

Music for the Health of It

R. Dennis Bennett

Louisiana State University Shreveport

Abstract

This paper explores a unique solution to revitalizing an existing nonprofit that after nearly four decades as a viable force in the community finds itself struggling to survive in the current market. The case is made that the organization's structure, mission to serve a fine arts/music agenda and inability to prove measurable outcomes to its stakeholders is at the core of its struggle to remain relevant. This study proposes to use the framework of a separately incorporated nonprofit organization with a health oriented mission to provide the needed structure in board responsibility, staff competence, and management proficiency to form a partnership for mutual benefit. The proposition is that the artistry of the original body combined with the measurable outcomes provided by the more progressive mission of the new organization will result in expanded funding sources for more tangible outcomes. This study shapes the strategies for organizational efficiency and the design of a music therapy program based on the American Music Therapy Association Standards of Practice. The new program will employ performance and interactive therapy to help elderly populations in the local community deal with depression, anxiety, and stress. The principal difficulty in developing this proposed solution is the absence of research examples of similar collaborations.

Introduction

Music is part of being human...sometimes trivialized in daily life; we switch on a radio, switch it off, hum to a tune, tap our feet, find the words to an old song going through our minds, and think nothing of it. But to those who are lost in some neurological condition or some other condition...such as dementia, the situation is different. Music is no luxury to them, but a necessity, and can have a power beyond anything else to restore them to themselves (Sacks, 2007, p.385).

This need for music in society as a whole, as well as for specific individuals, is at the heart of many nonprofit institutions. The Shreveport Summer Music Festival is a 501c3 nonprofit organization that has served the Shreveport/Bossier Parish community for 37 years. The SSMF was founded in 1976 and incorporated as a 501c3 in 1980. The Shreveport Summer Music Festival mission is to support musicians both financially and educationally and to deliver music programs for the cultural enhancement of the citizens of the Ark-La-Tex region. It is categorized by the Internal Revenue Service as an A6 organization identifying it as an art, culture, and humanities oriented nonprofit body (Department of Treasury, 2010). The *Shreveport Summer Music Festival* successfully expanded its services and resources during its first 10 years of existence and realized its greatest success from 1979 to 1989 with annual revenues averaging \$115,000.00 during that period. At its height SSMF performed as many as three concerts per week throughout the summer season.

Wealthy patrons once sat on the board of SSMF and saw to its financial viability through personal giving and gifts they solicited from friends, family, and associates. Review of the 1985 “Summer Music Festival Annual Report & Program Directory” exhibits a 60 page glossy publication boasting 47 board directors, including 11 medical doctors and a “who’s who” of Shreveport society. The publication categorized contributors into donor classifications by gift

amount that included angels, patrons, benefactors, sustainers, donors, contributors and friends and each category was well populated. There were 111 major charitable contributors that year (Summer Classics, 1985). Unfortunately these early patrons aged and were not replaced by the next generation or by endowment. Succeeding revenue streams were not cultivated and as a result SSMF currently operates with a budget of \$25,000 to \$28,000 per year while performing six to eight concerts per season. At present SSMF has no paid administrative staff (musicians are paid as contract laborers per performance) and limited volunteer support.

Shreveport Summer Music Festival's funding challenges are not only a result of organizational deficiencies and its arts oriented mission but also by a general waning of support for the arts in the United States as a whole. Competition for charitable dollars to support the arts is fierce as nonprofits vie for more limited resources. From the mid 1970's to the late 1980's, (the greatest period of SSMF's growth) there was an unprecedented expansion in the number of nonprofit performing arts organizations, the size of their audiences and the level of contributions. In 1987 ticket sales to nonprofit performing arts events exceeded spending for tickets to sporting events (Kotler & Scheff, 1996).

However, by the late 1980's to the late 1990's (the beginning of SSMF's period of deteriorating support) the entire performing arts industry faced declining contributions and a lack of government support of the arts. The nonprofit sector experienced a public relations nightmare thanks to congressional slander over controversial grants awarded by the National Endowment for the Arts, which led to the organization's steady and continuing funding decline. The National Endowment for the Arts was a grant provider to the SSMF through the mid 1980's. It last awarded a grant to SSMF in 1986. State and local government support for the SSMF followed the same pattern with support extended to a lesser degree through the 1990's. The end result is

that they all have a political agenda and total government support both state and federal makes up less than nine percent of total arts revenue (O'Neill, 2002). The NEA appropriations have been flat or decreasing for thirty years with 1984 at \$160 million, 1994 at \$170 million, 2004 at \$120 million and 2012 at \$146 million (Landesman, 2011). In the previously referenced SSMF "Annual Report & Program Directory" on page eight there is a special acknowledgement of support to the National Endowment for the Arts, The Shreveport-Bossier Community Foundation, Louisiana State University in Shreveport and the Division of the Arts of the State of Louisiana; none of these organizations have supported the festival in the past decade (Summer Classics, 1985).

Also during this period corporate support for the arts became more commercial than philanthropic with a greater emphasis on meeting measurable objectives (Kreidler, 1996). The trend of seeking quantifiable results has extended to present day.

Another factor that is a challenge to the SSMF is the shifting nature of the current culture in America. August Hecksher, as cultural advisor to President John F. Kennedy in his research on popular culture and its relationship to fine art, stated "an industrial civilization, brought to the highest point of development, has still to prove that it can nourish and sustain a rich cultural life. In the case of the United States, it is evident that cultural attainments have not kept pace with improvements in other fields." (Urice, 2003, p. 12)

As the organization looks towards the future it must consider that a culturally literate society is required to sustain a purely artistic endeavor like the SSMF. A study by the National Endowment for the Arts found "that in general public school systems in America do not provide opportunities for most students to become culturally literate... although these conditions are not new, high school students achievement in and knowledge of visual arts and music have declined

in recent years as whatever arts programs schools have provided in the past have been severely reduced or eliminated completely" (Hodsell, 1988).

Finally, the cost side of the equation must also be taken into consideration. While increasing efficiency in the technology oriented for-profit economy has seen output per man-hour expand exponentially, just the opposite is true of productivity in the arts. The performance of a Schubert piece by a quartet will require the same man-hours as it always has and always will. The musician's wages continues to rise as does the costs of management salaries, materials, marketing and all the other administrative costs. The 1971 cost of an orchestra presentation was \$5.00 per audience member served. In 1981 it increased to \$12.62 per audience member served and by 1991 the cost was \$26.17 per audience member served. As the SSMF began its decline, revenue expenses continued to climb. As is the case for many arts organizations the SSMF secured little in the way of endowments, had no significant reserves and a limited line of credit. Arts organizations are by nature revenue intensive, meaning they are reliant on current income to offset current expenses and this was certainly the case with the SSMF (Kotler & Scheff, 1996).

All of these concerns point to the fact that even a well-managed, strongly supported nonprofit entity with a purely arts oriented mission in the current market and culture will be challenged. SSMF's depleted management staff and donor base leaves it stuck in the past and while reasonably aware of that fact it is not quite sure what to do next. The organization has a 37 year history with an extremely talented artistic staff but managerially they are stressed. There is no paid administrative staff and there is a small loyal (but uninvolved) board. There is no paid development staff or strategic fundraising plan. SSMF needs to create a strategic plan, which includes re-tooling its mission and goals, so that it can then concentrate on the daily administration tactics. The new mission statement and goals should include a new board as well

(Brody, 2011). The one positive in this rebuilding enterprise is that the SSMF has a wonderful “product” in their musicians and artistic programs. Organizationally it’s like a blank canvas but with a beautiful pallet of color.

In analyzing the SSMF’s difficulties and considering alternative solutions in order to make informed decisions and corrections this study serves as the first step in guiding the organization towards developing a problem statement and action plan. SSMF needs to identify the changes it needs to make, the problems that stand in the way of successful change and build creative strategies for dealing with them. “Problem solving is not about making the problems go away but, rather about reducing their impact and learning to live with what’s left” (Backer, 2003, p. 109). It is the premise of this study that the best way to fill the blank canvas is to add an entirely new structure. With good intention that new structure was created by the SSMF’s incorporation of a new nonprofit *Music For The Health Of It* (MFTHOI). Unfortunately the good intentions did not provide substantive structural change. In order to promote positive restructuring of both organizations it is recommended that the *Shreveport Summer Music Festival* carry on as is while lending its “product” and history to MFTHOI. Eventually the SSMF will become a fundraising tool for the advancement of the MFTHOI mission. In turn this partnership will provide the SSMF with a new mission that expands its purpose to encompass a health oriented trust, a venue for its artistic performance and assurance of its survival.

Music For The Health Of It (MFTHOI) is a community based program currently operating under the organizational structure of the *Shreveport Summer Music Festival* (SSMF) and is correspondingly categorized by the IRS as an A6 nonprofit organization, an art, culture, and humanities focused entity (Department of Treasury, 2010). MFTHOI was incorporated in 2004 as a 501c3 nonprofit distinct from the SSMF. The reasoning for its establishment was the

hope that it would bolster the organization by concentrating on a more targeted client subset with a more therapeutically oriented mission. The upgraded mission would provide measurable outcomes resulting in expanded funding sources. Unfortunately little was changed in the operating structure or personnel in either organization. The two groups function under the same board of directors with the same artistic director who now serves as executive director and board chairman in addition to being responsible for creative direction for both organizations. MFTHOI files the same IRS 990 EZ form as SSMF and is recognized only by a single page on the SSMF website (Spiele, 2013).

Where SSMF performs in churches, concert halls and assorted art venues with the mission of cultural and spiritual well-being; the targeted performance venues for MFTHOI was to be nursing homes, adult day-care centers, retirement communities, and hospitals. The MFTHOI mission was to provide music entertainment and therapy to patrons who are confined to their environments due to illness, age, infirmity, or the inability to travel. However, MFTHOI was never organized to accommodate therapeutic practices.

The Mission

“The purpose of a human services organization is to meet a need: addressing that need is the mission of the organization. The Mission statement is the most enduring part of the organization” (Brody, 2011, p. 25). The first step in restructuring the *Shreveport Summer Music Festival* and *Music For The Health Of It* is to restructure their mission statements.

Research has shown that music is a non-invasive, appealing, painless, cost effective, non-threatening and inexpensive therapy to improve physical health, vitality, social functioning, and mental health (Walker, 2012). MFTHOI will restructure its mission statement to embrace these

therapeutic attributes. In order to accommodate its new mission statement and to develop a distinct identity for MFTHOI it will be necessary to alter the SSMF's mission statement as well.

Rather than *Music For The Health Of It* being the “outreach program” of the *Shreveport Summer Music Festival*, the SSMF will become the “fundraising mechanism” for MFTHOI. The SSMF will continue to be an arts organization providing beautiful music to its constituency. However it will proudly solicit funding through tickets or sponsorship with the assurance that the majority of its proceeds will be used to support its outreach program MFTHOI. This expansion of its mission will also expand its fundraising opportunities.

It will be important that as a separate board of directors is established for MFTHOI that the mission statement and strategic plan be revisited and restated to accommodate the new team’s attitudes and objectives. The mission statement needs to resonate with the people who work for the organization as well as the constituency it affects. It should express MFTHOI’s purpose so that it inspires confidence in the program as well as in its innovation and commitment. The mission statement should address three core questions:

1. What is the purpose of MFTHOI and what needs or opportunities does it want to address?
2. What is the business of MFTHOI and what is it doing to address those needs?
3. What are the values of MFTHOI and what principles guide its work? (Radtke, 1998)

The Shreveport Summer Music Festival mission as stated in its website is:

The Summer Music Festival believes that music is essential to the cultural and spiritual well-being of our community. The Festival supports musicians from the Ark-La-Tex area, and is committed to serving the community through outreach programs for education, entertainment, and the enhancement of the quality of life in our area. (Spiel, 2013)

Analysis of SSMF's current mission statement declares that the purpose of the organization is "education, entertainment and enhancement of the quality of life" of its constituents. Its business is for "serving the community through outreach programs". Its values are that "music is essential to the cultural and spiritual well-being" of the community (Spiel, 2013). It will be necessary to add "promotion of its music therapy outreach program" to this mission statement as a part of its purpose and to add "music is essential to healing" as a part of its values.

The Music For The Health Of It mission statement as stated on the SSMF website is:

Music For The Health Of It is the outreach program of the *Shreveport Summer Music Festival*. It is designed to take the arts to communities that normally would not have the opportunity to hear live musical events, because they are confined to their environments due to age, infirmity, or the inability to travel at night. (Spiel, 2013)

The mission statement of MFTHOI must address a completely new task. It should no longer function as an outreach program of the SSMF; it must be able to stand alone when it's advantageous. MFTHOI must also be able to borrow from the SSMF history when that works to its advantage. Its purpose is no longer just to take art to aged or infirm constituents but also to improve their physical health, vitality, social functioning, and mental health. Its business will be expanded to delivering non-invasive, cost effective, music therapy and its values will encompass the belief that music provides measurable health benefits (Walker, 2012). The new mission statement will be written by the new board of directors to solidify commitment to that mission and to encourage a sense of ownership by the board of trustees.

An excellent example of a vision and mission statement is based on *Heartstrings*, an organization whose mission is similar:

Vision: All people will experience the profound impact of live, classical music, regardless of their level of functioning.

Mission: To enhance the quality of life of underserved populations through live interactive and exceptional quality musical experiences that are informed by the American Music Therapy Association Standards of Practice. To bring meaningful arts experiences directly to participants in a comfortable and familiar setting. To provide a valuable resource for facilities that serve aging populations, adults with dementia, and individuals with disabilities or long-term illnesses. (Kaebisch & Lobdell, 2012)

The Board of Directors

The board of directors of the *Shreveport Summer Music Festival* is a loose confederation of arts patrons and musicians. In terms of human capital as in board experience, expertise, knowledge and reputation or social capital namely information, social relationships and contacts the board of the SSMF is lacking. The key component of a robust and effective board is not so much its structure as its human component. Members of the existing board certainly have a commitment to the organization's mission. Unfortunately they lack the financial capital, social network and business/nonprofit expertise to advance the organization's mission or financial security (Jaskyte, 2012).

The Blue Ribbon Panel on Health Care Governance in 2007 identified eleven key characteristics of an effective board. The SSMF board meets three of those criteria; commitment to mission, enthusiasm and mutual trust among members. The core competencies however are absent. There is no system for reviewing the board's governance processes nor is there any

mechanism for recruiting new members and expanding board expertise. There is no system in place for evaluating the board's performance nor is there consistent attention to long term strategic issues. Finally, the board meetings are seldom a platform for constructive deliberation or respectful dissent in pursuit of improved performance. The culture of highly effective boards of dynamic organizations is that they are proactive, interactive and open to dialogue and debate (Jaskyte, 2012). There was a time when the SSMF maintained a board of 47 trustees made up of a "who's who" of Shreveport society including an assortment of bankers, lawyers and successful business people who did possess the attributes required of a dynamic board (Summer Classics, 1985). However, attention needs to be paid to the deficiencies of the existing structure.

The current board is certainly focused on the primary "product" of the SSMF, namely the music. They are expert at the artistic touches that go into a performance. They are also expert at instrumentation and scheduling. The reason that the current board is so astute at the artistic nuances of the business is that they were all chosen by the organization's founder and acting board chairman whose primary role in the glory days of SSMF was as the artistic director. The temptation is to dismantle the existing board and restructure. However, the valuable artistic talents that exist would then be lost and the general ill will created by such a move would be substantial. It is recommended that the existing board remain as is in order to maintain its lineage and to cultivate and preserve its "fine art".

As the new MFTHOI board is constructed the goal is to create a body with the skills necessary to achieve the three primary roles of a successful and dynamic administrative board:

- Ensuring effective planning to set the organization's direction.
- Ensuring acquisition and maintenance of the essential financial and human resources.

- Providing the mandatory oversight of the chief executive officer, assets, and programs and services (Boardsource, 2012).

The creation of a new MFTHOI board of trustees will provide the opportunity to develop a model organization. The task of finding new trustees who have passion for the mission of MFTHOI and the expertise to fulfill that mission will be a daunting one. MFTHOI was incorporated as a separate nonprofit in 2004 under the existing bylaws of the SSMF. The SSMF bylaws call for a board of 21 members. This is an unmanageable number for an initial board and will require an amendment reducing the mandatory board membership to five. It is also recommended that the first board of five members be considered an interim board serving a maximum of one year. Their primary duties would be restating the MFTHOI mission, reviewing and amending the bylaws, serving as a nominating committee to establish a permanent board of trustees including a chairman and selecting an executive director (Brody, 2005).

Perhaps the greatest failing of the existing SSMF board is its neglect for its fiduciary responsibility. The primary responsibility of board members is seeing to the financial accountability of the organization. This lack of financial responsibility by the board is not because of indolence it's just not a part of the SSMF's culture. Currently the acting chairman of the board is the only member who takes responsibility for securing donations or financial support.

It will be necessary from the beginning to clarify that anyone accepting a MFTHOI board position is expected to be individually and collectively responsible for answering the following questions:

- Is the MFTHOI financial plan consistent with the new strategic plan?

- Is cash flow adequate?
- Does MFTHOI have sufficient reserves?
- Are expenses rising faster than income sources?
- Is MFTHOI working from a predetermined budget?
- Does MFTHOI have the required check and balances in place to prevent inaccuracies, fraud and abuse?
- Is MFTHOI meeting the guiding principles set by its donors?

The MFTHOI board will be required to approve the annual budget, secure necessary funding, oversee all filing requirements and tax obligations, oversee all legal obligations and develop the guidelines required to meet these obligations (Jansen & Kilpatrick, 2004). In order for this to be a part of the culture of MFTHOI these guidelines will be presented to potential board members and accepted (in writing) before they can be admitted to the board.

Trying to predict the general makeup of the board would be strictly speculative but a few thoughts might be considered. Since the board will have not just business responsibilities to oversee but therapeutic duties as well, a specific type of diversity should be studied. Beyond the obvious nonprofit and general business experience usually sought, geriatric medical specialists, assisted living management professionals and other treatment oriented trustees should also be considered.

While the MFTHOI board concentrates on the business and therapeutic aspects of the corresponding nonprofits, the SSMF board can continue to focus on the creative aspects of producing the finest artistic product possible. The synergy that must be nurtured between the two boards could be their greatest asset and at the same time their greatest challenge. As the SSMF becomes the producer of the artistic product that develops funds and MFTHOI becomes the

primary service provider, there will certainly be opportunities for protectiveness and dissent.

The responsibility for creating and maintaining that synergy will fall to the chairman of the board and then to the executive director.

The Chairman of the Board

The current board chairman of the *Shreveport Summer Music Festival* is the founding member of the organization and has dedicated 37 years of his life towards its success. In the early years when SSMF operated with an active and involved board of directors, the current chairman was included in all aspects of the organization's administration but officially served as its artistic director. His greatest challenge today is in the delegation of duties, thus he is saddled with trying to complete most administrative tasks without assistance. The structure proposed in this study addresses the issue by moving administrative and program responsibilities to the *Music For The Health Of It* board of trustees, thus allowing the SSMF board to remain focused on its art. The board chairman of the SSMF will continue to serve concurrently as the artistic director while MFTHOI engages a strong administrative, program oriented individual to serve as chairman of its board. In this unique nonprofit organizational structure the two chairpersons will have to act with the same cooperation that is demanded of the chairman – executive director relationship. To avoid confusion the executive director will report directly to the MFTHOI chairperson since the majority of her/his duties will be administration/program oriented. The two chairpersons will determine the executive director's schedule in cooperation.

It is obvious that the MFTHOI chairmanship will call for the services of a uniquely qualified and dedicated individual. While guidance will have to be exercised by many people in this unique multi-board structure the MFTHOI board chairperson will be required to provide

special leadership and communication skills in order to mobilize adaptive work. This person will have to provide direction, protection, role orientation, control of conflict, and establishment of operational norms for two boards, a counterpart board chairperson and an executive director. This person's leadership style will require skill in delegation, "giving the work back to the people at a rate they can tolerate" (Heifetz, 2013).

The MFTHOI chairperson will be required to fulfill the general duties that are essential to guide the board. S/he will preside over meetings, propose policies and practices, propose the creation of and organize various committees, submit reports to the board and stakeholders and perform other duties as required by the bylaws or as the need arises (Brody, 2005).

Perhaps the MFTHOI chairman's most challenging responsibility of all will be to form and nurture a positive working relationship with the executive director and to use that relationship to promote openness and transparency to help that director engage the board in fulfilling the organization's mission (Boardsource, 2012).

The Executive Director

The executive director's relationship with the MFTHOI board of trustees will be deemed a success when it becomes a constructive partnership where s/he provides the board with the information, direction, encouragement and support they need to be effective. The executive director or chief executive officer will rely heavily on the relationship with the chairperson(s) as they share the responsibility as the foremost stewards of the mission. The executive director and MFTHOI chairman must form a partnership based on mutual respect, trust and support of each other. This relationship must be carried over to the chairman of the SSMF so that all three players are in sync. To maintain a healthy partnership between the three they must strive to adapt

to their differences in personality and temperament. They must work to cultivate a shared vision as to what is in the best interest of the organization and what their individual roles and responsibilities are and where they overlap (Boardsource, 2012).

A sound board-CEO relationship will require frequent, fluent and quality communication. The executive director must show leadership by demonstrating her/his control over tactical information and making that data available to the board(s) in a timely fashion. The CEO must also demonstrate acumen for establishing and nurturing relationships with key actors both within and outside the organization (Lecovich & Bar-Mor, 2007).

The *Shreveport Summer Music Festival* in the past has not maintained a full time, compensated executive director but has instead been managed as an all-volunteer organization with reliance on an active board and artistic director. For a seasonal, arts oriented body this worked at least as long as financial support was available and the commitment of the primary actors was existent. However, the management of a dynamic health oriented organization intent on producing therapeutic measurable outcomes while supported by strategic funding mechanisms will require staff. The executive director will by necessity be a full time position. After determining the skills needed to fill this position and confirming that there are no internal candidates who possess the applicable skill set; how does MFTHOI begin the search for such a key player? Hiring an executive director is perhaps the most important action the governing bodies of SSMF and MFTHOI will take.

The hiring of this director will be complicated by the fact that according to data provided by the Bureau of Labor Statistics 77 billion baby boomers are expected to retire over the next decade. This loss of key executives in the nonprofit sector is already beginning to have a negative effect on succession and hiring of leadership. According to the research the rate of

turnover among executive directors is estimated to be as high as 70% over that period of time and many of those in line to succeed either have no interest or are also retiring (Carman, Leland, & Wilson, 2010).

The following are some initial steps for the board to begin the process:

- Using the pre-determined needs develop the profile of an ideal candidate. List the issues that s/he will face and determine the salary range.
- Plan the hiring strategy including who will handle certain search and interview tasks.
- Advertise and/or choose an employment agency.
- Screen candidates' applications and choose who to interview.
- Design the interview then conduct interviews.
- Agree on and hire a director after having set clear written expectations as a part of the employment agreement.
- Provide the new director with a formal evaluation plan and schedule (Jenn & Henderson, 2000).

Sample Resume Evaluation Questions:

Applicant:

Inadequate Meets Needs Excellent

Résumé neat, complete, professional

Nonprofit management experience

Experience serving diverse populations

Experience managing programs

Experience supervising staff or volunteers

Financial management experience

Fund-raising experience

Grant-writing experience

Familiarity with geriatrics issues

Familiarity with music therapy work

Demonstrated interest in our work

Comments:

Interview?

Yes No Maybe

Points to clarify in interview:

In hiring an executive director for MFTHOI attention to detail is required because the organization lacks experience hiring and managing a salaried, professional director and because the executive director's position in this case will be unique. The MFTHOI's board of directors is new; the organization has no existing program, no existing fundraising mechanism, no existing volunteer base, and no staff. The executive director will spend the first year building a nonprofit organization from the ground up. For this reason, it is highly recommended that the recruitment of this key person remain focused on candidates that are experienced and educated within the nonprofit sector. While a background in arts or music therapy would be beneficial it is not required. The nonprofit chief executive's role is establishing and protecting organizational values. The elevated role of values in the charitable sector demands that governance of nonprofits differs dramatically from the governance of businesses. The attention to mission, leadership, performance measurement and interaction with the board requires a unique skill set (Froelich, McKee, & Rathge, 2011).

The Funding

In its recent history the *Shreveport Summer Music Festival* has operated in need of a strategy to ensure the long term financial health of the organization. The business functions with a modest budget, paying an independent accountant to prepare a simplified monthly statement and file an annual 990 EZ form. The budget system could be called “zero based” because at the end of each season it starts from near scratch and spends the off-season raising money for the next season and then plans the number of concerts it can afford to perform based on funding raised. As stated previously, the acting executive director takes full responsibility for fundraising and the board of directors remains uninvolved. The corporation does not maintain permanent facilities instead relying on home offices, cell phones, and the support of its board members, patrons and volunteers to carry out its administrative tasks. The organization has been supported primarily by a few small foundations and private donors and some revenues from concert fees. There are few accounts receivables or payables; over the recent years the principals have used their personal relationships and connections to take care of technical issues, printing, office supplies, and most other administrative expenses. The majority of the funding raised is used for the benefit of those served.

The financial goal of *Music For The Health Of It* is to create a strategic resource development program that will allow the organization to expand and diversify its income sources to expand its services. The first year will be a period of investigation through in-depth research and inquiry as well as trial and error as to the best way for MFTHOI to cultivate funds. Depending on the personality of the new board and the executive director it will be determined which combination of face to face contact, direct mail, website and social media, newsletters and special events methods will be best to promote MFTHOI (Lindahl, 2010).

The key determinate as to methods will be answered best as the agents of the organization are able to identify its constituency; who needs MFTHOI's services, who physically provides the services, who governs the organization and who supports the cause? Next MFTHOI must expend the resources needed to locate, educate, motivate, and bond the constituency to the organization. After constituents are identified MFTHOI must focus on establishing and maintaining good relationship with partner locations, participants, musicians, caregivers, the community, and the funders of the mission (Tempel, Seiler, & Aldrich, 2010).

After constituents are identified a case statement must be written to promote the program to stakeholders outside of the organization in order to create excitement, build partnerships and eventually shape funding practices. The case statement should achieve the following:

1. Create an identity - create a term or expression that evokes the vision of MFTHOI.
2. Express the need – establish why the program is needed and relevant
3. State why MFTHOI is the most qualified organization to present the program.
4. Identify program partners.
5. List the resources needed.
6. Define the stakeholder's roles – tailor this to the intended audience.

The case statement should help to keep the goals of MFTHOI in sight while portraying the key aspects and outcomes of the program (Kaebisch & Lobdell, 2012).

Eventually MFTHOI will have to address the accounting and budgeting required of a well-run nonprofit organization including; accurate financial data, understandable and timely financial statements including statements of financial position, and statements of activity supported by footnotes and ratio calculations to insure long term financial health. From its beginnings the company can put guidelines in place that will prepare it for sound financial

management (McMillan, 2010). However, in its first year the five members of the board of directors with the help of their chosen executive director will be solely responsible for raising the necessary funds needed to develop a viable program worthy of the support of the community.

The task of the executive director will be to constantly remind the board of their fiduciary responsibility to:

- Approve the annual fundraising plan
- Develop the case for raising money
- Budget for fundraising expenses
- Make a personal gift (most important)
- Participate in fundraising activities
- Monitor the long term development plan (Duncan, 2013).

To this point the topic has been centered on the development and structure required of MFTHOI in order to function administratively as a successful nonprofit organization. However, the cornerstone of MFTHOI must be the program. The program is the purpose of MFTHOI's existence. In the preface to the text, *Planned Giving Simplified*, Robert F. Sharpe Sr. stated:

I have concluded that some people who refer to themselves as fund raisers are not really the fund raisers at all. They are fund "gatherers", or those who harvest. They reap what others have sown. It seems to me that the real fundraisers are the program people who carry out the mission of the organization. (Sharpe, 1999, p. xxv)

The Program

Overview of the Program and Program Rationale

What is this program really about? A professional string quartet will arrive with a written session plan and designed activities complemented by common rhythm instruments. There will be the opportunity to not only enjoy the aesthetics of live classical music but also to express,

move, play, socialize, and relax in a safe and comfortable environment. There are opportunities to visit and share with friends and family and there is the excitement of being in a room close to the music and the performers. Few residents, clients or staffs have ever been this close to orchestral instruments. There is no curtain and no stage to separate; only people in common purpose making music together. It is easy to forget that you are in a healthcare setting and that is exactly the point.

The purpose of this program is to deliver music events with interactive treatment components as therapeutic tools to promote healing through stress relief to shut-in patrons who are aged and/or suffer from age related illness, infirmity or the inability to travel. The United States proportion of older people has increased dramatically with a direct impact on demand for long-term care. The program addresses the issue of health care for older people beyond the extension of the quantity of life by promoting concern for their quality of life as well. This objective has become an important measure of care outcomes for older people. Quality of life is defined as an individuals' perception of their position in life in the context of the culture and value system in which they live and in relation to their goals, expectations, standards, and concerns. Older people's health perceptions and their views about health have been shown to affect their management of illness, which may in turn directly affect their health status (Sacks, 2007).

Music For The Health Of It will be the only program of its kind in the Caddo/Bossier Parish region. It is being developed as a response to requests from client facilities where the *Shreveport Summer Music Festival* has performed for many years. The music program is innovative on a national scale by the national prominence of the SSMF's artistic director and musicians as well as its history and experience. The original company *Shreveport Summer*

Music Festival has been in existence for 36 years and has produced hundreds of concerts at retirement homes, hospice centers, hospitals, and churches.

Interventive Methods

The program reaches out with performance and interactive music therapy to help our elderly population residing in assisted living facilities within the Bossier/Caddo Parish region deal with depression, anxiety and stress. Research has shown that music is a non-invasive, appealing, painless, cost effective, non-threatening, and inexpensive therapy to improve physical health, vitality, social functioning, and mental health (Edwards, 2011). A separate study using quantitative measures found that musical interventions helped reduce the use of tranquilizers and other pain killers. Today music therapy is recognized as an established health profession in which music is used within a therapeutic relationship to address physical, emotional, cognitive, and social needs of individuals (Nilsson, Rawal, & Unosson, 2003). More and more in hospitals and other medical establishments music is being incorporated into treatment plans to alleviate pain, counter depression, improve mood, decrease anxiety and stress with resulting positive effects on blood pressure, heart rate, and other vital signs. Music is also found to induce sleep, promote physical rehabilitation, and muscle relaxation (Walker, 2012).

MFTHOI will utilize the American Music Therapy Association Standards of Practice, managed by a certified music therapist who will guide the development of curriculum and session interactions. The program will use a multidisciplinary team approach including a licensed assisted living facilities activities director, a board certified music therapist, a licensed clinical social worker, and two certified music instructors. The performance and education segment of the therapy will be conducted by two nationally recognized conductor/composers who are certified music educators as well. The music therapy program

will serve to compliment and cooperate with existing activities and social service programs and the standards of clinical therapy guidelines. Rigorous program assessment will adhere to the practices prescribed by the American Music Therapy Association (AMTA).

Performance and activities will be held on location in three predetermined assisted living centers located in the Shreveport/Bossier Parish region. The program will offer four to six performances annually at each location providing continuity and opportunity for better program outcomes and evaluation. The performances will consist of smaller instrumentation including quartets and jazz ensembles in those communities that normally would not have the opportunity to hear live music nor experience its therapeutic benefits. Families and caregivers are welcomed and encouraged to attend and participate in the music therapy activities. Refreshments will be served and a designated period of socialization will be scheduled to provide a comfortable atmosphere. These social settings allow development and continuance of relationships between group members, facilitators and the therapy team.

The sessions themselves will employ research-based techniques that have been engaged and recommended by the AMTA. The interventions will be incorporated in segments during the concert performance and will include group singing, lyric analysis, song writing workshops, and simple instrument play by the patrons, improvisation and imagery. Concert design will encourage reminiscence and memory exercise. Follow up sessions by activities staff and music therapist will be integrated into existing social work services and will include music as part of rapport building, grieving, reminiscing, and processing of feelings. The session lengths will vary on a case by case basis and will be based on assessment and treatment plan. The music therapy plan is voluntary and open to all stages of care and ages of patrons so that group members can

expect to receive the benefits of music therapy even through passive participation (AMTA, 2008).

Individual music therapy will be available on a volunteer basis to residents of the facility who have been identified as appropriate by their interdisciplinary team. Services will also be considered when requested by a client or client's family dependent on budget. In recommended or requested cases individuals will be enrolled for eight weekly one-hour sessions with the Licensed Clinical Social Worker (LCSW) and Board Certified Music Therapist (BCMT).

In regards to music therapy assessment MFTHOI will meet or exceed the AMTA Standards of Clinical Practice which state that music therapists are required to perform an assessment on all clients. The assessment will be done in conjunction with the comprehensive treatment plan. The categories of assessment are cognitive, social, physiological, communicative, and psychological. To work within this context the therapist will assess the client's general response to music, musical preferences, and musical skills. The therapist will conduct the assessment with respect for the client's cultural background, spirituality, age, and functioning level. The assessment will also consider potential support and family dynamics (AMTA, 2008).

Outcome measurement will begin with survey evaluations of the program conducted with MFTHOI staff and volunteers as well as assisted living facility personnel and activity directors. Output measurement forms, including inputs, activities, and output results will be kept current and shared by all facilitators and staff. The same will hold for program outcomes, indicators, and targets for those indicators (Smith, 1990).

The Setting

The clients will receive services where they currently reside as an adjunct to their regular social services. The concert sessions will last two hours including social breaks and interactive

demonstration, dancing, singing, and instrument accompaniment as designed by the therapist and teachers. Each of the sessions will be unique to maintain interest and excitement while keeping similar social period schedules and familiar personnel where possible to add security. In addition to facilitators there will be a minimum of three to five volunteers present with the specific task of engaging the patrons in friendly and casual conversation. These volunteers will be carefully instructed and monitored by the therapist

Program Funding and Cost Benefit

It is estimated that clients will be served directly at a budget requirement of \$84.67 each per session. MFTHOI will see that the majority of all funding is used for the benefit of those served and establish a matrix to provide the benefit ratios for public review. Referencing a retrospective study to find the cost benefit of using music therapy versus standard care a California nonprofit institution with 129 patients, 23 who received music therapy matched patients on the basis of age, gender, and length of stay. The cost-benefit analysis was performed by quantifying the benefits of an intervention and then comparing the costs of that same intervention. Benefits were divided by the costs of the intervention to arrive at a cost benefit ratio and any ratio greater than 1:0 was considered cost beneficial. In this study music therapy was identified as a cost effective tool when considering 23 patients using music therapy at \$10,659.00 compared to \$13,643.00 for the same number of patients using standard pharmacological based therapy. This is an obvious savings of \$2,984.00 or a cost benefit ratio of 1:28 (Romo & Gifford, 2007).

The Clients Served

The program target population is our elderly population residing in three contracted assisted living facilities within the Bossier/Caddo Parish region. The majorities of the patrons are

69 years old or older and are shut-in clients who are aged and/or suffer from age related illness, infirmity, or the inability to travel. There is a frequency of dementia, Parkinson's and Alzheimer's disease within the population. Music modifies a person's internal environment (mood alteration, enjoyment, and perceptions of discomfort) and external environment (auditory distraction, movement) to improve health outcomes. Based on this research music therapists are breaking down the walls of the silence and affliction of autism, Alzheimer's, and Parkinson's disease that is so prevalent in the aged (MacDonald, Kreutz & Mitchell, 2012).

Characteristics of the Staff Providing Service

The groups will be facilitated by a Licensed Clinical Social Worker, Board Certified Music Therapist, a certified activities director, and one of two conductors/composers who are also academic graduate level music instructors.

Implementation Issues

The current implementation issues with this program are that none of the above described interactive therapeutic tools are currently in place. The *Shreveport Summer Music Festival* has performed concerts in nursing homes, adult day-care centers, and retirement communities as well as Shriners Hospital, LSU Pediatrics unit, LSU Medical Center Cancer unit and other comparable venues for many years. However these concerts were curatively informal without the advantage of professional teaching, activities, or therapy staff to enhance the delivery of professional therapy services or monitor outcomes and results. It was obvious that these concerts and interactions were having positive effects but it was not quantifiable.

Music For The Health Of It was developed as a program to remedy those shortcomings and approach a more targeted client subset.

Program Goals and Objectives

The program goals as prescribed by the American Music Therapy Association (AMTA) include but are not limited to:

- to promote wellness
- manage stress
- alleviate pain
- express feelings
- enhance memory
- improve communication
- promote physical rehabilitation (AMTA, 2008)

These are the program's ultimate goals in that they seek to produce change in psychological attitude and behavior as well as adjustment to living environment. The evaluation period will cover one year and positive results are expected to increase progressively with each interaction.

Research Design

The study design will use a combination of ex-post-facto survey and pre-post interview as well as observation during main concert events. The ex-post-facto survey will be distributed and collected at the end of each program with survey instruction by concert master and survey assistance by event volunteers, Living Facilities Activity Director (LFAD), Licensed Clinical Social Worker (LCSW) and the Board Certified Music Therapist (BCMT). Direct observation with qualitative process notes will be conducted by the BCMT and LCSW. Pre-Post interviews will be conducted by BCMT with the assistance of the LFAD on campus at scheduled times.

Specifically designed ex-post-facto surveys will also be distributed to family members who attend events and each quarter questionnaires will be mailed to family members not in attendance.

The reasoning for multiple primary and secondary methods of data collection is the limited literature and study designs available on music therapy in general and this type of therapy specifically. Also availability of trained program staff, facilities staff, volunteers, and small population makes it possible and beneficial (Smith, 1990).

Music Therapy Assessment

Pre Session Questionnaire:

Music Therapy Assessment

Client name:

Date: _____ Age: _____

Diagnosis: _____

Information provided by: _____

Favorite Music Style(s) -

Favorite Artist(s) -

Song Choices:

Meaningful

Spiritual

Music Therapy Focus: (circle)

Pain management, breathing support, restorative singing, family togetherness, relaxation

Stress/anxiety reduction, spirituality, positive diversion, self-expression, memory stimulation

Other:

Pain Level (circle one) 1 2 3 4 5 6 7 8 9

Comprehension Speed (circle one) slow normal
1 2 3 4 5 6 7 8 9

Comments -

Post Session Questionnaire:

NAME:

FACILITY:

FILLED OUT BY:

Please consult with therapists and other members of the team and fill out this form based on their responses. Focus on a comparison of behaviors and skills demonstrated during musical activities versus those demonstrated during nonmusical activities. Please circle the appropriate response.

Does the patron demonstrate a significantly increased response to music stimuli in the following skill areas?

COGNITIVE FUNCTION:

Comments:

General alertness, attention	yes no
Attention to task	yes no
Ability to follow directions	yes no
Attempting difficult or disliked tasks	yes no
Comprehension of information	yes no
Sequencing tasks	yes no
Repeating patterns	yes no

COMMUNICATION:

Vocalization/verbalization	yes no
----------------------------	--------

Use of gestures and/or signs	yes no
Verbalizing/singing to complete familiar phrases	yes no
Verbalizing/singing to complete phrases or sentences	yes no
Sing better than speak	yes no
Speech porosity	yes no
Vocal volume awareness and control	yes no

SOCIAL/EMOTIONAL/BEHAVIORAL FUNCTION:

Eye contact	yes no
Remaining in group	yes no
Taking turns	yes no
Attempting/completing tasks as modeled by others	yes no

Self-esteem	yes no
Ability to identify emotions in self and others	yes no
Ability to process emotions of self and others	yes no

SENSORY/MOTOR FUNCTION

Grasps objects/instruments	yes no
Uses bilateral grip	yes no
Gross motor movement	yes no
Fine motor skill	yes no
Moves across midline	yes no
Visual-motor coordination	yes no
Steady, even gait	yes no (AMTA, 2008)

Goals and Objectives:

Goal:	Objective:
a) Manage Stress. Teach patrons alternative stress management techniques.	a) Provide a sitting meditation to music instruction segment of the program incorporating breath concentration exercises to help reduce stress through natural means. b) Open forum discussion/break regarding stress inducers and sharing alternative methods of coping.
b) Alleviate Pain. Present natural methods to reduce the use of sleep aids and pain killers.	a) Demonstrate music meditation/concentration techniques for pain management discuss the lasting negative effects of over medication. b) Demonstrate walking meditation and low impact exercise techniques as set to music. c) Dance for mobility, balance and stress reduction a) Families and caregivers are welcome and encouraged to attend and participate in the music therapy activities. Refreshments will be served and a designated period of socialization will be scheduled to provide a comfortable atmosphere. These social settings allow development and continuance of relationships between group members, family, facilitators and the therapy team. b) Segments of concert involve dance, sing-along and small instrument accompaniment to enhance group unity among patrons, caregivers and family.

	Objectives	Indicators/Data	Face-to-Face	Focus Groups	Survey	Observation	Other:	Other:
Goal #1	1. Stress Reduction thru music & meditation.	1. One on one interview with LCSW to follow up on practice completion or problems. 2. One on one and small group practice of skills with LFAD. 3. Post-ex-facto survey to determine if practice is helpful and/ or doable.	X	X	X	X		
Goal #2	1. Alleviate pain through natural methods.	1. One on one interview with MT/BC & LCSW to follow up on practice completion or problems. 2. Observation by and one on one with MT/BC & LFAD to monitor synthetic vs. natural pain relief techniques. 3. Comparison of pre-post interview data with post-ex-facto survey and interview data to monitor pain relief methods being used.	X		X	X		
Goal #3	1. Improve communication & socialization.	1. One on one interview with MY/BC or LCSW to follow up on practice completion or problems. 2. Review family questionnaire regarding changes in communication and association.	X		X	X		

	3. Observation by and one on one with LFAD resulting in process survey data submitted by LFAD and reviewed with LCSW & MT/BC						
--	--	--	--	--	--	--	--

Sampling

It is estimated that 160 to 240 patrons will attend each quarterly session in three separate facilities or 40 to 80 per facility. After the concert session, surveys will be provided to the entire population and mail out questionnaires will be sent to all family members. Personal interviews will be conducted with all patrons that agree to be interviewed. Even if 100% agreed (which is highly unlikely) and if the program had 100% attendance (also highly unlikely) that would require the BCMT and/or LCSW to conduct six interviews per week. This could be easily accomplished one day per week. The fact the patron population is centralized in one of three locations makes individual interviews efficient and convenient.

Data Analysis

The following are observations from a current program used as a model of expectations for MFTHOI:

In the first segment of their sessions, the music therapist led patrons through a 30-minute time of progressive relaxation that involved the tensing and releasing of muscle groups followed by time spent listening to music while practicing deep-breathing techniques. At the end of each half hour session, the music therapist would ask patrons about how the session affected their levels of stress and anxiety. In this way, they could work together to decide the techniques that worked best for the group and/or individual aspects of the interventions to help manage other symptoms, such as pain, nausea, and anxiety. Following these sessions, a facility nurse assessed patron's heart rate and

blood pressure for an objective measure of their response, and assessed their subjective level of distress on the post facto questionnaire. After deep breathing and progressive relaxation, the analysis measurement tools showed less stress and blood pressure and heart rate also decreased.

Once the patrons learned that singing, moving, or playing an instrument to a particular song or genre of music provided distraction, they had a tool to use when they experienced distress, pain, or nausea. In time through follow up interviews and questionnaires the individual patrons reported that they were able to use these techniques in their apartments as well as in the activities area when a music therapist was not readily available, and that their anxiety was decreased. As individuals developed a relationship with the music therapist, they became more open to discussing what certain song lyrics meant to them, which created a deeper communication between them and allowed them to share their feelings and concerns in a therapeutic, nonjudgmental context. The sessions of music-making or song-writing helped the patrons not only express their emotions but also to feel a greater sense of self-worth, self-confidence, and some sense of control (Mahon & Mahon, 2011).

Recommended Program Enhancements

1. Video each program (with permission) for more clinical observation by staff between each session.
2. Implement the *Cornell Scale for Depression in Dementia* as a measurement tool. This particular tool has received good reports in current literature specifically in music therapy environments (Nilsson, 2008).
3. As the program matures implement a control group for more exact data comparison.

Conclusion

Today community orchestras and other art organizations are struggling to survive and at the same time searching for new and innovative ways to engage their communities. *Music For The Health Of It* will work to expand beyond its traditional sphere of influence by focusing on community need as opposed to audience development. What better way to engage than to ease pain of and restore dignity to the most vulnerable of our community, our senior citizens.

References

- “American music association therapy association fact sheets & research bibliographies.” (2008, August 16). Retrieved from www.musictherapy.org/factsheets
- Backer, T. E. (2003). Consulting Psychology as Creative Problem Solving Lessons From My First 3 Decades. *Consulting Psychology Journal: Practice & Research*, 55(2), 107-112.
- Boardsource (2012). The Handbook of Nonprofit Governance. San Francisco: Jossey-Boss
- Brody, R. (2005). *Effectively managing human service organizations*. (3rd ed., Vol. 1). Thousand Oaks, California: Sage Publications.
- Carman, J., Leland, S., & Wilson, A. (2010). Crisis in leadership or failure to plan?. *Nonprofit Management & Leadership*, 21(1),
- Department of the Treasury, Internal Revenue Service. (2010). *Instructions for requesting information on exempt organizations* (4838). Retrieved from IRSarinsburg Computing Center website: <http://www.irs.gov/uac/IRS-Accessible-PDF-Forms>
- Duncan, N. “Syllabus of Nonprofit governance and decision making.” Louisiana State University Shreveport, 2013.

Edwards, J. (2011). A music and health perspective on music's perceived "goodness".

Nordic Journal Of Music Therapy, 20(1), 90-101.

Froelich, K., McKee, G., & Rathge, R. (2011). Succession planning in nonprofit organizations.

Nonprofit Management And Leadership, 22(1), 3-20.

Heifetz, R. (2013). Adaptive leadership for nonprofits. *Minnesota Council of Nonprofits*,

Retrieved from <http://www.minnesotanonprofits.org/nonprofit-resources/leadership-governance/leadership-development/adaptive-leadership-for-nonprofits>

Hodsell, F. (1988). Toward civilization: A report on arts education. Washington, D.C. National Endowment for the Arts.

Jansen, P. J., & Kilpatrick, A. R. (2004). The dynamic nonprofit board. *Mckinsey Quarterly*, (2), 72-81.

Jaskyte, K. (2012). Boards of directors and innovation in nonprofit organizations. *Nonprofit Management & Leadership*, 22(4), 439-459. doi:10.1002/nml.21039

Jenne, K. J., & Henderson, M. (2000). Hiring a Director for a Nonprofit Agency: A Step-by-Step Guide. *POPULAR GOVERNMENT*, 25.

Kaebisch, M., & Lobdell, S. (2012). *Heartstrings: A guide to music therapy-informed community engagement for symphony orchestras*. Madison, WI: Society for the Arts in Healthcare.

Kirk, G., & Beth Nolan, S. (2010). Nonprofit mission statement focus and financial performance.

Nonprofit Management & Leadership, 20(4), 473-490. doi:10.1002/nml.20006

Kotler, P., & Scheff, J. (1996). Crisis in the arts: THE MARKETING RESPONSE.

California Management Review, 39(1), 28-52.

Kreidler, J. (1996). Leverage lost: The nonprofit arts in the post-Ford era. *Journal Of Arts*

Management, Law & Society, 26(2), 79.

Landesman, R. National Endowment for the Arts: (2011). *Performance and accountability*

report.. Retrieved from website: http://www.arts.gov/about/Budget/FY2011PAR.pdf

Lecovich, E., & Bar-Mor, H. (2007). Relationships Between Chairpersons and CEOs in

Nonprofit Organizations. Administration In Social Work, 31(4), 21-40.

doi:10.1300/J147v31n04-04

Lindahl, W. E. (2010). *Principles of fundraising: Theory and practice*. Sudbury, MA:

Jones and Bartlett Publishers.

Louisiana Secretary of State, (2013). *Louisiana business filings: Friends of the Shreveport*

summer music festival. Retrieved from Louisiana Department of State website:

<http://www.sos.la.gov/BusinessServices/SearchForLouisianaBusinessFilings/Pages/default.aspx>

MacDonald, R., Kreutz, G., & Mitchell, L. (2012). *Music, health, and wellbeing*. Oxford, GB: Oxford University Press. doi:10.3402/qhw.v8i0.20635

MACDONALD, R. R. (2013). Music, health, and well-being: A review. *International Journal Of Qualitative Studies On Health & Well-Being*, 81-13. doi:10.3402/qhw.v8i0.20635

Mahon, E. M., & Mahon, S. M. (2011). Music Therapy: A Valuable Adjunct in the Oncology Setting. *Clinical Journal Of Oncology Nursing*, 15(4), 353-356.
doi:10.1188/11.CJON.353-356

McMillan, E. (2010). *Not-for-profit: Budgeting and financial management* . (4th ed., Vol. 1). Hoboken, NJ: John Wiley & Sons, Inc

Nilsson, U. U., Rawal, N. N., & Unosson, M. M. (2003). A comparison of intra-operative or postoperative exposure to music – a controlled trial of the effects on postoperative pain. *Anesthesia*, 58(7), 699-703. doi:10.1046/j.1365-2044.2003.03189_4.x

O'Neill, M. (2002). *Nonprofit nation: A look at the third America*. (1 ed.). New York, NY: John Wiley & Sons, Inc.

Radtke, J. (1998). How to write a mission statement. *The Grantsmanship Center*, Retrieved from <http://www.tgci.com>

Romo, R., & Gifford, L. (2007). A cost-benefit analysis of music therapy in a home hospice. *Nursing Economic\$, 25*(6), 353-358

Tempel, E. R., Seiler, T. L., and Aldrich, E. E. (3rd Ed). (2010). *Achieving Excellence in Fundraising*. San Francisco: Jossey-Bass.

Sacks, O. W. (2007). *Musicophilia: Tales of music and the brain*. New York: Alfred A. Knopf.

Sharpe, R. (1999). Planned giving simplified: the gift, the giver, and the gift planner. New York: John Wiley and Sons, Inc.

Shreveport Summer Music Festival Program. (1985, June). *Summer Classics*. Shreveport, Louisiana.

Smith, Michael J. Program Evaluation in the Human Services. Springer Publishing Company. 1990. ISBN: 0-8261-6591-5.

Spiele. (2013). *Shreveport summer music festival: Celebrating our 37th year of bringing music to the ark-la-tex*. Retrieved from <http://www.shreveportsummermusicfestival.com/>

Urice, J. K. (2003). Three Contemporary Reports That Influenced the Creation of the National Endowment for the Arts: A Retrospective. *Journal Of Arts Management, Law & Society*, 33(1), 5-16.

Walker, J. (2012). Healing with music. *Healthcare Traveler*, 20(5), 18-43.

<http://healthcaretraveler.modernmedicine.com/healthcare-traveler/news/modernmedicine/modern-medicine-feature-articles/healing-music?>