



strong



arts



local



innovation



san José



San José Advances Adaptive Change through the *New Pathways for the Arts Program*

A report by the San José Office of Cultural Affairs

Strengthening Innovation in a Local Arts Community

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San José Office of Cultural Affairs is the lead agency for supporting and promoting the development of a rich arts and cultural environment for this diverse city's nearly one million residents, its workers who live in neighboring communities, and its many visitors. www.sanjoseculture.org



EmcArts Inc. is a social enterprise for learning and innovation in the arts that exists to strengthen the capacities and effectiveness of nonprofit arts and cultural organizations, serving their needs in the design and management of innovative change, and assisting them in building their adaptive capacity. www.emcart.org

San José Office of Cultural Affairs (OCA)

Dear Friends,

This report profiles San José's efforts to strengthen a culture of innovation in our local arts community through *New Pathways for the Arts*, a national program developed by EmcArts, Inc, and through our own pilot, Innovation Risk Capital Grants.

We hope that our experiences will help inform the work of funders and agencies in other communities who are looking for ways to increase the resiliency and sustainability of the local arts sector.

The *New Pathways* program was made possible at the national level through the support of The Doris Duke Charitable Foundation. At the local level, we are grateful for the generous support of The William and Flora Hewlett Foundation, The John S. and James L. Knight Foundation and The David and Lucile Packard Foundation.

We would like to express special gratitude to The David and Lucile Packard Foundation for providing subsequent funding to increase the impact of the City's first round of Innovation Risk Capital Grants and to produce this publication so that our efforts could be shared with the field.

Richard Evans and associates at EmcArts have done pioneering work to frame innovation in a context meaningful for the advancement of the nonprofit arts sector. We were privileged to have the benefit of their experience and expertise in San José during the course of the program.

And finally, we must recognize our dynamic arts and cultural community which fuels the vibrancy of San José with programming that inspires and connects us to each other. Supporting this sector's adaptive strength is of paramount importance. We especially applaud the vision of organizations that took part in this rigorous program and look forward to partnering together to create a stronger community through the arts.



Sincerely,

Kerry Adams Hapner
Director of Cultural Affairs





Photo: Benedict Evans

FOREWORD

Innovation and Adaptive Change in the Arts: The Need and the Challenge

By Richard Evans, Co-Founder and President EmcArts

For the first 50 years or more of the modern professional arts sector, the principal aim was growth and longevity – building sizeable audiences and permanent organizations that was in it for the long haul. Growth in audiences, in reach, and in organizational budgets was the main indicator of success. As arts companies grew, the primary focus was on maintaining ‘organizational stability,’ on defining and pursuing what became ‘business-as-usual’ in our organizations.

The Search for Stability

To help us keep on track with our core businesses and better enable us to realize our goals with limited resources and without straying into peripheral activities, we developed a wide range of skills and assets during this first phase of field development. We honed technical competencies in many specialist areas (production, marketing, development, operations, governance) and many organizations received ‘technical assistance’ to strengthen these efforts.

We organized ourselves along a corporate model, with strong staff hierarchies, and we evolved command and control cultures that helped sustain the emphasis on excellence of artistry as well as efficiency of delivery systems.

These organizational dynamics were reinforced by increasingly widespread strategic planning – a relatively reliable method of rationally projecting futures that were intended to look like the past, only more so. Underpinning the drive for permanence in our organizations was an



Spacebar: A Broadway Play by Kyle Sugarman
City Lights Theater Company
Photo: Tasi Alabastro



Glass Artist Treg Silkwood
Bay Area Glass Institute
Photo: Mark & Tracy Photography

emerging orthodoxy of balance sheet planning that emphasized capital endowments as a means of protecting us against market variables. In this vein, ‘growing up’ as an arts organization meant owning a building and taking on fixed assets.

Another Dimension

In the past 10 years, all this has changed, as unprecedented developments in the operating environment have placed radical new demands on arts organizations, if they are to remain healthy, resilient and able to maximize the delivery of public impact and value.

Changes in patterns of public participation, and in technological access to the arts, generational and demographic shifts, new forms of resource development, and many more factors, have revealed that there is a whole other dimension to the organizational capacities that are now critical for success. The ‘muscles’ we exercise to promote *organizational stability* now need to be balanced by equally strong muscles around *organizational adaptability*.

Balancing Stability and Adaptability

Yet arts organizations, built for growth, are better equipped for continuity than for change, and their adaptive capacities are typically under-developed. We have not in the past given much space to strengthening qualities such as distributed leadership, nor have we equipped ourselves to continuously invest in incubating innovation. With hierarchical staff structures, we have not

focused on learning how to effectively use cross-functional, multi-constituent teams; and we have yet to generate organizational cultures that are intrinsically flexible and responsive to fleeting opportunities and changing community dynamics. Notably absent to date in our field – and urgently needed to foster adaptive change – is available ‘innovation capital’ to underwrite well-designed new initiatives and enable them to reach new markets. Only if each organization in the field finds a new balance between stability and adaptability – one that is right for that organization – will we see the public impact and value of professional arts and culture organizations sustained and increased.

Supporting Innovation

EmcArts developed the *New Pathways for the Arts* initiative in response to these urgent needs, and as a way to share and learn from the remarkable adaptive work underway in some organizations.

New Pathways provides support for innovation, which is the means organizations employ to respond to adaptive challenges. Instead of the ‘technical assistance’ of the past, it offers ‘adaptive assistance’ that aims to build the adaptive muscles of the arts sector, increase community impacts, and help ensure a lively, engaged field that is ready to seize the future as an essential contributor to the vitality of all American communities.



CONTEXT

The Climate for Innovation in San José

Rasika Kumar in *Courage*
Abhinaya Dance Company
Photo: Bipin Thakkar



Every city has its own distinct culture. The culture of San José, the nation's 10th largest city and the capital of Silicon Valley, reflects the innovative spirit for which the region is known. Residents of Silicon Valley have generated the highest number of patents in the nation, and one-third of all venture capital invested in the United States is invested in companies in the San José region.

With a population of nearly one million people and no predominant racial/ethnic group, San Jose has a long-held civic commitment to cultural pluralism. As the City's lead agency for championing a rich arts and cultural environment, the San José Office of Cultural Affairs (OCA) has made a long-term investment in fostering a diverse community of over a hundred nonprofit arts and cultural organizations and many more artists and arts-related businesses.

Challenges to Sustainability

While San José's arts and cultural community has many strengths, organizations also face a variety of environmental challenges to development. The region's historically low levels of arts philanthropy, declining public support, and competition for residents' discretionary spending have posed challenges to sustainability for many nonprofit arts and cultural organizations. The effects of these factors have been amplified during the recent recession.

The Need to Evolve

It is widely accepted among arts leaders that after the economy rebounds, the climate for the arts will not revert to pre-recession status. The magnitude



Photo: SanJoseStock.com

and rapid pace of societal change – characterized in part by changing demographics, increasing diversity, changing preferences of arts consumption and increasing new technologies – makes innovation essential to continued success in the future.

Aware of these realities, the City of San José adopted innovation as one of the five underlying principles guiding its ten-year strategic plan entitled: *Cultural Connection: San José’s Cultural Vision Plan for 2011-2020*. The plan includes a recommendation to explore an “innovation in arts management” initiative – one of sufficient duration and depth to influence the sector’s ability to adapt and thrive in the rapidly changing environment.

Opening Up New Pathways

In response to a national request for proposals from EmcArts, the OCA submitted a proposal to participate in *New Pathways for the Arts*, a model innovation program for the local arts sector. With its commitment to innovation and quality, the San José arts community was a natural fit for *New Pathways* and became one of two communities selected for this intensive program.

Partial funding for the national program was provided by The Doris Duke Charitable Foundation. Locally, the OCA leveraged its contribution with generous support provided by a consortium of foundations including The William and Flora Hewlett Foundation, The John S. and James L. Knight Foundation and The David and Lucile Packard Foundation.



PROGRAM OVERVIEW

New Pathways for the Arts

Developed by EmcArts, *New Pathways* is a unique program that creates local learning communities focused on advancing organizational innovation and strengthening adaptive capacity. The program is a crucial response to the complex challenges being faced by nonprofit arts and culture organizations today, as they address the rapidly changing environment for their work.

Implemented in a wide range of communities nationwide, *New Pathways* is based on tested theories of how innovation works and how it is best applied in an arts and cultural organizational setting.

Defining Innovation

The foundation of *New Pathways* is EmcArts' definition of innovation for the social sector:

Organizational innovations are instances of organizational change that:

- *Result from a shift in underlying organizational assumptions;*
- *Are discontinuous from previous practice; and*
- *Provide new pathways to creating public value and impact.*

This definition is gaining wide acceptance in the arts field, being adopted by a number of funders and becoming a reference point for arts leaders.

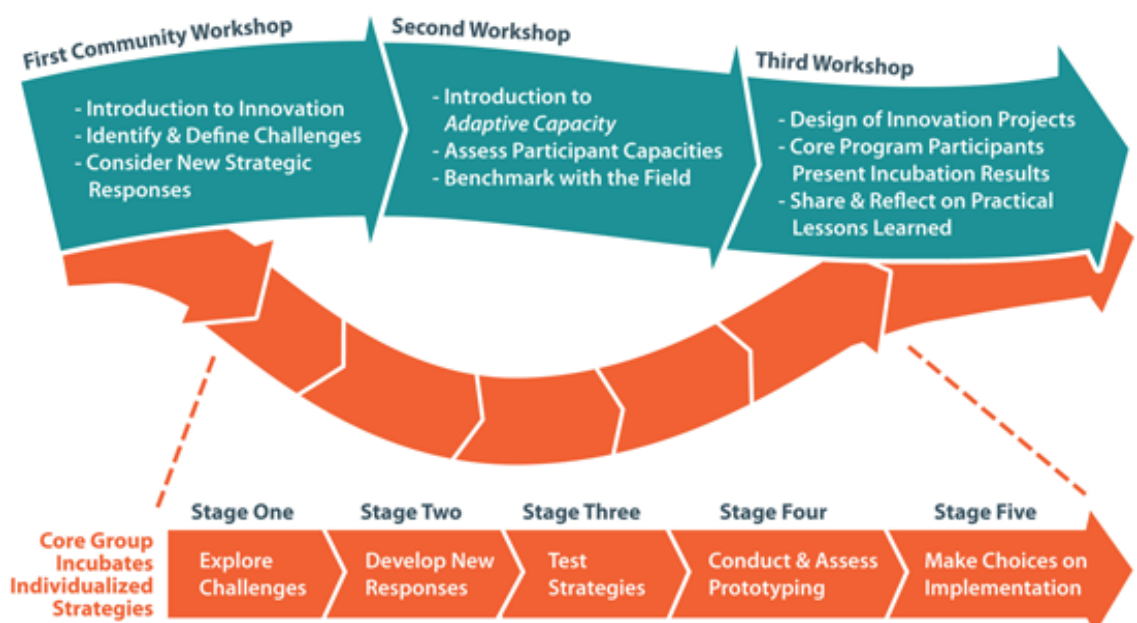
New Pathways Program Goals

- To strengthen and focus the understanding of innovation across the local arts community by exploring practical insights into organizational innovation at highly participatory community workshops; and
- To support innovative thinking and action among a selection of San José arts organizations through an intense Core Program of situational assessment, re-framing of challenges and design and testing of new strategies (*Incubating Innovation*).

New Pathways for the Arts

New Pathways for the Arts features a series of connected workshops for the entire cohort.

Three organizations participate in the intensive 'Core Program.'





The Workshop Series

EmcArts facilitators led a series of 3 interactive workshops that constituted a curriculum in innovation and adaptive change.

50 participants from 13 arts organizations formed a supportive learning community during the year-long series.

Each group was represented by an executive, artistic and board leader, ensuring the engagement of critical decision-makers.

Workshop #1 ROOTS OF INNOVATION

- Defining organizational innovation
- Identifying adaptive challenges
- Surfacing underlying assumptions
- Call for Core Program participants

Overview: Participants explored the roots of innovation, identifying their complex adaptive challenges that were resistant to prior solutions. They focused on questioning ingrained organizational assumptions which recent evidence suggested may no longer hold. They used that evidence to surface new hypotheses on which success might be built in the future. At the end of the workshop, groups were invited to submit a proposal to participate in *New Pathways'* Core Program.

Workshop #2 CAPACITY TO INNOVATE

- Organizational assessment
- Essential capacities for innovation
- Characteristics of innovative organizations
- Championing innovation in various roles

Overview: Before the workshop, each organization had the opportunity to perform an

online self-assessment survey of its adaptive capacity, the organizational “muscle” needed to carry out adaptive change, using EmcArts’ *Rubric of Adaptive Capacity*. Survey results were used to discuss capacity building. Participants compared examples of adaptive strengths among select participating organizations and among a broader set of innovative organizations. Finally, participants formed into clusters of similar job functions to consider their changing roles as champions of innovation.

Workshop #3 PRACTICE OF INNOVATION

- Core Program participant case studies
- Building dynamic innovation teams
- Team role preferences and dynamics
- Innovation as an organizational discipline

Overview: The final workshop featured live examples of innovation in action featuring a panel of Core Program participants reflecting on their prototyping experiences. The group then discussed the composition of effective innovation teams and used the Belbin Team-Role Analysis to illuminate team role preferences and dynamics. Finally, participants considered what steps they could take to systematize innovation as a sustainable discipline in their organization.

The Core Program

The Core Program (*Incubating Innovation*) was a concentrated eight-month process to incubate a specific innovation project for selected organizations that were ready to design a new approach to a complex adaptive challenge that they had identified.

Three organizations were chosen by application from among the *New Pathways* Workshop participants. The Core Program participants served as a mini-innovation lab, and each team reported on their prototyping experiences to the larger group at the final full-group workshop.

For each organization, the program provided facilitation by an EmcArts process facilitator, including five on-site meetings with a cross-constituency Innovation Team of key board, artistic and staff leaders, as well as carefully selected participants from outside the organization. Each organization worked with a Content Expert chosen by the Innovation Team and received a \$10,000 grant to implement small-scale prototyping of new strategies.

Five Essential Steps for Core Program Participants

Assessing the Current Situation and Identifying Major Challenges

The initial stage focused on creating the innovation team, introducing the program, and working with the organization to pull together a situational assessment (from existing materials where possible) that could be used to gain agreement on the major challenges the organization was facing and to select one adaptive challenge to concentrate on. A day of community interviews by EmcArts was used for orientation and to develop current analysis of the organization's condition. An independent financial review anchored the assessment in solid fiscal analysis.

Developing Innovative Strategies in Response to a Major Challenge

During this stage, each organization focused on developing new strategies in response to the challenge the team had selected. Using the elements of the definition of innovation, facilitators led the teams through exercises to question their assumptions around the challenge, identify new hypotheses for success, and articulate "discontinuous" strategies. Creative ideas were then developed into emerging potential strategies and subjected to further research.

Assessing Adaptive Capacities Needed to Implement the New Strategies

EmcArts facilitators then used the *Rubric of Adaptive Capacity* to identify adaptive strengths and weaknesses, guiding the team to decide what capacities the organization should focus on to maximize chances of success with its new strategies and creating a timeline for action. Having identified promising new strategies and required adaptive capacities, this stage concluded with the team laying out a short-term workplan to begin to test the new strategies.

Making Choices Around Implementing New Strategies

Each organization tried out short-term experiments to test its new strategies and the adaptive capacities needed to advance them. This stage focused on learning from those small steps – as well as the results of external research – and making choices about more substantial prototyping and implementation.

Prototyping the New Strategies and Deciding on Full Implementation

The last stage of the program focused on prototyping activity, followed by review and decision-making about fuller implementation of the new strategies. Even if prototyping revealed that a given strategy was not likely to be effective in the longer term, the expectation was that substantial learning and organizational rethinking would derive from the work, which would inform the organization's approach to this and other challenges going forward.

New Pathways Core Program Participants & Their Projects



Child With Artwork
Children's Discovery Museum

Children's Discovery Museum considered the changing demographics of families in their community and the technological tools that many San José families now use and saw a disconnect with their previous audience development practices. Their work in the Core Program concentrated on small tests with admissions, membership, and marketing ideas generated by their Innovation Team. Perhaps more important, their experience in the Core Program resulted in new insights into risk aversion by senior staff, a change in definitions and expectations of what constituted a successful experiment, and positive changes in internal communication structures as more team members became involved in change initiatives. CDM's Final *New Pathways* Report reflected a major shift in its organizational culture and its ability to encourage and think through innovative initiatives.



The Who's Tommy
City Lights Theater Company

City Lights Theater Company examined its identity within the community and desired to encourage community members to become a part of its work. In their experiments, the team concentrated on the audience experience around their performances. They used social media to deliver videos previewing shows and providing insights into the rehearsal process while experimenting with cast and staff members and playing with the tone of the messages. They also looked at post-show events as a way to deepen engagement with their audiences and draw new audiences. In addition, given the community's technological savvy, City Lights experimented with various social media platforms and how to measure their impact.



Spring Awakening
San José Repertory Theatre

San José Repertory Theatre explored ways to engage new audiences and created an incubation program for emerging and established young local artists. The outcome was the San José Rep Emerging Artist Lab (*SJ Real*) to collaborate, create, and test new theatrical works in a low-stakes late-night environment away from the main stage. Among other goals, SJ Rep sought to attract a younger late-night audience through this initiative, to provide a space and structured program for emerging artists and to demonstrate a potential for the new works to transfer to larger venues at SJ Rep and at non-traditional venues in San José.



New Pathways Key Observations and Outcomes

Participant Comments

“It was interesting to discover that some things we’ve accepted as truth are actually assumptions. To challenge them and to think of new assumptions was enlightening and exciting.”

“It was valuable to bring the many San José groups together to move innovation of the arts groups forward both individually and collectively.”

“I left feeling a deeper sense of understanding but even better, a sense of community with the other organizations.”

“I think what surpassed my expectations was the level of excitement that most people had while going through the various exercises. To see that much committed energy and talent in one room was quite awe-inspiring.”

“It’s no overstatement to suggest that participation in New Pathways has been a game-changer for us.”

“I learned to keep my mouth shut and listen to what others have to offer, even if they do not have the background in the art than I do.”

“We ‘pathways’ every day now. It has become part of our DNA.”

“I learned not to be afraid of change, but to embrace it even when it’s out of my comfort zone.”

New Pathways was successful in equipping San José arts organizations with new tools and knowledge to strengthen their capacity for innovation.

Prior to the program, participants associated innovation with novel ideas or new art forms. *New Pathways* introduced a new definition of innovation that was more appropriate for the nonprofit arts context.

This new definition was instrumental in helping participants see the importance of identifying underlying organizational assumptions and evaluating whether the assumptions still hold true in the present environment. As a result, arts leaders were able to open up alternate pathways of thinking and managing.

After the completion of the *New Pathways* program, the OCA observed that capacity for innovation was strengthened in the local arts community. The impact of the program was experienced on multiple levels and supported by participant evaluations.

Sector-wide Outcomes

■ **Beginnings of a new culture of innovation in San José.** Key decision-makers in a diverse cross-sector of organizations acquired new core competencies in innovation practice. A systematic framework for fostering innovation was embedded in organizations and reinforced by a common language.

■ **Development of a greater sense of community.** Strong bonds formed during the course of participating in a year-long, interactive learning community on innovation. At the conclusion of the program, participants expressed a desire to continue meeting periodically to share information and problem-solve.



- **Heightened momentum to innovate.**

As organizations discarded outdated assumptions and brainstormed new hypotheses, participants were eager to look for ways to test the new ideas that surfaced. The opportunity to hear the stories of prototyping experiences from Core Program participants also served to raise enthusiasm for what could be done in their own organizations.

- **Potential longer term outcomes.**

Looking ahead, the peer relationships initiated through *New Pathways* have the potential for developing into collaborative innovation initiatives. Many organizations share common adaptive challenges whose solutions may best be addressed through collaborative strategies.

Organization-level Outcomes

- **Pursuing small projects with radical intent.**

Organizations have embraced the strategy of small-scale prototyping to test the efficacy of bold new ideas in a low stakes environment, although access to risk capital remains a perennial challenge to experimentation.

- **Incorporating innovation teams to address an adaptive challenge.**

New Pathways promoted the creation of carefully selected innovation teams to address intractable issues. Many organizations have formed such teams, incorporating board and staff (junior/senior & artistic/management), as well as external stakeholders.

- **Increasing opportunities for emerging leaders.**

Innovation teams typically contain at least one junior staff person. Participating on an innovation team has opened up opportunities for younger staff to contribute to the organization beyond their job descriptions, exposing them to mentors and increasing their visibility in and their connection to the organization. More engaged young staffers may result in greater retention of talent in the arts sector.

Selected Individual Outcomes

- **Greater receptivity to new approaches.**

The positive experiences gained in the program made participants more receptive towards considering alternative approaches that would not have previously been considered. Knowing that adaptive work and prototyping were taking place in multiple organizations also provided a level of comfort that organizations were not alone in experimenting with new strategies.

- **Greater willingness to let go of control.**

The realization that innovation often comes from the work of a collective team made it easier for directors to relax tight control over changes involved in the innovation process.

- **Greater sense of empowerment to manage innovation.**

Participants appreciated learning about specific organizational characteristics they could focus on as managers to strengthen the environment for innovation. Individuals also reported a greater sense of empowerment as a result of understanding innovation as a systematic organizational discipline rather than as a one-time novel idea.

Initiating Innovation Risk Capital Grants

Filling a Gap

Funds for prototyping participants' innovation projects were built into the Core Program, but the majority of groups in the *New Pathways* program did not have a source of funding to test ideas generated during the program.

With a small pool of funds, the OCA piloted an Innovation Risk Capital (IRC) grant to address this need. These funds were later augmented by a generous donation from The David and Lucile Packard Foundation, which recognized the importance of risk capital funding as a stimulus for innovation.

Out of thirteen organizations that graduated from the program, ten felt ready to submit an IRC grant application, which was designed to closely follow the innovation framework that organizations learned in the *New Pathways* program.

Evaluation Criteria

Applicants were evaluated on how well their projects reflected the essential components of organizational innovation learned in the program. Organizational capacity and likelihood of deriving sustainable value from the project's implementation were also considered. Based on their merits, all ten applicants received funding with grants ranging from \$5,000 to \$15,000.

Cultivating Collaborative Learning

To continue the spirit of collaborative learning which was cultivated in *New Pathways*, the OCA convened IRC grantees at the start of the granting period so that they could discuss their project and get feedback from the learning community. In another departure from its traditional grants monitoring approach, the OCA asked participants at the mid-point of the grant term to share their progress and any initial insights through a status report that went directly to all IRC grantees. This practice allowed the cohort to keep abreast of others' projects and provide suggestions or advice as appropriate.



Children Interacting
with Seating Prototypes
Children's Discovery Museum

Innovation Risk Capital Grants Funded Projects



Test online marketing strategies developed and implemented by board and audience supporters.

Abhinaya Dance Company
abhinaya.org



Test audience engagement strategies including post-performance events and enhanced online marketing.

City Lights Theater Company
cltc.org



Test new planning model incorporating external partners in program development for special weekend programs.

History San José
historysanjose.org



Test new approach to audience engagement through mobile devices.

San José Stage Company
thestage.org

Small Grants with Radical Intent

- For small-scale prototyping of innovative approaches that respond to changes in the arts environment
- Projects focused on programming, engagement, outreach or management
- Grant range: \$5,000 - \$15,000
- No matching funds required



Test planning strategy for developing rapid prototypes for flexible social seating elements.

Children's Discovery Museum
cdm.org



Test new approach to audience engagement through embedded participatory programming.

San José Museum of Quilts and Textiles
sjquiltmuseum.org



Test audience expansion strategies through introduction of after-hours programming (SJ Real).

San José Repertory Theatre
sjrep.com



Test strategies to engage patrons using digital technology including a digital playbill.

Tabard Theatre Company
tabardtheatre.org



Test audience engagement strategies that emphasize participation through 'informances.'

Vivace Youth Chorus
vivaceyouthchorus.org



Test approaches for protecting intellectual property generated in new initiative.

ZERO1
zero1.org

Innovation Risk Capital Grant: Key Observations and Outcomes



Vivace Youth Chorus

The Innovation Risk Capital (IRC) Grant provided an opportunity for *New Pathways* graduates to apply what they learned through prototyping an innovation project that addressed a specific adaptive challenge for their organizations.

The IRC grants proved to be a valuable companion to the *New Pathways* program in several ways:

Accelerated Organizations' Practice of Innovation

In many ways, the grant functioned as a “capstone project” for the *New Pathways* program, reinforcing the major components of the curriculum and giving graduates a first-hand understanding of the innovation process at work.

Expanded Momentum for Future Prototyping

Although a limited number of staff from each organization received the *New Pathways* training directly, implementing an IRC grant project allowed many staff in the organization to gain exposure to the *New Pathways* framework and principles. As a result, the framework for innovation gained wider acceptance in organizations, and grantees reported greater interest amongst line staff in exploring additional prototyping projects.

Spotlighted the Need for Stable Risk Capital Funding

Most organizations reported that their projects could not have been implemented without an IRC grant. At this point, no organizations have dedicated funds for risk capital projects. The IRC grant experience showed organizations the need for dedicated funds for future innovation prototyping, and it demonstrated to the OCA the value of risk capital funding to stimulate and support the sector's desire to innovate.

Looking Ahead: Integrating Innovation into OCA's Work

The *New Pathways* program impacted not only the participants, but also the OCA as a funder. The OCA adopted EmcArts' definition of innovation after seeing its appropriateness for nonprofit arts organizations. The Operating Grants Program, OCA's largest grant program in its funding portfolio, now incorporates organizational innovation as a factor in the assessment of operational effectiveness.

In addition, as mentioned in the previous section, the City initiated an Innovation Risk Capital Grant pilot, which was supplemented in the first year with generous assistance of The David and Lucile Packard Foundation. A second smaller-scale round is scheduled for the spring. After both rounds are complete, the City will do an assessment of the pilot and convene grantees from both rounds to share their experiences and provide feedback about the grant pilot.

The OCA is also exploring several options with EmcArts to bring the *New Pathways* curriculum to more organizations in San José. To make the program fit within the City's budget limitations and embed the knowledge more deeply in the local community, an idea under consideration is a series of participatory workshops with a train-the-trainer component so that graduates representing board, executive and artistic leaders will be able to serve as innovation coaches for their peers.

To accelerate the growing movement to recognize innovation and adaptive change as essential disciplines in the arts sector, the OCA and several San José arts organizations have spoken at regional and national conferences and will join peers around the country at the *National Summit for Innovation in Arts + Culture* organized by EmcArts.

Through these efforts and others the OCA is committed to working with its arts partners and other stakeholders to foster opportunities that strengthen and highlight the culture of innovation in San José.

Persuasion
San José Stage Company
Photo: Dave Lepori



AFTERWORD

Innovation and the Work to Come

By Richard Evans, EmcArts

EmcArts has continued to expand implementation of the *New Pathways for the Arts* initiative across the country. The program is now completed or remains in progress in New Haven, Denver, St. Louis, San José, New York City, Cleveland (as *Engaging the Future*, a program of The Cleveland Foundation), Chicago, and Cincinnati, with more programs in the pipeline. We are evolving a statewide program for the Rasmuson Foundation in Alaska that involves translating the Community Workshops into online experiences, followed up by on-site coaching delivered by qualified local facilitators. In New York City, the program has been retooled for arts service organizations as *New Pathways for Arts Development Agencies*, and back in Santa Clara County, California, it has evolved into *New Pathways for Community Service*, and we are working with a dozen social sector organizations that share a commitment to youth and family services, some via the arts, some not.

These exciting developments, alongside our national *Innovation Lab* programs for the performing arts and for museums, serve to illustrate an increasing recognition of the need for carefully crafted frameworks that can propel and incentivize adaptive work in the arts and culture field – and beyond.

At the core of the movement toward recognizing adaptive capacity as an essential new discipline in the not-for-profit sector lies an understanding

that no amount of money alone will make adaptive change happen. Rather, what is required for adaptive change to stick is an integrated framework that blends process facilitation with phased financial investment. While new financial resources are important, they are much more important in the later phases of innovation than up front. The Core Program of *New Pathways for the Arts (Incubating Innovation)* provided essential second-phase funds to support prototyping. But it is in the third phase of innovation, if and when emerging practices merit scaling, that deeper and more sustained investment is needed. Support for the first years of full implementation allows organizations to stave off the increasing pressure to secure net income long enough for the new practice to establish itself in the marketplace for revenue as well as ongoing contributions.

This is why the commitment of the San José OCA (and The David and Lucile Packard Foundation) to providing innovation capital grants is so important, in itself for the San Jose arts community, and symbolically for the field as a whole. Similar investments in other communities – if programmatically linked to services that build adaptive capacity and support the difficult work of managing disruptive change – could do much to accelerate the spread of next practices and usher in a future of abundance. This is the leadership power of the work described in this report, and the potential for leverage that, at this critical juncture, even modest shifts in direction can have.

Court Dance of Tang Dynasty
Chinese Performing Arts of America
Photo: Hank Chan



New Pathways Participants

ABHINAYA DANCE COMPANY

Meera Chari Mythili Kumar

ARTS COUNCIL SILICON VALLEY

Nancy Glaze Sue Stokke

BAY AREA GLASS INSTITUTE

Robert Knopf Joan Philips Demetra Theofanous

CHILDREN'S DISCOVERY MUSEUM OF SAN JOSÉ

Marilee Jennings Jenni Martin Irene Wong

CHINESE PERFORMING ARTS OF AMERICA

Virginia Jian Fariba Nejat Ann Woo

CITY LIGHTS THEATER COMPANY

Johnny Kolasinki Lisa Mallette Michael Riley Anne Younan

HISTORY SAN JOSÉ

Alida Bray Barbara Johnston

SAN JOSÉ MUSEUM OF QUILTS AND TEXTILES

Joyce Hulbert Christine Jeffers Joy Nojima Tom Snell

SAN JOSÉ REPERTORY THEATRE

Sharon Kirsch Rick Lombardo Nick Nichols Nadine Priestly

SAN JOSÉ STAGE COMPANY

Cathleen King Randall King Jason St. Claire

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Page 15 (From top left, clockwise) Artistic Director Mythili Kumar, Photo:Chella Vaidyanathan; *Hamlet*, Photo: Robyn Winslow; Docent Igor Ouimett with Students, Photo: History San José; Children testing seating prototypes, Photo: Children's Discovery Museum; *Spring Awakening*, Photo: Kevin Berne; *Mission Eternity* by eToy, Photo: Everett Taasevigen; Intermediate Choir, Photo: Vivace Youth Chorus; *The World Goes 'Round*, Photo: Edmond Kwong; Guests Viewing *Wedding Ring Quilt* by M. Lucile Ford Robinson, Photo: sanjosestock.com; *Persuasion*, Photo: Dave Lepori.

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