

National Arts Administration Mentorship Program

Report to the Field: A Record and Reflection of Value-based Learning



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Preface

The National Arts Administration Mentorship Program (NAAMP) was designed to mentor the next generation of arts administrators working in small and mid-sized artist-centered organizations. It was created as a partnership among four organizations: the National Performance Network (NPN), an 18-year-old consortium of over sixty community cultural centers and presenters of contemporary performance; the National Association of Artists' Organizations (NAAO), a network of over six hundred individuals and organizations dedicated to serving and preserving artist-driven organizations; *DiverseWorks*, an 18-year-old multidisciplinary arts space active in both NAAO and NPN; and the Master of Arts in Arts Administration program at The School of the Art Institute of Chicago (SAIC), one of the nation's foremost programs for professionals in arts management.

In the spring of 2000, Vesna Todorović Miksić, NAAMP's director, approached us about serving as evaluators for the program. Based on our interest in and experience with participatory evaluation, we proposed a plan of work that would serve as documentation and as an analytic lens through which to view the learning, but we also proposed to create tools and methods to make the learning process more intentional. We developed a Framework for Learning that outlined four objectives:

1. Establish clear learning goals and measures for success.
2. Evaluate the program from the start, enabling feedback to be incorporated immediately.
3. Inform the curriculum with the needs and skills of fellows and mentors.
4. Document the learning, capturing lessons learned that can be shared with the broader field.

Because the NAAMP partners and Todorović were equally committed to participatory evaluation, they accepted our proposal not to evaluate the program as “objective outsiders,” but to create a process through which participants could evaluate themselves. We adapted a tool created by the staff of the Mary Reynolds Babcock Foundation in Winston-Salem, North Carolina, originally designed to help community groups develop their own criteria for success while designing a plan for organizational development. These individualized Learning Plans established a baseline of learning goals

and agreed-upon criteria for success. Our task was both to support self-directed learning and to provide a degree of rigor through the Learning Plans and other exercises described in this report. We did this by asking questions at every step, drawing connections between individual and organizational learning, and transferring those connections to field learning.

Our purpose was to join NAAMP in promoting inquiry as the pathway to knowledge, while pursuing the highest standards of excellence and encouraging an ongoing dialogue about what excellence entailed. We intentionally functioned as participants/observers—an approach consistent with participatory methodology. We wore two hats: while serving as observers, we also functioned as “learning coaches” actively engaged in helping participants push their learning to new depths. At all times, we sought to model best practices by reaching for a balance of accountability and empathy, rigor and flexibility.

This report includes three major sections:

1. Documentation of the project and its activities in general and in particular through the case studies.
2. Analysis of the lessons learned, challenges, and outcomes.
3. Recommendations for the future development of a national mentoring project.

In addition to our recommendations, the report includes Todorović's comments and suggestions from her vantage point of daily observation and implementation of the program.

A final word about the report's creation, as it embodies the participatory process at the foundation of NAAMP's success: we began with a detailed outline of content, which we circulated to every participant for comment. With an agreed-upon structure then in place, we each took responsibility for writing different sections, getting feedback from one another and from Todorović on a draft. We then distributed the draft report to a group of eight readers—mentors, fellows, and partners—for review and comment. Their input provided additional details and perspectives.

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History and Context

Context: The Arts Ecology of the Sector, Mid-1980s to Early 1990s

In the early 1990s, many small and mid-sized arts organizations were at risk as a result of a combination of factors. Many organizations experienced significant staff reductions because of an economic recession. Some organizations experienced the departure of their founding directors, who, as they grew older or started families, wanted the security of increased salary and benefits. At the same time, foundations embraced an outcomes-based approach to evaluation that increased the challenges of arts organizations in making their case for private support.

Additionally, a storm of controversy around the National Endowment for the Arts (NEA), and the subsequent loss of federal funding, threatened to destabilize further an already fragile sector of the nonprofit arts ecology. In addition to the loss of operating support for organizations, new policies eliminated most fellowships and grants to individual artists, another setback to artist-driven organizations. While the distribution of federal dollars through the states increased, it had little “trickle-down” effect for this particular sector. Weathering the shifts in the cultural climate, many arts organizations struggled to survive. Others, such as Randolph Street Gallery in Chicago and Eye Gallery in San Francisco, closed their doors, and still others merged with larger institutions, such as the Washington Project for the Arts with the Corcoran Gallery of Art in Washington, D.C.

In the midst of these changes rose an evermore insistent question: Who will lead our organizations in the next twenty years? This was particularly true in small and mid-sized artist-centered organizations as they matured and became increasingly concerned with institutional issues such as continuity and legacy. Founders and other veteran administrators struggling with succession and transition looked to identify those who would be the next generation of arts leaders. Although arts administration programs were growing, their graduates were generally not interested in working for less than competitive salaries at small and mid-sized organizations. In fact, these organizations provided on-the-job training for many employees who later left for more lucrative positions with larger arts institutions. Other factors adding stress

included the rise of information technology, which attracted large numbers of young professionals, and a change in leisure activities.

NAAMP Partnership

For years, arts leaders had discussed critical issues of human capital. In addition to leadership transition, there was concern about recruitment and training, burn-out, aging and retirement, compensation and benefits, and the relative scarcity of people of color working in arts administration. In general, leaders were concerned about the transmission of knowledge, history, and values to the next generation of arts leaders. This was particularly important to leaders who had built community-based organizations that derived part of their strength from a collective vision.

Some organizations had long been particularly interested in finding a new generation of arts administrators who shared core values: artist-centered, committed to free expression and cultural pluralism, and dedicated to the concepts of community-based cultural work. The desire for a formal mentoring process began to crystallize at DiverseWorks, following its own experience of leadership transition.

In May 1998, Loris Bradley, performing arts curator, and Emily Todd, then executive director of DiverseWorks, initiated a conversation about mentoring with Rachel Weiss and San San Wong. Weiss was then chair of the Master of Arts in Arts Administration program at SAIC. Wong was the newly appointed executive director of NPN. Discussions in Houston led to further conversations in Chicago, where Roberto Bedoya, then executive director of NAAO, joined the dialogue during NAAO's national conference. NAAO was then in the process of convening discussions across the country with emerging artists and young arts administrators through the Co-Generate Project, as documented in its *Field Guide 1999–2000*.

The four partners—NPN, NAAO, SAIC, and DiverseWorks—conceived NAAMP. Partners wanted to go beyond basic internships and create an intensive process in which participants would not only tackle concrete challenges within an organization, but also be exposed

to—and participate in—a national arts dialogue. The partners' vision for such a large-scale undertaking was rooted in their history of leadership and driving new ideas in the field.

The original plan was to place fifteen young arts professionals over a two-year period into “stimulating peer networks and defined work environments with leading visionaries—mentors—of the performing and visual arts field.” These young professionals would be hired for a fulltime, one-year contract, with NAAMP raising funds to underwrite 80 percent of their salaries and 100 percent of fringe benefits. NAAMP would also provide an administrative structure and funds for training, networking, planning, and evaluation. In the summer of 1998, the nascent NAAMP partnership began to pursue national funding to launch the new collaborative project, with NPN serving as fiscal agent and providing key leadership through Wong.

When unanticipated difficulties in securing the necessary funding delayed the start of the project, DiverseWorks acted on its original plan and hired its first “mentee” in May 1998. The mentoring relationship between Sixto Wagan and DiverseWorks served as a prototype for NAAMP. DiverseWorks identified Wagan through an informal and natural process that began with his volunteer work in 1995 while studying to be a teacher. Once Wagan accepted the fulltime mentorship, he and his mentor, Loris Bradley, negotiated a job description with specific objectives, including learning about budgeting, grants management, and proposal writing; developing a curatorial voice; and selecting performing artists for DiverseWorks. During the project's second year, Wagan moved into the new position of director of education, but resigned within a year to become the director of operations and new projects for a recently founded California-based software company focusing on children's education. Wagan, however, remains involved with NAAMP as a project advisor.

The DiverseWorks prototype and NAAMP have many elements in common: both are rooted in practical day-to-day experience and regular contact with the mentor, and both support a national presence—something that Wagan had already initiated prior to his mentorship. But NAAMP differs materially from the prototype by providing access to outside consultants, resources, and other learning opportunities; structured evaluation and documentation measures; and a Learning Plan that goes beyond job description.

The DiverseWorks prototype revealed other issues

that NAAMP addressed in its pilot phase, including a perception of favoritism from other staff members, the commitment to understanding different styles of communication and dealing with conflict, the value of periodic check-ins and ongoing evaluation, and the need to acknowledge internal staff dynamics. The prototype also confirmed NAAMP's premise that the mentoring relationship could have an impact beyond the individual level: Bradley credits Wagan as being instrumental in DiverseWorks's accomplishment of many of its stabilization goals. At the end of the project, NAAMP commissioned a case study by deNobriga, which captured a summary of learnings (see Appendix p.74).

Application Process

Before funding was confirmed, NAAMP partners identified more than forty small and mid-sized visual, performing, and multidisciplinary sites from among the NPN and NAAO membership and invited their senior staff to apply as mentors. Of the fifteen sites that applied in April 1999, six were chosen in May, based on their institutional capacity, leadership ability, and interest in mentoring. Five eventually began the program: two artist-led organizations (Pat Graney Company in Seattle and El Centro Su Teatro in Denver) and three multidisciplinary centers (DiverseWorks, Hallwalls in Buffalo, and Creative Time in New York City). A sixth site withdrew from the program because of stabilization and facility issues (see Appendix p.72 for organizational descriptions).

Concurrently, NAAMP distributed fellow applications to the Co-Generate Project participants (the project had convened about half of its national conversations by this time), to over 130 organizations in the NPN and NAAO memberships, and to three dozen arts administration programs nationwide. In May 1999, partners convened for two days in Houston to screen thirty-four applications, based on the criteria of “potential and history of taking initiative, communication skills, ability to reflect upon/ evaluate previous mentoring experience, and their affinity for working with small and mid-sized organizations.”

The process of matching mentor sites and fellows included a series of phone interviews to determine the best possible placement based both on the applicants' fields of interest and the needs of the mentor sites. The process was made somewhat easier by requests from fellows to work in specific organizations or geographic locations. In one case, a fellow requested a formal mentorship within the organization where she was currently working.

Implementation

On the strength of early indications of interest from a lead funder, NAAMP hired Todorović, a producer and curator with over fifteen years of experience in the visual and performing arts, as director in May 1999, with the mentorships scheduled to start on August 15 of that year. Under her direction, NAAMP began referring to the young professionals as “fellows” rather than “mentees,” recognizing that they already had several years of experience working in the arts.

Although NAAMP had completed all fellow selections and mentor matches by June 1999, even partial funding was not confirmed until early 2000, with a \$125,000 NEA Leadership Initiative. Given the reduced amount of expected income, the initial ambitious plan of placing fifteen fellows over the course of two years was amended to five fellows over a six-month period, and the large-scale vision became more intimate and personalized. Although NAAMP had revised the start date to September 1, 2000, it brought the fellows to New York City in June 2000 for the program orientation convening and NAAO’s annual conference.

For a six-month period beginning September 1, fellows and mentors engaged in a series of activities, described in Program Elements (see p. 11). Funding for the second six-month period was confirmed in late February 2001, shortly before the end of the initial six months, and all but one of the fellows continued at their sites. (The fellow at Creative Time left the program, and a New York–based search identified a new fellow to complete the year.) Other changes in personnel had an impact on NAAMP as well: Weiss took a year-long sabbatical, effectively removing her from the partners’ ongoing work. In addition, Bedoya and Wong left their positions at NAAO and NPN; NAAMP invited them, along with Wagan, to serve as project advisors to provide institutional history and a continuity of leadership.

Resource Development

For the most part, the partners, who contributed substantial time to planning and to the selection process, absorbed the costs of program development. A single payment of \$5,000 to each partner covered part of this staff time. In addition to paying 80 percent of Wagan’s salary as a mentee, NAAMP later compensated NPN and DiverseWorks for direct costs, such as telephone conferencing and lodging for the selection panel, but not for the extensive administrative time provided by Wagan, or by NPN’s special projects coordinator, Catherine Collen.

Fellows were paid an annual salary based on \$25,000/year, adjusted for local living expenses, and were also provided a \$1,000 stipend for moving expenses. Additionally, they had access to a small pool of funds for professional development and related travel expenses. Mentor sites each contributed \$10,000 to the program; NAAMP raised funds to cover an additional cost of \$30,000 per site, which included 80 percent of the fellows’ salaries and the costs of convening, technical assistance, and travel, but excluded administration, evaluation, and overhead. Sites also contributed an estimated \$15–35,000 each in dedicated staff time and direct office expenses.

The NEA renewed its \$125,000 Leadership Initiative for a second year in 2001, and The Andy Warhol Foundation for the Visual Arts committed \$100,000 over two years. The Albert A. List Foundation contributed \$50,000, and the Doris Duke Charitable Foundation contributed \$30,000. Over the course of the project, NAAMP raised a total of \$430,000, in addition to \$50,000 from the sites and contributions from the partners.

Goals and Expectations

After months of theoretical discussion about the field's long-range needs, rooted in the practical realities of an organization's day-to-day life, Todorović and the NAAMP partners began to shape the program's specific goals. In this regard, they identified the fundamental premise that mentoring was more than the transfer of administrative skills and knowledge: it was also the shaping of values that would guide future leaders. They decided that the program must benefit the organizations and the mentors, as well as the fellows. NAAMP partners agreed on three major goals, as stated in the NEA Leadership Initiative proposal:

1. Create an innovative learning structure that would offer high quality leadership development for emerging arts professionals.
2. Increase the capacity of participants in organizational development, management, curatorial vision, and arts advocacy.
3. Develop a base of knowledge for the national arts field interested in leadership development.

In the same way that fellows and mentors would be encouraged to be clear about what "success" might look like for themselves, NAAMP partners and Todorović sought the same specificity for the program's outcomes. These indicators of success were also documented in the NEA and other proposals:

- Providing field training for the fellows.
- Strengthening mentoring organizations through co-learning and professional development for key staff.
- Enabling organizations and the artists they support to engage in ongoing dialogue.
- Articulating a transition and succession process in their institutional planning.
- Assisting fellows with job placement after the project period.

- Fostering cross-generational learning.
- Raising national awareness about the importance of leadership development in the arts.
- Contributing to the national dialogue about the importance and sustainability of the sector (small and mid-sized organizations).
- Recording and sharing with the field, through regional and national meetings and publications, findings and results about benefits of one-on-one professional development through mentoring.

For an analysis of NAAMP's achievement of these goals and expectations, see Outcomes and Indicators of Success, p. 22.

In addition to these goals for the partnership as a whole, NAAMP asked each mentor site to articulate its expectations for mentoring, both in the application itself (see Appendix p.65) and through a survey and interview early in the project (see Appendix p.55). Although each site identified its own expectations, there were common threads: to nurture and challenge a younger person with leadership potential, to include that person in the fabric of the organization's daily work, and to expand the leadership capacity of the mentors themselves. Several mentors identified a potential benefit in having the fellow's fresh perspectives on their organizations. And finally, mentors cited the desire to learn better supervisory skills and to capitalize on the opportunity to improve staff functioning.

The fellows identified goals for themselves as well, which ranged from acquiring or improving specific skill sets, such as budgeting and fundraising, to more complex endeavors, such as curating an exhibition, developing a program, and gaining a national perspective. The fellows' Learning Plans, the constant benchmark for periodic check-ins, captured these goals.

Questions

The following questions arose from interviews with NAAMP partners and funders and were discussed by mentors, fellows, and staff during convenings, teleconferences, and site check-ins. These questions informed the design of NAAMP and continued to be considered as the program developed. They emphasize the importance of understanding mentorship within a broader context of organizational development and capacity building.

Curriculum and Teaching

Cross-training

How can learning be enhanced through cross-training that goes beyond a particular mentor-fellow relationship?

Learning Styles

What is the appropriate learning approach—onsite, classroom, convening, informal—for different goals?

Standards of Excellence and Rigor

What are appropriate measures of excellence in learning and best practices for the work?

Value-driven Curriculum

How does one teach values so that they can be embodied, not just copied?

Mentors

What does it take to be a mentor? What are the individual and organizational time commitments and returns, the teaching and relationship skills? What is needed to maintain the mentorship structure so that it can affect the whole organization?

Organizational Issues

Internal Dynamics and Culture

How do mentorship programs address issues of organizational culture, burn-out, and staff transition?

Relationships

How do race, culture, gender, and class play out in mentorship relationships? What are the roles of interpersonal skills and “chemistry”?

Organizational Capacity and Systems

What is the connection between mentorship and organizational development? How does the mentorship highlight issues of decision making, job roles, and responsibilities?

Learning Organization

How can this program support a culture of learning, bringing values into practice?

Learning Principles and Practices

NAAMP developed its approach to participatory peer learning drawing from the global movements of popular education and participatory research and evaluation. This approach includes the experiences of adult educators, such as the theorist Paulo Freire and the consultant Jane Vella, who founded Global Learning Partners, originally known as the Jubilee Popular Education Center, in Raleigh, North Carolina. It also includes the evaluation methodologies of Project Co-Arts, Harvard University; the Community Partnership Center, Knoxville, Tennessee; the Mary Reynolds Babcock Foundation, Winston-Salem, North Carolina; and the Educational Video Center, New York, New York. NAAMP fellow Tanya Mote drew on her background in social science research to contribute resources in participatory methodologies toward the design of the NAAMP learning process.

NAAMP is based on the principle that everyone involved in the program is both a co-learner and a resource. This approach to learning emphasizes shared responsibility and reciprocity: participants are accountable to one another and to the learning process and its goals. This required a time commitment that sometimes was difficult for participants to fulfill. It also required a commitment to candor and respect, including a willingness to engage and learn from problems, rather than avoid them. NAAMP participants more than fulfilled this often risky requirement of participatory learning, as evidenced by their honesty throughout the program.

NAAMP also recognized the importance of multiple perspectives in learning. Through its mapping exercises and onsite workshops with Merianne Liteman, it emphasized the importance of seeing through fresh eyes, recognizing that fellows bring new insights to organizations. Fellows and mentors were also asked to look at their organizational structures and the relationships between their organizations and communities from perspectives other than their own.

NAAMP acknowledged the principle that adults learn best when they design their own plan for learning and develop their own criteria for success, while having knowledge of best practices and benchmarks for success from the broader field. Unlike a traditional school program with a fixed curriculum, NAAMP's approach to learning was intended to be hands on, combining action with

reflection. Drawing on the research of Malcolm Knowles and others (Jane Vella, *Learning to Listen, Learning to Teach*, Jossey-Bass, 1997) showing that adults learn 20 percent of what they hear and 80 percent of what they discover for themselves, success, in part, was determined by how learnings were incorporated in the fellows' work and in the mentors' organizational practices.

Two tools assisted the goals, measures, reflections about, and documentation of the learning:

1. A Learning Plan developed collaboratively by fellows and mentors (see Appendix p.54).

Learning Plans provided for both individual and organizational learning and furnished benchmarks to measure progress. The Learning Plans incorporated the following information:

For the Fellow:

- What does the fellow want to learn?
- What steps are necessary to obtain the results?
- What evidence will show that results have been achieved (the definition of success)?
- What long-term change or impact does the fellow hope to achieve?

For the Organization:

- How will the mentor organization change in the short term?
- What evidence will the mentor look for?
- What might be the long-term impact on the mentor organization?

Learning was divided into three areas—skills, knowledge, and values—to emphasize that professional development must go beyond the acquisition of skills to a deepening of knowledge and a conscious embodiment of values. Learning Plans were updated and revised after six months.

2. A portfolio that exhibits fellows' efforts, accomplishments, and growth over time.

The portfolio approach to assessment promotes ongoing self-reflection and critical inquiry and helps both to stimulate and to capture the richness of the learning experience. It gives ownership of the assessment to the learner and also makes the assessment and documentation public.

The use of a portfolio to gauge learning is based on the work of education researchers who expanded their thinking about learning by incorporating the creative approaches of artists.

Each fellow was asked to make two public portfolio presentations: one at the final NAAMP convening, which was critiqued by their peers, and one in their mentor organization's community. Presentations were not only descriptive, but also included reflection and analysis. Fellows wrote a cover letter outlining the areas of learning they were presenting and submitted a list of portfolio contents that featured, among other things, the Learning Plan (including midterm revisions), maps, other assignments, selected journal writing, meeting agendas, proposal drafts and final copies, public relations materials, slides, correspondence, and notes. Fellows were encouraged to talk about problems they encountered and how they dealt with them, recognizing that we often learn more from things that do not work than from things that do. Presentations were extremely honest and candid.

Portfolio presentations responded to the following questions:

- Why did you decide to present this area of learning?
- What process did you go through to learn?
- What do you identify as key learning moments? When did a light bulb go off for you with a new insight? How will that affect your future practice?
- How did your assumptions in this area change in the course of your mentorship? What made them change?
- How do you define excellence in this area?
- What is the evidence you can show of your progress in this area?
- How does this learning move you toward your short- and long-term goals?
- Did your learning process have an impact on your organization and/or community? If so, how?
- Share a journal writing, if appropriate, or other reflections you had along the way.



New Orleans Convening at the Entergy Business Arts Center: (front, left to right) Diane Barber, Polly Little, San San Wong, Tanya Mote, Rebecca Richardson, and Caron Atlas; (standing, left to right) Tony Garcia, John Favretto, Ed Cardoni, Sarah Bacon, Rachel Stevens, Paul Arensmeyer, Kathie deNobriga, Kara Olidge, Carol Stakenas, Vesna Todorovic, Oscar Sonnen, Pat Graney, and MK Wegmann.

Program Elements

As described earlier, a basic premise of NAAMP is that learning is a fundamental and reciprocal function of mentoring. Learning is not limited to fellows, but includes mentors, the staff and board of the mentor sites, the partner organizations, and the field, particularly community-based, artist-driven presenters of multi-disciplinary contemporary art. Various activities were designed to accommodate the different ways in which people learn best: direct experience, group discussion, personal reflection, and more traditional instruction. NAAMP included these four major activities:

1. Onsite pragmatic experience.
2. Convenings featuring group discussion and instruction.
3. Professional development opportunities.
4. Organizational development, learning through guided exercises and onsite workshops.

These activities were built on two basic underlying premises:

1. Peer support and networking.
2. Reflection and self-evaluation.

Onsite Experience

At the core of each fellow's work was practical day-to-day experience. Each mentor site negotiated specific, focused, and written duties. Unlike duties often assigned to interns, fellows' duties were essential to the work of the site (refer to Case Studies for descriptions of each fellow's work).

Although each fellow had major responsibilities central to the organization, the mentorship was not "just another job." Fellows developed Learning Plans that built on strengths and addressed areas needing improvement. Tasks were also more than daily routine: fellows helped develop new systems, policies, and procedures. They were introduced to a wide circle of local arts leaders, accompanied senior staff on funding calls, enjoyed regular and frequent contact with the mentors, and were allowed access to and overview of the entire organization—all activities seldom available to emerging administrators, regardless of age.

While this hands-on pragmatic experience was central to NAAMP learning, other activities were created to

promote learning in other ways. The foremost of these were the convenings.

Convenings

Convenings were a critical component. Even before the official beginning of the mentorship, fellows were brought to New York City to participate in the NAAO annual conference, because NAAMP partners and director were aware of the value such gatherings had in their own professional growth and development. Recognizing that such opportunities are typically limited for mid-level and younger staff, NAAMP was committed to providing access both to a peer exchange and to a wider circle of resources. While the original curriculum and convening design had been envisioned for a much larger group, with a smaller, more intimate one, the content was tailored to specific needs. In every final report and evaluation, participants cited the convenings' value.

NAAMP produced two convenings: five days in October 2000 in Philadelphia and three days in July 2001 in New Orleans, after the NPN annual meeting. NAAMP grounded its discussion of national arts issues by convening in a specific cultural context. Sites were strategically chosen based on the organizers' deep understanding of the local arts environment: Todorović lives in Philadelphia and MK Wegmann, the new CEO of NPN, had relocated NPN to her home town of New Orleans. Sessions were held at local organizations, with local artists and administrators invited to join the dialogue. Todorović and the partners identified national expertise to supplement and complement local resources and created an agenda that addressed three major tracks: creating an environment for learning, investigating the wider art context, and sustaining healthy organizations. The convenings included a series of panels and "learning institutes" consisting of hands-on experiences and problem-solving sessions (see Appendix p.60 for the convenings' agendas).

During the planning year, Weiss and her colleague C. J. Mitchell of SAIC led a committee of partners who designed a blueprint for the curriculum. The final design eventually incorporated two new sources of information: the fellows' self-assessment rankings (part of their initial applications) and initial phone interviews by Todorović

and the consultants with fellows and mentors. Content was then tailored to specific needs:

- Development of practical and specialized skills, such as budgeting, fundraising, and financial management.
- Development of aesthetic and artistic perspectives, including approaches to curatorial functions and history of the development of artist-centered organizations.
- Exploration of challenges facing the national arts field and discussion of strategies to address these challenges creatively, through urban development, entrepreneurship, and nonprofit/for-profit ventures in new technology.
- Personal and professional self-awareness, including analysis of personal styles of communication, dealing with conflict, and public presentational skills.

Theoretical information was presented in a practical framework. At the Philadelphia Convening, each mentor site offered a mini-workshop as its introduction: Creative Time mentor Carol Stakenas offered insights into curating; Hallwalls mentor Ed Cardoni talked about budgeting and financial management; DiverseWorks mentor Sara Kellner discussed fundraising; mentor Pat Graney explored the nature of community-based organizations; and El Centro Su Teatro mentor Tony Garcia addressed grassroots organizing. The small scale allowed more in-depth conversations with practitioners, policymakers, and funders from across the country—individuals who had been invited particularly for their openness and willingness to engage in a learning environment. Participants were able to establish or deepen a wide variety of contacts: artists engaged with curators, and funders with entrepreneurs. NAAMP created an environment for inquiry, asking participants to offer their expertise in a spirit of equity. “Experts” came not as holders of prestige, power, or position, but as co-learners and fellow seekers of knowledge.

Professional Development Opportunities

Another key element of NAAMP was the opportunity to understand a larger regional as well as national context and to gain access to other respected arts leaders through professional development opportunities. NAAMP leaders valued their extensive network of colleagues and peers whose paths periodically intersect at various conferences. Typically, however, attendance at these conferences is limited to senior staff. Todorović and NAAMP partners wanted to offer these opportunities to the fellows.

By accessing the special opportunity fund for travel—

a pool of money for training, travel, and taking advantage of special opportunities—fellows attended and participated in panels at national conferences and shared their experiences, engaging in a broader discussion about leadership development at the annual conferences of NAAO, NPN, the Association of Performing Arts Presenters (APAP), and *pARTicipate 2001*, the joint conference of Americans for the Arts/National Assembly of State Arts Agencies (NASAA). Rachel Stevens, a Creative Time fellow, moderated a panel on art and technology at the Americans for the Arts/NASAA preconference. Kara Ollidge and Tanya Mote, the Hallwalls and El Centro Su Teatro fellows, served as interns for an NEA panel, observing a process usually open only to senior staff. At Mote's suggestion, Rebecca Richardson, the Pat Graney Company fellow, enrolled in a two-day Grassroots Individual Fundraising Training (GIFT), a dynamic approach to fundraising that incorporates community organizing and political empowerment. Travel assistance allowed Paul Arensmeyer, the DiverseWorks fellow, to make a curatorial visit to New York City with two other DiverseWorks staff members, mentor Diane Barber and executive director Sara Kellner, where all three learned about artists doing work in electronic and Web-based media.

Organizational Development

NAAMP afforded a unique opportunity for organization-wide learning. At the convenings, mentors exchanged practical tips and tools for specific organizational issues: board development, staff supervision, financial planning, and program evaluation. The small group was able to develop a rare level of trust, candor, and risk-taking.

Todorović responded flexibly to the mentors' organizational needs: following Merianne Liteman's workshop on conflict resolution during the Philadelphia Convening, one mentor site requested additional work with her to address issues of staff communication. NAAMP subsequently offered Liteman's consulting services in human resources and organizational development to the other sites, as well (see Appendix p.67). Ultimately, she worked with four of the five sites, designing an onsite, day-long staff workshop tailored to each organization's needs. According to Liteman, the workshops included interactive exercises that allowed participants to “explore as a group what they value about their involvement with the organization, their vision for the future, how they see their roles and responsibilities, what they would like to see changed, and how they would propose to implement those changes.” The workshops incorporated

creative techniques to develop concrete action plans, often focusing on “improving the effectiveness of internal communication and cooperation and assuring greater commitment to agreed-upon goals and priorities.” Every site that participated in this process cited it as one of the most valuable elements of NAAMP because of its impact on the entire organization.

Peer Support

NAAMP created a rich networking environment for fellows, mentors, partners, and guests from each site. Convenings offered problem-solving sessions, where fellows proposed a specific challenge for input and feedback from their peers. Conference calls throughout the project further strengthened the peer network. These periodic check-in calls gave fellows and mentors alike a chance to debrief about accomplishments and challenges, share concerns, and brainstorm solutions. In many ways, participants were working in relative isolation; NAAMP sought to address this isolation through a nurturing, yet challenging support system.

Reflection

Personal growth and professional development both require serious reflection and self-evaluation. With the DiverseWorks case study as background, deNobriga and Atlas designed a set of learning exercises that required deep and careful consideration. Fellows were also asked to keep a journal of their experiences through the year.

The analysis required to complete, and update, a Learning Plan set a standard for critical thinking about learning

that was threaded through both convenings’ agendas. When mentors spoke in their initial interviews about the opportunity to have their organizations viewed “with fresh eyes,” Atlas created a mapping exercise that fellows presented at the Philadelphia Convening and then repeated at the end of the NAAMP year (see Appendix p.56 and p.58).

Every other month, NAAMP posed a question for the fellows and mentors, to be answered in the fellows’ journals, in staff meetings, and eventually online. The first question after the Philadelphia Convening asked fellows and mentors to talk further with each other at home about their own conflict resolution approaches and to share their observations with other staff members.

Fellows, mentors, and other senior staff also completed the Kouzes/Posner Inventory of Leadership Practices, an instrument designed to assess various perceptions (self, co-worker, supervisor) of key leadership practices. The inventory is accompanied by a short but insightful workbook with exercises to strengthen and build leadership skills (see Appendix p.77).

The fellows made final portfolio presentations at the end of the year to an invited group that included staff, community members, and friends. When fellows rehearsed their portfolio presentations during the New Orleans Convening, mentors were asked to comment on their own personal and organizational learning. Final written reports and exit interviews, for both mentors and fellows, documented activities and reflected on personal and organizational learning. These are addressed in the following section.

What Was Learned: Individuals and Organizations

In their Learning Plans, fellows and mentors were asked to focus on learning on three levels: skills, knowledge, and values. This reflected NAAMP's goal not only to teach practical arts administration skills, but also to help transfer and build on the deeper knowledge and values of artist-centered and community-based organizations. The following is a summary of organizational and individual learnings in these three areas that happened over the course of the mentorships. The examples reflect learnings that emerged repeatedly in interviews with the fellows and mentors and in their portfolio presentations. Additional learnings are included in the case studies.

Organizational Learning

The NAAMP program has been an invaluable process for our organization in terms of addressing staff problems/issues, looking at the real rather than the imagined capacity of the organization as it stands, creating new ways for staff to voice their concerns and opinions, and generally reframing the way we view our work and ourselves as valuable resources.

—Pat Graney, NAAMP mentor

Skills

Organizations applied the tools and skills developed in the program to a wide range of areas, such as staff training, communications, and supervision, both in administration and programming. DiverseWorks used its NAAMP experience to design an orientation process for new staff that will more effectively and efficiently integrate the new members into the team. Creative Time used the NAAMP Learning Plan for staff to set and monitor their goals and for organizational planning. All the participating organizations improved their ability to define their staff members' roles and responsibilities, in some cases writing job descriptions for the first time. They also gained skills in dealing with conflict. They not only learned to recognize and articulate problems in interpersonal relations and work dynamics, but also acquired the tools needed to help solve problems.

Knowledge

Building Team Leadership: NAAMP organizations learned how to recognize and empower staff leadership, validating the knowledge and experience among staff members throughout the organization. For DiverseWorks, this meant restructuring staff meetings so that staff members did more than just report on what they had been doing. For Creative Time, it meant initiating a team-building process that recognized staff leadership and encouraged staff members to take on new leadership responsibilities. And for El Centro Su Teatro, it meant making the leadership development of Mote and co-worker Valerie Bustos a critical goal for the mentorship, building a bridge between Garcia and his much younger and less experienced staff.

Doing Things in New Ways: Fellows brought new perspectives to their organizations on everything from programming to technology. They also introduced new ideas about arts administration—something not easily absorbed in a field eager to take artistic risks but sometimes hesitant to innovate in administrative areas. The organizations learned to open themselves up to these new perspectives and to try them out with a support system. Mentors learned to come to agreement with fellows, and in some cases other staff, about desirable outcomes and then give them the freedom and backup to pursue their own method of achieving the outcome. The challenge, as Stakenas described, was “not to indoc-trinate but to give someone a chance to test his or her own ideas and skills.” Organizations also gained knowledge from one another. Barber commented in her final report about her learning from other NAAMP sites: “I got a broader perspective and gained an awareness of alternative ways of doing things to achieve the same results.”

Broadening the Network: Fellows brought prior contacts with them to their organizations and developed new relationships with artists and community groups while there. For example, as Olidge worked on educational outreach for musician Odean Pope's residency, she brought Hallwalls into contact with schools they had not worked with before. This continued when she was appointed director of the Coalition of Arts Providers for Children (CAPC). Mote developed new links with activist organizations through her trainings in grassroots

fundraising. Richardson attended the GIFT workshop at Mote's recommendation and developed artist and community partnerships across the country related to Graney's work in prisons. Stevens and Arensmeyer introduced Creative Time and DiverseWorks to new artists.

Values

Balance: NAAMP prompted organizations to grapple with, though not necessarily resolve, the hard question of setting priorities that balance scarce financial and human resources. Some organizations, such as Hallwalls, whose board had mandated increased staff salaries, had begun to struggle with this thorny issue before the program. Ongoing challenges, however, such as state arts council cutbacks in New York, have made it difficult for the organizations to take decisive steps. Nevertheless, NAAMP provided guidance in planning that helped address these issues and offered organizations access to peers struggling with similar problems. The fellows repeatedly raised issues of how nonprofit arts organizations often overcommit themselves and as a result are unable to complete their work well or to treat their employees and contractors appropriately. Discussions at the convenings, including a panel organized by fellows, and Liteman's onsite consultancy addressed the fieldwide question of how to create a more humane and efficient workplace with more reasonable salaries, benefits, and time commitments, without sacrificing program goals.

Leadership: As organizations developed staff leadership, they built their base of knowledge. They also embedded their values throughout the organization so that staff members could own and articulate them. For Pat Graney Company, the transfer of values happened through the multilayered development and implementation of artist training residencies, which required, according to Richardson, "deep self-reflection on our own values, methodologies, and contradictions."

Individual Learning: Fellows and Mentors

The standards of mentorship set by the NAAMP program support an honesty and intentionality in the work that we are doing that is extremely valuable.

—Rebecca Richardson, NAAMP fellow

The learning process in NAAMP was an intergenerational building of knowledge, rather than just a transfer of information from mentors to fellows. Individual learning was by no means limited to the fellows. Ed Cardoni stated that he learned as much as Olidge did from Hallwalls's participation in NAAMP. For Stakenas, "This mentoring

process definitely changed me as a leader." Participants and partners reviewing drafts of this report, however, noted that mentor learning was more often articulated as organizational than individual.

Skills

Mentors gave fellows significant responsibilities for planning and implementing programs onsite. Fellows had to develop skills in fundraising, budgeting, curating, and evaluating programs. Mote gained and shared skills in grassroots fundraising with other El Centro Su Teatro staff—an effort that resulted in a three-fold increase in the organization's individual contributions. Mote and Olidge took advantage of a rare opportunity to assist with an NEA panel and learned from that process the elements of a successful proposal, as well as how a national panel review process unfolds. Mentors learned skills in communication, human resource development, training, and the prioritizing and evaluating of programs. They gained these skills from the convenings and consultancies, and from their ongoing interaction with the fellows.

Knowledge

Gaining Self-confidence: As fellows acquired skills and implemented programs, they gained self-knowledge and self-confidence. Their presentations, both at the convenings and in their communities, offered evidence of a significant increase in personal and professional growth. They learned to identify and understand their personality type, work style, and approach to leadership. Mote built the confidence to ask for increased contributions for El Centro Su Teatro and to develop her leadership and supervisory skills. In her final report, she wrote about gaining the confidence to "speak truth to power" by learning how to advocate for what she sees as right and to expect accountability from her co-workers. At Creative Time, Stakenas encouraged Stevens to coordinate and facilitate a panel on public art and technology for the American for the Arts/NASAA preconference, offering her advice and support throughout the planning. Stevens also benefited from a coaching session with deNobriga at the New Orleans Convening. While daunting at first, the successful panel made Stevens feel more capable and confident and more likely to volunteer to take this leadership role again in the future.

Placing Themselves and Their Work in a Larger Context: Fellows learned how to work with other staff members as part of a team and learned how staff members related to the board. They also saw themselves and their organizations within a larger context and helped mentors understand their communities in new ways. At Hallwalls,

Cardoni described how Olidge brought him a new perspective on Buffalo's segregated communities. At El Centro Su Teatro, Garcia noted that Mote "transformed the way the organization positions itself in terms of its community."

On a national level, NAAMP provided opportunities for both fellows and mentors to broaden their connections at the convenings, NPN and NAAO meetings, and the Association of Performing Arts Presenters (APAP) and Americans for the Arts/NASAA presentations. Fellows described how these opportunities enabled them to leapfrog several years ahead in their national networking. "Because of this program I have been able to establish a network of national contacts, and a grasp of the national arts dialogue that would not have been available to me for another five to ten years into my career," wrote Mote. Mote also described how important it was to see El Centro Su Teatro in relation to its peers inside and outside of the Latino arts community at both the National Association of Latino Arts and Culture (NALAC) and NPN. Olidge noted how, after participating in the APAP presentation and the NPN meeting, colleagues began to treat her more as a peer nationally, with arts leaders in her hometown of New Orleans requesting her opinion on local issues. Stevens was inspired by the NPN's sense of community and by the existence of an organization that helps to keep nonprofits alive. Being part of a discussion in another field (performing arts) and participating in the *Eliminating Racism* workshop at the NPN annual meeting and in Liteman's workshops were valuable experiences for her.

Values

Boundaries: Fellows and mentors also learned from one another about setting boundaries between their personal and professional work. They discovered that each person set these boundaries differently and that sometimes these differences were generational. In the case of DiverseWorks, where the fellow was older than his mentor, Arensmeyer readily mixed his work at DiverseWorks with meeting the Houston arts community on both personal and professional levels, while Barber had firmer boundaries. By the program's end, Barber came to understand and appreciate the value of Arensmeyer's approach.

Balance: Fellows learned how nonprofit arts organizations balance being both visionary and inclusive. They learned how curatorial and programmatic vision can draw from community input without becoming diffused. As he helped redesign DiverseWorks's visual arts proposal review and exhibition selection process to reflect the best practices of selection panels, Arensmeyer further incorporated the expertise of DiverseWorks's curators. As Stevens worked on the *BLUR 02* conference (a collaboration between Creative Time, the New School, and Parsons School of Design), she learned that broad community input could enhance the conference design without setting up unrealistic expectations. Fellows also raised questions about when this balance might be in jeopardy.

Ability to Question Organizational and Artistic Practices: By combining their new experiences and fresh perspectives with a growing knowledge of their mentorship organizations, fellows developed the ability to raise hard questions about organizational practices and programs in ways that could be heard and considered by the organization's leadership. This stood out at the portfolio presentations at the New Orleans Convening, where the fellows' courage and truth-telling inspired participants, and in the fellows' final reports.

Mentors were challenged to think in new ways, to re-examine how well they were executing their organizations' missions, and to consider whether their organizational practices were consistent with their organizational values. Fellows raised issues such as the quality of life and human resources at nonprofit arts organizations, program overcommitments, accountability, relationships with communities and artists, and how knowledge is passed on within organizations. Issues also included the relationship of administration to art, and of programming to artistic trends. In reflecting on her work with technology at Creative Time, fellow Tarra Cunningham concluded in her final report: "I think that it is very important to recognize as an arts administrator that counter-trends impact the direction of the 'cultural landscape' as much as new mediums and advanced technology."

Best Practices and Lessons Learned

Best Practices

NAAMP designed the mentorship process to incorporate a certain set of best practices based on research from the field, the DiverseWorks prototype, and interviews and discussion with other leaders. These best practices, rooted in the partners' core values, include a clearly defined "job description" for the fellow, a guarantee of regular access to the mentor, rigorous thinking about excellence, and a series of activities that engage different learning styles. Following are some of the additional best practices that informed the program design:

- Mentorship is a reciprocal process that benefits both the mentor and the fellow.
- Mentorship requires a significant commitment of time, clarity of goals, planning, and flexibility on both the mentor's and the fellow's part. Being a good mentor involves deliberate contact and interaction.
- A fellow's learning is directly related to having access to all areas of organizational operations, as is the mentor's ability to analyze the operations, making them comprehensible, transparent, and learnable.
- Gaining knowledge about the issues that affect the field nationally strengthens a fellow's capacity to prosper as an arts administrator. Local experience has more meaning when understood in a national, or even global, context.
- Adults learn best by doing, not watching, and when they control the terms of the learning; the Learning Plan allowed the fellows to design their own curriculum and activities with the mentor and to articulate their own goals.
- Activities that use the strength of the arts and the creative process, particularly the ability to perceive another person's point of view, can be powerful learning tools. Nontraditional activities, such as the mapping exercise, invoke the power of creativity as an avenue for learning.

Lessons Learned

During the course of the program, NAAMP's in-depth exploration discovered additional lessons. These lessons include:

- Mentorship is a process that goes beyond the two parties (mentor and fellow) to involve the broader staff. The mentor's commitment of time and organizational resources to support the development of an individual fellow may cause resentment among other staff members, unless they themselves can develop, grow, and see what benefits accrue to the organization through the fellow's presence.
- Organizations can be as deeply affected as individuals. DiverseWorks credits "the concepts and rigors of mentorship [for] causing an ecological change within [the organization] that will strengthen [it] in the long run." An interesting follow-up study will be to track the organizations and fellows long-term.
- In addition to having opportunities to discuss their own work with the mentor, fellows learn a valuable lesson when they begin to understand how the mentor does his or her work—particularly how the mentor makes decisions. Mentors may experience difficulty analyzing and expressing how they make decisions, but the process strengthens their leadership skills. As Graney said, "It has made me much more aware of the importance of clarity and communication in the work environment."
- Organizations and mentors also benefit from new connections. Creative Time invited Hallwalls to join a consortium of organizations working together to raise funds to develop data management systems specific to the needs of this nonprofit sector. Creative Time credits NAAMP for "a catalyzing experience" that led to their "confidence that this consortium could yield value for ourselves and the field that is greater than our individual efforts."
- Dealing with conflict in a creative and productive way is a powerful tool for positive change and growth. As deNobriga wrote in the DiverseWorks case study, the "inability to deal with conflict in an open and productive way... has damaged many otherwise healthy organizations." Initially one of many topics at the Philadelphia Convening, dealing with conflict became one of the program's core learnings, and one of the

benefits that mentors most frequently cited. The value of conflict training may partly stem from the fact that the majority of NAAMP participants were women, who are often socialized to avoid, not engage with, conflict.

- Fellows created mentor-like relationships with other participants in the program: other mentors, partners, staff, and consultants, calling with questions or asking for advice. Broadening the primary contact to a wider circle adds dimension and diversity to the fellow's

experience and resources. Additionally, having a "coach" for this entire process, available to fellow and mentor alike, was seen as a valuable addition, and several final interviews specifically mentioned Todorovic's availability and commitment to forwarding the learning on all fronts. Mentors and fellows cited the importance of having the sounding board of someone knowledgeable about the organization and familiar with the participants, yet slightly "outside" the situation.



New Orleans Convening at the Zeitgeist Gallery: (front, left to right) Kara Olidge, Caron Atlas, Carol Stakenas, Marianne Liteman, Vesna Todorovic, Pat Graney, Erin Nestor, Rachel Stevens, and Ed Cardoni; (standing, left to right) Sixto Wagan, Renée Broussard, Tanya Mote, Diane Barber, Hugo Carbajal, Oscar Sonnen, Sarah Bacon, Rebecca Richardson, Paul Arensmeyer, Ria Zazycki, Tony Garcia, John Favretto, and Polly Little.

Challenges

NAAMP was designed in response to significant challenges, including the lack of recognition of the cultural value of artist-centered practices, the undercapitalization of small and mid-sized organizations, and the instability of the organizations providing services to this field. These same challenges affected the development of NAAMP itself and the ability of its fellows, mentors, and partners to fully participate in its programs. At the same time, NAAMP's experience made evident how the resiliency of the field and the deep commitment of individuals could transform challenges into opportunities.

Fieldwide and Organizational Challenges

The greatest challenge NAAMP encountered was the instability of its field of small and mid-sized artist-centered and community-based organizations. These organizations, a source of leadership for the arts community, are highly undercapitalized and operate on slim margins that can barely withstand even minor cash flow shifts.

Financial and human resources are stretched as far as possible. They may be one of a few or the only organization that offers opportunities to artists in their area, and their grassroots orientation makes it difficult to cut loose a program or a staff member. Often they lack skills in planning. As overextended and under-resourced organizations, they face tensions that can result in less than satisfactory work environments. Fault lines ignored in better times become more evident when financial crunches and competing priorities arise. NAAMP offered its participant organizations opportunities, but also took time and cost money. Learning and reflection often seemed to be a luxury for organizations longing to add a much-needed basic staff position. Like many of its partners, NAAMP had to make the most of its resources. The program was well administered because its director was willing to stretch a part-time job into a fulltime commitment.

NAAMP reflected the serious challenges faced by service organizations that have lost financial support in recent years and have had to reinvent themselves to survive, in order to address the continuing needs of their members. This instability was reflected in the transitions that took place among NAAMP partners. NPN changed leadership and went through a difficult transition period to become an independent organization. NAAO lost its director,

suffered from internal conflicts and a lack of funding, and began a restructuring process. Other partners also had transitions. DiverseWorks changed executive directors. At SAIC, the most stable institutional partner, a shift occurred when Rachel Weiss went on sabbatical. This demonstrated how a commitment from an individual did not necessarily translate into an ongoing institutional commitment at the same level. The shifting partnership made decision making and the collaborative implementation of the program more challenging.

Mentor organizations had significant leadership and staff transitions as well. DiverseWorks's new director, Sara Kellner, came from mentor site Hallwalls, leaving a gap for the Hallwalls fellow, who had planned to learn from her about visual arts curating. Hallwalls brought in another interim curator before filling the position permanently. In addition, Pat Graney Company hired a new managing director, and Creative Time and El Centro Su Teatro also hired new staff.

NAAMP was able to respond to some of these challenges by incorporating new relationships. Wong, Bedoya, and Wagan remained engaged in the program as individual advisors; however, they lacked the ability to commit organizational resources. The curriculum, originally developed by Weiss and her colleagues at SAIC, was adapted and expanded by Todorovic, Liteman, Atlas, and deNobriga so that it met the needs of the NAAMP participants and the resources they brought. Kellner's move from Hallwalls to DiverseWorks gave Arensmeyer the opportunity to see how a new director engages with a new community. And the transitions in NAAO brought NAAO board members Joe Matuzak and Michelle Coffey into the program.

Nevertheless, uncertainty hurt the program overall. The one-year delay caused by tenuous funding commitments resulted in the loss of two originally selected fellows. Once the program began, participants were unclear about how long it would last. It shifted from a six-month to a year-long program midstream, once funding was secured. The uncertain timeline and commitment inhibited planning and budgeting for NAAMP participants and NAAMP itself. This experience reflects a fieldwide fundraising challenge related to foundation cycles that do not correspond with program cycles,

making planning difficult. Moreover, it reveals the difficult call that many organizations must make between the financial security of delaying programs until funding is in place and the danger of moving ahead before funding is certain to maintain programming momentum.

NAAMP faced a significant challenge as a new program: some funders did not necessarily want to risk investing in an unproven program. When NAAMP had to scale back, it lost its appeal for some funders who linked impact to size. Funders questioned the high cost of the program per participant. NAAMP needed to make the case that a program with limited participants could also have an impact on the field through depth rather than breadth. This argument focused on NAAMP's ripple effect: the training of midcareer arts administrators, the significantly changed participant organizations, and the networks developed through convenings and presentations. Importantly, it was a model of learning that shared its mentorship approach, experiences, and lessons learned with the field. It made an agreement with its partners that it would not compete with them in the same funding programs, which became another fundraising challenge given the limited funding opportunities appropriate to this work.

The world, too, presented unexpected challenges. Just as the program was concluding—as participants were writing their final reports, and fellows were scheduling their public portfolio presentations and planning their transitions—September 11 hit. As priorities understandably shifted, there was less closure in the program than had been intended. Participating organizations had to face new challenges in a funding climate that had already been discouraging because of the economic downturn. In New York, the New York State Council on the Arts cut funding by 10 percent, and cuts were also forthcoming from city sources.

At the same time, NAAMP mentor sites have increased programming in response to the tragedy. Creative Time, for example, is coordinating a poster project and the collaborative Tower of Light public art memorial project: two columns of light where the World Trade Center once stood. In their exit interviews, the Creative Time fellow and mentor described how their team-building and organizational work in NAAMP helped prepare them to take on these additional responsibilities.

Challenges Fellows and Mentors Faced

Many of the challenges faced by fellows and mentors rest on a tension inherent in a program with multiple goals and expectations. Mentor organizations needed another staff member to accomplish their unending stream of work. Fellows expected a learning situation in which they would not just fill a job, but would have time to gain skills and knowledge that would extend beyond their onsite work, as NAAMP required. In some cases, other staff members did not fully understand the time fellows needed to fulfill their NAAMP assignments and felt they should not do this on work time. Bringing additional staff members to the New Orleans Convening and making Liteman's workshop available to the entire staff helped meet this challenge.

But there was not enough time in the day to do all the work of the organization and of NAAMP. Assignments and reports from both fellows and mentors were submitted late, but ultimately completed. The online discussion, intended to build the network, never developed for lack of participation. Reflection and learning happened best when particular times were reserved exclusively for them—weekly meetings between fellow and mentor, at the convenings, and at staff workshops.

Fellows encountered the challenge that led to NAAMP's creation: the difficulty for leaders in the field and founding directors to articulate what is intuitive and largely undocumented. NAAMP was created around the challenging goal of teaching the values, not just the skills, of work. Moreover, as fellows insisted on seeing how values were translated into practice, they often revealed fault lines and conflicts in organizations. The most evident example of this questioning was related to how often nonprofit organizations take their staff's commitment and quality of life for granted in spite of their stated valuing of human resources. Questions were also raised about how organizations interact with artists and communities, and about the link between artistic work and administration.

Some of the fellows faced the challenge of relocation made more difficult by the uncertainty of how long they would be in their new environment. The uncertain timeline made it difficult to prepare for the future. And some fellows felt challenged by being thrown into roles and responsibilities that stretched them, even though they also described how this challenge advanced them in their learning.

Mentors had to struggle with their heavy work and their mentor commitments, often with little knowledge or experience in mentorship. Their passion and commitment to the program was solid, but their time was limited, leading to an ongoing concern and *mea culpa* about being unable to complete NAAMP requirements. Mentors were challenged to think about their organizations as learning organizations and to help staff become open to doing things differently. They incorporated a new person into their organizational culture, built their team, and had to keep lines of communication open.

In the case of the fellow who did not renew her mentorship after the initial six-month period, the challenge of feeling included in the organization was not overcome, in spite of a careful matching process and good faith efforts to work out the conflict. Mentors also dealt with the ongoing challenges faced by nonprofit organizations. In one case, an organization had a confrontation with its board. This, however, became a significant learning moment—a concrete opportunity to articulate, teach, and stand by the organization's grassroots values.



Philadelphia Convening at the Brandywine Workshop: (on the left) Carol Stakenas and Tarra Cunningham; (on the right) Rebecca Richardson and Pat Graney.

Outcomes and Indicators of Success

Todorovic originally identified nine indicators of success (see p.7). Based on exit interviews (both one-on-one and group), written final reports from both mentors and fellows, and portfolio presentations at the end of the program, five of these previously identified indicators of success are readily apparent. Three others are longer-term and are not immediately evident, but progress has been noted. Only one indicator has not met with substantive success.

Evidence of success in five indicators is abundantly clear:

- *Providing field training for the fellows.* During the year, fellows successfully curated exhibitions, raised funds, crafted new policies and procedures, formed collaborations, and created program models. In addition to learning by doing, they learned by shadowing their mentors, listening, and watching. They received training at the convenings and professional development opportunities. Fellows reported that these experiences exceeded their expectations for what they might learn.
- *Strengthening mentoring organizations through co-learning and professional development for key staff.* Each mentor was specifically asked to address the extent to which his or her organization learned through the fellow's presence. "Tanya has begun to lay the groundwork for a development department, where in the past the work was just the by-product of our normal operations. This will transform the organization for years to come," said Garcia. Indeed, El Centro Su Teatro doubled its budget in two years. Barber reported that "the mentorship experience has allowed me to further develop managerial skills that free me to focus on the big picture." Success was achieved in unanticipated ways, such as Creative Time's incorporation of the Learning Plan as an ongoing tool. Another unanticipated outcome was the value of including additional staff members, as well as the mentor, in the convenings. Hallwalls reported that this inclusion substantially improved staff relations.
- *Enabling organizations and the artists they support to engage in ongoing dialogue.* Two mentor sites are led by working artists; their fellows reported that the dialogue about balancing artistic vision, community needs, and management concerns was lively, engaging, sometimes difficult, but ultimately fruitful. Other fellows had direct responsibility and daily contact with artists, from organizing an artists' advisory committee to curating and installing major projects. An unexpected outcome was Cunningham's realization that her initial interest in working with arts in technology waned after actually working in that area for a period.

- *Assisting fellows with job placement after the project period.* In most cases, fellows were offered continued employment with their mentor sites, but some have found other opportunities:

- Mote continues fulltime at El Centro Su Teatro, with a promotion to the newly created position of development director; she has made a five-year commitment to the organization.

- Stevens continues part-time at Creative Time on the curatorial team, with a part-time teaching appointment at Brown University in the art department. Before the program, she had considered leaving the field altogether.

- Cunningham is pursuing a career as an independent curator. Having recently organized an exhibition of young French artists in Brooklyn, she is working on an exchange project involving ten galleries in Paris and Brooklyn.

- Arensmeyer returned to the for-profit sector (he had built trade shows before his mentorship) by serving as consultant for a new for-profit gallery in Houston and by accepting a temporary position as event coordinator in a business owned by a DiverseWorks board member. His continued search for work commensurate with his experience includes both for-profit and nonprofit sectors in the Houston area. He continues to volunteer at DiverseWorks, chairing the Artist Advisory Committee.

- Olidge became interim director of Squeaky Wheel, a Buffalo-based center for new media, and is also serving as director of the Coalition of Arts Providers for Children in upstate New York, a relationship she initiated while a fellow at Hallwalls.

- Richardson was motivated by her year at Pat Graney Company to pursue her own artistic work. Immediately after her mentorship, she spent a month volunteering at NPN.

- *Fostering cross-generational learning.* During the Philadelphia Convening, a veteran grantmaker from a

major national foundation identified himself as “a student.” This attitude prevailed throughout the program, regardless of status, age, or role. In their final reports and interviews, mentors unanimously referred to their own learnings. As Garcia said, “The mentoring process has affected my leadership style significantly. Many of the lessons being taught to Tanya actually became lessons for the entire staff, including myself. The question of leadership—how it was approached and how it would affect the entire organization and its future, was a hot topic throughout the organization. This offered the opportunity for creative solutions.”

The above indicators, internal to the program, are more easily measured and evaluated than external and field-related indicators. Nevertheless, NAAMP began to initiate fieldwide actions during the course of the program:

- *Raising national awareness about the importance of leadership development in the arts.* Awareness was raised through presentations at national conferences and also locally, through the convenings and portfolio presentations. In particular, Olidge and Cardoni’s participation in a panel at the Americans for the Arts/NASAA conference was notable for engaging an audience grappling with these same issues.
- *Contributing to the national dialogue about the importance and sustainability of the sector.* The fellows’ presence in national arenas contributed their fresh and insightful approaches to the dialogue. The sustainability of mentor sites could be strengthened through fellows’ engagement of their mentors in tough conversations about the balance of expectations and capacity.
- *Recording and sharing with the field through regional and national meetings and publications the benefits of one-on-one professional development through mentoring.* Success will depend to a large extent on the willingness and capacity of NAAMP and its partners to keep leadership development “on the table” in an ongoing national dialogue. Additionally, success lies partly in the broad dissemination of this report and follow-up conversations in a variety of venues. Current plans include distribution of the report at regional arts meetings, through Grantmakers in the Arts, to selected arts administration programs across the country, and to funders, both current and potential. The report will also be made available on the NEA website, as well as all the partners’ websites.

One original indicator was not met as anticipated:

- *Articulating a transition and succession process in institutional planning.* Yet, several of the mentors began to think about the transferal of duties in a more

deliberate way. For example, Garcia delegated several management tasks to the staff, freeing himself for expanded artistic pursuits. Putting this issue on the table had an impact on two of the fellows. In her final interview, Mote specifically cited finding a successor for her own job. And in one of her new positions, Olidge discovered tensions around power and transition that she was better able to handle. As Cardoni stated, “I can’t imagine Kara . . . being director in such a crisis situation without the preparation she got at Hallwalls and in NAAMP.”

Taken as a whole, these indicators articulated specific outcomes for the three original goals:

1. *Create an innovative learning structure.* Unquestionably, NAAMP participants learned individually, as staff teams, and as organizations. While other mentoring programs feature one or more of the program elements, NAAMP was innovative in combining the onsite experience with cohort exploration and national exposure and interaction. Because it was small, it was more flexible and better able to respond to participant needs and changing conditions. This also had the unexpected outcome of building trust at the convenings. NAAMP created a learning organization for itself by building in periodic check-ins, de-briefs, and ongoing program assessment. Furthermore, consultants set goals for themselves to model best practices for learning. Cardoni commented that consultants “demonstrated that rigor and accountability, on one hand, empathy, humanity, and flexibility on the other are not mutually exclusive, but actually work best when balanced together as you have both done and modeled for us. I think this is one of the values that have been developed in our field that are now spreading outward.”
2. *Increase the capacity of participants in management, curatorial vision, and arts advocacy.* While intended to increase knowledge and skills and to build values among a new generation of arts leaders, NAAMP was also successful in increasing the capacity of mentors and their organizations. One unanticipated outcome was learning to value conflict as a source of learning and growth. NAAMP revealed some internal conflicts in organizations, but also provided new tools to successfully negotiate and manage those conflicts. NAAMP itself learned from conflict after the midpoint departure of the Creative Time fellow. After the exit interview with Creative Time, Todorović expressed concern about the site’s capacity to deal with additional stress, particularly as a new fellow would come on board at the same time as two new staff members. Her recommendation to address internal communication

built on Stakenas's request, following the Philadelphia Convening, to develop a staff workshop for Creative Time. This led to Liteman's onsite consulting work, whose impact on Creative Time and the other NAAMP organizations was widely documented.

3. *Develop a base of knowledge that can be transferred to the national arts field.* The base of knowledge has been further developed, but whether it can be successfully transferred to the national arts field is not yet determined. Because most of the original partners experienced a transition in senior staff during NAAMP, maintaining the partnership and managing the commitments became unexpectedly challenging. One unfulfilled expectation was that all fellows would continue to pursue their careers in the nonprofit sector.

While offered fulltime employment at DiverseWorks, Arensmeyer returned, at least temporarily, to the for-profit sector, although he continues to fulfill a critical volunteer function as DiverseWorks. NAAMP partners originally expressed some disappointment that he "left the field" when he left the nonprofit sector, but his move posed an interesting question about the role of commercial enterprises in strengthening the position of artists. Cardoni acknowledged the recent interest in partnerships between for-profit and nonprofit ventures when he stated: "He'll gain new experience at a for-profit gallery that he may bring back into the field someday, perhaps at a museum... or as a grantmaker. He's building his resume, and in doing so he'll never forget his NAAMP experience and that values-learning you rightly talk about."



Philadelphia Convening at the Asian Arts Initiative: (sitting, left to right) Merianne Liteman, Pat Graney, and Toby Martinez; (standing, left to right) Gayle Isa, Tarra Cunningham, San San Wong, Tanya Mote, Caron Atlas, Paul Arensmeyer, Rebecca Richardson, Tom Borrup, Kara Ollidge, Sara Kellner, Vesna Todorovic, CJ Mitchell, Carol Stakenas, John Favretto, and Ed Cardoni.

Recommendations

Structure

Rebuilding the Partnership: NAAMP's strength was its partnership, which included service organizations in the visual and performing arts fields, an arts administration program, and an organization that had helped develop and test the mentorship process. Moreover, it was important that these partners included organizations that understood and experienced the issues of small and mid-sized arts organizations. To build on the accomplishments of NAAMP's initial year, the partners will need to reestablish their partnership. Because of organizational transitions, the most active organization by the end of the partnership was NPN. NPN will need to include NAAMP as an integral program, or another organization or network will need to do so. If SAIC is unable to recommit itself to the program, NAAMP should seek another institution as an academic partner.

Scale and scope: NAAMP is effective as a small program because it can go deep and work at many layers. Mentorship is just one of its components; the program makes a difference because it uses peer learning and leadership development as an avenue to organizational development. NAAMP should stay small and flexible, but to achieve its goal of having a national impact it will need to create a comprehensive plan to disseminate its knowledge and understanding to the field, engaging other organizations and networks in the dialogue. This process began during the pilot NAAMP year and will need to be built integrally into any future program.

Diversity: While NAAMP should stay small, it should increase the diversity of its participants, including diversity of experience. This might suggest new partners. Participants also might need to be more actively recruited from beyond partner networks, and the program should analyze what barriers discourage more organizations of color from participating. At the same time, while diversity is a goal, it is also important to maintain the common base of core values the groups share. Many of the participants named this as one of NAAMP's strengths.

Timeline: NAAMP's next phase should create a firm budget and schedule based on resources in hand, not funding expectations. This should allow the time needed

to develop the partnership, resources, and infrastructure for a larger national program. A firmer timeline will help both NAAMP and its participant organizations to better capitalize on other funding opportunities to support and sustain this work. There should also be time to accommodate a learning cycle longer than one year.

Funding

Funders need to look at mentorship within the broader context of the fragile state of the field of small and mid-sized organizations and their service organizations. Mentorship and professional development are important components of sustainability, but organizations cannot participate in these programs unless their programs and organizations have resources and are stable. NAAMP should not have to limit its fundraising for fear of competing with its partners and participating organizations for scarce resources. Funders need to support both services to the field and the field itself. The NEA and The Andy Warhol Foundation for the Visual Arts did just that. Both provided vital funding for NAAMP while continuing to provide direct support to its participants.

NAAMP needs multiyear funding that will allow it to plan ahead and make firm commitments. Funders should consider scale in a different way for this program and appreciate how NAAMP's hands-on participatory model has a national impact through organizational change, networking, and collaboration.

Program Design

Participation: Other mentor site staff members should be brought into the process earlier. This might include having additional staff attend the convenings earlier in the program and having onsite workshops earlier in the mentorship year. Fellows coming from outside the organization, particularly those from out of town, should spend time onsite prior to the beginning of the mentorship.

Learning Plan and Portfolio: The Learning Plan and portfolio worked well on the individual and to some extent on the organizational level. They could be further developed to more explicitly link individual learning goals into broader organizational and fieldwide learning. In

addition to the fellows, mentors should also be responsible for Learning Plans and portfolios to document and measure individual as well as organizational learning. This would help them become more intentional and explicit about their learning.

Criteria for Excellence: The Learning Plans and portfolios also need to be more clearly linked to criteria for excellence to measure progress. It was difficult to move forward the discussion of appropriate measures of excellence, a fieldwide challenge, but these measures are needed if the Learning Plans and portfolios are to work well as evaluative tools.

Clearer Schedule: Participants should receive a master plan for reports, assignments, and check-ins in advance so that the program's schedule and framework are clear from the start. Even though the staff and consultants made every effort, the uncertainties related to the program's length, and the fact that the curriculum and peer learning process and tools were being refined throughout the year, created challenges.

Clearer Roles and Responsibilities: NAAMP can build on its experience to further clarify the roles and responsibilities of mentors, fellows, staff, and consultants. It should be clear that fellows are doing a job, but also that they need sufficient time to learn. Mentors need time to reflect on their learning as well. There should be clarity about the expectations for the consultants/evaluators: when they are observers and when they should play a more active role as learning resources and facilitators.

Follow-up: The special opportunity fund for travel should extend beyond the mentorship period. This would enable both fellows and mentors to consolidate and further their learning and to continue to network.

Job Placement: Access to information and assistance in securing jobs should be formalized as part of NAAMP if it continues to place fellows in organizations for limited residencies.

Leveraging the Learning: The impact of the program should be extended by building fieldwide knowledge. Participants should teach what they have learned to others. NAAMP mentors and fellows should continue to be involved in presentations about professional development across the country and should be part of designing new mentorship programs, including the next stage of NAAMP. The NAAMP report should be disseminated widely.

Other Sectors: NAAMP should make connections with programs in other fields, such as education, social service, and community building, that have similar goals of developing depth in their field.

Curriculum

Transferring Values: NAAMP stands out as a program because of its focus on teaching values as well as skills. The program should build into its formal curriculum how mentors were able to articulate and transmit values, and how fellows claimed ownership of their own values. This presents the challenge of making conscious, concrete, and teachable that which is often intuitive. The curriculum can also be informed by NAAMP's fruitful, though challenging, dialogue about consistency between values and practices.

Reflection: The busy schedules of NAAMP participants made it difficult for them to carry out the important reflection components of the program while at home. Most participants agreed that their deepest reflection happened during the convenings and Liteman's onsite workshops. The questions intended to stimulate reflection worked best when tied to a presentation at the convening. The online forum did not work. The forum should begin with easier questions and be tied to a face-to-face conversation. Given this situation, the balance of time and focus at the convenings should be modified so that there is even more time for reflection and organizational work.

Convenings: Convenings should continue to involve the local arts communities where they take place: this was a real strength of the program. Local arts organizations participated not only as venues, but their staff joined the conversations. This approach validates local culture and experience and greatly extends the network of people who gain from the mentorship program.

The Future

Cost-Benefit: The question raised by many involved in NAAMP, as well as by prospective funders, is the program's cost-benefit. While on the surface the program appears to have served only six fellows, it also had a deep impact on their mentors and, even more important, built the capacity of their organizations, whose work serves thousands. What might be a more affordable and sustainable model of NAAMP? How can NAAMP maintain its strengths—flexibility, participatory peer learning, and in-depth organizational as well as individual development—within the framework of a more affordable program?

Alternative Model: The alternative model proposed by Todorovic and discussed by partners and program participants is one in which NAAMP would continue to provide many kinds of learning experiences, but not staff salary support. It might have both regional and national components and provide professional development to staff already in organizations—either new staff, who could offer a new perspective, or staff who have worked at the organization for awhile. Given the overtaxed and

under-resourced nature of the field NAAMP serves, this program would probably require some subsidy for staff time spent in the program, or opportunities for participants to raise organizational and professional development funds to help pay for their participation. This model would help to incorporate learning more fully in the participating organizations so that the lessons learned by fellows do not leave when their mentorship is over.



Philadelphia Convening at the Brandywine Workshop: (front, left to right) Carol Parkinson, Rebecca Richardson, Pat Graney, and San San Wong; (standing, left to right) Allan Edmunds, Loris Bradley, Joe Matuzak, Paul Arensmeyer, Caron Atlas, Homer Jackson, Sara Kellner, Kara Ollidge, Tony Garcia, Vesna Todorovic, Tanya Mote, Kathie deNobriga, Tarra Cunningham, and John Favretto.

From the Director: Thinking About the Future

Vesna Todorović Miksić

NAAMP has provided a learning lab for leaders, as well as entire organizations, showing that exemplary leadership is synonymous with ongoing learning and individual growth. Its success was predicated on the host sites' readiness to engage in a process of organizational self-examination, a willingness to involve the broader staff in NAAMP-related activities, and the overall organizational capacity for change. These criteria should be applied in the selection of future mentoring sites.

Recognizing that leadership development is a multifaceted process that requires diverse strategies, NAAMP was designed to support individual learning and reflection in a dynamic day-to-day context against a backdrop of the issues affecting the field. Its unique structure, curriculum, and tools could be beneficial to other small and mid-sized artist-centered organizations. That said, one is immediately aware of how difficult it may be to maintain NAAMP's flexibility with a larger group of participants.

To preserve its sense of scale, my recommendation is to base a future national program on a cluster model. This would allow the program to widen its field-stabilizing effort nationally, while deepening its understanding of regional issues. NAAMP would provide structure, coordination, coaching and learning tools, peer-to-peer networking regionally and nationally, and a curriculum offered at annual national convenings. In addition, each fellow would have access to a professional development travel fund, and funds would be reserved for each mentoring organization to address their needs for growth in areas of human resource and leadership development.

Even though NAAMP spent close to \$50,000 in direct costs on each site, the \$10,000 cash match provided by each host organization appeared to have a greater relative perceived value. This is not surprising given the financial challenges threatening the field. It would be beneficial for NAAMP to reexamine its financial arrange-

ments with the host sites so that in the future their participation would not be predicated on their ability to make this cash contribution. Subsidized stipends were appropriate in this initial year, given that, for the majority, participation in NAAMP meant adding a new person to the staff. If, however, we were to implement a model in which the fellow was already on staff or was selected to fill a vacancy in an existing position in the organization, the need for this expenditure could be eliminated.

It would take \$1,250,000 to replicate NAAMP in its current format on a nationwide template of twenty sites. While the subsidy of stipends shows a valuing for education of the next generation, it perpetuates the current modus operandi in which the key staff members of small and mid-sized organizations are expected to increase their workload without additional resources. Instead, my recommendation is to grant each participating organization \$15,000 per year in recognition of the added responsibilities and the mentoring commitments they are taking on. This would lower the estimated NAAMP budget by \$400,000. It would also effect a change in perception of the value of experience, commitment, and service, and allow the participating organizations to make their own determination and apply the funds where they need them the most.

While NAAMP should have no difficulty making its case for wider implementation, a question remains how the current state of the economy and the shifting of national priorities effected by September 11 will affect the priorities of the nation's philanthropic sector. In such uncertain times, programs with a strong community grounding have a greater chance of survival. Implementing NAAMP as a national program of regionally based clusters not only makes sense from the fundraising standpoint, but is consistent with the community-centered and artist-based values of the program and its constituencies.

Further Considerations

In both its accomplishments and its challenges, NAAMP has many lessons to share with the field. Not content just to train arts administrators (a difficult enough task), NAAMP undertook more challenging goals. It engaged in the act of learning itself and risked giving up power to a participatory learning process. NAAMP recognized and supported self-directed learning, learning across generations, and a peer system of support. Multifaceted and flexible, it demonstrated that learning happens in many ways, in many locations.

NAAMP explored how values can authentically inform the work of small and mid-sized arts organizations. This happened when organizations could transfer wisdom and expertise across generations and remain open to fresh perspectives and new visions. NAAMP did not just talk about or study the hard issues confronting the field: its participants lived them. How lessons were learned and values were embraced during the pilot year had consequences related to budget, program, and quality of life. NAAMP fundamentally changed its participant organizations, stimulating processes that will continue for years to come. NAAMP changed as well, modeling

the values it was teaching by quickly integrating back into the program lessons learned.

As the NAAMP model seeks to inform mentorship and leadership development programs across the country, it will be important to keep in mind the following open questions related to both mentorship and the future of the field. How can mentorship programs strengthen small and mid-sized organizations without overtaxing them? How can mentorship address the problem of succession faced by so many organizations? What is the impact of generational shifts in attitudes toward work? If sustainability depends on an increase in value and respect for the field, how can the case for the field be made most effectively?

Mentorship should be understood in the context of an undercapitalized arts and culture field. No program, not even a courageous and effective one like NAAMP, can address all the compelling fieldwide questions related to sustainability. A healthy arts ecology will not only require new leaders, but also strong organizations and stable service organizations.



New Orleans Convening: Hugo Carbajal, Carol Stakenas, Rachel Stevens, Erin Nestor, and Vesna Todorović.



Case Study: El Centro Su Teatro

Context

El Centro Su Teatro (ECST) is a multidisciplinary Chicano/Latino cultural arts organization that preserves, produces, presents, and promotes original theater, music, dance, and visual art designed to sustain an underserved community. Sparked by the nationwide Chicano civil rights movement of the 1960s, Su Teatro began in 1971 and is the third oldest Chicano theater in the United States. With its purchase of the Elyria Elementary School in 1989, Su Teatro was incorporated into El Centro Su Teatro, a multicultural arts center.

ECST's experience in NAAMP is framed by its history and values, as well as by its organizational development. Its commitment to being "a source of identity, resistance, and hope" for its grassroots community and to recognizing its place in a social and cultural movement consistently underlies its work. At the same time, ECST has been transforming from an organization in which the

she began to work there in 1997 as a volunteer. Initially, she added more hours, and when she became a paid staff member in 1998, she took on increased responsibilities in marketing, audience development, and fundraising. The mentorship would once again transform her role, this time by increasing her leadership capacity.

Learning Goals and Program Activities

At first, Mote's Learning Plan for her mentorship identified multiple goals in marketing, audience development, fundraising, and writing. This reflected her holistic and integrated understanding of the many facets of her work. As the year went on, however, the mentorship focused particularly on three key areas:

- **Fundraising:** developing Mote's fundraising skills, particularly the cultivation of individual contributions and the expansion of ECST's donor base.
- **Leadership:** developing Mote as a leader and ECST's capacity to accommodate new leadership on its staff.
- **National exposure:** making the most of opportunities to connect with peers in the arts and community organizing through the convenings; the National Association of Artists' Organizations (NAAO), National Performance Network (NPN), and National Association of Latino Arts and Culture (NALAC) conferences, the Grassroots Individual Fundraising Training (GIFT) workshop; and by assisting on a National Endowment for the Arts (NEA) panel.

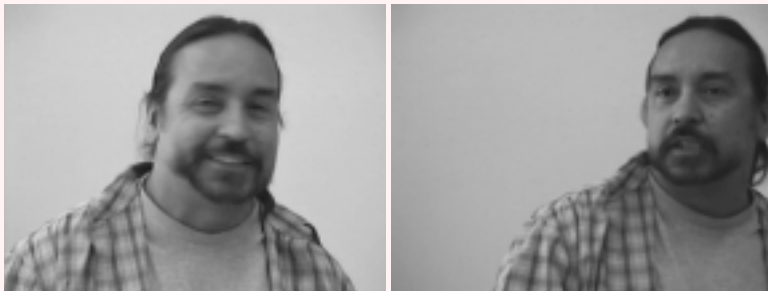
director juggled most of the jobs to one with a fulltime staff. ECST approached the mentorship program with a need to develop new staff responsibilities and systems to sustain its growth and expanded programming, and NAAMP was of great assistance in this process.

In contrast to the other NAAMP sites, ECST chose a current staff member, Tanya Mote, as its fellow. Mote did not have to relocate, was already oriented to the organization and the community, and planned to continue working at ECST beyond the mentorship. She also differed from the other NAAMP fellows in that she came from a social science background (her work at ECST had begun as the fieldwork for her Ph.D. dissertation on *teatros*). Mote's position at ECST had shifted many times since

Learnings

Fundraising

Mote learned the skills of individual fundraising. She learned the formulas for asking, as well as the more subtle art of how to build authentic relationships that support ECST's mission. In the process, she learned how to overcome her difficulty in asking for money from individuals and became a powerful advocate for community building through grassroots fundraising. According to mentor Tony Garcia, ECST's director, "she has transformed the way the organization views fundraising. The way the organization positions itself in terms of its community." In two years, Mote tripled the amount ECST raised from individuals.



Mote also learned how to apply the lessons of individual fundraising to gain support from businesses. Originally, ECST had approached large corporations cold for sponsorships and gotten nowhere. Mote successfully shifted the organization's fundraising strategy to building relationships with small businesses that could feel ownership in ECST. She also learned about fundraising on a national scale from Garcia, as well as from Daniel Salizar, formerly of the Colorado Arts Council, who came to work at ECST as a film curator. By the end of her mentorship, Mote had developed a donor database and had created a development plan that enabled ECST to plan for the future.

Leadership

Mote began her mentorship describing the challenge that leadership posed for her, particularly because she had difficulty asserting herself. Garcia's long history of wearing both artistic and administrative hats at ECST did not make it any easier for her to confront this challenge: individuals outside of the organization expected to deal with Garcia and questioned Mote's authority. But as Mote learned both to assert herself and to be fair, ECST learned to honor her leadership. For example, she had to learn how to become comfortable with insisting on accountability from fellow staff members and artists. She accomplished this task by learning to "think clearly enough to put the needs of the organization ahead of personal relationships or emotions." Merianne Liteman's workshops in particular helped Mote and her colleagues become aware of how her tendency to accommodate affected her work relationships. Mote also benefited from Garcia's "ability to be objective about people, seeing their strengths and weaknesses."

One of the key organizational lessons learned was how to delegate and honor the leadership of Mote and managing director Valerie Bustos. Garcia also learned from the process. As he reported, "many of the lessons being taught to Tanya actually became lessons for the entire staff, including myself. The question of leadership—how it was approached and how it would affect the entire organization and its future, was a hot topic throughout the organization."

National Exposure

Attending the GIFT workshop, an activist approach to fundraising, enabled Mote and ECST both to learn and to share grassroots fundraising skills with activists. Assisting with the NEA panel provided her with practical lessons about preparing a successful funding proposal on a national scale. Participating in national conferences gave

Mote, Garcia, and other staff members the opportunity to break down some of the isolation of their Denver location, move out of their comfort zone, and learn how other cultural organizations in a range of disciplines grapple with similar issues. Participation also enabled ECST to distinguish itself from some of these groups. In a discussion with colleagues and funders at the Philadelphia Convening, Garcia, noting that his organization was in the mainstream of his community, rejected the term *alternative*. And when Mote spoke on behalf of ECST nationally, she recognized its ability to develop best practices locally that could be applied nationally. She also increased her knowledge of cultural policy and developed her capacity to effectively serve and advocate for the field.

Challenges

Mote dealt with several challenges during her mentorship. While there were many advantages in having a current staff member participate in NAAMP, her status as a staff member nevertheless made it difficult to protect the mentorship's formal learning and reflection components from the day-to-day pressures of doing her job. For example, lack of time and time-management challenges made it hard for Mote to do the critical writing she had hoped to undertake. In addition, Mote's and Garcia's different approaches to work also posed challenges: where she focuses on process, he looks to the bottom line. But as Mote became more comfortable confronting Garcia, their short-lived confrontations presented not only challenges, but opportunities to address problems directly. Finally, encouraging other staff members and artists to accept their fundraising responsibilities and be accountable for what they committed themselves to was also challenging.

Like the other fellows, Mote played an important role in posing questions and identifying contradictions between the values and the practices of her organization. Her maps of ECST reflect how both she and the organization changed over the course of the mentorship. Her first map, which she made at the beginning of the year, illustrated an organizational structure with several levels of engagement between board, staff, and artists, but with Garcia at the top. But her final map, which she made at the end of the mentorship, portrayed ECST's organizational structure as a circle. At the center was the staff's shared commitment to the organization, with Garcia orbiting around it like a satellite. During the year, an unexpected conflict with board members required staff to stand up for the organization's

grassroots values and practices. Garcia believed that the organizational work accomplished through NAAMP helped the staff recognize and support their shared values and contributed to the conflict's successful resolution.

Impact

In addition to developing improved skills and deeper knowledge, Mote increased her self-awareness, self-confidence, professional credibility, and leadership in the field. All the NAAMP participants were impressed with her growing confidence, as demonstrated by her presentations at the convenings and national meetings. She felt "a depth of moral support" from Garcia and respect and nurturing from others she met through NAAMP, including Todorović and NEA program officer, Vanessa Whang. These colleagues and others enabled her to "establish a network of national contacts, and a grasp of the national arts dialogue that would not have been available to me for another five to ten years into my career."

The mentorship also had a significant impact on ECST by supporting its transition into a sustainable organization:

Budget

ECST's 2001–2002 budget of \$400,000 doubled the budget from two years past. Garcia attributes this increase to Mote's work.

Development

One of the goals Garcia had for the mentorship was to develop administrative systems for ECST. The development plan that Mote designed is evidence of the more systematic and strategic approach to fundraising she brought to the organization. This plan, which increased accountability of ECST's staff for their shared fundraising responsibilities, has become a model for other organizations and is being used by GIFT. It successfully resulted in increased support from both individuals and businesses. For example, individual annual giving increased over two years from \$10,000 to \$30,000, with a new target set at \$60,000, and business sponsorships have also increased. ECST has made a commitment to creating a development department, to be led by Mote, to build on these gains.

Leadership

ECST evolved from an organization where one person with a long history does every job to one where work is increasingly delegated. While there is still strong loyalty

to Garcia as ECST's director, both Mote and Bustos, who provide a bridge with even younger staff members, have gained responsibilities and authority. For example, Garcia has seen Mote successfully represent ECST nationally and realizes that he no longer must attend every national meeting on the organization's behalf.

Administration and Art

ECST exemplifies how an organization's administrative growth can have a direct impact on its artistic growth. When Garcia no longer had the complete responsibility for fundraising, scheduling the space, supervising the staff, and solving all the problems, he was freed up to create and develop new, larger-scale artistic projects. The increased budget offered resources for this programming. Mote urged ECST to integrate administration and art even more effectively by demystifying the art, by recognizing the creativity of the administrative work, and by understanding how both are grounded in the same community-building values.

Continuity and Sustainability

In her portfolio presentation, Mote spoke about how "building an intergenerational sense of identity is as important to every member of the organization as developing financial management skills, marketing techniques, and new audiences. Creating a dynamic sense of identity allows all members of the organization to see how every generation fits into a historical and political continuum." This was a key impact of the mentorship process: a new generation took ownership of the values and commitments that have inspired ECST for the past thirty years.

The ECST experience shows the benefit of having a current staff member as a fellow. Mote has committed herself to working with the organization for five years, measured from the date she started, to stabilize it and to plan for succession. The investment in her development will benefit ECST, and the artists and community it serves, for years to come.

Actual Notes for PANEL

Biographies of participants on the New Technology and Public Space panel

Liz Carter
Liz Carter is an award-winning media artist and independent filmmaker who has created multiple video art installations and produced and directed six documentaries. Her latest project, "Symphony of a City", a public cyber documentary, premiered at the 2001 Boston Cyberarts Festival. She has been the recipient of 20 grants for her work, from foundations such as the Rockefeller Foundation through LA Trece, and the IEF broadcast on television nationally on PBS stations, Five Speeches TV and internationally in nine countries. It has been screened at film festivals such as the New York Film Festival and the Human Rights Watch Film Festival. She has shown her work at the Museum of Fine Arts, Artists Space, and the California Museum of Photography. She has served on the Board of Directors of The Boston Film and Video Foundation and The Boston Cyberarts Festival.

Natalie Jensen
Natalie Jensen is a 1999 Rockwell Fellow, a design engineer and technologist. She was recently named one of the top one hundred young innovators by the MIT Technology Review. Her work includes digital, electronic, optical, and interactive installations. In addition to her work, she has recently been included in the Museum of Modern Art's "New Media" exhibition at the Whitney Biennial '97, Documenta '97, Ars Electronica '96, presented at the Museum of Modern Art in New York and at the Media Lab of the Massachusetts Institute of Technology. She is currently a researcher at the Media Research Lab/Center for Advanced Technology at the Computer Science Dept. at MIT, where she works for the Project of Reverse Engineering.

Werner Klotz
Werner Klotz was born in 1956 in Bonn, Germany and has been a resident in the US since 1991. He has been exhibiting internationally since 1981 and creating public art works since 1996. Since 1997, he has been faculty at the San Francisco Art Institute where he teaches classes in Installation, Social Sculpture and Public Art. He recently received a commission to integrate public art into the three new studios Island Terrace in collaboration with artist John Roloff from the Percent for Arts program in New York City.

Rachel Stevens
Rachel Stevens is the 2001 National Administration Mentorship Program (NAAMP) Fellow at Creative Time. Her interest in the relationship between new media technologies and contemporary art led her to complete the MFA program at the University of California, San Diego and she also holds a BFA in Photography from the Rhode Island School of Design. Her sculpture and media work has been shown internationally and she has participated in residencies such as Polar Circuit II in Torino, Finland and the Centro Superiore di Arte Visiva in Como, Italy. Rachel has also taught art and new media, worked as a web producer with artnet.com and with producing exhibitions in the San Francisco Bay Area.

grants
TV-PBS
film
film festivals
m. wagner & feath fab
interactivity



Emily is a minimalist and video artist who has worked for more than 10 years in Public Art with an emphasis on social justice. Her work has been in various

Case Study: Creative Time

Context

For nearly thirty years, Creative Time has commissioned and presented adventurous public art projects in New York City. All the work is site-responsive, temporary, and frequently interdisciplinary. Creative Time programs all over the city: from Grand Central Terminal and Times Square to the Internet, billboards, and milk cartons. Its one consistent venue is the Brooklyn Bridge Anchorage.

Risk taking, thinking big, and thinking in new ways are essential Creative Time values. The organizational culture is one of high energy and intensity with an emphasis on making work happen, and various projects are realized simultaneously. According to deputy director Carol Stakenas, "At Creative Time both autonomy and leadership are encouraged in all levels of the organization to give each staff member the opportunity to truly shape our programs and to increase the capacity of the organization-at-large."

NAAMP came at both an opportune and a challenging period for Creative Time. The organization had expanded rapidly from two fulltime employees in 1997 to seven in 2001—growth sparked by a strategic planning process. During the NAAMP year, two additional staff members joined Creative Time to expand its programming, press, marketing, and development capacities. This expansion required Creative Time to modify the way it worked internally, moving from more informal one-on-one relationships to a more formal system of communication and team building. The organization had also been thinking about quality of life issues, such as retirement and financial planning, and about how to create and maintain openness and vibrancy as it grew.

Learning is another important value for Creative Time. Through its internship program, the organization had a demonstrated commitment to training future generations of arts administrators. This program was designed to complement academic learning with real-life experience and to connect interns to the arts community. A key question for Creative Time was how to push beyond the internship model to the deeper level of leadership development that a mentorship can accomplish. This approach would allow fellows to test their own ideas and skills, and mentors and other staff members to

recognize the fresh perspectives fellows bring to their organizations. On a larger scale, it would open up the opportunity to learn from a new generation's vision for the field. With a predisposition as its learning organization and a commitment to field learning, Creative Time was ready not only to participate in NAAMP, but also to help contribute to the program's development.

Creative Time had two fellows during the NAAMP year. Both came from New York City and were familiar with the organization. Tarra Cunningham had most recently worked as an assistant curator at P.S. 1, a nonprofit visual arts organization in Long Island City, Queens. After Cunningham opted not to renew her mentorship beyond the initial six-month period, Rachel Stevens served as fellow for the rest of the year. Stevens had most recently been a Web producer for artnet.com. Her interest in the relationship between new media technologies and contemporary art had led her to complete an M.F.A. at the University of California, San Diego. Kathy Ramos, an arts administrator from Seattle, had originally been selected as Creative Time's fellow; she withdrew from the program before it began, however, concluding that the six-month timeline was too short to justify relocating to New York City.

TARRA CUNNINGHAM

Learning Goals and Program Activities

Cunningham was primarily interested in coming to Creative Time to explore new media and public art. She had experience in organizing exhibitions for gallery spaces, and she wanted to learn about new forms of art not limited to traditional venues. Her Learning Plan outlined the following objectives:

- Develop new curatorial skills: studio visits, research, writing project descriptions.
- Refine and develop skills in project production and gain curatorial experience in new disciplines: project manager for *Cell Rules* (a temporary installation for a four-day art fair exploring how artists respond to new wireless technologies), *DWA Web Action* (a one-day banner project for Day Without Art presented on the Web and organized through email), and *Clouds* (using

an outline of a cloud designed by artist Vik Muniz, a crop dusting plane drew a series of clouds over the New York City skyline).

- Clarify and challenge the evolving role of the nonprofit curator in contemporary art: participate in the NAAMP workshop at the Association of Performing Arts Presenters (APAP) conference in New York in 2000.
- Participate in Creative Time's technology plan: planning discussions and trainings.

Learnings

Cunningham's projects—*Cell Rules*, *DWA Web Action*, and *Clouds*—introduced her to curating in three new media: wireless, the Web, and skywriting. She gained skills in project planning, project management, and time management. She also learned about developing audiences for public art projects. As a spokesperson for *Cell Rules* and *Clouds*, she had direct contact with the media and was quoted in the *Village Voice* and the *New York Times*.

Cunningham aspired to a curatorial approach “based on multiple levels of investigation and intellectual rigor, not just trend forecasting or one-dimensional artist selection.” Her mentorship helped her develop this approach. One of the most important lessons she learned through curating Web-based and other new media projects was that she was more interested in the responses to these media than in the media themselves. As she wrote in her final report, “I have explored the impact these practices are having on the art world at large both in the technological advancement of artistic practices and, more interestingly to me, the counter-position taken by some artists and curators that harks back to low tech forms of craft and entertainment. I think it is very important to recognize as an administrator that counter-trends impact the direction of the ‘cultural landscape’ as much as new mediums and advanced technology.”

Challenges

The mentorship took place during a period of organizational growth and transition for Creative Time. In her final report, Stakenas recognized that “this organizational volatility challenged the integration of the NAAMP fellow into the staff structure and communication patterns. At the same time, the structure of NAAMP provided critical tools and staff resources to respond to the tension and problems that arose.”

The challenges that arose around Cunningham's mentorship included:

Initial Six-month Timeline: Cunningham was concerned throughout her mentorship that she would not be able to see her projects through to completion. As a result, she worked primarily on short-term projects. She had been interested in working on a project for the Anchorage, but given the timeline, she was not certain that she would be able to complete this work. She was, however, encouraged to develop the curatorial direction of the Anchorage programming for both the exhibition and the music series and made two presentations to the programming team about her ideas for the Anchorage. Cunningham was also concerned about the different, and at times conflicting, timelines for completing her job at Creative Time and for completing the learning requirements for NAAMP.

Indirect Communication: Creative Time's informal organizational culture was developed in response to a small staff. This “organic” team approach became strained as the staff grew quickly. Tensions and misunderstandings with staff members increased when the conflicts were not addressed directly.

Lack of Clarity of Expectations: Unclear expectations created challenges for both Cunningham and Creative Time. Cunningham came to the mentorship to learn and to develop new projects. She did, in fact, initiate *Cell Rules*. When Creative Time was offered an opportunity to participate in the Meat Market Art Fair, it supported her proposal to build a lounge featuring wireless culture. Yet, she concluded that what Creative Time needed most was administrative support. She experienced her dual role as a student and as a leader as unclear. And she felt uncomfortable about being expected to prove herself and to share her contacts and knowledge from her previous job, although she had noted on her survey that she was interested in offering this information.

Work Load: Much of Cunningham's time was devoted to project management. As a result, the balance of her mentorship fell on working rather than learning. For example, she had hoped to learn about new artistic developments through her weekly studio visits, but felt that over the course of the mentorship the visits were increasingly related to the projects she was managing. She did, however, initiate and organize artist meetings.

Isolation: Creative Time's structure, in which many projects are in process simultaneously and staff often work autonomously, presented challenges to Cunningham. These challenges persisted in spite of Creative Time's ongoing team-building efforts, which included weekly staff meetings and “think big” sessions designed to share ideas

and encourage full staff participation in programming.

Artistic Disconnect: A compelling challenge for both Cunningham and Creative Time was her ultimate realization that she was not connected to the work artistically and consequently was less engaged administratively.

Impact

Cunningham left her mentorship to pursue a career as an independent curator. Most recently, she has organized *Any Where Out of the World*, a group exhibition of young French artists in Williamsburg, Brooklyn. According to the press release, “the exhibition title directly evokes the displacement of context(s), a significant tool for all of these artists. . . . Indeed, each of them has a clear preoccupation with, (and propensity for), viewing his or her own environment with the freshness of an outsider’s gaze.” She is also involved in organizing an upcoming exchange between ten galleries in Brooklyn and ten in Paris.

Creative Time applied the lessons it learned during Cunningham’s mentorship to Stevens’s mentorship and to its own organizational development. The fact that Cunningham chose not to continue after the first six months inspired a time of reflection for the organization, not only about the mentorship, but also about its own growth. Todorović and deNobriga served as resources for Cunningham and Creative Time during her transition out of the organization. Todorović’s concerns that the arrival of Stevens with two other new staff members might overtax the organization led to NAAMP’s support of Liteman’s onsite workshop.

Following the Philadelphia Convening, and conscious of fieldwide human resource needs, Stakenas spoke with Todorović about developing a staff workshop for Creative Time. Subsequently, this technical assistance was customized and offered to the other mentor sites. At Creative Time, the workshop was tied to strategic planning goals, concern about staff morale, and the pursuit of excellence. It offered tools for evaluating projects and fostered agreement on organizational priorities. It also acknowledged the organization’s strengths and highlighted the need to be more sensitive to the time and staff investment needed to facilitate the organization’s programming. Led by a third party, the workshop offered an opportunity to more directly address deeper organizational conflicts, especially around communication and time management. The workshop also reinforced the need for full staff involvement to address these issues and make change.

Reflecting on Cunningham’s experience at Creative Time, Stakenas concluded “that Tarra Cunningham wanted to benefit from Creative Time’s culture of creativity while shaping a more scholarly learning experience that wasn’t so directly connected to the day-to-day needs of the organization.” While conducting the second fellow search, Creative Time and Todorović made a particular effort to frame the opportunity in greater detail by asking specific questions about constructively integrating challenges into learning. Recognizing that its organizational culture, like that of many other organizations in the field, connects exploration and learning with action, they emphasized their expectation of learning through practical engagement and clearly assigned organizational responsibilities. Clarifying the expectation proved to minimize several of the key challenges experienced during the first six months.

Creative Time immediately applied the lessons of the first six months, as well as their own prior knowledge and experience, to Stevens’s mentorship. Stakenas was clearer and more direct with Stevens about her job description and the six-month timeline. The two worked together closely, and Stakenas monitored Stevens’s integration into Creative Time’s staff. In addition, NAAMP provided opportunities to include more staff in the program through the Liteman workshop and by bringing another staff member to the New Orleans Convening.

The lessons also included:

- Defining more directly and thoroughly the program’s possibilities and challenges.
- Requiring candidates for the mentorship to share why they wanted to participate in the program.
- Being more aware of individual communication styles.
- Monitoring the fellow’s integration with the staff.
- Replacing an organic process with a more attentive and structured process, yet allowing for creative input.
- Involving the rest of the staff in the mentorship and encouraging the learning of all staff members.
- Shifting the process of learning from micro-management to more visionary leadership development.
- Implementing more rigorous human resources performance protocols.
- Being clear about roles and responsibilities.



RACHEL STEVENS

Learning Goals and Program Activities

Stevens had most recently been working independently and was interested in functioning as part of a team at Creative Time. Her Learning Plan included:

- Develop curatorial and programming skills: make studio visits, research, organize a panel on new technology and public space for the Americans for the Arts/NASAA preconference.
- Technology programming and producing: participate in the planning and development of Creative Time's new media art initiatives: the Web site, Cyberwide, and the wireless initiative.
- Develop a conference: *BLUR 02*, in conjunction with the New School and the Parsons School of Design, including a dinner cultivation event.
- Produce a large-scale exhibition: *Creative Time in the Anchorage 2001: Massless Medium*.
- Participate in long-term institutional development: funding, planning, and exploring current institutional dynamics and the role of leadership in nonprofits in Liteman's workshop.

Learning

Stevens wrote in her NAAMP application that the best learning environment for her would be one in which she had the opportunity to work on real, rather than hypothetical, projects and to interact with a small team. For the mentorship, she would use skills and experiences she already had, as well as stretch. For example, she worked with a team to install Marco Brambilla's large-scale piece, *Arcadia*, in the Anchorage. As she wrote in her portfolio cover letter, "I learned so much about the dynamics of nonprofit production—about finding and managing resources and people, relying on a network, drawing on experts, identifying the need for more authority and autonomy, the importance of clear communication, negotiation, drawing on co-workers,

encouraging a sense of responsibility and authority in others, and setting limits. I believe the experience has helped me develop confidence and skills that empower me to take on future ventures that involve producing a creative project with a team and a network of people."

Stevens applied this learning to the panel on public art and technology she organized and facilitated for the Americans for the Arts/NASAA preconference. The panel included artists of international status, such as Natalie Jeremijenko and Werner Klotz. Stakenas had encouraged Stevens to develop the panel and provided support, while deNobriga offered a one-on-one coaching session at the New Orleans Convening. Stevens used the NAAMP exercise on indicators of excellence and success to identify desired outcomes for the panel. She gained additional experience by working on the *BLUR 02* conference, learning from Stakenas and Creative Time director Anne Pasternak how to strike a balance between committee consensus and curatorial vision.

One of the most important experiences Stevens had at Creative Time was working as part of a team. Frustrated with the model of the artist working alone in her studio, she came to Creative Time to work with a group in a creative process. She discovered she was motivated by "the dynamic of interacting with other people as part of the process of presenting, producing, showing, discussing" and credited Stakenas's curatorial and producing process as one of the driving forces behind her learning in this area.

Challenges

Integration into NAAMP: Since Stevens joined NAAMP halfway through the year, she faced the challenge not only of becoming integrated into Creative Time but also into the national program. She was not yet involved in NAAMP at the time of the Philadelphia Convening, where the other fellows and mentors met one another. Moreover, she did not become connected nationally until the New Orleans Convening and the NPN conference at the end of the NAAMP year. Nevertheless,

Stevens made the most of this opportunity. Both she and NAAMP made an effort to integrate her into the program: the first week of her mentorship, she met with Todorovic, NAAO board member Michelle Coffey, and Atlas, with whom she also met in the last week.

Producing Challenges: The installation of the Art in the Anchorage 2001 exhibition, and in particular Brambilla's *Arcadia*, was unexpectedly stressful at times. As Stevens described, "information about specifics—scale, production issues, and budget—was elusive and frequently mutated." She was particularly sensitive to the challenge of negotiating the interests of the artist, Creative Time, and the technical staff on limited financial and human resources.

Balancing Learning with Work Load: Stevens greatly appreciated how the NAAMP structure encouraged the fellow to express how she would like to develop in a work context, "and not just any work context, but a blue-sky context." She also appreciated that Stakenas supported balancing the learning and reflection elements of the mentorship with the substantial work expected of her. Yet, like Cunningham and the other fellows, Stevens was challenged in fulfilling both Creative Time's and NAAMP's expectations.

Impact

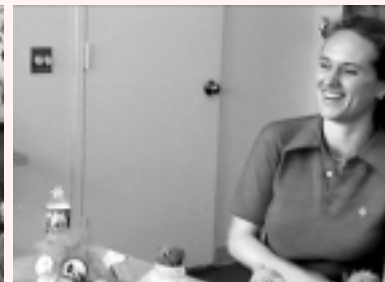
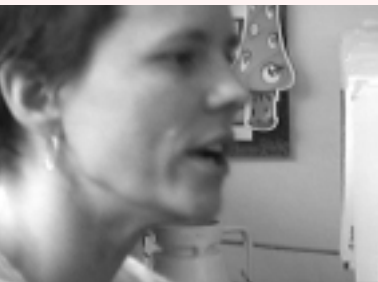
When Stevens began her mentorship, she had not expected to continue working in the nonprofit art field. But her positive NAAMP experience persuaded her to remain in the field: she continues to work at Creative Time as a part-time associate curator and a member of its programming team. Current projects include, among others, the *BLUR 02* conference and a poster project in response to September 11. She also holds a part-time position at Brown University teaching digital imaging. Working at Creative Time and teaching are a good combination for Stevens's interests and talents, but commuting between Providence and New York City presents logistical and financial challenges.

Creative Time learned significantly from the mentorship year. Through NAAMP, Pasternak and Stakenas developed a greater understanding of their strengths and weaknesses in mentoring and staff management. The program also enabled them to see how improvements in mentoring resulted in a deepened relationship with Stevens and had a positive impact on the entire staff. Stakenas concluded: "This mentoring process definitely changed me as a leader. In particular, it has encouraged me to think more globally about the organization. It also aided in the realization that I care deeply about the quality of life of the staff members as well as maintaining the high caliber of programming that has built and sustains Creative Time's reputation. Ultimately, it led to deeper staffwide learning and organizational growth."

Creative Time has continued to use many of the tools it acquired through the program. The Learning Plan has been used for staff and organizational goal setting and planning. Liteman's workshop has helped facilitate program prioritization and dialogue and has also reinvigorated the staff evaluation process and the clarification of job responsibilities.

As Creative Time moved through its staff review process at the close of the NAAMP year, it formalized its goal-setting process. Staff members identified the value of learning in the organization as a primary factor for job satisfaction. They also identified new areas for future learning: strengthening communication, negotiation, and writing skills; increasing technology skills to reach out to online audiences and develop the Web site; and developing analytic and strategic planning skills to contribute to "big picture" thinking in the organization.

Creative Time has also built on the relationships it developed with other NAAMP mentor sites. It initiated conversations with Hallwalls, DiverseWorks, and other sites about a collaborative database project, and it intends to continue to share information and field learning and to collaborate with its NAAMP colleagues.





Case Study: DiverseWorks

Context

DiverseWorks is a multidisciplinary artists' space on the industrial fringes of Houston, Texas. For eighteen years it has offered a range of performing arts (international, national, and local), about fifteen installations and exhibitions a year, and a nationally recognized community residency program called Diverse Dialogues. DiverseWorks also produces and/or hosts festivals of independent film, music, and new media. As an organization with a strong artist-centered vision, its structure includes an Artist Board that advises on programs and activities, and in the case of the visual arts, plays a role in the selection of exhibitions.

As one of NAAMP's originating partners, DiverseWorks implemented the prototype project, pairing performing arts director Loris Bradley with fellow Sixto Wagan for nearly two years. Evaluation of this successful relationship contributed key lessons to the design of the NAAMP pilot and shaped DiverseWorks's second mentoring project, between visual arts director Diane Barber and fellow Paul Arensmeyer. (DiverseWorks's plan involved rotating the mentorship through different staff positions.)

Originally based in Portland, Oregon, Arensmeyer is a visual artist with previous experience as an independent curator (Portland Institute for Contemporary Art, the Oregon College of Arts and Crafts, and other institutions) and as a preparator for the Oregon Jewish Museum. He also has experience working with corporate clients and commercial galleries, and he served as the assistant director for Quartersaw Gallery in Portland. A decade older than the other fellows, he was eager to expand his experience as a curator.

Learning Goals and Program Activities

Arensmeyer's original Learning Plan identified four interrelated functions:

- Curatorial: learn about DiverseWorks's exhibition program, develop theme-based group exhibitions, and select exhibitions proposed by visual artists.
- Financial management: learn about the budgeting process.
- Fundraising: learn more about fundraising in general and develop greater competency in proposal writing.
- Marketing: learn more about marketing DiverseWorks in general and the visual arts in particular.

In his midpoint revision of his Learning Plan, Arensmeyer added the redesign of the proposal review process for artists' exhibitions. He also expanded his plan by adding a fifth function: program development. In addition, he had become interested in Web-based art and set a goal of developing a Web-based program for DiverseWorks's next season.

Among other tasks, Arensmeyer was given the responsibility of managing exhibitions in SubSpace, an 800-square-foot second gallery that DiverseWorks has historically devoted exclusively to local artists. With selections made by the Artist Board, he organized a series of seven exhibitions for this space. He was responsible for every detail: budgeting, installation, and helping to create the marketing plan.

To better serve local artists, Arensmeyer set a goal of meeting as many as possible and visited at least twenty studios over the year. He also networked extensively in the Houston area and created relationships with other arts professionals. With Barber and Kellner, he co-curated one of DiverseWorks's largest and most popular exhibitions, *Big as Texas*. This group show of fifteen Texas artists was "quickly and seamlessly organized" when one of the exhibitions planned for the Main Gallery season was postponed. Both Arensmeyer and Barber considered *Big as Texas* to be "one of the strongest of our season."

Learnings

Curatorial

During the Philadelphia Convening, Arensmeyer presented his struggles with SubSpace to the fellows in a problem-solving session Atlas and deNobriga facilitated. He was concerned that not enough local artists were applying to exhibit in the space; he was also concerned about the relative importance of SubSpace to DiverseWorks's overall programming. "The best thing that came out of the session was the realization that in order to change the public's image of SubSpace, the *staff's* image of SubSpace had to change first."

Revising the call for proposals, including guidelines, and complete redesigning of the review process yielded many lessons in how to structure and manage a selection process, from handling panel members to facilitating meetings.

Arensmeyer also increased his knowledge about Web-based art. He conducted research and used the travel funds available to each fellow to make a special trip to New York City to meet artists. He also met with the director of the Dia Center for the Arts to learn about its Web-based art projects.

Financial Management

In accordance with his original plan, Arensmeyer had the opportunity to learn how to create and manage a budget. He strengthened his ability to balance the needs and expectations of the artists with those of DiverseWorks and how to balance the organization's commitment to supporting artistic vision with the limitations of time and money.

Fundraising

Arensmeyer gained new knowledge about proposal writing. He crafted two successful narratives to foundations and two requests, still pending as of this writing, for sponsorships from corporate and individual sources. During the second problem-solving session in New Orleans, a one-on-one coaching session, Arensmeyer worked with Carol Stakenas, the Creative Time mentor, to refine the corporate proposal. Her suggestions contributed to his knowledge about framing corporate requests.

Marketing

Arensmeyer worked alongside the DiverseWorks staff member responsible for marketing and participated in the regular meetings and retreats with its public relations firm. In addition to furthering his basic knowledge of marketing, he greatly expanded his understanding of the distinction between marketing in a commercial context and marketing in the nonprofit arena, with its increased focus on the values of audience development and education. As Arensmeyer stated in his final report, "it's not all about the sale itself." He based his marketing strategy on the value of looking beyond the initial goal of getting people in the door, to a longer-term approach of developing relationships and creating dialogue with various audiences.

Program Development

Arensmeyer designed a new program for Web-based art

at DiverseWorks, developed a five-year budget, and assembled a committee of the Artist Board committed to furthering the new program area.

Unexpected Outcomes

By luck of timing, Arensmeyer in effect had two mentoring relationships. He worked most directly with Barber, the visual arts director, but he also had frequent contact with Kellner, who had arrived as executive director less than a year before Arensmeyer. He was able to observe Kellner as she built relationships with the Houston arts community and with her own board of directors. He reported that "observing Sara in social and business situations was a great lesson" that gave him insight into the value of building social capital. Furthermore, he became "fascinated with Kellner's efforts in recruiting and maintaining an active, loyal and well-balanced board." He was particularly impressed by her frank discussion with the board about potential problems, thus learning the value of building an organizational culture of openness and honesty. Arensmeyer and Barber alike benefited from Kellner's example as she made her own learning transparent. This expanded circle of co-learning added dimension to Arensmeyer's understanding about the skills and attributes needed for an executive position.

Mentor Learning

During Arensmeyer's mentorship, DiverseWorks began to make a greater distinction between the visual arts director's role as director and her potential role as curator. Arensmeyer became an advocate for a stronger curatorial presence by staff. In an exit interview, Barber reported that, as a result of her conversations with Arensmeyer and the Leadership Practices Inventory, she gained a greater sense of how others perceived her leadership. She realized that she was not articulating her vision as well as she could and has become "more comfortable in asserting my opinions" while balancing the desire to hear the opinions of others. Barber also reported that her ability and willingness to delegate has improved.

Challenges

Many of Arensmeyer's daily challenges were rooted in the struggle to balance budget limitations with an artist's vision as he mounted seven exhibitions in SubSpace and the Main Gallery. As a consequence, he gained skills that ranged from the technical (conversion of video formats) to the personal (helping an artist rethink how an installation with a flawed design could succeed).

One of his challenges in developing greater knowledge of fundraising was the appointment of a new development director midway through the mentorship year, which disrupted his regular access to staff and his participation in the fundraising process.

Impact

Based on its prior experience with Wagan, DiverseWorks understood the mentoring process's potential to catalyze organizational change at several levels. In her final report, Barber wrote that NAAMP led to "internal evaluation about how and why we do what do—which inevitably leads to a refinement in internal systems and methods."

Curatorial

Arensmeyer's presence in the artist community, and particularly his studio visits, greatly increased DiverseWorks's local visibility and gave him a personal connection with many artists. This activity resulted in more proposals from local artists. Two of the artists whom Arensmeyer cultivated will have exhibitions in the Main Gallery in the 2002–2003 season; the work of another will be shown in SubSpace.

Arensmeyer's interest in Web-based art has led to new explorations of this medium. In addition to creating a new program, he motivated a fulltime staff member, the education director, to serve as staff contact and as a continued catalyst for Web-based art projects.

Organizational

Barber reported that NAAMP was critical to DiverseWorks's stabilization efforts, because it "provided us with the where-with-all to deal with major shifts in the staff. NAAMP's achievement was that it trained us to deal with staff transitions." In addition, she wrote that "A key result from Paul's year at DiverseWorks has been the restructuring of our visual arts proposal review process." Arensmeyer's experience of "programming by committee" with the Artist Board led him to conclude that the current system needed "drastic redesign." In the future, the Artist Board members will "invest themselves more deeply in researching artists and exhibitions being considered for presentation, and the Artist Board's role will shift from decision making to advising." Arensmeyer will serve as chair of the Artist Board in 2002 and will oversee this gradual, but fundamental, transition.

As for Arensmeyer, he has stated that his experience has improved his skills for work in the for-profit sector. When he began consulting for a new gallery, he wrote, "my increased knowledge of the nonprofit world will greatly enhance my ability to promote the careers of the artists. . . . I am more aware of how nonprofit art spaces work, and of how to get artists shows at nonprofit spaces. Also, the contacts I made through my year at DiverseWorks, as well as convenings and conferences I attended through NAAMP, will help me promote my artists' careers in the nonprofit world."

Case Study: Hallwalls

Context

Hallwalls is a multidisciplinary center for contemporary art with a two-fold mission: to serve artists by supporting the creation and presentation of new work in the visual, media, performing, and literary arts; and to serve the public by making these works available to audiences. The organization is dedicated in particular to work that challenges and extends the traditional boundaries of the various forms and that is critically engaged with current issues in the arts and in society. Hallwalls celebrated its twenty-fifth anniversary in 2000.

In 1991, Hallwalls suffered a significant loss of support from city, county, state, and federal sources—the legacy of the cultural wars and economic setbacks. These cutbacks resulted in an organizational downsizing from a peak of sixteen staff members to a current level of six. Over the past eight years, Hallwalls has regained its stability and, in accordance with its strategic plan, raised salary levels in the past four.

Because of Hallwalls's small staff, it was important to have a fellow who could take on significant administrative and programmatic responsibilities. Kara Tucina Olidge relocated from New Orleans to Buffalo for the mentorship. She had recently received her masters in arts administration from the University of New Orleans. She had experience working for a variety of arts organizations in New Orleans, including the for-profit Stella Jones Gallery, the Amistad Research Center, and the Crossroad Arts Collective. She had also been a member of the Co-Generate Project, a leadership development initiative of NAAO.

Olidge's time at Hallwalls was designed as a team mentorship involving a range of programs and administrative areas. During the year between the selection process and the start of the mentorship, however, visual arts director Sara Kellner left Hallwalls to become director of DiverseWorks, leaving a hole in the team. Two other staff members transitioned as well, and executive director Ed Cardoni became Olidge's lead mentor. Olidge began her mentorship by taking on the visual arts job in an interim capacity. She became one of two final candidates for permanent hiring as visual arts director until she withdrew her name from consideration because she was not convinced she was interested in the position.

Learning Goals and Program Activities

The focus of Olidge's mentorship shifted over the year. She spent her first three months implementing the fall exhibitions. After she withdrew from consideration as visual arts director, her mentorship became more multidimensional. She developed a strong one-on-one mentorship with Cardoni and took advantage of opportunities she gained from Hallwalls to build connections with her new community. In addition, she capitalized on opportunities from NAAMP to build her national network.

Inspired by Tom Borrup's presentation at the Philadelphia Convening about Intermedia Arts's community cultural development work in Minneapolis, Olidge put energy into learning about Buffalo and engaging its diverse, and often segregated, communities. Her organization of the arts education component of musician Odean Pope's residency extended both Hallwalls's and Olidge's reach into Buffalo's schools. Hallwalls is the fiscal agent, and a full partner, for the Coalition of Arts Providers for Children (CAPC), an interdisciplinary coalition of large and small arts organizations pooling their resources and working cooperatively to provide arts programming to underserved Buffalo schools. Pope's successful residency furthered Olidge's connection with the coalition and resulted in her appointment as its first director.

Olidge served as a panelist at the Arts Council in Buffalo and Erie County Special Opportunities Stipend grant, a program of the New York State Foundation for the Arts. She was also an intern for the Multidisciplinary and Organizational Capacity panel at the NEA.

Olidge and Cardoni represented NAAMP at the 2001 conference of Americans for the Arts/NASAA in New York. In the NAAMP session, *The Arts Flourish With New and Diverse Leadership*, they presented their experience as a model for "how mentoring relationships develop, the complexities of financially supporting formal mentorship programs, and best practices for the mentor/mentee process." In her final report, Olidge wrote that "by being a co-presenter, along with my mentor Edmund Cardoni, I recognized my own growth, experience, and confidence as an arts administrator working in the field." She also worked with the other NAAMP fellows to organize a panel, *Arts vs. Leisure Market*, which she moderated, for the New Orleans Convening.

Learnings

At the beginning of her mentorship, Olidge included the following goals in her Learning Plan:

- Skills: budgeting, fundraising, and critical writing.
- Knowledge: understanding how an organization's budget affects its infrastructure, understanding the needs of funding agencies and matching them with an organization's goals, and identifying and being knowledgeable of critical arts and policy issues.
- Values: learning how to create fair job descriptions and collaborative partnerships, finding a balance between funding and artistic programming, and helping arts organizations become visibly and vocally stronger on policy issues.

Drawing on her experience in the first part of her mentorship, Olidge later added strategic planning and quality management to her learning goals.

Cardoni also had learning goals. In his survey, he cited his interest in learning how to ensure Hallwalls's sustainability: "How to stay open to new ideas without each succeeding generation having to reinvent the wheel, learning from history and past mistakes (and building on established successes) without getting stuck in ruts or getting stale? How to retain employees? How can arts organizations be competitive with other fields in terms of salary and benefits?"

Olidge was able to learn both formally and informally in many of the areas she set as learning goals. She learned by working at Hallwalls; by taking full advantage of the convenings, national meetings, and opportunities to work with public funding agencies; and by taking on the CAPC directorship.

Some of her learning was accomplished from observation, shadowing, and reading the organization's archives. Much of it, however, was accomplished by doing, which, according to Olidge, depended on her working continuously with Cardoni. They met each Monday to work through questions and challenges—an opportunity for her to "get inside Ed's head." From him, she learned about fundraising, budgeting, and policy—lessons reinforced and supplemented through her involvement on county and national funding panels.

Olidge also learned about the inter-relationship between arts and administration through her experience as a curator. She furthered her understanding about how a curator creates objectives, budgets, and evaluations for exhibitions, in addition to providing artists with the resources they need to realize their vision.

Finally, Olidge appreciated opportunities for co-learning across generations, such as the panel at the Philadelphia Convening that presented an overview of the field. Another key area for co-learning that involved Olidge, Cardoni, and the rest of the Hallwalls staff, was Liteman's onsite organizational development and team-building workshop. Liteman's composite narrative of Hallwalls enabled the staff to appreciate that they had more commonalities than differences, that the differences could be worked on, that their problems were neither permanent nor inevitable, and that they all bore a responsibility to solve them. Cardoni concluded: "I think I have learned to communicate better, to recognize and resolve conflict more effectively, and to be a better mentor, as well as a manager of people. In other words, I have certainly learned as much as Kara has from Hallwalls's participation in NAAMP."

Challenges

In his final report, Cardoni wrote that the main challenges in providing a mentorship experience at Hallwalls were also the organization's strengths and central parts of its identity, mission, and reputation. These strengths include: "Hallwalls's programmatic multifacetedness, its nonhierarchical organizational structure, the fact that it is artist-run, the central importance that is placed on supporting artists and their projects (often to the detriment of organizational and individual staff well-being) and the autonomy that is given to the individual staff members to set agendas for their programs and departments."

But, as Cardoni continued, the corollary to these organizational strengths can be "the clashing temperaments of creative people; irregular work schedules, extraordinary multi-tasking and the consequent unclarity and bottomlessness of job descriptions; a sense there is not enough time for planning and communicating; and the seemingly permanent condition of undertaking ambitious projects and sustaining programs with insufficient resources (including human resources)."

This context played out in various ways in Olidge's mentorship. There was an ongoing tension between Hallwalls's need to fill a job in an understaffed organization and Olidge's expectation of taking full advantage of an opportunity to learn and develop herself professionally. She noted that she came to the program as a student with an expectation to learn, but was quickly thrust into a position of leadership in implementing the visual arts program. But Hallwalls's needs and Olidge's expectations were not mutually exclusive. Learning by doing was an important feature of the NAAMP approach, as Cardoni

noted, and Olidge's greatest successes occurred when she was in charge of a project or task.

While Olidge developed a strong and mutually respectful relationship with Cardoni, working with other staff members was more of a challenge—in part because they were not brought into the program from the start. Olidge wrote that her biggest challenge was “getting the organization to recognize the responsibility I had to NAAMP.” Because of NAAMP learning commitments some staff members felt that she might have devoted more time to her organizational responsibilities. Once they were brought more directly into the program through Liteman's workshop and the New Orleans Convening, understanding increased. According to Olidge, working together as a team required dealing with different approaches to work, ways of processing ideas, and forms of communication: “This was not always an easy process to get through, but nonetheless the end result was an incredible amount of growth for me, my mentor, and staff.”

At the same time, Olidge celebrated her role as “maverick,” which emphasized her fresh perspective and self-motivation. For her second NAAMP mapping exercise, she created a comic book around this theme (the maverick as superhero) to illustrate her relationship with Hallwalls. Around this time, she had begun to innovate outside of the organization, curating a series of performances and readings in local bars.

An additional challenge was the significant demand on Olidge's time. She combined the mentorship, additional work at a health food store, and later on the CAPC directorship, working, at times, up to eighty hours a week.

At the end of the mentorship, extraordinary challenges related to the economic downturn exacerbated by September 11 affected Hallwalls. Like other organizations in New York, its New York State Council on the Arts grant had been delayed several months and was cut by 10 percent. Funding is unlikely from the almost bankrupt city of Buffalo. The loss of city funding has resulted in a decrease of \$22,000 from the organization's general operating income, and the state cut represents a loss of another \$13,150. As the mentorship was ending, Cardoni was struggling to deal with Hallwalls's financial needs; and Olidge's transition into her new position as interim director at Squeaky Wheel, a media arts center, became much more challenging.

Impact

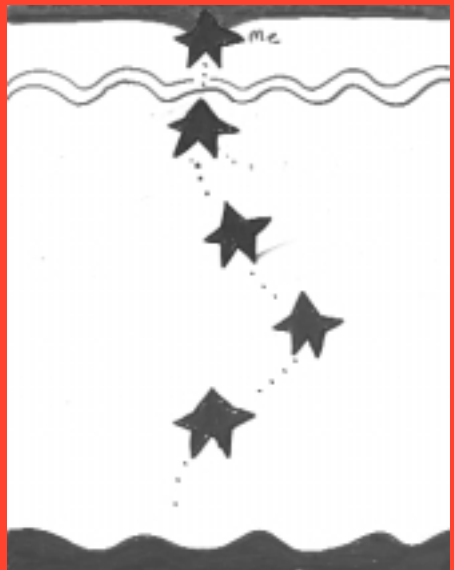
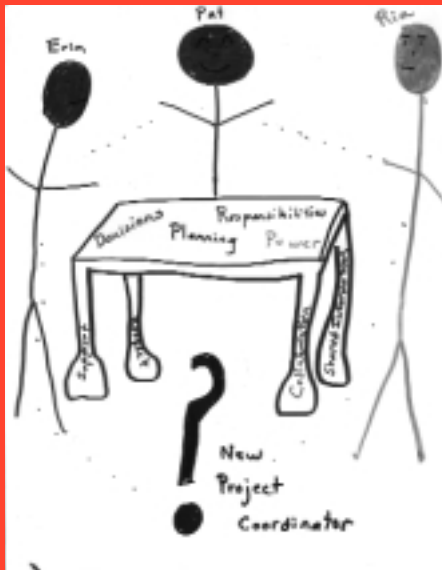
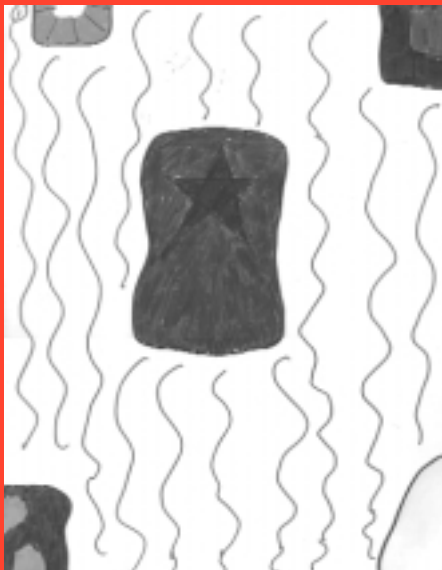
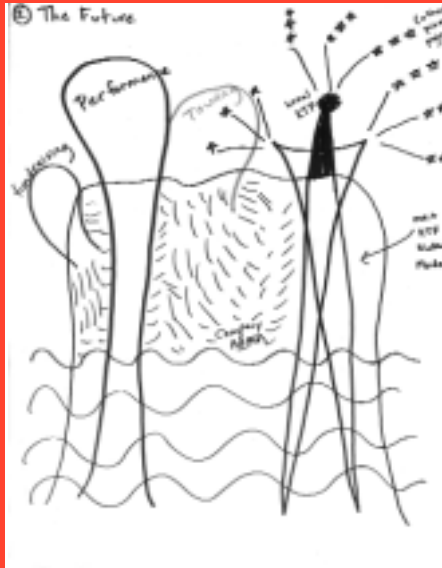
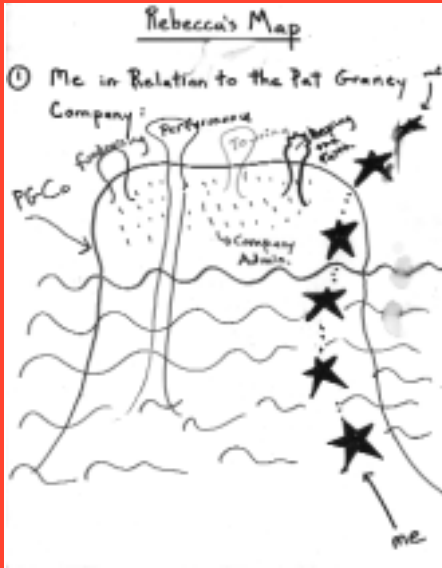
Olidge implemented Hallwalls's fall visual arts program by working with four artists on two exhibitions. She carried

out the educational component of Pope's residency, which, according to Cardoni, “was the most successful Hallwalls has had, in my experience.” She also invited two African American writers, Tika Milan and Hannibal Adams, to appear in Hallwalls's program of Eileen Myles's SCOUT project, diversifying the program and providing an important opportunity to these younger local writers.

Olidge quickly and successfully networked locally and nationally. “Given NAAMP's sponsorship, I was able to have access to national funders, arts professionals and resources that were not previously available to me.” She developed peer-to-peer relationships with her NAAMP cohort and with other emerging arts professionals, such as Leslie Ito, Michelle Coffey, and John Favretto. She also gained respect nationally as a professional. Whereas before she had to fight to be heard, now colleagues were looking at her as a leader in the field. Arts leaders in her home city of New Orleans asked for her input on local issues. The Americans for the Arts/NASAA presentation also raised her profile nationally.

Appointed director of CAPC during her mentorship, Olidge became a leader for arts education in Buffalo. She continues to work with Cardoni, who chairs CAPC's Governance Committee and in this capacity is one of her supervisors. At the end of her mentorship, in addition to her CAPC responsibilities, she became the executive director of Squeaky Wheel. Squeaky Wheel is struggling with issues related to succession and funding, and Olidge can draw from her NAAMP work on fundraising, organizational development, and conflict resolution to face these new challenges.

Cardoni reported that Hallwalls's investment of time and resources in NAAMP were more than repaid by what he, the rest of the staff, and Hallwalls learned. He describes how many of Hallwalls's organizational challenges were identified and addressed both by Olidge's observations and through the work they did as a staff with Liteman, and with other facilitators at the convenings. Hallwalls's staff members have gained insights into the strengths and weaknesses of their organization—how to resolve conflict and how to reconcile differing learning, working, and communication styles. In addition, NAAMP complemented Hallwalls's involvement in the Warhol Initiative, a capacity-building initiative to bolster small and mid-sized arts organizations. Finally, Cardoni noted his own professional development and personal learning through NAAMP: “I am particularly appreciative of the opportunity to have such a close and open working relationship with someone from another part of the country, and of a different generation, gender, race, and sexual orientation.”



Case Study: Pat Graney Company

Context

Choreographer Pat Graney established her contemporary dance company in Seattle in 1990. Her work explores dreams, memory, pop culture, literature, and language in dance pieces that reflect the theme of a shared human identity. In addition to presenting a home season, Pat Graney Company maintains an active touring schedule of three to fifteen cities a year, including frequent performances at NPN partner institutions. The company's performances on tour are typically accompanied by community residencies.

The company has also developed a relationship with the staff and incarcerated women at Washington State Corrections Center for Women (WCCW). Over the course of seven years, five artists from the fields of visual arts, writing, and movement have worked as a team with over four hundred inmates under the auspices of *Keeping the Faith — The Prison Project*.

Because of *Keeping the Faith's* success, Graney decided to expand the project to a national scale. Her zeal and passion for working with women in prisons coincided with a growing national interest in community-based art in general and with prison-based work in particular. She envisioned establishing a model that could be replicated nationally, based on her realization that her company had acquired valuable skills and had learned important lessons about working with incarcerated women—skills also developed by many other individual artists throughout the United States. She also realized that the program's long-term success hinged on the artists' ability to maintain a presence over time. Thus, the participation of local artists, rather than touring artists whose involvement might be brief and transient, was essential. She also believed that her team-based approach was a unique way of creating a support system within the prison environment.

In March 2000, Graney hired Rebecca Richardson as project coordinator for *Keeping the Faith* at WCCW. When the originally selected NAAMP fellow, Risè Wilson, decided to accept a position in the for-profit sector, Richardson was chosen to fill the position. As a fellow, Richardson's main responsibility would be to plan the national expansion of *Keeping the Faith* into seven cities. After college, Richardson had worked as a youth organiz-

er in a sexual violence prevention project, a grantwriter for an art and environmental awareness project, and media/public relations coordinator for a school/community consortium called Powerful Schools. Each of these positions resonated with her passion to integrate arts with her commitment to social justice.

Learning Goals and Program Activities

Although *Keeping the Faith* had been an element of Pat Graney Company's Seattle-based work for the past seven years, taking the project to a national level was an ambitious undertaking. Richardson's original Learning Plan reflected her anticipated arenas of action:

- Program development.
- Building a community network.
- Budget development and management.
- Fundraising.
- Developing a greater working knowledge of community arts programs and networks.
- Developing skills for working with the media.

Keeping the Faith's national model first depends on identifying a local sponsor and then on creating a partnership with local arts organizations. This partnership is critical to the project's ability to raise funds; to gain early access to the prison, thus providing the opportunity to build interest and commitment from the incarcerated women; to negotiate ongoing cooperation from the prison officials; and then to recruit local artists from all disciplines interested in learning more about working in prisons.

Over the course of the year, Richardson focused on creating and then implementing a pilot project in Cincinnati, while maintaining the WCCW project. For two weeks in February 2001, eight artists met with Graney, Richardson, and the Artist Team (a visual artist, a mental health counselor, and a movement artist) to learn about working with the Cincinnati prison community. After morning workshops, they would go to River City Correctional Center to work with a group of seventeen women for the afternoon. As in all the *Keeping the Faith* projects, the residency was crowned with two performances of the women's original production, presented to the other inmates, staff, and invited guests.

Concurrent with planning, organizing, and facilitating the Cincinnati training, Richardson organized and mobilized *Keeping the Faith* projects in six other cities. Graney's original goal was to have seven *Keeping the Faith* projects to coincide with the premiere and national tour of *Tattoo*, the third work in a trilogy she had choreographed. Although she agrees that this was an unrealistic goal, a training in Tempe sponsored by Arizona State University is scheduled for early 2002; and potential projects in New York City, Miami, and Raleigh-Durham are in various stages of development.

Following the Cincinnati project, a group of participants teamed up to initiate a locally based performance program at River City Correctional Center. The program has been awarded a Strategic Collaboration grant from the Community Arts Fund of the Fine Arts Institute of Cincinnati. The culminating performance in December 2001 was followed by an evaluation.

Learnings

Program Development

Richardson organized the collective creation of an education program for artists and for women in prison and developed the written materials to support the artist training. Even though the Artist Team had a history of working together at WCCW, it had not yet organized its process in a transferable way. Balancing the many personalities, needs, and concerns, Richardson developed her skills and knowledge of facilitation. She cited the Philadelphia Convening as a model of "how to create a powerful and effective professional development process." Ultimately, she came to value the creative dimension of developing curricula and other administrative tasks.

Building a Community Network

After Richardson wrote descriptive materials and letters of introduction, she proceeded to make contact with

institutions to ascertain their interest in participating. She then undertook the more intensive process of developing a partnership. Jefferson James of Contemporary Dance Theatre was among the first to muster the necessary support to initiate the Cincinnati project. Richardson worked with a local planning team, facilitated meetings, spoke with prison officials, and networked with local artists and other support organizations. She developed specific skills, including clear communication and effective meeting management, that recognized and respected the different needs and resources that each partner brings to the table.

Budget Development and Management

Richardson developed and adjusted *Keeping the Faith's* budget throughout the year—a process that taught her how to monitor weekly cash flow. Like many of its peer organizations, Pat Graney Company is often beset by cash flow crises. In her final report, Richardson observed that this condition is not the best environment in which to support learning, but she did absorb important lessons about integrating organizational goals and employee needs with available resources.

Fundraising

Richardson helped create a fundraising plan for *Keeping the Faith* and worked on grant proposals with Ria Zazycki, Graney's development director. She learned how to make a case for the project to funders and to prison officials.

Tanya Mote, the El Centro Su Teatro fellow, recommended that Richardson participate in the Grassroots Individual Fundraising Training (GIFT) workshop, which focuses on encouraging community members to invest their money in social justice projects. Richardson traveled to Denver to attend the three-day training, which transformed her assumptions about who gives money. She reported a new perspective on fundraising: "It's about building relationships, and all staff have a role in fundraising, not just the development staff."



Learning About Community Arts

Before joining NAAMP, Richardson reported very little experience with arts conferences, and she eagerly anticipated the opportunity to meet and learn from colleagues. Participation in the NPN annual meeting, combined with extensive reading, gave her a “firmer grasp on the conceptual base of the field of community arts.” As a result of this meeting, immediately after her mentorship Richardson spent a month in New Orleans working with NPN program director Mat Schwarzman on *Building the Code*, an educational resource about the history and current state of community-based art in the United States.

Develop Media Skills

In addition to the basic skill of writing and distributing a good press release, Richardson also learned how to develop media contacts and how to obtain media access to the prison. Although she was not successful in gaining this access in Cincinnati, she learned valuable skills, including negotiation, persistence, and flexibility, by dealing with the judge who controlled all media contacts with the institution.

Mentor Learnings

Graney observed that her own personal learning had a great impact on how the company operates. She also gained a greater awareness of the dynamic tension between individual artistic vision and collective community needs, which gave her a framework to question her own practice. “I look at power relationships in a new way now, I don’t feel so bad about being the one to make decisions.” The mentorship also provided Graney with moments of reflection about how she interacted with the entire staff. NAAMP in general, and the work with Liteman and the regular check-ins with Todorović in particular, gave the company the tools they needed to examine their practice in a systemic way. This analysis was invaluable, even though small nonprofits often see

it as “extra work,” thus limiting staff growth, understanding, and development—and ultimately the organization’s expansion, progression, and success.

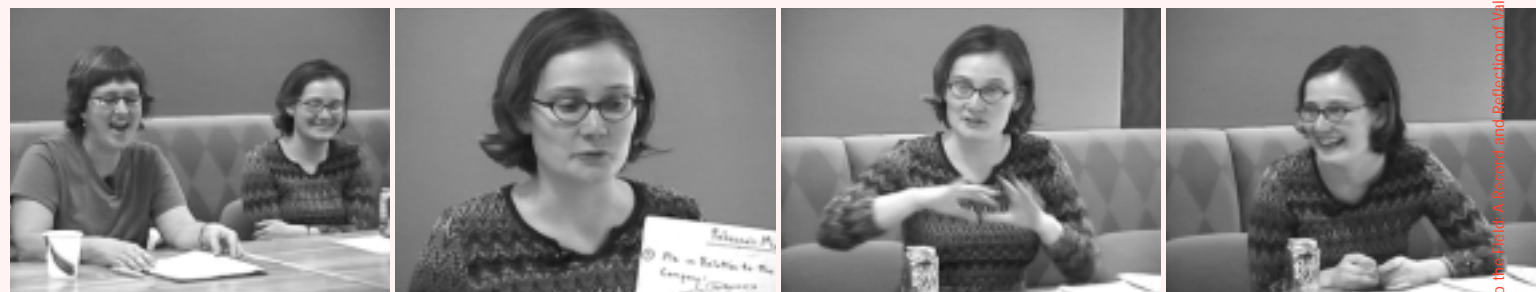
Unexpected Learnings

Richardson reported that she developed a keener appreciation of the challenges facing both individual artists and artist-driven companies and an awareness of “what it takes to do this kind of creative work, the consciousness and the intent.” Additionally, she learned “an immense amount about risk-taking, about absolute persistence, and about the sheer power of imagination” from Graney. As a witness to Graney’s work in prisons, Richardson observed that “the transformative power of a brilliant artist at work had a deep effect on me.... I also learned, through the challenges during the time we worked together, how to trust myself more deeply.”

Challenges

Like most of the other mentor sites, Pat Graney Company experienced staff transitions: Richardson began her mentorship less than a year before the first company director commenced work. Graney’s travel schedule, filled with touring, panels, and conferences, made it difficult to schedule face-to-face meetings; and the demands on Graney’s time when she was in town were intense. Initially, Graney and Richardson worried about trying to reschedule their regular face-to-face meetings, often deferred for lack of time or postponed in moments of crisis. They soon realized, however, that their frequent, more casual interactions held major opportunities for learning, if they could bring a greater consciousness to the smallest of encounters. The less rigidly structured relationship worked well in an organizational culture that encouraged personal discovery and supported the development of friendship as well as mentorship.

At the beginning of the mentorship, Graney feared that the convenings might not be worth her limited time.



This conclusion was counter-balanced by her conflicting need for a peer group, particularly one that was “forward-thinking on social justice issues in the arts,” with which she could discuss problems and seek affirmation and support. “They can understand what I’m talking about.” Graney welcomed the challenge to think in new ways and examine her organizational practices; she reported “lots of personal growth and change” in the midpoint and final reports.

Impact

In her final report, Graney wrote that NAAMP “completely changed our working environment.” She saw, through fresh eyes, how she had “subtly added to the general stress of the work environment.” One of the outcomes has been more regular staff meetings, described as both “more open” and “more business-like,” with increased commitment to better communication and regular evaluation. Furthermore, Graney now understands staff development “not as an extracurricular activity, but as a bricks and mortar issue.”

Although many professionals advise against the practice, Richardson managed the details of the process of hiring her successor. She learned two valuable lessons in doing so. She saw through first-hand experience how to make the connection between a person’s resume and her true skills. And she also reported that thinking through her role in order to talk to prospective employees gave her more confidence and self-aware-

ness about the depth and complexity of her job.

In the course of creating the training manual and the curricula, Richardson recognized the role of creativity in the administrative realm. This realization led her to identify her own need for “space for creativity in my own life as a foundation of my creative endeavors.” Making space for this creativity was a major factor in her decision not to accept Graney’s offer of fulltime work, choosing instead to explore other options, including her own artistic work.

Perhaps the greatest change for Pat Graney Company was learning how to balance idealism and reality more rigorously. Idealism is one of the forces that drive Graney’s work, as it is for many community arts workers—and undoubtedly other professionals as well. Her idealism often leads her to want to do more than the company can reasonably, safely, or sanely achieve. How to temper idealism with practicality, goals with capacity, is surely one of the field’s most persistent challenges.

Graney wrote that NAAMP was “an invaluable process for our organization in terms of addressing staff problems/issues, looking at the real rather than the imagined capacity of the organization as it stands, creating new ways for staff to voice their concerns and opinions and generally reframing the way we view our work and ourselves as valuable resources.” The experience of Pat Graney Company makes the case that balance can be achieved, or at least sought, with more intentionality.”

Appendices

Project Budget

Project Budget 9.1.1998 – 6.30.2002

Income

National Endowment for the Arts	\$250,000
Albert A. List Foundation	50,000
Doris Duke Charitable Foundation	30,000
The Andy Warhol Foundation for the Visual Arts	100,000
Mentor Organizations' Contribution	50,000
Partners' Contribution	20,000
<i>Total Income</i>	<i>\$500,000</i>

Expenses

Fellows' Stipends and Professional Development Travel	\$155,000
Organizational Development Consultancies	11,000
Evaluation, Documentation, Report Publication and Distribution	57,000
Convenings	42,000
Project Director	89,000
Partners Project Administration	50,000
Independent Contractors	8,500
Planning, Startup, and Fiscal Agency	48,500
Communications	12,500
Administrative Expenses	21,500
Travel and Subsistence	5,000
<i>Total Expenses</i>	<i>\$500,000</i>

A. Learning Plan

National Arts Administration Mentorship Program: LEARNING PLAN WORKSHEET

Learning happens on a number of levels: we learn skills, we acquire knowledge and we develop values. NAAMP seeks to develop the arts administrator on all three levels. While this form addresses the learning activities during the 6-month program, long-term impact should also be considered.

This form should assist your careful thinking through each stage of your learning, an activity that is so common and intuitive that we seldom break down its elements. For example a child wants to learn to read (column 1); her own definition of success (column 3) is

that she can read a book to a younger brother. So the “how” (Column 2) might include flash-cards, reading highway signs, watching *Sesame Street*.

Mentees however are not children, they are adult learners, so NAAMP is asking that you be thoughtful as you fill out each column. This plan should provide a road map for both the Mentee and the Organization. It is based on a premise of mutually-agreed upon accountability; the Mentee is not left to learn on his or her own devices, through osmosis or luck. We are also interested in how the Organization might change as the result of this process, as a co-learner.

<p>What does the Mentee want to learn? <i>Examples:</i> <i>Skill: writing a well-crafted proposal</i> <i>Knowledge: understanding policy issues important to funders</i> <i>Value: building relationships</i></p> <p>(you may use multiple pages)</p>	<p>Steps to get results (Who will do what?) Steps might include activities, processes, tasks, etc. <i>Examples:</i> <i>Skill: attend grantwriting workshops</i> <i>Knowledge: read journals such as Chronicle of Philanthropy or Grantmakers in the Arts</i> <i>Values: “shadow” Board Chair on funding calls</i></p>	<p>Evidence that results have been achieved (your definition of success) <i>Examples:</i> <i>Skill: ability to write a successful proposal</i> <i>Knowledge: articulation of major issues</i> <i>Values: Funders solicit your opinions about new initiatives.</i></p>
<p>What long-term change do you hope to achieve? List here each specific anticipated result. These should be achievable by the end of the period.</p> <p>(you may use multiple pages)</p>	<p>List all activities proposed that are expected to lead to the result. Is the “who” internal or external to the organization?</p> <p style="text-align: center;"><i>What Who When</i></p>	<p>Describe <i>how</i> you will know that you have achieved the desired results in column 1, not merely that you completed the activities in column 2. In other words, what quantitative and/or qualitative indicators will you expect to see, and how will you gather the data?</p>

This form is to be completed by the Mentor.

<p>How will the Mentor Organization change in the short-term (6 months)?</p>	<p>What evidence will you look for?</p>	<p>What might be the long-term impact on the Mentor Organization?</p>
<p>List each anticipated result. (you may use as much space as you need)</p>		

B. Mentee Survey — September 2000

The purpose of this survey is to identify your needs and expectations. The survey, along with the interview, will help inform the content of the October convening and begin the process of your developing a Learning Plan. It will help us to understand where you are coming from and where you want to go.

When answering the following questions, think about your learning in terms of *skills, knowledge, and values*. For example, creating a budget or financial statement is a *skill*; understanding what that budget and statement mean vis à vis the health of an organization and in a broader financial context is *knowledge*, and whether artists fees are appropriate, community partners are included in the budget, or there is equity in fees is *values*.

Use whatever space you need. Thanks for taking the time to fill this out.

- a. What specifically do you want to learn?
- b. What do you *already* know that you would like to go deeper into?
- c. What do you want to share with others?
- d. What do you want to learn that may not be available at your site?
- e. Do you have any suggestions for the convening (curriculum areas, specific workshops, discussion topics, etc.) that would assist in your own learning goals?
- f. What are your concerns about NAAMP? How might they be addressed?
- g. What do you need to succeed in NAAMP? How do you define success for yourself?
- h. Have you been a mentee before, or have you been involved in another related learning experience? What was it like? What did you get out of this experience (both positive and negative)?
- i. What are your hopes for this experience?

C. Mentor Survey — September 2000

The purpose of this survey is to identify your needs and expectations. The survey, along with the interview, will help inform the content of the October convening and begin the process of your working with your mentee to develop a learning plan. It will help us to understand what you would like to accomplish with the mentorship.

We understand that you are very busy and appreciate your taking the time to fill this out. If your schedule makes this impossible, we can also just do an interview. However, to best capture your perspective it is preferable that you write your answers.

Use whatever space as you need. Thank you!

- a. Has your organization been involved in other mentorship programs or other learning processes before? Have you been involved in such experiences personally? What did you and the organization get out of the experience (both positive and negative)?
- b. What is the learning environment in your organization? What would you like to see changed? What steps could you take to change it?
- c. What do you want to share with your mentee and the other mentees?
- d. What would *you* like to learn from this process?
- e. Who else in your organization might be included? (*Note: one of the early findings from the pilot site is that it is valuable to learn from diverse sources, and that the experience might have a broader benefit to others in your organization.*)
- f. Do you have any suggestions for the convening (specific workshops, discussion topics, etc.)?
- g. What are your concerns about NAAMP? How might they be addressed?
- h. How would you define the success of this program, as it relates to your own organization? And what do you need to make it a success?

D. Mapping Exercise: “Seeing With Fresh Eyes”
— September 2000

Results to Be Presented by Mentees at the NAAMP Convening

Mentors and mentees have both said that one of the benefits of a mentorship is how the mentee brings a new perspective to an organization—he/she sees it with “fresh eyes.” This is also part of the transformational power of art, where something seen in one way is revealed as something else.

In the framework for learning, assessment, and documentation we sent you last month, we described how you will be developing a portfolio: a collection of work which exhibits your efforts, accomplishments, and growth over time. Your journal will be one part of your portfolio. We will help you develop material for your portfolio by asking you questions which will stimulate reflection.

This exercise is the first in what will be monthly questions for you to reflect on and document in your journal and portfolio. Please be prepared to present your responses with one another at the October convening in Philadelphia.

The purpose of this exercise is to:

- See yourself within a bigger picture
- Recognize the inter-relationships within this bigger picture
- See your environment with fresh eyes
- Look from multiple perspectives
- Imagine an alternative cartography
- Articulate and examine assumptions and expectations
- Learn how your perspective changes over time
- Inform arts administration with the richness of creative process

Be creative about how you think about your mapping process. In addition to narrative, feel free to use visuals such as photographs and drawings. Use your imagination!

The Mapping Exercise

Choose one of the following two approaches. Or, if you prefer, feel free to combine them. Be specific. In both cases reflect on how you understand the organization's mission, values, and organizational culture.

- a. Create a map that describes yourself in relation to your organization. Next revise your map in a way that reflects your vision for the future—what might be a change for the better? Then do the exercise again imagining the perspective of another person in the organization. Who are they? How might they describe you in relation to the organization?
- b. Create a map that describes your organization in relation to its community. As part of your response define what you mean by community. Next revise your map in a way that reflects your vision for the future—what might be a change for the better? Then do the exercise again from the perspective of someone outside of your organization. Who are they? How do they see your organization in relation to its community?

E. Conflict Resolution Exercise — November 2000

Hello NAAMP fellows!

Here is your second set of questions for reflection and discussion. (The first was your map.) These questions follow up on the conflict resolution session at the October NAAMP convening and the homework Marianne Liteman left with us. Please discuss the questions with your mentor and then write about this discussion in your journal. You also have the option to include other staff members in the discussion if it's appropriate.

Where did you place yourself when we were asked during the workshop to choose one of the five ways of dealing with conflict: competing, compromising, collaborating, avoiding, accommodating? What thoughts did you have about your choice during and after the exercise? Think of an example when this approach did not help you at all. What could have helped? Think of an example of when this approach did help you. How did it help?

How do you usually handle conflict? Why do you think this is the case? How does it impact on your work?

Please have this discussion during this month (November) or in the beginning of December.

Caron Atlas and Kathie deNobriga

F. Midterm Check-In — February 2001

Interview Questions

Fellows

- Where are you at on your Learning Plan? Is it useful? How have you changed it?
- What needs do you have at this point in NAAMP?
- What are your reflections on NAAMP overall at this stage of your participation?
- Questions for Vesna (Project Director).

Mentors

- Where are you at on the Learning Plan? Is it useful? How have you changed it?
- What is your learning as a mentor?
- How is the mentorship being integrated into your organization?
- Reflections on NAAMP overall at this stage of your participation.
- Questions for Vesna (Project Director).

G. Excellence Exercise: “How Do I Know When My Work Is Good? Indicators of Excellence and Success” — May 2001

Assignment for NAAMP Fellows to be completed with their mentors (feel free to involve other staff members in this discussion as well). DUE: MAY 9

NAAMP is based in part on the basic principle that adults learn best when they design their own plan for learning and develop their own criteria for success while having knowledge of best practices and bench marks for success from the broader field.

The goal of this exercise is to develop criteria for excellence in the work you are undertaking (e.g., fundraising, writing, curating, leadership development). You will also identify the learning process needed to get you there: how you are gaining the skills, knowledge, and values required for success in your work.

It is a given that developing criteria for excellence in the arts is difficult—both art and learning are not easily quantified. But it is important that we as a field name what excellence looks like and articulate what it takes to get there. If we don't name it for ourselves, others will name it in inappropriate ways.

The exercise has two parts:

- Completed in writing by May 7

Fellows will choose one area of their Learning Plan and, working with their mentors, name indicators of success and excellence in that area. Remember that you are looking not only at skills but also knowledge and values. Be as specific as you can. You will be referring to these criteria as part of your portfolio presentations. Be explicit about the learning process needed to get you there.

Example: For fundraising area—the ability to write effective grant proposals. Indicators: frame the issue, express thoughts clearly, avoid jargon, present evidence, represent essence of the work. Budget which backs up the narrative, represents the values of the program (support to artists, partners). Knowledge of the broader issues and context of the proposal. Knowledge of the funder's interests while not allowing funder to drive the program. Commitment to the integrity of the program.

- Online Discussion beginning May 15

Fellows' and mentors' responses will be shared with NAAMP partners and selected guests who will comment on them and add their own indicators of excellence and success and best practices from the field.

H. Preparing for the New Orleans Convening — June 2001

Greetings NAAMP Fellows:

Time flies and the NAAMP convening is one month away. This letter describes four assignments that lead up to the convening and to the end of your NAAMP experience. This is an important part of your fellowship. Please make sure that you have set aside sufficient time to complete this work. The tight schedule allows no space for flexibility with deadlines. We will be unable to make extensions.

Leadership Inventory

Due July 9—fax to Kathie.

In recognition that other people see gifts and skills that we don't see ourselves, and that there are different styles of leadership, this inventory will provide useful and provocative information about individual leadership styles. You will need to complete a short multiple choice questionnaire (sent to you by the NAAMP office) and ask your mentor, two co-workers, and two others who know

you outside of work to fill out a questionnaire as well. You will receive a workbook with instructions with the materials. Fax completed questionnaires to Kathie deNobriga by July 9 to be scored prior to the convening.

Writing

Due July 9—email Vesna, Caron, and Kathie a sentence describing the writing you will be submitting and indicating preference for a writing coach.

Due July 16—email or fax to Caron and to writing coach.

Several of you have said that you want to work on your writing. Here's an opportunity to do this. You can use something that you have already written, something that you are currently working on, or something that you write specifically for this assignment. If you prefer, you can also use this as an opportunity to polish your portfolio cover letter. The piece does not need to be completed; it can be a work in progress that is ready for another eye. It can be an article, essay, curator's statement, proposal, press release, fundraising letter—it's up to you. Use this as an opportunity to stretch yourself. We will assign each person an appropriate writing coach who will read your piece and have a one-on-one session with you at the convening. You can also request a coach from the NAAMP partners, mentors, staff, or consultants. We will let you know who your coach is before the July 16 deadline so you can email or fax your writing directly to him or her as well as to Caron.

Re-Mapping

To be presented at the convening.

At the first convening you presented a map of either your organization or your community looking at it with "fresh eyes." Now your eyes are a little less fresh, a little more experienced. Redo your map from your current perspective. You will present both your new and old maps at the convening, noting how your perspective has changed and why. Also comment on how someone from a different perspective might see your two maps. Plan for a 10-minute presentation.

Portfolio Roundtable

To be presented at the convening in preparation for the Portfolio Roundtable in your mentorship site community.

Due by June 30—inform Vesna of any technical needs for presentation.

Due July 16—email cover letter to Caron.

You will participate in two portfolio roundtables: one at the NAAMP convening and one in your mentorship site community.

The convening roundtable will provide you an opportunity to present what you have learned to your NAAMP colleagues. It is also a dress rehearsal for the portfolio roundtable you will be holding at your mentorship site. We ask that you not present everything that you have learned but rather focus on one or two areas of learning in depth. In your portfolio presentation you will describe, show evidence of, and reflect on your learning in that area.

Elements of the Portfolio Roundtable at the NAAMP Convening

a. Cover letter: The cover letter provides a written introduction to the area of learning you will be presenting, highlighting key points. The letter should not be redundant with your presentation but rather offer a clearly written and compelling summary and jumping-off point for your presentation. Think carefully as you prepare this letter—it is the first impression. Be mindful of jargon and of your audience—you will also be using this letter for the people you invite in your mentorship site community. Email the cover letter to Caron by July 16. It will be distributed at the start of the convening.

b. Learning Plan and indicators of excellence: As you present your area of learning relate it to your evolving Learning Plan and the short and long term goals and bench marks you have set for yourself as well as the goals set for your organization. Connect your presentation to what you have written about indicators of excellence and what resonates for you in the upcoming list serve discussion about excellence.

c. Keep in mind: (1) Remember how we have framed learning in terms of skills, knowledge, and values; (2) Often more is learned from things that don't work than things that do. Talk about problems you have encountered and how you dealt with them and what you learned from things that didn't go as expected; (3) Make sure that your presentation includes not only description but also reflection and analysis.

d. Questions to address in the course of your presentation:

- Why did you decide to present this area of learning?
- What process did you go through to learn?
- What do you identify as key learning moments? When did a light bulb go off for you with a new insight? How will that effect your future practice?
- How did your assumptions in this area change in the course of your fellowship? What made them change?
- How do you define excellence in this area?
- What is the evidence you can show of your progress this area?
- How does this learning move you towards your short and long term goals?
- Did your learning process have an impact on your organization / community? If so, how?
- Share a journal writing, if appropriate or other reflections you had a long the way.

e. Presentation Format: You can do your presentation however you like. Inform Vesna about any technical needs no later than June 30. Discussion is a key part of the roundtable. Given the tight time frame of the convening, each fellow will be allotted 30 minutes— 15 for the presentation and 15 for discussion. You can use a longer time frame in your roundtable at your mentorship site.

f. Feedback: There will be two kinds of discussion following your presentation: (1) About the content of your presentation and (2) Suggestions for improving the presentation. At the end of the session we will have a general discussion about the presentations overall and recommendations for portfolio roundtables in your mentorship site communities.

g. List of portfolio contents: Since you will not present your full portfolio, you are asked to prepare and distribute a descriptive list of the full contents of your portfolio. This might include among other things, your Learning Plans (all the different drafts), maps, other assignments, selected journal writing, meeting agendas, emails, proposal drafts and final copies, brochures, audio or videos of meetings, notes from studio visits, etc. Be creative in how you think about your portfolio; think back on our discussion at the Philadelphia Convening. Ideally this full list will be available for your convening presentation to allow for feedback from your peers. If this is not possible, due to the portfolio still being in development, it will need to be completed for your home presentation.

Your Portfolio Roundtable at your Mentorship Site Community

- You will need to determine whom to invite both from your organization and others you have worked with during your fellowship. This might include community partners and peers at other arts organizations.
- Let us know when your home portfolio roundtable will be taking place.
- Your presentation will build on what you learn from your presentation at the NAAMP convening and our overall discussion about portfolios.
- Choose a format and time frame that is appropriate to your goals and audience. Design the roundtable so that it is participatory.
- Document the roundtable by video. If needed, NAAMP can offer up to \$350 for the cost of video and other documentation per site. If your organization can provide documentation in kind, that would be very helpful. You will need to send a copy of this documentation to NAAMP.
- Give NAAMP a copy of your revised cover letter and list of portfolio contents.

Caron: caronatlas@aol.com
718/965-2488 *fax*; 718/965-1509 *ph*

Kathie: kdenobriga@mindspring.com
404/299-9498 *fax and ph*

Vesna: vtodorovic@aol.com
215/735-6113 *ph*

Mentees' Orientation Convening June 22, 2000, New York City

Welcome

Vesna Todorović Miksić, *NAAMP Director*

National Arts Administration Mentorship Program

Partnership

Loris Bradley, *Managing/Performing Arts Director, DiverseWorks, Houston*

Background and Program Goals

E. San San Wong, *Consultant, NAAMP Founding Partner*

Program Design

Rachel Weiss, *Chair of Exhibition Studies, School of the Art Institute of Chicago*

Pilot Project at DiverseWorks

Loris Bradley, *Mentor*

Sixto Wagan, *Mentee, Education and Audience Development Coordinator, DiverseWorks*

NAAMP 2000 Project Status

Vesna Todorović Miksić

Learning Process and Participatory Evaluation

Caron Atlas and Kathie deNobriga, *NAAMP Consultants*

NAAMP 2000 Mentees

Introductions and Personal Goals

Paul Arensmeyer, Tanya Mote, Kara Olidge, and Kathy Ramos, *Mentees, NAAMP 2000*

Field of Artists-Centered Organizations

Values, History, and Present Challenges

Roberto Bedoya, *Executive Director, NAAO*

Realities and Strategies

Jawole Zollar, *Artistic Director/Choreographer, Urban Bush Women, New York City*

Ed Cardoni, *Executive Director, Hallwalls, Buffalo; Mentor, NAAMP 2000*

Anne Pasternak, *Executive Director, Creative Time, New York City; Mentor, NAAMP 2000*

NAAO Conference Orientation

Carol Stakenas, *Associate Director, Creative Time, New York City; Board Member NAAO; NAAO 2000 Conference Committee Member*

Mentees' Expectations

Paul Arensmeyer, Tanya Mote, Kara Olidge, and Kathy Ramos, *Mentees, NAAMP 2000*

Conference Support Systems

MK Wegmann, *President, NPN; Board Member, NAAO*

Closing Remarks

Philadelphia Convening October 22–27, 2000

SUNDAY, OCTOBER 22

Afternoon

Arrival and check-in, Warwick Hotel, 17th and Locust Sts., Philadelphia

6:15 pm

Fellows: meet at the hotel lobby for an evening on the town; Mentors and partners: arrival, check-in, dinner on own

MONDAY, OCTOBER 23

Philadelphia Art Alliance, 18th St. at Rittenhouse Square

9:15 am

Welcome and Introductions

Vesna Todorović Miksić, *NAAMP Director*

9:30–11:45 am

Presentations by Mentoring Organizations

Bridges, Billboards and Bytes: Programming for the 21st Century

Carol Stakenas, *Creative Time, New York City*

Show Me the Money: Fundraising Strategies

Sara Kellner, *DiverseWorks, Houston*

Managing Budgets for Arts Administrators

(who haven't studied management or accounting and didn't even do all that well in math)

Ed Cardoni, *Hallwalls, Buffalo*

Building Audience From Ground Up:

A Grassroots Approach to PR and Marketing

Tony Garcia and Tanya Mote, *El Centro Su Teatro, Denver*

Community Organizing: Building Community Support to Work with Incarcerated Populations

Pat Graney, *Pat Graney Company, Seattle*

11:45 am–12:45 pm

Lunch at Opus 251

12:45–1:45 pm

Seeing It With Fresh Eyes: Results of a Mapping Exercise

Caron Atlas and *NAAMP Fellows*: Paul Arensmeyer, Tarra Cunningham, Tanya Mote, Kara Olidge, and Rebecca Richardson

1:45–2 pm

Break

2–3 pm

Lessons Learned and Best Practices in Mentorship

CJ Mitchell

3–3:30 pm

Break

3:30–5:30 pm

Mentorship As a Two-way Process: Goals and Expectations, Roles and Responsibilities
Leader: Merianne Liteman, *Partner, Liteman-Rosse, Inc.*

Evening

Dinner Conversation Roundtables:
Topics, Locations, and Meeting Time TBA

TUESDAY, OCTOBER 24

Asian Arts Initiative, 1315 Cherry St.

9:15–9:50 am

Breakfast and Introduction of the Host Organization
Gayle Isa, *Executive Director, Asian Arts Initiative*

9:50 am–1pm

Sustaining Healthy Organizations

Session 1: Learning Organization: Theory, Applications, and Exercises

Session 2: Effective Conflict Resolution and Mediation
Leader: Merianne Liteman

1–2 pm

Lunch on own (see Chinatown, Reading Terminal)

2–3 pm

Investigation of the Wider Arts Environment/Context
Session 1: Introduction to General Issues Affecting Our Field
Leaders: E. San San Wong, *Consultant*; and Tom Borrup, *Executive Director, Intermedia Arts, Minneapolis*

3:30–5:30 pm

Investigation of the Wider Arts Environment/Context

Session 2: Field of Small and Mid-Sized Nonprofit Organizations From the 70s to the 90s: Challenges, Strategies, and the Resulting Paradigms

Moderator: Roberto Bedoya, *Executive Director, NAAO*;
with Martha Wilson, *Founding Director, Franklin Furnace*;
Alvan Colón, *Associate Artistic Director, Pregones Theatre*;
Tom Borrup, *Executive Director, Intermedia Arts*; Michelle Coffey, *Program Officer, New York Foundation for the Arts*

Evening

Optional program TBA

WEDNESDAY, OCTOBER 25

Brandywine Workshop, 730 South Broad St.

9:15–10 am

Breakfast and Introduction of the Host Organization
Allan Edmunds, *Executive Director and Founder, Brandywine Workshop*

10 am–1 pm

Participatory Learning and Documentation: From Overview to Nuts and Bolts, With a Presentation of Preliminary Findings From the DiverseWorks Pilot Mentorship Case Study by Kathie deNobriga
Leaders: Kathie deNobriga and Caron Atlas

1–2 pm

Lunch

2–3:30 pm

Investigation of the Wider Arts Environment/Context

Session 3: Technology and Its Impact on Institutional Mission and Programming

Leader: Joe Matuzak, *Director, ArtsWire*; with Carol Parkinson, *Executive Director, Harvestworks*; and Carol Stakenas, *Associate Director, Creative Time*

3:30–4 pm

Break

4–6 pm

Investigation of the Wider Arts Environment/Context

Session 4: Between Imaginative Practice and Public Responsibility: A Conversation About Issues in Curatorial Practice

Moderator: Vesna Todorović Miksić, *Independent Producer*; with Paula Marincola, *Director, Philadelphia Exhibitions Initiative*; Tomás Ybarra-Frausto, *Associate Director, Creativity and Culture, the Rockefeller Foundation*; Homer Jackson, *Interdisciplinary Artist*; Vanessa Whang, *Director, Presenting and Multidisciplinary, National Endowment for the Arts*

Evening

Clef Club of Jazz & Performing Arts, 736 South Broad St.

THURSDAY, OCTOBER 26

Mentors: Painted Bride Art Center, 230 Vine St.

9:15–10 am

Breakfast and Introduction of the Host Organization
Laurel Raczk, *Executive Director, Painted Bride Art Center*

10 am–12:15 pm

Peer-to-peer Roundtable Discussion for NAAMP Mentors and Partners

Fellows: Vox Populi Gallery, 141 North 2nd St.

9:15–10 am

Breakfast and Introduction of the Host Organization
Yana Balson, *Gallery Director, Vox Populi*

10 am–12 Noon

Peer-to-peer Roundtable Discussion for NAAMP Fellows

12 Noon

Walk to Painted Bride, 230 Vine St., for lunch and afternoon sessions

12:15–1:15 pm

Lunch

1:15–3 pm

Investigation of the Wider Arts Environment/Context
Session 5: Nonprofit/For-Profit/Entrepreneurial Management Models

Facilitator: E. San San Wong; with Dan Arthurs, *Owner/Founder, StreamingCulture*; Kevin Cunningham, *Three Legged Dog*; Jill Szuchmacher, *Shape of Time*

3–3:30 pm

Break

3:30–5 pm

Investigation of the Wider Arts Environment/Context
Session 6: Demystifying the Funding Process: A Dialogue With Public and Private Funders

Moderator: Caron Atlas; with Helen Brunner, *Consultant*; Greg Rowe, *Program Officer, Pew Trusts*; Douglas Sonntag, *Director, Dance, National Endowment for the Arts*

5:15–6:45 pm

NAAMP Reception for Fellows, Mentors, Funders, and Community

Evening

Dinner Conversation Roundtables:
Topics, Locations, and Meeting Time TBA

FRIDAY, OCTOBER 27

9–10:45 am

NAAMP Partners, Mentors, and Fellows: Convening
Debriefing and Wrap-up

Leaders: Caron Atlas and Kathie deNobriga

10:45–11:45 am

Individual Consultation Sessions for Fellows with NAAMP Partners, Mentors, and Consultants (sign-up sheet will be available)

12 Noon

Check-out and Departures

New Orleans Convening

July 17–25, 2001

TUESDAY, JULY 17

Prytania Park Hotel, 1525 Prytania St.

Afternoon registration: Arrivals and check-in; walk to Hotel Maison St. Charles, 1319 St. Charles Ave., for NPN registration

6 pm

Fellows: NPN Annual Meeting Evaluation Team
Orientation with Mat Schwarzman and Lisa Mount, at the Maison St. Charles Hotel pool area

Evening

Open

JULY 18-22

Hotel Maison St. Charles and various venues

NPN Annual Meeting (see your NPN package if you have registered to attend, or call 504/595-8008 for more information).

SATURDAY, JULY 21

10 am–12 Noon

Contemporary Arts Center Board Room
NAAMP Partners' Meeting

Afternoon

Mentors, Guests, and Partners: Arrival and check-in at Prytania Park Hotel

Evening

Open

SUNDAY, JULY 22

Hotel Maison St. Charles

10 am–1 pm

Jazz brunch for NPN Annual Meeting and NAAMP
Convening participants

1:15 pm

Zeitgeist Media Center, 1724 Oretha Castle Haley Blvd.

Welcome and Opening Remarks
Vesna Todorović Mikšić, *NAAMP Director*

1:30–2 pm

Introduction of the Host Organization

Renée Brouard, *Founder/Executive Director, Zeitgeist Media Center*

2–3:15 pm

Presentation of Fellows' Re-mapping Exercise

Caron Atlas, *NAAMP Consultant*, and *NAAMP Fellows*:
Paul Arensmeyer, Tanya Mote, Kara Olidge,
Rebecca Richardson, and Rachel Stevens

3:15–3:30 pm

Break

3:30–6 pm

Leadership Practices Inventory: Scoring Results and
Discussion

Leader: Kathie deNobriga, *NAAMP Consultant*

Evening (optional)

Dinner Conversation Roundtables:
Topics, Locations, and Meeting Time TBA

8 pm (optional)

Independent Film Screening at Zeitgeist Media Art Center

MONDAY, JULY 23

Zeitgeist Media Center, 1724 Oretha Castle Haley Blvd.

10 am–1 pm

Sustaining Healthy Organizations

Session 1: The Art of Leadership for Leaders in the Arts
Faculty: Marianne Liteman, *Partner, Liteman-Rosse, Inc.*

1–2 pm

Lunch onsite

2–6 pm

Sustaining Healthy Organizations

Session 2: Constructing a Culture of Creativity

Faculty: Marianne Liteman

Evening (optional)

Dinner Conversation Roundtables:
Topics, Locations, and Meeting Time TBA

TUESDAY, JULY 23

Ashé Cultural Center, 1712 Oretha Castle Haley Blvd.

9:30–10 am

Breakfast and Introduction of the Host Organization

Carol Bebel, *Founder and Executive Director, Ashé Cultural Center*

10 am–12 Noon

Sustaining Healthy Organizations

Session 3: Financial Management Workshop

Faculty: MK Wegmann, *President and CEO, NPN*

12 Noon–1 pm

Lunch onsite

1–3 pm

Investigation of the Wider Arts Environment/Context

Session 1: Community: As the Ultimate Feel Good Word, As Paradise Lost, As Verb

Moderator: Roberto Bedoya, *Writer and Arts Advocate, Washington, D.C.*; with: Pat Graney, *Choreographer, Seattle*; Andrew Maveaux, *Project Row Houses, Houston*; Bradley McCallum, *Public Art Artist, New York City*; Mat Schwarzman, *Author and Arts Activist, Oakland/New Orleans*

A panel of artists and arts professionals involved in community arts practices discuss the complexity of meanings associated with “community.” Assuming a priori that NAAMP participants value community arts practices, the panel will engage in a conversation problematizing the notion of community. What are the limits of community arts practices? How does one speak about community arts in critical context? How do you articulate a notion of culture that promises security and offers freedom—the tension between community and individuality?

3–3:15 pm

Break

3:15–5:25 pm

NAAMP Fellows Portfolio Presentations and Discussion

Session 1: Paul Arensmeyer, Tanya Mote, and Kara Olidge

5:30–6:30 pm

Problem Solving Session: One-on-One Writing
Coaching Session for Fellows

Evening

NAAMP Dinner Party for Mentors, Fellows, Guests,
Partners, and Staff

WEDNESDAY, JULY 25

Entergy Business Arts Center Board Room
225 Baronne St., 17th Fl.

8:15 am

Check-out from Prytania Park Hotel

8:30 am

Transfer to the meeting site:
Entergy Business Arts Center Board Room

8:45–9:15 am

Breakfast and Introduction of the Host Organization
MK Wegmann, *President and CEO, NPN*

9:15–11:15 am

Investigation of the Wider Arts Environment/Context

Session 2: Arts vs. Leisure Market

Fellows Forum with Gina Charbonnet, *Film, Festival, and
Special Events Producer, New Orleans*; Christa Forster,
Writer, Performer, and Musician, Houston; Victor Payan,
Arts Writer and Popular Culture Critic, San Diego

This panel discussion will look at the recent surge of arts programming in cafés, bars, and restaurants in urban America to determine its effects on patron support and audience participation in arts organizations. Do arts organizations see a need to address this, and if so, what strategies should we create to secure our place in the leisure market? How can we collaborate with commercial spaces to educate and develop audiences for our organizations? What can we learn, implement, and innovate from commercial spaces to enhance marketing strategies? These are some of the questions to be addressed by the panelists, who will speak from the perspectives of independent arts programmers and arts administrators who face the challenges of increasing audience participation/patron support, as well as artists who actively work between arts organizations and commercial spaces.

11:15–11:30 am

Break

11:30 am–12:45 pm

NAAMP Fellows Portfolio Presentations and Discussion
Session 2: Rachel Stevens and Rebecca Richardson

12:45–1:30 pm

Lunch onsite

1:30–3:30 pm

NAAMP: Year 1

Leaders: Kathie deNobriga and Caron Atlas

Framed by the NAAMP consultants' interviews of NAAMP project funders and partners, and informed by the experience of NAAMP 2000/01 program participants, staff, and consultants, this roundtable discussion examines our aspirations, expectations, and accomplishments as we complete the pilot phase of this project.

3:30 pm

Closing Remarks, Farewells, and Departures

Application for Mentor Participation

The National Arts Administration Mentorship Program (NAAMP) exists to provide meaningful and high quality leadership development opportunities to emerging arts professionals. These opportunities are designed to significantly contribute to the evolution of skilled, visionary, and diverse practitioners, and to the sustainability of small- and mid-sized arts organizations operating in a dynamic environment.

NAAMP is a partnership between DiverseWorks, the National Performance Network, the National Association of Artists' Organizations, and the Master of Arts in Arts Administration program at the School of the Art Institute of Chicago which places rising arts professionals—mentees—in stimulating peer networks and defined work environments with leading visionaries—mentors—of the performing and visual arts field. NAAMP will increase the leadership capacity of participants in the areas of organizational development, curatorial vision, and arts policy development. NAAMP builds a network through which these leaders and their younger counterparts can learn from and support each other's best practices.

Mentees

Individuals selected for mentorship positions will be mature, self-directed individuals whose interests and past work have focused on artists and issues relevant to

mid-sized organizations. The mentorship program will place a particular emphasis on recruiting persons of color and sexual minorities for mentorship experiences. Mentees will be selected from both urban and rural backgrounds: each class of mentees will be constituted with consideration given to geographic, ethnic, and aesthetic diversity to ensure a rich peer network.

Mentors

Leaders in the arts field who are articulate and passionate about their organizations and the work of individual artists will be recruited to serve as mentors. These individuals will possess a clarity of organizational and NAAMP missions, an organizational structure that can sustain a mentee, a demonstrated ability to provide a rich and positive mentorship experience, and a full understanding of the goals of the National Arts Administration Mentorship Program.

Shared values among mentorship sites will include the equitable payment of artist's fees, advocacy for cultural equity in the arts field, and the ability to present and advocate for individual artists locally, regionally, and nationally. The mentor's organization must have analyzed their internal decision-making process adequately in order to make it comprehensible, transparent, and learnable. Mentors will have the ability to look at the overall health of the field and consider solutions across the spectrum of issues, working with colleagues and peers.

ORGANIZATION:

CONTACT:

ADDRESS:

CITY/STATE/ZIP:

PHONE:

FAX:

EMAIL:

• Please attach your mission and vision statement as well as a one-page document that would speak of your organization's interest in NAAMP.

• Please rank the area of organizational development where you would be interested in mentoring (based on current knowledge and experience, 6 being the most; 1 being the least)

___ Development/Grantwriting	___ Community Outreach/Education
___ Personnel Management (Incl. Volunteers)	___ Fiscal Management
___ Artistic Programming	___ Promotion/Public Relations

Mentor Sites will be selected from a variety of mid-sized arts organizations from around the country.

Do you have any special requests to have a mentee from your region?

NO YES (please explain)

ADDITIONAL COMMENTS TO SHARE WITH THE PANEL (optional)

Application for Mentee Participation

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NAME: _____

ADDRESS: _____

CITY/STATE: _____

PHONE: _____ FAX: _____

EMAIL: _____

• Attach a list of your last three jobs including your arts administration experience (location and position).

• Attach a resume or vitae that describes your past experience in arts/nonprofit administration, and three references who can speak to your commitment to arts administration, your responsibility as a worker.

• Rank the area of organizational development where you have the greatest EXPERTISE (based on current knowledge and experience, 6 being the most, 1 being the least):

____ Development/Grantwriting	____ Community Outreach/Education
____ Personnel Management (Incl. Volunteers)	____ Fiscal Management
____ Artistic Programming	____ Promotion/Public Relations

• Rank the area of organizational development where you have the greatest INTEREST (based on areas where you would like to learn more, with a rank of 6 being the most, 1 being the least):

____ Development/Grantwriting	____ Community Outreach/Education
____ Personnel Management (Incl. Volunteers)	____ Fiscal Management
____ Artistic Programming	____ Promotion/Public Relations

• Describe your experience and your interest areas: (you may attach additional pages, up to 3 total, to the application)

• Please answer the following four questions. Use a maximum of two pages for each.

1. Please tell us about yourself by describing what you think is the best learning environment for you. Give a specific example of a recent work experience where you were challenged to acquire new skills in the field of arts administration.

2. Describe a pressing concern facing the arts field today about which you are passionate.

3. As an arts administrator, what kind of position and in what kind of an organization do you see yourself in in the future?

4. From your experience, describe three ways in which partnerships between arts administrators and either artists or communities are successful or need improvement. Choose either artists or communities.

Mentor Sites will be selected from a variety of mid-sized arts organizations from around the country. Do you have any special requests to be placed/not placed in a specific region?

NO YES (please explain)

Mentees will be required to attend three convenings/institutes by members of the NAAMP, as well as local, regional and national arts/arts services meetings as required by their Mentor Site. Do you have any personal or physical requirements that would make such travel difficult? (NAAMP is aligned with current ADA requirements.)

NO YES (please explain)

• ADDITIONAL COMMENTS TO SHARE WITH THE PANEL (optional)

Human Resources Development Fund Announcement

May 25, 2001
NAAMP Mentor
Mentor Org.
Address

Dear _____,

It gives me a great pleasure to announce that we have engaged the organization effectiveness consultant Merianne Liteman (Liteman-Rosse, Inc.) to provide technical assistance to each of NAAMP's five mentoring host organizations. This opportunity to engage the broader staff of each host organization in the NAAMP process is our direct response to enthusiastic feedback we received to the learning organizations' Philadelphia Convening component and an interest a number of you have subsequently expressed in working with Merianne Liteman at your site.

Merianne's role in this process will be to help staff at each mentoring organization perform a purposeful self-examination and reach your own conclusions about how best to meet the needs of your constituents and create the best possible work place for yourselves. Liteman-Rosse's work for NAAMP will consist of three phases: (1) assessment, including written surveys and telephone interviews; (2) a day-long custom-designed workshop for each NAAMP site; and (3) limited follow-up consulting to help each organization implement any desired changes.

I hope that you and your organization will take advantage of this opportunity to engage the broader staff of your organization in NAAMP. It is our goal to complete this process prior to our New Orleans Convening. Towards that end, I ask you to contact Merianne right away by phone at 703/522-8845 or email her at jm@liteman-rosse.com. You will need to fix the date for your workshop as soon as possible (so we can take advantage of good fares and ensure a place on Merianne's schedule for each NAAMP site) and also give her some times when staff would be available for telephone interviews. In addition, I suggest that you begin preliminary discussions with your staff and your NAAMP fellow to identify issues that you may want to address.

The written surveys and telephone interviews with each staff member of your organization will be done on a not-for-attribution basis. The surveys will assess what you and your staff members believe to be the major strengths and areas for development in your organization. In order to gain further insight into the issues and concerns on staff members' minds, Merianne will schedule individual in-depth conversations with each staff member. This will allow her to tailor her work to fit your organization's unique circumstances and focus. It is important for you to know that Liteman-Rosse guarantees that the specific content of any individual's survey or interview will be held in confidence and will not be shared with anyone, not even me, the NAAMP partners, or your organization's board, artistic, or executive director.

Merianne will use what she has learned from the surveys and interviews to custom-design and facilitate a day-long staff workshop. She will give the staff an oral and written summary of any trends and patterns she discerns from the surveys and interviews, but only in aggregate, in such away that no comments could be attributed to any individual. Following the workshop, Merianne will provide your organization a limited amount of ongoing consulting via telephone or email to ensure the smooth implementation of the organization development initiatives.

NAAMP will cover all the costs of this technical assistance initiative. In offering it, NAAMP has no specific outcomes in mind, other than that you and your staff take the opportunity to reflect on your desires for your organization and that you document for NAAMP the issues you are interested in addressing and the actions you will take once you have worked with Merianne.

As always, feel free to call me at 215/735-6113 with any questions you may have.

Best regards,



Vesna Todorović Miksić
Director, NAAMP

Participants' Biographies

Paul Arensmeyer. Fellow, DiverseWorks. Arensmeyer is a 1983 graduate of the School of Business Administration, Pacific Lutheran University, Tacoma, Wash. After working for eight years in the convention and trade show industry, he realized he did not fit in the business world and decided to focus his attention on what had been a hobby: art. Since 1993, his sculpture has been exhibited in Seattle, Portland, San Francisco, and Memphis. He is currently represented by galleries in Portland and Memphis. He worked first as preparator, then as assistant director, for Quartersaw Gallery, Portland, 1994–98. He has curated exhibitions for several institutions in Portland since 1995. He has been the set designer for the Gregg Bielemeier Dance Company, Portland, since 1997.

Caron Atlas. Consultant. Atlas is a consultant working with organizations ranging from community-based cultural centers to artist networks to foundations, with an interest in increasing cultural participation and developing creative support systems for the arts. Recent and current consultancies include the Rockefeller Foundation, the James Irvine Foundation, New York University's School of Continuing Education, Arab Arts Project, Progressive Technology Project, Urban Institute, Foundation Center, and Appalshop, where she was formerly director of development. Atlas was founding director of the American Festival Project, a coalition of artists, presenters, educators, and community organizations developing collaborative cultural exchanges. She continues to work with the project as a consultant and board member. She was also associate producer for Dance Theater Workshop and programmer for WMMT radio. Atlas has a masters degree in the social sciences from the University of Chicago and was a Warren Weaver Fellow at the Rockefeller Foundation.

Diane Barber. Mentor, DiverseWorks. Barber became visual arts director at DiverseWorks in 1997. She works with its thirty-member Artist Board to develop and implement its visual arts programs and related educational projects. Prior to coming to DiverseWorks, she served as exhibitions/publications coordinator for FotoFest, Houston, where she was responsible for coordinating and implementing the exhibitions program for its biennial International Month of Photography, as well as special exhibitions between festivals. She also coordinated traveling exhibitions sponsored by FotoFest, including a collaboration with the Smithsonian International Gallery in Washington, D.C. In addition, she developed educational programs to accompany exhibitions, including an art-based AIDS education program at Milby

Senior High, Texas's largest urban high school. Barber is co-chair of the Houston Coalition for the Visual Arts and was recently chair of its Day Without Art committee. She is a member of the Society for Photographic Education and has served as guest portfolio reviewer at regional and national conferences.

Roberto Bedoya. Advisor and Founding Partner, National Association of Artists' Organizations. Bedoya is a writer and arts advocate. He is the former director of NAAO, a national service organization for artists-centered organizations. Prior to his work at NAAO, he was a project associate at the Getty Research Institute for the History of the Arts and Humanities. He was a Rockefeller Fellow at New York University, fall 2000, where he participated in the Privatization of Culture Project, and was a visiting scholar at the Getty Research Institute, 1998. His poems and essays have appeared in the *Hungry Mind Review*, the *Los Angeles Times*, *Opposite Sex* (NYU Press), and *Finding Family Stories* (Japanese American National Museum). Currently, he is a consultant working for the New York Foundation for the Arts—The Cultural Blueprint Project, The Urban Institute—Support Systems for Artists Project, and the Rockefeller Foundation.

Loris Bradley. Founding Partner and Mentor, DiverseWorks. Bradley has served as performing arts director of DiverseWorks since 1993. She works with its Artist Board and a range of Houston's social, educational, and arts organizations to plan and coordinate DiverseWorks's multidisciplinary programming. Before coming to DiverseWorks, she was an independent producer who worked with artists such as Holly Hughes and the Pat Graney Company. She served as planning and institutional support manager at Jacob's Pillow, 1991–92. For five years, she was senior arts specialist in the Inter-Arts Program at the National Endowment for the Arts, responsible for administering grant funds for new works by artists exploring new forms of expression. Bradley has a deep knowledge of current developments in the creation and presentation of experimental and multidisciplinary arts events and has been an active participant in national arts networks, including the National Association of Artists' Organizations and National Performance Network. She currently serves as co-chair of NPN and as site visitor and panelist for a number of regional and national organizations.

Edmund Cardoni. Mentor, Hallwalls. Cardoni is executive director of Hallwalls. A native of Boston, he graduated from the masters program in creative writing of the University of Colorado at Boulder and moved to Buffalo in 1981 as a doctoral candidate in English literature at

the University at Buffalo. After completing his course work and oral exams, thereby earning a second master's degree, his life took a different path when, in 1984, he became Hallwalls's literature program curator. In 1988, he became its artistic director and in 1991, executive director. In addition to leading Hallwalls through the difficult decade of the 1990s, Cardoni is the organization's chief grantwriter, and has programmed film, music, and performance, in addition to literature. He has published fiction, critical essays, reviews, and articles on art, literature, and the politics of art. He teaches writing and a course called "Literature and the Arts" in the Humanities Department, Medaille College, Buffalo. He served as a panelist for the New York State Council on the Arts literature program, 1987–90, and in 2000 began a term as a NYSCA capital aid program panelist. He has also served as a fiction panelist for the New York Foundation for the Arts, and on numerous arts panels in Buffalo and Erie County. He is on the Liberal Arts Advisory Council for Erie Community College and the Arts & Humanities Advisory Board of Buffalo State College.

Tarra Cunningham. Fellow, Creative Time. Cunningham worked in the programming department at P.S.1 Contemporary Art Center, Long Island City, Queens, N.Y., 1998–2000. Her work included curatorial assistance for, and organization of, exhibitions such as *Generation Z*, *Children of Berlin*, *The Promise of Photography*, *Greater New York*, and *Volume: Bed of Sound*. She also served as producer and co-curator for P.S.1's Annual Summer Music series, *Warm Up*. She continues to organize experimental electronic music events in New York City as a freelancer.

Kathie deNobriga. Consultant. A founding member of Alternate ROOTS, deNobriga served as its executive director and planning/development director for ten years. During that time, she co-edited an anthology of new plays from the southern theater and initiated a consortium to create the Community Arts Training Directory, available through www.communityarts.net. She is now an independent consultant for grassroots arts organizations; state arts agencies in S.C., Ga., and Miss.; and the Mary Reynolds Babcock Foundation. She remains active in Atlanta arts and serves as a site evaluator for national arts funders. deNobriga was a fellow in the Rockefeller Foundation's Next Generation Leadership program. deNobriga earned a masters degree in theater from Wake Forest University, Winston-Salem, N.C. She was visiting artist for the North Carolina Arts Council for two years in Smithfield. During this period, she founded a community theater in Smithfield; was an ensemble member with The Road Company, Johnson City, Tenn.;

and served as the managing/artistic director of a community center for the performing arts in Sanford, N.C., working with both youth and adults.

Tony Garcia. Mentor, El Centro Su Teatro. Garcia has been executive artistic director of El Centro Su Teatro since 1989 and has been a member of the Su Teatro theater company since 1972. He is an instructor in Chicano Studies at the Metropolitan State College of Denver and participates in the NEWSED PODER Project and the Community Development Coalition in Elyria-Swansea. Garcia serves as resident playwright at El Centro, generating successes such as the 1986 production of *Introduction to Chicano History:101*, which was featured in Joseph Papp's Latino Theater Festival, New York, and subsequently toured the U. S. Southwest and Mexico. In 1991, *Ludlow: El Grito de las Minas*, also written by Garcia, was performed at the TENAZ Festival in San Antonio. *La Carpa Aztlan presents: I Don't Speak English Only!* is the company's most successful touring production to date. Garcia wrote the play in 1993; it has subsequently toured Colo., Wyo., Utah, N.M., Kans., Mass., Penn., Tex., and Calif. Garcia's current projects include a film version of *La Carpa Aztlan presents: I Don't Speak English Only!*, a collaboration with Daniel Valdez (El Teatro Campesino) entitled *El Sol Que Tu Eres*, a three-act retelling of the myth of Orpheus and Euridyce based on the Brazilian film *Black Orpheus*.

Pat Graney. Mentor, Pat Graney Company. Graney, a Seattle-based choreographer, is artistic director of Pat Graney Company. She has received choreography fellowships from the National Endowment for the Arts for eleven consecutive years, as well as fellowships from Artist Trust, the Washington State Arts Commission, the NEA International Program, and the John Simon Guggenheim Memorial Foundation. Her most recent work, *Tattoo*, toured nationally in 2000–2001. Graney recently received a Golden Umbrella award for lifetime achievement in her art form.

Sara Kellner. Partner and Mentor, DiverseWorks. Kellner, executive director of DiverseWorks, joined the staff in 1999. She was visual arts director at Hallwalls, 1991–99, where she curated over seventy exhibitions, including shows by Laylah Ali, Les LeVeque, Hilla Lulu Lin, Maria Elena Gonzalez, and Willie Birch. She also co-organized a traveling exhibition of the work of Cecilia Vicuna with Art in General and DiverseWorks. While in Buffalo, she developed new programs to support artists in their creative efforts, including Artist Residency Exchange: Western New York and the Hallwalls/International Studio Program residencies. She has served as the board president of the National Association of Artists' Organizations,

and she participated in the first year of The Co-Generate, a series of meetings around the country sponsored by the Rockefeller Foundation designed to foster the leadership of artists and arts professionals under thirty. Other accomplishments include selection as a national finalist for a White House Fellowship and curating the 1999 Three Rivers Arts Festival public art program in Pittsburgh. Kellner has taught writing to inner-city school children through Just Buffalo Literary Center, consulted for arts organizations such as El Museo Francisco Oller y Diego Rivera, and lectured on contemporary art at museums and universities throughout the northeast.

Merianne Liteman. Consultant. Liteman is president and CEO of Liteman-Rosse, Inc., a consulting firm that specializes in organization effectiveness, leadership development, strategic planning, and creative thinking. She conducts retreats and workshops in the United States and abroad, speaks regularly at national and international conferences, and has been profiled by national journals interested in organization effectiveness issues. She consults with organizations on a variety of topics, including strategy, vision and mission setting, communications, and working effectively in international and intercultural environments. Her recent clients include Public Television Station WETA, the Boston Museum of Fine Arts, the Corcoran Gallery of Art, the Arts and Business Council of Chicago, Mitsubishi Electric America, Fannie Mae, AURA (the operators of national and international astronomical observatories), and the Metropolitan Washington Airports Authority. Previously, she founded and directed the International Program of the National Endowment for the Arts, was director of public affairs at the U.S. International Cultural and Trade Center Commission, and served as a career diplomat in the U.S. Foreign Service. She also directed one of the largest binational cultural centers in Latin America and ran multimillion dollar international cultural exchange programs.

CJ Mitchell. Advisor, School of the Art Institute of Chicago. Mitchell formerly served as administrative director of the Master of Arts in Arts Administration program at The School of the Art Institute of Chicago; administrative coordinator of exhibition studies, SAIC; and company manager, Goat Island Performance Group, Chicago. Previously, he served as general manager, Centre for Contemporary Arts, Glasgow, Scotland. He received his bachelor of accountancy, University of Glasgow, and his masters in philosophy in cultural studies, John Logie Baird Centre, Universities of Glasgow & Strathclyde. Mitchell is also a chartered accountant, Institute of Chartered Accountants, Scotland.

Tanya Mote. Fellow, El Centro Su Teatro. Mote is a Ph.D. candidate at the Graduate School of International Studies, University of Denver. Her dissertation focuses on the importance of community-based art as a source of sustenance and resistance. She teaches political science and women's studies at the Community College of Aurora, where she has also worked as a community organizer. The importance of self-esteem in middle-school-age girls, welfare reform, and immigrant rights are issues around which she has organized. Her undergraduate degree is in Spanish and mass communications. Working with a community-based arts organization has allowed her to integrate all of her experience and training.

Kara Olidge. Fellow, Hallwalls. Olidge is currently director of the Buffalo-based Coalition of Arts Providers for Children (CAPC). CAPC's mission is to bring together and reinforce the resources in its community through programming, professional networking, collaborative projects, public awareness, and advocacy of issues around children's needs for high quality arts experiences in safe, inclusive environments. Formerly, Olidge was director of education for the Shakespeare Festival, Tulane University. Prior to that appointment, she was managing director of the Stella Jones Gallery, New Orleans, which exhibits works by fine artists of the African Diaspora. She also served as visual arts curator for the Amistad Research Center, team coordinator for Arts Council of New Orleans's Urban Arts Training Program, and an independent curator for Crossroads Arts Collective, all in New Orleans. Olidge has worked professionally in the areas of grantwriting and project management with New Visions Gallery and the Fulton County Public Library, Atlanta, as well as La Belle and Neighborhood Galleries, New Orleans Outreach, Junebug Productions, Arts Council New Orleans, and Black Arts National Diaspora, Inc., New Orleans. With full academic support from the Marcus B. Christian Fellowship, she received an M.A. in arts administration from the University of New Orleans. She holds a B.A. in philosophy and fine arts from Spelman College. A native of New Orleans, she was the first recipient of the Coca-Cola Scholarship "I Have A Dream" in 1987.

Rebecca Richardson. Fellow, Pat Graney Company. Richardson majored in drama at Laguardia High School of the Performing Arts, New York City, and studied cultural anthropology at Bryn Mawr College. Upon graduation, she moved to Seattle, where she has worked as media and public relations coordinator for a nonprofit school coalition and youth organizer with a sexual violence prevention project, facilitating youth groups focusing on

drama and video production. She served as project coordinator for Pat Graney Company's *Keeping the Faith*—The Prison Project and is currently coordinating the establishment of *Keeping the Faith* on a national scale. In addition to this work, she has focused her energies on community activism, working with the People's Coalition for Justice and other groups addressing institutionalized racism in the educational and criminal justice systems.

Carol Stakenas. Mentor, Creative Time. Stakenas is associate director of Creative Time. She spearheads its CyberWide initiative, designed to encourage and assist artists in developing projects that explore the public space of the Internet and address its emerging communities. She has also served as Web advisor to *School's OUT: The Naming Project* and has curated several exhibitions, including *Lo-Fi Baroque*, Thread Waxing Space, New York City. She serves on the board of the National Association of Artists' Organizations and Conjunction Arts.

Rachel Stevens. Fellow, Creative Time. Stevens formerly worked as a Web producer with artnet.com. Her interest in the relationship between new media technology and contemporary art led her to complete the M.F.A. program at the University of California, San Diego. Her creative projects have included designing and producing the website for *Vinyl Video* in collaboration with artist Gebhard Sengmüller (www.vinylvideo.com), developing and participating in *Homework*, a Net-based collaboration between Natalie Bookchin, Alexei Shulgin, and an international group of Net artists and students at UCSD featured in *Beyond Interface* at the Walker Art Center, and broadcasting sound pieces on *AURA*, RealAudio radio, from Tornio, Finland, with Re-lab from Riga, Latvia. Her hybrid sculpture/digital media work has been shown in exhibitions such as *Second Nature* at UCLA's Wight Gallery. Stevens has also taught art and new media and has helped produce exhibitions at the San Francisco Art Institute and the Berkeley Art Museum.

Vesna Todorović Miksić. Director. Todorović is a producer, curator, and artist. Appointed director of NAAMP in May 1999, she participates in program, curriculum, and evaluation design and oversees the work of project consultants. Working with the project partners, Todorović is responsible for the overall program administration, fundraising, and marketing, well as the *Report to the Field* publication. Recently, she was a curatorial consultant for the Rockefeller Foundation's *Legacy of Absence* project, which examined the impact of war trauma and mass destruction on culture, a subject she has researched in her native Yugoslavia and about which she has lectured and published in the United

States. As artistic director and producer of the Yellow Springs Institute, from 1985–94, she curated the YSI Summer Festival and residency programs, designed to support creation of new works, including the Institute's award-winning international commissioning program, which she initiated. Todorović was a member of the editorial team and a contributor to *The Yellow Springs Review*, a journal for arts and culture. From 1983 to 1988, she was assistant professor of video and a curriculum advisor in the Independent Studies Department at the University of Maryland Baltimore County campus. She holds an M.F.A. in media arts from Syracuse University and a B.F.A. in painting from the Academy of Fine Arts, Novi Sad, Yugoslavia. Her works in video, photography, painting, and installation have been shown in group exhibitions in the United States and Europe, including the *12th Paris Biennale*, *'95 Absolut LA Invitational*, and the *3rd Biennial of Yugoslav Art in New York*. She has had one-person exhibitions at MoMA, Belgrade, and MoCA, Novi Sad, where her works are in permanent collections.

Todorović is a Fulbright Fellow, a Rockefeller Foundation Warren Weaver Fellow, and a recipient of the NEA/AFI Mid-Atlantic Media Fellowship, three Pennsylvania Council on the Arts Individual Artist Fellowships, as well as international research travel and residency grants. She has served on numerous national and international funding allocation, policy, and program advisory panels.

Sixto Wagan. Advisor and Prototype Mentoring Project Mentee, DiverseWorks. Wagan, the first NAAMP fellow, was hired as the education and audience development coordinator at DiverseWorks. Recently, he was director of operations and new projects for Canum Ventures, which develops content and software for children. A graduate of Rice University, Wagan served on the board of the National Performance Network and was the co-founder of the multigendered, multiracial performance group QuAC: The Queer Artist Collective. He is continuing to write short fiction and solo performance work in San Diego.

MK Wegmann. Partner, president and CEO of National Performance Network. Wegmann has twenty years of experience in organizational development, artists' services, and presenting and producing for nonprofit visual and performing arts organizations. She works with organizations and individual artists in project development, long-range planning, organizational development, and systems management. She is currently working with Space One Eleven, Birmingham; Jump-Start Performance Co., San Antonio; and Junebug Productions, New Orleans, among other organizations. From 1978 to 1991, she was associate director for the Contemporary Arts

Center, New Orleans, a \$1.2 million, multidisciplinary artists' organization, and from 1993 to 1999, managing director of Junebug Productions. From 1991 to 1994, she worked with visual and performing arts organizations around the country to provide management assistance and to facilitate a long-range planning process through the NEA Advancement Program. In 1993 she worked with the Louisiana Division of the Arts to develop a touring network for performing arts.

Former clients include New Dance Lab, Urban Bush Women, The Bridge Center for Contemporary Art, Louisiana Jazz Federation, Dallas Black Dance Theater, the Arts Council of New Orleans, Trustus Theater, American Stage, Seven Stages Performing Arts Center, Spaces artists' organization, Theater Grottesco, YA/YA, and Milwaukee Chamber Theater, among others. She has served on and chaired panels for the NEA, the Louisiana Division of the Arts, the Kentucky Arts Commission, and the Cultural Arts Council of Houston, and has done site visits for those agencies as well. Her board affiliations include NPN, Dog & Pony Theater Co., Junebug Productions, Theater Grottesco, National Black Music Hall of Fame and Museum, Contemporary Arts Center, and the National Association of Artists' Organizations. In June 1992 she participated in an International Seminar on Arts Management and Cultural Leadership sponsored by Arts International in Bratislava.

Rachel Weiss. Founding Partner, Master of Arts in Arts Administration program at The School of the Art Institute of Chicago. Weiss is an independent curator and writer. She is currently chair of exhibition studies, SAIC, where she also teaches in the arts administration program. Her work focuses on contemporary visual art which is closely connected to the political and social contexts in which it is made, and which is imagined as a dynamic element of social transformation. Recent curatorial projects include: *Global Conceptualism: Points of Origin 1950s–1980s*, Queens Museum of Art; and *Unfinished Elso*, Museo Universitaria Contemporáneo de Arte, Mexico City. Recent writing projects include *Por América: La Obra de Juan Francisco Elso*, Universidad Nacional Autónoma de México (forthcoming).

E. San San Wong. Advisor and Founding Partner, National Performance Network. Wong has over eighteen years of arts administration experience, including work as a producer and consultant in organizational and community development in the United States and Asia. She is currently working as a consultant. Her projects include: a study exploring real estate needs and attainment strategies for arts organizations in San Francisco;

working with Arts International on the Ford Foundation's Working Group on International Collaboration Initiative; and exploring her personal interest in the relationship between the art ecology and the new technology economy. Most recently, she was executive director of NPN, where she helped initiate NAAMP. Before joining NPN, she was acting executive director, and has been both director of special projects and development director of Theater Artaud. Wong has served on numerous policy and funding allocation panels, boards of directors, and steering and advisory committees. She holds a masters in community psychology from New York University and a B.A. in clinical psychology from Smith College.

Participating Organizations

El Centro Su Teatro, Denver. Mentor site.

Mentor: Tony Garcia, executive director.

El Centro Su Teatro is a multidisciplinary cultural arts center dedicated to the propagation of the Chicano/Latino arts. It provides a deeper understanding and appreciation of the rich traditions of culture and art, while increasing positive self-identity, cultural pride, community building, and economic growth.

Creative Time, New York City. Mentor site.

Mentor: Carol Stakenas, associate director.

Anne Pasternak, executive director.

Founded in 1973, Creative Time is a nonprofit organization that fosters artistic experimentation by commissioning and presenting adventurous art of all disciplines in the public realm throughout New York City. All work is site-responsive, temporary, and, frequently interdisciplinary.

DiverseWorks, Houston. Partner and Mentor site.

Mentor: Diane Barber, visual arts director.

Sara Kellner, executive director.

Founded in 1982, DiverseWorks is an alternative art space dedicated to providing a forum for under-recognized and emerging artists in all disciplines. A catalyst for NAAMP's creation, it facilitated the initial partners' discussion, conducted the needed field research, and sponsored the landscape survey that informs NAAMP's key components. It served as the prototype mentor site, 1998–99, and its present mentor program serves as a model for NAAMP. DiverseWorks has weathered the transition from its founding director to new leadership and has adapted to local and national funding challenges. Its recently completed strategic plan includes a commitment to mentoring and to providing national leadership in the development of best practices in this area. DiverseWorks acted as a primary peer liaison to other arts organizations and centers.

Hallwalls, Buffalo. Mentor site.

Mentor: Edmund Cardoni, executive director.

Founded in 1975, Hallwalls is a multidisciplinary center for contemporary art with a two-fold mission: to serve artists by supporting creation and presentation of new work in the visual, media, performing, and literary arts; and to serve the public by making these works available to audiences. It is dedicated in particular to work by artists which challenges and extends the traditional boundaries of the various art forms, and which is critically engaged with current issues in the arts and—through the arts—in society. It has three galleries, a black box theater, media production and postproduction facilities, and film and video screening space. It was awarded the New York State Governor's Arts Award for 1999. In addition to participating in NAAMP's pilot year, Hallwalls was one of eight organizations nationally selected to participate in the inaugural year of the new Warhol Initiative of The Andy Warhol Foundation for the Visual Arts in 2000.

Masters of Arts in Arts Administration program at The School of the Art Institute of Chicago. Partner.

Greg Sholette, chair.

Immersing its students in an environment where art-making is central to its academic mission, this is one of the foremost programs for professionals in arts management. Contributing the rigor of academic theory, SAIC's participation framed NAAMP as a learning experience while providing a link to academic programs nationwide. SAIC served as one of several national feeder sites for fellows and was the central academic site for program evaluation. It oversaw NAAMP curriculum objectives, including a comparative study of the traditional, bottom-line oriented approach employed by the majority of arts administration programs, and a more values- and artist-based methodology. It also worked with the partners and participants to coordinate instructors from their faculty, along with lecturers from artist-practitioner and arts administration fields.

National Association of Artists' Organizations,

Washington D.C.. Partner.

Nalani McClendon, board president.

NAAO is a nonprofit membership organization of over 600 artists' organizations, artists, arts institutions, and arts professionals dedicated to serving, protecting, and promoting artist-driven organizations. The breadth of its experience in the areas of advocacy and policy-making added expertise to NAAMP and its curriculum. By creating links to NAAO's Co-Generate Project, designed to explore the issues of arts administrators under thirty, NAAMP reached a broad base of both rising leaders and their potential mentors.

National Performance Network, New Orleans. Partner. MK Wegman, president/CEO.

Founded in 1985, NPN is a consortium of over sixty artists, community cultural organizations, and presenters. Its membership represents a broad array of leaders in the arts presenting field. As such, it has an unparalleled view of a cross-section of cultural organizations nationwide. It, too, has recently experienced a transition from its founding director to a new governance model—an adaptive strategy developed in response to changes in the funding climate. NPN distributed the subsidies to NAAMP's mentorship sites and was responsible for all bookkeeping and administrative oversight. Along with NAAO, it helped identify mentor organizations while also serving as a liaison to other peer arts service organizations and networks. It also led in the dissemination of information about NAAMP to the performing arts field and provided artists and practitioner faculty for NAAMP convenings.

Pat Graney Company, Seattle. Mentor site.

Mentor: Pat Graney, artistic director.

Pat Graney Company, incorporated in 1990, is an award-winning modern dance company known for a fusion of artistic talent, collaborative vision, and generous community giving. It has toured to most major U.S. cities, as well as to Brazil, England, Germany, Japan, Scotland, and Singapore. In addition to touring an extensive repertory of full-evening dance works created in collaboration with visual artists, composers and writers, the Company is maintaining an active community outreach program for students and adults. Having worked successfully within a variety of prison systems, it began *Keeping the Faith—The Prison Project* in 1992, offering classes, workshops, lecture-demonstrations, and performances for incarcerated women. *Keeping the Faith* serves as a national model residency program of workshops for incarcerated women. For the past six years, the Company has offered a three-month residency program at Washington Corrections Center for Women in Gig Harbor, and used the program as a model for creation of similar programs in other U.S. cities.

DiverseWorks Case Study Observations and Learning Points

DiverseWorks served as a prototype for the NAAMP model of mentoring in its relationship with Sixto Wagan. NAAMP engaged Kathie deNobriga to write a case study documenting this project.

Observations and Learning Points

Practical experience, doing useful and needed work, is invaluable to mentees, as it develops their competency and mastery of a wide range of skills. Creating an environment in which the mentee can succeed and excel will build confidence. Clear, shared expectations of duties, tempered with the need for some flexibility and adaptability, are keys to successes. Another strategy is to play to the mentee's strengths, as DiverseWorks did when Wagan took on the task of building artist relations. Clear expectations also mitigate the tendency to equate *mentoring with succession planning*.

Mentors must become aware of different learning styles and help the mentee discover what works best for him/her. This may require that mentors themselves learn more about their own learning styles and differences—knowledge that can be used in supervising and training other employees as well. While the common training method of “throwing folks into the deep end” works for some people, it is not useful to everyone.

Mentoring in the arts involves a curatorial or aesthetic dimension. This curatorial function is a skill of the highest order, based on a complex mix of intuition, values, aesthetics, or just plain taste. As such, it is a particularly difficult function to describe and to teach, yet it appears to be what attracts many people to arts administration. Verbalizing the internal, often intuitive, process can give the mentee a window to understanding this important function. Curatorial skills can be nurtured by providing opportunities to make and defend choices.

Evaluation is short-changed in many nonprofits. Incorporating regular check-points for reflection is a simple but effective strategy. Since the evaluation plan needs to be realistic and achievable in order to be successful, the plan (and all other agreements) should be revised as external circumstances and conditions change. A carefully-negotiated and articulated job description can also help prevent the mentee drifting into whatever might need doing at any particular time.

The inability to deal with conflict in an open and productive way has damaged many otherwise healthy organizations. Few arts administrators (including mentors) are trained to deal with these interpersonal dynamics, yet it is a critical skill to maintain the health

and stability of any organization. Learning how to handle conflict openly and productively will benefit the entire staff; it will also reveal individual communication styles and illuminate cultural and societal differences. Additionally, if a previous relationship exists between mentor and mentee, careful attention to drawing boundaries and stating expectations is necessary to preserve a friendship. Another strategy is to identify an additional mentor, especially if mentor and mentee work as peers in some other context.

A mentorship program can be a lens with which to examine organizational development issues, especially if mentees are encouraged to question process as well as product. Human resources in particular is an area that often benefits from a fresh approach. Creating a co-learning environment, where mentor as well as mentee (and perhaps the rest of staff) identify learning goals can involve the whole organization in the philosophy and process of mentoring. Some staff may perceive that the special opportunities (such as travel) given to mentees is unfair; creating a learning organization, where each person can identify their own personal goals for learning, and be supported by the organization, will help alleviate this dynamic.

Examining human resource infrastructure is true for volunteers, as well as for paid staff. Having new people at the governing table should motivate organizations to implement exemplary board training for everyone—Wagan says, “identify the outer frontiers of needed knowledge.” In general, an assumption that board members come to the table with all the information they need (regardless of age or experience) is an assumption that has caused much confusion in many organizations, with or without mentorship programs. Among other positive outcomes of this mentorship program, National Performance Network began to institute a more thorough board orientation and training process.

Mentorship Programs in the United States (Past and Current)

Compiled by Joan Hocky

Arts Midwest Minority Arts Administration Fellowship Program (1992–95)

Sponsoring Agency: Connects arts to audiences throughout the nine-state region of Ill., Ind., Iowa, Mich., Minn., N.D., Ohio, S.D., and Wis. Initiates cultural programs in theater, dance, music, arts education, visual arts exhibitions, and conferences. **Program Description:** Established people of color as fellows in different institutions for two successive four-month residencies, including informal peer mentoring between organization staff and fellows. **Intended Participants:** Arts administrators of color in midcareer transition. **Contact Information:** Arts Midwest 2908 Hennepin Ave., Ste. 600; Minneapolis, MN 55408; 612/341-0755; www.artsmidwest.org

ArtTable

Sponsoring Agency: National membership organization for professional women in leadership positions in the visual arts. **Program Description:** Intended to provide an opportunity for exposure to visual arts careers. ArtTable sponsors a one-on-one mentored internship with ArtTable members for a ten-week period in the summer, with a \$3,000 stipend. Some mentors have existing internship structures in their institutions, and some devise a plan for the purpose of this program. Tasks and activities include studio visits, lab projects, researching exhibitions, attending meetings on exhibitions and strategic planning. **Intended Participants:** Young women from culturally or racially diverse backgrounds at or near the end of their undergraduate studies. **Contact Information:** ArtTable; 270 Lafayette St., Ste. 608; New York, NY 10012; 212/343-1735; www.arttable.org

Benton Foundation and the NEA Open Studio (1996–2000)

Sponsoring Agencies: Advocates for the development of “public space” in the digital age and communications practices in the public interest. The National Endowment for the Arts is the federal grantmaking agency in the arts. **Program Description:** Open Studio initiative funded organizations to train the arts community to use the Web for gathering resources, sharing information, and building new audiences. Mentor sites were set up to provide basic computer and Internet training to artists and arts organizations at locations across the United States. **Intended Participants:** Artists and arts organizations needing more exposure to and experience with digital technology. **Contact Information:** Benton Foundation; 950 18th St. NW; Washington DC 20006; 202/638-5770; www.benton.org

Galeria de la Raza (Re)generation Program

Agency Description: Located in San Francisco’s mission district, Galeria de la Raza is one of the oldest, most respected Latino organizations in the United States, with extensive performing programs and visual arts exhibitions. **Program Description:** The (Re)generation Program is a free program open to all Latino artists in the San Francisco Bay area. It supports and develops a community of emerging Latino artists and cultural workers through career training, education, intergenerational mentorship, and leadership

opportunities linking young artists with more experienced professionals in the field. **Intended Participants:** Young Latino artists and arts administrators in the San Francisco area. **Contact Information:** Galeria de la Raza; 2857 24th St.; San Francisco, CA 94110; 415/826-8009; www.galeriadelaraza.org

The Getty Leadership Institute Museum Management Institute

Sponsoring Agency: The J. Paul Getty Trust is an international cultural and philanthropic organization serving both general audiences and specialized professionals. **Program Description:** The Museum Management Institute is an intensive three-week residential course that takes place each summer at the University of California at Berkeley. The program addresses such pressing issues as building public understanding, reaching and serving new and diverse audiences, achieving financial stability, leading organizational change, and enhancing staff and board effectiveness. Since its inception in 1979, MMI has served more than 800 museum professionals from the United States and over twenty foreign countries. **Intended Participants:** Museum directors and senior executives. **Contact information:** Getty Leadership Institute; 1200 Getty Center Dr., Ste. 300; Los Angeles, CA 90049-1681; 310/440-6300; mmi@getty.edu (preferred); www.getty.edu/about/leader.

National Association of Latino Arts and Culture National Latino Arts Mentorship Program

Sponsoring Agency: Arts service organization that provides technical assistance and capacity building services to community-based Latino arts and cultural organizations. **Program Information:** Designed to foster the next generation of Latino arts leaders. Develops relationships between key staff of older, more established organizations and staff to emerging, less established ones, by exposing them to successful role models who help them to develop programming, management, and fundraising skills. **Intended Participants:** Younger or less experienced Latino arts administrators and emerging organizations. **Contact information:** NALAC; 3618 Cesar Chavez, Ste. 100; San Antonio, TX 78207; 210/432-3982; www.nalac.org

New York Folklore Society Mentoring and Professional Development Program for Folklife and Traditional Arts

Agency Description: Supports and promotes folklife and traditional arts. **Program Description:** In partnership with the Folk Arts Program of the New York State Council on the Arts (NYSCA) and the NEA, offers folk artist mentoring as part of its technical assistance program. The mentoring program allows opportunities for master folk artists to teach or advise other folk artists in their tradition through short-term consultancies. Artists may choose a mentor, or the Folklore Society can help artists find one in their field. NYSCA also supports longer term apprenticeships. **Intended Participants:** Folk artists or community based organizations in African-American, Asian, Latino, Native American, European ethnic, rural or other underserved communities of New York. **Contact information:** New York Folklore Society; PO Box 764; Schenectady, NY 12301; 518/346-7008; www.nyfolklore.org

Opera America Fellowship Program

Agency Description: Serves the field of opera by providing informational, technical, and administrative resources to the opera community. Membership includes 169 companies around the world, as well as business and individual members. **Program Description:** Opera companies host or mentor thirty-seven fellows in either administrative or artistic fellowships. Administrative fellowships focus on one of more of the following area(s): audience development, education, and outreach; finance; fundraising; general management; marketing; public relations; volunteer/guild relations. Artistic fellowships concentrate in one of three specific areas: production/stage management; technical direction; artistic administration. fellowships offer training in specific managerial and technical elements of mounting a production. **Intended Participants:** Opera personnel with limited experience who wish to enhance or augment their skills; individuals entering opera administration or production from other fields or disciplines who show exceptional promise; graduates of arts administration or technical/production training programs. **Contact Information:** Opera America; 1156 15th St. NW, Ste. 810; Washington, DC 20005; 202/293-4466, ext. 203; www.operamerica.org

Theatre Communications Group New Generations Program

Sponsoring Agency: National service organization created to strengthen and promote not-for-profit theatre; over 400 member theaters and 17,000 individual members throughout the U.S. **Program Description:** Program's objective is to cultivate and strengthen a new generation of theater leadership through mentorship with practitioners. Interested theaters apply to work with young theater artists or administrators to further their artistic development or strengthen their management skills. **Intended Participants:** Not-for-profit theater companies and young or emerging theater artists, directors or other management professionals. **Contact Information:** Theatre Communications Group; 355 Lexington Ave.; New York, NY 10017; 212/697-5230; www.tcg.org

NEA/TCG Career Development Programs for Directors and Designers

Sponsoring Agencies: NEA and TCG, see above. **Program Description:** Emerging directors, as well as scenic, costume, lighting, and sound directors, are provided a stipend of \$17,500 over a six-month period for activities such as assisting senior artists and observing theater directors. **Intended Participants:** Emerging directors or designers with at least three fully staged professional productions or having designed professionally for at least two productions. **Contact Information:** Theatre Communications Group; 355 Lexington Ave.; New York, NY 10017; 212/697-5230; www.tcg.org

Edward and Sally Van Lier Fund

Sponsoring Agency: Administered by the New York Community Trust, supports talented young people from culturally diverse and/or economically disadvantaged background dedicated to careers in the arts. **Program Description:** Provides multiyear grants to arts organizations and stipends to participating artists, which enable artists to develop ongoing relationship with arts organizations and staff, and provides professional training including guidance from more senior artists and administrators,

and opportunities for rehearsals, residencies, and performances.

Intended Participants: Artists from culturally diverse backgrounds on the verge of being produced or published. **Contact Information:** Edward and Sally Van Lier Fund Fellowship Programs; New York Community Trust; 2 Park Ave.; New York, NY 10016; 212/686-0010; www.nyct-cfi.org

Mentorship Programs in Community Organizing, Health and Education Advocacy Institute Fellows Program

Sponsoring Agency: Institute's work includes advocacy leadership development, social movement building, strategy development, and alliance building between social movement organizations. **Program Description:** Fellowship is an intensive, five-day to three-week in-residence retreat. Designed to strengthen the capacity of social change leadership through skill building, reflection, and building relationships with other leaders. Curriculum includes facilitated exchange and learning on skills such as media advocacy, lobbying, and working in coalitions with other organizations. Each program is designed and conducted by a team of experienced advocates, including Advocacy Institute Co-Directors and other senior staff. **Intended Participants:** Social change leaders with demonstrated leadership capacity. Well-positioned within their organization, community and issue sector to implement the lessons of the Program. **Contact Information:** The Advocacy Institute; 1629 K St. NW, Ste. 200; Washington DC 20006; 202/777-7575; www.advocacy.org/lfp.htm

National Health Service Corps Advocacy/Mentorship Program for the Recruitment of Certified Nurse Practitioners

Sponsoring Agency: Service organization for nurse practitioners and others interested in community-based practice opportunities in the health care field. **Program Description:** Helps students plan their training curricula and future practice plans. NHSC recruits faculty advocates and a network of nurse practitioner mentors of color who serve as role models for minority nurse practitioner students of color. **Intended Participants:** New nurse practitioners and health care professionals. **Contact Information:** Joan Stanley, Ph.D., RN; NP-C Project Director; American Association of Colleges of Nursing; 1 Dupont Circle NW, Ste. 530; Washington, DC 20036; 202/463-6930; www.bhpr.hrsa.gov/nhsc

United Federation of Teachers Mentor Teacher Internship Program

Sponsoring Agency: Union for public school educators in New York City. **Program Description:** City-financed Mentor Teacher Internship Program is written into all UFT contracts. Each new teacher is paired with a more senior, experienced colleague to offer guidance and practical advice on their teaching experience. In addition, each participants can take one tuition-free graduate course through the UFT Center. There is also a mentor support center Website from Teacher.net, which brings together educators in category-specific chats between new teachers and more experienced professionals. **Intended Participants:** New, uncertified teachers, and pending budget availability, new certified teachers. **Contact Information:** United Federation of Teachers; 260 Park Ave. South; New York, NY 10016; 212/777-7500; www.uft.org

Participatory Learning, Research, and Evaluation Resource List

Compiled by Caron Atlas and Kathie deNobriga

Community Partnership Center. *Promoting Participation in Community Development.* Knoxville: University of Tennessee, 2000. Includes a *Participant's Journal*, *Facilitator's Resource Guide*, and *Facilitator's Handbook*. Geared to involving community in development, with a focus on participatory research and evaluation and popular education. Includes descriptions of diaries, background on what to include in an evaluation, a comparison between participatory and traditional evaluation, and a glossary.

Davis, Jessica, Becca Solomon, Meredith Eppel, Wendy Dameshek. *The Wheel in Motion: The Co-Arts Assessment Plan From Theory to Practice.* Cambridge, Mass.: Harvard Project Zero, 1996. This report came out of Harvard's Project Co-Arts, which set out to find authentic ways, based on the values and priorities of educators, to assess educational programs at community-based centers. They have developed the model of a wheel, which includes teaching and learning, journey, community, and administration, and incorporates what they call "generative tensions." Their plan for assessment includes both forums and organizational "processfolios." They call them processfolios because they include not only completed items but also information about process, "the footprints."

Freire, Paulo. *Pedagogy of the Oppressed.* New York: Continuum, 1993. A seminal text about popular education by one of the world's foremost thinkers about learning.

Freire, Paulo. *Pedagogy of Hope: Reliving Pedagogy of the Oppressed.* New York: Continuum, 1997. "The author restates beliefs developed earlier in *Pedagogy of the Oppressed* by tracing the gestation process of this work through poignant, journalistic-style vignettes of his experiences as a progressive teacher and exiled political reformer."—*Choice*.

Highlander Center. "The Spiral Model of Community Education," *Highlander Reports*. New Market, Tenn.: Highlander Research and Education Center, October 1999–January 2000; "Organizing, Popular Education, and Participatory Research," June–September 2000. These two issues of the Highlander Center's newsletter describe important elements of principles of popular education included in the "Spiral Model of Popular Education": Respect for the learner is essential; everyone teaches, everyone learns; people want to learn where the knowledge is relevant and valuable to their lives; requires critical thinking and critical analysis; participants learn by doing; oriented to action for social change and have a political context.

Kouzes, James M., and Barry Z. Posner. *Leadership Practices Inventory.* San Francisco: Jossey-Bass, 2001. This assessment instrument and its accompanying exercises are based on more than fifteen years research into leadership, leading to a conclusion that leadership is an observable, learnable set of practices. The assessment obtains feedback from self, managers, co-workers/peers, and other colleagues, which provides information about how leadership practices are perceived. The scoring and the exercises address five essential areas of leadership: challenging the process, inspiring a shared vision, enabling others to act, modeling the way, and encouraging the heart.

Merrifield, Juliet. *Knowing, Learning, Doing: Participatory Action Research. Focus on Basics*, vol. 1. Issue A, 1997.

Nelson, Nic, and Susan Wright. *Power and Participatory Development, Theory and Practice.* London: Intermediate Technology Publications, 1997. Exploration of the power dimensions of participatory development and research and an attempt to look at the shifts in power within communities and institutions needed for participatory ideas to be effective.

Vella, Jane. *Learning to Listen, Learning to Teach: The Power of Dialogue in Educating Adults.* San Francisco: Jossey-Bass, 1997. Describes twelve principles for effective adult learning drawing on her experiences at the Jubilee Popular Education Center in Raleigh, N.C., and around the world: (1) needs assessment: participation of learners in naming what is to be learned; (2) safety in the environment and the process; (3) sound relationship between teacher and learner for learning and development; (4) careful attention to sequence of content and reinforcement; (5) praxis: action with reflection—learning by doing; (6) respect for learners as subjects of their own learning; (7) cognitive, affective, and psychomotor aspects: ideas, feelings, actions; (8) immediacy of learning; (9) clear roles and role development; (10) teamwork—using small groups; (11) engagement of learners in what they are learning; (12) accountability: how do they know what they know?

Vella, Jane, Paula Berardinelli, and Jim Burrow. *How Do They Know They Know: Evaluating Adult Education.* San Francisco: Jossey-Bass, 1998. Concentrates on evaluation and offers an "Accountability Process and Planner." Emphasizes connection between planning programs and evaluating them, but also describes how to evaluate existing programs. Evaluation process focuses on two factors: outcomes of the education program and the educational process.

Websites

www.loka.org/crn. Community Research Network is a transnational network of research and grassroots organizations conducting community-based research for social change.

www.innonet.org. The Innovation Network, Inc., is a nonprofit workstation with resources related to participatory evaluation.

Recommendations for Resources Related to Participatory Action Research (PAR)

Compiled by Tanya Mote

(Mote describes PAR as unlike many other evaluation methods since it is "bottom up, and allows participants to be active in the process as subjects, rather than objects.")

Fals Borda, Orlando, and Mohammad Anisur Rahman. *Action and Knowledge.* London: Apex Press, 1991.

Fals Borda, ed. *The Challenge of Social Change.* Sage Studies in International Sociology, vol. 32, 1985.

Park, Peter. "What is Participatory Research? A Theoretical and Methodological Perspective." In *Voices of Change*, Park, et al., eds. Bergin and Garvey, 1993.

Patai, Dahne. "Is Ethical Research Possible?" In *Feminist Nightmares, Women at Odds*, Susan Ostrov Weisser and Jennifer Fleischner, eds. New York: New York University Press, 1994.

