- Empower, motivate and reward faculty members to act as ambassadors to promote your programs
- Launch an advocacy task force to tell your story and communicate the value of your work to your community
- Start an intern program to provide work experience for high school students who need to fulfill a community service requirement and/or recent college graduates, so many of whom are having difficulty finding work
- Rent space to organizations that may no longer be able to afford their own
- Convene a series of brown bag lunches with directors of like-sized community arts education organizations in your region to share strategies and resources

Michael Kumer will be presenting a two-part session, [Student Recruitment/Increasing Enrollment](#), on Friday, Nov. 13 at the Guild’s 2009 Conference for Community Arts Education in Minneapolis.
www.communityartsed.org

“We’re not a fundraising board.” If I had a nickel every time board members have said this to me, I would be able to fund their organizations.

The perceived difference between an *Opera Board* of well-heeled community leaders and a *Community Arts Board* made up of the rest of the unwashed masses has driven the myth behind what effective fundraising looks like within an arts institution. This frame of thinking drives the notion that the *Opera Board* has the money, clout, and know-how to fundraise whereas the *Community Arts Board* is not wealthy, does not know anyone who is, and feels it lacks the basic skills to make an ask. In reality, the pedigree of your board member has less to do with your fundraising effectiveness than the intrinsic way they are motivated and the systems and processes that are used to harness their passion for the cause. I have observed in organizations big and small that it is rare to find the board member who is automatically ready to fundraise. This makes it leadership’s job (i.e. the board president, development committee, executive director, etc.) to cultivate board members’ engagement in the fundraising effort.

Here are three strategies to do this:

1) Help Board Members Understand What Connects Them to the Cause

In order to broaden your donor base, you must first deepen your relationship with each board member. It is important to think of the board member as your most important major donor, no matter how much money he or she gives. If your board member is not ready to share his or her time, money, and influence they will not be able to convince others to do the same.

When cultivating a major donor it is important to understand what motivates him or her in relationship to your cause. The same needs to happen with the board member. It is often assumed that when they agree to join the board they are already connected to the cause, but often they are not and most of the time they have very little understanding of the unique value being created by the organization. Hearing stories about the organization’s work and witnessing value being delivered to the community are important ways to help educate board members. It is also important to have conversations with them to learn how they perceive the needs that the organization is meeting, the values that guide the work, and why it is important for the organization to exist. By understanding their point of view on these matters, leadership is able to find the right incentives that will help engage each individual. In addition, it helps the board member and leadership develop a consistent narrative about the organization that can be communicated to potential donors.

2) Help Cast Them in the Right Fundraising Role

When board members talk about fundraising, they often focus on asking for money. In some people this creates an immediate paralysis, yet it is only one part of the process. Through my work with a variety of organization’s boards, my colleagues and I have identified four different roles board members can play in the fundraising process based on their natural strengths and capabilities.

THE CONNECTOR	THE STORYTELLER	THE VISIONARY	THE CLOSER
Meeting and engaging people	Illustrating the work in a compelling way	making the case for the future	asking for specific support or involvement

Board members who are Connectors know how to work a room and listen for opportunities. They feel most comfortable being greeters at events, helping to develop a prospect list, or hosting a small gathering in their home. Storytellers love using words to paint pictures for others about the impact of the organization. They excel at standing up and speaking at board meetings and events about the life of the organization or helping write a solicitation letter. The Visionaries are strategic thinkers who know how to position what the organization needs to accomplish with the value it will create. They do well in situations helping the donor understand why their investment is needed and what it will accomplish. Finally, Closers are not deterred from their goal. They are very good at understanding the circumstances of a meeting with a potential donor always looking for the best way to position the ask.

When board members are able to see how their strengths can be engaged in the fundraising effort, they are more willing to engage in the process. It is important to note that it is leadership’s job to identify the variety of roles a board member can play, but the board member must be given the opportunity to choose the role and not be forced into it—here success in a role is critical to ensuring they will continue to be a part of the process.

3) Build a Fundraising System that Helps Them Improve

Finally, it takes a systematic approach to fundraising to help Board members improve. When given opportunities to repeat the same fundraising activity in a consistent way as well as debrief openly with other board members, they are able to go deeper into their role and recognize how what they do contributes to the whole effort. Scatter-shot approaches to fundraising lead to disengaged board members because these kinds of efforts only promote a succeed or fail

TRUSTEES CORNER

mentality. Systems help leadership and board members evaluate progress and make adjustments as they come to understand what works well and what needs improvement.

All board members need help understanding how they connect to the organization's cause. By showing them how their personal strengths can match up with different roles in the fundraising process, they can improve their efforts by playing their role in a larger donor cultivation system. Now, when a board member says "We're not a fundraising board," you know it is time to bust the myth. ■

About the Author

Carlo M. Cuesta is the managing partner of Creation In Common, LLC, a strategic services firm helping nonprofits enhance their power to engage the public. (www.creationincommon.com).

[Carlo will present [Strategies that Engage Your Board in the Fundraising Effort](#), Saturday, Nov. 14, 9:00–10:15am at the Guild's 2009 Conference for Community Arts Education in Minneapolis. www.communityartsed.org]



The Phoenix Conservatory of Music (Litchfield Park, AZ)



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- **Arts Alliance**, Sandpoint, ID. The mission of the Arts Alliance is to stimulate, enhance and develop the arts in the northern Idaho region via partnerships, awareness and education.
- **Bay Chamber Concerts**, Camden, ME. Since its inception, Bay Chamber Concerts has been committed to providing educational opportunities to students of all ages such as private instruction, ensembles, summer programs, workshops, and master-classes.
- **Children's School of Art Houston**, Houston, TX. Children's School of Art offers fun, meaningful and developmentally appropriate arts experiences for youth and adults to stretch their visions of what is possible.
- **Jazz Institute of Chicago**, Chicago, IL. The Jazz Institute of Chicago is committed to ensuring that the great jazz legacy of Chicago will continue to enrich and inspire our lives for many generations to come through educational programming and hundreds of concerts and programs presented all over the city.
- **Rhapsody Arts Center**, Verona, WI. The Rhapsody Arts Center provides high-quality music education for all ages.
- **Schauer Center Community School of the Arts**, Hartford, WI. The Schauer Center Community School of the Arts offers art, music, theater, and dance education for youth and adults.
- **Vero Beach Museum of Art**, Vero Beach, FL. The Museum Art School features a variety of studio art, art appreciation, art history, and humanities classes for people of all levels of experience and skill.
- **Watkins Community Education Program**, Nashville, TN. Watkin's Community Education program sets the stage for people of all ages to learn the process of creating art in a variety of media.

EDUCATION AFFILIATES

- **Andover Community Music School**, Andover, MA. The Andover Community Music School offers private and group lessons in a variety of instruments and voice as well as coached ensembles and classes in music fundamentals, composition and music appreciation.
- **Hunterdon Academy of the Arts**, Flemington, NJ. The mission of Hunterdon Academy of the Arts is to enrich the culture of Hunterdon County by offering an excellent and affordable education in the arts.
- **Music Notes Academy**, Bridgewater, NJ. Music Notes Academy is a community school and in-home music lesson provider.

BUSINESS AFFILIATES

- **Kansas Arts Commission**, Topeka, KS. In addition to its grant-making, the Kansas Arts Commission offers workshops, seminars and conferences that assist organizations and artists in building capacity, growing audiences and developing the vital business skills necessary to achieve success in the arts in the 21st century.
- **OPERA America**, New York, NY. OPERA America provides members with an array of publications and online resources, regional workshops, an annual conference and network-specific services such as conference calls, e-mail listserves and direct contact with staff with expertise in opera production, administration and education.



Sitar Arts Center (Washington, DC)



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