



AMERICANS
for the ARTS

Emerging Leadership: Vision. Action. Evolution.
Americans for the Arts 2005 Emerging Leader Preconference
June 9–10, 2005

Sponsored in part by the Texas Commission on the Arts

Summary Report by: Robin Iten Porter

THURSDAY, JUNE 9, 2005

9:30 a.m. Welcome and Setting the Course

Welcome

Preconference participants were welcomed by Jennifer Armstrong, Chair of the Emerging Leader Council for Americans for the Arts. She introduced other members of the Emerging Leader Council, which has grown from a small group to an 18-member council. She then introduced Steve Spiess, Chair of the Board of Directors of Americans for the Arts, and thanked him for his strong support of the emerging leader initiative.

Steve offered the following perspective on emerging leader issues:

- When he assumed the position of chair, he wanted the issue of emerging leaders to be in the forefront.
- He had the personal experience of serving as a board member when he was at least two generations younger than other members. Some didn't know what to do about him; others took him under their wing, taught him about art and how to be a board member and a leader.
- He feels that this is a creative field, but we aren't being creative about nurturing the next generation.
- We are getting to the point of critical mass with the emerging leaders here.
- What is the definition of emerging leader? There isn't one. (If you stop emerging, you die.)
- Some people are born leaders, others need help.
- Emerging leaders are encouraged to have conversations here and at home, and to take home tools to help us in our communities.
- Noted that not only do we need to work on emerging leaders, but on emerging board leadership and emerging philanthropy. We need to work on all three at the same time.
- Americans for the Arts is committed to building up its own board membership with emerging leaders, trying to practice what they preach.

Setting the Course

Facilitators: Paul Menzel and Layton Payne, Business Stages, Houston, TX

The facilitators noted that they wanted to capture what people's expectations are for the preconference. A list will be made and then we will see if those expectations were met at the end of the preconference.

People should add to graffiti board during breaks, any ideas not being addressed.

HANDOUT: Full Value Contract

Participants received a handout describing a list of eight agreements for their participation in the preconference; participants went through each item and agreed.

Participants are organized at round tables with Emerging Leader Council members as table facilitators. Small group sessions at the tables will be incorporated throughout the preconference.

The four goals for the preconference were outlined:

- Networking
- Sharing best practices and finding solutions
- Exercising your leadership muscles
- Creating personal and professional goals

Goal setting is not necessarily goal getting—it is like building a set of cards. You build a framework, but need to be prepared if it doesn't always stay the way you want it to stay. The participants did a group exercise building an actual house of cards at their tables.

Mission, Vision, and Values

Prior to the preconference beginning, participants were asked to take part in an exercise to define their professional mission, vision, and values. Each table was asked to discuss amongst themselves. In defining values, participants were asked to consider: What rules govern your professional behavior? What are your ethical rules?

Reactions & Comments—Whole Group

- Commonalities: we all feel the same passions for building our communities through the arts.
- Difficulties in separating ourselves from our jobs, defining these items.
- Saw ourselves as helping others achieve what they want to achieve.
- Now that we're here, how do we think about the next step?
- There is more to life than the arts, thinking about families, other things, etc., in trying to figure out where we are going to be in five years.
- Honor each others' values, conflicts between generations.

Each table selected a participant's mission statement as an example to share with the group:

- I provide my organization(s) with an energetic approach to fundraising and donor development. My experience with nonprofits and business expertise provides me with a unique set of parameters to help my organization strategically plan for growth and accomplish its mission. As a result of my background in public relations, marketing, and customer service, I am able to offer my organization skills that enable them to compete for limited resources.
- I offer clients (faculty, staff, students, collaborators) assistance in designing, implementing, producing, and marketing arts events and programming to meet the outreach goals as established by the University of Nevada, Reno—a land agent

institution. My education as a musician and a visual artist, combined with my education and career as an arts administrator, provide me with first-hand experience in all the areas required to develop and deliver innovative, exciting, and effective arts programming and projects.

- To be an enabler of passion.
- I assist artists and arts organizations in achieving their goals by creating and managing programs and services to the field. My knowledge and experience allows me to provide technical assistance to artists and arts administrators in the literary, media, performing, and visual arts. By providing this assistance, I fortify the regional infrastructure for the arts and expand the breadth and depth of resources needed to support a thriving arts community in the South.
- My mission is to bring more and better arts to more people.
- I am in the process of pioneering and establishing a new major at NYU's Tisch School of the Arts (TSOA). The school currently offers a minor in "Arts and Public Policy" from their newly developed department. I am currently pursuing my B.F.A. degree from TSOA, and am unofficially the first ever student to get a major from their Department of Art and Public Policy. There are three core components to my self-designed degree, which I believe should be created in all arts universities: conservatory training in a particular arts discipline, a curriculum of classes in the social sciences, and a hand-on experience in how to apply the arts training in a practical way.
- As an arts consultant, my mission is to assist people and organizations with the process of change—to enable them to grow and become stronger and more effective in pursuing their personal and professional missions, and to leave an organization better than how I found it.

11:00 a.m. Shaping Our Emerging Vision for the Arts

Interview

Interview with Bob Lynch, President and CEO of Americans for the Arts.

Interviewer: Marialaura Leslie, Vice Chair of the Emerging Leader Council.

Q: How did you get to be President and CEO of Americans for the Arts, the leading arts organization in the nation?

A:

- It has been an emerging organization since it began, 20 years ago. Started with small staff and budget, now 80 and budget of \$15 million. So it is a different organization now.
- Started with arts in grammar school, with very few arts education opportunities. In eighth grade, his teacher happened to discover something in each kid that energized them. In him, it was an interest in poetry. Then high school, no more arts again. What he did have was the experience of being in a band after school, which was another interest in the arts. In college, he decided to become a creative writing major, specializing in poetry because of his love of arts and literature. Soon found that there was no job in that. So he did substitute teaching, which he found hard and something that he didn't want to do. Fell into real estate, where he got business, sales, and marketing experience. The arts business is not one where

there are a lot of dollars coming, so these are good skills to have. Saw that he could have a successful career, so he quit and traveled America. Along the way, he learned wood carving, but saw that he couldn't make a living at that any more than at poetry. Ended back in Amherst, MA, doing freelance writing. Happened to write about this new thing, which was the Arts Extension Service—something that brought everything together for him. He started with an unpaid internship, and then became director. Attended this conference, came on the board. Two-and-a-half years later came here to run the National Assembly of Local Arts Agencies when President and CEO position came available. Thought wouldn't stay more than a year—here he still is.

Q: What is the future of the arts, and how do we emerging leaders play a role?

A:

- Arts are ever-changing. It is a time of exploding boundaries in the arts itself. The “velocity of change” is the biggest single problem and opportunity right now. The arts and the arts business is evolving. The line between nonprofit arts and for-profit is really blurring, functioning on all levels at all times. Globalization. Art forms themselves are evolving, a lot more intimate-based work, internet-based work, spoken word, and craft becoming more about design. The challenge is how to tap into all of that energy and yet not to have it grow where it is not able to be supported.
- The emerging leaders are the ones who are making the change—those artists using emerging arts forms, emerging philanthropists, those interested in helping to fund that. A combination of emerging artists and arts leaders, those in the entertainment, business and government arenas—that is the future. How do we build those linkages?

Q: Americans for the Arts has really invested in Emerging Leaders. What is your impression of what “seasoned” leaders can do to help?

- There are some really great people that are emerging leaders that he runs across, wish he could get to know all. He has gotten to know Leslie Ito (a member of the Emerging Leader Council and a member of the Board of Directors of Americans for the Arts) and is very impressed by her. When he meets with Emerging Leaders, he is impressed with their energy and the ideas. How do we harness that and institutionalize that?

Q: Go back to your emerging leader years. If you had to give yourself career advice, what would that be?

A:

- Decide how you make a statement about yourself, and how do you communicate that? He asked that of Roger Stevens, who told him to “Make big leaps.” Don't bother yourself so much with the smaller stuff.
- Advice from Joe Golden—don't screw up. He has seen lots of his colleagues lose their jobs because of financial management. Be aggressive about where you go, but watch the bottom line.

- Take on things that will bring some notice to you. Volunteer to do something that has a measurable impact. When he is hiring someone, he is looking for accomplishments, not a list of jobs and education. Success stories are very important, especially when you can document that.
- Have a sense of style. People may not know your name, but people know who you are (mandolin, big hat, etc.).
- Follow through on big ideas—one thing to have plenty of ideas, but actually following through on and delivering is the important thing.

Q: Americans for the Arts – how important is it for emerging leaders to participate?

A:

- We have the infrastructure that we have through policy and action. In 1949, first local arts agency in Winston-Salem. Pushed for more art in more communities. Lobbied for creation of NEA. State agencies created with states receiving federal money if have one. Pushed for local arts agencies—now 4,000. The money is coming in now because of earlier work. But we’ve never had a strong, connected infrastructure. We have resisted lobbying as dirty. We have gotten more political, but not been organized like other industries. So Americans for the Arts organized a state arts advocacy network. Americans for the Arts has one of the strongest advocacy teams in Washington, with the help of the Lilly funds. Created Action Fund—a citizen organization (like Sierra Fund). Once citizens join, they can give money to the Political Action Fund. It took 35 years to get 2,000 organizational members, but only a few months to get 4,000 individual members. Once we have 100,000 members, we will change the political dynamic. Success will come because it is the emerging leaders who are taking on the cause, and you have to have a long-term perspective.

Q: How can we encourage and support more diversity among the ranks of emerging leaders?

A:

- Go to where you can find the subgroups. When Americans for the Arts wanted to get mayors involved, they would invite the mayors to come. But now, Americans for the Arts goes to the mayors’ conference and does a keynote. Have seen great success with that...there have been tears among the mayors, talking about arts and kids. These mayors will now go home and find more money for the arts in their communities. Take that and do with any audience, and then reciprocal things will happen.

Q: Is there a place for emerging and emerged leaders, and how do you know you have emerged?

A:

- Doesn’t ever think of himself as an emerged leader. Leaders are always striving to next level. When he goes to the national association for associations, he’s not as involved or known there, so he’s an emerging leader there.
- Boards of directors are very helpful in telling you what you don’t know. They challenge, discuss, and give ideas.

- He was asked on very short notice to talk to President Clinton and the top 50 democratic donors, and it became a two-hour discussion of cultural policy. That's when he knew he had arrived.

Q: What are the top qualities of an arts leader?

A:

- Combination of vision, ideas, being able to be in the forefront of the excitement of the organization. Not necessarily your own vision.
- Follow through—lots of people with vision but never done anything about it.
- Energy. Many of us are in small shops, and we have to be the leaders. Things are happening, at lots of meetings people see that you do what you say you are going to do, and they start asking you to do other things in your community. Don't be an island. Connect to others and the outside world. Get on the board of another organization—not just the arts. Get involved with rotary, chamber of commerce, build your own prominence.

Questions & Answers from the audience:

- Symphony orchestras are in big trouble. Kept to a specific product, and not understanding the changing world around them. Ignoring the connection to the community. Long term solution is arts education. Ninety-six percent of parents value arts education for their kids, not for itself.
- How did you keep your energy going, and how to you reenergize yourself? Drink 14 cans of Diet Coke a day. I am energized by people, so I put myself among people. Get a kick out of the game—manipulate things to get the benefit for the arts. He is an arts administrator least connected to the arts. Big regret – haven't written about it, so Richard Florida did.
- Infusing pop culture into the political process. Everyone just wants to do their own thing, so how do you make everyone feel as part of the whole? Bringing people in and giving them leaderships roles. Americans for the Arts receives a greater percentage of hits on their Spanish language website than the English. Make the effort, make the connection and it will happen.
- How important is getting that e-mail from me? How to be better arts advocates, for those intimidated by politicians? How many calls for a state official to pay attention? 10. Federal not much more—100 or more. Look at it as a clout building mechanism. Biggest problem we have is time, we're all too busy. Two-minute advocacy. Political mentor, used to do advocacy together. Every day, 60 percent of what a politician does is about electing. Find out their interests, money. Makes whatever you say much more important.
- We'll never get the money we do in the corporate world, the benefit is getting to do what we love. Always growing, always evolving. Many more arts organizations and arts jobs over the years. The longer term solutions, understanding the need to balance the program and the needs of their communities and fundraising. Draw a circle for your time. If 95 percent going into the "work" and 5 percent into the networking, etc. you are way off. The gift of it will come back to you, even if you leave and come back. There is a lot of hope out there.

Circle Exercise

HANDOUT: Circles Exercise

Participants were asked to use a list of categories (both personal and professional) to do two circle exercises. Draw small to large circles for your priorities among the list of categories. Then participants were asked to do it again with the actuality of how your time is spent.

Pop shares—circles:

- In terms of where time and energy go—career is the biggest
- Work and life are not separate issues, the issue is balance
- The point is not to come up with ideal, where all circles are the same, but priorities

Shift the balance between what is being chosen for you and what you are choosing. Work on your wants. Participants were asked to develop their “want” lists on the worksheets for career, personal, and work/life balance.

HANDOUT: Career Wants Worksheet Personal Wants Worksheets

While breaking for lunch, participants were asked to get together over lunch and discuss strategies for work/life balance. How do you get that balance back? How do you set boundaries?

12:30 p.m. Networking Lunch

Strategies for work/life balance:

- Have your family be a part of what you do, help achieve better balance.
- Different generations have a different definition of work/life balance.
- Fixing the chaos of an organization, sometimes you are forced to make a choice (working until you get physically ill).
- Most people have trouble leaving work at work; most people feel there are crises at work that demand more of their time.
- The power of NO.
- Actually stay late at work until it is done so you can leave it there.
- Take care of yourself so that you can be productive at work.
- Bosses who talk out both sides of their mouth, encourage the balance but then don't like it when you do. Advice: in evaluations, talk about how much time you want to spend at work. Have it be a conscious decision and commitment.
- Have some gratitude sometimes, recognize that arts afford flexibility.
- Make priorities and exercise time management.
- Keep track of what hours I spend in all areas, look at chart. Do it at night.
- Find out something about your co-workers'/boss' personal lives, and ask them about it...bring the personal into it.
- Stop talking about burnout...it stresses you out more.
- Take advantage of flex time.
- Good organizations that are needed will survive. If you don't do it, then it will survive. If not, then maybe it shouldn't exist to begin with.

- Don't create artificial expectations of when you need to get things done (for example, by age 30). You'll have plenty of time to do things.
- Make a list of things that make you happy, and then make a career out of it.
- Figure out what is important, become very clear about what your job is ... and tell your boss when it's something that is not.

1:45 p.m. Moving from Vision to Action: Identifying Obstacles and the Ways to Overcome Them

Leadership Work

HANDOUT: Five Fears and Five Needs

Leadership exercises (extrapolating leadership qualities from pictures or quotes)

- Motivate others; leaders can't do everything by themselves.
- Soar to new heights, explore the unexpected, take risks.
- Confidence in the face of utter destruction and adversity.
- Build a bridge that others can follow—even if it's the grunt work of building.
- Exuberance, confidence, and self-possession.
- Take an abstract vision and turn it into something tangible.
- Non-hierarchical transformation, work together.
- Pioneer, take a risk, do something cool and different.
- Camaraderie.
- Don't be self-conscious about being a leader, just do it.
- Get over yourself.
- Honesty and consistency.
- Lead by example.
- Don't be dictator, lead more by inspiration.
- Leaders come in all different shapes and sizes, actions speak more than appearance.
- Innovation and thinking outside the box.
- Need to connect with people.
- Think through cause and effect.

Leadership is an anecdotal quality and hard to define, but has a lot to do with authenticity. You know it when you see it.

Recommended Books on Leadership:

- *Leadership*, Rudy Guiliani
- *Leading Change*, John Kotter
- *Leading Change*, James O'Toole
- *On Leadership*, John Gardner
- *Leadership is an Art*, Max Dupri
- *The Wow Project Leader* (on *fast company* archive), Tom Peters
- *Yurtle the Turtle*, Dr. Seuss
- *Leadership is the New Science*, Margaret Wheatley
- *Your Best Year Yet: Ten Questions for Making the Next Twelve Months Your Most Successful Ever*, by Jinny S. Ditzler

- *Art of War*, Sun Tzu

Management Work

HANDOUTS: The Power of Personal Interactions

Gallup Q12 (turning questions into management qualities)

Twelve qualities of a good manager:

- Clearly defining job description and expectations.
- Give employees the materials and equipment to do their work right.
- Recognize the skills of your employees, and let them work on something that might be outside of their job description.
- On a weekly basis, engage, celebrate, and validate your employees.
- Respect and value your employees as a whole people.
- Encourage the personal and professional development of your employees.
- Solicit, value, and act on employee input, take a risk on employee's ideas.
- State the case of your organization to internal and external bodies.
- Clearly define expectations of what is quality work, and ensure that all employees are working towards that.
- Give social time and foster personal relationships, that glue holds it together.
- Engage in constructive evaluations with employees at least every six months.
- Provide individual and group learning opportunities, and actively encourage employees to take advantage of them.

3:15 p.m. Keynote Presentation by Naomi Shibab Nye

Naomi Shibab Nye—poet, essayist, children's author and songwriter—presented an inspiring keynote on the power of the arts to transform lives. Drawing on her 31 years of experience as an artist in the schools (thanks to the impetus of the Texas Commission on the Arts), Naomi described amazing anecdotes of interactions with former students of hers and of hearing the impact that her work brought to them. Years after her workshops, people still come up to her with tears in their eyes. Some of her comments included:

- What you do deepens, lives, saves lives, and is really important.
- The arts are at work, alive, and sizzling in so many places.
- There is not an experience that is not meaningful in some way.
- Acknowledge to people that they are participants, not an audience, that they are a potential artist. You give them the confidence. People remember their experiences with the arts.
- Art invites us to find our best self, explore it, reminds us of our humanity, validates, engages, and celebrates. It reminds us that we are not alone.
- We can not solve the violence. Art doesn't solve all the problems of the world, but it does fortify our experience.
- Art has room for everyone.
- The things in your life that cause friction in your life are the things from which you might create art. We don't have to be experts to share something in art, we just have to be open to it. We just have to care.

- Encourage leaders and teachers to believe in the arts. Exposure is the trick, and that is what we are doing. Create an atmosphere in which the arts can flourish.

4:00 p.m. Empowerment and Influence—Using What You’ve Got

What have you got?

- Experience counts, can’t just get by with bells and whistles.
- Write down your successes, savor them.
- Often we are required to have goals in our professional life, but we don’t often think about personal goals.

Participants were then asked to do the actual exercise of writing down their successes on their worksheet, whether personal or professional.

Comments on the exercise:

- Life-changing personal events can really put work things in perspective.
- Sky’s the limit—we can do whatever we want to do.
- I gained the confidence in my successes.

FRIDAY, JUNE 10, 2005

8:00 a.m. Breakfast Roundtables

A series of breakfast roundtables on a variety of emerging leader topics were held, with table-switching every 30 minutes.

Generation Gaps (Host: John Abodeely)- notes not available

Meeting Facilitation (Host: David Dombrosky)

Annotated list of online resources for meeting facilitation:

- <http://www.3m.com/meetingnetwork/readingroom/facilitation.html>
 - Great site on every aspect of competent facilitating.
- <http://www.nea.gov/resources/Lessons/DUNCAN1.HTML>
 - The NEA gives a great facilitation resource, including a checklist of facilitation tools and forms.
- <http://www.dcn.davis.ca.us/go/kjwolf/facilitate/facimanu.html>
 - A very complete online booklet with table of contents by subject, includes appendices of important terms and examples.
- <http://www.oznet.ksu.edu/LEADS/FACT%20Sheets/fact2.pdf>
 - Non-specific information, good definitions of important terms. Includes exercises and organized information.
- <http://pss.uvm.edu/pss162/facilitation.html>
 - Outlines goals and tools for successful facilitation, good tips for facilitators.
- http://www.fao.org/Participation/ft_factl.jsp
 - Easy to understand, bulleted outline of meeting procedures.
- <http://www2.hawaii.edu/~jharris/facilitation.html>

- Geared towards student leaders, but has tons of info including worksheets for different roles of facilitator. Discusses improvement of facilitation skills.
- http://www.aboutpurpose.com/grp_fac.htm
 - Checklist includes “5 Ps” of facilitation—easy to remember.
- <http://www.thefacilitator.com>
 - This site is the Web version of a facilitator newsletter that has been published since 1993. There are some good articles included in the site that cover facilitation subjects not considered on most other sites.
- http://deltaced.astate.edu/rc_publications_meetings.htm
 - Short essay on the basics of how to facilitate a meeting.
- <http://www.facilitationfactory.com/index/index.html>
 - Website offers a facilitator coach and discusses philosophy behind facilitation.

Working with Boards (Hosts: Leslie Ito and Jana Farr)

In the Working with Boards roundtable, we encountered many case studies from frustrated executive directors (old and young) seeking advice on how to motivate their boards to mid-level professionals looking to develop deeper relationships with their board members. There were also a few who were dealing with leadership transition issues. Through these case studies we shared tools, tactics and resources on how to work more effectively and efficiently with our Board of Directors:

- The group stressed the importance of using a board matrix to identify strengths, expertise and needs.
- Set individual meetings with board members to build relationships.
- An orientation/training for board works the best when it is board-driven.
- Board appreciation goes a long way.
- The group stressed the importance of having “champions” on the board – When you have a specific issue or cause, seek a champion to be the voice for the cause.
- Re-engage former board members.
- Seize opportunities for change in organizational culture.
- Motivate board fundraising by including board financial commitments as budget line item.
- It is important to have regularly scheduled, standing meetings to prevent low attendance – make it an expectation that everyone attend every meeting.
- Be intentional in your communication.
- Resources: Board Source, Board Café, Americans for the Arts website.
- Form peer-to-peer sessions around board issues in your own cities.

We also discussed how supportive board members can be a great help to emerging leaders. It is because the chairman of the Board of Directors of Americans for the Arts is supportive that the emerging leader program has developed. Attendees were also encouraged to find board members who catch the vision to help strengthen opportunities for emerging leaders in their organization, in their cities and states.

Gender Wage Gaps (Host: Robin Iten Porter)

According to the most recent Americans for the Arts research, women are predominant in the field but make 11–27 percent less than men.

Salary Negotiation Tactics:

- Use another offer to negotiate.
- Tell them: “don’t pay me a clerical salary if you want a professional.”
- Be aggressive, be firm—but be realistic.
- Barter on benefits.
- Offer a salary survey to show the gap.
- Don’t accept a job until the negotiations are complete.
- Don’t discuss salary in the interview, wait until they want you.
- Ask about the organizational culture, try to make sure it is right for you.
- Look up the organization’s 990s on Guidestar, see the salaries.
- Be silent after the offer is made (the \$1,000 pause ... they may immediately offer more).
- Separate emotions.
- Negotiate title.
- Of special note for women: negotiate maternity leave like salary.

Diversity in the Field (Hosts: Cuong P. Hoang and Justin Laing)

What is diversity? Participants discussed what the word “diversity” means.

- “Diversity” as a code word for race; “mainstream” is simply a code word for white.
- Freedom from exclusion.
- Bringing different voices and perspectives to the table.
- Dimensions of diversity, including race as well as socio-economic diversity.
- Diversity of art forms, which might also include tattoo art, commercial art, and “outsider” art.
- Diversity is not something to be fought for; it is a fact. What is at issue is that there is not diversity in the arts in places of decision-making. This gets to the larger issue of fighting not for simply diversity, which can become cliché, but true democracy. (see Sekou Sundiata’s work).
- Diversity should be a mutual exchange where both parties benefit.

The conversation turned to different terms that we use, such as “people of color,” “minority,” and “ethnic,” and what these terms imply within the context of diversity.

- “Mainstream” is simply a code word for white.
- The term “outreach” implies that we are doing something outside of what we would normally do.
- We should be honest in the language that we use and be as specific as possible: say Chinese instead of Asian, for example.

What does diversity look like in practice? Participants discussed strategies for fostering diversity in their own organizations.

- Reaching out to diverse communities to engage them, perhaps to serve on panel discussions or grant review panels.
- We should be careful to represent a range of diversity and avoid having the token one or two people within an otherwise nondiverse group.
- When engaging a new community, we should be honest about what our agenda is.
- When trying to engage a particular community or community member, we should be clear about why we want that person or community involved in our activities.
- Simply being present in a community over a sustained period of time is a good strategy to engage that community.
- We should recognize if we are in a privileged situation, and the dynamic which that might create.
- Don't assume, ask.
- Each person has a person story to tell; draw on these stories.

Some questions about diversity also arose:

- Is an ethnic-specific organization diverse? Are all organizations really ethnic specific?
- Is a state that is overwhelmingly white (like Maine or New Hampshire), how can organizations be diverse?
- Do not assume that all groups are the same internally: Asian comprises a diverse group of people with many backgrounds.
- Do people have honest, open, and direct conversations about diversity in their workplace?

Creative Fundraising (Host: Chris Matthews)

The Creative Fundraising roundtable discussed many funding issues faced by arts organizations. Obtaining adequate funding requires knowing who your prospects are, such as current donors, volunteers, past board members, and individuals and foundations with relationships to your organization. You must also be willing to think outside the box. Develop relationships with other organizations that can help you expand your audience base. Know the mission of your organization and engage others to become involved.

Know your resources

- Grant Center
- Foundation Center
- Donors Forum
- Network
- Don't recreate the wheel

Focus Groups

- Find out what your organization is doing right and wrong
- Bring together current donors and find out why they support your organization

Tell your donors what their gift means to your organization

- Make the ask
- Use the right approach
- Have the correct answers to potential questions

Make the connection

- Great fundraising isn't asking people to give, it's inspiring them to give
- People give through your organization and not to your organization

Engage the donor

- Recognize the “everyday” donor

Be willing to turn down money if it does not meet the mission of your organization

Events

- Have different level of sponsorship
- Tie the event into the mission of your organization

Have a Non-Event

- Stay home have a cup of tea and send us money
- Outline all the things you don't have to do (no driving, no dancing, etc.)

Everybody is a fundraiser

Use every able resource

- Have recorded message for people when they are on hold waiting on the phone to speak to someone at your organization

Know your demographics and industry

Obtaining grants

- Contact the foundation before you apply
- Learn about the requirements and follow the instructions
- Do what is asked; no more/no less

Interaction with media

- Make use of press releases and post on website
- Invite media to your events
- Help them cover your event, provide the necessary information

Online resources

- Guidestar.org
- Foundation Center
- Center for nonprofit management

Words to remember

- *You'll have more fun and success when you stop trying to get what you want, and start helping other people get what they want.* –Dale Carnegie
- *When a customer buys a quarter-inch drill what he really wants is a quarter-inch hole.* –Theodore Levitt

Corporate Underwriting and Sponsorship

- Check with local chambers of commerce to locate the biggest companies in the region. Then approach the companies for support.
- Radio stations are likely to be more receptive to a charity's request for public service announcements if the charity can offer the station paying commercials from its corporate-sponsor partners.
- You can get a jumpstart on underwriting if you use networking. Bring together a committee that includes influential, well-connected people who know the people in a position to provide support.

Mobilizing Emerging Leaders in the Community (Host: Marialaura Leslie)

The dynamic conversation at this breakfast roundtable focused on some of the attempts to engage emerging leaders in local communities, as well as the emerging leader groups currently meeting periodically in different cities, counties, and states. The groups defined the following top-five challenges and strategies for gathering emerging leaders locally.

Challenges:

1. Connection

How do I reach potential emerging leaders and invite them to attend meetings?

2. Participation

How do I encourage emerging leaders to participate in events and planning meetings?

3. Rallying

How can I help spark dialogue and inspire action about community issues among emerging leaders?

4. Organizational Mentality vs. Individual Mentality

How can I encourage emerging leaders to make the mental switch from seeking resources to invest in their organization, to investing in themselves as arts professionals?

5. Increasing awareness of Americans for the Arts' programs and services

Strategies:

1. Partner with funding agency or Arts and Business Council type entity to outreach to emerging leaders and create visibility about the meetings.

It seems that when funders or arts councils are endorsing the initiative, it helps cast a wider net to reach emerging leaders in the midmanagement-level within larger organizations, as well as emerging leaders who are the heads of small and midsized arts groups. Also, in some examples like San Diego and Miami, it lent the program credibility.

2. Create an Advisory Committee of local emerging leaders

Engage a steering committee of emerging leaders to champion the idea of establishing a local emerging leaders' network. They'll bring their friends, and they'll bring their friends, etc....

3. Tools for Advocacy/Creating Value

Connect emerging leaders to the local arts advocacy organization and encourage them to join the Americans for the Arts advocacy e-mail list by visiting www.americansforthearts.org. (Go to "Get Involved" and then "Advocate for the Arts")

4. Listening to participants and developing a program that fits local needs

Gather feedback from participants and emerging leader groups. Make it local and relevant.

5. Model your emerging leader program after Americans for the Arts

No need to reinvent the wheel! Adapt existing tools (language, flyer format, agendas, etc.) for your own local initiative. Americans for the Arts' national Emerging Leaders program is a great place to begin looking for ways to structure local groups. Suggested meeting formats included: skill-building workshops,

conversations with established leaders, and peer networking opportunities. Using the Creative Conversations program in October as a springboard to inspire local emerging leader groups to gather periodically is strongly recommended. Direct local emerging leaders to the Americans for the Arts' website at www.AmericansForTheArts.org.

Developing Your Own Personal Advisory Committee (Host: Jen Meyer)

- In case of emergency, call...
- Think of your “personal advisory committee” as you would your own personal “board of directors”
- You don’t have to have one huge board of directors, but perhaps one for each “part of you,” for every hat that we wear as arts administrators.
- So many of us in the arts have vague titles that don’t mean anything; a program director could run the internship program, all communications and grants allocation. A separate, personal “board of directors” for each of these roles can be helpful.
- While the organization that you work with/for probably has its own board of directors and/or committees, your personal board of directors should be just that...personal. It’s your own personal advisory committee to help you do your job as best you can, whether in your current position, or throughout your career.
- Think about your “personal advisory committee” as you would in the old day planners or filofaxes—“in case of emergency, call...,” etc.—think about building your personal advisory committee this same way:
 - Marketing: _____
 - Fundraising: _____
 - Financial: _____
 - Health & Fitness: _____

Who is on your personal advisory board?:

- There are “analogous” and “relative” people that can sit on your board. For example, as a marketing director, I have a “board of directors” who are marketing directors at other arts organizations (analogous). But I also have a “board of directors” made up of media contacts, who I work with every day in my capacity as a publicist for my organization...that would be more of a relative relationship. You need both.
- Without formally naming someone a member of your “board,” you probably already have a number of people you can tap into from time to time; think about your contacts, and how you exchange ideas with them.
- You can’t be an expert in everything, so select “board members” with diverse expertise.
- Have a healthy mix of contacts from nonprofit and for-profit business backgrounds...will keep a nice balance.
- It’s not just about building a series of “boards” made up of your peers. You should also think about adding mentors and protégées. You can always learn something from someone, no matter what their level is. And it’s likely that someone of any rank will be able to learn something from you, too.

How to work with your advisory board:

- It may sound corny, but write down the names of your “board members” in as an organized way as possible...writing down, even in the “in case of emergency, call...” style gives some energy and validity to this process. If you have Microsoft Outlook, you can organize by categories (and probably also in other similar software programs).
- Each “board” will operate most effectively in its own way. For example, my “board” of my colleagues who are marketing directors at area arts organizations meets about five times a year for lunch at one another’s institution. However, I communicate with some of my “boards” strictly through e-mail, etc. It can be as formal or as casual as you want it to be, and should take the shape of whatever feels right.
- Networking and engaging someone to be a “board member” is an exchange of ideas, information, etc.; it’s a give-and-take relationship, so make sure you are not always calling when YOU need something.
- Your “board members” can be a huge help throughout your career; some may be instrumental support during a new job search, for example.
- Make your “board members” feel special, when you can. Don’t constantly include them in one big mass e-mail; they will be less likely to respond; a mix of “high-touch” (handwritten thank you notes, one-on-one e-mails, phone conversations, coffee dates, etc.) with “low-touch” (participating on a listserv, etc.).
- Inviting a “board member” out for a cocktail or lunch or coffee is a gesture that goes a long way.
- Make sure you follow through; have respect for your “board,” and you will get respect in return.
- Read *The Brand Called You*, by Tom Peters.

How to build an advisory board:

We started to build a series of “board of directors” for Megan VanVoorhis:

Role	Current/Sources for board members
Advocacy	Local lobbyists Nina Ozlu from Americans for the Arts
Research	Market research firm (outside the field)
Finances	
“Capacity building”	Magazine reporters
Mom	
Fundraising	

Open Ended Discussions (Hosts: Amanda Ault and Essence Newhoff)

Summary: Participants at the table were interested in talking about strategies for leadership development in the workplace. Specific workplace challenges were discussed and creative solutions shared by the facilitators and table participants.

Mentoring: Find a mentor either in your organization or in your field of interest.

- When there aren't opportunities for mentoring in your organization, look for leaders in your community or area of interest.
- Ask your supervisor for that kind of support. Set up a regular meeting time and include the topic of your professional development in your annual review.
- The 2003 Americans for the Arts Emerging Leaders Preconference had a session on mentor relationships

Feeling stuck in your job:

- Ask for different responsibilities.
- Find opportunities outside of your workplace (volunteer work, serving on a board, etc.) that can support your professional interests.
- Know when to leave a position. Evaluate your current job through the lens of your professional goals can help you see that it might be time for a change.

Too much responsibility/overpowering workload:

- Document your time on projects. Assess your priorities with supervisors. If you have a written job description or annual goals use that as a guide.
- When new projects are landing on your plate, make sure your supervisors are involved with making decisions about priorities when something has to go.
- Practice saying "no."
- Respect your supervisor and command respect for yourself. Ask questions and bring up issues in a nonthreatening and nondefensive manner.

Dealing with strong personalities at work:

- Understand as much as you can about the personalities (and perspectives) of your co-workers. That knowledge can help you understand co-workers' actions and messages and help you see strategies for more successfully working with them.
- Get beyond turf wars.
- Get beyond "grateful syndrome": The expectation that you should be honored to have a job and not complain.

Discussion about conflicts and strategies for solving them:

- Reading others: Understand where your co-workers are coming from, what drives them, how they communicate. Relates to the example Bob Lynch shared about how to approach politicians. Paraphrased: 'politicians are thinking about getting elected, that is their perspective, so frame your messages to be relevant in that perspective.'

Leading without having any management responsibilities:

- Acknowledge your accomplishments and the existing leadership role you hold. For example, representing your organization at this conference.
- Bring up ideas; respond to ideas in the workplace. The energy you bring to regular staff meetings.
- Leadership resources at coro.org. Regional centers, women in leadership program, and professional development opportunities.

- Embody and enjoy your job (whatever it is) and find leadership opportunities within your current role, give your all, do your best.
- Recognize your competencies and what you can contribute and gain in your current job.

10:00 a.m. Your Career: Start an Evolution

Presenters: Amanda Ault (panel facilitator), Jerry A. Coltin, Erin Eisenberg, Deborah Margol, and Margie Johnson Reese.

Amanda Ault: Overview of Panel

- Strategies for evolving your career.
- Build on interview with Bob Lynch, being proactive in your career evolution.
- How to achieve your career goals.
- Some personal stories, some big-picture perspectives.
- Dialogue, not a debate (reminder of the contract that we agreed to).
- Put any ideas that are sparked on your “career wants” worksheet.

Jerry Coltin

- May of 2003, his department held a three-day roundtable with “heavy hitters” in the arts field to discuss where the field needed to go and what the program should do to help prepare people to meet the needs of the field. The group identified several key areas.
- Succession—field not prepared for when they left.
- There is a difference between mission and money, but to the public there is no difference, and administrators moved from sector to sector.
- Salary inequities—main stumbling block to bringing people into the industry.
- Lack of understanding about role of arts.
- Fusion of traits —leadership and entrepreneurship (we don’t have enough input into decision-making).
- More diversity in leadership.
- Solution to constant turnover in entry-level positions.
- Board not prepared or inappropriate for their role.
- Where is the new money coming from?
- Series of traits that arts administrators need: ethics, passion, ability to evaluate talent, financial skills, management techniques, ability to manage in chaos, social skills, time management, take and give criticism, common sense (but not sure that can be taught).

Deborah Margol

- Any emerging leader should have a completely thankless, miserable job in the nonprofit field—and hopefully get it over with early. To be an effective manager, you have to know what it is like out there.

- It is hard to stay in one job, but it is valuable. It is hard when so many other opportunities come along, and some of them you should take. But it is good to be embedded in your community, your organization, to know the history and the players, etc. Institutional memory, connections, and credibility are important.
- Have a positive attitude at all times. There is always another shot at something.

Erin Eisenberg

- Students graduate with liberal arts degrees but find that they have no real experience. Graduate school can be a solution to figuring things out and getting the experience that one needs to get a job in the nonprofit arts sector.
- Background in political science helpful.
- Bridge the world of academic, practitioner, and artist.
- Fortify and build confidence in your mission, vision, and values.
- You don't answer to your constituents, but yourself.
- Overcome your fear of politicians.
- *We don't have to be experts, we just have to care.* –Naomi
- *Imagination is more important than knowledge.* –Einstein
- We are bridges between arts community and policy-makers.

Margie Johnson Reese

- Idea of leadership for emerging leaders today is just different.
- The course that you take today towards leadership never stops; challenges never go away.
- Combination of leadership and arts administration.
- You need to discover your personal mission before you go in and try to work on an organization's mission.
- Decide for yourself what is important and what you want to get out of the job.
- You have to change every day, you hold on to your personal goal.
- Example of controversial exhibit: had a public facility, artist's right to not be censored, and the neighborhood rights. True test of leadership, have to listen and how to decipher, and once you make a decision, stick by it. Then deal with the ramifications of your decision.
- Look at yourself every morning, and recognize that you have decided to do this work. No one is making you do it. Don't bring your issues to the office, you don't have time to deal with them.
- My job is to motivate and inspire you.
- By the time you bring me a problem, you could have brought me several potential solutions. Come with ideas and challenges.
- Learn how to get other points of view. Get yourself out of the office. If you are in your office, you are not doing your job. You are a specialist in the community, you have to be out there.
- Communication is huge for emerging leaders, you have to articulate quickly. No time to babysit you.

- Emerging leaders are challenging seasoned leaders to change the game.
- Learn traditions of your community and specific communities and be able to move in them.
- Leadership is an action word—do something, don't just sit around and think about it.
- We don't have to serve anyone, but everyone. Get up out of your seat and learn the community. Learn how to communicate the needs of each group, communicate to politicians. That is how you get the support for what you do.
- Highs and lows are so vast and different, wrap yourself in your own personal strength. Don't take it as a personal attack. Learn how to get up and face each day as a new day.
- Stop and talk to seasoned leaders. They are looking for who is going to take their jobs, want to mentor you.

Discussion

- Math is a real skill that is needed in this field.
- With people on the move so much, there are not as many “natives” with that connection and investment in their community. It is an important thing that we help to teach. And it's not something that you necessarily find in a book.
- Sometimes a solution is found in an academic setting; sometimes you completely throw out and find a completely new approach.
- Take ownership of your program and your responsibilities; don't let your director or supervisor hang on—they need to move on, and you need to take ownership.
- Just because it didn't work five years ago, doesn't mean it won't work now. Don't let institutional memory become a burden to holding back on emerging leaders' fresh ideas.
- Shamelessly use food as a positive way to achieve something.
- If there is resistance to something, ask to try just step one or two. Take initiative, be brave, be willing to fail with dignity.
- Internships and apprentices are great opportunities.
- Find ways to take theory and put it into practice when you are a student so you can make mistakes before you ruin your career. Students are responsible for taking what you learn and putting it into practice.
- Trend that their parents involved them in the arts when young
- Identify your vision and what resources you need to meet it, whether it is school or other
- Take advantage of resources that are available to you; take the most out of it that you can.
- Challenge people to teach you more, to give you the next opportunity to prove yourself
- Leadership is not going to come to you, you have to go to it
- Whatever you do—school or experience—learn how to think. How do you think through an experience?
- In the old school, there weren't graduate programs. Know what we are facing—changing demographics, underfunded field, citizenry undereducated about the importance of the arts.

- Networking, connections and people—who you meet are who will help you accomplish things in the future
- A degree can possibly help you to get where you want to go more quickly, but it is not for everyone.
- Strong writers really excel, communicate both verbally and in writing—very important. Get it, whether it is through school or work.
- Don't take classes, take professors—same for work, look for situations that will help you. Use your peers, Americans for the Arts board, state arts agencies, and seasoned leaders for help. If the resource is not there in your community, call on others in the field.
- Know your style, and come up with a career evolution plan that fits your style.
- Allow yourself to make mistakes. Educate yourself as much as possible.
- Emerging leaders understand the depth of the challenge, but don't have the confidence yet. They are coming, but there is not enough emphasis on negotiating the political land mine. Politicians never have as much invested as we do, learn ego management.

11:45 a.m. Keynote Luncheon Featuring Kenny Leon

Kenny Leon, co-founder and artistic director of True Colors Theatre Company—and highly acclaimed director, actor, and producer—presented a keynote on the incredible challenges and rewards of working at the intersections of artists, audiences, and administrators. He shared his experience in leadership and risk-taking with his Tony Award-winning revival of *A Raisin in the Sun* on Broadway last year, featuring Sean “P. Diddy” Combs, and discussed the need for arts education and inclusion of new and diverse audiences. Some of his comments included:

- For arts organizations to succeed, you need someone with the passion for business as well as for the artistry. He has seen great organizations fail because the leadership lacked that attention to business.
- Don't worry about people liking you, but are they doing right by you?
- His organizational values: boldness, laughter, abundance, respect. His personal vision: ensure true inclusion, respect.
- Know what you know, and work hard to figure out the rest. Know that you may have to make it up. Remember that everything was once just an idea.
- Traits of a good leader: leadership, innovation, spirit, and a willingness to make it up as you go.
- Go to communities and help them—don't just ask for their help.
- Be sure to think of the arts *and* the audience. You want to nurture artists and honor the work, but the audiences are just as important.
- Your heart is important; it will help weather the criticism. Take the good and the bad with a grain of salt. Remember that audiences can be more truthful than critics.
- Have an individual trait or characteristic that makes you stand out (for him, it's always wearing sneakers).

1:30 p.m. Strengthening Your Network: Building Relationships and Networking Skills

Presenters: Barbara Schaffer Bacon and Layton Payne

- Networking is a democratic endeavor, us taking power from the old boys' network.
- Networking and mentoring is not about career advancement, but professional support—not just to get you to the next place.
- Barbara has never had a job interview, all about working through networks and being in the right place at the right time.
- Put yourself out there, volunteer, step up, attend things, etc. Not about social.
- Mentors gain from the relationship too. Should be a mutual relationship.
- Mentoring is developing a deeper relationship than networking.
- Don't limit your network to the arts.
- Put people first, be there for the people you are connecting with.
- Stay up late, get up early, but don't drink and stay up late.
- Wear bright colors on the last days of conferences because then people aren't looking at you.
- Always emerging, always learning.

On a scale from 1–5, give yourself a rating on your own networking, and then three reasons why you gave yourself that rating.

- Reconnecting with people is OK; it's not just about meeting as many people as possible
- Not just about what you do to connect, but what others do to come to you
- Don't go out there if you aren't feeling it
- Create a character like in a play, give him his goals and go out and play him to overcome your fear
- If you feel shy, recognize that shy people can be really nice and easy to talk to
- Breakfast roundtables are just as much about networking as the reception last night
- That feeling that you could always do better ... try to recognize your accomplishments
- Networking among peers and peer networks important—those networks grow up and out.
- For the rest of the convention, opportunity to move beyond your peers, reach out to more seasoned leaders—think of strategies to do that
- “I'm really interested in what you had to say...”

Technique for networking: who do you who _____. Get people to talk more about their resources. Better than saying “do you know so-and-so”: you will only get a yes or no answer. The other one will bring you much more.

Comments on the exercise:

- Sometimes this is very intuitive, so difficult to put into words.
- Articulate goals that you haven't thought about.
- Everyone has some sort of expertise, you can learn from everyone.

- Are there any drawbacks to the mentoring relationship? Sometimes you can learn about what you don't want to do.
- The person I wrote about it may not even know that they were my mentor, even though they were very important to me.
- I was sad that the person I wrote about it has left, it will be a different relationship
- I'm not making as much of a distinction between mentor and a network (rule of thumb, a mentor will hold you accountable; network more of a quick conversation).
- Carpooling with your mentor is a great experience.

Scruples exercise: "Grey" area of mentors and networks, it's sometimes about the ethics

- Didn't seem to be a lot of clear cut answers; rarely they are.
- Almost never had consensus on the answer.
- You may have a great boss who is not a mentor; there are relationships outside of the supervisor—employee role (it may be difficult for bosses to have some mentees and some not).
- Be very attuned to the nuances.

3:15 p.m. Committing to Your Personal and Professional Plan of Action

Assignments

- Complete work/life balance worksheet
- Complete career wants worksheet
- Complete personal wants worksheet
- Go through and rank each one 1–5, with five being the most important
- Then circle a couple on each that really resonate

Goal Setting

- Make your goal something that is achievable in six months.
- You sabotage yourself when you make it too big.
- SMART=Specific, Measurable, Achievable, Realistic, Time Bound).
- Identify the goal (I want to...by December 10).
- Identify the why (Because I...).
- Identify your action steps and give them a date for each step.
- Keep fine tuning and refining, but you get a lot of power and clarity by doing these steps first.
- Best way to keep yourself on track is to have someone to help you meet your goals; enter into a support relationship with someone in this room.
- Before you leave the conference, meet with your support person and give them a copy of your goals and action steps.
- If you have some goals that you do not want to share, then take them off the list so that you are comfortable.
- If you find you cannot continue in the partnership, contact the ELC so that we can help find someone to replace you—don't leave your partner hanging.
- *Your Best Year Yet: Ten Questions for Making the Next Twelve Months Your Most Successful Ever*, by Jinny S. Ditzler, a very effective system, can do in a group of by yourself.

4:30 p.m. Wrappin' It All Up

What stood out?

- Amazing strategies for work/life balance (live in gratitude, find out something personal about your colleagues).
- Naomi's stories of the impact she made, even if she didn't find out until years later.
- Don't need to front load your career.
- I have been inspired to stay in arts administration, and I will go back home renewed
- Relationships are the most important, the support partnership is scary but glad to make the connection (share how the support relationships are working on the listserv).

Have we met the expectations?

- Networking—YES
- Come out with an action plan—YES
- New ideas to take home – YES
- Answers to unresolved questions—YES
- How to lobby to get more arts money back—in convention
- Learning how we can help the arts emerge, what's the new vision, new approaches for new times—YES
- Inspiration—YES
- Salary negotiations in a nonprofit mentality—YES
- Building meaningful relationship—YES
- Career goals—YES
- Work/life balance—YES
- Have fun—YES
- Strategies for building your own Emerging Leader groups—YES
- Board leadership development—YES
- Tools for infrastructure growth in small organizations— in convention
- Dealing with change/change management, organizations in a rut—YES
- In general, strengthening your organization—YES
- Making time for professional development—YES
- Self presentation style, how to present your self well—YES
- Having and learning about leadership opportunities—YES
- Time and task management and prioritization—YES
- Bring home what we learn so we can help it to grow more and more—YES

Other Items to Do:

- Join us for peer group sessions during the convention
- Join the listserv
- Look for creative conversations