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Root Division: Connecting Personal Inspiration and Community Participation Throughout the Next 10 Years

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**Root Division: Connecting Personal Inspiration and Community Participation
Throughout the Next 10 Years**

Submitted to the Graduate Faculty of the University of New Orleans in partial
fulfillment of the requirement for the degree of

**Master of Arts
In Arts Administration**

Spring 2012

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Southern Methodist University, 2009**

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ABSTRACT

This report is the result of an organizational internship (June 6, 2011-September 30, 2011) at Root Division, a visual art nonprofit located in San Francisco, CA. The nature of the internship required work in many facets of the organization allowing a full analysis of the organization's operations, funding streams, and goals for the future. This report begins with an extensive overview of this unique organization, which celebrates its 10-year anniversary in 2012. The report then analyzes organizational observations, finding that Root Division must focus on strategic communication and new relationships with donors in order to obtain future goals. The paper concludes with recommendations for Root Division based on best practices in sustainable funding, branding and donor base building. These recommendations will allow Root Division to continue to steadily grow and create an artistic ecosystem for the San Francisco Bay Area.

INTRODUCTION

Root Division (RD) is a nonprofit arts organization located in the Mission District of San Francisco, California with a mission to improve appreciation and access to the visual arts in the Bay Area by connecting personal inspiration and community participation. To accomplish its mission Root Division provides studio space to working artists in exchange for their service in creating artistic learning opportunities for the community. During their residencies at Root Division, these artists develop creatively and professionally while serving their community by teaching art to underserved youth, leading adult education classes, or producing exhibitions. By combining the residency and educational programs Root Division is cultivating an artistic ecosystem that enriches the lives of artists, arts workers and ultimately the overall community by nurturing creativity, volunteerism, and unique creative engagement, which are all vital to the social, economic and cultural stability of their community.

HISTORY OF ROOT DIVISION

The Founding

In 2002, three MFA students (Nathan Suter, Mitch Temple and Dennis McNulty) founded Root Division during their last semester at San Francisco Art Institute (SFAI). The three founders noticed many of their fellow MFA students graduating with little knowledge of how to sustain themselves as artists in a world outside the comforts of art school. In response they founded RD with the goal to address three main challenges that face emerging artists: (1) the need for affordable studio space, (2) the lack of teaching and professional experience and (3) the lack of exhibition opportunities.

In 2003 Root Division partnered with Intersection for the Arts through their Intersection Incubator program. Intersection for the Arts is a community arts organization that was founded in the 1960s and is also located in the Mission District of San Francisco. The Intersection Incubator program provides assistance in funding and development for new community oriented artistic initiatives. Intersection for the Arts acted as a fiscal sponsorship, which allowed Root Division to achieve its 501(c)(3) status in July of 2004.

An Organization without a Home

After obtaining 501(c)(3) status, Root Division began to operate even without an actual building. The founders would use guerilla style marketing to promote programs and to recruit artistic individuals interested in curating and teaching. Considering the founders did not have any certified background in education, they enlisted the help of Michelle Mansour to operate as RD's Education Coordinator. Michelle was fresh out of graduate school and had just completed an art teaching stint in Chicago. Without a permanent location, Michelle would meet with artists on the SFAI campus, at Starbucks, or in the Whole Foods café to conduct education training,

counseling, and meetings. RD's initial Youth Education Program worked with only two schools, Buena Vista and Fairmont. There was no budget and classes were taught using only the supplies that the schools were able to provide. Exhibitions were installed in bars and donations were taken at the door on opening nights.

Home Sweet Home: San Francisco's Mission District

In the fall of 2004 Root Division found the building where they are currently located on 17th Street at South Van Ness in the Mission District ("the Mission"). The Mission is an eclectic neighborhood known for its Latin character as Mexican immigrants have been settling in the area since the 1940s. Today, its trendy nightlife, restaurants, bars, and retail shops make it a focal point for creative individuals and innovative cultural organizations. The 7,200 square foot warehouse-type space is owned by Seven Teepees Youth Program (youth center located upstairs). Having a permanent, brick-and-mortar location allowed the organization to expand programming and gain greater exposure. In 2005 RD began utilizing its new gallery space with Second Saturday Openings despite the lack of funding for the exhibition series. The exhibition program ran purely on passion and was a great way to introduce Root Division's mission to the public. However, by spring of 2006 it was apparent that RD needed more than just passion as the organization began to face a lack of artist participation and fundraising.

During this time of transition, the organizational deficiency required Michelle to transition from Education Coordinator to the Administrative Director and founder, Mitch Temple, took on the role of Director as the other two founders moved on in their careers. As the Administrative Director Michelle put systems in place that increased RD's organization, enhanced artist commitment and established a development strategy. In order to create a more concrete residency program, procedures were developed to track artists' progress and service

hours, as well as to inspire collaboration and community. She also established submission review juries and committees for fundraising events. In December 2006, Root Division received its first substantial grant from the Wattis Foundation; \$25,000 to cover the Second Saturday exhibition series. This opened many doors for the organization by allowing them to produce exhibition marketing materials, curatorial proposal process, call for artists submissions, and most importantly, higher caliber exhibitions. In March 2007 the Board officially recognized Michelle as the new Executive Director of Root Division.

ROOT DIVISION TODAY

Throughout the past five years Root Division has continued to formalize procedures and evaluation strategies as well as professionalize all programming, which has resulted in a great deal of growth. The Board of Directors has grown from five initial members to 12 members in 2012. The individual donor base has steadily grown and the size of individual donations have also increased. Throughout the past five years the organization has quadrupled class tuition revenue by expanding the Adult Education Program. RD has developed relationships and received support from numerous foundations including the Wattis Foundation, the Rogers Family Foundation, the Zellerbach Family Foundation, and the Walter & Elise Haas Sr. Foundation which funded the Youth Education Program between 2007-2010. In 2012, Root Division wrote and received its first federal grant, securing \$20,000 from NEA ArtWorks for RD's Second Saturday exhibition series. Overall, RD has grown from an operational budget of \$75,000 to \$271,408¹ and as the result of pending grant support; it is expected to grow to \$300,000 by the next fiscal year.

Four Interconnected Programs

Root Division is currently comprised of four interconnected programs: The *Studios Program*, *Youth Education Program*, *Adult Education Program*, and *Events & Exhibitions Program*. The *Studios Program* provides below-market-cost studios to 18 emerging artists who, in turn, volunteer 12 hours of service per month over the course of a one-to-two year residency. Root Division artists spend those 12 hours teaching free art classes in the *Youth Education Program*, designing and instructing courses in the *Adult Education Program*, and/or producing and supporting the *Events & Exhibitions Program*. By linking these programs, various interests

¹ Number from the 2011-2012 Fiscal Year.

and audiences Root Division fosters mutually beneficial relationships that stand as the focal strength of the organization. These mutually beneficial relationships not only foster between the community and the organization but are also the driving force behind the organization's day-to-day operations.

1. The Studios Program

Root Division's property includes 14 studio spaces, one shop room, and one classroom/meeting room that can serve up to 17 artists, with some studio spaces large enough to share (See Appendix p. 67). Artists are asked to commit to an initial year of residency and are allowed to continue the program for up to two years based on their desire to stay and level of success with the program. Artists are chosen through an application process, panel review, and interview. Artists must complete an application, which includes a form (See Appendix p. 68-69), submission of artwork images, resume, and artist statement. Applications are accepted on a rolling basis and are reviewed by a panel once a month. A panel made up of 2-3 current Root Division artists, the executive director, education director and exhibition director review the applications based on the artist's level of work, background, education, medium, and their understanding and interest in Root Division's mission.

Root Division believes that it is essential to maintain a level of cultural and artistic diversity within the group of resident artists. While reviewing applications the panel keeps in mind the interests, mediums, and cultural backgrounds of the current group of artists in order to cultivate diversity within the organization. For example, if RD is currently serving a large number of painters who focus on the human form the panel will give precedence to printmakers, sculptors, graphic artists, and artists working in other mediums with other interests. Root Division is committed to serving emerging artists, therefore more established artists are usually

not accepted to the program. This is because the RD wants to serve artists that have the greatest need for assistance and the most potential for artistic and professional growth.

Above all else it is important that an applicant has a good understanding of Root Division's Mission and passion for serving the community. An artist must communicate their eagerness to teach, their passion for education, or longing to give back to their community through the arts. It is important that Root Division artists understand that this residency is not only about their growth as an artist but also the growth of their community. The applicant must comprehend Root Division's mutual benefit structure, which requires the artist to give some of him or herself in order to receive the benefits of the residency. If an applicant does not seem willing to do this, then RD is not the right organization for that individual.

Once an artist is accepted to the program he or she will meet with the Executive Director, Michelle Mansour, throughout his/her residency to ensure that the mutual benefit structure is effective. These meetings also serve as a mentoring tool, as Michelle is a professional artist and educator. Prior to the artist's one-year mark Michelle will meet with the individual to discuss his or her success throughout the past year and goals for the future. Michelle wants to ensure that their time at Root Division has been mutually beneficial and will continue to be if the individual decides to renew his or her studio space for the following year. This meeting serves as a performance critique by reflecting on completed service hours, artistic growth, events and meeting participation and finally determining whether or not Root Division's program has formed a mutually beneficial relationship with that individual. If not, Michelle works with the individual to resolve the issues and decide, whether or not Root Division is a good fit for that artist.

Artists have varying degrees of success at Root Division. The most successful artists have a passion for education and collaboration as well as an ability to handle multiple responsibilities. Artists that are not as passionate about education, their own artistic vision, or their community may become overwhelmed with their responsibilities and, as a result, become distant from the organization. This is not a mutually beneficial relationship and could be detrimental to the organization. In order to maintain a community and continue to keep artists involved Root Division holds “All Artists Meetings” once a month. It is a unique gathering, which not only involves an agenda but also includes snacks, beers, and an after meeting cocktail hour at a neighborhood pub known for its artistic patrons. The meeting agenda includes points such as general housekeeping issues, upcoming volunteer opportunities, upcoming exhibitions, professional development opportunities, as well as fosters collaboration and creation by giving the artists time to chat about what they are currently working on in their studios and classrooms.

2. Youth Education Program

The Youth Education Program connects local students with professional artists who provide them with artistic learning opportunities. Root Division provides free art classes to over 400 students each year by partnering with local elementary schools and afterschool programs. Root Division is currently partnering with Cesar Chavez Elementary, Horace Mann Middle School, Mission Education Center (a K-5 school that serves students who have recently immigrated to the U.S. from Spanish-speaking countries), and Seven Tepees Youth Program (an onsite youth center dedicated to serving inner-city youth grades 6-12). These partnerships serve ethnically diverse, bilingual and economically disadvantaged Bay Area communities. The schools in these communities offer little-to-no arts education due to under-staffing and under-funding, leaving these youth with extremely limited access to the arts.

The Education Coordinator recruits, trains, and places artists in these program sites, where they teach a class for one hour each week for a six to ten week session. The classes are developed using a wide variety of mediums and skills based on the teaching artists' own artistic interests. The Education Coordinator's training helps the artists adapt their artistic interests into an age appropriate lesson plan. This training also teaches artists how to explain art-related concepts and establishes fundamental understanding of classroom management. The Education Coordinator also provides ongoing support and feedback for the teaching artists throughout the session, as well as functions as a liaison between the artists, program sites, and parents. Volunteer teachers are given a small stipend to spend on supplies for their class.

Since 2005 the Youth Education Program has partnered with Events & Exhibition Program every May to present a youth art show known as the *New Growth* exhibition. *New Growth* is a free event for youth and families featuring student artwork from the Youth Education Program, art activities, refreshments and youth performances with partnering organizations like the Blue Bear School of Music, Latin Jazz Youth Ensemble, and Performing Arts Workshop.

The Youth Education Program also offers a series of priced youth studio classes, which take place each summer in the Root Division classroom. The Summer Youth Studio is held in conjunction with the current exhibition showing in the RD gallery. In July 2011 the Summer Youth Studio coincided with an exhibition entitled *A Live Animal*, which explored the ways humans interact and communicate with animals. The Summer Youth Studio built connections between the exhibition and educational programming and gave students the opportunity to work in a real studio setting with professional artists, develop a familiarity with the gallery atmosphere, and explore their own relationships with the animal world.

3. Adult Education Program

Root Division's Adult Education Program is designed to offer innovative and affordable art classes for the community. Root Division artists, as well as other Bay Area artists and arts professionals, teach a variety of art classes, artistic skill sets, and professional development workshops. With the help of the Education Coordinator, artists design classes based on their own artistic interests and areas of expertise, making Root Division's classes diverse and unique. New classes are offered seasonally and each season has at least one distinctive new class. From Drawing 101 and Intro to Sewing to Found Object Workshop and Stop Motion Animation Root Division provides one of a kind art education experiences for adults as well as youth.

4. Events & Exhibitions Program

The Events and Exhibitions Program provides a venue for innovative work in an engaging, friendly environment. The Second Saturday Exhibition Series is the backbone of the Events & Exhibitions Program, which mounts exhibitions each month with openings every second Saturday of the month. Root Division's space has a central exhibition space (known as the "main gallery" (See Appendix p. 67) with stage and side gallery. However, the entire space is utilized for events and exhibitions by hanging and installing pieces throughout the hallways of the building; inviting visitors to explore the property and become more acquainted with Root Division's character. Second Saturday exhibitions are high quality art shows linking the experimental flavor of an alternative art space with the aesthetic and professionalism of a commercial gallery. However, unlike a commercial gallery, the exhibitions and events at Root Division are highly accessible, inviting, and un-intimidating with a goal of bridging the gap between artists, curators, and their audience. Exhibitions are free, however, Root Division artists work the door every Second Saturday opening to welcome patrons and provide a slight push for

donations. Second Saturday openings generate around \$1000 in donations and attract over 200 guests.² There is also a cash bar accepting donations, free snacks, and a Creative Station activity table with unique exhibition related activities for adults and youth. Along with the Second Saturday opening, some exhibitions also produce closing events, live performances, or lectures associated with the exhibition. There are even some curators who produce products and catalogues for their exhibitions. These types of activities are not required but encouraged by Root Division, as they believe that the curators should take on whatever level of responsibility that they can handle.

Curatorial proposals are accepted on a rolling basis and are reviewed three times a year (in March, July and November) by a Curatorial Committee made up of established Bay Area arts professionals and Root Division employees. The outside art professionals mainly focus on the integrity of the proposal as the RD employees focus on the logistics and budget. The review process has two steps or rounds. The Initial Review is an opportunity for the curators to submit the basis for an exhibition, allow the committee to make suggestions, and depending on whether the proposal is ready for the next step ask the curators back for a follow-up review. The follow-up review allows the curators to further develop their proposals based on the committee's suggestions. The committee will then decide whether or not the proposal is ready to be executed and if so, when shall the exhibition open.

Curatorial proposal submission includes an Initial Review form (See Appendix p. 70-72), curatorial statement (a one-page statement describing the project and artworks submitted), images and image inventory list (up to eight images total), curator(s)'s resume, and a submission fee of \$10. Applicants are reviewed on the clarity of the proposal as well as the innovative

² Number comprised from the 2011 June, July and August Second Saturday openings.

properties of the idea. Again, diversity plays a large role in Root Division's review process and the committee looks for proposals that will engage a diverse group of artists, participants, and viewers. In comparison to the Resident Artists review, the Curatorial Review does embrace both experienced and novice curators; the main focus being the artists who will be represented. While RD does not exclude experienced artists from outside the Bay Area, the primary focus is presenting local emerging artists. In order to promote as many artists as possible, Root Division only accepts proposals for group exhibitions with shows representing anywhere from 5 to 35 artists. Resident RD artists are not guaranteed a spot in exhibitions, however, if an RD artist's work fits the idea of the exhibition, then participation of that artists is often encouraged. Some exhibitions require open calls for artists, which Root Division facilitates for the curators. Open calls are not encouraged by any means but are somewhat valued because they further RD's mission by promoting and engaging new and emerging artists as well as the community, and they also generate income through submission fees.

Although most months feature community-curated shows, not all of the Second Saturday Series feature community curators. Root Division reserves 5 months of the year to produce its own exhibitions and fundraising events. Every September RD curates *Introductions*, which showcases twelve emerging artists from the San Francisco Bay Area by offering them first time exposure to the art community. The juried show attracted almost 200 submissions from local artists in 2011. The review process involves a committee of local arts professionals and the executive director. As always, the review process focuses on the diversity of the artists, artistic inspiration, and mediums. Just like any other exhibition, Root Division Artists are not guaranteed a spot in the exhibition; however, they are encouraged to submit without charge. October is dedicated to RD's annual Auction, which attracts over 300 guests and generates about \$20-

25,000, accounting for roughly 10% of the organization's general operating budget. Although the Auction is primarily a fundraising event it continues to support the mission by featuring over 100 local Bay Area artists in the silent and live auction. The event also features live music, as well as passed appetizers and cocktails by local eateries for the VIP ticket holders (General Admission: \$35, VIP: \$80).

In the past, Second Saturday December has featured a Holiday Art sale that featured local artisans and, of course, emerging artists. However, in December 2011 Root Division started a new holiday tradition with *The Misfit Toy Factory*; a live art-making event that showcases 35 artists making sculptures, toys and gifts onsite. All works are made during the event and are for sale for \$40 each. Combining performance, exhibition, and the Holiday sale in one. In April, Root Division holds another fundraiser called *Taste*. This spring fundraiser is inspired by local food and drink. Taste generated just over \$15,000 in 2011 and was attended by 246 patrons. The event provides guests with unique eats and fun cocktails all donated from local restaurants. *Taste 2012* general admission tickets cost \$75, which will buy art supplies for 10 students, and VIP tickets cost \$125, which support a year of free art education for one student. Finally, every May the Youth Education Program exhibits youth art in the *New Growth* exhibition (as previously stated in the Youth Education Program section).

Budget

Root Division's annual operating budget for fiscal year 2011-2012³ is \$271,408. 65% of the budget is earned income from class tuition, fundraising events, commission of art sales, gift-shop sales, and studio space rent. 35% is contributed income from individual donations, board member donations, door donations, as well as foundation and government grants. 57% of

³ Root Division's Fiscal Year runs from June 1 to July 31.

contributed income is grant support. Individual giving makes up 31% of contributed income, which includes board dues, fundraising campaign donations, and other misc. monetary giving. The remaining 12% includes anonymous donations made at the door and bar during Second Saturday Openings.

Management Structure

Organizational Backbone: The Mutual Benefit Model

Root Division has a small staff comprised of one full-time Executive Director and two part-time Program Coordinators. RD's impact and extensive programming is impressive considering its small staff size. It would be impossible to successfully achieve RD's mission without a successful volunteer program, which Root Division achieves through the use of the Mutual Benefit Model. The Mutual Benefit Model works by ensuring that both the volunteer and the organization benefit through the relationship. Any individual who is compensated through non-monetary benefits constitutes a volunteer. RD volunteers include interns, resident artists, and other professional volunteers such as board members, advisory board members, and outside contractors or advisors.

Non-monetary benefits are different for each individual depending on their role in the organization and their individual interests. Overall, Root Division volunteers are given a chance to network with like-minded individuals and professionals, expand their artistic skill sets through free art classes, gain professional experience in the areas of education, arts administration, and nonprofit management, as well as make a significant impact at a grass roots level. Resident Artists benefit from the subsidized studio space and professional networking. In turn Root Division benefits through the artists' service, whether it is working the front door on a Second Saturday, cleaning the bathrooms, or teaching free art classes. Interns at RD work on various

projects some of which require a high level of accountability and make a large impact. In turn interns benefit from gaining professional work experience, a chance to sit in on important meetings, as well as an opportunity to voice ideas and make a tangible impact. These types of Mutually Beneficial relationships keep Root Division's operations afloat. As long as the benefits are balanced on each side, this model is successful. However, the inherent challenge with this model is when one side receives a greater benefit than the other, causing the relationship to become strained and inefficient.

The Board of Directors

Root Division's Board of Directors meets at least four times a year and has 12 members from diverse professional backgrounds. Two of the 12 members are Root Division Artists who serve a one-year term on the board as Resident Artists Representatives. The President of the Board for the past 5 years has been Michelle Townsend, a local arts organization specialist who has a master's degree in education and has worked with numerous community and commercial art organizations throughout her career. Townsend is currently the Director of Art Operations at *A Separate Peace*, an international traveling exhibition. Her second and last three-year term will be coming to an end within the next year. The Vice President is Brett Greenberg, a local real estate attorney and artist with a Master's Degree in Fine Arts from Brown. The Treasurer is Seth Familian, a digital media strategist and business owner specializing in business strategy, finance, and technology. Two members are Root Division Founders, Nathan Suter and Mitch temple. The other four members are Root Division Artists alums who are currently working as artists or in art related professions. Out of the 12 Board members eight are required to "give or get" a donation of \$1800. This gift can be in the form of pro-bono work or another form of in-kind donation.

The Staff

Root Division's staff is comprised of one full-time Executive Director and two part-time Coordinators (the Education Coordinator and Events & Exhibitions Coordinator). Root Division has many programs managed by a small staff paid small salaries, making it apparent that Root Division runs on passion and the Mutual Benefit design. Collaboration is also an important element of the staff culture at RD. Staff members are continually talking through programs, operations and new ideas creating a lot of spillover between titles.

i. The Staff: Executive Director (ED)

For the past five years Michelle Mansour has served as Root Division's Executive Director. She is the only full-time employee as well as the only employee who has been with Root Division since its founding. As the Executive Director, Michelle reports to the Board of Directors and is responsible for all strategic and operational ventures. She always has in mind the mission as well as the expansion of the mission as she set goals for the future. As the leader of Root Division, she mentors and manages the staff, volunteers, and artists. Michelle is the Root Division strategist, as she is always looking for ways to develop the organization and improve everyday practice.

The RD Executive Director wears many hats in the organization including: communications director, development director, program coordinator, mentor, landlord, bookkeeper, teacher, curator, janitor, and facilities manager. Ultimately, she oversees everything that happens at Root Division. Her daily tasks include everything from grocery shopping to grant writing and her office door is open 95% of the time she is in the building. In order to seamlessly maintain RD's operations, Michelle must be highly organized, act with professionalism and always have an open ear for issues, concerns, and especially new ideas. Her management style

supports the backbone of Root Division’s organizational structure—the Mutual Benefit between the organization and its volunteers, artists and employees.

While there are Coordinators who are responsible for the education and exhibition programs, Michelle is the point person for the Studios program. Michelle manages the resident artist application process. She collects rent, manages studio spaces, acts as a mentor, keeps track of artists’ hours, and ensures the presence of healthy mutual benefit. She also manages the majority of all artist correspondence and monthly “All Artist Meeting”. The Executive Director also acts as Root Division’s Development Director by managing funding, grants, donor relations, and fundraising events. The Root Division ED also works as the intern coordinator by managing interviews and hiring, as well as everyday activities. The Root Division Executive Director has her eye on every organizational operation. She has a great ability to juggle tasks and prioritize.

ii. *The Staff: Education Coordinator (EDC)*

The Education Coordinator works part-time (approx. 24 hours a week) to manage the Youth and Adult Education programs. Both resident RD artists and outside artist volunteers must go through Root Division’s training program for the Youth Education outreach. Training sessions are based on the individual artists’ previous teaching experience, class goals, lesson plan ideas, and student age groups. The EDC’s goal is to work with the artist to adapt abstract ideas into a concrete age-appropriate lesson plan. The EDC acts as the liaison between the artist volunteer and the partnering school or organization, by managing logistics, scheduling, supply needs, as well as communicating any problems or concerns throughout the 6-week program. After the 6-week program is completed the EDC gathers information through meetings with instructors, site directors, and volunteers.

The Education Coordinator also manages the Adult Education program by recruiting teaching artists, composing a diverse class schedule, marketing, organizing enrollment and class logistics. The EDC also composes the seasonal class schedule pamphlet which are then distributed around the neighborhood and posted as a PDF on the website. The EDC also works with the Exhibitions Coordinator to produce the annual youth art exhibition, *New Growth*. See appendix (p. 74-75) for official job description and overview of daily tasks.

iii. *The Staff: Events & Exhibitions Coordinator (EEC)*

The Events and Exhibitions Coordinator manages the Events & Exhibitions program by working with community curators and emerging artists to mount 12 exhibitions each year. The EEC is responsible for managing calls for artists, curatorial proposals, and the coordination of exhibition participants. The EEC works manages the logistical aspects of artist load-in and exhibition install. She also ensures that participants meet all deadlines. The EEC also manages the gallery and facilitates the sale of artwork. The EEC must oversee each opening and event from volunteer staffing to the stocking of supplies, equipment, and food/beverage. See appendix (p.76) for official job description and overview of daily tasks.

iv. *The Staff: Overlapping Tasks*

There is a lot of cross-over between the Executive Director, Education Coordinator, and Events & Exhibitions Coordinator. Considering the program coordinators are part-time, there has to be open communication from all parties, as situations occur when coordinators are out of the office. For example, when individuals call to sign up for a class or curators stop by to pick up a piece from their exhibit, whoever is in the office must take responsibility for this task. There is also a collaborative effort with all staff members. For example, the Exhibitions Coordinator may have an idea for the Creative Station.

Semi-Volunteers

The three positions below are considered *semi-volunteers* because they are paid a small stipend, however these individuals are by and large compensated with the Mutual Benefit that they gain from the position. Root Division artists usually hold these positions and will continue with the position through the duration of their residency, which could be anywhere from one to two years.

i. Semi-Volunteers: Installations Manager

The installations manager acts as the point person for each exhibition install and de-install. S/he manages gallery preparation for the exhibition transition including the patching of holes, painting of walls, etc. Volunteer artists, curators, and other participants will contribute their time to install/de-install a show. The Installations Manager is in charge of overseeing the install to ensure the upkeep of all Root Divisions tools, materials, and facilities. S/he also acts as a liaison between the curators, artists, and the exhibition coordinator relaying any information concerning artworks that require particular maintenance.

ii. Semi-Volunteers: Facilities Manager

The Facilities Manager is in charge of maintaining a clean and safe property. S/he enforces standard guidelines concerning security protocol and storage procedures of all equipment, art works, and supplies. The Facilities Manager is responsible for any volunteers taking on tasks concerning the facility. For example, during my internship, the Facilities Manager recruited and supervised a studio artist to install drywall and paint the new classroom. The Facilities Manager also supervises smaller facilities tasks like bathroom and kitchen duty. There is also coordination with the Installation Manager when gallery needs require facilities assistance, for example, if an exhibition piece requires certain wiring or electrical needs. The Facilities Manager also takes on the role as the “Wood Shop Manager” by ensuring proper safe upkeep of the wood shop and

training artists on the proper use of tools. The Facilities Manager takes care of any issues concerning the property whether it is a dirty bathroom or fruit fly infestation. S/he establishes new facility guidelines when needed.

iii. Semi-Volunteers: Webmaster

Selene Foster is the current Webmaster and the past Events & Exhibitions Coordinator. During her time as the EEC maintaining the Root Division website (www.rootdivision.org) was included in her job description. Selene left her position in May 2011 to move on to a new opportunity as the North American Ambassador for the Museum of Broken Relationships as well as a consultant for a scientific research organization called Protean Research. Since then she has worked offsite on all website management. As Webmaster she manages but does not create web content. When Root Division has data to be uploaded to the website it is sent to Selene “Camera Ready” with any appropriate links or photos. She then uploads the information and emails a link to the uploaded information for a review.

Volunteers

Volunteers at Root Division include traditional volunteers, interns, and resident artists. As stated before each volunteer receives benefits ranging from gaining professional experience to subsidized studio space. The art world can sometimes seem unapproachable to an outsider, however, Root Division offers a warm and inviting atmosphere to learn about the business of art from education to installation. Volunteer contributions to the organization are essential to the daily activities and operational structure of the organization. Each volunteer experience at Root Division is unique as each volunteer is given projects that speak to their personal goals as well as their personal strengths. Michelle does an excellent job seeking out individual strengths and using them to best fit the organization’s current needs.

i. Volunteers: Resident Artists

As stated above, Resident Artists are required to volunteer 12 hours of service each month in order to receive subsidized rent on their studio space. Volunteers tasks for artists can include anything from teaching in the Youth Education program to filming a video for the RD website. All available tasks are included on a service hours grid (See Appendix p. 73) that hangs on the office door. Each set of tasks (including events & exhibitions, gallery, facilities, education and miscellaneous projects) provides a project manager for each task. Every month there is a sign up grid, which also may include specific tasks for the given month. All artists are asked to sign an initial contract and policies form at the beginning of their residency, which explains the protocol for service hours. Artists turn in documentation of their service hours on the first of the month with their studio fees. If an artist goes over the stated hours estimated for a project it is discussed with the project manager, possibly resulting in a rollover of hours or specific agreement concerning the task.

ii. Volunteers: Interns

Root Division can have anywhere from four to six interns at a time. Interns typically work between 10 and 12 hours a week and are managed by a specific staff member depending on the internship position. Any intern can propose a special project based on her/his personal goals. For example, if the Education Intern is also interested in learning about exhibitions s/he can assist with install or gallery upkeep. The standard internship positions include Education Intern, Exhibitions Intern, Special Events/Auction Intern and Organizational Intern.

The Education Intern team-teaches with an artist in the youth program. S/he also assists the Education Coordinator in the implementation of programming through the organization of onsite youth exhibitions and lesson plans. The Exhibition Intern assists in the installation,

maintenance and documentation of exhibitions as well as the organization of artist/curatorial submissions. The Special Events/"Auction Intern" works with the Executive Director and Auction Planning Committee to implement Root Division's annual art auction. This position is usually filled between the months of July and October to prepare for the Auction in late October. Tasks include managing donations of art, food, and other gifts as well as supporting the installation of the auction artwork and set up of the event. Each intern handles public relations initiatives and database updates for their respective areas. The Organizational Intern is a new position created in response to Root Divisions recent development goals. This intern works with all staff and in all realms of Root Division to develop and support the organization as a whole. Tasks include light bookkeeping, database development, grant research, donor correspondence and any miscellaneous programming support.

iii. *Volunteers: Traditional Volunteers*

There are also traditional volunteers that work at Root Division. Tasks can range from helping install an exhibit to team-teaching with an artist. For example, during my internship there was a volunteer teacher that signed up to team teach in order to meet people in a new city and learn more about arts education. Any staff member can manage these individuals (depending on the volunteer's task).

INTERNSHIP DESCRIPTION

I worked onsite at Root Division as an Organizational Intern from June 6, 2011 to August 13, 2011 and offsite via an online data management system through September 30, 2011. Throughout my internship I worked in many areas of the organization and with all staff members. I ultimately answered to the Executive Director, Michelle Mansour. In my first meeting with Michelle, she made a list of my strengths and talents as well as my goals for the summer. There was a concentration on how my talents would best serve Root Division and, in turn, how Root Division's resources could best serve my goals as a professional, an artist and a graduate student. This Mutual Benefit Model was an active component of the 480-hour internship and made my experience at Root Division valuable.

Marketing

Marketing projects were often given to interns. I created flyers for specific Adult Education Classes that were lacking enrollment and would team up with another intern to "flyer" the neighborhood. These types of projects were fun and provided a break from the rigorous data formatting. I would also post class information on free calendar and event websites to market classes and events. I also organized, labeled, and posted photos of classes and exhibitions on Root Division's online album. This allowed me to explore some past programming and classes.

Studio Tours

On busy days at Root Division I would facilitate studio tours for potential resident artists. I introduced the artists to Root Division's mission and shared my personal experience working at the organization. It was surprising how some artists had no knowledge of the required volunteer hours or even that the organization was a nonprofit. I would also take some time to explain the application and review process. I would then give a tour of the building and facilities, including

opening up studios that would be available in the coming months. I would always encourage the artist to come back for a Second Saturday Opening if they had not yet been to one, as it is a good way to become more acquainted with the mission and the people involved.

Administrative Work

Throughout my internship I often stayed after work to attend meetings, reviews, and classes. I would assist in meeting preparation by cleaning the classroom, setting up tables, preparing snacks and making copies. I was asked to actively participate in every meeting I attended, which were all beneficial to my graduate research and my development as a professional in the arts administration field. I enjoyed seeing a behind-the-scenes look at the



artist and curatorial review process, in which I took notes on each applicant. The Curatorial Proposal class opened my eyes to a new world of creative expression, which I had never thought of pursuing. I assisted the Executive Director in the planning and execution of Root Division's

first Advisory Board Meeting, which included the creation of an events calendar, sign-up sheets, and a board member survey. Planning for the advisory board meeting challenged me to think of creative ways in which Root Division could learn more about their specific skills to benefit the organization and best involve these individuals.

Gallery Assistant

I worked the front desk Monday through Friday from 11:00 a.m. to 6:00 p.m. greeting walk-ins and appointments. The door was primarily locked for safety, so all guests had to be buzzed inside. During weekday gallery hours (Wednesday-Friday 2:00 p.m. to 6:00 p.m.) I prepared the gallery for viewing by turning on all video installations, lights, and other pieces needing preparation. I also shut down the exhibition at the end of each day. I loved handling the artwork and working with my hands, albeit briefly, every day. I have never worked in a curatorial type position, so being a small part of setting up the actual exhibit every day was unique. By spending more time in front of the pieces, I also learned more about the art. I discovered things that I would not have discovered sitting in the office all day. I also enjoyed bringing some Southern hospitality to Root Division. I have always enjoyed meeting new people, especially people who like art. Greeting walk-ins and building relationships with RD patrons was natural for me. Educating walk-ins about Root Division's mission was a joy as well because people were always impressed and happy to learn.

Introductions 2011 Submissions

As stated previously, *Introductions* is an annual Root Division exhibition that showcases twelve emerging artists from the San Francisco Bay Area by offering them first time exposure to the art community. The juried show attracted nearly 200 submissions in 2011. I organized, downloaded, and entered each of these artists' submissions. I logged contact information and inventoried submission material for each artist in an Excel sheet. I contacted each artist who lacked the required materials, payment, or included inadequate media files. All emailed material, including resumes, artist statements and art images were downloaded and organized in files on the server to facilitate access by the jury upon the review meeting. The Excel spreadsheet was

created with the fields necessary for easy download into Root Division's new donor database. I enjoyed seeing the behind-the-scenes workings of a Call For Artists. I was surprised to find so many of these artists' submissions unorganized, unprofessional, and lacking the required materials. Root Division was somewhat lenient with these issues and allowed artists to resubmit documents; however, I made note of late or missing materials. It reaffirmed my belief that when applying for a position, everything down to the type of envelope you use is important. You must "dot every *i* and cross every *t*" if you want to be accepted. This task encouraged me as an artist to set goals for submitting my own work in the future.

Donor Correspondence

In the spring of 2011 Root Division posted a funding project on the website Kickstarter, an online "crowdfunding" site for creative projects. Root Division posted its "Art Education for Youth in San Francisco" project that raised money for Youth Education outreach as well as for the New Growth youth exhibition. In two months Root Division raised \$5,631 and gained 74 donors. Each donor was promised a special gift based on his or her tier of pledging. Gifts included a limited-edition print from the youth program for donations of \$20 to \$49, a set of greeting cards with a youth art print for donations of \$50 to 99, an original piece of youth artwork for donations of \$100 to \$499, an original work on paper by a resident RD artist for donations of \$500 to \$999, and an original work on canvas by a resident RD artist for donations of \$1000 or more. The funding goal was met in April 2011; however there had been little correspondence with most of the donors since that time. I was given a list of these donors' contact information as well as the donation amount and asked to contact each individual to send them their gift. Some donors did not provide a mailing address so I emailed each individual thanking them for their donation and explaining the unique gift they had in store. Many of the

donors opted out of the gift, however, I did package and send gifts for multiple donors. Each gift was packaged with a thank-you letter and information about Root Division's upcoming exhibitions and events.

Gallery Tours

Root Division does not have a protocol for group tours of the gallery. However, two tour opportunities arose during the summer of my internship with a local youth group and RD's Summer Youth Studio. Michelle took advantage of my docent background and asked me to lead the tours of the exhibition *A Live Animal*. I studied the exhibition catalogue, the artists' statements and any information I could find online about the exhibiting artists. Overall, there was not a lot of information on the specific pieces in the show so I relied on my knowledge of the Visual Thinking Strategies (VTS) method. VTS is a research-based teaching method that encourages students to communicate their observations and thoughts about a piece of art. The VTS method engages all ages and can be used with any piece of art, whether or not the instructor knows any background information. Using VTS and the background information I had on the exhibit I lead a tour for the youth group of 20 students between the ages of 6 and 18 years, many whom had never been to a museum or gallery. I also lead a similar tour with a smaller group of Summer Youth Studio students between the ages of 8 and 13.



Both tours were successful with plenty of significant comments from the students. For example, during the youth group tour I asked the students to examine two large oil paintings

located side by side. On the right, there was a painting of a pile of stuffed sharks and on the left, there was a painting of a pile of live fish. I began asking the students a series of VTS questions (“what do you see?,” “what makes you say that?,” and “what else can we find?”). One student around the age of seven raised her hand and said very eloquently pointing to the painting on the left, “This one is different because it has movement, there is no movement in the other painting.” She had never been to an art gallery before in her life.

Second Saturday Openings

There were three diverse Second Saturday Openings during my internship at Root Division, which allowed me to see the breadth of the organization’s exhibitions, and the different crowds that each attracted.

Eye of the Beholder opened the Second Saturday of June and was the most provocative exhibition Root Division had ever shown. Curated by Root Division artist Karen Thomas, *Eye of the Beholder* was her first curatorial endeavor. Her curatorial statement explained the daring show as follows:

“At once private and public, the body is an exceptionally loaded subject. It is capable of evoking multiple responses simultaneously, including eroticism, nostalgia, power, fragility, free will, and humor. The presence of a body in a work of art often conveys insights linked to the tension of its dualities - masculine and feminine, young and old, the repulsive and the alluring. The artwork featured in *Eye of the Beholder* explores the figure through parody, distortion and subversion, giving viewer the opportunity to look at the body and question our assumptions of normalcy and ‘other’.”

Her own work mixes ideas of eroticism, feminism, and is what she calls “nouveau-grotesque.” The exhibition included Karen’s work along with the work of 16 other local emerging artists,

including four other Root Division artists. Considering the erotic nature of the show there were no children present and there was no Creative Station for this opening. I greeted guests at the door along with a few RD artists and we pointed out Root Division's "suggested donation" of \$5 to \$20 dollars. Most guests gave small bills and change. I tried to ask guests if they had been to Root Division before or if they knew about the mission. Most of the guests were familiar with RD, however, there were a few that did not know about the mission or why they were being asked to donate.

A Live Animal opened the Second Saturday in July and was also curated by Root Division affiliates. RD artist Christopher Reiger and RD's former Events and Exhibitions Coordinator, Selene Foster, co-curated the exhibition that included over 23 local artists. *A Live Animal* was based on John Dewey's essay collection *Art as Experience*, as the curatorial statement declares:

"To grasp the sources of aesthetic experience it is [...] necessary to have recourse to animal life below the human scale. [...] The live animal is fully present, all there, in all of its actions: in its wary glances, its sharp sniffings, its abrupt cocking of ears." Dewey's "live animal" exists in all of us, but is generally unacknowledged or denied. The proliferation of animal imagery in the arts, however, suggests that other species have much to teach us about our own nature."

During the opening I worked at the Creative Station table where RD artist Owen Schluh instructed visitors in the creation of origami. Owen showed two other RD artists and me how to create a few simple origami creatures, which we then helped our guests produce throughout the evening. I also took photos of the event and a video of a live piece by performance artist Karl Cronin, who has created an archive of the natural world through his body. The photos and video were posted on Root Division's website. Selene and Christopher also produced an exhibition

catalogue as well as a symposium, which allowed for cross- programming with the California Academy of Sciences and Our Dance Commons theater (ODC), located next door to Root Division. The unique night of presentation and performance included nine guest performers, speakers, artists and scientists communicating their personal relationships with the animal world.

Over my Dead Body opened the Second Saturday of August (the day before I left San



Francisco to return to New Orleans). Curated by professional artists Laura Boles Faw and Hava Liberman, the exhibition included over 30 emerging artists in a unique collaborative endeavor based on the game “Exquisite Corpse.” Players of this Surrealist parlor game added onto drawings without seeing

what had already been created before them. The exhibition had two phases of creation. The Second Saturday opening took place after the completion of phase one where exhibiting artists worked in groups to create works that depicted artistic survival. The second reception took place two weeks later after the creation of phase two where the artists connected their pieces. The Second Saturday opening for *Over My Dead Body* was very lively. Two exhibiting artists provided homemade beer for donations and the gallery was packed with artists’ friends and loved ones. I worked the Creative Station by instructing guests on how to play the game of Exquisite Corpse. Throughout the night I



engaged guests of all ages and backgrounds through collaborative art making. It was a successful night for the Creative Station and a great way to say goodbye to Root Division.

Team Teaching

One of the primary reasons I applied to Root Division was based on my interest in youth art education. One of my goals for the summer was to learn how to develop lesson plans and manage a classroom. I met with the Youth Education Coordinator⁴, Mona Chitkara, for a one-on-one orientation. We covered my previous experience working with youth art education, my background as a docent and experience giving youth tours of the Ogden Museum in New Orleans. The orientation



was a relaxed conversation covering the similarities and differences between the classroom and the museum. We discussed how I could adapt my skills as a docent to the classroom and my goals/ideas for the 6-week RD education program. Due to my previous experience with youth I was matched with a less experienced Root Division artist, Adam Shaw. We taught every Wednesday from 2:00pm-3:00pm for 6 weeks at Caesar Chavez Elementary, a neighborhood school in walking distance of Root Division. Our class was made up of 18 first and second graders. With the exception of one African American boy the entire class was of Mexican heritage and was either bilingual or spoke only Spanish.

The Youth Education Coordinator accompanied Adam and me on our first visit to Caesar Chavez in order to introduce us to the school's Principal and to provide us with some feedback

⁴ The Youth Education Coordinator position was phased out in July 2011 due to lack of funding and Education Coordinator took on the responsibility for both Youth and Adult Education.

(considering we were both new to the classroom). Not knowing the students' familiarity with art, we based our first lesson on simple color theory and painting. We taught the class about primary



and secondary colors by demonstrating how to mix colors allowing the students to guess what colors would be created. Students were then encouraged to create their own secondary colors by combining the primary colors in their own paintings. After the first class it was

obvious that these students had little-to-no experience with art. It was also obvious that our class included some students with learning disabilities and behavioral issues. The class was also lacking in overall management structure, as the usual instructor was a summer care teacher who did not provide the students with boundaries or discipline.

Since the Youth Education Coordinator was present during our first class, she was able to point out some key issues. Some of these issues were small first time mistakes, for example: never place materials on the table until you are ready for the students to use them. Some issues were more critical, such as: do not be afraid to discipline the students as long as you have a consistent structure. Mona helped Adam and me develop our own classroom management style and disciplinary system considering the full-time instructor did not appear to have one.



Adam and I created a straightforward management structure that revolved around three simple

rules: Respect yourself, Respect your friends, and Respect the teacher. Students were asked to explain each rule in their own words. If students failed to follow the rules of respect they would receive a warning on their first offense, go to time out on their second offense, and if they continued to be disrespectful they would be sent to see the school counselor. We never had to proceed past timeout, as students were usually very embarrassed at having to work in the corner alone.

After our first class we decided to structure the remainder of our lesson plans as if the students had no previous experience. Considering Adam's personal artistic focus on collage, we based four out of the six classes on collage. At first it seemed daunting to create a lesson for first graders focused on this style of contemporary high art. However, with the help of Root

Division's resources and staff, we were able to create four successful lesson plans centered on collage. By using Root Division's teaching resource library I was created the first basic lesson that introduced the students to scissors and composition. Some of our



students had never used scissors before and considering their lack of self-control it was important to go over simple safety rules. The next three classes built upon each other. Students started out fine-tuning their scissor skills and eventually created collage self-portraits and scenes from the future. These four original lesson plans are documented and stored in Root Division's Lesson Plan binder comprised of the past 10 years volunteer teachers' lesson plans (See Appendix p. 77-80). Adam and I used previous RD lesson plans for the last two classes, which focused on

sculpture, drawing and storytelling. I also filled in teaching a class of 17 third through fifth graders for a volunteer artist who was unable to make it to three of his classes. I assisted with these classes by teaming up with another Root Division intern who had some previous experience in art education. Teaching older students allowed me to see how skill sets develop throughout the elementary years.

My teaching experience at Root Division was my favorite component of my internship. It allowed me to share my strengths with the program as well as learn how to manage a classroom and create age appropriate lesson plans. Our weekly lesson plan was a constant topic of casual conversation and all staff members were interested in hearing about the experience. Both Education Coordinators and the Executive Director were continuously asking about our classroom experience and wanted to ensure that, despite our rambunctious class, we were receiving the full benefit of the program. It is rare to receive this type of teaching experience without a previous degree in education or counseling. Root Division gave me a glimpse of the teaching world, allowed me to build a small portfolio of lesson plans and granted the experience necessary to possibly work in education in the future.

Database Building

Since its inception Root Division had used FileMaker to organize constituent data. FileMaker is a database management system (DBMS) that allows an organization to create its own databases, with personalized fields, forms and reports. The system is very basic. It leaves a lot of room for mistakes and little room for innovative donor cultivation. During my phone interview with the Executive Director she expressed interested in my experience with Raiser's Edge (a more advanced donor database system used by large institutions such as museums and

member-based organizations). I was told that Root Division was looking to build a new database and that one of my primary tasks would be to assist in the transition.

Michelle was hoping to have the new system installed and ready for data import before I arrived, however, she was unable to obtain the new system until mid-July. Although the new system had not been chosen I began to search through Root Divisions server to cultivate data. I asked staff members to send me any spreadsheets or constituent data that they had on their computers. I did not receive very much information from the current staff considering they were both fairly new.

In order to cultivate data from years back I continued to go through older files. The task was difficult because there would be multiple Excel files for the same event, varying fields of data, and varying file name formats. After cultivating as much information as I could, I matched the files I had to the archive of programming on Root Divisions website to look for any discrepancies or missing information. I then made a list of all events missing information. Michelle then went through the list and found the appropriate information for each event. After cultivating data I renamed all files with a uniform file name that included the month and year of each event. Files were then separated into categories like class registration, volunteers, exhibitions, and fundraising events. Although I did not know what the fields would be for the new system, I began to clean up the past Excel files based on my general knowledge of DBMSs.

In mid-July the Executive Director, Treasurer of the Board Seth Familian, RD resident artist Andrew Mallis and I began meeting to discuss the transition between FileMaker and the new program CiviCRM. CiviCRM is web-based software that is specifically designed for nonprofit agencies. The software manages donor contact data, relationships, and organizational involvement, while providing a unique platform for innovative online fundraising and donor

cultivation. Andrew Mallis managed the overall transition between the systems as he has extensive background using CiviCRM and similar systems. Andrew created a master spreadsheet with the appropriate “Civi-friendly” fields.

My task was to reformat the existing data to include the “Civi-friendly” fields and then to import that data into the master spread sheet. Once the data was imported Andrew downloaded the information into CiviCRM. The process was much more intense than anyone had originally thought primarily because Root Division had more data than originally thought. The small nonprofit with only one full time staff member had nearly 6000 individual contacts divided and multiplied over 200 Excel separate spreadsheets in multiple formats.

I continued my work with CiviCRM from New Orleans through the end of September while working on an open-source project management system called Ideograph. Ideograph allowed me to upload my work and seamlessly communicate with Root Division staff. I regret not having more time to work on this specific project from the beginning of my internship. I could have made a larger impact if I had been given more information about the project from the beginning of my time at Root Division. Since the end of my internship with Root Division they have continued to work on their donor database and the anticipated launch date is June 1, 2012.

SWOT ANALYSIS

Root Division can attribute its success to key organizational strengths and opportunities that will continue to sustain the organization. However, it is important that Root Division be aware of current organizational weaknesses and threats that possibly hinder future success.

Strengths

1. *Mutual Benefit Model*

The organization facilitates extensive programming and touches many lives with limited resources because of its Mutual Benefit Model. By focusing on matching the strengths and goals of the associated individuals to those of the organization, both parties achieve success. This model assists in running the day to day programming of the organization as well as maintains an extended family of supporters. Root Division maintains good relationships with past artists and volunteers because these individuals value the opportunities and knowledge they gained from their time at Root Division. Many of these individuals continue to give their time and expertise primarily because of the strength of the Mutual Benefit Model.

2. *Development of Self-Sustaining Artists*

The artists in Root Division's Studios Program make up an energetic and inspiring crew of young arts professionals, which speaks to the review and application process. Root Division's Studios and Exhibition programs work together to create a significant impact on the professional arts community in San Francisco. As a result of participation in Root Division's exhibitions numerous emerging artists have received invitations for solo/group exhibitions since 2005. 11 resident RD artists have obtained gallery representation, nine have obtained professional jobs in the art world and five have founded alternative exhibition spaces. Throughout the past seven years Root Division has paid emerging artists over \$275,000 through artist fees, sales,

commissions, and other professional opportunities. Along with the immeasurable new works and curatorial visions inspired by Root Division participation it is clear that the organization is making an impact by connecting artists to professional opportunities aligned with their creative work.

3. *Exhibitions*

Root Division exhibitions are diverse, engaging, and provide unique opportunity for emerging artists and curators. The Second Saturday series produces high caliber exhibitions and is well attended generating over \$11,000 annually in donations. The success of the series also shows through the artist submission numbers. Artists want to be associated with Root Division's exhibitions with nearly 200 submissions for Introductions 2011. The Exhibition Program has also assisted in the production of eight full-color exhibition catalogues.

4. *Education Outreach*

Root Division also provides over 500 children with free art classes each year, extending the mutually beneficial relationship to include not just the artists and organization but the overall community. Through education outreach Root Division is enriching lives and fostering an artistic ecosystem for the future.

5. *Executive Director*

Michelle Mansour is the fortitude behind Root Division's success. She is well connected, hard-working, personable, strategically minded, and understands all realms of the organization through first-hand experience as a professional artist, educator, and art organizational leader. Michelle is well respected by community members, RD artists, employees and volunteers. Her passion makes you want to work harder. Michelle is the only staff member who has been with

the organization since the beginning and she is a wealth of information. Her policies, procedures, and organizational skills speak directly to Root Division's success.

Weaknesses

1. *Lack of Unrestricted Funding Sources*

Although Root Division continues to expand their budget and funding sources, RD continues to suffer from a lack of unrestricted funding sources. 56% of contributed income is restricted grant donations. This funding is allocated towards program specific expenses and therefore cannot be used for the overall management and strategic development of the organization as a whole. Although 65% of the overall budget is unrestricted earned income, Root Division seems to have grown most of these opportunities to their fullest potential with the current resources including staff and facilities. The organization still requires more resources in order to expand development efforts.

2. *Lack of Individual Donor Cultivation*

Many of Root Division's supporters are artists, arts workers, and young professionals. Although these individuals provide inspiration, a collaborative spirit, and significant in-kind donations, they are unable to provide the monetary support that the organization needs. Yearly individual and Board member contributions are \$20,900 (typically given in increments under \$500), which accounts for only 8% of the annual budget. Annual gallery door donations are \$11,400 (given in increments between \$4 and \$5), however these donations cannot be tracked and therefore they do not contribute to the cultivation of donor relationships. Especially considering the number of lives touched by the organization, these numbers are extremely low.

3. *Small Staff*

Understaffing is a result of the lack of unrestricted resources. Root Division receives much of its funding through program specific grants, which only allow 25% of the funds be allocated to personnel and overhead. That personnel time must be allocated to the program specific goals. Although there are interns and volunteers to help with the workload, there is a need for consistency throughout projects and programs. A short-term intern or volunteer does not have the expertise to provide this type of professional effort. Also, Root Division's *Mutual Benefit Model* works to ensure interns receive an educational experience and for this reason does not want an administrative workload to impede on their experience.

Staff members, although hard working and passionate about the mission, are part-time employees who must hold other jobs in order to sustain themselves. These part-time employees only have enough time to get through day-to-day tasks to ensure programming initiatives are met. This leaves no time to build a vision of the broader picture and causes a lack of strategic thinking in everyday practice. For example, the organization of class and exhibition rosters is not organized to provide a future look at individual involvement or possible donor cultivation. These rosters were used to ensure that basic programming procedures were met, however little thought was put into their significant future use. Strategy development time is extremely important for the expansion of the organization. The Executive Director must also take on a lot of administrative tasks when her time could be better spent in other areas. It is detrimental to the future of Root Division to raise more funds in order to provide more full-time staff members who can fully commit to the overall development of the organization.

4. *Communication & Branding*

Root Division is lacking a clear brand image and strategic marketing plan. First-time Second Saturday patrons leave the gallery without gaining a sense of Root Division's overall mission. The nature of an alternative art space leaves a lot of room for misconceptions and incorrect assumptions, as there are many types of these spaces, which include for-profit organizations, nonprofits organizations and charitable organizations. I encountered plenty of walk-ins that did not even know the name of the organization they were visiting, let alone that it was a charitable organization seeking donations in order to serve its mission and programming efforts. There was also no strategic marketing plan for the Exhibition and Adult Education programs. Marketing efforts for Adult Education classes were made in a last-minute attempt to increase enrollment. Marketing efforts for the Exhibitions program generally included the production and casual distribution of exhibition post cards. Also, social media and online marketing is not used to its full potential. The Facebook page has made improvements since my internship by increasing the number of posts made each week. However, most of the posts made are unidirectional with event-based content and little interaction. Although the organization has a presence on Facebook, the Twitter account has not been used since October 2009. This would be a weakness for any organization, not to mention an organization located 40 miles north of Silicone Valley, CA (home of the world's largest technology corporations). The brand is also weak because it does not possess a strong presence or communicate Root Division's personality. Considering I applied to Root Division sight-unseen, I was surprised to find that Root Division was just as focused on the contemporary art scene as it was on education. From the website, it seemed like it was primarily focused on children's activities and educational outreach, as the branding is somewhat childlike.

Opportunities

1. *New Donor Database*

The new donor database (CiviCRM) will allow Root Division to track individuals and organizations as well as interactions with them. This opens doors to build stronger relationships with individuals, cultivate new donors and develop a strategic communication plan. Since CiviCRM is specifically designed for nonprofit organizations, it will enable Root Division to engage with their public through robust avenues of online marketing, advocacy, and community building. The database will improve strategic planning by creating reports on items like giving, enrollment, and attendance. CiviCRM will cut administration time by managing the bulk of processing, filing, and organizing. For example, Root Division will be able to post classes, calls for artists, and ticketed events allowing individuals to engage and pay online. The database will then track this interaction and provide a roster for each event that will be easily accessible. Donors can then be easily contacted about similar events in the future by emailing that roster. These types of activities can be tracked and turned into communication avenues for future marketing and fundraising.

2. *Broad Mission Leaves Room for Future Expansion*

Currently Root Division has extensive programming considering their small staff; however, throughout the past 10 years Root Division has expanded programming and funding. As the organization continues to develop throughout the next 10 years, the mission “to improve appreciation and access to the visual arts in the Bay Area by connecting personal inspiration and community participation,” will allow the organization to adapt to current needs in the community and expand programming initiatives as required. Areas of expansion could include the

development of a docent program to facilitate exhibition tours or the creation of art education opportunities for the elderly.

3. *Neighborhood*

With a trendy quality to attract art supporters, a present need for Root Division programming, and numerous cultural organizations with which to collaborate, the Mission District is an ideal location. Although the neighborhood has become more gentrified throughout the past decade, the Mission District schools continue to demonstrate poor academic performance signifying current need for educational programming.⁵ There are also other numerous innovative nonprofit arts and cultural organizations located in The Mission with opportunities for unique collaborative programming such as art walks, joint performances, exhibitions and educational opportunities.

Threats

1. *No Succession Plan*

As stated before Michelle Mansour is a vital part of the organization. Her knowledge extends to all realms of the organization's history, finance, relationships, and protocol. However, this knowledge is not documented, nor is it being transferred strategically to other staff members. Without a succession plan there would be many tribulations and unforeseen hurdles for the organization.

2. *Lease of Building*

Root Division has rented space from Seven Teepees Youth Program since 2004. Seven Teepees recently hired a new Executive Director who had the building appraised in the summer of 2011. If Seven Teepees decided to expand programming initiatives to include more space, or

⁵ In 2010, there were 10 failing schools in the San Francisco area. Seven of these schools were located in the Mission District (Melendez, 2011).

determines that its building's value (and hence market rate rent) has increased, Root Division might need to find a new location. Similar spaces in the Mission District are typically very pricey.

3. *Neighborhood*

Although The Mission District is a great location for many reasons, there were some patrons who expressed concern with safety. There are many vagrants on the streets of the Mission District especially around the bordering streets of Root Division due to an overcrowded halfway house a block away. The surrounding public transit stops, including the 16th Street BART (Bay Area Transit) stop, are known to have an assemblage of vagrants who can be somewhat aggressive. Many Root Division patrons leave the location after dark as most Adult Education classes take place from 6:30 p.m. to 9:00 p.m. Whether or not the location presents a genuine threat is unknown. Although it can be disconcerting it seems that most vagrants are harmless. However, if patrons are uncomfortable with traveling to Root Division because of this they will most likely seek educational opportunities elsewhere. Also, if an incident were to occur, it could be damaging to Root Division's programming.

BEST PRACTICES

Diverse Funding is Sustainable Funding

A sustainable development model includes diverse streams of funding, which consist earned income, foundation grants, government grants and individual donors. By only focusing on one stream, an organization can become over dependent on that particular type of funding. This is not a reliable solution to funding because if for some reason that funding stream fails (due to economic fluctuation, budget cuts, etc.) the organization will have no safety net to support operations. By diversifying funding an organization can create that safety net of income to ensure sustainability even if there is a loss of funding.

Root Division currently has two strong funding streams: grants and earned income. 65% of the budget is earned income, which speaks volumes to the amount of work, passion, and diligence that goes into Root Division's programming. The organization also spends a lot of resources writing grants, which makes up 20% of their budget that goes directly to programming costs. However, only 8% of Root Division's income comes from individual donors. In order to diversify funding, Root Division must expand their individual donor base. Although most individual donors do not give as considerably as foundation and government grants, together they provide a significant funding base for an organization (Ciconte & Jacob, 2009). Also, unlike program specific grants, these donations are by and large unrestricted and can be used to fund whatever the principal needs are of the organization. The current principle need is more staff. The cultivation of individual donors would result in ability to bring on more staff members giving RD the opportunity to expand earned income and grant funding, therefore, resulting in a more sustainable organization.

A High Commodity for Donors

When an organization has a proven impact on the community and solves an underserved problem, it is more likely to receive funding. This also makes it a high commodity for donors. Root Division's location and the current population make individual donors an obvious untapped resource. The Bay Area is rich with art supporting citizens as 66% of the Bay Area population participated in arts and cultural programming in 2008, which is 20% above the national average of arts participation (Jackson, Kitchener, Wong, Sarmiento, Alexander & Sanchez, 2011). There are currently 3,749 arts nonprofits located in the Bay area. 81% are considered to be small organizations (including 48% with a budget under \$25,000 and 37% with a budget between \$25,000-249,999) placing Root Division in the top 20% of the budget size and therefore, high impact organizations (Jackson et al., 2011).⁶ Also, only 4% out of the 3,749 are visual arts related projects (Jackson et al., 2011). Therefore, Root Division is one of the few arts nonprofits in the Bay Area focusing on the visual arts and working with a substantial budget to produce a substantial impact. This makes Root Division a high commodity in the community and worth the investment to an individual donor looking to make a significant impact with his/her donation.

⁶ Not to say that smaller nonprofits make little impact, however, the larger the budget for a well-managed organization the more resources there are to make a greater impact.

Brand Image & Strategic Communication

From branding and public relations to visitor services and the acknowledgement of donations, clear and thoughtful communication is what drives individuals to give to an organization. The brand image establishes a standard style of communicating the organizational message across all outlets from printed brochures to social media. Donors are more likely to remember and donate to nonprofits with a strong brand image (Hou, Du, & Tian, 2009). A good brand creates a distinct organizational character that sets it apart from other organizations and allows a potential donor to identify the organization with the impact it is making on the community. A brand provides a base of organizational information, which “allows donors to feel more comfortable with the brand and form brand preferences or intentions of giving” (Hou, Du, & Tian, 2009, p. 219).

The Yerba Buena Center for the Arts (YBCA) in San Francisco, CA has a consistent and distinct brand image. The use of electric green and contemporary quirkiness in all branded materials is a YBCA staple. They also have a short and sweet tagline on all marketing collateral; “We put contemporary art at the heart of community life.” Their brand, along with strong programming, has brought them great donor support (unrestricted contributions making up 20% of their 2010 annual budget). YBCA was also nominated one of the top five arts and culture organizations to donate to in the Bay Area in 2010 by Philanthropedia (a GuideStar associated organization with a mission “to improve nonprofit effectiveness by directing money to and facilitating discussion about expert recommended high-impact nonprofits”).

Unlike the one-way advertising of the past, today’s marketing is based in social media initiated conversation and interaction. Also, unlike the advertising of the past, establishing a brand image and communicating to one’s public does not require a large advertising budget

(Scott, 2011). Today, an organization should to communicate an authentic portrayal of its mission, programming and people to inspire public participation. YBCA has rich social media interaction that does just that. Instead of only communicating event and sales centered information, YBCA provides unique mission centered content. For example:



When working in social media it is just as important to listen, as it is to speak (Scott, 2011). YBCA also does an excellent job of following its followers and creating a dialogue with its public. For example:



When YBCA does use social media to promote event sales, it focuses on creating a conversation about the event and building a community of event goers. These conversations are not only informing but they also build anticipation by including promotional gifts, video, photography, and links to purchase tickets. For example:



Yerba Buena Center for the Arts

A chance to catch ODC's 41st home season at YBCA after Eiko & Koma closes here this weekend: Since debuting Eiko & Koma to American audiences in 1977, ODC has brought numerous groundbreaking performances to their Theater. Name your favorite artist that ODC has presented in the comments below, and 2 random commenters will each win a pair of tix to ODC/Dance Downtown this Sunday!

(Find a nice cheat sheet of historical & recent ODC performers here: <http://bit.ly/GHWv47>)



ODC Theater | History & Impact
www.odcdance.org

The 80's established the 3153 17th Street venue as the dominant SF venue for avant-garde and emerging performing artists from across the nation with the series "American Inroads." The theater program became one of ODC's core programs presenting artists Bill Irwin, Margaret Fisher, Joe Goode, Margare...

👍 Like · Comment · Share · 9 hours ago · 🌐

👍 3 people like this.



Sofi Bee Joe Goode
9 hours ago · Like



Yerba Buena Center for the Arts @Sofi Definitely Joe Goode
8 hours ago · Like



Michael Page SARA SHELTON MANN
8 hours ago · Like



Yerba Buena Center for the Arts @Michael Another good one. She did a great collaboration with David Szlasa in our theater in 2010.
7 hours ago · Like



Yerba Buena Center for the Arts Hey Sofi Bee and Michael Page, you each win a pair of tix to Sunday's ODC performance! (Wasn't so random after all, haha) We'll have your tickets at will call under your name. Enjoy!
6 hours ago · Like · 🔄 1



Yerba Buena Center for the Arts Also, Sofi Bee and Michael Page: More details on the performance at <http://tickets.ybca.org/single/psDetail.aspx?psn=14750>
6 hours ago · Like



Sofi Bee Yay ... Can't wait:)
5 hours ago · Like

These conversations concentrate on quality not quantity. Even followers who do not comment will read the conversation and receive the benefit of the interaction (Scott, 2011).

Root Division has absolutely no presence on Twitter, however there is a Facebook presence, which has around 12 posts per month. However, it is not about quantity but quality.

Most of these posts are unidirectional with event-based content and engage little interaction with followers. For example:



The fact that followers are “liking” these interactions shows the opportunity to further engage Root Division’s public. By tweaking these posts Root Division could create richer interactions with the public. For example, instead of posting an advertisement about the documenting class, RD could create a conversation around the class by including an interesting factoid on the subject, a link to a documenting resource, or involve a promotional discount.

One of the first steps to building a donor base is to inform (Ciconte & Jacob, 2009). Organizations with strategic communication attract and maintain donor support. Along with strong branding the organization must also develop a standard method of communicating the organization’s mission, impact, and goals for the future. This standard argument for the

organization (known as a case statement) is used to communicate why a potential donor should support the organization. Case statements come in a variety of forms however, all effective case statements explain:

- The mission, purpose, and importance of the organization
- The programming that supports the mission and provides a social solution
- Major accomplishments
- Goals and plans for the future impact on society

The statement should be simple, persuasive, and based on the organization's strengths, not needs (Ciconte & Jacob, 2009). It should be included on every piece of marketing collateral that solicits donations and should be strategically altered for each piece considering the audience. Whether it is a brochure, annual campaign letter, or online donation webpage, the case statement should be present in some form in order to prove the organization is a good investment opportunity for its donors.

RD has many versions of a case statement none of which are placed with any strategic thought. These multiple case statements could cause confusion. Also, a strategic plan is needed for the placement and tailoring of case statements in order to prove Root Division to be a good investment for donors.

Donor Databases

Strategic communication "initiate(s), build(s), and maintain(s) mutually beneficial relationships with internal and external public" (Bruning, Castle, & Schrepfer, 2004, p. 435) Burk (2003) found in his study that the majority of donors (46%) who stopped giving to a charity did so because of a "failure to communicate" (as cited in Ciconte & Jacob, 2009). Maintaining relationships through strategic communication is one of the most important aspects of cultivating and maintaining individual donors. Arts nonprofits are juggling multiple categories of constituents along with their key donors. Strategically minded organizations use donor databases

to cultivate and maintain relationships by ensuring that the right people are receiving the right messages (Riley, 2008, p. 8).

Some smaller organizations utilize simple data structures such as Excel to track donors. However, spreadsheets are only useful for simple immediate needs of an organization and are too static to be helpful in donor development (Riley, 2008). A donor database is a practical way to collect donor information including, contact information, giving history, and history of organizational involvement. It allows an organization to create an in-depth profile for each donor so that donor relationships are built and maintained. The data can be used to pinpoint specific interests and giving patterns among donors, which can then be utilized for donor-centered fundraising resulting in increased contributions and donor loyalty (Ciconte & Jacob, 2009).

Databases also ensure knowledge transfer. As long tenure is becoming less common amongst nonprofits, databases guarantee that donor information is maintained and these key relationships are respected (Riley, 2008, p. 9). An organization can only benefit from a database that is properly maintained and continuously updated with new constituent information. In order to ensure this practice, there must be a standard database procedure for the current individual(s) tracking, entering data and working with data.

Root Division frequently used Excel spreadsheets to track donor data in the past. However, it was clear that this was not helping the organization to build relationships. The new donor database (CiviCRM) will allow Root Division to track individuals and organizations as well as interactions with them. This opens doors to build stronger relationships with individuals, cultivate new donors and develop a strategic communication plan. The database will improve strategic planning by creating reports on items like giving, enrollment, and attendance. Donors

can then be easily contacted about donor-specific interests. These types of activities can be tracked and turned into communication avenues for future marketing and fundraising.

Creative Ways to Give

In order to build a donor base, organizations must develop fundraising techniques that provide donors with giving options. Whether the donor is interested in membership, program specific funding, or the overall advancement of the institution, these creative ways of giving allow the donor to personalize his/her gift, based on personal interests and financial preferences. Although large arts institutions often utilize these fundraising techniques, they can be applied to smaller arts spaces.

The basic fundraising technique is the annual fund, in which organizations request funds on an annual basis from established or new donors to be used for operating budget support. This type of fundraising program can provide initial contact with a donor whom the organization hopes to build a greater relationship, which could lead to a major gift in the future (Ciconte & Jacob, 2009). The annual fund campaign engages past donors and works to recruit new donors. Annual Funds are an essential way to gain unrestricted funds that can be utilized for current organizational needs.

Along with the annual fund, some organizations choose to build program-centered funds, to raise money for particular programs. For example, an Education Fund is a popular fund to establish because it resonates with many donors. Again, by establishing more choices for a donor these funds allow for a donor to personalize support. Therefore, the donor is creating a more personal relationship with the organization.

To motivate an increase in giving and to provide even more giving choices, some organizations establish donor levels or gift clubs, in which each level of funding is associated

with a specific amount and group. It establishes ownership of the donation and personalizes the donor's experience. The names for each donor level should speak to the organization's personality, mission, and brand. For example, The McKinney Avenue Contemporary (the MAC) in Dallas, Texas provides creative donor/membership levels that speak to the organization's overall avant-garde and funky brand:

- *Art God* (\$2,500 and above)
- *Benevolent One* (\$1,000)
- *Champion* (\$500)
- *Lover* (\$250)
- *Amigo* (\$100)
- *True Blue* (\$50)

Some organizations provide specific benefits for each level of donation. For example, a *Benevolent One* at the MAC is included in the list of benefactors on the website and all newsletters.

Starting out, an organization may not distinguish among the different levels of annual fund donors. For example, KIDsmART in New Orleans refers to all of its donors as *Partners*. And instead of providing donation-associated benefits for each level of donation KIDsmART communicates what the donor is providing the organization. For example:

- ***\$50 Develop Their Craft as Young Artists:*** *A gift of \$50 can provide art supplies for 175 students for a week of classes.*
- ***\$100 Build Their Capacity to Stretch and Explore:*** *A gift of \$100 can transport sixty children to a museum exhibit.*
- ***\$250 Increase Their Skills of Observation and Reflection:*** *A gift of \$250 can create an arts resource library of prints and performance DVDs for 50 teachers and 600 children in a participating KID smARt school.*
- ***\$500 Enhance Their Ability to Express Themselves:*** *A gift of \$500 can engage one child in learning through the arts for a full school year.*
- ***\$1000 Deepen Their Understanding of the World:*** *A gift of \$1,000 can place a teaching artist in a residency in a classroom for the entire spring semester.*

Either way, the point is to engage these donors by giving them choices and allowing them to personalize their donation. Just as consumers enjoy choices at the supermarket, they also enjoy choices when looking to invest in an organization.

Root Division's first donor-centered development plan involved a Kickstarter campaign that took place in the spring of 2011. The Kickstarter campaign was very similar to an annual-campaign as it included a set goal, donor levels and corresponding gifts. Within just 3 months Root Division surpassed its fundraising goal raising \$5,631 and gained 74 new donors. If Root Division were to expand this project into an annual fund campaign it could possibly raise over \$20,000 (based on the Kickstarter numbers).

RECOMMENDATIONS

Recommendation 1: Build New Relationships

Every Root Division staff member, volunteer, and artist should foster the idea that each person that walks through Root Division's door for a class, Second Saturday opening or afternoon gallery walk is a potential donor. Each of these individuals must be looked at as an opportunity to engage, educate, and involve. Root Division management should make it a standard practice to engage and educate each individual that walks through the door. For example, each walk-in should be asked if he/she has visited Root Division before. No matter their answer it is a great opportunity to educate. Individuals who have never been to Root Division can learn about the mission and programming. Returning individuals can learn about upcoming classes, events, and other ways to get involved. This type of communication is not an abrasive sales tactic; it is one art lover speaking to another art lover about a common interest. People would not be at 3175 17th Street if they did not care about the arts. The point is not to make them donate. The point is to educate the public about Root Division and build brand awareness, which will ultimately attract donors.

There is also opportunity to increase awareness and involvement amongst Root Division's Adult Education students. By taking a class at RD it is clear that these students have interests aligned with the mission. Additionally, these students have already invested in Root Division by paying for a class and therefore should be cultivated as donors from a development standpoint. First, Root Division should engage previous students by continuing to communicate with them about new classes as well as other programming initiatives and the annual fund. Secondly, to build a richer relationship, Root Division should make an effort to involve current Adult Education students with other programming. For example, RD could hang current student

work in the classroom during events, Second Saturday Openings, and the Creative Stations. This will not only attract current students and their friends to the exhibition series, but it will also act as a cross-promotional tactic by promoting the Adult Education program to gallery goers.

Root Division should also reorganize the entrance to the gallery in order to maximize the brand image and communicate the mission. The first thing that individuals see when they walk in is the gift-shop display. Instead of displaying Root Division's gift items on that primary welcome wall, the space would be better utilized if there were a version of a case statement in vinyl on wall. This new welcome wall with case statement would lessen the ambiguous nature of the alternative art space and bring to light the reason Root Division is asking for donations. It could lead to an increased door donations and continuing donor support.

Recommendation 2: Build a Cohesive Brand & Strategic Marketing Plan

Root Division's lack of individual donor support is directly linked to its lack of brand image and strategic marketing plan. Throughout the past 10 years, the organization has proven to be a sustainable resource for the artistic ecosystem of the Bay Area. They have made a measurable impact, have continued to grow as well as maintained the support of foundations and government bodies. Now, it is time to strategically communicate these strengths to the greater public.

1. *Establish a Marketing Committee:* Root Division should establish a small Marketing Committee to develop a cohesive brand image and strategic communication plan. The committee could be comprised of board members, advisory board members, and artists who have backgrounds in public relations, technology, marketing and graphic design.
2. *Create a Cohesive Brand Image:* Root Division needs to establish a standard font style, color palette, and design element for all branded materials including the website, social media

pages, exhibition post cards, class schedules, etc. The overall brand should be more edgy like the Root Division exhibition postcards, which display an edgier side of RD. The brand should not only communicate the whimsical youth education side of Root Division, but also the sophisticated gallery presence it has in the community and contemporary art scene that it supports.

3. *Build RD's Social Media Presence:* I think that Root Division could build stronger brand identity, following and therefore a larger donor base if there were a richer social media presence. The content needs to be more dynamic, not only communicating the event/class schedule but also mission-centered information. For example, tweets and Facebook posts could include tips for writing a solid curatorial proposal, links to helpful art how-to's, or a funny/enlightening story from the education program. Root Division should also re-tweet follower's tweets as they will often have similar missions and aligned arts related interests. This type of behavior also sparks the coveted conversation and interaction. Most interns, volunteers, and artists know how to use social media. Root Division employees can provide the class/event-centered information while volunteers can work on curating the mission-centered content. There is also the possibility of electing a resident artist on the Marketing Committee to be in charge of social media. This person should think of Root Division's social media outlets as somewhat of a curating opportunity. At exhibition openings Root Division can give away T-shirts to individuals who interact with Root Division's social media.
4. *Create a Marketing Calendar:* Root Division needs to develop a standard marketing timeline for events, exhibitions and adult education classes. Here is an example of a marketing timeline for Root Divisions events:

- Annual Art Auction & Taste Fundraising Events:
 - o Three-months prior: send full press release to local media and list on website calendar
 - o One-month prior: send updated press release to local media, first email blast to Root Division constituents including past attendees and potential ticket buyers, and social media updates announcing the event with a link to purchase tickets.
 - o Two-weeks prior: send another email blast, send any direct mail invitations, and continue to promote the event through social media
 - o One-week prior: continue to promote the event through social media working to build anticipation and dialogue around the event by including photos of artwork, videos of the entertainment, links to participating restaurants, and promotional ticket give-aways.
- Exhibitions:
 - o Three-months prior: send full press release to local media and list on website calendar
 - o One-month prior: send updated press release to local media and first email blast to Root Division constituents
 - o Two-weeks prior: send any direct mail invitations and begin to promote the event through social media
 - o One-week prior: continue to promote the event through social media working to build anticipation and dialogue around the event by including photos and links to participating artists.
- Classes:
 - o Three-months prior: list upcoming classes on website calendar
 - o One-month prior: send first email blast to Root Division constituents including past students and begin promoting the class schedule through social media
 - o Two-weeks prior: send another email blast, flyer the neighborhood with class schedules and continue to promote the event through social media
 - o One-week prior: continue to promote the event through social media working to build anticipation and dialogue about the classes by including photos of artwork, videos of the classes, links to teaching artists' websites, and promotional class specials.

5. *Establish a Case Statement:* Root Division is skilled in the art of writing grants, which means the staff has plenty of organizational “verbiage” on hand. However, it needs to establish a standard case statement for clear communication of the mission, purpose, impact, accomplishments, and goals on all marketing materials. Although Root Division has some form of a case statement on most material, I think there is a need to streamline the statements to create a cohesive case for the organization. The following is an example of a brief case statement to be used on the donation website, the new welcome wall at Root Division, and other marketing collateral:

Root Division is a nonprofit arts organization with a mission to improve appreciation and access to the visual arts in the Bay Area by connecting personal inspiration and community participation. To accomplish its mission Root Division **provides subsidized studio space to working artists** in exchange for their service in creating artistic learning opportunities for the community. Root Division artists develop creatively and professionally while serving their community by:

Teaching art to over 500 underserved youth a year
Developing unique adult education opportunities and
Producing high-caliber exhibitions

By combining the residency and educational programs Root Division is **cultivating an artistic ecosystem** that enriches the lives of artists, arts workers and ultimately the overall community by nurturing creativity, volunteerism, and unique creative engagement, which are all vital to the social, economic and cultural stability of their community.

Recommendation 3: Build a Donor-Centered Development Strategy

Root Division must build an individual donor base to fill the gaps in the organization's funding streams and create a more diverse sustainable development plan. Root Division is skilled in the strategic communication of its mission, programs, and goals to solicit funds from foundations and government organizations. RD also showed their fundraising strengths through the Kickstarter campaign in the spring of 2010. RD must use these communication skills and past fundraising knowledge to build RD's donor base.

1. *Get the Board on Board:* Root Division's board and executive director should focus on the creation of strategic donor-centered development plan. Together they can set fundraising goals based on organizational goals. For example, base the goal on the amount of money that is needed to bring the current part-time program coordinators to full-time positions. Additionally, there should be an established budget for any development initiatives. The board should also play an instrumental role in the process of cultivating potential donors.
2. *Establish an Annual Fund Campaign:* Root Division should develop an annual fund to build a donor base and increase the amount of unrestricted funding. The annual fund campaign would run with the fiscal year beginning in June. Root Division should communicate the

Annual Fund to new donors via the website, social media outlets, and exhibition opens. Root Division should develop a special Annual Fund webpage that includes the case statement and established goals for this year's annual campaign (either financial, organizational, or programming goals). Social Media can be utilized to communicate highlights of the campaign including the campaign launch and significant achievements along the way. For example, if a donor makes a significant gift it can be shared via social media with a link to the donation page, which could spark a chain reaction. Root Division volunteers can run the Annual Fund Campaign table at the front desk (to the left of the door) during Second Saturday Openings. All previous donors should be contacted via email or direct mail depending on the level of donation. If the budget allows for a direct mail campaign, Root Division should send potential and past high donors and donors a case statement letter and annual campaign ask. Although direct mail is expensive, previous high-level donors should receive a more personal annual campaign letter instead of an email.

3. *Promptly Acknowledge Gifts*: By utilizing the new donor database, Root Division should set a standard protocol for the acknowledgement of gifts. Depending on the level of donation Root Division should send an acknowledgement letter and possibly a written note from the Executive Director.
4. *Establish Donor Benefits*: Root Division should also establish donor benefits. Whether or not Root Division decides to create specific donor levels, there should be donor benefits. The gifts given to the Kickstarter donors were unique and represented Root Division's mission. However, there are other benefits that do not use as many resources. For example, Root Division could throw a "Meet the RD Artists" cocktail party/open studio night. Instead of the regular monthly all artist meeting, invite donors (possibly donors from a certain level and

above) for a night with the RD artists. Artists could have their current work displayed in their studios with cocktails and d'oeuvres. This would be a unique way to thank the donor for their gift and to further engage the individual with Root Division's mission. Once a donor sees the inner workings of Root Division, he/she will be sure to increase his/her pledge next year. It is also a great opportunity for the RD artists to meet a potential patron.

Final Thoughts

Despite the challenges that plague many emerging arts nonprofits, Root Division has continued to strategically grow within its means since its founding in 2003. RD has developed self-sustaining artists, produced over 100 high-caliber exhibitions, and provided free art classes to hundreds of students each year through these past 10 years. As the organization looks to the next 10 years, it begins to see an even brighter future as it continues to achieve goals and expand with the support of significant foundations and government bodies as well as a strong Executive Director. However, due to a lack of diverse funding streams and unrestricted funds Root Division's small staff will not have the manpower to expand.

Consequently, Root Division must establish a fundamental donor base that will provide reliable unrestricted funds. These funds will fill gaps in funding and allow the organization to expand personnel in order to steadily achieve goals within both the programming and funding realms. In order to cultivate this new donor base Root Division will develop strategic communication initiatives and brand image. The new CiviCRM database will provide RD with the tools necessary to initiate a strategic donor-centered development plan. Throughout the next 10 years Root Division's broad mission statement will allow the organization to expand its programming to meet the needs of the surrounding community by connecting personal inspiration with community participation. The mission will also give RD room to initiate unique partnerships with other Mission District-based nonprofits. Which will, in turn, strengthen the neighborhood of the Mission and continue to make it a safer place for the future.

Some may wonder why I decided to move 2,300 miles away for an internship. I went to San Francisco because the city has the most inventive art organizations in the United States. These organizations foster a creative ecosystem that promotes artists, supports culture and

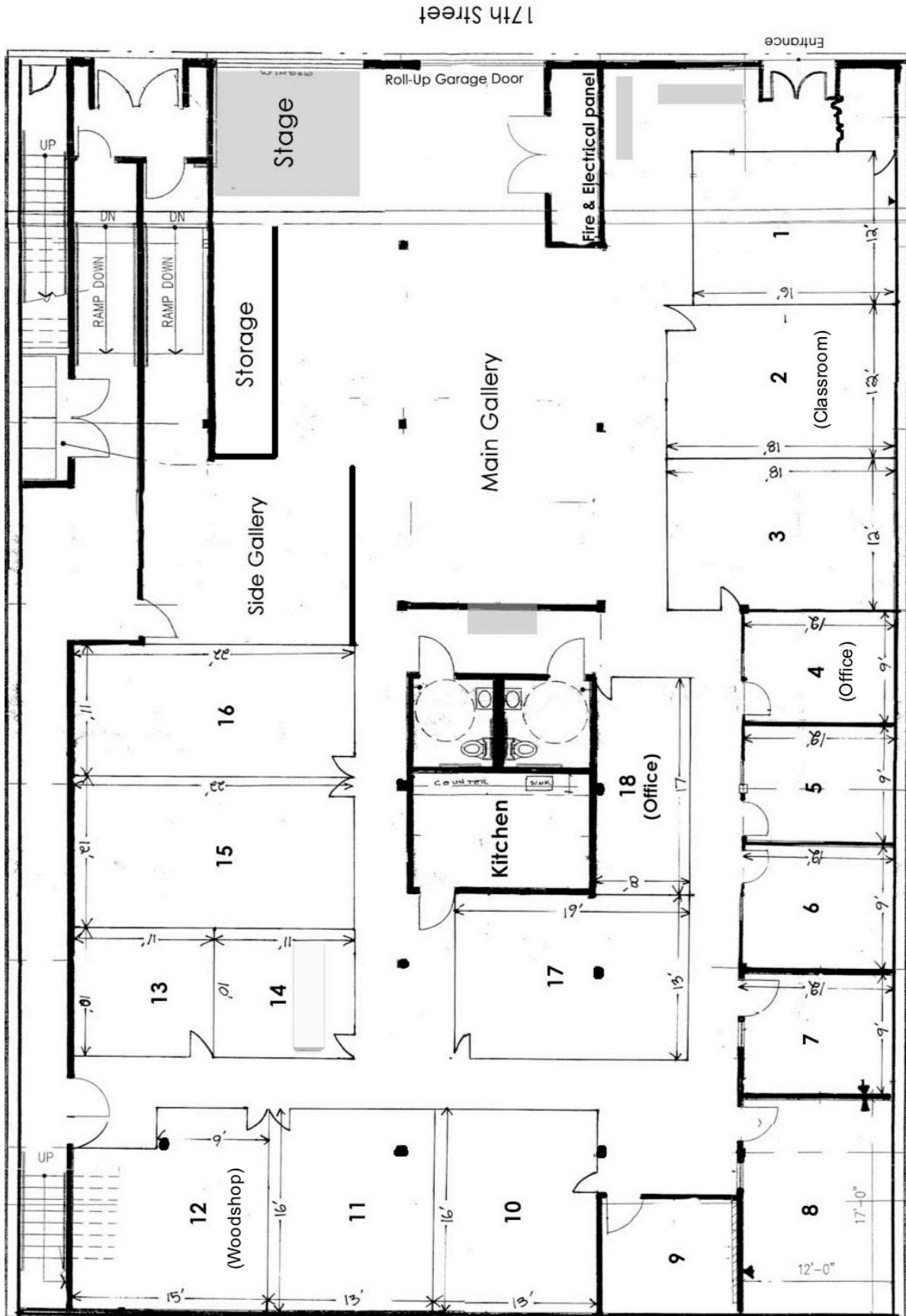
generates a creative spirit, not only in the arts but also in technology and business. This creative spirit and rich culture is what brings individuals to the Bay Area in flocks. I think that there is a lot to learn from these innovative organizations and the grassroots art centered missions. I hope to use my experience in San Francisco to build a sustainable artistic ecosystem in my own community.

VITA

A native of Tennessee, Ashlee Nell Rivalto received her B.A. in Corporate Communications and Public Affairs in 2009 from Southern Methodist University in Dallas, TX. During her time at SMU's Meadows School of the Arts, Ms. Rivalto minored in Fine Art and developed a deep seeded passion for creative expression. After graduating, she worked in fundraising at the Brooks Museum of Art in Memphis, TN, where her passion grew deeper and eventually led her to New Orleans, LA. Throughout her graduate studies at the University of New Orleans, Ms. Rivalto worked as a Graduate Assistant in the development department of the Ogden Museum of Southern Art. She also volunteered as an Ogden Museum docent, which expanded her love of art education. Ms. Rivalto received her M.A. from the University of New Orleans in 2012 and is happy to call the culturally vibrant city of New Orleans home.

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www.rootdivision.org

Studios Program: Artist's Application

Root Division is a non-profit that was founded in 2002 by artists, of artists, and for artists. Root Division's mission is to improve appreciation and access to the visual arts by connecting artists & the public. We provide subsidized studio space to working artists in exchange for their service in creating shared learning opportunities for the community. Artists develop creatively and professionally by teaching art to underserved youth, leading adult education classes, and producing exhibitions that showcase local emerging artwork.

As we consider applicants, our goal to include a broad range of artistic practices while satisfying the needs of the organization and its projects. Talent and experience in both artistic and professional pursuits are valued in this process; however, we embrace both artists with no experience in these areas, and those with extensive resumes. We are organized as a team, and constructive input & participation is always valued.

We seek to serve each artist's professional development goals through our programming. Please familiarize yourself with the organization before applying and understand your obligations of service as a Root Division Artist. It is important that you understand that you will be asked to volunteer 12 service hours per month, but it is equally important that you understand how Root Division can serve you as an artist.

Please submit the following for review:

- **Completed application form**
- **Cover letter:** Please introduce yourself & tell us why you are interested in the Root Division community. Examples of your positive participation in other peer communities are also helpful.
- **Artist resume/ Professional resume**
- **Artist Statement / Statement about artwork submitted**
- **Examples of artwork with image list (Can be digital sent via email or via URL.)**
- **Additional materials* (optional)**

* **Additional materials:** Feel free to include one or more of the following that demonstrate experience, leadership or interest in our core projects of Youth Education, Adult Education, and/or Events & Exhibitions. We expect you to serve in areas that interest you and further your professional goals:

- Youth Education Course syllabus/ curriculum (Grades K-12)
- Adult Education Course syllabus/ curriculum
- Curatorial proposal: documentation of an exhibition you have produced, or a detailed proposal for an exhibition including notes on venue, content, marketing, and budget.
- Event design: documentation of an event you have produced, or a detailed proposal for an event including notes on venue, content, marketing, budget and projected revenue.

The application/review process is rolling as space comes available. Call for current deadlines.

Submit materials to: Root Division
Studio Artist Application
3175 17th Street
San Francisco, CA 94110

Or digitally to: studios@rootdivision.org

Call Root Division at **415.863.7668** with any questions.



www.rootdivision.org

Studio Artist Application Form

Name: _____

Address: _____

Phone: _____ E-mail: _____

Briefly describe the primary media in which you work (i.e. Acrylic painting, textiles, collage, video, etc.)

Mark the areas of Root Division in which you hope to become involved. **Add a short description of how you would offer service in this area** (i.e. teach painting to middle school students, design/teach a course for adults in film-making, help install shows, etc.). Feel free to comment in more than one area and **note whether you have experience or would hope to gain experience** in that area.

Youth Education Program:

Adult Education Program:

Exhibitions & Events Program:

Marketing & Development:

Facilities:

Please tell us how you heard about Root Division: (web posting, friend, attending an RD event, etc.)

Signature: _____

Date: _____

Rec'd _____

ABOUT:

Root Division is an arts & arts education non-profit organization that was founded in 2002. Part of our mission is to offer opportunities for emerging and professional artists to develop, which includes exhibiting work and curating exhibitions. We embrace artists and curators with no experience in these areas as well as those with extensive resumes. As we consider submissions, we intend to include a broad range of artistic practices.

Our gallery space serves many needs, and as such is a unique environment in which to curate a show. **We strongly encourage that you visit our space and our website, familiarize yourself with our past & current exhibition program, and understand the mission of the organization before submitting a proposal.** Strong proposals will be clear & concise, will present innovative & engaging ideas, and will intend to draw a diverse group of participants & visitors. While we do not exclude artists & curators from outside the Bay Area, our primary focus is presenting local emerging artists and local emerging curators. **In order to promote as many artists as possible, we currently only accept proposals for group exhibitions.** Recent shows have ranged from five to thirty-five artists.

REVIEW PROCESS:

Our Curatorial Committee of established Bay Area arts professionals meets in March, July & November to review submissions. We have an Initial Review & a Follow-Up Review Process. The Initial Review is a great opportunity to submit the kernel of the curatorial idea, presenting a limited number of images and writing materials. Once the Curatorial Committee completes the Initial Review, we will request additional materials from a select number of applicants for a Follow-up Review.

PLEASE SUBMIT FOR INITIAL REVIEW:

- Request for Initial Review Form:** attached below
- Curatorial Statement:** a one-page statement describing the project and the artworks submitted
- Images:** Up to eight (jpgs, 1200px in largest dimension) labeled to correspond with the inventory numbers listed on application (i.e. 01_ShowTitle). If there is video it should be submitted as a still and as a link to a web-hosted video viewer.
- Image Inventory Sheet:** attached below
- Curator's Resume:** (2 pg. max) Please do not submit all exhibiting artist resumes for Initial Review
- SASE for return of materials, if desired**
- Submission Fee:** \$10 check/money order made payable to *Root Division* (E-payment can also be made via our website: http://www.rootdivision.org/curatorial_proposal.html)

Thanks for your interest in Root Division!



Curatorial Proposal

Contact Name: _____ **Date:** _____

Contact Address: _____

Phone: _____ **E-mail:** _____

Title of proposed project/exhibition: _____

Estimated number of artists exhibited: (not all need to be confirmed at this time) _____

Would you consider an open call for this exhibition? YES NO

Proposed Artists: Please list the names of proposed artists here: _____

Schedule: We try to schedule our exhibitions up to one year in advance. Is there a particular month that you prefer for the project, or any other time restraints you'd like the committee to be aware of?

Please describe how you feel the project is particularly suited to Root Division. (This could be in relation to our mission, location, physical space, artists involved in the project, etc.)

Exhibition History: Root Division's vision is to provide a space for innovative ideas to develop into unique exhibitions. Has this exhibition, or grouping of artists been shown anywhere else? If so, where, and how would you modify it for presentation at Root Division?

How did you hear about Root Division, and have you visited our space?

Contact Name: _____ Date: _____

Contact Address: _____

Phone: _____ E-mail: _____

Title of proposed project/exhibition: _____

Image Inventory: Please include the artist, year, title, media, & size of each image included.

The space for notes is a good opportunity to annotate or explain the image how it relates to the exhibition theme/curatorial vision

Image 1: _____

Notes or video link: _____

Image 2: _____

Notes or video link: _____

Image 3: _____

Notes or video link: _____

Image 4: _____

Notes or video link: _____

Image 5: _____

Notes or video link: _____

Image 6: _____

Notes or video link: _____

Image 7: _____

Notes or video link: _____

Image 8: _____

Notes or video link: _____

THANK YOU!

Root Division Service Hours

Exhibitions & Events (AMY)	Hours per month	Gallery (RYAN/ AMY)	Hours per month	Facilities (BLAKE)	Hours per month	Adult Ed (KIJA)	Hours per month	Youth Ed (KIJA)	Hours per month	Misc Projects (MM)	Hours per month
Set-up Bar (3/10 - 6-7 pm)	1	Help w/ Install (MO 3/5) - 5:30-8:30	8	Collect & put out trash- (Mondays)	4	Instructor Orientation (1 hr)	8	Teach class (2/wk)	8	QB data entry	4
Food Set-up (3/10 - 6-7 pm)	2	Help w/ Install (TU 3/6) - 5:30-8:30	8	Clean fridge- (Mondays)	4	Teach Course (3/wk)	9	Teach class (2/wk)	8	(3/10) Video interviews (15 min/ ea)	4
Extra Set-up help/Clean entry (3/10 - 6-7 pm)	1	Lighting for show (by TU 3/6)	3	Clean Kitchen- (Mondays)	4	Teach Course (3/wk)	9	Teach class (2/wk)	8	(3/22) Video interviews (15 min/ ea)	4
SS Door 3/10 (6:30-8:30)	4	Deinstall (MO 3/26) -day & evening	3	Clean bathrooms - (Mondays)	4	Teach Course (3/wk)	9	Get Youth artwork for TASTE	3	Label/sort TASTE invites (TU 3/6)	4
SS Door 3/10 (8:30-10:30)	4	Paint / touch-up walls (by MO 3/26)	4	Sweep & mop floors- (Weds)	4	Teach Course (3/wk)	9	New Growth planning	4	Label/sort TASTE pcs (TU 3/13)	4
SS Bar 3/10 (6:30-8:30)	4	Tidy & work Gallery (3/3) 2-6 pm	4	Clean entry & sidewalk (Tuesdays)	3	Post Class Flyers	1	Get Youth artwork for TASTE	3	TASTE wine bottle (1 hr ea)	6
SS Bar 3/10 (8:30-10:30)	4	Tidy & work Gallery (3/10) 2-6 pm	4	Tidy Woodshop (Weds)	3	Post Class Flyers	1	Set up Creative Stat FR 3/9	3	LUCKY 7 event: 3/7 6:30-8:30	4
Clean up 3/10 (10-11 pm)	1	Tidy & work Gallery (3/17) 2-6 pm	4	Clean Bathrooms - FR 3/9	1	Photograph Adult Ed artwork	2	Work Creative Stat 3/10: 7-9 pm	4	LUCKY 7 event: 3/7 8:30-10:30	4
Help SFSU event: FR 3/2 5-8 pm	3	Tidy & work Gallery (3/24) 2-6 pm	4	Clean Kitchen- FR 3/9	1	Clean Classroom- FR 3/9	1	SF Kids Summer Info Booth - 3/8	5	TASTE committee	6
Total Events	24	Total Gallery	42	Total Facilities	28	Total Adult Ed	49	Total Youth Ed	46	Total Admin	40

TOTAL HOURS 229



EDUCATION COORDINATOR POSITION

The Education Coordinator manages Root Division's education programming in the areas of youth education, adult education, & all related outreach & support. Root Division staff & core of volunteers operate as a team, interacting with each other often, so that the organization provides a unified schedule of creative learning opportunities & experiences for artists & the greater community. This position offers an exciting opportunity for someone motivated to work & learn in a unique & dynamic non-profit arts environment.

PROGRAM COORDINATION, DEVELOPMENT & MANAGEMENT: Coordinate, develop, & manage all Root Division's educational programming both onsite & off-site including a balanced & stimulating schedule of classes, workshops, professional development offerings, student exhibitions, & tours of exhibits & studios

- Recruit, interview, train, oversee, & evaluate all Artist Instructors; includes program orientation & policies, contracting/compliance, curricular design, classroom support, & documentation
- Organize logistics & data among classes including scheduling, enrollment, correspondence, & surveys
- Maintain relationships with staff at schools/partner organizations; facilitate collaborations with artists
- Develop & coordinate opportunities for student exhibitions (on-site, at program sites, & other locations); initiate, collaborate, & coordinate with Exhibitions Coordinator programming that links educational programs with on-site exhibitions, including Student Gallery, New Growth (student exhibition), & Family Arts Workshops
- Recruit & manage additional support to assist in marketing, training, & programming as needed
- Maintain supplies/equipment inventory for education programs; Keep organized & accessible
- Develop & maintain an archive of previous lesson plans, classes, instructors, students, & images
- Update & monitor program assessment processes through student/instructor/partner evaluations and onsite & offsite visits
- Manage project budgets & track expenses; Generate reports/summaries on all education programs
- Work with staff & board in contributing input & feedback for organizational strategic planning
- Work with Executive Director & other staff to research, plan, & develop new education programming as Root Division evolves & new opportunities arise; Help plan & oversee teaching components of *Latino Teaching Artist Fellowship*
- Seek professional development through mentors, classes, observation at other institutions, etc

OUTREACH, COMMUNITY ENGAGEMENT, & ADVOCACY: Responsible for outreach for education programs with an emphasis on building & developing relationships with various constituents in an effort to enhance the awareness, reputation, role, & recognition of Root Division & its mission in the broader community

- Serve as an advocate of Root Division's mission by acting as an ambassador to partner sites, schools, & students, artists, supporters, donors, & sponsors; Coordinate site visits for constituents
- Form & maintain partnerships with peer organizations, schools, teachers, artists, volunteers, interns, etc; Coordinate regular meetings & communication including in-person visits; Database of contacts
- Help design & implement overall marketing strategy; Direct the PR, marketing, & promotion of educational programming including info/images for e-based & printed materials
- Distribute outreach material to various communities including schools, teachers, students, families, etc; Research & attend outreach events to recruit constituents for involvement in programs
- Participate in 2nd Saturday openings & other Root Division events on & offsite to represent & promote educational programming as well as to facilitate art activities
- Support outreach efforts & marketing of all programs; represent Root Division to the public & press

FUNDRAISING & ORGANIZATIONAL SUPPORT: Overall support in sustaining a thriving, dynamic organization

- Provide support with all fundraising efforts related to education programs (i.e. grant writing/final reports, compiling data & visual materials, letters of support, soliciting donations from local businesses, etc)
- Help coordinate major fundraising events (Taste/ Art Auction) through committee participation; Offer support for any additional events/ fundraising activities related to educational programming
- Research funding opportunities for artists & art education; Support general fundraising efforts
- Help recruit & train interns/volunteers; Supervise Education & Administrative Interns & related projects
- Support coordination of thriving Studios Program via participation in Artist Selection Committee & All Artist Meetings; administer, oversee, & track service hours for education programs
- Assist in day-to-day operations of the organization and all related programs, including gallery support, admin support, requests for info, errands, & other duties



Qualifications:

Minimum:

- Bachelor's degree in fine arts, art education, education, or art history (or equivalent)
- Proven skills in program management/coordination

Preferred:

- Masters degree in art, art education, education, or art history
- Minimum 2 years experience in facilitating art education to youth and/or adults in a professional setting
- Sensitivity to and understanding of the needs and interests of artists & a diverse audience
- Strong writing ability & computer skills (Mac)
- Demonstrated marketing/ outreach experience and/or creative problem solving skills
- Available 4-5 afternoons per week
- Valid CA driver's license

Beneficial:

- Bilingual Spanish speaking skills
- Access to vehicle for performing outreach/ site visits
- Basic skills for photo documentation
- Graphic design experience; Adobe CS
- Grant writing / fundraising experience

Other Considerations:

- Root Division is devoted to providing creative opportunities, so a strong interest in learning is essential for this position.
- Shows personal initiative as well as be able to work a member of a team in an informal, creative, & fast-paced environment
- Overall positive attitude and ability to work with various constituencies of all ages & from a wide variety of backgrounds, including students, artists, teachers, administrators, and supporters of the organization

This is a PART TIME position at approximately .60 FTE - .70 FTE (22-28 hours per week) with the possibility to increase. Position requires 3-4 days onsite as well as occasional evenings & weekends, including the 2nd Saturday of each month. Compensation is commensurate with experience, and includes base salary, paid vacation & holidays, paid sick days, program performance bonus, & budget for related professional development activities.

Projected start date: July 2011

Root Division is an Equal Opportunity Employer

To Apply: Send a cover letter, resume, writing sample, and names and phone numbers/emails of 2 references to:

Education Coordinator Search

Root Division

3175 17th Street

San Francisco, CA 94110

employment@rootdivision.org

Exhibitions Coordinator: Position Description & Related Duties

1. Design and maintain 12-month calendar of Root Division Exhibitions with financial, artistic, and strategic goals for the *Second Saturday Exhibition Series*. Set and follow deadlines for all program operations.
2. Draft/ post/ send Press Releases, Calls for Artists/ Curatorial Proposals. Respond to requests for images/info.
3. Help coordinate & participate on Curatorial Committee; Recruit artists/curators; Organize/ review proposals.
4. Meet & communicate with curators both before & after events to ensure success/evaluation; Update & administer Exhibition Checklist template to create oversight of planning deadlines & budgets.
5. Coordinate & support installation of exhibitions with Installations Manager; Staff artwork drop-off & pick-up.
6. Coordinate & provide support to artists and curators participating in exhibitions & events to ensure highest quality exhibitions. Administer & collect artist contracts for insurance of accurate labeling/pricing/ signage.
7. Coordinate & attend all events including set-up, staffing, procurement of supplies (food/ bev), front door, bar, AV, donations, signage, live performers, etc.
8. Staff/ oversee gallery hours as needed. Provide support with art sales (invoices/credit card machine).
9. Recruit & contact donors/ sponsors for events (food/bev, services, rentals, bands, djs, performers). Develop & update database of all contacts/ information.
10. Work with Executive Director/ designers / Webmaster to choreograph promotional efforts (press releases, postcards, email blasts, web posting, etc.). Provide images/content for website & emails.
11. Oversee & participate in outreach efforts for exhibitions program and organization; Help build/ maintain connections with outside groups/ businesses/ organizations; Provide support as needed for offsite RD events.
12. Oversee documentation of events & compilation/posting of photos for web gallery/ archive.
13. Complete/ submit, & file Event Summary of each event (successes, critique, income/expenses); Compile/ provide data from past events & update calendar of future events for ED upon request, specifically for grant-writing efforts. Estimate/ track number of hours of position as well as support hours from RD artists.
14. Organize the storage and use of materials for events, including beverage inventory, supplies, & equipment.
15. Attend All Artist Meetings and brief community on upcoming events/exhibitions and needs for support.
16. Brainstorm with other staff for ways of connecting programming. Assist in cross-programmatic efforts.
17. Act as member on committees for fundraising events & organizational planning (Auction & Taste; Marketing).
18. Participate in recruitment, application review, & applicant interview process for Studio Artist Program.
19. Manage Exhibitions Intern; Oversee & supervise all interns on any event/exhibitions-related projects.
20. Check/respond via events@rootdivision.org (receives cc'd messages from submissions@rootdivision.org).
21. Compile additions to mailing list/ database from submissions, events attendees, & gallery visitors.
22. General admin/ related support; Field general questions by phone/ walk-in/ email about Root Division history, programs, classes, events, exhibitions, studios, volunteers, & internships; Forward questions accordingly.
23. Check in & coordinate with Executive Director as necessary.

TOTAL HOURS = 65-70 hrs/ month

Office hours: 12-16 hrs per week. [3-4 partial days or 2 full days (11-6)]

Meetings, add'l correspondence, add'l exhibition coordination/ installation, & 2nd Saturdays: 10-14 hours/ month

LESSON PLAN

Instructor Name: Ashlee Rivalto & Adam Shaw

Term: Summer 2011

Site: Caesar Chavez Elementary, FIRST GRADE

Objective/Focus *What students will learn/create:

Intro to Collage: Shapes, Scissors, and Safety

Students will warm up scissor skills with a basic cutting exercise where they will cut along the line to create a spiral mobile to hang in the classroom. Students will then work on cutting out shapes and creating basic collage compositions without glue.

Skills/Methods *What specific techniques will students practice:

Students will learn about basic shapes & composition. More importantly they will work on their cutting precision and scissor safety.

Resources *Books, reproductions, inspiration, etc. :

*See attached cutting templates

Write down simple scissor safety tips on poster board.

Color/Cut out one mobile before class to use as an example

Bring magazines and books to use for the students who finish early—they can begin cutting out letters for next weeks lesson (Collage Nametags).

Materials you will need:

- Copy of shapes template for each student
- Copy of mobile template for each student
- Scissors for each student
- Markers or crayons to share
- Piece of contract paper for each student

Concepts/ Terminology (what ideas will you be introducing, how will you explain these new ideas):

Scissors Safety: go over how to hold the scissors & scissor safety (Only use scissors while sitting at your desk, always point scissors down, do not bring scissors close to your face, never point scissors at a classmate, etc.).

Tips for cutting: Cut roughly around the object before cutting on the line, cut excess paper off to get closer to the object you want to cut out etc.

Composition: define composition for the students (how you place your shapes on the page). You can center shapes, how much blank space, you can use big shapes, small objects, layer shapes etc.

Steps in process:

1. Place scissors, colors and a mobile template at each chair
2. Go over scissor safety rules, how to hold scissors, how to cut, and show example of finished mobile & how to cut on the line to create mobile.
3. Allow the students time to color mobile template
4. When they are finished coloring have them cut out mobile
5. Have students turn in mobile when finished to receive their shape template and contract paper (hang mobiles at front of room)
6. Once students have completed mobiles talk about composition, how we arrange objects on the page
7. Allow students to cut out shapes and play with the idea of composition by arranging their shapes on their contract paper. They can use the markers & crayons to create compositions with their shapes.

LESSON PLAN

Instructor Name: Ashlee Rivalto & Adam Shaw

Term: Summer 2011

Site: Caesar Chavez Elementary, FIRST/SECOND GRADE

Objective/Focus *What students will learn/create:

COLLAGE NAMETAGS

Students will exercise their new scissor skills by creating nametags to be worn for every art class. They will use magazines and old books to find the letters in their name and decorate with clippings that represent their personality and interests. *Nametags are a good tool for a class with behavioral issues. With nametags you can speak to the student directly as well as create assigned seating chart by laying out the nametags students' seats before class.

Skills/Methods *What specific techniques will students practice:

Students will learn more about collage as they begin to use a more traditional style of collage medium—the magazine. This is also a good tool for students who have recently began reading—they will be searching for the letters in their name. They will also work on their newly tuned scissor skills.

Resources *Books, reproductions, inspiration, etc. :

Bring your simple scissor safety rules on poster board.

Create a nametag for with your name to use as an example.

Materials you will need:

- Large Index Cards (with students' names written at the bottom in pencil)
- Torn out pages from old magazines and books with large/bold print—remember to scan any material that is typically read by adults to ensure all pictures are child friendly
- Scissors for each student
- Glue sticks to share
- Markers or crayons to share
- Yarn & hole punch to create nametag necklace

Concepts/ Terminology (what ideas will you be introducing, how will you explain these new ideas):

Scissors Safety: go over how to hold the scissors & scissor safety (Only use scissors while sitting at your desk, always point scissors down, do not bring scissors close to your face, never point scissors at a classmate, etc.).

Tips for cutting: Cut roughly around the object before cutting on the line, cut excess paper off to get closer to the object you want to cut out etc.

Composition: define composition for the students (how you place your shapes on the page). Tell them to make sure letters are large enough to read from far away, that all the letters can fit on the card, and to lay out the composition before gluing to make sure everything will fit (like they did in last weeks lesson *Intro to Collage).

Steps in process:

1. Place scissors, markers, index cards, and a few magazines/books/pages at each chair/table.
2. Go over scissor safety rules, how to hold scissors, how to cut, and explain lesson—show nametag example (Tell students they must search for their letters BEFORE searching for decorations. Some students will get caught up in the pictures instead of looking for their letters).
3. Assist students in finding the letters to their names (some will be better at recognizing letters than others).
4. When a student has cut out every letter of their name have them raise their hand—check their work—if they have completed their name hand them a glue stick and instruct them to decorate.
5. Take up nametags after class and use them for assigned seating next week.

LESSON PLAN

Instructor Name: Ashlee Rivalto & Adam Shaw

Term: Summer 2011 **Site:** Caesar Chavez Elementary, FIRST/SECOND GRADE

Objective/Focus *What students will learn/create:

COLLAGE SELF-PORTRAITS

Students will create self-portraits using colored paper & magazine scraps.

Skills/Methods *What specific techniques will students practice:

Students will learn more about collage as we introduce them to different materials and ways of cutting.

Resources *Books, reproductions, inspiration, etc. :

Bring your simple scissor safety rules on poster board.

Create a self-portrait collage to use as an example.

Create a slide show or print out of pictures from online of self-portraits and collage portraits.

Materials you will need:

- Construction paper or heavier stock paper (to glue objects to)
- Torn out pages of old magazines or books with large faces (try to find a variety of photo & cartoon)—remember to scan any material that is typically read by adults to ensure all pictures are child friendly.
- Regular scissors for each student & Textured scissors to share
- Glue sticks to share
- Markers or crayons to share
- Colored construction paper

Concepts/ Terminology (what ideas will you be introducing, how will you explain these new ideas):

Scissor Safety: go over how to hold the scissors & scissor safety (Only use scissors while sitting at your desk, always point scissors down, do not bring scissors close to your face, never point scissors at a classmate, etc.).

Texture & tips for cutting: try to explain what texture is...smooth skin, curly hair, fluffy carpet, smooth glass etc. Show students how they can create texture with scissors by either using textured craft scissors or by using different style of cut like a wave or a zigzag.

What is a Portrait: Students will learn about portraits & self-portraits by watching a slide show of images. I will explain portraits by asking students what they see/what do all of these images have in common etc. I will show self-portraits with photos of the artist side by side as well as portraits made with collage.

Composition: define composition for the students (how you place your shapes on the page). Make sure students lay out the composition before gluing to make sure everything will fit and that they are sure they want to use that piece—they could come across something better as they scan the magazine clippings.

Talking about Art: If there is time at the end we will circle up at discuss our art. As students begin to explore their materials it is good that they learn to talk about them and see how others are using the different materials. Have the students look at their neighbor's art and explain one thing they like about it. Ask questions like—What do you see? Why do you say that? What else can we find?

Steps in process:

1. Place scissors, markers, construction paper, and a few magazines/books/pages at each chair/table.
2. Go over scissor safety rules, how to hold scissors, how to cut, and explain lesson
3. Explain what a portrait and self-portrait are. Show self-portrait examples and show examples of how to create texture while cutting (texture can be used for hair).
4. Assist students with their portraits. Help them to create their image based on their looks.
5. When a student is ready to glue hand out glue sticks.
6. If there is time at the end of class have a "gallery discussion" where students can stand up and talk about their portrait if they want. Also, allow students to pick out their favorite self-portrait and explain why.

LESSON PLAN

Instructor Name: Ashlee Rivalto & Adam Shaw

Term: Summer 2011 **Site:** Caesar Chavez Elementary, FIRST/SECOND GRADE

Objective/Focus *What students will learn/create:

COLLAGE LANDSCAPES

Students will create landscapes using colored paper & magazine scraps.

Skills/Methods *What specific techniques will students practice:

Students will learn more about collage by working with different materials, ways of cutting, and exploring new compositions. This is a good project to include other class material like social studies and science. (For example our class was studying the future so our students used their imaginations to create "futuristic" landscapes.

Resources *Books, reproductions, inspiration, etc. :

Bring your simple scissor safety rules on poster board.

Create a landscape collage to use as an example.

Create a slide show or print out of pictures from online of landscapes and collage landscapes (try to match them to theme—for example we brought "futuristic" inspiration.

Materials you will need:

- Construction paper or heavier stock paper (to glue objects to)
- Torn out pages of old magazines or books with large faces (try to find a variety of photo & cartoon)—remember to scan any material that is typically read by adults to ensure all pictures are child friendly.
- Regular scissors for each student & Textured scissors to share
- Glue sticks to share
- Markers or crayons to share
- Colored construction paper

Concepts/ Terminology (what ideas will you be introducing, how will you explain these new ideas):

Scissor Safety: go over how to hold the scissors & scissor safety (Only use scissors while sitting at your desk, always point scissors down, do not bring scissors close to your face, never point scissors at a classmate, etc.).

Texture & tips for cutting: Explain what texture is. Show students how they can create texture with scissors by either using textured craft scissors or by using different style of cut like a wave or a zigzag.

What is a landscape: Students will learn about landscapes by watching a slide show of images. Explain landscapes by asking students what they see/what do all of these images have in common etc.

Composition: define composition for the students (how you place your shapes on the page). Make sure students lay out the composition before gluing to make sure everything will fit and that they are sure they want to use that piece—they could come across something better as they scan the magazine clippings.

Talking about Art: If there is time at the end we will circle up at discuss our art. As students begin to explore their materials it is good that they learn to talk about them and see how others are using the different materials. Have the students look at their neighbor's art and explain one thing they like about it. Ask questions like—What do you see? Why do you say that? What else can we find?

Steps in process:

1. Place scissors, markers, construction paper, and a few magazines/books/pages at each chair/table.
2. Go over scissor safety rules, how to hold scissors, how to cut, and explain lesson
3. Show landscape examples and examples of how to create texture while cutting.
4. Assist students with their portraits. Help them to create their image based on their looks.
5. When a student is ready to glue hand out glue sticks.
6. If there is time at the end of class have a "gallery discussion" where students can stand up and talk about their landscape if they want. Also, allow students to pick out their favorite piece of art and explain why.