



Theatre Communications Group
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FALL FORUM 2009
**Opportunity Knocks:
 Proactive Leadership in a “Wait and See” World**
 November 6–8, 2009
 New York City

Suggested Resources

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From our Speakers

Berkeley Repertory Theatre. *The Green Room.*

➔ <http://www.berkeleyrep.org/about/greenroom.asp>

Broadway Green Alliance

➔ www.broadwaygoesgreen.com

Boardsource.org

➔ www.boardsource.org

Independent Sector

➔ www.independentsector.org

Mo’olelo Performing Arts Company – Green Mo’olelo

➔ <http://electrictemple.net/green.php>

Parks, Suzan-Lori. *365 Days/365 Plays.* New York: Theatre Communications Group, 2006.

➔ <http://tcg.org/ecommerce/showbookdetails.cfm?ID=TCG5608>

Parks, Suzan-Lori. *America Play and Other Works.* New York: Theatre Communications Group, 1994.

➔ <http://tcg.org/ecommerce/showbookdetails.cfm?ID=TCG5618>

Parks, Suzan-Lori. *Topdog/Underdog.* New York: Theatre Communications Group, 1999

<http://tcg.org/ecommerce/aboutauthor.cfm?ID=TCG976>

Tectonic Theater Project. *The Laramie Project Online Community.*

➔ <http://community.laramieproject.org/>

Uldrich, Jack. *The Next Big Thing Is Really Small: How Nanotechnology Will Change the Future of Your Business.* New York: Crown Business, 2003.

➔ http://www.amazon.com/Next-Thing-Really-Small-Nanotechnology/dp/1400046890/ref=sr_1_16?ie=UTF8&s=books&qid=1256935153&sr=8-16

Uldrich, Jack. *Jump the Curve: 50 Essential Strategies to Help Your Company Stay Ahead of Emerging Technologies.* Avon: Platinum Press, 2008.

➔ <http://www.amazon.com/Jump-Curve-Essential-Strategies-Technologies/dp/1598694200>

Uldrich, Jack. *Into the Unknown: Leadership Lessons from Lewis & Clark’s Daring Westward Expedition.* New York: Amacom, 2004.

➔ http://www.amazon.com/Into-Leadership-Lessons-Westward-Expedition/dp/0814409997/ref=sr_1_3?ie=UTF8&s=books&qid=1256935153&sr=8-3

Uldrich, Jack. *Jump The Curve*

➔ www.jumpthecurve.net

Uldrich, Jack on Twitter

➔ twitter.com/jumpthecurve

➔ twitter.com/chiefunlearner

ADVOCACY



From TCG:

Advocacy: Making the Case for Theatre. December 2000.

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_1200.pdf

Advocacy Basics for Performing Arts Organizations

➔ http://www.hotlinkfiles.com/files/1515246_l4xto/AdvocacyBasics.ppt

Grassroots Advocacy Kit. November 2009.

➔ www.tcg.org/pdfs/advocacy/grassroots_kit.pdf

Inviting Members of Congress to Performances and Events: A Guide to Gift Rules

➔ [http://www.tcg.org/pdfs/advocacy/Congressional%20Gift%20Rules%20-%20Word%20Version%20\(2\).doc](http://www.tcg.org/pdfs/advocacy/Congressional%20Gift%20Rules%20-%20Word%20Version%20(2).doc)

The Performing Arts Alliance

The Performing Arts Alliance is the principal advocate for America's professional not-for-profit performing arts organizations and their publics in representing arts interests and advancing arts support before Congress and other branches of the federal government. The website features the Convio messaging system, which allows individuals to sign up for Monthly Advocacy Reports and Action Alerts so they can stay informed and in turn educate their elected officials about the importance of the performing arts. Founding members include Theatre Communications Group, the Association of Performing Arts Presenters, Dance/USA, the League of American Orchestras, and OPERA America. Members include American Music Center, Chorus America, Fractured Atlas, the National Alliance for Musical Theatre, and the National Performance Network.

➔ <http://theperformingartsalliance.org>

Theatre Communications Group's Advocacy Web Pages:

➔ <http://www.tcg.org/advocacy/index.cfm>

National Endowment for the Arts:

➔ <http://www.nea.gov/>

Executive Branch:

➔ <http://www.loc.gov/rr/news/fedgov.html>

Thomas: House and Senate Legislative Information:

➔ <http://thomas.loc.gov/>

US House of Representatives:

➔ <http://www.house.gov/>

US Senate:

➔ <http://www.senate.gov/>

Americans for the Arts

Americans for the Arts works to advance the arts in America, and is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts

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

Arts Education Partnership

Arts Education Partnership is a national coalition of arts, education, business, philanthropic and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the

improvement of America's schools. It also includes state and local partnerships focused on influencing education policies and practices to promote quality arts education.

➔ <http://www.aep-arts.org/>

Independent Sector

Independent Sector is a leadership forum for charities, foundations, and corporate giving programs committed to advancing the common good in America and around the world. Their nonpartisan coalition of approximately 600 organizations leads, strengthens, and mobilizes the charitable community in order to fulfill their vision of a just and inclusive society and a healthy democracy of active citizens, effective institutions, and vibrant communities.

➔ <http://www.independentsector.org/>

Hessenius, Barry. *Hardball Lobbying for Nonprofits: Real Advocacy for Nonprofits in the New Century*. New York: Palgrave Macmillan, 2007.

This is a no-holds-barred, comprehensive, real-world guide to building political power and successfully lobbying for not-for-profits in the 21st century, written by an insider who has been in the trenches as both a lobbyist and a government official.

➔ <http://www.palgrave-usa.com/catalog/product.aspx?isbn=1403982023>

National Assembly of State Arts Agencies

NASAA is the membership organization of the nation's state and jurisdictional arts agencies. It empowers state arts agencies through strategic assistance that fosters leadership, enhances planning and decision making, and increases resources.

➔ <http://www.nasaa-arts.org/>

AUDIENCE, COMMUNITY & DEMOGRAPHICS



From TCG:

Walker-Kuhne, Donna. *Invitation to the Party: Building Bridges to the Arts, Culture and Community*. New York: Theatre Communications Group, 2005.

This book is a practical and inspirational guide on ways to invite, engage and partner with culturally diverse communities, and on how to enfranchise those communities into the fabric of arts and culture in the U.S.

➔ www.tcg.org/eccommerce/showbookdetails.cfm?ID=TCG1141

Kimball, Callie. *How to Use Twitter to Build Audience*. Centerpieces & Special Reports, November 2009.

➔ http://tcg.org/pdfs/publications/centerpiece/Nov09_Twitter_Centerpiece.pdf

Hauser, Karen. *Who Goes to Broadway: The Demographics of the Broadway Audience 2006-2007 Season*. New York: The League of American Theatres and Producers, Inc, 2007.

A biennial study that examines the demographics of the 2006-2007 Broadway audience.

➔ www.livebroadway.com

Kopczynski, Mary, Mark Hager and Eric Wallner. *The Value of the Performing Arts in Ten Communities: A Summary Report*. Performing Arts Research Coalition and the Urban Institute, June 2004.

These reports, which measure not only attendance but also the value placed on the performing arts by attenders and non-attenders alike, indicate overwhelming support for the not-for-profit performing arts by Americans.

➔ <http://www.operaamerica.org/Content/Archive/PARC/index.aspx>

McCarthy, Kevin F. and Kimberly Jinnett. *A New Framework for Building Participation in the Arts*. RAND, Santa Monica: 2001.

Examines why people become involved in the arts, how arts organizations can influence their participation and what lessons can be learned from leaders in the field. Also included in the study is a chapter that presents an overview and critique of published research on arts participation.

➔ www.rand.org/pubs/monograph_reports/MR1323/

National Endowment for the Arts. *2002 Survey of Public Participation in the Arts*. Washington: GPO, 2004.

This report describes U.S. adult arts participation in 2002. It examines attendance at arts events, art museums, and literature consumption. Additionally, it investigates arts participation within various media and community groups, discusses the demographic and geographic differences in arts participation and compares the 2002 rates to those found in 1982 and 1992.

➔ www.arts.gov/pub/NEASurvey2004.pdf

Putnam, Robert. *Bowling Alone: The Collapse and Revival of American Community*. New York: Simon & Schuster, 2000.

Using data from Roper Social and Political Trends and the DDB Needham Life Style—surveys that report in detail on Americans' changing behavior over the past 25 years—Putnam argues that people are becoming increasingly disconnected from structures and from the value of community activity.

➔ www.bowlingalone.com

Western States Arts Federation. *From NASCAR to Cirque du Soleil: Lessons in Audience Development*. Denver: 2000.

Examines broad marketing trends and principles of audience development.

➔ www.westaf.org/pdfs/nascar.pdf

EDUCATION



From TCG:

***Measuring the Essential: Education Survey 2008*. October 2009.**

➔ <http://www.tcg.org/pdfs/publications/centerpiece/OCT09EduCenterpiece-FINAL.pdf>

Arts Education Partnership with The President's Committee on the Arts and the Humanities. *Champions of Change: The Impact of the Arts on Learning*. Washington, DC: GPO, 2000.

This report compiles results of seven major arts education research projects. Major findings include that learners can attain higher levels of achievement through their engagement with the arts, and that learning through the arts can help "level the playing field" for youngsters from disadvantaged circumstances.

➔ www.artsedge.kennedy-center.org/champions/pdfs/ChampsReport.pdf

Burnaford, Gail PhD with Sally Brown, James Doherty and H. James McLaughlin. *Arts Integration Frameworks, Research & Practice: A Literature Review*. New York: Arts Education Partnership, 2007.

This publication covers what has been written in the field between 1995 and 2007 in the U.S. and abroad and includes an historical overview, definitions and theoretical frameworks for arts integration, research and evaluation studies as well as methods and practices for each of the art forms. It is a valuable resource to anyone involved in the research, theories, or methods and practices of arts integration as it covers the most relevant work in the field to date.

➔ http://artscouncil.ky.gov/Education/AEP_ArtsIntegrationLitReview.pdf

Dana Foundation, The. *Acts of Achievement: The Role of Performing Arts Centers in Education*. New York: Dana Press, 2003.

This is a study of K-12 education programs offered by performing arts centers nationwide. It showcases 74 performing art center institutions, large and small, partnering with their local schools.

➔ <http://www.dana.org/news/publications/publication.aspx?id=8074>

Deasy, Richard J., ed. *Critical Links: Learning in the Arts and Student Academic and Social Development*. Arts Education Partnership, 2002.

This study suggests that for certain populations – including young children, students from economically disadvantaged circumstances, and students needing remedial instruction – learning in the arts may uniquely be able to advance learning success in other areas.

➔ http://www.aep-arts.org/publications/info.htm?publication_id=10

Gallagher, H.A., Campbell, A.Z., Esch, C.E., Malin, H., Mayes, N., & Woodworth, K.R. (2008). *An unfinished canvas. Allocating funding and instructional time for elementary arts education*. Menlo Park, CA: SRI International.

In an attempt to follow up on the Center for Education Policy's report released last year, this report (one of two) examines inadequate and unstable funding, insufficient instructional time and limited teacher capacity in the arts, and discusses implications for policy and practice.

➔ <http://policyweb.sri.com/cep/publications/ArtsTimeFundingReportSRI.pdf>

Guha, R., Woodworth, K.R., Kim, D., Malin, H., & Park, J. (2008). *An unfinished canvas: Teacher preparation, instructional delivery, and professional development in the arts*. Menlo Park, CA: SRI International.

In an attempt to follow up on the Center for Education Policy's report released last year, this report (two of two) examines inadequate and unstable funding, insufficient instructional time and limited teacher capacity in the arts, and discusses implications for policy and practice.

➔ <http://policyweb.sri.com/cep/publications/ArtsTeacherCapacityReportSRI.pdf>

Harvard Graduate School of Education. *The Qualities of Quality: Understanding Excellence in Arts Education*. New York: The Wallace Foundation, 2009.

Commissioned by the Wallace Foundation, *The Qualities of Quality* is a report on a study performed by Project Zero at the

Harvard Graduate School of Education. The goal of the study was to determine the factors that lead to excellence in arts education, and the report includes several tools to help make decisions about achieving and sustaining quality arts education.

➔ <http://www.wallacefoundation.org/KnowledgeCenter/KnowledgeTopics/CurrentAreasofFocus/ArtsParticipation/Documents/Qualities-of-Quality-Understanding-Excellence-Arts-Education.pdf>

Lake Research Partners. *Findings from a Nationwide Survey Among Likely Voters*. Washington, DC: Imagine Nation, 2008.

A new national survey of 1,000 likely voters, found that, “30% of American voters are not only dissatisfied with public education’s narrow focus on the ‘so-called’ basics but that they also believe developing the imagination is a critical, but missing, ingredient to student success in 21st century schools and moving students beyond average.”

➔ <http://www.theimagination.net/resources.htm>

National Governors Association. *The Impact of Arts Education on Workforce Preparation*. 2002.

This issue brief provides examples of arts-based education as a money and time saving option for states looking to build skills, increase academic success, heighten standardized test scores and lower the incidence of crime among general and at-risk populations.

➔ <http://www.nga.org/Files/pdf/050102ARTSED.pdf>

Nelson, Andrew L., *The Art of Collaboration: Promising Practices for Integrating the Arts and School Reform*. Washington, DC: Arts Education Partnership, 2008.

This is the second installment in AEP’s research and policy brief series outlining promising practices for building community partnerships that integrate the arts into urban education systems.

➔ <http://www.aep-arts.org/files/publications/Art%20of%20Collaboration%20-%20Web.pdf?PHPSESSID=270019a24fd70a7278f806c90aa3380e>

Patoine, Brenda, *Research Finds New Evidence Linking Arts and Learning*. New York: Dana Foundation, 2008.

New research from a consortium at seven universities reveals close links between training in the arts and improved math and reading skills. These findings add new scientific support to the observation that children who participate in the arts also do well academically.

➔ <http://www.dana.org/news/features/detail.aspx?id=11604>

Posner, Michael I. Ph.D., and Brenda Patoine. “How Arts Training Improves Attention and Cognition”. New York: The Dana Foundation, September 14, 2009.

Does education in the arts transfer to seemingly unrelated cognitive abilities? Researchers are finding evidence that it does. Michael I. Posner argues that when children find an art form that sustains their interest, the subsequent strengthening of their brains’ attention networks can improve cognition more broadly.

➔ <http://www.dana.org/news/cerebrum/detail.aspx?id=23206>.

Ruppert, Sandra S. *Critical Evidence: How the Arts Benefit Student Achievement*. National Assembly of State Arts Agencies, 2006.

Critical Evidence updates and expands on the case made for arts education in NASAA’s earlier collaboration with the Arts in Education Partnership, *Eloquent Evidence: Arts at the Core of Learning*, originally published in 1995. “Ten year’s after its release,” observes *Critical Evidence* author Sandra S. Ruppert, “the evidence is even more eloquent, and the need to demonstrate the link between the arts and student achievement has grown more critical.”

➔ www.nasaa-arts.org/publications/critical-evidence.shtml

Smyth, Laura, and Lauren Stevenson. “You Want to Be a Part of Everything”: *The Arts, Community, & Learning*. Washington, DC: Arts Education Partnership, 2005.

This report highlights five youth arts programs from across the country brought together at an AEP forum in September, 2003, and provides provocative testimony to youth centered and youth directed arts programs that are creating powerful and supportive communities among young people.

➔ http://www.aep-arts.org/publications/info.htm?publication_id=20

Stevenson, Lauren M. and Richard J. Deasy. *Third Space: When Learning Matters*. Washington, DC: Arts Education Partnership, 2005.

Third Space tells the riveting story of the profound changes in the lives of kids, teachers, and parents in ten economically disadvantaged communities across the country that place their bets on the arts as a way to create great schools. The schools become caring communities where kids—many of whom face challenges of poverty, the need to learn English, and to surmount learning difficulties—thrive and succeed and where teachers find new joy and satisfaction in teaching.

➔ http://www.aep-arts.org/publications/info.htm?publication_id=19

Wallace Foundation, The. *Increasing Arts Demand through Better Arts Learning*. New York: The Wallace Foundation, 2009.

This four page “Knowledge in Brief” reviews six examples of Wallace Foundation commissioned research on arts learning in several different cities in a “coordinated approach” to expand access and quality through schools and providers joining forces and working together. The report identifies that the key to increasing demand for the arts may lie in reversing the 30-year-long downtrend in arts learning both in and out of school.

FUNDING & ECONOMIC IMPACT



From TCG:

Vanderhoof, Dory. *The Contributed Income Quest: New Strategies to Maximize Results*. Teleconference Audio Transcript. 25 June 2008. Theatre Communications Group.

➔ <http://www.tcg.org/events/teleconferences/TeleconferenceArchives.cfm>

Neighbors, Martha with the TCG Board of Directors. *The New Normal*, February 2009. Theatre Communications Group.

➔ http://tcg.org/pdfs/publications/centerpiece/Board_phone_tree.pdf

Alliance for the Arts. *Arts as an Industry: Their Economic Impact on New York City and New York State*. 2007.

This study on the economic activity of the not-for-profit and commercial sectors in 2005 demonstrates that the arts invest in local economies by hiring a local workforce, engaging local businesses and paying local and state taxes.

➔ <http://www.allianceforarts.org/index.htm>

Americans for the Arts. *Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts Organizations and Their Audiences*. 2007.

This study of the nation's not-for-profit arts organizations and their audiences provides compelling new evidence that the not-for-profit arts are a significant industry in the United States- one that generates \$166.2 billion in total economic activity.

➔ http://www.artsusa.org/information_services/research/services/economic_impact/default.asp

Americans for Arts. *The Future of Private Sector Giving to the Arts—A Report on the Proceedings of the 2006 Americans for the Arts National Arts Policy Roundtable*. 2006.

The culmination of a year-long investigation, twenty-nine leaders from the public and private sectors convened at the Arts National Arts Policy Roundtable in October 2006 to address the serious decline of market share in philanthropy in the arts and *The Future of Private Sector Giving to the Arts in America*. The 2006 Final Report on the National Arts Policy Roundtable provides a summary of the research and focus group findings, along with the policy recommendations that were developed during the October, 2006 event.

➔ http://www.artsusa.org/pdf/information_services/research/policy_roundtable/2006NAPRFinalReport.pdf

Business Committee for the Arts. *The BCA Report: 2007 National Survey of Business Support to the Arts (report and executive summary)*. Shugoll Research, December 2007.

The triennial report provides information about the level and type of business support for the arts and the individuals who make funding decisions and trends in the business-art alliances.

➔ <http://www.bcainc.org/programs.asp.105.html>

Hauser, Karen. *Broadway's Economic Contribution to New York City 2006-2007*. The Broadway League and the Alliance for the Arts, 2007

A biennial study that examines the 2006-2007 Broadway season and its economic impact on New York City.

➔ www.livebroadway.com

Kushner, Roland J. and Thomas H. Pollak. *The Finances and Operations of Nonprofit Performing Arts Organizations in 2001 and 2002: Highlights and Executive Summary*. Performing Arts Research Coalition and the Urban Institute, 2004.

An analysis of fiscal survey data from members of five national service organizations: American Symphony Orchestra League, Arts Presenters, Dance/USA, Opera America and Theatre Communications Group.

➔ <http://www.artsmarketing.org/marketingresources/files/PARCExecSummary.pdf>

Lowell, Julia F. and Elizabeth Heneghan Ondaatje. *The Arts and State Governments: At Arm's Length or Arm in Arm?* Santa Monica: RAND, 2006.

This report examines State Arts Agency leaders' efforts to more firmly establish their agencies' value to state government in a changing political and fiscal environment. Case studies of two SAAs are used to illustrate a more strategic approach to public management, and to clarify some of the risks and rewards of bringing the arts and political worlds together.

➔ www.rand.org/pubs/monographs/MG359/

Prince, Russ Alan and Karen Maru File. *The Seven Faces of Philanthropy: A New Approach to Cultivating Major Donors*. San Francisco: Jossey-Bass, 1994.

The book describes the seven philanthropic “personalities” of individual donors and suggests different fundraising approaches appropriate for each kind of donor.

➔ www.amazon.com

Renz, Loren and Steven Lawrence. *Arts Funding IV: An Update on Foundation Trends*. The Foundation Center, 2003.

The most comprehensive and up-to-date analysis available on foundation giving patterns for arts, culture, humanities and media.

➔ www.foundationcenter.org/marketplace/catalog/product_monograph.jhtml?id=prod260001

GOVERNANCE



From TCG:

***In Whom We Trust IV: Theatre Governing Boards in 2007*. December 2007.**

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_1207.pdf

***The Role of Trustees in Major Gifts Fundraising*. October 2003.**

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_1003.pdf

***The Board's Role in Succession Planning*. June 2003.**

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0603.pdf

***Model Board Handbook*. Theatre Communications Group, 2001.**

➔ To obtain a copy, please email Sandra Nance at snance@tcg.org.

***Professional Development for Trustees*. May 2001.**

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0501.pdf

***The Chair, More Than Just a Title*. March 2001.**

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0301.pdf

***Diversifying Our Boards*. July 2000.**

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0700.pdf

***Resources for Trustees*. February 2000.**

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0200.pdf

***Enduring Partnerships*. October 1999.**

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_1099.pdf

***New Thinking About Boards*. June 1999.**

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0699.pdf

Bowen, William G. *Inside the Boardroom: Governance By Directors and Trustees*. New York: John Wiley & Sons, Inc., 2000.

Bowen explores the role of the board of directors in today's for-profit and not-for-profit organizations and offers his sometimes controversial recommendations on how boards can better serve the interests of organizations and their stakeholders.

➔ www.amazon.com

Dayton, Kenneth N. *Governance is Governance*. Washington, DC: Independent Sector, 2000.

A booklet that examines the relationship between management and governing boards and helps define the functions and responsibilities of each one.

➔ <http://www.independentsector.org/pdfs/governance.pdf>

Ingram, Richard T. *Ten Basic Responsibilities of Nonprofit Boards*. BoardSource, 2003.

The first book in a nine book governance series. The complete series is available through BoardSource.

➔ www.boardsource.org/Bookstore.asp?Item=112

McDaniel, Nello and George Thorn. *Arts Boards: Creating a New Community Equation*. New York: ARTS Action Research, 1994.

The authors offer practical approaches to help arts professionals and their board partners work more effectively and productively. One of a number of publications in the ARTS Action Issues series.

➔ www.amazon.com

Ostrower, Franice. *Urban Institute National Survey of Nonprofit Governance. Boards of Midsize Nonprofits: Their Needs and Challenge.* Urban Institute, May 2008.

This brief focuses on governance among midsize not-for-profits, identifying certain problem areas and suggesting strategies that those engaged with midsize not-for-profits may find helpful in strengthening their boards. The discussion uses data on the subset of 1,862 midsize organizations in our Urban Institute National Survey of Nonprofit Governance.

➔ <http://www.urban.org/publications/411659.html>

Roche, Nancy and Jaan Whitehead. *The Art of Governance: Boards in the Performing Arts.* New York: Theatre Communications Group, 2005.

This book provides the larger context in which trustees govern-the art, artists, history, institutions and national policies of the performing arts-and also explores more practical issues, such as board development, planning, finance and fundraising.

➔ www.tcg.org/ecommerce/showbookdetails.cfm?ID=TCG5420

MANAGEMENT



From TCG:

Hart, Sarah. "Theatre Facts 2008: Agility Under Pressure." *American Theatre*, Nov. 2009: 32-38.

➔ http://www.tcg.org/pdfs/tools/at_nov09_theatrefacts_final.pdf

Voss, Zannie Giraud and Glenn B. Voss, with Christopher Shuff and Ilana B. Rose. *Theatre Facts 2008.*

➔ http://www.tcg.org/pdfs/tools/TheatreFacts_2008.pdf

Snapshot Survey: *Taking Your Fiscal Pulse Reports.*

➔ <http://www.tcg.org/tools/other/snapshot.cfm>

***Everything You Always Wanted to Know About Sarbanes-Oxley But Were Afraid to Ask.* January 2004.**

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0104.pdf

***Using the Balance Sheet to Diagnose Your Theatre's Health.* December 2003.**

➔ http://www.tcg.org/pdfs/publications/centerpiece/centerpiece_1203.pdf

***Marketing Strategies for Uncertain Times.* May 2003.**

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0503.pdf

Gerard, Jeremy. *ACT II: Creating Partnerships and Setting Agendas for the Future of the American Theater.* The League of American Theatres and Producers and Theatre Communications Group, 2002.

➔ www.tcg.org/ecommerce/showbookdetails.cfm?ID=TCG1157

***Branding: From Cattle Ritual to Company Mandate.* September 2002.**

➔ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0902.pdf

Adams, James L. *Conceptual Blockbusting: A Guide to Better Ideas (4th Edition).* Cambridge, MA: Perseus Books Group, 2001.

Integrating insights from the worlds of psychology, engineering, management, art, and philosophy, Adams identifies the key blocks (perceptual, emotional, cultural, environmental, intellectual, and expressive) that prevent us from realizing the full potential of our fertile minds. Employing unconventional exercises and other interactive elements, Adams shows individuals, teams, and organizations how to overcome these blocks, embrace alternative ways of thinking about complex problems, and celebrate the joy of creativity.

➔ books.google.com

Anderson, Chris. *The Long Tail: Why the Future of Business Is Selling Less of More.* New York: Hyperion, 2008.

Chris Anderson shows how the future of commerce and culture isn't in hits, the high-volume head of a traditional demand curve, but in what used to be regarded as misses—the endlessly long tail of that same curve.

➔ <http://www.amazon.com/gp/product/1401309666>

Austin, Rob and Lee Devin. *Artful Making: What Managers Need to Know About How Artists Work*. Financial Times Prentice Hall, 2003.

In their book, the authors demonstrate striking structural similarities between theatre artistry and production and today's business projects—and show how collaborative artists have mastered the art of delivering innovation "on cue," on immovable deadlines and budgets.

➔ www.amazon.com

Collins, Jim. *Good to Great: Why Some Companies Make the Leap...and Others Don't*. New York: HarperCollins Publishers Inc., 2001.

Based on a five-year research project, *Good to Great* answers the question: "Can a good company become a great company, and, if so, how?" True to the rigorous research methodology and invigorating teaching style of Jim Collins, *Good to Great* teaches how even the dowdiest of companies can make the leap to outperform market leaders the likes of Coca-Cola, Intel, General Electric, and Merck.

➔ www.amazon.com

Collins, Jim. *Good to Great and the Social Sectors: A Monograph to Accompany Good to Great*. New York: HarperCollins Publishers Inc., 2005.

This monograph is a response to questions raised by readers in the social sector - it is not a new book. Based on interviews and workshops with over 100 social sector leaders, this studies the difference between successful organizations and finds it is not between the business and the social sector, the difference is between good organizations and great ones.

➔ www.amazon.com

CompassPoint Nonprofit Services, The Annie E. Casey Foundation, the Meyer Foundation and Idealist.org. *Ready to Lead? Next Generation Leaders Speak Out*. 2008.

A skilled, committed, and diverse pool of next generation leaders would like to be not-for-profit executive directors in the future, according to a new national survey of nearly 6,000 next generation leaders. However, the survey also finds that there are significant barriers: work-life balance, insufficient life-long earning potential, lack of mentorship and overwhelming fundraising responsibilities which may prevent many younger not-for-profit staff from becoming executives.

➔ http://www.meyerfoundation.org/newsroom/meyer_publications/ready_to_lead

Gladwell, Malcolm. *The Tipping Point: How Little Things Can Make a Big Difference*. Boston: Little Brown, 2000.

The Tipping Point looks at why major changes in our society so often happen suddenly and unexpectedly and identifies the particular personality types who are natural pollinators of new ideas and trends.

➔ www.gladwell.com/tippingpoint/index.html

Heath, Chip and Dan Heath. *Made to Stick: Why Some Ideas Survive and Others Die*. New York: Random House, 2007.

Provocative, eye-opening, and often surprisingly funny, *Made to Stick* shows us the vital principles of winning ideas—and tells us how we can apply these rules to making our own messages stick.

➔ books.google.com

Kaiser, Michael M. *The Art of the Turnaround: Creating and Maintaining Health Arts Organizations*. Brandeis University Press, 2008.

Michael M. Kaiser, president of the John F. Kennedy Center for the Performing Arts, writes about his experiences helping to revive troubled arts organizations. He says the specific approaches an organization should follow differ, but that 10 basic rules should be followed in every turnaround.

➔ <http://www.amazon.com/Art-Turnaround-Creating-Maintaining-Organizations/dp/1584657359>

Kelley, Tom. *The Art of Innovation*. New York: Doubleday, 2001.

In *The Art of Innovation*, Tom Kelley, general manager of the Silicon Valley based design firm IDEO, takes readers behind the scenes of this wildly imaginative and energized company to reveal the strategies and secrets it uses to turn out hit after hit. IDEO doesn't buy into the myth of the lone genius working away in isolation, waiting for great ideas to strike. Kelley believes everyone can be creative, and the goal at his firm is to tap into that wellspring of creativity in order to make innovation a way of life.

➔ books.google.com

Miller, Clara. *Capital Structure Counts*. Nonprofit Finance Fund, 2002.

This monograph illustrates observations about the effect of capital structure on not-for-profits and the relationship of capital structure to program and capacity-building. Understanding the impact of capitalization can assist not-for-profit managers and their funders to better plan for growth and change.

➔ www.nonprofitfinancefund.org/docs/Capital_StructureWebVersion.pdf

Miller, Clara. "Hidden in Plain Sight, Understanding Nonprofit Capital Structure." *The Nonprofit Quarterly*. Third Sector New England, Spring 2003.

This article explores the relationship between mission, organizational capacity and capital structure.

➔ www.nonprofitfinancefund.org/docs/Miller_Capital_Structure.pdf

Nalebuff, Barry and Ian Ayres. *Why Not? How to Use Everyday Ingenuity to Solve Problems Big and Small.* Boston: Harvard Business School Press, 2003.

Illustrated with examples from every aspect of life, this book offers simple techniques for generating ingenious solutions to existing problems and for applying existing solutions to new problems.

➔ www.whynot.net

Novak, David. *The Education of an Accidental CEO: Lessons Learned from the Trailer Park to the Corner Office.* New York: Crown Publishing Group, 2007.

David Novak shares with you what he discovered about getting ahead and getting noticed; motivating people and turning businesses around; building winning teams and running a global company of nearly one million people; and always staying true to yourself.

➔ books.google.com

Penn, Mark J. and E. Kinney Zalesne. *Microtrends: The Small Forces Behind Tomorrow's Big Changes.* New York: Hachette Book Group USA, 2007.

Relying on some of the best data available, Penn identifies more than 70 microtrends in religion, leisure, politics, and family life that are changing the way we live. Penn shows readers how to identify the microtrends that can transform a business enterprise, tip an election, spark a movement, or change your life. In today's world, small groups can have the biggest impact.

➔ http://www.hachettebookgroupusa.com/books_9780446580960.htm

Stevens, Susan Kenny. *Nonprofit Lifecycles: Stage-based Wisdom for Nonprofit Capacity.* LarsonAllen Public Service Group.

Offering practical insights and thought-provoking case illustrations, this book presents seven not-for-profit lifecycle stages and the predictable tasks, challenges, and inevitable growing pains that not-for-profits encounter and can hope to master on the road to organizational sustainability.

➔ www.larsonallen.com/publicservice/lifecycle.asp

MEDIA

National Arts Journalism Program. *Arts and Minds: Cultural Diplomacy Amid Global Tensions.* 2003.

Arts & Minds explores cultural diplomacy's history, viability and prospects. Prominent U.S. and foreign diplomats, policy makers, historians, artists, arts administrators and journalists probe whether new arts programs might play a role in recasting the U.S. image.

➔ www.najp.org/publications/conferencereports/artsandminds.html

National Arts Journalism Program. *Reporting the Arts II: News Coverage of Arts and Culture in America.* New York: Columbia University, 2004.

Reporting the Arts II builds on the comprehensiveness of its predecessor by examining how our media landscape has been dramatically transformed by recent newspaper mergers, the September 11th attacks, and declines in the U.S. economy. RTA II provides foundation for an informed and well-researched discussion of America's cultural news as it continues to serve as a forum for assessing future trends in the arts.

➔ www.najp.org/publications/researchreports/rta2.html

National Arts Journalism Program. *Television and the Arts, Network News Coverage of the Arts and Culture in the 1990s.* New York: Columbia University, 2000.

This groundbreaking report by the National Arts Journalism Program contains the first comprehensive, cross-time analysis of arts and cultural news on the "Big Three" networks: ABC, CBS and NBC. Its findings are sobering. On a typical weekday, viewers are treated to about 30 seconds of information on arts and culture in a newscast.

➔ www.najp.org/publications/researchreports/televisionandthearts.html

WEBSITES, PODCASTS & BLOGS

ECONOMY

American Public Media's *Marketplace*

Public radio business and economic news and commentary.

➔ <http://marketplace.publicradio.org/>

The Center for Economic Policy and Research

CEPR promotes democratic debate on the most important **economic** and social issues that affect people's lives.

➔ <http://www.cepr.net/>

The Center for Popular Economics

The Center for Popular Economics is a non-profit collective of political economists. CPE's programs and publications simplify the economy and put useful economic tools in the hands of people fighting for social and economic justice.

➔ <http://www.populareconomics.org/>

The *Chronicle of Philanthropy's* "Financial Crisis" Section

The *Chronicle of Philanthropy* has compiled recent stories, live discussions, and statistics about how charities deal with turbulent times.

➔ http://philanthropy.com/financial_crisis/

National Public Radio's *Planet Money*

Planet Money is a multimedia team covering the global economy.

Blog

➔ <http://www.npr.org/blogs/money/>

Podcast

➔ http://www.npr.org/rss/podcast/podcast_detail.php?siteId=94411890

Chicago Public Radio's *This American Life*

"Another Frightening Show About the Economy"

➔ http://www.thislife.org/Radio_Episode.aspx?episode=365

"Giant Pool of Money"

➔ http://www.thislife.org/Radio_Episode.aspx?episode=355

Grantmakers In the Arts *Economic Turmoil and Change* Blog

➔ <http://giarts.wordpress.com>

MANAGEMENT & GOVERNANCE

ArtsJournal

Daily arts news from more than 100 newspapers, magazines and e-publications.

➔ <http://www.artsjournal.com/>

Andrew Taylor's *Artful Manager* blog:

➔ <http://www.artsjournal.com/artfulmanager/>

Fractured Atlas Blog

Fractured Atlas' programs and services facilitate the creation of art by offering vital support to the artists who produce it. Fractured Atlas helps artists and arts organizations function more effectively as businesses by providing access to funding, healthcare, education, and more, all in a context that honors their individuality and independent spirit.

➔ <http://www.fracturedatlas.org/site/blog/>

Live Online Discussions, the *Chronicle of Philanthropy*

Recent discussions: *Year-End Appeals*, *Making Marketing Messages that Matter*; *Compensation Trends in the Nonprofit World*.

➔ <http://philanthropy.com/live/>

Nonprofit Law Blog

Not-for-profit law essentials and news from California not-for-profit attorney Gene Takagi.

➔ www.nonprofitlawblog.com

Thomas Cott, Director of Marketing for Alvin Ailey American Dance Theater

Artistic direction; event producing; arts marketing; daily "You've Cott Mail" arts-news bulletin.

➔ <http://www.thomascott.com/>

TECHNOLOGY

NTEN – Nonprofit Technology Network

NTEN is the membership organization of not-for-profit professionals who put technology to use for their causes. NTEN enables members to embrace advances in technology through knowledge sharing, trainings, research and industry analysis.

➔ <http://www.nten.org/>

Technology in the Arts

Technology in the Arts is a collection of services designed to help organizations build capacity and more effectively engage constituents.

➔ <http://www.technologyinthearts.org/>

Wild Apricot

Discusses issues and trends in modern web technologies that help your organization achieve more with less.

➔ <http://www.wildapricot.com/blogs/newsblog/default.aspx>