



**Executive Director Search
Kaufman Music Center
New York, NY**

Kaufman Music Center (the “Center”), one of New York City’s leading educational and performing arts institutions, seeks a dynamic and creative Executive Director to lead a vibrant, multi-faceted organization which is well positioned to continue its remarkable 65-year history of advancing innovative music education and performance. At a time when access to the arts is regrettably shrinking, the Center’s mission to stir and heighten appreciation of, as well as participation in, music is more critical than ever before. Underlying this mission is the belief that the arts are essential to the human experience and a vital component of education for everyone, regardless of social, economic, racial, or ethnic background.

The Executive Director will oversee a high quality, enterprising, programmatically diverse, and purposeful organization that has taken a leading role in innovating powerful educational programs, performances, and partnerships. The Center serves more than 75,000 people each year, through its programs: Lucy Moses School, the Special Music School (P.S. 859), Merkin Concert Hall, Theater@Kaufman, and Face the Music, plus a subsidiary, Opus 118.

Governed by a 28-member Board of Directors, the Executive Director will oversee a budget of almost \$11 million, with oversight of 131 staff and 190 faculty. This Executive Director will join the Center at a watershed moment, as Lydia Kontos is retiring after more than 30 years as Executive Director. During Lydia’s tenure, the Center has flourished but there is still much work to be done. This next leader will work to develop a distinctive, unified, and easily-understood identity for the Center; enhance the Center’s reach, visibility and reputation; and grow and expand the resource base to ensure a strong financial foundation for future innovation, growth, and impact. S/he will also promote effective governance and strong institutional leadership; will enhance organizational processes and systems; and will continue to expand access to music education and performance.

This leader will bring a track record in leading and managing organizations of comparable purpose and/or similar complexity, and will bring a deep passion for music and the arts. In addition, the Executive Director will be a strategic thinker, a creative leader, an effective communicator, and an experienced fundraiser. This leader will be comfortable working in an environment with numerous funding streams and constrained resources, and will have experience leading and partnering with a board of trustees as well as nurturing collaborative teams and partnerships.

Kaufman Music Center has retained Isaacson, Miller, a national executive search firm, to assist in this search. All applications, inquiries, and nominations, which will remain confidential, should be directed to the search firm as indicated at the end of this document.

KAUFMAN MUSIC CENTER

Founded in 1952 as the Hebrew Arts School for Music and Dance – a community school for pre-conservatory music training – and later re-named the Elaine Kaufman Cultural Center/Lucy Moses School for Music and Dance, the Center has grown to become one of New York City’s most vibrant and innovative cultural organizations, combining outstanding music education for all ages with live performances by some of the world’s greatest artists. Drawing on the Center’s original Jewish cultural values, the Center welcomes people of all backgrounds and ages and aspires to reflect the diverse society that we live in today.

Nestled in the heart of New York City’s Upper West Side arts district, the Center’s award-winning Abraham Goodman House is home to five major programs: Lucy Moses School, one of the largest and most respected community schools of the arts in the country; the Special Music School (P.S. 859), a model public-private partnership with the NYC Department of Education, serving musically gifted children; and Merkin Concert Hall, a popular venue offering an intimate performance setting with unparalleled acoustics. Embedded in each of these program areas is the Center’s Theater@Kaufman, which offers musical theater performance opportunities for all of the Center’s divisions. The newest program at the Center is Face the Music, the nation’s only youth program dedicated to the creation and performance of music by living composers. In East Harlem, Opus 118 Harlem School of Music provides quality music education and performance opportunity to students in numerous public schools.

Building on the belief that music is essential to the human experience and a vital component of education for everyone, the Center stimulates appreciation of and participation in music through performance and education in ways that awaken creativity, advance innovation, and create a sense of wonder among performers, students, teachers, and the public at large. Today, the Center engages with more than 75,000 people each year, with 4,000 students served on site, plus an additional 2,000 individuals through various outreach programs. Its pioneering programs have made the arts accessible to children of all backgrounds -- 50% of their students receive scholarships and subsidies. Access is central to the Center’s mission. The institution takes great pride in its commitment to excellence, as well as its deep engagement approach to transforming the lives of young people.

Over the past several years, Kaufman has had unprecedented success in launching new initiatives – ranging from the Special Music School High School, to the nationally recognized Face the Music program. *Ecstatic Music Festival* at Merkin Concert Hall has had tremendous success in bringing new collaborative forms of performance to diverse audiences, and the Center has expanded its *Broadway Playhouse* program to reach more underserved children. Additionally, the Center launched an International Youth Piano Competition that has garnered interest from around the globe. In 2012, Kaufman helped Opus 118, a landmark program that had introduced thousands of children in Harlem to performance over 25 years, avert bankruptcy by forming a partnership that eventually led to a parent-subsidiary relationship, thereby broadening the Center’s geographic footprint into East Harlem.

Programs

One of the distinguishing trademarks of the Center is its array of exceptional educational programs, performance presentations, and other key initiatives. This diverse program offering will position the Center, moving forward, for an even greater leadership role across the music education world and among music organizations nationally. Guided by a focused but aspirational mission, the Center is committed to nurturing the next generation of artists and cultivating new and diverse audiences. Key program areas include:

Lucy Moses School

Lucy Moses School (LMS) is New York City’s largest community arts school and one of the country’s finest. For over 60 years, it has offered a music, dance, and musical theater education for children and adults at all levels of skill and experience. Opportunities include private and group instruction on instruments, and a wide range of classes, performance opportunities, and private lessons. Today, the school serves 2,600 students. Core to its philosophy is a commitment to quality offerings, as well as supporting students from underserved communities in developing a love of music. With that mandate, the Center offers need-based scholarships and subsidized tuition

to ensure that cost is never a barrier to participation. Each year, LMS distributes more than \$175,000 in scholarship aid. As LMS looks to the future, the program is committed to its continued investment in raising scholarship dollars. Given the significant growth in the program, LMS will also have to think creatively about classroom space and identify new ways to offer more students more programming.

LMS also reaches out to thousands of students, and works with classroom teachers to develop integrated arts curricula and support children in not only appreciating the music itself but also the dynamics of live performances. The Center also provides skills-based instrumental programs for public schools on the Upper West Side and in East Harlem.

Special Music School (P.S. 859)

Special Music School (SMS), founded in 1996, is a K-12 public school partnership between the Center and the NYC Department of Education (DOE), providing a pre-conservatory level music program, including private instrumental instruction during the regular academic school day, to up to 335 students. In this partnership, the DOE is responsible for the academic curriculum and class time, and the Center provides students with general music instruction and instrument training under full scholarship. As with all public schools, tuition is free to residents of the five boroughs of New York City.

SMS's K-8 program is highly selective and students are accepted based on musical talent, in a need-blind admissions process. Given the trailblazing success of the K-8 program, in 2013, the DOE approved the expansion of this program to high school, adding a 9th grade class. Today, SMS enrolls students through 12th grade. In 2017, the High School's first Senior Class graduated, with 100% of the students receiving diplomas and admittance to prestigious colleges and conservatories. Additionally, elementary and middle school students achieved 100% proficiency on the state math and English exams, and the School was ranked #1 in the entire state of New York. The High School was also recognized by a *New York Post* report on New York City's best high schools, which named it a "hidden gem."

The demand for SMS at the K-8 level has remained steady, with more than 500 children auditioning for 15 kindergarten slots in 2017. In that same year, the School neared capacity with 311 students, serving a population reflecting the ethnic and socioeconomic diversity of New York City. In 2016-17, 15% of students identified as Multi-Racial, 15% as Asian, 14% as African American, 14% as Latino, and 42% as Caucasian. Eighteen percent of these students live below the Federal Poverty Line and 16% were special education students.

Looking ahead, the K-8 school has no room for growth within Goodman House. Any growth would require increased resources and finding additional space. For the High School, the success of its first graduating Senior Class will invariably draw more applicants from the talent pool of highly musical students, pushing up enrollment numbers and increasing the School's success. The next Executive Director will have the opportunity to position the High School as the premier pre-conservatory music school in New York City.

Merkin Concert Hall

Merkin Concert Hall (Merkin) is a 447-seat performance venue known for its intimate scale and world-famous acoustics, along with its innovative programming. Merkin hosts more than 200 concerts per year, which includes over 40 of its own presentations and the balance by renters. Originally designed as the performance hall for the Center's music school, Merkin continues to showcase LMS and SMS students regularly, with 25 or more performances per year. The Center's audience size for productions ranges from 250 to 447 people. Merkin's programs can even reach up to 100,000 individuals by way of a long standing partnership with New York Public Radio. The Center's new state-of-the-art Bethany Millard Recording Studio has added a new dimension of live broadcasting and recording possibilities to the services provided by Merkin. The hall is an attractive rental space for not only performers, but also corporations and organizations holding meetings.

Merkin has a reputation for presenting adventurous work by contemporary composers, as well as some of today's most acclaimed and inspiring performers. The Center launched the *Ecstatic Music Festival* which is now in its eighth season. This Festival seeks to redefine music for the post-classical generation, through innovative collaborations and by presenting to new audiences.

With a new Managing Director at the helm of Merkin in the 2017-18 season, there is a significant opportunity to draw in a larger audience diverse in age, interest, and cultural background. There is also a chance to pursue new artistic pathways that promote experimentation and innovation, while seeking out popular and more traditional programming. Looking ahead, Merkin may also consider presenting new artists, commissions, and collaborations. At the same time, Merkin will want to maximize rental income by ensuring that rental clients are satisfied and have a top-notch experience with the Center.

Theater@Kaufman

The Center's Theater@Kaufman focuses on musical theater, serving students and audiences through its programs in education and performance. SMS students can participate in musical theater opportunities through Theater@Kaufman and The Summer Musical Theater Workshop, which is now in its 22nd year, where children create, produce, and perform an original piece of musical theater. The well-regarded series *Broadway Close Up* and *Broadway Playhouse* offer opportunities for audience members to enjoy the masterpieces of American Musical Theater through performance and conversation. The Center's resident theater company, the Poppy Seed Players, presents family theater programs on subjects of Jewish culture, history, and heritage.

Face the Music

Face the Music, begun in 2005, has become widely known as America's premiere youth ensemble dedicated to the creation and performance of music by living composers. What started as an idea ignited at an after-school club is today an ensemble of 120 members. Face the Music provides talented teens with an outlet for creativity, community, and self-expression. Tuition is affordable and financial assistance is available, and as a result, the ensemble is comprised of a diverse group of youth from over 40 different middle and high schools across New York City and beyond. The ensemble performs in nearly 40 concerts each season and at venues across the city, including Merkin, Carnegie Hall, Le Poisson Rouge, BAMcafé, Queens Museum, Roulette, and WNYC's The Greene Space. Face the Music has also collaborated with many professional artists, including the Kronos Quartet, the JACK Quartet, ICE, and Gutbucket.

The program has also been successful in promoting underrepresented voices of established composers and its own students. In fact, thirty-two of the 59 pieces which the Face the Music ensembles have performed in 2016-17 were by women composers or composers of color. Since 2016, Face the Music has also partnered with respected composers Missy Mazzoli and Ellen Reid to form Luna Composition Lab, a program that aims to close the gender gap in the world of music composition by providing mentorship and performance opportunities for young women composers.

The growth, popularity, and relevance of Face the Music have taken many people by surprise, including the Center's own community. This success has led to an unexpected scramble to gather the resources needed to sustain the program. Moving forward, prudent choices are needed based on what strengthens the program rather than "fitting" the budget. Face the Music must continue to be aspirational and seek resource support for long-term needs.

Opus 118 Harlem School of Music

Opus 118 Harlem School of Music (Opus 118) was founded in 1991, in the face of elimination of arts programs in NYC schools, as an independent in-school music program in East Harlem. For nearly 27 years, it has provided instrumental instruction both during and after school hours for thousands of students, while fostering the development of the next generation of music educators. It currently serves over 330 children in six locations with in-school and after-school instruction on string instruments and piano, as well as ensemble opportunities.

After facing near bankruptcy in 2012, Opus 118 affiliated with the Center to ensure its long-term viability and existence. It functions as a membership organization with Kaufman Music Center as the sole member, maintaining separate 501c3 status and its own Board of Trustees. The Center's staff is intimately involved in oversight. Operations at Opus 118 are now stable, but the Center remains Opus' fiduciary sponsor.

Generally, the integration of these organizations has been mutually beneficial – from the Center's perspective, this alliance pointedly exemplifies the core mission and values of the Center. As a result, the Center has successfully expanded its footprint and is now serving a greater population of underserved students than in the past. Looking to the future, there are ample opportunities for the Center and Opus 118 to collaborate in more creative ways.

Staff and Faculty

There are 131 full-time and part-time staff who work at the Center. The staff is comprised of dedicated and experienced professionals, who are used to working together and across program areas on collaborative efforts. In fact, the Center's organizational culture has long been driven by relationships, many of which reach back to the founding years. Accordingly, there is a spirited collegiality within the organization that has contributed to the Center's ability to be productive and to thrive as an institution. The challenge for Center staff remains ensuring that the finite resources of funding, space, and human capital are thoughtfully and strategically allocated across the diverse program and functional areas.

Direct reports to the Executive Director include: Director of Lucy Moses School/Music Director of Special Music School; Managing Director of Merkin Concert Hall; Director of Theater@Kaufman; Director of Face the Music; Chief Administrative Officer; Chief Operating Officer; Director of Development; Director of Marketing and Communications; and an Executive Assistant.

The Center also works with over 190 faculty members, many of whom teach or perform in more than one of the Center's programs. They are accomplished teaching artists, and many are among the finest artists in their respective fields. Faculty are represented by Local 802/American Federation of Musicians.

Facilities

The Center is fortunate to be housed in Abraham Goodman House, which is a 47,000 square foot building. The facility includes Merkin Concert Hall, the Ackman Space (the Merkin Hall Lobby), the Ann Goodman Recital Hall, the Mollie Goodman Gallery, the Bethany Millard Recording Studio, over 40 classrooms and studios, and the Birnbaum Music Library. In 2008, the Center retained the firm Robert A.M. Stern Architects and embarked on an ambitious \$16M renovation of Merkin, as well as the Center's main lobbies and artists' spaces. These changes successfully preserved the architectural integrity of the building, while delivering a new and more contemporary face for the Center, along with vastly improved amenities for artists and audiences. This facility offers significant mixed-use space for programs, classes, performances and rentals, however, the Center is becoming more constrained in the amount of space it has for its various activities. The Center follows the Jewish calendar and Merkin Concert Hall is closed each week for the Jewish Sabbath.

Budget and Fundraising

Today, Kaufman's annual operating budget is \$10.9M. In FY 2017, forty-one percent of revenue came from Tuition and Fees (\$3.75M); 34% from Philanthropy (\$3.15M); 11% from Merkin Concert Hall Rentals (\$997K); 8% from Rental Income from the DOE (\$709K); 3% from Endowment (\$326K); 2% from Merkin Hall Presentations (\$195K); and 1% from Other (\$80K). Total endowments currently stand at \$8 million. In FY 2017, thirty percent of philanthropic dollars came from the Annual Gala (\$807K); with 28% from Individual Gifts (\$763K); 27% from Foundations (\$740K); 9% from Government (\$260K); 4% from Other Events (\$108K); and 2% from Corporate (\$46K).

As the Center positions itself for the future, it is important to highlight that fundraising at the Center has never been stronger, and there have been some notable recent successes in major and annual giving. The Center is also

actively seeking new sources of institutional income, especially with the decrease in government funding. In 2017, the Center held a record-breaking Gala surpassing its goal by 19% and raised over \$800,000 in honor of the 20th Anniversary of the Special Music School. Fundraising events overall for that fiscal year exceeded the goal of \$775,000 by 18%, and ended at \$915,334. In that same year, individual income represented the largest growth area for the Center. Most recently, the Center launched a \$500,000 scholarship drive in honor of the outgoing Executive Director.

Governance

The Kaufman Board of Trustees is comprised of 28 Board Members. They are a deeply committed and engaged group of individuals who are champions of the arts and education; they offer diverse professional experience in law, finance, business, HR, and non-profit leadership. Board member representation also includes former adult students and parents of the Center, and other Trustees are generous philanthropic contributors. The Board is led by a Chairperson and a President, and is supported by an Executive Committee. The Board meets five times each year. Standing Board Committees include: Development, Finance, and Governance/Nominating. Ad hoc committees include Marketing, Building, and Technology. Trustees serve three-year terms and the organization has no board term limits. The Board includes Term Trustees, who join the Board with a reduced giving obligation, and can serve one three-year term. At the completion of that term, they may become full Trustees with the higher giving requirement, or may cycle off.

Kaufman is also supported by six Advisory Boards, which are essentially committees of the Board. They are: Face the Music, Lucy Moses School, Merkin Concert Hall, Special Music School, Opus 118, and Theater@Kaufman. Trustees are required to serve on at least one Advisory Board, in addition to any other committee they may sit on. Advisory Board Members who are not Trustees serve for two-year terms with no term limits.

THE CURRENT MOMENT

In the summer of 2017, Executive Director Lydia Kontos announced her retirement. Lydia joined the staff of Kaufman in 1979 and became Executive Director in 1986, upon the retirement of the founding Executive Director of the Center. Having dedicated her professional life to Kaufman, Lydia's impact on the organization has been extraordinary. When she joined Kaufman nearly 40 years ago, the school served 400 students annually and faced significant financial challenges that threatened its future. Under Lydia's leadership, the institution stabilized, and has since flourished with innovative educational programs. Today, Merkin Concert Hall is widely recognized as one of the most innovative concert venues in New York City.

In 2015, the Center launched a five-year strategic plan (2015-2020) aimed at increasing fundraising and refining the programs, processes, and infrastructure, to solidify the Center's position as a leader in innovative and accessible music education and performance. Since that time, the organization has been working assiduously to meet those institutional goals. The Center has always operated leanly and has punched far above its weight. During prosperous years, the Center has been successful in buttressing cash reserves to ensure that future strategic initiatives could be successfully launched and with adequate financial cushion. Ultimately, these reserves are what enabled the Center's expansion of the Face the Music ensemble, as well as the opening of the SMS High School. Moving forward, the Center must focus on bolstering these reserves and developing new funding streams to ensure ongoing and sustained success.

This growth of Special Music School, the success of Lucy Moses School, and the growing profile of Merkin Concert Hall have all been quite remarkable – and yet growth has led to a new strain on the Center, as it contends with limited and finite space for holding lessons, classes, and performances across all of the program areas.

Parentetically, the growth in programs offered by the Center directly impacts the organization's ability to generate additional institutional revenue through rental income. Looking ahead, the Center will need to consider how space constraints will impact the path of growth and innovation, and that may necessitate a footprint for the

Center beyond bricks and mortar. Opportunities in the digital space, as well as partnerships with organizations, may represent exciting possibilities to move beyond the boundaries of the Center's walls and magnify its mark across New York City and beyond. Today, the organization has considerable appetite to continue Kaufman's legacy of invention and to look towards new and imaginative avenues that will allow the Center to deepen and expand its impact.

OPPORTUNITIES AND CHALLENGES

Drawing on an abundance of success stories and institutional resources, the next Executive Director will have the opportunity to build on the Center's excellent programs; strengthen the organizational infrastructure; and ensure that resource stability is not only maintained but continues to grow—all the while deepening the public's engagement with music and broadening the diversity of people served by the Center. This next leader will be asked to embrace the core values and rich history of the Center, yet also bring fresh eyes and ideas to the organization as it expands in its reach and impact. Specific opportunities and challenges include:

Develop a distinctive, single, and easily understood identity for the Center

The diversity of the Center's programs, and its unusual status as a center for music education combined with a professional performance hall, is compelling and distinguishing. However, it also creates a challenge for the organization in developing a single, distinctive, and easily understood identity. Looking to the future, the next Executive Director will provide vision and leadership around what the Center aspires to become. S/he will also develop a voice and brand that celebrates the unique and individual parts of the organization, and nurtures more connections across program areas, while stitching together one cohesive institutional narrative. This opportunity will require a leader who is inventive, articulate and persuasive—who knows how to leverage diverse institutional assets and to tell an organizational story.

Enhance Kaufman's reach, visibility and reputation

With excellent educational programming and a series of stellar performances at Merkin, the Center is increasingly positioning itself at the vanguard of contemporary arts education and performance. Yet the organization does not always receive the recognition it deserves. As the Center's principal spokesperson, the Executive Director will enthusiastically communicate the Center's mission, offerings, and accomplishments, as well as the critical role of the arts in life and community. There will also be opportunities for the Center to extend its programmatic footprint beyond its physical facilities, through new or already established partnerships or by developing a more virtual presence. This Executive Director must be a compelling and tireless advocate for the organization, who can successfully convey the Center's distinctive character, while also increasing its attractiveness to new markets of individuals, and bolstering recognition among musicians, educators, innovators, and the public in and beyond New York City.

Enhance the Center's resource base to ensure a strong financial foundation for the organization

Over the years, much of the growth and expansion of the Center is due to major contributors who have recognized the relevance of the institution, and have made contributions over a long time horizon towards institutional stability. Moving forward, the Center must continue to cultivate these long-term relationships with individuals who have supported the institution previously. At the same time, the Center must also find new sources of funding from individuals, foundations, and corporations. The organization must also solidify its systematic approach to annual giving, and further its major gift program to pave the way for planned giving opportunities. To ensure a vibrant future for the Center, the Executive Director must have the appetite and entrepreneurial drive to lead the Center's fundraising efforts. There will be ample opportunity for this leader to engage with the Board and staff in more philanthropic activities. This leader must bring the personality, energy, and savvy to connect with the City's various artistic, civic, philanthropic and business communities.

Ensure strong governance and organizational leadership

The next Executive Director will continue to build a board of individuals passionately dedicated to Kaufman's vision and committed to supporting the organization intellectually, philanthropically, and in an ambassadorial

role. This leader will also continue the recruitment of prominent new board members who represent the future face of the institution, and will also work diligently to diversify board representation. Ensuring that a mature and effective governance structure is in place will also be a critical role for the next Executive Director.

Expand access to music education and performance and continue the Center's tradition of innovation

In keeping with the Center's conviction that music is central to people's lives, and its commitment to inclusion and access, the organization has an opportunity to engage more students and audiences, regardless of their financial needs or previous exposure to music. This kind of outreach will require deeper investments in scholarship funds, and creative and collaborative partnerships. Moving forward, the Center must also continue to innovate, experiment, and seed new opportunities for its students and audiences.

Elevate the Center to the next level of professionalization

The Executive Director will provide organizational leadership which elevates the Center to the next level of professionalization—whether through the implementation of new administrative systems and processes; additional investment in technology capabilities; examining staffing structures; investing in new opportunities for professional development; or examining organizational culture. As the Center moves forward into its next era, it will be critical that the organization remains forward-looking, flexible, nimble, lean, and efficient.

THE SUCCESSFUL CANDIDATE

This next Executive Director should possess a combination of professional experience and personal qualities that match the exciting and ambitious expectations of the Center moving forward. While no single candidate will have all the ideal qualifications, candidates should possess many of the following credentials and characteristics:

- A demonstrated commitment to Kaufman Music Center's mission and values; as well as unwavering passion for music and the arts
- A record of providing visionary, inspirational, and creative leadership and experience serving as an effective face of the organization
- A track record of managing an organization of comparable purpose and/or similar complexity
- Experience leading and nurturing a collaborative team of professionals and faculty
- Proven capacity to successfully raise money from a variety of sources and an appetite for fund development
- Experience with financial management and comfort working in an environment with numerous funding streams and constrained resources
- Experience leading, partnering, and inspiring a Board of Directors

APPLICATIONS, NOMINATIONS, AND INQUIRIES

Kaufman Music Center has engaged Isaacson, Miller, a national executive search firm, to assist in the search. Nominations, inquiries, and applications (including resume and letter of interest) should be sent electronically in confidence to the following:

Rebecca Swartz, Principal
Andarla Hodge, Associate
www.imsearch.com/6455

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