

Washington State Arts Commission

INNOVATION: CONNECTING TO A NEW ERA OF ARTS PARTICIPATION, FORUM & WORKSHOP



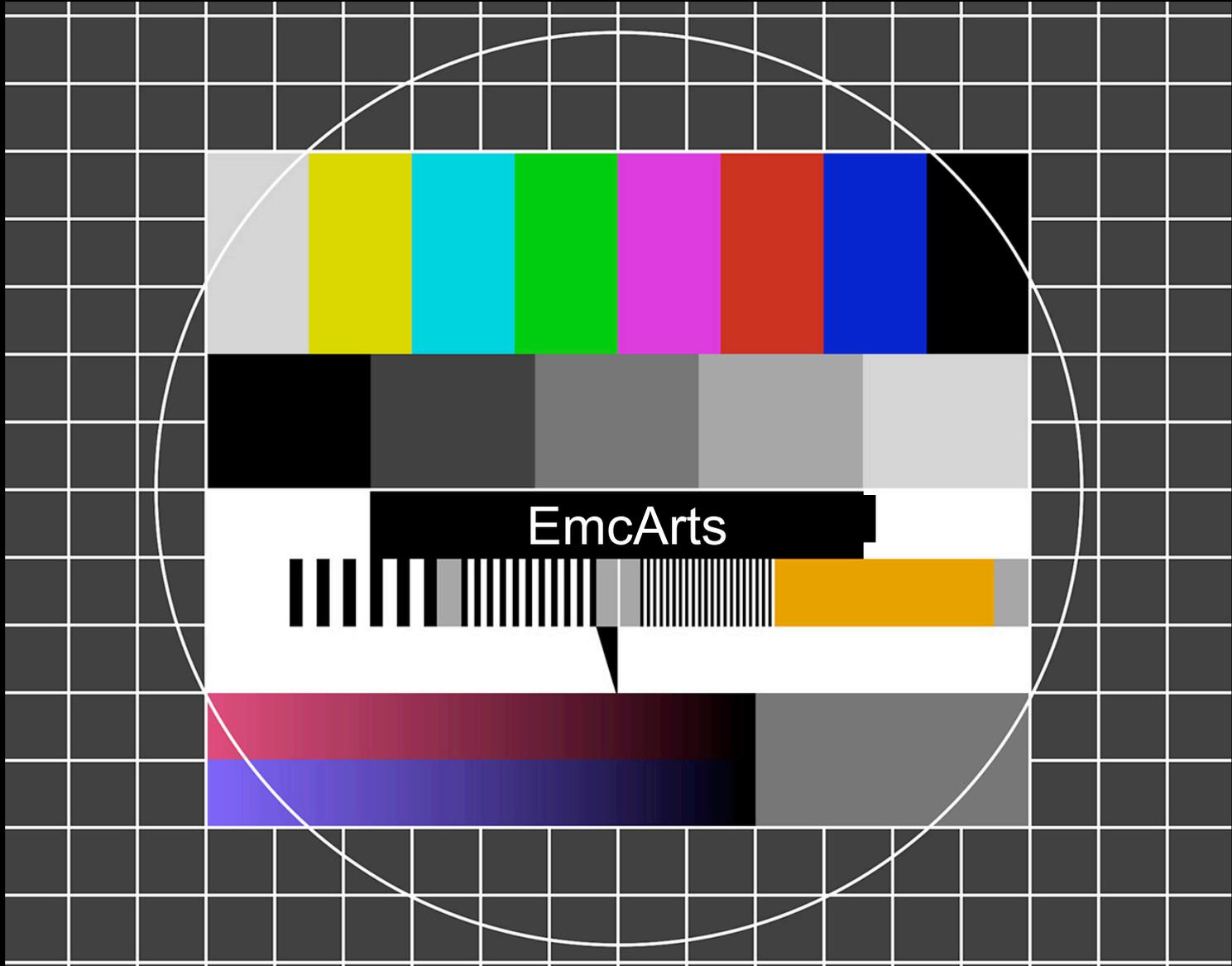
We envision a Washington where arts and culture are thriving and celebrated throughout the state.



WASHINGTON STATE
ARTS COMMISSION

Arts Participation leadership Initiative

- Thanks for participating in this Arts Participation Leadership Initiative Forum and/or Workshop.
- The [Wallace Foundation](#) and the [Washington State Arts Commission](#) have undertaken this innovative, four-year arts funding partnership to develop the skills and expertise of leaders of arts organizations in order to build arts participation.



EmcArts

Innovation: Connecting to a New Era of Arts Participation

Washington State Arts Commission
Arts Participation Leadership Initiative
Supported by the Wallace Foundation

Presented by Richard Evans
President, EmcArts



The Civilians, New York City



The Divorce Project/The Great Immensity

Memphis Symphony Orchestra



Leading From Every Chair

Performing Arts Center of Los Angeles County



Active Arts

- 
- Endowments for stability
 - Fundraising trustees
 - Annual campaigns
 - Subscription selling

Structured for Growth



Structured for Adaptability

A large flock of birds, likely terns, is shown in flight over a body of water. The birds are densely packed, filling most of the frame, and their wings are spread, creating a complex, interconnected pattern. The background is a clear, light blue sky. The overall scene conveys a sense of movement, adaptability, and collective action.

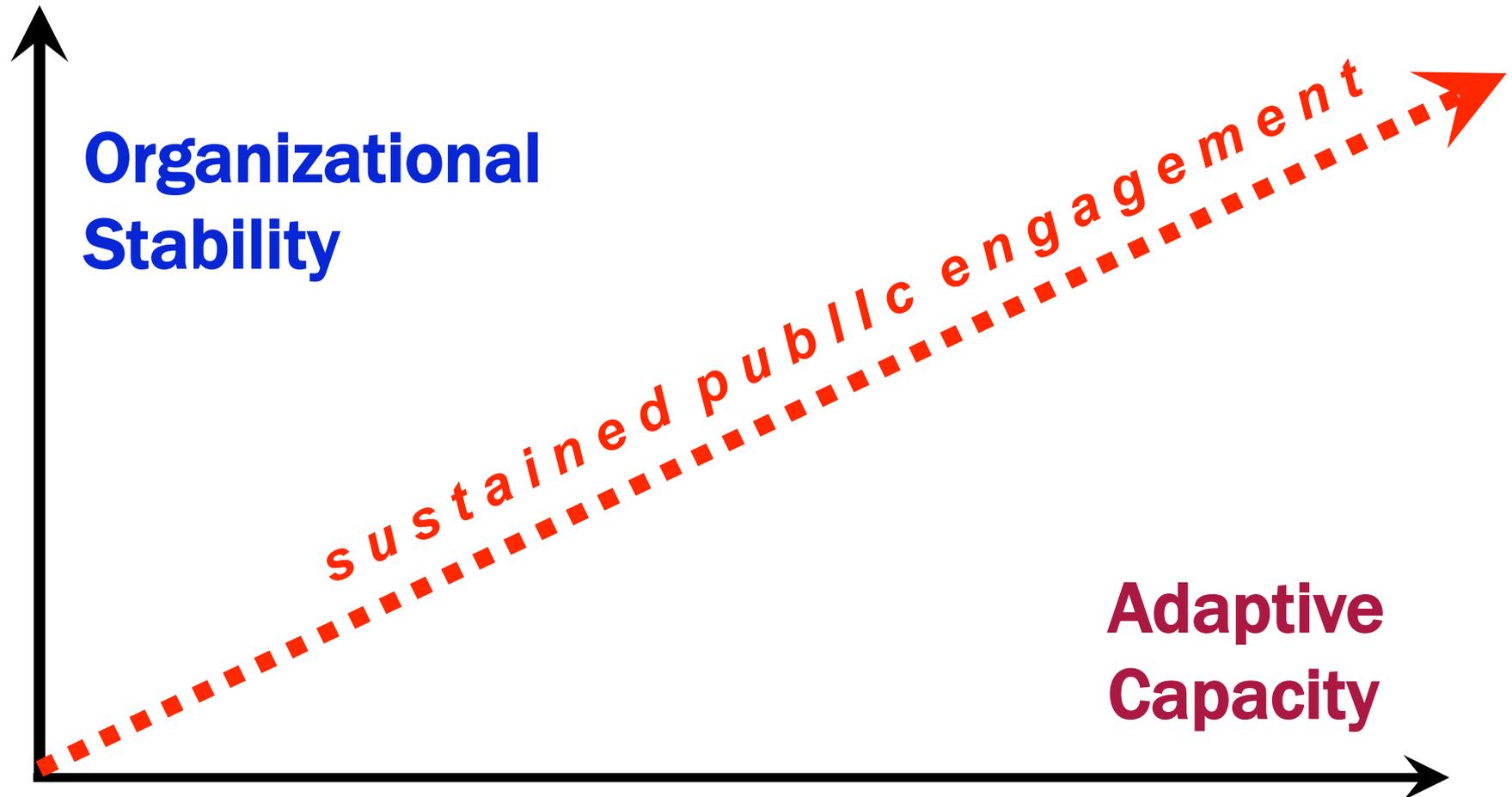
- High levels of adaptive capacity
- Engagement with community creative potential
- Open, nimble structures
- Cultural professionals as enablers

Technical vs. Adaptive Challenges

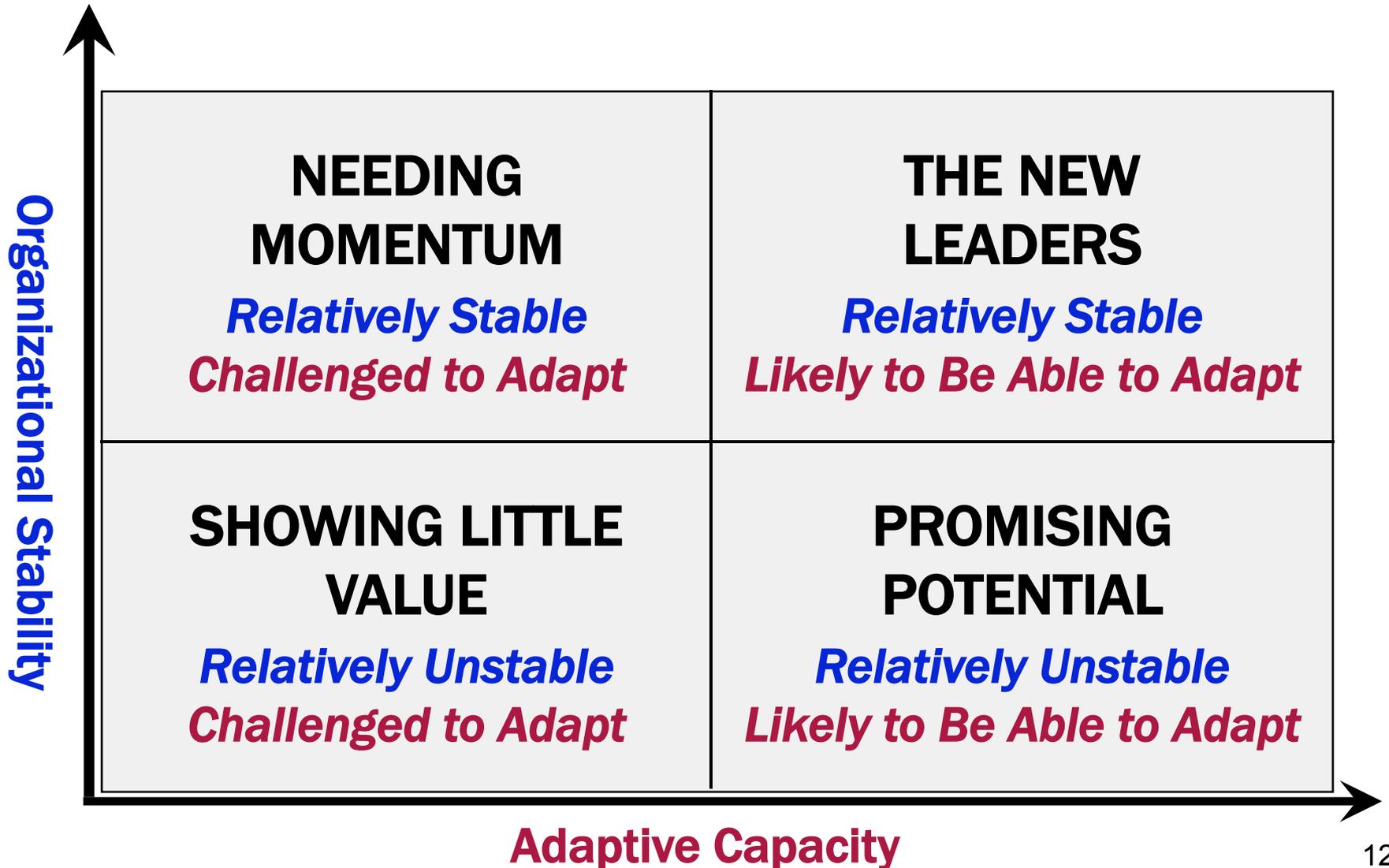
- **Technical challenges** can be solved via gradual improvement in current practices – extensions of business-as-usual rather than breakthrough change.
- **Adaptive challenges** have no set procedures, no recognized experts, and no evident responses available to meet the challenge or solve the problem.

“If you throw all the technical fixes you can at the problem and the problem persists, it’s a pretty clear signal that an underlying adaptive challenge still needs to be met.” - Ron Heifetz

Critical organizational qualities



Four Organizational Conditions



Definition of Adaptive Capacity

... an organization's ability to initiate and implement purposeful change in response to shifts in its operating environment.

Questioning Organizational Assumptions

Edgar Schein:

“Assumptions evolve as repeated successful solutions to problems. What was once a questionable hypothesis about how to proceed becomes a reality that is taken for granted.

“In order to innovate, organizations have to resurrect, examine, and then break the frame created by old assumptions.”

- from Leadership and Organizational Culture



A Working Definition of Organizational Innovation for Not-for-profits

Innovations are instances of organizational change that:

- 1. result from a shift in underlying organizational assumptions**
- 2. are discontinuous from previous practice**
- 3. provide new pathways to creating public value**





**Result from a shift
in underlying
organizational
assumptions**

**Are discontinuous
from previous
practice**

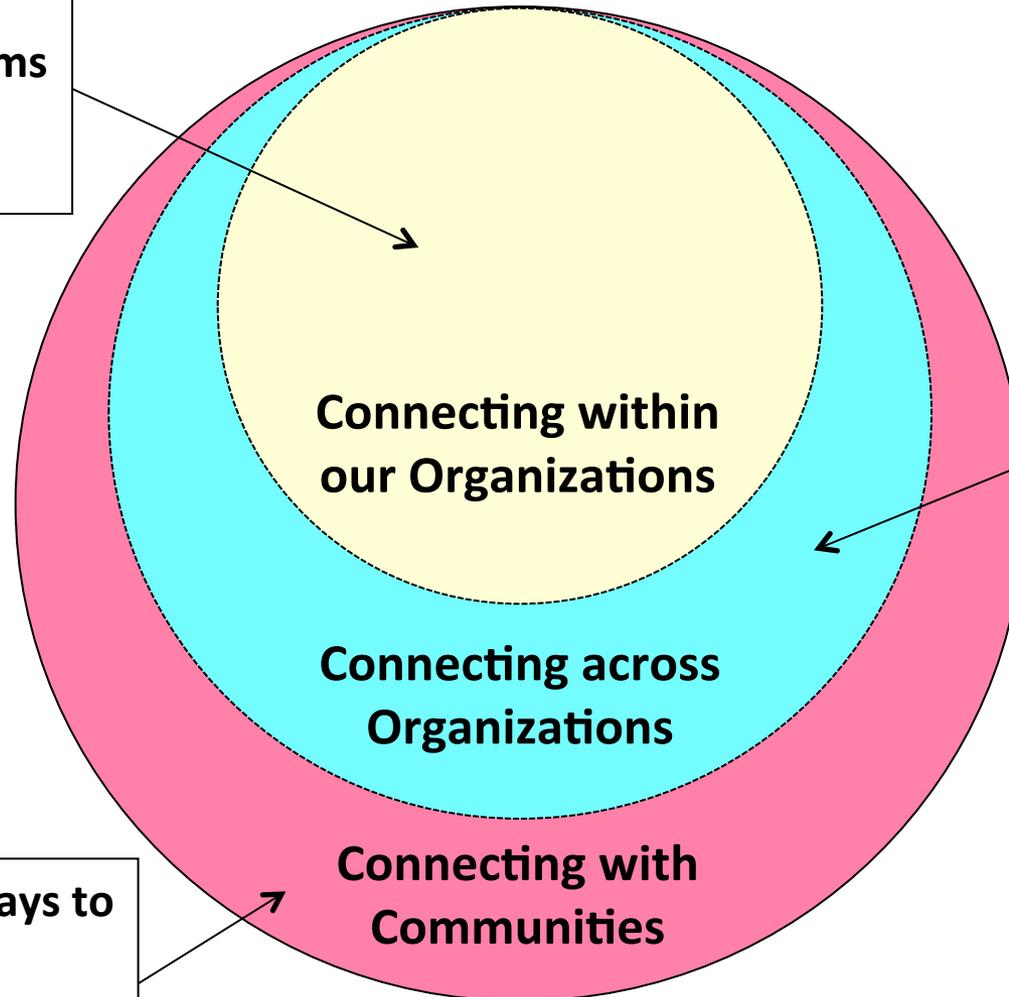




Provide new pathways
to creating public value

Innovation is Making New Connections

- ✧ Dissolve barriers through new teams
- ✧ Use artists as problem-solvers



- ✧ Collaborate or merge
- ✧ Build critical mass

- ✧ Offer new gateways to participation
- ✧ Move from marketing to engagement



Some old and emerging structural features

<i>Old Structural Features</i>	<i>Emerging Structural Features</i>
<i>A mission that focuses on organizational outputs and achievements</i>	<i>A mission that focuses on community impacts and value</i>
<i>A singular creative vision and direction, handled by one or a few insiders</i>	<i>Pluralized curation that includes dialogue with external voices</i>
<i>A select, high-level artistic group, separate from the community and presenting to it via formal seasons of activity</i>	<i>Acknowledging and embracing the creative capacities in the community — guided by, and working with, professionals, year-round, on demand</i>
<i>Strong boundaries to the organization, serving to differentiate it from others and from the wider community</i>	<i>Loose organizational boundaries, porous to the community, that blur distinctions between organizations and emphasize commonalities</i>

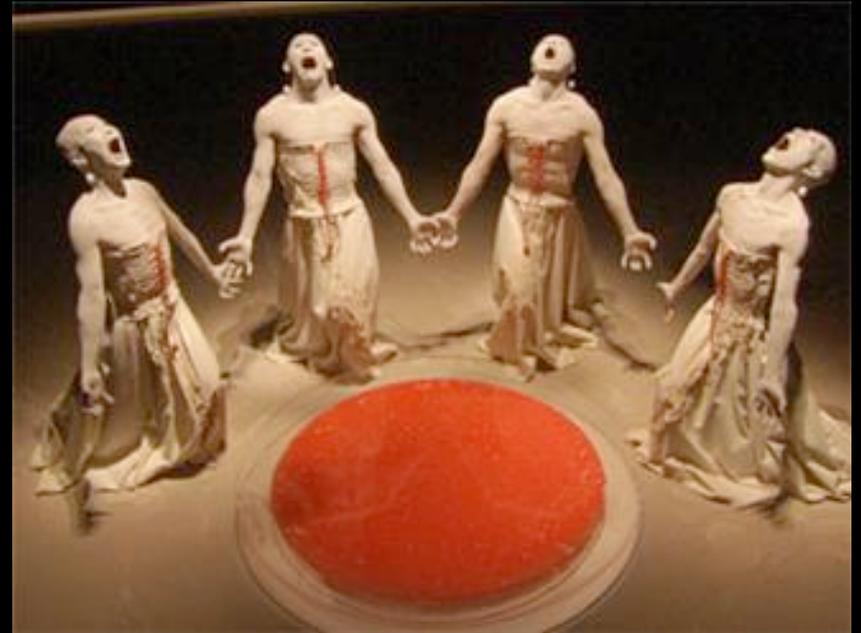


Some old and emerging structural features

<i>Specialist administrative departments with consistent technical competencies working in hierarchies</i>	<i>“Post-specialist” workers with varying responsibilities, working in artistically centered teams</i>
<i>Marketing of products to passive consumers</i>	<i>Engagement of audiences as active participants in process as well as product</i>
<i>Boards as core funders and solicitors for established work</i>	<i>Boards as champions of change and as informed ambassadors to enroll others</i>
<i>Balance sheets focus on building long-term permanent assets</i>	<i>Financial profile that emphasizes working capital and reserves, including risk capital</i>



Yerba Buena Center for the Arts, San Francisco



The Immersive Visitor Experience

MAPP International Productions, New York



The Cultural Investor Program

De Young Museum, San Francisco



Cultural Encounters

Hammer Museum, UCLA, Los Angeles



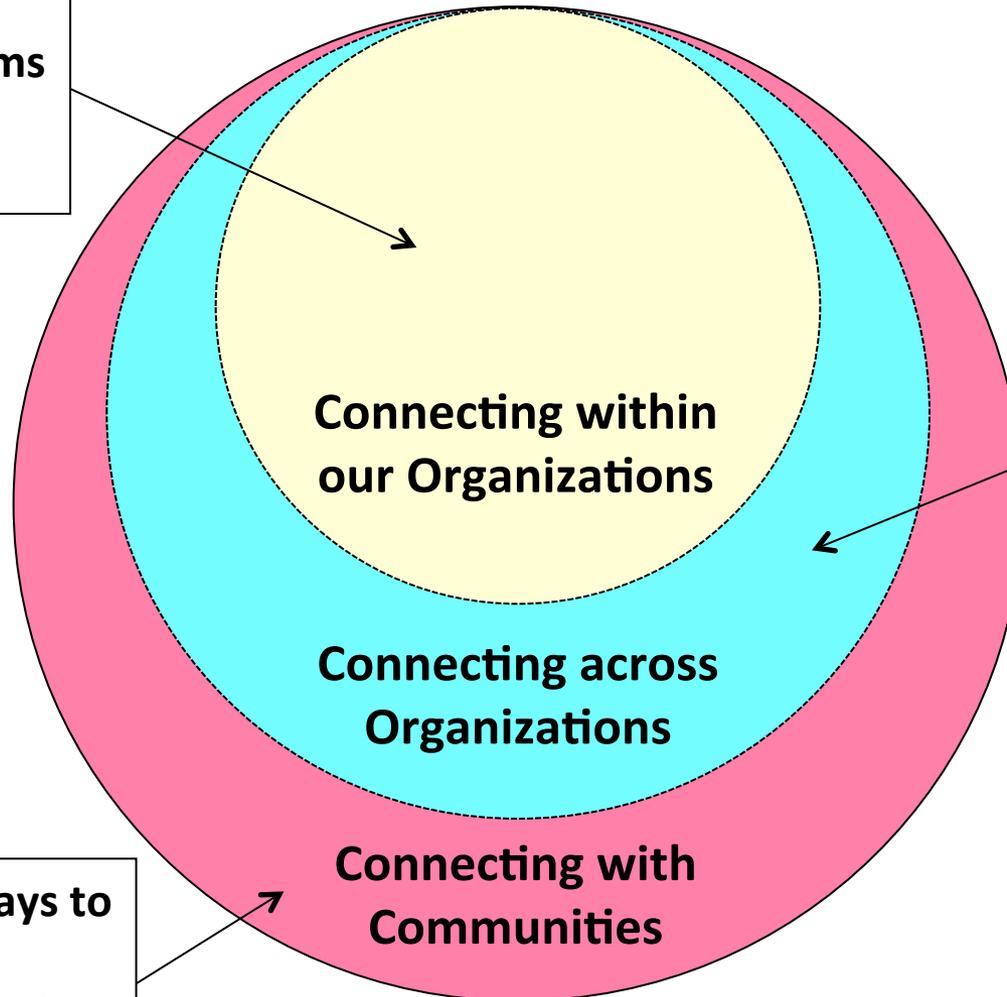
**Public Engagement
Artists-in-Residence**

Modes of Arts Participation



Innovation is Making New Connections

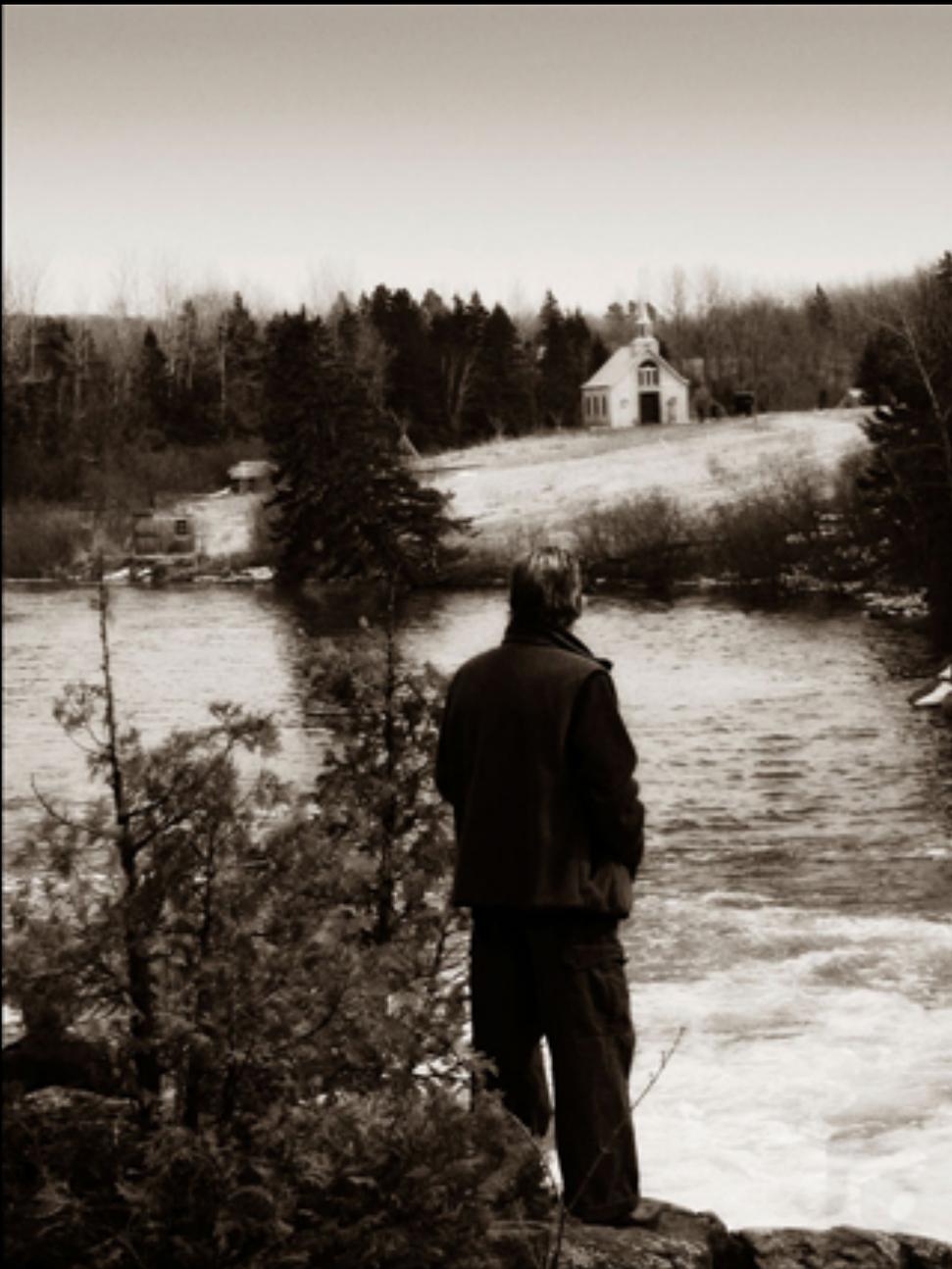
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Visual Explorer
an initiative of
The Center for
Creative
Leadership

www.ccl.org

**Be very clear about
the innovation's
purpose**



Innovative projects are a *different* game



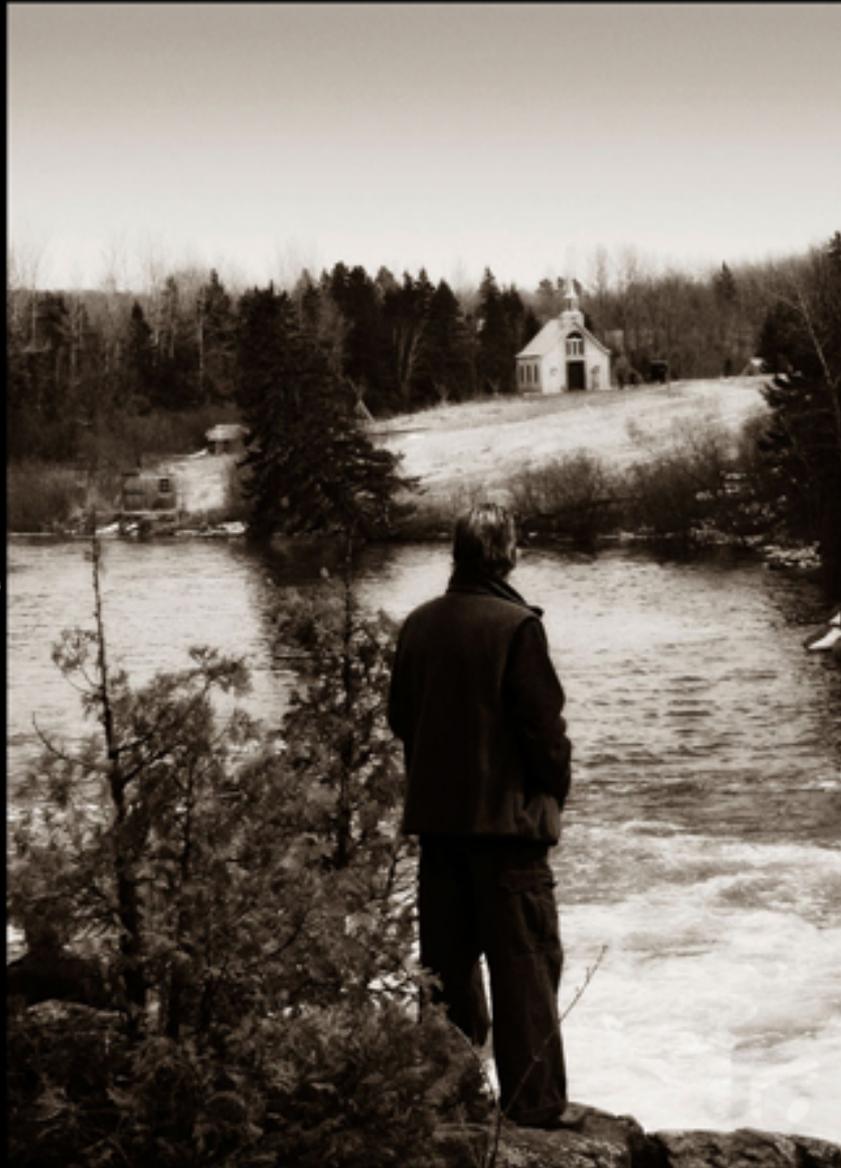
Match team members to
the purpose of the innovation





Protect the team and the innovation

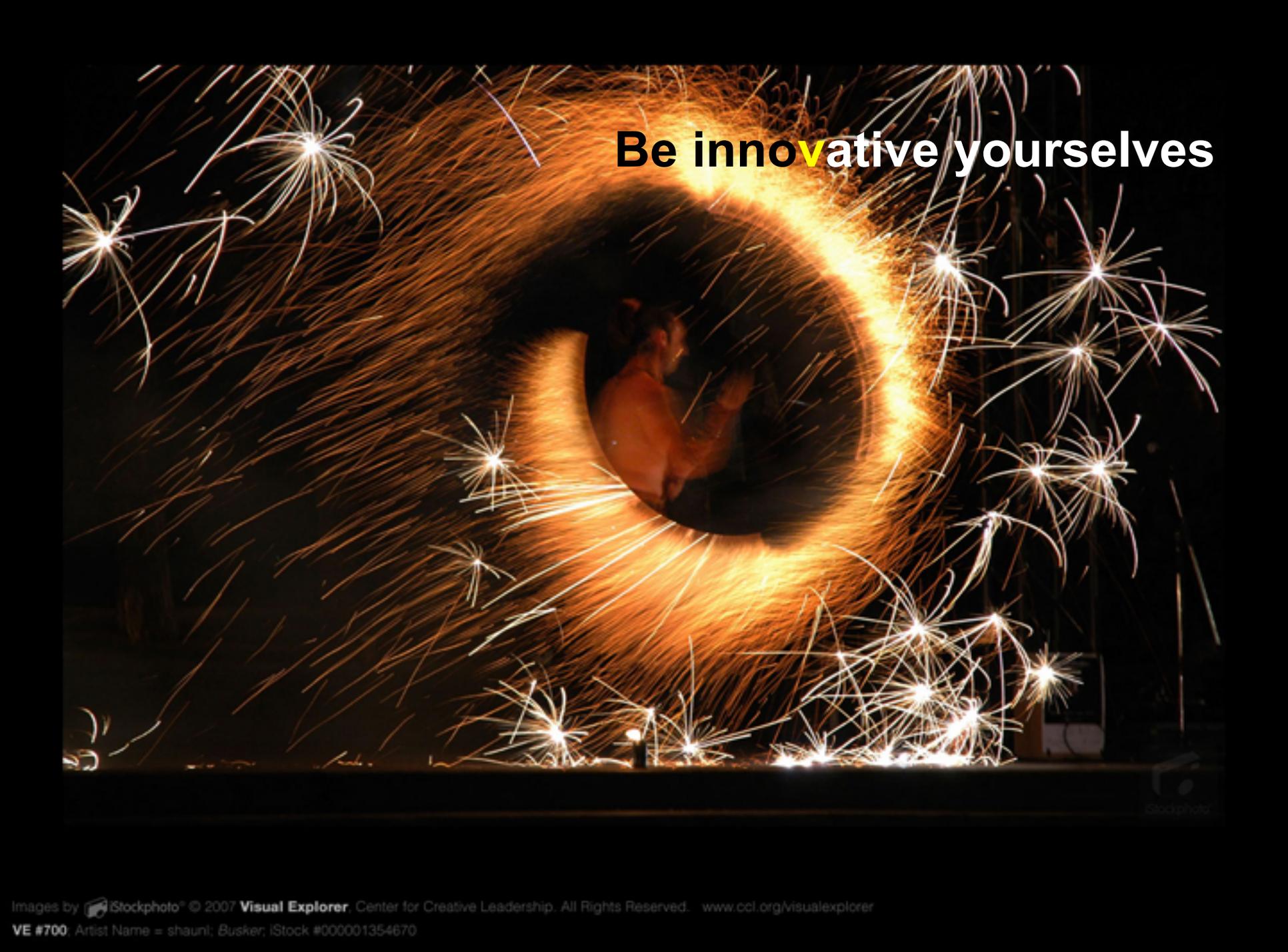
Build a bridge



to the mainland

A close-up photograph of a fire-eater's face, showing their mouth open and holding a flaming torch. The fire is bright yellow and orange, with a large, dark, circular hole in the center of the flame. The background is dark, making the fire stand out. The fire-eater's face is partially visible, showing their nose and lips. The overall scene is dramatic and intense.

Use an
“Accelerator”

A long-exposure photograph of a person sitting inside a large, glowing ring of sparks. The sparks are bright orange and yellow, creating a circular frame around the person. The background is dark, with several bright, starburst-like fireworks exploding in the sky. The overall scene is dynamic and celebratory.

Be innovative yourselves

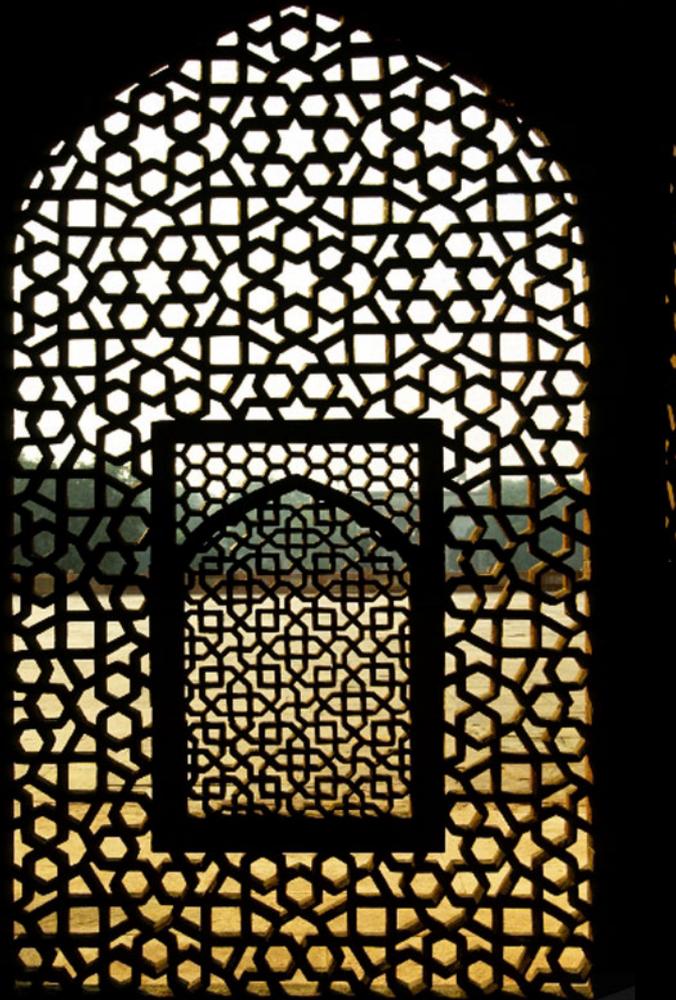
Embrace rapid prototyping





**Enroll others
and work with
the resistance**

“Not-for-profits should embrace innovation as a permanent part of their core competencies.”



“A rational management process with its own distinct set of procedures, practices, and tools.”

**Kellogg Foundation, 2008:
*Intentional Innovation***

*It may be that when we no longer know what to do
we have come to our real work*

*and that when we no longer know which way to go
we have begun our real journey.*

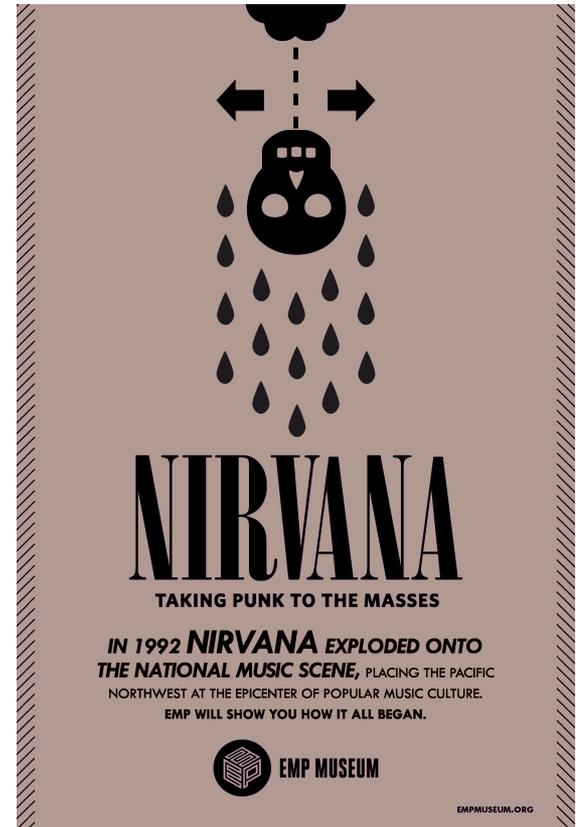
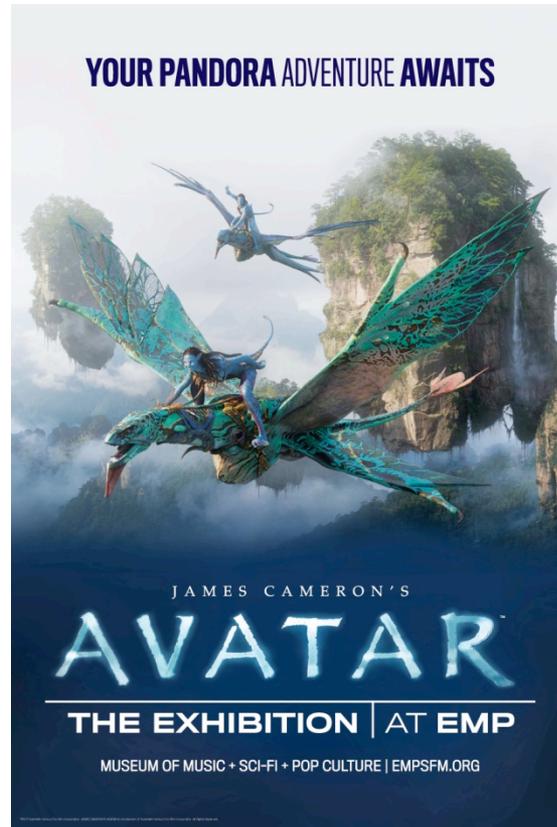
The mind that is not baffled is not employed.

The impeded stream is the one that sings.

Wendell Berry: The Real Work



INNOVATION: CONNECTING TO A NEW ERA OF ARTS PARTICIPATION



**Christina Orr-Cahall, CEO and Director
EMP Museum**

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**Markus Kunz, Managing Director
Teatro ZinZanni**

Next Steps - Forum

- What valuable knowledge did you learn today that you can put to use tomorrow?
- What first steps will you take?