

ARTSWA ARTS PARTICIPATION LEADERSHIP INITIATIVE: COMMUNITIES OF PRACTICE REPORT

This report provides a retrospective on the Communities of Practice that received funding from ArtsWA to develop and implement projects as a part of the Arts Participation Leadership Initiative (APLI). It offers information that could benefit arts organizations and agencies seeking insights and inspiration that they can use to build arts participation among diverse, young audiences and/or to increase arts participation using technology as a tool. This report is not intended to be a comprehensive overview or in-depth evaluation of the Arts Participation Leadership Initiative. This report draws on sources including grantees' reports and files from ArtsWA, Seattle Center Festál, 4Culture, Shunpike, and the Broadway Performance Center; documents prepared for the Wallace Foundation; published reports about Communities of Practice; websites for the arts organizations and agencies participating in the APLI as grantees; interviews with individuals close to the initiative; and presentations by Jerry Yoshitomi of MeaningMatters, LLC and Alan Brown of WolfBrown consulting.

In 2008, the Wallace Foundation selected the Washington State Arts Commission (ArtsWA) to serve as its local partner for a four-year national program of learning activities ending in April 2013. The Commission received \$1.3 million to fund activities throughout Washington State that would address the Foundation's goals. ArtsWA's vision for the Arts Participation Leadership Initiative (APLI) included advancing the knowledge base of the field by developing new research findings from experiments as well as filtering the knowledge already at hand. The APLI awarded up to \$10,000 each to support projects that sought to develop the skills and expertise of their organization's leaders in building participation, especially among youth, young adults and diverse populations reflecting the changing demographics of the Puget Sound region. An equally important goal of the APLI was to expand access to the arts through new technologies. Funded projects supported that goal by building the capacity and competency of organizations in the use of new

technology. Funding was also provided for a series of free professional development events – forums, workshops, and webinars – for artists and arts managers throughout the state. These sessions focused on four primary learning objectives: understanding the value of audience research in increasing participation; understanding the changing demographics of the Puget Sound Region; understanding of the use of technology to engage diverse audiences; and developing increased capacity and new methods to use technology to reach diverse populations.

A LEARNING COMMUNITIES FRAMEWORK

Communities of Practice

In 2009, a series of focus groups was conducted by Jerry Yoshitomi of MeaningMatters LLC. In those groups, participants shared their concerns about time pressures facing arts practitioners and the need for a reliable guide to just-in-time knowledge to help improve practice. Yoshitomi set out the concept of the Community of Practice (CoP) as a foundation of the APLI. ArtsWA identified and funded five CoPs: established networks of arts managers that included Seattle Center Festál; Tacoma’s Broadway Center for the Performing Arts and its Resident Performing Arts Organizations; the King County Local Arts Agency Network; Shunpike Seattle; and the Shunpike Arts Leadership Laboratory in Tacoma. These networks were selected for three reasons : each pre-existed as a group of people with shared interests, crafts, and/or professions ; each routinely shared information and experiences within their networks ; and each had sufficient capacity and interest to fully participate in the APLI.

In a CoP, a social learning process takes place. CoP participants have been proven to decrease the length of their learning curve; to respond more rapidly to needs/problems; and to prevent the reinvention of old ideas. Development of new ideas is also enhanced in a collaborative context. This

is possible in part because tacit knowledge is more easily transferred outside of formal knowledge stewarding structures such as classes and training programs.

Wiggio

The participants in a CoP need to feel a sense of community that fosters interactions and a willingness to share ideas around a specific area of focus that the community defines as its core of knowledge. Structurally, this requires a domain that can create common ground, inspire members to participate, and facilitate learning through the exchange of knowledge and meaning.

Wiggio was selected as the digital domain for CoPs participating in the APLI. Wiggio is a free online social networking platform that combines the functions of popular sites such as Facebook, Google Docs, and Doodle Polls with free virtual meetings and conference calling. A regular practice of each CoP is to convene on matters of shared involvement. Convening is usually in-person and exclusive to each CoP. Using Wiggio as a domain for the APLI was intended to expand collaboration and communication (synchronously and asynchronously) across CoPs. The APLI and Wiggio brought each CoP together as a unified community of Wallace grantees to further facilitate the exchange of knowledge, ideas, and advice. The actual methods and frequency for convening were left to each CoP to determine for themselves.

Putting Ideas In Action

Each of the projects imagined, developed, re-envisioned and ultimately implemented as a part of ArtsWA's APLI engaged in a process of exploration and experimentation. Trying an unproven idea, failing to realize anticipated outcomes, and making costly mistakes are not risks that arts organizations can afford in our current economy. ArtsWA encouraged risk-taking and characterized failure as a valuable part of the experience of learning as a community and a field.

The APLI has been described as the “best participation initiative in the country because it is based in systems-thinking; in understanding the critical importance for leadership in arts participation; in action and diffusion of learning rather than dissemination of knowledge; in courage and conviction; and knowledge management with collegiality and transparency.” Yoshitomi points out that innovation in arts participation cannot be evaluated primarily by the impact it has on audiences. According to Stellos and Mair, authors of “Innovation is Not the Holy Grail” (Stanford Social Innovation Review Fall 2012), even failed innovation has the potential to positively impact organizations internally and to generate learning and growth. The value of experimenting and risking failure in pursuit of innovation is an important perspective to consider as this report turns to presentation of the projects and outcomes of the CoPs involved in the APLI. In some instances projects were fully implemented. In others, grantees found it necessary to completely re-envision their proposed idea, to accept that full implementation could not be achieved due to the constraint of resources – financial, human, and chronologic – or, as in one case, to abandon their aspiration to complete any aspect of their project. Nonetheless, a great deal of learning arose from each of the CoPs funded through the ArtsWA’s APLI and that learning is what shall be shared in this report.

APLI GRANTEE ORGANIZATIONS

Broadway Center For The Performing Arts

Award: 1st Year – \$10,000 / 2nd Year - \$10,000 / 3rd Year - \$3300

The Broadway Center for the Performing Arts (BCPA) is a 501(c)(3) non-profit that manages the largest complex of theaters between Seattle and Portland: the Pantages Theater, the Rialto Theater, and the Theatre on the Square.



The Broadway Center is also proud to provide a vital home to Tacoma's Resident Arts Organizations (RAOs) that form the core of the performing arts community in the South Puget Sound region: Northwest Sinfonietta, Puget Sound Revels, Tacoma City Ballet, Tacoma Concert Band, Tacoma Opera, Tacoma Symphony Orchestra, and Tacoma Youth Symphony Association. The Broadway Center is recognized for its leadership in presenting world-class performing artists; for offering one of the largest performing arts education programs in Washington State –serving 35,000 students and teachers annually in the South Sound; and for preserving Tacoma's historic theaters.

The Broadway Center developed the South Sound Strategic Marketing Initiative (SSSMI) in collaboration with the BCPA's resident arts organizations. The SSSMI was part of the Center's strategic plan to undergo a major technology upgrade that would help the BCPA, the RAOs and other facility users to broaden and deepen their relationships with local arts patrons. BCPA leveraged a three-year award from the M.J. Murdock Charitable Trust with funding provided by ArtsWA to purchase a new server and database; to make infrastructure investments such as wiring the theaters to allow print-at-home ticketing; and to acquire new hardware and software. It enlisted Alan Brown, of WolfBrown consulting to design and implement electronic surveys to learn about BCPAs' target markets; and interventions to increase BCPAs' ability to engage those markets.

The first year of BCPAs' APLI project enabled eight partner organizations to participate in their regional community database; to learn about cutting-edge strategic marketing practices; and to access new technological tools and systems. BCPA invested in a new database for the community box office servicing these organizations and dozens of others, and project partners learned about the system and used its capabilities to generate more sophisticated reports on their customers while hearing from ArtsWA's experts about emerging trends and techniques for reaching young and underserved audiences. At the same time, BCPA began a series of marketing investments to test emerging online advertising and social media tools and hired a new Programming Manager to create programming specifically for young and diverse audiences. In year two BCPA moved from the learning, planning, and testing phase into large-scale implementation of cutting-edge online marketing, social media marketing and electronic communications. BCPA expanded their web advertising campaign targeting young and diverse audiences [(MOGO) is this an acronym?] and continued to test other emerging marketing strategies. They purchased tools and trained staff to create a YouTube channel for previews of upcoming performances, coverage of events shot live at performances, and a fundraising video segment about the education program. With additional funding secured, BCPA initiated testing of grassroots fundraising strategies (online auction, Kickstarter, and special events such as a Craft Beer Festival planned for June 2013) to reach young audiences and underserved audiences.

The goals of the Broadway Center's project were to create and participate in a regional cultural database that would give BCPA and the RAOs unprecedented access to more than one million unique patrons ; and to use the newly acquired access to information for strategic marketing efforts to deepen engagement with existing patrons and to increase young and ethnically diverse audiences.



The outcomes of this project will be measured in terms of the financial impact the SSSMI has on BCPA and the RAOs. The 2012 fiscal year has been established as the baseline for comparison. Financial targets for the 2013 fiscal year include decreasing the net loss on programs for young/underserved audiences by 15%, and the marketing cost per ticket sold by 5%. Longer term targets include raising \$12,500 in new contributions from individuals to support programs for young/underserved audiences; and increased corporate/foundation support for the SSSMI itself.



Seattle Center Festál

Award: 1st Year – \$10,000 / 2nd Year - \$10,000 / 3rd Year - \$3300

Seattle Center was the site of Seattle's World's Fair in 1962. Today it operates as a department of city government. Its 74-acre campus is one of Seattle's premiere destinations for arts, entertainment, and civic activities. It is home to the Space Needle, the Seattle Opera, Pacific Northwest Ballet, the

Seattle Repertory Theatre, several smaller theater companies, three museums, and Festál , a year-round series of free cultural arts festivals representing over 20 distinct ethnic communities.



Each one- to three-day festival is produced by a separate community-based nonprofit organization in partnership with Seattle Center. With few exceptions, these organizations are volunteer run.

Many of Festál's producing organizations share a common challenge: initiatives to engage and build young audiences can be inhibited by cultural and generational differences in leadership style and perspectives about programming. Festival founders and leaders can find their efforts to attract, engage, and cultivate younger audiences stifled by tradition. Festál crafted two separate projects, the Festál Fabric of America Project (FFAP) and the Festál Channel Media Project (FCMP). These projects utilized social and digital media to engage diverse, young audiences as a means of increasing attendance, as well as providing the public alternative ways to engage with each festival and culture as presented through the projects.

Festál Fabric of America Project



Developing a leadership team of people within the target age demographic of 18 to 30 years old was a requirement for participation in the FFAP. One aim of the FFAP was to increase knowledge and use of digital technology as a marketing and audience engagement tool. Attitudes and skills related to technology as a tool to attract and grow audiences varied significantly from festival to festival. The FFAP also aimed to use social media to increase participation at each festival by people under 30 years old, and to increase national awareness of each participating ethnic community among the general public. The Festál Fabric of America Project engaged current and new audiences by asking them to submit digital images representative of their personal expression of ethnic/cultural identity and meaning. The digital images sent in response to these questions took the form of photographs, drawings, poetry, and paintings. Themes for these personal expressions were developed by each festival and presented as questions for public response. The questions sought to address and move cultural perceptions beyond stereotypes (Arab Festival); elicit responses about the paradox of embracing dual-cultural identity (Iranian Festival); and to expand the celebration of a specific culture to a diverse audience within and outside of the ethnic community (Bastille Day/French Festival).

The first phase of the FFAP was the creation and launch of a web-based photo gallery to submit and exhibit images from the festivals. A unique gallery was created for each festival:



Arab Festival: <http://arabfestival.Festálproject.com>;

Iranian Festival: <http://iranianfestival.Festálproject.com>;

Bastille Days Celebration: <http://bastilleday.Festálproject.com>.

A Facebook page was created to promote all three of the FFAP project galleries and the Seattle Center website: <http://www.facebook.com/FestálFabricofAmericaProject>. The Seattle Center website hosted an FFAP webpage to promote the image galleries and the Facebook page.

The second phase of the FFAP was to put an all-Festál marketing strategy into place. This strategy for engaging audiences required each festival to post information, links and images about the FFAP on their organizations' websites and blogs. Traditional marketing and promotion methods were also employed. The FFAP was announced in a media release promoting Seattle Center's 50th anniversary, The Next Fifty celebration. Event cards were distributed by volunteers and staff to promote the project and encourage participation. The FFAP included an on-site opportunity to create and submit images to the online project in real time at each participating festival. All submissions were live streamed and displayed on a large video monitor during each festival. A banner to promote the FFAP exhibit and engagement activity was displayed on-site at each participating festival.



Data and analytics collected from Facebook and each of the FFAP image galleries demonstrated an increase in the international awareness of the Festál events and engagement with the target age demographic. People from eight countries (France, Indonesia, Jordan, Germany, Turkey, Lithuania, Guadeloupe, and Palestine) directly participated or otherwise engaged the project online. Social media outreach increased views, “likes”, and comments on Facebook to over 45,000. Over 50 percent of Facebook contacts from April to July 2011 were people ages 18 to 34. The combined viewings of the digital image galleries reached nearly 4,900 from April to August 2011.

Festál Channel Media Project

The Festal Channel Media Project (FCMP) created a series of professionally shot and edited video shorts intended to provide a fresh look into the various cultures of Festál. The videos were posted and promoted on social media sites to encourage broader engagement by people ages 18 to 30. The FCMP applied the learning acquired in the FFAP to build on the participation outcomes achieved in year one. Festivals participating in the FCMP included: Live Aloha Hawaiian Cultural Festival; Dia de los Muertos; Hmong New Year Celebration; and, Black Arts Fest/Festival Sundiata.

As of the writing of this report the FCMP is still in implementation. The Festál Channel (<http://www.youtube.com/user/Festál2012/videos?view=1&flow=grid>) was created on YouTube as a collective repository and public platform for the FCMP videos, making it easy to download and share content. Twenty-eight videos have been created. Festál will use these throughout 2013 to engage diverse young audiences.

4Culture Local Arts Agency Network

Award: 1st Year – \$10,000 / 2nd Year - \$10,000 / 3rd Year - \$3300

4Culture is the coordinating agency for the King County Local Arts Agency Network (LAAs). This network consists of more than twenty King County Local Arts Agencies, municipal arts commissions, and geographically based non-profit arts agencies that provide a range of arts and cultural services to cities and unincorporated communities in King County. In addition to annual funding for programs and projects, 4Culture convenes the lead staff of these agencies to collaborate on initiatives and share information and ideas.

ArtsWA's APLI came at an opportune time for King County. Recent demographic data indicated a dramatic change in most suburban communities in King County over the last ten years: an aggregate population increase of 200,000 (13%) comprised almost entirely of immigrants and refugees from a broad range of countries and cultures. Economically these communities are split between the highest and lowest income levels. Local school districts struggle to integrate new student populations and some local governments find themselves serving a rapidly growing minority that is not yet represented in their processes and personnel.

Within the context of community planning, 4Culture identified a need for systemic improvement of opportunities for self-expression and visibility for culturally diverse young residents. Additionally, they hoped to model ways to build and strengthen communication channels with young and culturally diverse residents for LAAs as well as other organizations and city departments engaged in geographic community development and planning.



They developed an art engagement project with and by the culturally diverse young people of Tukwila. The collaborating LAAs for this project were the Arts Commission of the city of Tukwila and the SeaTac Parks and Recreation Department. Understanding that meaningful change requires long-term committed partners, 4Culture planned to maximize their impact by leveraging existing, on-the-ground work already being done by several of the organizations and departments they selected to collaborate in the project. Two of those existing partners were the Cascade Land Conservancy and Foster High School.

After several months of discussions with their collaborators and the youth of Foster High School to further develop and implement this project, the project coordinators could not gain a clear consensus from the partners. They decided that achieving their objective would require a different approach. Their re-envisioned initiative comprised three main components, with a long-term goal of advancing the work of municipal arts agencies through interagency collaboration. (1) Aligning the

2012 bi-monthly LAA meetings with these priorities including roundtable discussion, featured guests and presenters. (2) Sponsoring a two-day conference highlighting art as an agent for social change and including focused participation by LAA representatives. (3) Piloting a stimulus grant program for selected agencies to implement new collaborative programs.

First, 4Culture focused its efforts on stimulating greater collaboration between the LAAs and other city departments or community agencies engaged with diverse populations. These included health, social service, or even emergency services like police and fire, to explore ways that the arts could intersect with or illuminate the work that these agencies are already doing. The bi-monthly LAA meetings were structured to explore collaborative ideas in a roundtable format inviting guests from various departments and agencies to share their stories about successes and challenges. In Bellevue, WA they heard from the Mayor's Neighborhood Outreach Manager about an opportunity for arts engagement at a mini-city hall. Displaced women, the wives of immigrant high tech workers who are isolated in their new homes, gather weekly in the public hub of Crossroads Shopping Center to share their stories and experience community. In Renton, WA they met with a panel that included a Renton Councilmember, the local Fire Chief, the Renton Housing Authority, and a coordinator with Burst for Prosperity, an agency serving new African Immigrants. Renton city council members requested small grants to hire buses to bring Somali community members from Renton to the Northwest Folklife Festival in Seattle. For the more than 250 men, women and children from this isolated community of immigrants, attending an event like the Folklife Festival was a rare outing. This experience led to conversations with the Somali community about opportunities to share their cultural heritage through a performance at the Festival in 2013.



The Renton Fire Chief also shared stories of his department's outreach to the local Sikh community by wearing traditional Sikh robe and headdress to meet with the elders in the local temple. The Renton Fire Department is now looking for artists/illustrators to create informational posters and flyers that speak to the imagery and language of the cultures they are trying to reach; another opportunity to engage with graphic artists from the communities themselves.

Second, working with the Seattle Office of Arts and Cultural Affairs, Seattle Office of Civil Rights, The Association of American Cultures, Seattle Center, ArtsWA, and the LAAs, 4Culture produced a two-day regional symposium.



The Arts & Social Change Symposium: An Open Dialogue, convened arts administrators, artists, social service professionals, government staff, and community leaders from urban and suburban

cities to address the role that the arts can play in creating awareness, inspiring understanding and developing policies to address social change. This diverse group came together to learn, advocate, and plan for greater integration of the arts as a tool for positive change in social, political and economic policies and programs. The Symposium attracted over 300 registered attendees and speakers from nine states and from a wide variety of cultural backgrounds and artistic disciplines. In addition, more than 60 youth and members of the Hmong community attended the performance of Tou Ger Xiong during the Symposium's Evening Showcase.

Third, in 2012, 4Culture received an additional \$10,000 of APLI funding from ArtsWA, to offer mini-grants to Local Arts Agencies for collaborative projects in partnership with one or more city departments or community agencies integrating the arts into their outreach efforts. Review criteria included evidence of planning, strength and integration of inter-agency collaboration, potential for the project to generate a sustainable partnership, and the impact of the project on new or underserved communities. Nine LAAs submitted proposals. Three received awards for 2013. The Issaquah Office of Sustainability, Seattle Tilt, and the Issaquah Food Bank received \$4000 to create artist-designed recipe cards and to present a culinary workshop for the food bank's diverse client base. Maple Valley, WA received funding to develop a new urban park in a neglected alleyway and to create a cultural hub and gathering space for high school youth of all cultures, through mural making and performance events. Shoreline, WA received funding to conduct a survey of after school arts programs, opportunities and needs for its diverse ethnic and immigrant school population, working with the school districts, libraries and community centers.

An important outcome of the CoP APLI funding from the ArtsWA and the Wallace Foundation has been the development of more intercity collaboration and learning as communities share their

stories of outreach models, development projects and shared resources. 4Culture and the LAAs found that the genius of the Initiative was not in creating new partnerships (like an LAA Network), but in focusing the collaborative energy that already exists toward a common goal. The APLI has been extremely effective in building momentum and commitment to a collective cause.



Shunpike: Seattle

Award: 1st Year – \$10,000 [/ 2nd Year - ??]

Shunpike is an arts collective whose mission is to fuel innovation in the arts by building productive partnerships, cultivating leadership and providing direct services to arts groups of all kinds. Based in Seattle, it serves artists and arts organizations throughout Washington state. Shunpike strengthens small/young arts groups or projects that need the benefits of 501(c)(3) status by providing fiscal sponsorship; grants and donor coordination; and free or discounted consultation on a wide range of organizational management, administrative, and professional development competencies. Since 2010, Shunpike has also partnered with city and business leaders in Seattle, Bellevue, Auburn, and

Mount Vernon in a community-driven collaboration between neighborhoods, city governments, and businesses to activate downtown cores by matching artists and arts groups with vacant storefronts.



Shunpike’s goals in participating in the APLI were twofold: to engage a diverse coalition of community partners in “audience circles” in which large well-established arts and culture organizations collaborated with smaller organizations on audience development through joint offerings and promotional opportunities; and to give those groups the tools to engage in audience driven arts and cultural experiences using social media technology and online platforms. The audience circles program was titled “Off Nights” – an audience engagement and social media venture. The program concept was akin to a book club for the arts. The project connected small groups of people, either by affinity group or shared schedule with a curated season of arts events. The season drew from a variety of artistic disciplines, price points and locations to offer participants the chance to see something new, with new people at a new venue. Audience circles were comprised of twelve individuals drawn from the audiences of the arts organizations collaborating with Shunpike. Those organizations included the Experience Music Project Youth Advisory Board; Hollow Earth Radio, an all-volunteer online radio station that presents the music and perspectives of cultural communities underrepresented in mainstream media outlets; the Northwest African American Museum; and the Youngstown Cultural Arts Center, a multi-arts space that serves a diverse community of youth, adults, and low-income artists. Collaborating organizations recruited

audience circle members from their communities and controlled the content and engagement activities for their respective audience circles. Giving the organizations curatorial control was expected to deepen their level of engagement within the arts experiences created for the circles.

In year one, the pilot season, four groups of ten members took part in a three-month season of events: a unique opportunity for intimate and targeted marketing to small groups of new and returning arts patrons. Off Nights audiences experienced adventurous social activities and local arts and cultural events for a flat membership fee. Ticket prices were subsidized by Shunpike's grant funds and by the participating arts venues. A steering committee [who?] hired a project manager to lead the project through its pilot season and focused on assembling the audience circles and working with the organizations and venues to put together the first season.



Shunpike drafted marketing copy, launched a Facebook and web presence , and undertook outreach to local arts leaders, venues and community leaders for feedback on the current project and to gauge interest in future participation. A project goal was to engage 40 participants in the first year, increasing to 150 in the second year. During the second year, Shunpike planned to develop a marketing strategy, hosting single events to build interest and web following in advance of a full launch. Grant funds would be used for program coordination, to offset ticket and event costs, and to expand their web presence.[Discussion of why there was no 2nd year funding?]

Shunpike: Tacoma

Award: 1st Year – \$10,000 / 2nd Year – Switched focus to APLI Innovations Grant Project (\$30,000) for MLK Commons

. The Shunpike Arts Collective of Tacoma, a branch of Shunpike Seattle, sought APLI funding to increase the engagement of urban youth of color with local arts programs and organizations; to support and encourage the work of young artists; and to develop digital media content that would engage new audiences..



Shunpike Tacoma proposed to achieve these goals by creating the Youth Arts Documentary Project. Often media coverage of youth arts programming does not capture what is most meaningful or appealing to youth, and fails to help organizations increase their young audiences. Shunpike decided to develop a program in which youth would create media that would authentically represent their voice and engage other youth. This project brought five local arts organizations together to collaborate with the DASH Center for the Arts' Youth Media Program : Barefoot Collective, Fab5, SOIL art gallery, the Museum of Glass, and Tacoma Contemporary/Spaceworks. The original

project was to take place over ten months, recruiting youth to create and produce five short form documentary films, each telling the story of one of the partner arts programs/organizations. The documentary experience was intended as a way to get young participants actively and creatively engaged with the organizations and their stories. Ultimately, the project leaders realized that the technical training required to implement this project would overshadow and detract from the original goal of engaging diverse youth.

In May 2011, a steering committee of Shunpike Arts Leadership Lab members re-envisioned the Youth Arts Documentary Project as an arts journalism project, developed the basic elements and direction of the project, connected it with partners in Tacoma, and hired a project manager/youth facilitator.



In July, ten youth ages 13-21 entered an eight-week curriculum in which they learned the basics of journalism; wrote articles targeting the youth of Tacoma as their audience; and published those articles online with partner organizations, The Weekly Volcano, Fab-5, and Post Defiance. The group held weekly meetings in which professional journalists, editors and photographers met with the group. These speakers helped the youth to develop the journalistic tools necessary to cover the events and people of importance to them. The young participants conducted interviews, wrote articles, created video blogs, and used meetings as a way to check in as a group. By the end of the program in early September, participation levels declined and the output was fairly low.

SUSTAINABILITY

The ideas and strategies generated through the APLI varied in their approach. The range of projects addressed various challenges and needs arts leaders confront today. Some focused on more effective strategies to market to young, diverse audiences . The Broadway Center's SSSMI gave a broad range of organizations access to audience data for use in strategic marketing and ticket sales. Shunpike Tacoma and a coalition of arts organizations allowed youth to create marketing materials targeting young audiences. Other projects sought to expand on the goals of the APLI by incorporating principles of social justice in their efforts to utilize technology as a tool for increasing arts participation among diverse youth. Festál's FFAP and FCMP gave creative control to the public at-large to define their experience of cultural identity and to educate and engage others through social media. King County's LAAs targeted social justice concerns collaboratively with government and social service agencies, to explore opportunities to use art as a bridge for civic/cultural dialogue and to improve representation and access to services for marginalized populations.

Building demand and increasing arts participation requires implementation at the institutional and community levels in order to be sustainable according to Alan Brown of WolfBrown consulting. With the exception of Shunpike Seattle and Shunpike Tacoma, the Communities of Practice that implemented projects through the Arts Participation Leadership Initiative achieved sustainable implementation in the manner described by Brown.

The Broadway Center for the Performing Arts and their Resident Arts Organizations developed a stream of funding to fully implement the South Sound Strategic Marketing Initiative, a multi-year strategy to increase earned revenue and dedicate resources to building more diverse and youthful audiences. Broadway Center plans to continue the work that was begun on the South Sound

Strategic Marketing Initiative through the end of 2015, when the capacity building funding awarded by a number of foundations and corporations ends.

An investment of resources and commitment to the objectives of the APLI has also been institutionalized by 4Culture and their Local Arts Agency Network. Based on the success of this initiative, the 4Culture Arts Program plans a second round of funding in 2013 with a set-aside of \$10,000 from the LAA Sustained Support funding program. For the second year of this program 4Culture will build on the inter-agency conversations that took place at recurring LAA meetings by offering mini-grants to selected LAA's to initiate artistic collaborations with other city or community agencies. Through a call for collaborative proposals in August 2012 and a competitive review process, model projects were selected for allocations of \$3,000-\$5,000. Projects range from performances, exhibitions, artist residencies, and community events to demographic surveys of local populations and/or arts practices. The primary goal of the project is to continue building new inter-agency collaborations; to open doors for future collaborative relationships; to integrate the arts across new discipline areas; and to develop new methodologies for engaging diverse populations. Future LAA meetings will explore outreach models and initiatives developed through these efforts, as well as new avenues for aligning internal and external processes with these goals.

For Seattle Center's Festál, the APLI has brought about significant changes in the attitudes and behaviors of Festál event producers. The most lasting impacts are visible in Festál's and Seattle Center Productions' approach to marketing, social media and online collaboration tools. The use of images and video is more prevalent. Digital media are not used simply to promote events, they are understood as a means to engage audiences and share culture. Wiggio has been adopted as a primary tool for communication and collaboration among festival producers. Additionally, many of the ideas

generated by the Festál program for the FFAP and FCMP have been replicated by Seattle Center's marketing team at the departmental level. After the first year of the project, use of Facebook as an outreach tool increased by all Festál groups, including those that did not participate directly in the APLI project. Before the FFAP, few groups used Facebook; now nearly all of the festivals do. The video project FCMP depends on Facebook for distribution. The full impact of the APLI continued beyond the end of the project as the ideas generated continue to be adopted throughout their community of practice.

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