

# GUILD NOTES

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

WINTER 2010

## GUILD NEWS

### New Name Affirms Identity, Signals Change

At the Guild's Annual Meeting in Minneapolis on November 13, 2009, our Full membership voted for a change in the Code of Regulations to formally adopt our new name: **National Guild for Community Arts Education**. The change, which will be implemented in April 2010, will strategically position us to meet our goals while maintaining our brand equity within the field. By retaining "National Guild," we affirm our identity as an association of arts education providers committed to the values of quality, accessibility and accountability. The change to "for" signals a new direction. It acknowledges our broader, more diverse membership and strategically positions us to increase support and recognition for community arts education and the valuable role it plays in the lives of all Americans.

The public announcement and official change of name will take place in April. To make this a smooth transition for everyone, we will be providing members with updated graphics, materials and additional information in the weeks ahead. A comprehensive timetable of activities leading up to the public announcement of our new name is available on the members-only section of our website. If you have any questions, please contact Heather Ikemire at [heatherikemire@nationalguild.org](mailto:heatherikemire@nationalguild.org) or at (212) 268-3337 ext.10. We look forward to celebrating with you this spring!

### IN THIS ISSUE

Guild News .....	1
Grants, Contributions & Sponsorships .....	5
People and Schools .....	6
New Members .....	9
Critical Perspectives .....	10
Toolkit .....	12
Trustees Corner .....	14



Los Angeles Music and Art School

### New Resource Center To Be Unveiled This Spring

Get ready to discover, learn, search and download! We will unveil an important new members-only resource this spring, the **Community Arts Education Resource Center**: a comprehensive online guide to managing a successful community arts education organization with sections on program planning, evaluation, marketing, and more. Guild members will be able to access trusted information, learn effective practices and download field-tested sample documents directly from their desktops, expediting the search for information and answers.

The Toolkit and Critical Perspectives sections of this issue of *GuildNotes* provide a sneak preview of the valuable information soon-to-be-available through this new member resource!

### Save the Date: 2010 Conference in San Francisco

This year's **Conference for Community Arts Education** will be presented at the Parc 55 hotel in San Francisco, November 4-6, 2010, with preconference institutes on November 3. To get a sense of the quality and scope of the conference program, visit [www.communityartsed.org](http://www.communityartsed.org) and stay tuned for more details.

### Call for Proposals

The National Guild annually presents the Conference for Community Arts Education to provide essential networking and professional development opportunities for staff, faculty, teaching artists and trustees in the community arts education field.

If you are interested in presenting and would like to propose a session, site visit or student performance, download a proposal form at: [www.nationalguild.org/national/conference.htm](http://www.nationalguild.org/national/conference.htm).

continued on page 2

### Community Arts Education Leadership Institute

July 14–18, 2010 ■ Philadelphia, PA

**Application Deadline: March 15, 2010**

With major support from the American Express Foundation, the Guild has launched the **Community Arts Education Leadership Institute**. The Leadership Institute will provide an intensive, transformative experience through which 25 current and aspiring leaders will advance their skills by engaging with top leadership trainers and nationally-renowned practitioners. The program includes a five-day seminar, advanced assignments, pre- and post-360-degree feedback processes, and follow-up coaching. The Institute will be designed and facilitated by Partners in Performance, Inc., and hosted by Drexel University's Arts Administration Graduate Program.

The Leadership Institute is ideally suited for those in executive positions or preparing to move into such positions at nonprofit community arts education organizations. To optimize the learning experience, participation is limited to 25 individuals selected through a competitive application process.

The skills and knowledge gained through the Institute will prepare participants to:

- manage competing priorities within their organizations;
- build effective, collaborative organizational cultures amongst their board, staff, faculty, and other stakeholders;
- articulate organizational vision and implement effective strategies in pursuit of institutional goals; and
- be successful leaders.

Total value of the Institute is \$5,000 per person; thanks to the support of American Express the Guild is able to greatly reduce registration rates. The registration is therefore only \$700 for personnel from Guild member organizations; \$900 for those from non-member organizations. This covers training materials, pre- and post-360 degree feedback, all fees associated with the five day, four night institute at Drexel University, including room and board (two meals per day plus opening and closing receptions), and post-institute coaching.

Application forms and program details are available at [www.nationalguild.org/LeadershipInstitute/index.htm](http://www.nationalguild.org/LeadershipInstitute/index.htm).

### Innovation & Sustainability Initiative Launched

The Guild is pleased to announce the launch of the **Innovation and Sustainability in Community Arts Education Initiative**. Through the Initiative, made possible by a grant of \$200,000 from The Kresge Foundation, the Guild will conduct a field-wide needs assessment to augment its ability to provide information, technical assistance and financial support in order to bolster members' innovation, effectiveness and long-term sustainability.

The Guild will work with the consulting firm WolfBrown to identify examples of best practices, models of effective organizational change and innovation; identify candidate organizations where such practice could be effectively implemented; and build the Guild's capacity to provide technical assistance and support. These activities will be informed by the completion of a comprehensive field census based on information gathered through member surveys, focus groups and interviews with community arts education leaders, funders and policy makers. We look forward to wide participation of the membership in this effort.

The Guild has also been asked to develop a prototype design for a funding and technical assistance program to support the field including the nomination of organizations doing work that exemplifies best practice. While

*continued on page 3*

## 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](http://www.nationalguild.org) or email [guildinfo@nationalguild.org](mailto:guildinfo@nationalguild.org).

#### STAFF

Jonathan Herman, Executive Director

Kenneth T. Cole, Associate Director

Heather Ikemire, Director of Marketing  
and Communications

Jay Samios, Program Manager

Annie Walker, Bookkeeper/Operations Coordinator

Claire Wilmoth, Administrative Coordinator

Hanna Gyory, External Affairs Coordinator

**GUILDNOTES** is published four times a year. An online version is available for members at [www.nationalguild.org](http://www.nationalguild.org).

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

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

#### EDITOR

Heather Ikemire

#### DESIGN

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

## GUILD NEWS (cont'd)

funding is only assured for the first phase of the work, the Guild will pursue future funding to implement the recommendations that emerge.

A report on the findings will describe how the Guild can advance the field in the 21st Century. The report will be shared at the 2010 Conference for Community Arts Education, November 3 – 6, in San Francisco.

For more information, please contact Jonathan Herman at (212) 268-3337 ext. 15 or at [jonathanherman@nationalguild.org](mailto:jonathanherman@nationalguild.org)

### Engaging Adolescents Advisors

A distinguished advisory group of youth development and arts education experts has been selected to guide the Guild's **Engaging Adolescents Initiative**, a multi-year effort to increase adolescent participation in arts education by enhancing the effectiveness and scope of existing programs and catalyzing the development of new programs at member organizations nationwide. Our 2010 advisors include:

- **Kwayera Archer-Cunningham**, President/CEO, Ifetayo Cultural Arts (Brooklyn, NY)
- **Carmen Boston**, Arts Education Manager, National Assembly of State Arts Agencies (Washington, DC)
- **Tom DeCaigny**, Executive Director, Performing Arts Workshop (San Francisco, CA)
- **Sarah Deschenes**, Senior Researcher, Harvard Family Research Project (Boston, MA)
- **Aaron Dworkin**, Executive Director, Sphinx Organization (Detroit, MI)
- **Marianna Houston**, Education Director, Theatre Development Fund (New York, NY)
- **Jeff Melanson**, Co-CEO & Executive Director, Canada's National Ballet School (Toronto, ON)
- **Melanie Person**, Junior Division Co-Director, The Ailey School (New York, NY)
- **Traci Slater-Rigaud**, Director, Coming Up Taller (Washington, DC)
- **H. Mark Smith**, Program Manager, YouthReach, Massachusetts Cultural Council (Boston, MA)
- **Laura Smyth**, Senior Associate for Communications and Partnerships, Arts Education Partnership (Washington, D.C.)
- **Rick Sperling**, Executive Director, Mosaic Youth Theatre of Detroit

- **J. Curtis Warner**, Executive Director, Berklee City Music (Boston, MA)

To read our advisor's biographies and learn more about the Engaging Adolescents Initiative, go to:

[www.nationalguild.org/programs/engagingadolescents.htm](http://www.nationalguild.org/programs/engagingadolescents.htm)

### Guild Welcomes New Trustees

Our Full membership elected three new Guild trustees at our Annual Meeting in Minneapolis, November 13. We are pleased to welcome:

- **Kwayera Archer-Cunningham**, President/CEO, Ifetayo Cultural Arts (Brooklyn, NY)
- **John Martin**, Executive Director, Brookline Music School (Brookline, MA)
- **Jeffrey Walker**, Executive Director, Community School of Music and Arts (Mountain View, CA)

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

<http://nationalguild.org/new/new.htm>

### Ikemire and Gyory Promoted



Ikemire

The Guild is pleased to announce the promotion of two staff members.

**Heather Ikemire** has been promoted to the position of director of marketing and communications and **Hanna Gyory** has been promoted to the position of external affairs coordinator.

Heather has served as marketing and communications manager since joining the Guild in 2007. She leads the Guild's marketing and communications efforts and collaborates on the development and implementation of its programs and services. Hanna joined the Guild in 2009 as a part-time marketing and development associate. In her new full-time position, she will coordinate the Guild's fundraising efforts, manage its donor relations and trustee services, and support its advertising and sponsorship campaigns.



Gyory



Ifetayo Cultural Arts (Brooklyn, NY)

## GUILD NEWS (cont'd)

### MetLife Creative Aging Program Sites Announced

MetLife Foundation and the Guild have announced the recipients of this year's MetLife Foundation Creative Aging Program. Grants, totaling \$80,000, will support the design and implementation of sustainable creative aging programs, which provide participatory, skill-based arts education for adults age 60 and older. In addition, technical assistance will be provided for the implementation of best practices detailed in the National Guild's *Creativity Matters: The Arts and Aging Toolkit* and program evaluation. Grants have been awarded to 12 Guild members in 10 states:

- **Arts Council of Greater Baton Rouge**, Baton Rouge, LA (visual arts)\*
- **Baltimore Clayworks, Inc.**, Baltimore, MD (visual arts/ceramics)\*
- **CityDance Ensemble**, Washington, DC (dance)
- **Kairos Dance Theatre**, Minneapolis, MN (dance, theater, music, and story arts)
- **Longy School of Music**, Cambridge, MA (music)\*
- **MacPhail Center for Music**, Minneapolis, MN (music)\*
- **Nevada Senior Services**, Las Vegas, NV (dance)
- **New Orleans Ballet Association**, New Orleans, LA (dance)\*
- **The Phoenix Conservatory of Music**, Phoenix, AZ (music)
- **Village of Arts & Humanities**, Philadelphia, PA (photography)
- **Brooklyn-Queens Conservatory of Music**, Brooklyn, NY (choral music); and
- **Progressive Arts Alliance**, Cleveland, OH (media arts)

Grantees will provide a minimum of 90 minutes of sequential, participatory instruction weekly to at least 20 adults aged 60 or older. First-time grantees will provide instruction for 12 or more weeks between February 1 and June 30, 2010. Returning grantees (\*) will provide instruction for 24 or more weeks between February 1 and December 31, 2010.

The Creative Aging program is part of the National Guild's multi-year Creative Aging Initiative, which, in partnership with the National Center for Creative Aging and the New Jersey Performing Arts Center, published *Creativity Matters: The Arts and Aging Toolkit* in English and Spanish ([www.artsandaging.org](http://www.artsandaging.org)) and which also produces training institutes for community arts education leaders.

For more information on the Guild's Creative Aging Initiative and full descriptions of this year's grantee programs, visit [www.nationalguild.org/programs/creativeaging.htm](http://www.nationalguild.org/programs/creativeaging.htm)

### Guild to Represent Members at Arts Advocacy Day

The Guild will represent the exemplary work of its members across the country, and address some of the specific interests and needs of community arts education providers, as a National Co-Sponsor of the 23rd annual Arts Advocacy Day, April 12-13, 2010 in Washington, DC. Arts Advocacy Day brings together a cross-section of

America's cultural and civic organizations and hundreds of grassroots advocates, to underscore the importance of developing strong public policies and appropriating increased public funding for the arts.

To register for Arts Advocacy Day, go to [www.artsusa.org/events/2010/aad/default.asp](http://www.artsusa.org/events/2010/aad/default.asp)

### CHAPTER NEWS

#### 2010 Chapter Professional Development Grant Program

The National Guild is pleased to invite chapters to apply for up to \$250 toward speaker fees for regional professional development activities. The Chapter Professional Development Program supports activities that:

- Serve critical professional development and information-sharing needs of community arts education organizations;
- Strengthen relationships between Guild members; and
- Raise awareness about the Guild amongst prospective members and serve as "points of entry" to recruit these organizations into the Guild.

In order to apply for financial assistance Chapter Chairs (or someone working on behalf of the chapter) should submit a letter three months prior to the event. Letters should briefly address the following questions:

- Why was the topic chosen? How is the issue relevant to Guild members?
- How was the topic chosen? Were members from a range of disciplines included in the process?
- Why is the speaker/presenter the right person to address the topic? What are his/her qualifications? (Include a short bio if possible.)
- When and where will the event be held?
- What are the plans for promoting the event?
- What, if anything, will the participants be charged to attend?

In addition, the Guild is able to support the execution of events by providing access to email and survey software. Letters requesting support should be one to two pages in length, and should specify if this additional support is requested.

The application process is ongoing. The Guild strongly encourages chapter chairs to discuss their plans with National Guild Program Manager Jay Samios, or Associate Director Ken Cole prior to submitting a request for funding:

**Jay Samios**, Program Manager  
212-268-3337 ext.12  
[jaysamios@nationalguild.org](mailto:jaysamios@nationalguild.org)

**Ken Cole**, Associate Director  
212-268-3337 ext. 18  
[kencole@nationalguild.org](mailto:kencole@nationalguild.org)

#### Upcoming Chapter Activities

For updates on upcoming chapter activities and notes from meetings on November 12, 2009 at the Conference for Community Arts Education, visit:

<http://nationalguild.org/members/Chapters.htm>.

## FY 2009 GRANTS, CONTRIBUTIONS AND SPONSORSHIPS

The National Guild expresses its sincere appreciation to all those who supported our programs and operations in 2009. Our continued success and the strength of the community arts education movement reflect their kind patronage. Following is a list of contributions received during 2009\*:

### **\$400,000 and above**

MetLife Foundation

### **\$200,000–\$399,999**

The Kresge Foundation

### **\$100,000–\$199,999**

American Express Foundation  
Popplestone Foundation

### **\$50,000–\$99,999**

National Endowment for the Arts

### **\$25,000–\$49,999**

The Bay and Paul Foundations  
Emilie Roy Corey  
NAMM Foundation  
Carol F. Ross

### **\$10,000–\$24,999**

Barthelmes Foundation  
Jim & Dottie Currie  
Ed Farmilant  
The Margaret A. Cargill Foundation  
Robyn A. Newhouse  
Pennsylvania Council on the Arts

### **\$5,000–\$9,999**

Ann and Gordon Getty Foundation  
Terry Hueneke  
The Hyde and Watson Foundation  
Minnesota State Arts Board  
National Music Certificate Program  
Gayle Morgan  
Lowell & Sonja Noteboom  
SmartMusic

### **\$1,000–\$4,999**

ActiveEducate  
Duffie A. Adelson  
Art Center Canvas  
Rhonda Buckley  
Taconic Charitable Foundation  
Flint School of Performing Arts  
Barry Goldberg  
Lydia Kontos  
Jeff Melanson

Brian Miron  
Music Together  
G. David Peters  
John C. Sutherland  
Theory in a Box  
Katherine Smythe Thinnies  
Jeffry Walker  
The Wallace Foundation

### **\$500–\$999**

The Diller-Quaile School of Music  
Thora Jacobson  
John Martin  
Kirsten Morgan  
Margaret Perry  
Margaret Quackenbush  
Davin Pierson Torre  
Laurence Weiss

### **\$100–\$499**

Carl Atkins  
Eric Bachrach  
Susanne Baker  
Jane C. Ballard  
Amy F. Dennison  
Jo Ellen DeVilbiss  
Rosalind Devon  
Aaron Dworkin  
Edwina D. French  
Daniel Herman  
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Stephen L. Shiman  
Robert J. von Gutfeld  
Judith G. & Dr. Lennard Wharton  
Patrick Widhalm  
Lawrence Zukof

### **Up to \$99**

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Tom DeCaigny  
Jordan DeGree  
Beth Dowd, OSU  
Greg & Janet Dubay  
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William Fickes  
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Claudia Horn  
Howard & Frances Kellogg  
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Cynthia McClintock  
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Marilyn Merrigan  
Kristen Murphy  
Leah Saukkonen  
Stephen R. Shapiro  
Sarah & Joseph Smongeski  
Beth Vogel  
Michael Walsh  
Jane Weaver-Sobel

### **In-Kind Donors**

Community School of Music and Arts  
Kirkland & Ellis LLP  
Leonard, Street and Deinard  
MacPhail Center for Music  
Lowell & Sonja Noteboom  
Settlement Music School

*\*Current as of January 20, 2010. We regret any omissions or errors. Please report any corrections to Hanna Gyory at [Hannagyory@nationalguild.org](mailto:Hannagyory@nationalguild.org).*



*New Ballet Ensemble  
and School (Memphis, TN)*

## PEOPLE AND SCHOOLS

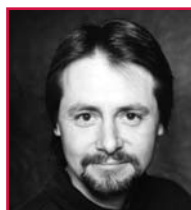


Cohen.  
Photo by Joshua Soros

### The Passing of Gene Cohen

Recently the arts and aging field lost one of its giants, with the passing of **Gene Cohen**, M.D., on Nov. 7, 2009. Gene's groundbreaking *Creativity and Aging Study: The Impact of Professionally Conducted Cultural Programs on Older Adults*, which demonstrated that high-quality participatory arts education programs can produce health benefits for older adults, inspired the Guild's **Creative Aging Initiative** and undergirded our efforts to support the development of creative aging programs at member organizations nationwide.

In 1975, Dr. Cohen became the first chief of the Center on Aging at the National Institute of Mental Health. He later became president of the Gerontological Society and the editor of the Journal Geriatric Psychiatry. In 1994 he was named the first director of George Washington University's Center on Aging, Health & Humanities. Gene was a prolific scholar and writer. His books, *The Creative Age: Awakening the Human Potential in the Second Half of Life*, and *The Mature Mind: The Positive Power of the Aging Brain*, have become classics expounding a vision of "positive aging" based on solid empirical inquiry. "Single-handedly [Gene] changed the image of aging from a period of senescence to a period of creativity," said Dr. Walter Reich, professor of psychiatry and behavioral sciences at George Washington University (The Washington Post, November 11, 2009).



George

### George Appointed President/CEO of Music Institute of Chicago

The **Music Institute of Chicago** (MIC) has appointed **Dr. Mark George** president and chief executive officer. Dr. George, current director of the Hartt School Music Division in West Hartford, Connecticut, will assume his new post in February 2010 and oversee all areas of the organization including the Community School, Academy, Institute for Therapy through the Arts, and Cultural Events.

Dr. George succeeds past president **Sel Kardan** who accepted the position of president of **The Colburn School** in Los Angeles last fall.



Delli Bovi

### Delli Bovi's Rock Crusade

**Eric Delli Bovi**, **Old Town School of Folk Music's** director of external affairs, has been named one of nine Trust Fellows by The Chicago Community Trust, metropolitan Chicago's community foundation. Delli Bovi was selected from nearly 100 applicants for his demonstrated leadership and commitment to the field of community arts education. The Trust Fellowship is a significant investment in the leadership talent for nonprofit organizations and supports excellence in the sector. Delli Bovi has been awarded \$30,000 to pursue professional development opportunities that support both his administrative and artistic pursuits and enhance the Old Town School's growth as a major institution for rock and popular music. Delli Bovi plans to travel the country to visit various rock and roll "hot spots" in order to engage professionals in the industry. In 2010, Delli Bovi is heading to such places as the annual NAMM conference in Anaheim, the Rock & Roll Hall of Fame in Cleveland, the Experience Music Project in Seattle, and Rock & Roll Fantasy Camp in Hollywood. His objective is to generate dialogue and share resources that may result in local and national collaborations.



Will Geer Theatre Botanicum (Topanga, CA)

## PEOPLE AND SCHOOLS (cont'd)

### Tousignant Named CEO of Manchester Community Music School

Jeanine Tousignant has been appointed CEO of



Tousignant

**Manchester Community Music School** (Manchester, NH). Jeanine has been serving in the capacity of Interim CEO for the past several months. She has been with school since 2005, first serving as the director of development and later as vice president for advancement.

### Rocky Mountain Center Merges with Colorado Music Festival

The **Rocky Mountain Center for Musical Arts** (RMCMA) in Lafayette, CO has merged with the Colorado Music Festival (CMF). Both organizations come to this partnership from positions of strength and stability. Both will retain their names, programs and locations in Lafayette and Boulder, respectively. The merged organization will share services, in areas such as insurance, physical maintenance contracts, marketing, accounting, finance and human resources administration. In addition, new programs will be introduced that take advantage of the strengths of both organizations, and deepen community outreach efforts. **Peggy Bruns**, former executive director and co-founder of RMCMA, is now the education director for the combined entity, directing both the year-round Guild school (RMCMA) as well as the education and outreach programs of the CMF summer festival.

### New Research on Settlement's Preschool Arts Enrichment Program

Low-income children attending **Settlement Music School's** Kaleidoscope Preschool Arts Enrichment Program in Philadelphia, PA, show gains in standardized vocabulary scores three times the size of those demonstrated by their peers attending a nearby preschool with a traditional curriculum, a recent study shows. **Arts Enrichment and School Readiness for Children at Risk**, published in *Early Childhood Research Quarterly*, finds that this model program eliminates the achievement gap that typically exists between children from racial/ethnic minority backgrounds and majority group peers at preschool entry and exit. The study also finds Kaleidoscope children's language, literacy, math, science, and other school readiness skills are measurably improved through their music, dance, and visual arts classes. Settlement Music School created the Kaleidoscope Program in 1990 to help low-income, inner-city children develop school readiness skills through a fully integrated curriculum that includes intensive work in music, dance and visual arts each day. The program currently serves 110 Head Start eligible children at two of the six Settlement Music School branches through partnerships with the Learning Tree

Head Start of the Philadelphia Presbytery and the School District of Philadelphia Head Start program. The school is accredited by the National Association for the Education of Young Children and has achieved the highest rating in the Keystone Stars program of the Commonwealth of Pennsylvania, as well as the Coming Up Taller Award. Although many independent studies have documented Kaleidoscope's effectiveness, this most recent study is the first to be published in a major, peer-reviewed journal.

### Merit Receives Service Grant for Marketing Analysis

**Merit School of Music** (Chicago, IL) has received a service grant worth \$70,000 from the Taproot Foundation, the largest nonprofit consulting firm in the country. A team of Taproot volunteers will work with Merit staff to conduct a detailed marketing analysis during the first half of 2010. Merit will use the information to plan its future student, donor and community outreach efforts. Taproot, based in San Francisco, provides millions of dollars worth of pro bono marketing, HR, IT, and strategy management consulting services to nonprofits every year.

### NY Youth Symphony's Next Generation Fund Grows

The **New York Youth Symphony** (New York, NY) recently received a bequest in excess of \$1.3 million for its ongoing Next Generation Fund campaign. The bequest was given by a late member of the Symphony's board of trustees, **Joseph F. McCrindle**. The Next Generation Fund was initiated to stabilize the organization's finances by generating a stream of revenue to support its tuition-free programs in orchestral training, conducting, chamber music, jazz, and composition. Thus far, the Symphony has raised \$3.5 million toward its goal of \$4 million.

### Luna Kids Dance Continues Program for Welfare System Families

**Luna Kids Dance** (Berkeley, CA) will continue its exemplary MPACT (Moving Parents and Children Together) project with a grant in excess of \$108,000 from Every Child Counts funded by First Five Alameda County in California. Now in its tenth programming year, MPACT provides relationship-based dance classes to families in the child welfare system. The program has been consecutively supported by First Five, a California state initiative to ensure the health and well-being of children ages 0-5. Key components of MPACT are the professional education services which work in tandem with the parent-child classes to provide a resource for the entire community of early childhood educators, social workers and teaching artists interested in bringing parent-child dance classes to their communities. In the past year, Luna served 350+ families and 40+ social service and education providers through MPACT.

## PEOPLE AND SCHOOLS (cont'd)

### Mosaic in the Spotlight

Mosaic Youth Theater of Detroit is starting off 2010 in the spotlight. First in mid-December they were named one of the top 100 Chase Community Giving vote-getters out of 500,000 small and local charities who participated in the challenge on Facebook. The \$25,000 award will allow Mosaic to reinstate its college tour this year. More than one million fans signed up for Chase Community Giving in Round One of the program. Eligible charities included 501(c)(3) charities with an operating budget of \$10 million or less, serving the general public in designated areas. Chase Community Giving, a grassroots campaign launched November 16 to inspire a new way of corporate philanthropy, allowed Facebook's 350 million users to choose from more than 500,000 of their favorite small and local charities and vote for them to win their share of \$5 million. Throughout the nearly four weeks of Round One voting, thousands of local charities created their own grassroots campaigns to encourage supporters to get out the vote, using e-mail campaigns, appearances on the local evening news, Facebook status updates and Wall posts and many other methods. In Round Two, the 100 organizations from Round One had the option to submit a Million Dollar Grant proposal to Facebook users, detailing the difference they would make in their local community with the significant extra resources.

On January 10, Mosaic then announced that it had received a surprise personal \$10,000 donation from President Obama and the First Lady. Executive Director **Rick Sperling** noted that the money would likely be used towards hiring a half-time employee but that the validation and uplift that comes with the gift is even more meaningful. "We feel it's validation that our work is seen as important on a national level," noted Sperling in *The Detroit News*.



University of Connecticut Community School of the Arts (Storrs, CT)

### Creative Aging Arts Exchange Launched

The **Center for Creative Aging North Carolina** (CCA-NC) in Greensboro, NC, has begun a pilot art exchange project called *Parcel Post: creative exchanges between older adults in North Carolina*. This participatory community art project, conceived by artist Tessa Windt, aims to connect elders of all ability levels, stages of aging and dementia, living in rural areas of Guilford and neighboring counties with their counterparts living in the eastern region of the state. *Parcel Post* will use the postal system as a medium of creative exchange to bridge isolation, validate self-expression, discover common ground, and promote the creativity of older adults at six sites across the state. Approximately 10 elders at each site will participate in weekly sessions from January through April, resulting in 40 to 60 works of art. Facility staff and volunteers will discover new potential for visual art programs, learn new ways of stimulating older adults creatively, and aid in the creation of this replicable model. Older adults will experiment with various tools and materials, learn art-related vocabulary, and explore the emotional aspects of art through partner exchanges.

### Performing Arts Workshop Hosts Arts and Special Education Summit

**Performing Arts Workshop** (San Francisco, CA) hosted its second annual Arts and Special Education Summit in October. Special Education teachers, administrators, and local school board members attended the event and learned about recent findings from the Workshop's Project ARISE (Arts Residency Interventions in Special Education). Participants also learned how to adapt performing arts lessons to various special education populations and engaged in a discussion on the role of art in special needs classrooms.

### 2010 Anniversary Celebrations

The **Music Conservatory of Westchester** (White Plains, NY) is celebrating its 80th anniversary this academic year. Founded in 1929, the Conservatory is the oldest and largest community arts school in its five-county region. It serves 3,700 students ranging in age from two to 87 years, representing more than 30 nationalities, and hailing from 102 communities.

This year also marks the 50th anniversary of the **New School for Music Study** in Kingston, NJ. The New School was founded in 1960 by Louise Goss and Frances Clark, and serves as a leading center for piano education today. Together, Clark and Goss co-authored the Music Tree series which helped to introduce the concept of intervallic reading.

## THE GUILD IS PLEASED TO WELCOME THESE NEW MEMBERS

### FULL MEMBERS

- **B.B. King Museum and Delta Interpretive Center**, Indianola, MS. The museum offers educational programs that preserve the rich cultural and musical heritage of the Mississippi Delta.
- **Beulahland Music and Arts Academy**, Winston-Salem, NC. The Academy offers private and small group arts lessons.
- **Butler Community Arts School** (CAS), Indianapolis, IN. An initiative of the Jordan College of Fine Arts at Butler University, CAS is an arts education and outreach program that provides instruction in music, dance, theatre, and media arts.
- **Center for Creative Aging North Carolina**, Greensboro, NC. The Center is focused on developing community partnerships to improve and increase access to creative opportunities for all older adults.
- **Central Iowa Art Association**, Marshalltown, IA. Since 1946, the association has provided arts learning opportunities for the Marshalltown area.
- **CityDance Ensemble, Inc.**, Washington, DC. CityDance's mission is to advance the appreciation for and participation in the art of dance through excellence in performance, education, film, and artistic innovation.
- **Creative and Performing Arts Center** (CAPAC), Woodbridge, VA. CAPAC provides arts education, enrichment and quality entertainment while inspiring the community to participate in cultural diversity.
- **Crossroads Carnegie Art Center**, Baker City, OR. Since 1963, Crossroads Art Center has provided arts classes, workshops, exhibits, mentorships, and partnerships.
- **Dances for a Variable Population**, New York, NY. Working with both older adults and professional dancers, Dances for a Variable Population's classes emphasize the value of cross-training between health/fitness and the expressive language of dance.
- **Dubuque Art Center**, Dubuque, IA. The Dubuque Art Center operates youth and adult education courses in a variety of traditional and digital mediums.
- **Educational Theatre Company** (ETC), Arlington, VA. ETC partners to provide schools and community centers on-site theater workshops.
- **Headwaters School of Music & the Arts**, Bemidji, MN. Headwaters offers individual, group and ensemble instruction to people of all ages.
- **Hearst Center for the Arts**, Cedar Falls, IA. Hearst Center offers classes, workshops, performances and exhibitions for all ages.
- **Jamestown Fine Arts Association**, Jamestown, ND. The Association's Arts Center provides classes, exhibitions and performances and afterschool and school residency programs.
- **John A. Logan College**, Carterville, IL. John A. Logan College's continuing education program offers arts classes for all ages.
- **Kairos Dance Theatre**, Minneapolis, MN. Kairos uses dance and storytelling to create a sense of community and well-being in participants of all ages and walks of life.
- **Minnetonka Center for the Arts**, Wayzata, MN. Minnetonka Center for the Arts provides year round classes in ceramics, sculpture, painting, drawing, photography, fiber arts, glass, and more.
- **Monarch Contemporary Art Center & Sculpture Park**, Tenino, WA. Monarch is dedicated to providing a nurturing environment for the creation of art in all mediums by participants of all ages.
- **Music National Service** (MNS), San Francisco, CA. MNS is a national nonprofit and movement that supports music as a strategy for public good.
- **Neighborhood Writing Alliance**, Chicago, IL. Neighborhood Writing Alliance provokes dialogue and promotes change by creating opportunities for adult Chicago residents to write, publish, and perform works about their lives.
- **North American Choral Company** (NACC), Grand Rapids, MI. NACC offers afterschool and in-school choral education programs.
- **Nuveen Community Center for the Arts**, Montague, MI. Nuveen operates as the educational branch of the Arts Council of White Lake, offering classes, workshops, special exhibitions, and performances.
- **NW Documentary**, Portland, OR. NW Documentary practices, teaches, and shares the art of non-fiction digital storytelling.
- **Rainey Institute**, Cleveland, OH. Rainey's multidisciplinary programs are delivered to children through an afterschool program, Saturday classes, and summer camp program.
- **Rockland Center for the Arts** (ROCA), West Nyack, NY. ROCA's School for the Arts offers visual arts and creative writing courses, as well as programs designed specifically for young adults and children.
- **University of Delaware Community Music School** (UDCMS), Newark, DE. For 10 years, UDCMS has provided private lessons, early childhood classes, ensemble classes, and summer camps.
- **USC School of Music**, Columbia, SC. USC's Community Music School is comprised of the following programs: The USC String Project; Piano, Vocal and Instrumental Study; Suzuki Strings; Music Play; and The Congaree New Horizons Bands.
- **West Valley Arts Council**, Avondale, AZ. West Valley Arts Council provides arts education, performances, scholarships and grants, and family arts experiences.
- **YMCA & YWHA of Washington Heights & Inwood, Inc.**, New York, NY.

### BUSINESS AFFILIATES

- **EPN Travel Services**, Douglassville, PA. EPN provides custom travel itineraries for student groups.
- **The Music Path Company**, New York, NY. Music Path offers the MusicStart® Learning System that teaches kids to read music and play tunes by balancing fun and development of skills.

### **Moderator:**

**John McCann**, President, Partners in Performance, Inc., Blacksburg, VA

### **Panelists:**

**Senator Richard J. Cohen**, Finance Committee Chair, Minnesota State Senate, Minneapolis, MN, and Member, President's Committee on the Arts and Humanities, Washington, DC

**Dr. Maria Rosario Jackson**, Ph.D., Senior Research Associate and Director of Culture, Creativity and Communities Program, Urban Institute, Washington, DC

**Jeremy Nowak**, Ph.D., President, The Reinvestment Fund, Philadelphia, PA

**Julie Simpson**, Executive Director, Urban Gateways, Chicago, IL

The Obama administration is taking a real interest in the arts and its role in communities while the recession is driving many arts education organizations to focus on their contribution to economic recovery and community vitality. Could this be a new day for arts education in America? The following article is adapted from a conversation at the 2009 Conference for Community Arts Education, where we convened four experts from different sectors to discuss this question and offer their thoughts on how to build a strong future for our field.

### **OPPORTUNITIES**

**John McCann** asked panelists what indicators they saw in their work that might point to the possibility of a new day for arts education. "Each of you has a unique vantage point that allows you to see the system, so to speak, from a 30,000 foot level. You can see the patterns, behaviors and influences within that system," he said. "Yet in addition, you also see the green shoots in communities. You see the experiments and innovations community by community." While the panelists cited significant challenges to the field caused by the recession, they also agreed that there were related opportunities for organizations engaged in innovative and ambitious new ways of thinking and doing business. In their view, these opportunities include:

#### **Cross-Sector Partnerships**

**Maria Rosario Jackson (MRJ)**: It's important to look outside of the cultural sector for allies, resources, relationships, and stakeholders. The resources that are necessary for a paradigmatic change are not available only from the arts sector. The arts field needs to look to housing, education, the sciences, and other areas of intersection.

**Julie Simpson (JS)**: There are many nontraditional, innovative ways of serving the public through the arts. Urban Gateways is currently working on a partnership with the Chicago Bulls and the YMCA for example. We've created this company called

Dynamic Wellness that focuses on fitness as expression. There is also stimulus money for gang intervention and violence prevention organizations. Organizations that work in these areas are applying for funding to partner with arts education organizations that use digital audio work to engage teens and enable them to tell stories about their communities.

#### **Public Investment in the Arts**

**Senator Richard Cohen (RC)** spoke about possibilities for securing increased public support for the arts on the national and state levels. Known for his persistent advocacy for arts funding, Senator Cohen is now in his seventh term in the Minnesota State Senate where he chairs the Senate Finance Committee; he is also a member of the President's Committee on the Arts and Humanities. On the national level, Senator Cohen noted that President and Mrs. Obama clearly intend to take arts, arts education, and the humanities to a much higher level: "If you have a national administration putting this kind of effort into arts access and arts education, you're going to see a difference."

In his own state, Senator Cohen has made great strides in increasing access to arts learning opportunities. Through the passage of Minnesota's Legacy Amendment, he assured a stable source of public support for the arts for the next twenty-five years. The amendment assures that arts have their rightful place alongside clean water, conservation and natural resources. "The intent of the constitutional amendment monies in Minnesota was to stabilize increased access to arts education," said Cohen. Arts and arts education was a component of the Legacy Amendment, but Cohen made clear, "The political driver for the electorate was the clean water portion of it." He was able to secure increased public funding for the arts by aligning arts and arts education with other public interests. The Legacy Amendment sets a high bar for any state's commitment to the arts, and demonstrates a new way of securing public support.

#### **America's Potential "Cultural Reset"**

In response to the recent financial fallout and to what has happened with our economy over the last two or three decades, Americans are rethinking the meaning of value and their relationships to *things*, noted **Jeremy Nowak (JN)**. "There is a potential for a cultural reset in this country if we and others help shape it," he said. Nowak claimed that people are taking a new interest in activities that matter, in making or doing things versus consuming them, and in regaining the skills to produce and distribute high quality goods and services.

**MRJ**: There's recognition of creativity as a global economic engine. There is increased interest in New Urbanism, a reaction to suburbanization that has people returning to the central core and the amenities of a city. And there is now better data available to us and more discussions about how arts and culture contribute to the vitality of our communities and the quality of our lives.

## Comprehensive Community Planning

**MRJ:** We are experiencing a revival of comprehensive approaches to community revitalization. There's now an opportunity to assert arts and culture as a fundamental piece of what a comprehensive approach would look like. There are beginning to be more nuanced definitions about how arts contribute to economic development, for example. I think for many years the blunt assumption has been that if there's a big presenting institution in a community then there is an argument for economic development. But if you think about cultural participation much more expansively, there are other kinds of effects that have to do with place-making, identity formation, education, youth development and an array of other areas where the arts contribute and intersect. You can still talk about these areas from an economic development standpoint because these effects are preconditions for economic development. Who wants to invest in communities that don't have the promise of those kinds of attributes?

**JS:** As arts organizations we have an opportunity to think a little bit differently about how we can be a resource within much larger community-cultural building processes that are already taking place. It's not about pitching your program but about listening. You have to initiate relationships and ask to join community meetings and listen. Then you can engage in a conversation about what you do. It takes time but it's about figuring out the points of intersection.

## CHALLENGES BEYOND THE ECONOMY

The panel cited the current economic crisis as an obvious challenge to the field. But America's narrow definition of the arts and of artists and its preoccupation with demonstrating causality were also identified as challenges to any kind of paradigmatic change that might be afoot.

## Narrow Definition of the Arts and Artists

**MRJ:** One significant thing getting in the way of the possibility for a "new day for arts education" is a limited definition of arts as professional and presentational. While presenting institutions are an important part of the cultural ecology, they are only a part of the ecology—and even they are struggling with the question of relevance. To put all of our chips into creating audiences for those kinds of institutions is problematic. We also need to expand our definition of artists. Right now we frame artists as performers or widget-makers. But they have many other relationships to publics as catalysts, teachers, provocateurs and social commentators.

## Preoccupation with Demonstrating Causality

**MRJ:** The other thing that gets in the way is the arts field's preoccupation with demonstrating causality. In no other field do I see people hold themselves to that level of accountability in terms of impacts or contributions in community. Usually from a research perspective, correlative relationships are perfectly sound in terms of creating arguments about how things work or why they matter. The field does itself a disservice by putting that level of accountability on what it does. I'm not against accountability, I'm against committing to causal relationships that probably aren't sound [and might even lead us to overstating the case to some degree].

## CLOSING THOUGHTS

At the end of the discussion, John McCann asked panelists if they had advice for community arts education providers that would help them take advantage of some of the opportunities for innovation and growth they'd discussed, and meet some of the challenges currently facing the field. Jeremy Nowak offered these simple and encouraging words: "1) Affirm and articulate the value of what you do; and 2) Don't be afraid of power" ■

“It's important to look outside of the cultural sector for allies, resources, relationships and stakeholders.”

Listen to the full discussion by logging in to the members-only section of [www.nationalguild.org](http://www.nationalguild.org) and clicking on "2009 Conference for Community Arts Education Session Resources." To read our panelists' bios, go to: <http://communityartsed.org/speakers.cfm>



[caption]

# TOOLKIT COMMUNITY ENGAGEMENT STRATEGIES

The following article has been excerpted from the Guild's soon-to-be-released *Community Arts Education Resource Center*. This comprehensive online guide will provide members with access to trusted information on effective practice and field-tested sample documents in areas such as community engagement, program planning, evaluation, marketing, and more.

**What is community engagement? Community describes the people and organizations that are related to a community arts education provider's mission: students, parents, families, artists, partner organizations, schools, government agencies, and so on. Engagement describes an active, two-way process in which one party motivates another to get involved or take action—and both parties experience change. Mutual activity and involvement are the keys to community engagement.**

Sometimes organizations interpret community engagement as collaboration, marketing to diverse audiences, or developing programs for underserved groups. While those are all worthy and necessary activities, an *engaged* community arts education provider does more. It promotes consistent community interaction that is a step beyond conventional programmatic partnerships. Consistent community engagement is not program based; it is part of organizational culture.

## BARRIERS TO INCLUSION AND ENGAGEMENT

### Barriers of Power, Style, and Values

The most critical issue in bridging racial, cultural, and economic divides can be the perception of a difference in power, style, or values between people and the community arts education provider. Your facility may appear comfortable and welcoming to your current students, but others may feel uncomfortable in your neighborhood, be put off by “fancy” décor, or be unfamiliar with the language in your marketing materials. For this reason, community engagement practices can be invaluable for any organization whose mission is equal access to quality arts education that transcends class and economic status.

Bill Flood, a community cultural development consultant, recommends figuring how to improve communication so that those who feel excluded will be drawn into the organization and feel that they are valued. The key is to work with collaborators, recognizing that there are already resources in the community that, given the opportunity to become engaged with your organization, can become valuable partners. Knowing who people are, treating them as equals, and respectfully asking their opinion are tremendously important.

### Barriers of the Mind

People sometimes feel that they aren't creative and can't make art. Or they have tried singing, dancing, or writing poetry and don't find the artistic process meaningful to their own experience. And some who think they might enjoy art have never explored ways to tap their creativity or don't know how to find the best avenue.

A woman confided to a music school director that her third-grade teacher had said she couldn't sing, and she hadn't sung since. That experience colored her life for 73 years, until, with encouragement from the director she discovered that she *could* sing. Many people have similar experiences that shut down their feeling of creativity early in life.

Taking ownership of the artistic process and embracing it requires making art about something meaningful to you.

Meaning can come from the familiar, as when a child in an art class is hesitant to draw until encouraged to make schematic drawings of the Lego creations she wants to make at home. Or it can come from exploring new realms, when an adult who has never studied music is convinced that it's not too late to take piano lessons. Personal meaning is important for people of all ages, but especially important for adults and youth who need help overcoming barriers formed by inadequate or unsatisfying exposure to the arts.

### Logistical Barriers

Logistical, practical barriers are easier to quantify. They include the cost, timing, or inconvenience of transportation; physical access for people with disabilities; the cost of a program; or the time a program requires. A student may not be able to stay for a program after school because he must go home to care for younger siblings. Another young person may be uncomfortable venturing outside of her neighborhood. The facility may have exterior access for a person in a wheelchair, but the ceramics studio is too small to allow free movement. Or on Saturday mornings, the weekend transit schedule may make it difficult to arrive for a 10 a.m. workshop. While removing logistical barriers requires planning and a financial investment, they may be less complex than other barriers to understand and address.

## BASIC STEPS

While communities and organizations vary, these fundamental steps can create stronger connections between your organization and your community:

- **Start with the board.** Make sure that board members understand the dynamics of the community and the role of arts education within those dynamics.
- **Work locally.** In hiring, contracting, and purchasing, make a concerted effort to draw from the community.
- **Build relationships.** Facilitate relationships between the chief executive and key staff and leaders from all sectors of the community—not just like-minded arts organizations.
- **Engage in active listening.** Develop a habit of listening, because listening builds trust. Take in the essential stories people tell about the community.
- **Find advocates.** Find the person in the community who is what Malcolm Gladwell calls a “connector”—the person who knows everyone and can give you entrée anywhere you need it. Find others, such as parents, to act as advocates for your organization.
- **Ask about needs and preferences.** Be sensitive to the culture of the community. Find out what potential students and participants think about the arts and what arts activities are already going on in the area. Ask what people want and need.
- **Gather information.** Hold focus groups, go door-to-door, or conduct simple online surveys that ask community members about their needs and interests.
- **Be civic-minded.** Encourage staff and teaching artists to volunteer for community organizations. Give paid leave for volunteering, if possible.

- **Provide a warm welcome.** Make sure that your building is accessible and inviting. A gleaming facility with all the bells and whistles is not enough if prospective students aren't comfortable there.
- **Make it easy and fun to participate.** Move into the community with outdoor activities such as murals and performances or programs, concerts, and events in a senior center or community room of the public library. The local community can get to know your organization, and you will build familiarity and trust.

#### LEARN MORE:

Art and Community Engagement, Vimeo

<http://vimeo.com/groups/artandcommunity>

*Common Sense and Common Ground*, William Cleveland, Community Arts Network

[http://www.communityarts.net/readingroom/archivefiles/2001/09/common\\_sense\\_an.php](http://www.communityarts.net/readingroom/archivefiles/2001/09/common_sense_an.php)

*Community-Based Arts Organizations: A New Center of Gravity*, Ron Chew, Americans for the Arts

<http://www.americansforthearts.org/animatingdemocracy>

Creative Communities Initiative Summary Report, National Guild

<http://nationalguild.org/programs/creatcomm.htm>

*Invitation to the Party: Building Bridges to the Arts, Culture and Community*, Donna Walker-Kuhne, Theatre Communications Group

*Revitalizing Arts Education through Community-Wide Coordination*, Susan J. Bodilly and Catherine H. Augustine, with Laura Zakaras, Wallace Foundation and RAND Research in the Arts

[www.rand.org/pubs/monographs/MG702/](http://www.rand.org/pubs/monographs/MG702/) ■

## The Guild is Pleased to Announce the Receipt of the Following Grants

- \$200,000 from **The Kresge Foundation** for the Innovation and Sustainability in Community Arts Education Initiative
- \$100,000 from the **American Express Foundation** for the Community Arts Education Leadership Institute
- \$135,000 from **Popplestone Foundation** for general operations
- \$125,000 from **MetLife Foundation** for the Creative Aging Program
- \$10, 000 from **The Margaret A. Cargill Foundation** for general operations



Photo by  
John Myers

## PLAY YOUR PART

By making a 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](http://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.**

## EXCEPTIONAL BOARDS

The following material has been excerpted from the Guild's soon-to-be-released *Community Arts Education Resource Center*. This comprehensive online guide will provide members with access to trusted information on effective practice and field-tested sample documents in areas such as governance, community engagement, program planning, evaluation, marketing, and more.

Board service brings great personal satisfaction, as board members witness the impact of their organization on the life of its community. But serving on the board of a community arts education provider also involves serious obligations. Nonprofit boards set organizational direction, ensure that there are enough resources to accomplish the mission, and provide oversight for finances, programs, and legal and ethical conduct.

### EXCEPTIONAL BOARDS

BoardSource's research on high-performing boards led to *The Source: Twelve Principles of Governance That Power Exceptional Boards*. The 12 principles "define governance not as dry, obligatory compliance but as a creative and collaborative process that supports executive directors, engages board members, and furthers the causes they all serve":

- 1. Constructive partnership:** Recognize that the effectiveness of the board and executive director are interdependent. With an atmosphere of mutual trust and respect and strong communication, boards can attract and retain talented executive directors.
- 2. Mission driven:** Shape and uphold the mission and articulate a compelling vision of success, taking community and constituent needs into account.
- 3. Strategic thinking:** Continuously hone the organization's direction, spending board meetings grappling with the significant issues, challenges and opportunities confronting the organization.
- 4. Culture of inquiry:** Create a culture of respect and candor where constructive debate strengthens, rather than weakens, the board's ability to function as a team.
- 5. Independent-mindedness:** Put the organization's interests first. Boards should be loyal to the organization, not the executive director, donors, staff or other board members and think and act independently of those special interests.
- 6. Ethos of transparency:** Ensure that donors, stakeholders, constituents and the public have access to appropriate and accurate information, while understanding the demands of confidentiality.
- 7. Compliance with integrity:** Make vigorous legal and ethical compliance the norm, providing vigorous and continuous oversight.
- 8. Sustaining resources:** Ensure that there is a clear financial plan and take responsibility for the organization's financial sustainability. Successful boards are actively involved in fundraising and support creative efforts to diversify funding.
- 9. Results oriented:** Measure the organization's progress on achieving mission and vision and regularly evaluate major programs and services, using meaningful performance metrics including return on financial investment.
- 10. Intentional board practices:** Structure operations and work to support strategic priorities, ensure flexibility and responsiveness and use members' time wisely and well.
- 11. Continuous learning:** Continuously deepen members' knowledge and understanding of the organization's field, social trends, community issues and other factors in the operating environment.
- 12. Revitalization:** Energize the board by ensuring a diversity of perspectives in the boardroom, thoughtful recruitment and orderly succession planning of officers and chairs.

### DRIVERS OF BETTER BOARD PERFORMANCE

Research by Bridgespan Group and the Edna McConnell Clark Foundation identified the drivers of better board performance that boards need to master to improve effectiveness:

- 1. The regulatory bar on board performance is going up,** throwing an increasingly bright spotlight on the board's fiduciary obligations to provide legal and financial oversight, including careful monitoring of organizational finances. Regulators are also concerned with adherence to mission and the use of assets to advance that mission. Thoughtful oversight of the executive director, including setting compensation and ensuring succession, is also high on the list of regulators.
- 2. Leadership that furthers the organization's goals is also essential.** Key tasks of board leadership include providing strategic support and expertise, raising funds, and building community support. At any time, one of these may seem more important than the others, but all are central to board performance.
- 3. How the board does its work is as important as what it does.** A board needs to identify and recruit members with the skills and expertise it needs, develop a culture of participation and mutual trust, sustain strong decision making (understanding the division of responsibility with the executive director), and maintain structures and flow of information that support its work.
- 4. Understanding the areas a board needs to strengthen is relatively straightforward; actually improving performance is quite challenging.** Shared clarity around the role of the board in helping the organization achieve its goals is the single most important factor in closing the gap. Board members, leaders, and consultants all report that the tools in isolation are not only insufficient, but they can distract the board from engaging in real dialogue about how it functions, which is the more difficult but more essential step.

## LEARN MORE:

*Becoming a More Effective Nonprofit Board*, Bridgespan Group  
<http://tinyurl.com/ygcybto>

Summary of research by the Bridgespan Group and the Edna McConnell Clark Foundation on effective board performance, including common themes that highlight the key areas on which a board needs clarity in order to improve.

*Board Life Matters*, BoardSource  
<http://boardlifematters.org/>

Blog featuring candid reflections on board service from nonprofit professionals and board members.

*How to Be an Effective Board Member*, Lester Karplus, National Guild

Tips for providing effective leadership and enhancing the board experience. Log-on to the members-only section at [www.nationalguild.org](http://www.nationalguild.org) and click on "Governance."

*The New Work of the Nonprofit Board*, Barbara E. Taylor, Richard P. Chait, and Thomas P. Holland, *Harvard Business Review*  
<http://tinyurl.com/yddh396>

Summary of a seminal article on the need for nonprofit boards that are focused on central issues, driven by results and measures of success, and engaged with their organizations' constituencies.

*The Source: Twelve Principles of Governance That Power Exceptional Boards*, BoardSource  
<http://tinyurl.com/y9rjqft>

Qualities of an empowered board that becomes a strategic asset adding lasting value to a nonprofit organization. ■





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