



Social Empowerment through Non-Profit Arts Organizations in Brazil:
Management structure and why it matters

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Organizational Structure and Culture of Non-Profit Arts Organizations in Brazil

Purpose of the Unit: Students will explore the different types of organizational structure of non-profit organizations and will discuss the impact on organizational management and effectiveness. Students will study one of five Brazilian non-profits and will prepare presentations. The issues of culture and social empowerment of at risk communities through participation in the arts will be explored within the context of present day Brazil.

Established Goals/Key Course Concepts Addressed:

1. Measuring organizational structure against performance measures. Students will explore differences between for-profit and non-profits (structure, finances, mission, etc); and will look at different models and criteria for evaluating performance in non-profits.
2. Students will explore issues of cultural identity, citizen participation, artistic self-expression and social activism within the context of participation in non-profit organizations.
3. The role of government vs. private-sector involvement in non-profits will be explored.
4. Major geographic characteristics of Brazil (location, population, economic indices, language, ethnicity), and cultural affinity with Spanish-speaking America will be discussed.

Evidence of Understanding:

1. Students will be able to identify major differences between for-profit organizations and not-for-profit organizations.
2. Students will be able to analyze different organizational structures and ascertain the particular strengths and weaknesses of each.
3. Students will learn to review a mission statement and make recommendations to improve the organizational efficiency (management) through structural and organizational changes.
4. Students will be free to make judgments on organizational effectiveness by looking at mission statements against measurable performance indicators.
5. Students will learn to consider local as well as organizational culture in their analysis of non-profits.
6. Students will learn to evaluate the impact, advantages and disadvantages of various individual, private and government financial sources of organizational funding.
7. Students will learn about the role of arts education and participation in the promotion of community development, social activism and citizenship in at risk communities.

8. Students will learn to consult primary and secondary sources in English, Spanish and Portuguese while doing research for their group presentations on an assigned Brazilian arts organization.
9. Students will gain new concrete knowledge of Brazil (geographic, historical, economic, social, linguistic and artistic).
10. Students will learn to prepare a proposal for the future enhancement of the organization's performance taking into consideration the many complex and often conflicting issues facing Brazilian non-profit arts organizations today.

Essential Questions:

1. How are non-profits different from for-profit organizations?
2. What types of structures can non-profits have?
3. Why is organizational structure important?
4. How does organizational structure affect performance?
5. How do we measure performance in non-profits?
6. What makes a non-profit organization's performance effective and how do we best measure it?
7. How does structure affect leadership, governance and management?
8. How does structure affect sustainability?
9. How can mission affect structure?
10. How does funding affect structure?
11. What is organizational culture? Why is it important?
12. How does organizational culture affect structure?
13. Should the local community's culture matter to the organization and why?
14. How do sources of funding affect structure and organizational efficiency?
15. What is social empowerment?
16. What is citizenship education and why is it important?
17. What role do the arts play in empowering the disenfranchised and why is it important in Brazil today?
18. Can and should the private or public sector do the "empowering" alone? Why?
19. What is the role of the community in social empowerment?

Performance Tasks:

1. Working independently and in groups, students will consult both primary and secondary information sources and prepare a PowerPoint presentation on one of five Brazilian non-profit arts organizations. They will analyze the individual organization's mission, history, culture, structure, funding, efficiency and performance, and will make recommendations to improve performance.
2. During the question and answer period following each group presentation, students will be expected to ask questions about the particular arts organization. Non-presenters will be given roles as community members,

- organizational managers, or funders; they will be expected to question assumptions and interpretations made by the presenters with respect to the particular organization.
3. Students will receive a grade for their group presentation, which will include providing satisfactory responses to questions by the rest of the class.
 4. Students will be expected to have gained perspective in their understanding of the complex issues involved in the analysis and management of non-profits; they should display new insights on Brazil; they should demonstrate their ability to discuss all of these in a second language.

Learning Activities:

1. During the first class, with the active participation of the students, the instructor will define the major characteristics of non-profit organizations as well as the performance criteria for measuring it through a multi-dimensional perspective. As a means to provide a model for students' group presentations, one Brazilian non-profit (Didá) will be analyzed using diverse sources to instruct (photos, Web sites and video). We will analyze mission statement, organizational history, geographic location, current organizational culture, structure, community culture, funding, performance, and sustainability.
2. As homework, students will be asked to consult the Web about this first Brazilian arts organization, and to bring any new facts or questions they discover in their consultation for further discussion during the next class.
3. Students will be asked to form groups of 2–4 and to choose from among four Brazilian organizations (Corpo Cidadão, Nós do Morro, AfroReggae, and Projeto Guri). They will investigate all possible sources for their group presentations and will be asked to consider answers to the 19 essential questions listed previously. They may include limited amounts of photo, video and newspaper sources in their 20-minute presentations, and will be expected to prepare for the 10-minute follow-up question and answer period. They will be responsible for defending their analysis against the questioning of other classmates who will assume the roles of funders, organizational members and community members.
4. In addition to preparing an in-depth group presentation and discussion, in Spanish, of the organizational structure, funding, performance and sustainability of five Brazilian non-profit arts organizations, the students will have an opportunity to discuss and debate the many issues surrounding social activism via non-profit involvement. They will explore the effectiveness of empowerment through the arts, as well as the current challenges faced by Brazilian inner-city communities.

Unit Overview and Notes:

This two-week college-level teaching unit has been developed for implementation during four 75-minute class sessions as part of an entire semester business course.

In preparation for the first class of this unit students will be assigned as homework to: a) investigate Brazil by gathering facts on geography, economy and history; b) research general characteristics and considerations about non-profits with the goal of answering the question: what are non-profits and what special role can they play? For this first class and for the group presentations, students will have access to the list of references and links provided at the end of this report.

Class 1: Background information and Preparation for class discussion and group presentations

1. An overview of non-profit organizations
2. General demographic, geographic and socio-economic presentation of Brazil
3. Presentation by instructor of Projeto Didá (first Brazilian organization and pattern to be used by student groups for the remainder)

Class 2: Student group presentations on Brazilian non-profit arts organizations

Class 3: Student group presentations on Brazilian non-profit arts organizations

Class 4: Conclusion and discussion

1. Last group presentation
2. General class discussion and summary of knowledge gained about challenges of non-profit arts organizations and Brazil
3. General debate about the role of non-profits in promoting social empowerment and citizenship through the arts

Unit Details:

Class 1

Part 1. An overview of not-for-profit organizations (25 minutes)

With the active participation of all students in the class, the instructor will summarize the purpose and main characteristics of non-profits, including the similarities and differences compared to for-profit organizations.

What does a not-for-profit look like?

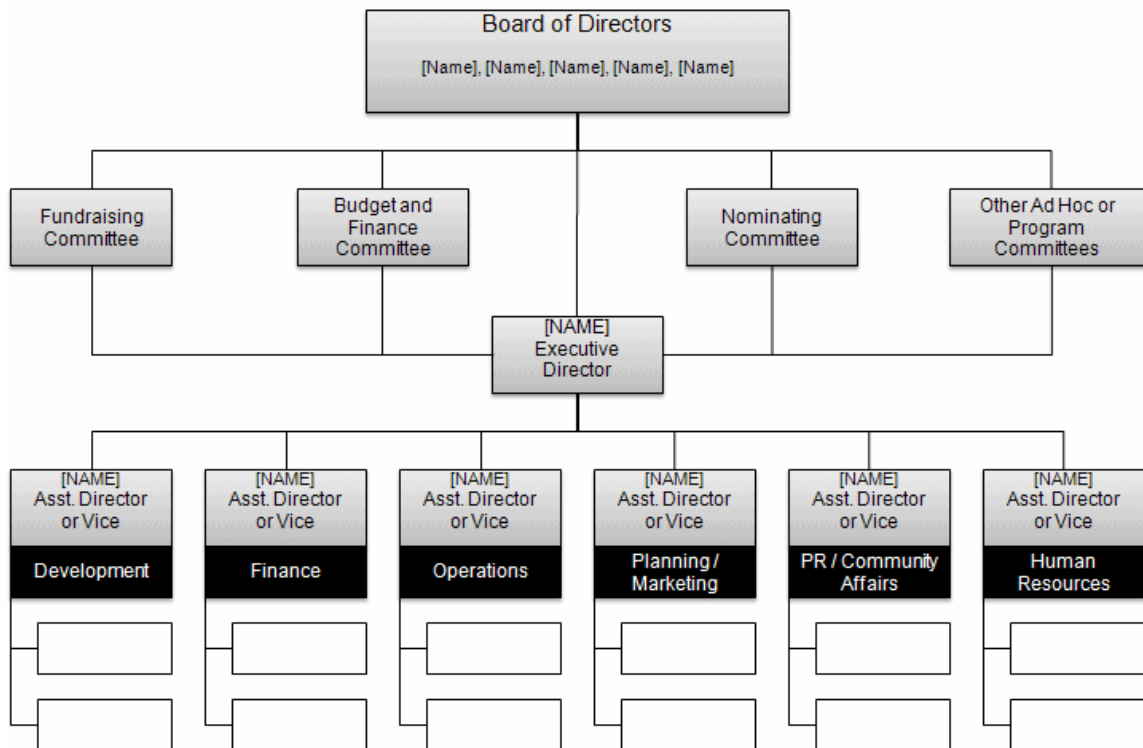
As a non-profit organization independent of government or firms outside social organization, its goal is the pursuit of social public welfare activities, the provision of social public welfare activities, the provision of social services to the public rather than to maximize the efficiency of their own (Schiff & Weibord, 1991). Non-profits can be involved in education, health, environment, science and technology, legal services, the arts, etc.

It is their business not to distribute their surplus funds to owners or shareholders, but rather, use them to pursue their mission goal, which is to perform a social function or service.

What makes them like, or different from, for-profit organizations? (e.g., purpose/mission, effectiveness, accountability, size, sustainability, etc.) For-profit organizations can be either privately owned or may distribute taxable income to either shareholders or employees. By comparison, not-for-profit organizations do not have private owners but controlling members or boards-of-directors; yet, they don't usually sell their shares to others or personally derive any taxable benefits from them. Legally, non-profits can be structured as charities, trusts, foundations or cooperatives, or even simple informal organizations.

Some examples of organizational structures (in English and Spanish):

Nonprofit Organizational Chart





Resources:

Field Guide to Nonprofit Program Design, Marketing and Evaluation, Authenticity Consulting: http://www.authenticityconsulting.com/pubs/PG_gdes/PG_pubs.htm

Traditional Nonprofit Organizational Structure, Hurwit & Associates: http://www.hurwitassociates.com/l_charts_traditional.php

Field Guide to Consulting and Organizational Development With Nonprofits, Authenticity Consulting:

<http://www.authenticityconsulting.com/pubs/CN-gdes/CN-pubs.htm>

Field Guide to Leadership and Supervision for Nonprofit Staff, Authenticity Consulting: http://www.authenticityconsulting.com/pubs/Mgmt/MS_pubs.htm#anchor4073

Key questions for students to discuss in class in small groups:

- Why is organizational structure important?
- Why are organizations with poor internal structures less effective, more financially vulnerable? And why is performance less sustainable?

- How would you define organizational performance?
- Should performance include financial performance, process performance, political performance and service performance?
- How do we know an organization's survival is vulnerable?

To the best of your current knowledge on the particular organization complete the following seven-part online organizational life-stage questionnaire. This should assist you in answering the following questions:

Where You Are, Where You're Going, and What to Expect When You Get There, *The Nonprofit Life Stage Assessment*, Fieldstone Alliance:

<http://surveys.wilder.org/fieldstone/lifestages/lifestagesA.php?submit=Continue>

(see attached copy)

Revenue evaluation tools, Fieldstone Alliance:

http://www.fieldstonealliance.org/client/articles/Tool-Revenue_Evaluation_Matrix.cfm

Generation self-assessment tools, Fieldstone Alliance:

http://www.fieldstonealliance.org/client/client_images/pdfs/Generational%20Self-Assessment.pdf

Part 2. Overview of Brazil (25 min.)

- Where is Brazil located?
- How big, proportionally, is its territory?
- Which countries are its neighbors?
- Which are the main regions?
- Natural resources?
- What is the population, language and racial composition?
- Important historical facts?
- What are its main exports and what does its economic growth look like?
- Why is Brazil a BRIC country and why is this important?
- Current economic, political or social challenges?

Online resources for students and teacher to consult:

Fulbright "Arts and Empowerment in Brazil" 2010 Blog

<http://blogs.utexas.edu/brazilartsfulbright/>

World Bank

<http://web.worldbank.org/WBSITE/EXTERNAL/COUNTRIES/LACEXT/BRAZIL-EXTN/0,,menuPK:322347~pagePK:141159~piPK:141110~theSitePK:322341,0.html>

Inter American Development Bank

<http://www.iadb.org/es/paises/brasil/brasil-y-el-bid,1002.html>

CEPAL

<http://www.eclac.org/>

Part 3. Overview of Didá (25 min.)

Organization: Projecto Didá, Salvador, Bahia, Brazil

Play youtube video:

<http://www.youtube.com/watch?v=AvDdz56Q2jQ&feature=related>

Facebook video & recording:

<http://apps.facebook.com/ilike/artist/DiD%C3%A1+Banda+Feminina/track/Di-da+De+Salvador>

Photo of Didá playing in Pelourinho, Salvador

<http://www.fotolog.com/tiis/50325406>

Official organization Web site: http://www.projetodida.org/videos_eng.php

Background information (from Web site):

The Educational and Cultural Association Didá is a social program without solid financial support that gratuitously acts to promote educational activities on the basis of the arts, including the popular manifestations created and maintained by the Africans and their descendants. The educational foundation is in the transformation (of young lives) through percussion, more specifically of samba reggae. This variant of rhythms was created by Didá founder Neguinho do Samba. Neguinho for more than three decades invested his experience and discipline to transform the lives of impoverished young children in the historic central district of Salvador, Bahia into responsible citizens and conscientious parents. These youth would otherwise be without prospects for a future.

Didá is a Yoruba word that means the power of creation, the name was chosen by Neguinho to communicate that creation is the way of all artistic expression. The name also relates directly to the beneficiaries of Didá, since it is women who give birth in our world. The Didá School today offers courses in 11 subjects: percussion, Afro dance, theater, capoeira, crafts, singing, drum battery, guitar, *cavaquinho* (a kind of small guitar), keyboard and *sopro* (a wind instrument). The number of students per year varies between 600 and 800 children and adolescents. Didá has 23 professionals including instructors, coordinators, maids, cooks, and collaborators. Each day basic meals are served; breakfast, lunch and supper for 40% of the pupils and evening snacks for 100% of the pupils. Didá functions Monday through Saturday from 9 AM to 9 PM. The main objective of Didá is the education of

women and children through the performing arts. The courses are distributed between the days of the week, circulating among them six concurrent educational projects:

- Family Mocambo Didá
- Afro Brazilian aesthetics and beauty
- Bloco-Afro carnival
- Didá store (merchandising)
- The Sòdomo (an African word) project for young children
- Didá Feminine Band

In brief, these projects aim to stimulate collective constructive manifestations, to work together to establish the conscience of community experience respecting the similarities and the differences between people and activities.

Looking at Didá particularly, but applying the same pattern of analysis to the other four organizations, the instructor will attempt to answer the following questions to the best of his knowledge:

- What is the organization's mission?
- What about its origination history and founder role?
- What unique features and needs of the local community (culture, geography, challenges) are being served?
- What does the current organizational structure (including management) look like? What are the weaknesses?
- How is performance and effectiveness measured in this case?
- What are the current challenges (structure, funding and sustainability)?
- What are the recommendations?

Class 2 & Class 3

Student group presentations: Student groups, composed of 2–4 students, will prepare oral presentations, in Spanish, lasting no more than 20 minutes with an additional 10 minutes for Q & A from the entire class. They will use resources quoted in this curriculum unit, plus the blog from the Fulbright Arts & Empowerment in Brazil Program, as well as any information they can find in English, Spanish or Portuguese searching the Web. They may use PowerPoint and include photos and video materials in their presentations. After making recommendations for the improvement of management, during the Q & A session non-presenting students will ask questions while assuming the roles/interest of the board of directors, funders, employees and community leaders.

Resources on the four Brazilian arts non-profits:

1. **Corpo Cidadão**, Belo Horizonte, Minas Gerais
<http://www.grupocorpo.com.br/pt/cidadao.php> (in Portuguese)
<http://www.youtube.com/watch?v=YKBWhKAWi3Q>
<http://www.youtube.com/watch?v=h8GeYO6ckZA&feature=related>

Grupo Corpo:

<http://www.grupocorpo.com.br/site/index.php?mudaLingua=2>

<http://www.grupocorpo.com.br/site/index.php?mudaLingua=2>

2. **Nós do Morro**, Rio de Janeiro
<http://www.nosdomorro.com.br/eng/institucional.htm>
http://www.youtube.com/watch?v=4jBShv_wqPk (in Portuguese)
3. **AfroReggae**, Rio de Janeiro
<http://www.afroreggae.org.br/> (in Portuguese)
<http://www.favelatotheworld.org/>
<http://www.favelarising.com/about-afroreggae.html>
4. Guri Santa Marcelina, São Paulo
<http://www.gurisantamarcelina.org.br/> (in Portuguese)

Class 4

Last group of students presents their group project, to be followed by the final 25 minutes of the unit: an entire class discussion/debate on the following philosophical issues/questions (evaluated using the attached grading matrix):

1. Personal insights on the role of non-profits in vulnerable communities
2. Could the public or private sector perform these same activities?
3. Which organization (among the five reviewed) appears to have the greatest social impact, be the most effective and have the most sustainable structure?
4. What advice about management structure would you give someone starting a new non-profit in Brazil, or anywhere in Latin America?
5. What new information (cultural, geographic, economic, cultural) gained about Brazil surprised you the most, and why?
6. What role do you believe art education plays in citizenship participation?
7. After this unit, is there any related issue or area of study you would like to study or understand more in depth?

Evaluation: see attached grading matrix for oral presentations.

**Oral Presentation Grading Matrix
Brazilian Non-Profit Arts Organization**

NOTE: Oral presentations will be evaluated individually.

Name of organization: _____ Team # ____ Student Name: _____
Other team members:

	below average	average	good	very good/ excellent	outstanding
Oral Spanish language competence	22	24	26	28	30
Completeness, clarity and organization in execution of task	22	24	26	28	30
Inclusion and understanding of Brazilian context	7	9	11	13	15
Active participation and display of personal perspective during Q & A session	7	9	11	13	15
Teamwork	1	2	3	4	5
Effectiveness and ease of use of technology	1	2	3	4	5

Total points: ____ /100

Comments/suggestions:

Additional Background Resources

Natalie Arsenault, "Studying Arts & Empowerment in Brazil"

<http://lanic.utexas.edu/project/etext/llilas/portal/portal109/empowerment.pdf>

General Textbooks

Eakin, Marshall. *Brazil: The Once and Future Country*. New York, NY: St. Martin's Press, 1997.

Skidmore, Thomas. *Brazil: Five Centuries of Change*. New York, NY: Oxford University Press, 1999.

Popular Culture: Resistance, Accommodation, Appropriation

McCann, Bryan. *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil*. Durham, NC: Duke University Press, 2004.

Talmon-Chvaicer, Maya. *The Hidden History of Capoeira: A Collision of Cultures in the Brazilian Battle Dance*. Austin, TX: University of Texas Press, 2008.

Vianna, Hermano. *The Mystery of Samba: Popular Music and National Identity in Brazil*. Trans. John Charles Chasteen. Chapel Hill, NC: University of North Carolina Press, 1999.

Racial Identities and Race Relations

Reichmann, Rebecca, ed. *Race in Contemporary Brazil: From Indifference to Inequality*. University Park, PA: Pennsylvania State University Press, 1999.

Sansone, Livio. *Blackness without Ethnicity: Constructing Race in Brazil*. New York, NY: Palgrave MacMillan, 2003.

Sheriff, Robin. *Dreaming Equality: Color, Race, and Racism in Urban Brazil*. New Brunswick, NJ: Rutgers University Press, 2001.

Telles, Edward. *Race in Another America: The Significance of Skin Color in Brazil*. Princeton, NJ: Princeton University Press, 2004.

Twine, France Winddance. *Racism in a Racial Democracy: The Maintenance of White Supremacy in Brazil*. New Brunswick, NJ: Rutgers University Press, 1998.

Language and Culture Resources

Maria-Brazil: Home of Brazilian Culture on the Web

<http://www.maria-brazil.org/>

Portuguese Communication Exercises

<http://www.laits.utexas.edu/orkelm/ppe/intro.html>

Documentary Films

Bus 174 (2002)

Brazil in Black and White (2007)

<http://www.pbs.org/wnet/wideangle/episodes/brazil-in-black-and-white/video-fullepisode/2104/>

Carmen Miranda: Bananas is My Business (1995)

[can be seen in its entirety on youtube:

http://www.youtube.com/view_playlist?p=6ED185E9158E4B8C
Favela Raising (2005)
<http://www.favelarising.com/>

Free online non-profit evaluation/self-assessment tools from Fieldstone Publishing:
Nonprofit Life Stages Assessment, Organizational Stewardship Assessment,
Generational Self-Assessment, Collaboration Factors Inventory, Revenue Evaluation
Matrix, Organizational Stewardship Assessment
<http://www.fieldstonealliance.org/client/tools.cfm#assessment>

**The Nonprofit Life Stage Assessment
by Fieldstone Alliance**

**(5 life stages: where you are, where you are going and what to expect
when you get there)**

Instructions

On a scale of 1–5 (1=Least like us; 5=Most like us), enter the number that best represents the current state of your organization in the box to the right of each question. After every three questions your responses will be added in the Group Total box. Be sure to answer all questions. The assessment should take 20–30 minutes to complete. Once you have answered all the questions, your responses will be totalled. You will find guidance on interpreting your score at the end of this document.

Remember, you *must* respond to every item for the instrument to tally correctly.

A. Governance

1. We are in the process of writing our first set of Articles of Incorporation and/or by-laws for our new organization.

1 2 3 4 5

2. We do not yet have an "official, duly elected" board of directors.

1 2 3 4 5

3. We do not have our first written strategic plan with measurable objectives and action steps for the organization.

1 2 3 4 5

4. Our organization has adopted its first set of Articles of Incorporation and by-laws.

1 2 3 4 5

5. Most if not all of the current board members knew each other before joining the board and many agreed to serve on the board because they were personal friends of the founder(s).

1 2 3 4 5

6. Our board sees itself as more of a "hands-on working Board" rather than a "hands-off policy Board".

1 2 3 4 5

7. The Board of Directors is about evenly split between those who joined the board at the personal request of the founder(s) of the organization and those who joined after the Board began a formal recruitment/nominating process for new Board members.

1 2 3 4 5

8. The organization recruits Board members as much for their expertise and experience as Board members as for their passion for the organization's work.

1 2 3 4 5

9. The organization is still primarily reacting to external forces more than planning how the organization will take advantage of external forces "on the horizon."

1 2 3 4 5

10. Our organization needs to complete or has recently completed its first comprehensive strategic planning process.

1 2 3 4 5

11. The current composition of the Board makes it easier than before to raise questions about our purpose and mission, establish written board policies and begin to set a strategic direction.

1 2 3 4 5

12. The executive director and the Board have a pretty clear sense of the division of roles and responsibilities for the governance and daily operation of the organization.

1 2 3 4 5

13. Our organization has conducted several formal strategic planning processes since the founding of the organization.

1 2 3 4 5

14. The Executive Director and the Board of Directors have a written document which describes the division of roles and responsibilities for the governance and daily operations of the organization.

1 2 3 4 5

15. Our organization needs a sense of renewal and the Board needs re-energizing and re-focusing.

1 2 3 4 5

B. Staff Leadership

1. We are not seeing a need, at this time, for a paid Executive Director.

1 2 3 4 5

2. Board members tend to be the contact persons for the organization.

1 2 3 4 5

3. The vision and concept for the organization resides more in the minds of the founder(s) than anywhere else.

1 2 3 4 5

4. Our leader is more visionary and entrepreneurial than operational.

1 2 3 4 5

5. Our leader makes all the decisions for the organization.

1 2 3 4 5

6. Our leader prefers to act with minimal participation from the Board and staff/volunteers.

1 2 3 4 5

7. The organization has a full-time paid Executive Director.

1 2 3 4 5

8. The executive director makes most but not all the decisions and involves the staff and Board in some of the decisions.

1 2 3 4 5

9. The organization needs the Executive Director to begin separating their time between the daily operations of the organization and meeting with potential funders, community leader and other non-profit executive directors.

1 2 3 4 5

10. Our Executive Director is ready and able to lead the organization in expanding its mission and program offerings to meet the needs of the community.

1 2 3 4 5

11. The addition of program managers/supervisors strengthens the organization and does not hinder decision making or personal flexibility.

1 2 3 4 5

12. The executive director consciously divides her/his time between tending to the daily operations of the organization and community meetings, meeting with funders, participating in non-profit trade associations, etc.

1 2 3 4 5

13. Our organization has an Executive Director who is decisive and able to work collaboratively.

1 2 3 4 5

14. Our organization has an executive director who understands non-profit finances and organizational development concepts.

1 2 3 4 5

15. Our organization's founder is long gone from the organization.

1 2 3 4 5

C. Financing

1. Our revenue is primarily donations from individuals. Little if any of the revenue is derived from foundations or corporations or contracts with other non-profit or public sector organizations.

1 2 3 4 5

2. We are discussing the feasibility of writing grants and/or securing contracts for additional revenue.

1 2 3 4 5

3. We need to write our first one year budget. Revenue and expenses are based more on projections than historical financial data.

1 2 3 4 5

4. Our organization has yet to develop a written plan for financing the work of the organization.

1 2 3 4 5

5. Our organization's current source(s) of funding are sufficient for the work we are doing.

1 2 3 4 5

6. Our organization is in the process of preparing its first grant application for operational support.

1 2 3 4 5

7. Our organization has a fundraising plan, not necessarily written, which generally targets specific funding sources rather than a "shotgun" approach to fundraising.

1 2 3 4 5

8. Our organization can produce all financial documents that could be required by a funding source (e.g. multi-year budget, balance sheet, audit, cash flow analysis).

1 2 3 4 5

9. The executive director, staff and volunteers are discussing additional services and programs which would produce more revenue for the organization.

1 2 3 4 5

10. Our organization's funding is a combination of income sources (e.g., earned income, donated income, contracted income, investment income) rather than dependent on one or two sources of income.

1 2 3 4 5

11. Our organization has a steady cash flow, adequate accounting systems and an efficient budget.

1 2 3 4 5

12. As an organization, we are exploring new and expanded revenue sources to supplement our core funding. We have or are about to hire/contract for fundraising staff.

1 2 3 4 5

13. Our organization needs to develop and sustain new financing sources.

1 2 3 4 5

14. Our organization needs to diversify its funding base with several different sources of funds, e.g., public, private, fees, contracts, donations, foundation, endowment.

1 2 3 4 5

15. Our organization has established or is planning to establish investment policies, planned giving and/or endowments.

1 2 3 4 5

D. Administrative Systems

1. There is not a need for rented or donated office space at this point in time.

1 2 3 4 5

2. There is not a need for the organization to have a written policy and procedure manual at this point in time.

1 2 3 4 5

3. Setting up payroll, accounting and human resources functions are the least of our concerns at this time.

1 2 3 4 5

4. Administrative duties are the responsibility of board members, volunteers and any paid staff.

1 2 3 4 5

5. Our organization tends to follow mostly what is written in state and federal law because we have not written our own policy and procedure manual.

1 2 3 4 5

6. Our organization uses a volunteer or fiscal agent to manage all of our finances.

1 2 3 4 5

7. Our organization will gain greater credibility and stability when we have our own office space.

1 2 3 4 5

8. Our organization has hired a staff person (or plans to hire a staff person) whose primary duties are to manage the office.

1 2 3 4 5

9. Our organization has grown large enough that it is time to hire a business manager and manage our own finances rather than pay a fiscal agent.

1 2 3 4 5

10. The organization has an automated record system which keeps track of people using our services.

1 2 3 4 5

11. Our organization is considering expansion of leased space or purchase of office space.

1 2 3 4 5

12. The organization has and generally uses personnel policies, salary schedules, annual performance reviews and formal job descriptions.

1 2 3 4 5

13. Our organization needs many of its administrative systems revamped.

1 2 3 4 5

14. The organization has departments and those departments can make administrative decisions which should fall within the approved policies and procedures of the organization.

1 2 3 4 5

15. Our organization is experiencing tension about the level of centralization/decentralization needed in the organization.

1 2 3 4 5

E. Staffing

1. We have few if any written job descriptions.

1 2 3 4 5

2. The organization has no paid staff. Volunteers do all the work of the organization.

1 2 3 4 5

3. The organization does not have clearly identified supervisory and reporting relationships among the volunteers.

1 2 3 4 5

4. Our organization is still predominately run by volunteers but we have paid part-time staff.

1 2 3 4 5

5. Our organization is thinking about what we will eventually need for paid and unpaid staff to run our programs.

1 2 3 4 5

6. Our organization generally relies on in-kind donations of specialized advice, e.g., legal, program, financial.

1 2 3 4 5

7. Our organization has approximately equal number of volunteers and paid staff doing the work of the organization.

1 2 3 4 5

8. As an organization, we believe too many policies and procedures will interfere with meeting community needs.

1 2 3 4 5

9. Our organization is finding a greater need for staff with skills specific to our program needs rather than just generalists or all-purpose staff.

1 2 3 4 5

10. Our organization's staff are growing more specialized in their functions and expertise and this is a positive development.

1 2 3 4 5

11. Our organization's management and staff tend to operate using cross-functional, results-oriented work teams, who make most of the decisions affecting their work.

1 2 3 4 5

12. Our organization is experiencing a mix of old/new staff plus a diversity of staff (e.g., race, culture, gender, age, graduate degrees, etc.).

1 2 3 4 5

13. Our organization is going through a period of a high staff turnover and low employee morale or other challenges of change and diversity.

1 2 3 4 5

14. Our organization has found a comfortable balance between providing service by the organization exclusively and providing service through joint/collaborative ventures.

1 2 3 4 5

15. Our organization is characterized by high performing, interdependent and self-sufficient work teams.

1 2 3 4 5

F. Products and Services

1. We still are not sure what products or services our organization would offer on an ongoing basis.

1 2 3 4 5

2. We are in the process of assessing the community needs relative to the mission of our organization.

1 2 3 4 5

3. We are generating lots of ideas for what kind of products and services we could/should provide.

1 2 3 4 5

4. Our organization is moving from talking about products and services to actually offering them.

1 2 3 4 5

5. Although the organization has plans and ideas for more products and services, our resources limit us to smaller activities for the moment.

1 2 3 4 5

6. Our organization thinks our products and services will do well and meet a need but we lack the evaluation systems to know if we are doing well.

1 2 3 4 5

7. Our organization is having to make decisions about whether or not to develop activities that have a high potential for funding but are not entirely consistent with the mission of the organization.

1 2 3 4 5

8. We would like to add additional products and services but lack the staff and space to do that.

1 2 3 4 5

9. We see ourselves refining and improving our current products and services before adding new ones.

1 2 3 4 5

10. The organization's products and services are well-designed and operated.

1 2 3 4 5

11. The organization's success and visibility has led to opportunities for the organization to branch off in a variety of different paths.

1 2 3 4 5

12. The organization has begun to formally evaluate all of its activities. The organization will use the information to enhance, maintain or end programs within the organization.

1 2 3 4 5

13. Our organization has a schedule for conducting evaluation of products and services.

1 2 3 4 5

14. Our organization has 30% to 60% joint programs with other non-profit and/or for profit organizations.

1 2 3 4 5

15. Our organization's products and services need to be re-designed to meet emerging client needs.

1 2 3 4 5

G. Marketing

1. Very few people or organizations know we exist.

1 2 3 4 5

2. We are still debating who or what is the market for our services.

1 2 3 4 5

3. Although we think about it, a brochure is a future action item.

1 2 3 4 5

4. We market ourselves primarily by word of mouth.

1 2 3 4 5

5. We are too busy with other organizational responsibilities to put time towards a marketing campaign.

1 2 3 4 5

6. We print our brochures, announcements, hand-outs, etc. using forms and examples found in our computer programs. We are not paying a consultant to produce brochures, announcements and hand-outs.

1 2 3 4 5

7. Our promotional goals are adequately met with a simple black and white fact sheet or brochure.

1 2 3 4 5

8. While we would like a comprehensive marketing campaign (brochures, flyers, annual reports, web site, advertising) we don't have the funds to pay for it.

1 2 3 4 5

9. We need to refine our image and identify our target audiences for our services.

1 2 3 4 5

10. The organization's marketing materials have a consistent design and convey consistent key messages to promote instant recognition.

1 2 3 4 5

11. Our organization routinely produces and distributes annual reports and newsletters.

1 2 3 4 5

12. The organization needs a marketing plan to publicize its products and services.

1 2 3 4 5

13. Our organization's message and marketing plan are not in tune with today's market and the needs of people.

- 1 2 3 4 5

14. Our marketing approach must change to reflect our changed mission and/or programming niche.

- 1 2 3 4 5

15. Our organization has the necessary resources (e.g. money, staff time, volunteers, experience) to support changes in the marketing plan.

- 1 2 3 4 5

The Nonprofit Life Stage Assessment

Life Stage Scoresheet						
Governance	A1	A2	A3	A4	A5	Maximum
	3	3	3	3	3	3
Staff Leadership	B1	B2	B3	B4	B5	Maximum
	3	3	3	3	3	3
Financing	C1	C2	C3	C4	C5	Maximum
	3	3	3	3	3	3
Administrative Systems	D1	D2	D3	D4	D5	Maximum
	3	3	3	3	3	3
Staffing	E1	E2	E3	E4	E5	Maximum
	3	3	3	3	3	3
Products and Services	F1	F2	F3	F4	F5	Maximum
	3	3	3	3	3	3
Marketing	G1	G2	G3	G4	G5	Maximum
	3	3	3	3	3	3
Totals for each stage	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Maximum
	21	21	21	21	21	21
Your Home Stage is highlighted above in green						

Life Stage Map							
Stage 5	3	3	3	3	3	3	3
Stage 4	3	3	3	3	3	3	3
Stage 3	3	3	3	3	3	3	3
Stage 2	3	3	3	3	3	3	3
Stage 1	3	3	3	3	3	3	3
	G	L	F	A	S	P	M
G = Governance, L = Leadership, F = Finance, A = Administration S = Staffing, P = Products/Services, M = Marketing							
Your maximum score in each arena is mapped above in gray							