MOVING
ARTS LEADERSHIP
FORWARD

BY EMIKO M. ONO

2016

A CHANGING
LANDSCAPE

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The William and Flora Hewlett Foundation helps people build measurably better lives, concentrating its resources on activities in education, the environment, global development and population, performing arts, and philanthropy, as well as grants to support disadvantaged communities in the San Francisco Bay Area.

The Foundation's Performing Arts Program makes grants to sustain artistic expression and encourage public engagement in the arts in the San Francisco Bay Area, to give California students equal access to an education rich in the arts, and to provide necessary resources to help organizations and artists be effective in their work.

ON THE WEB: WWW.HEWLETT.ORG

The William and Flora Hewlett Foundation's Performing Arts Program invests in arts leadership because we believe the vitality of the sector is fundamentally dependent on the quality of its leadership. As part of our commitment to strengthening leadership, we commissioned the research presented here to help shape our future investments. But the findings have implications that go far beyond our grantmaking. They show how different generations experience their work in the arts sector, and highlight how the differences affect engagement, innovation, and other factors critical to the success of individual arts organizations and the health of the field as a whole.

> ## THE BEST WAY TO PREDICT YOUR FUTURE IS TO CREATE IT.
>
> Peter F. Drucker

At the heart of the findings is a challenged definition of "leadership." Members of younger generations often see leadership as the fostering of a culture of connectedness, collaboration, and change—they believe leadership is rooted in the efforts of many. This view is in contrast to the more traditional, hierarchical structures and practices of many arts organizations and funders.

What is at stake in this ongoing conversation about the meaning of leadership? Arts organizations must make the most of their talent, or risk driving away potential leaders who are ready to contribute, reluctant to "wait for their turn," and who have the entrepreneurial chops to find other ways to realize their ambitions. But organizations should also consider the diversity of ideas and experiences embodied by their entire staff, and how embracing these perspectives can help them connect with new audiences and develop innovative approaches to achieving their mission. Leadership that flows from the vision of a single individual has served the nonprofit arts sector well for a generation or more. But to be able to effectively respond to an increasingly demanding environment, organizations not only must adapt, they must be adaptive. Individuals with the responsibility, and the authority, to ensure that their organizations continue to thrive should invite their colleagues—people who care deeply about the mission of their organizations and understand their unique value to the communities they serve—to participate meaningfully in shaping the future of those organizations. In other words, they should invite them to share leadership.

Reimagining leadership is not a call to action that we take lightly. Nevertheless, we cannot ignore the insights from a growing body of research that clearly shows it is a necessary one. Change will not be easy, of course, not least because the change required is in many ways antithetical to the more traditional form of leadership that our sector currently embraces. That is why the future of the field depends on what current leaders and funders choose to do in this moment. In sharing our research, we hope to contribute to the broadening of the field's view of leadership, prepare it for a future that is rushing toward us, and urge our colleagues to seize this opportunity for building an even more resilient and vibrant nonprofit arts field.

JOHN E. MCGUIRK

Program Director for Performing Arts
The William and Flora Hewlett Foundation

MARCH 2016

INTRODUCTION

Since 2009, the William and Flora Hewlett Foundation's Performing Arts Program has been making grants to help emerging arts leaders develop satisfying and successful careers through the Next Generation Arts Leadership Initiative. The first phase of that work, which ended in 2015, was funded in partnership with the James Irvine Foundation. It focused on training and retaining emerging arts leaders—defined as eighteen to thirty-five-year-olds with ten years or less of arts experience—in anticipation of a widely predicted wave of retirements.

The Initiative made grants totaling $1.9 million to five leadership networks across California, and to statewide regranting programs, managed by the Center for Cultural Innovation to support professional development for individuals and innovative organizational practices. While an assessment conducted in 2011[1] showed that the Initiative was successful in achieving its early goals of building infrastructure and opportunities for younger arts leaders, the Performing Arts Program and our partners continued to grapple with a few persistent questions: what were we preparing up-and-coming leaders to do? To what degree did we aim to sustain the field as it exists or spur its transformation? Were we adequately preparing leaders for the challenges to come?

To help answer these questions, in late 2014 we commissioned Michael Courville of Open Mind Consulting [2] to reassess the arts leadership landscape in California and explore opportunities for future investments in arts leadership. The research was conducted in collaboration with a cross-section of local, regional, and national arts leaders, and with the Initiative's partners. It reveals that the arts landscape is in a state of flux and that there is a timely opportunity to reimagine how the nonprofit arts field defines and practices leadership.

GRANTEE PARTNERS

Center for Cultural Innovation
(recipient since 2009)

Emerging Arts Leaders / Los Angeles
A fiscally sponsored project
of Community Partners
(recipient since 2015)

**Emerging Arts Professionals /
San Francisco Bay Area**
A fiscally sponsored project
of Intersection for the Arts
(recipient since 2009)

genARTS Silicon Valley
A program of Silicon Valley Creates
(recipient since 2009)

Multicultural Arts Leadership Institute
A program of the School of Arts
and Culture at Mexican Heritage Plaza
(recipient since 2010)

Rising Arts Leaders San Diego
A fiscally sponsored project of
Young Audiences of San Diego
(recipient since 2015)

What follows is a synthesis of the research conducted by Open Mind Consulting from October 2014 to January 2015, including quotes from interviews conducted during the research phase and supplemental data and photos collected. The first section, The Changing Arts Leadership Landscape and Key Findings from the Research, describes a constellation of forces altering the arts leadership landscape. These findings reflect, but do not necessarily reconcile, a multiplicity of views about the topic of leadership development. The second section, Recommendations for the Arts Sector, offers three primary goals for nonprofit arts organizations and funders to consider. The research suggests that strategic investments in these areas could improve the health of the arts sector: (1) supporting individual career pathways, (2) building capacity for cross-generational leadership, and (3) fostering the shared values of diversity and innovation. These recommendations demonstrate that reimagining leadership development cannot rest on the shoulders of any one organization or foundation. The final section, The Hewlett Foundation's Role, describes the approach the Performing Arts Program plans to take to support systemic change. While we believe our previous focus on emerging leaders remains an important element of the leadership environment, the next phase of our work will take a more holistic approach to moving arts leadership forward.

THE GENERATIONS DEFINED

Millennials*   Born 1981 to 1997
Age of adults in 2016: 18–35

Gen X   Born 1965 to 1980
Age of adults in 2016: 36–51

Baby Boomers   Born 1946 to 1964
Age of adults in 2016: 52–70

Silent Generation   Born 1925 to 1945
Age of adults in 2016: 71–88

*The youngest Millennials are in their teens.

SOURCE Pew Research Center
http://www.pewresearch.org/fact-tank/2015/05/11/millennials-surpass-gen-xers-as-the-largest-generation-in-u-s-labor-force/ft_15-05-11_millennialsdefined/

CAREER STAGES:
A MATTER OF EXPERIENCE, NOT AGE

The categories of "next generation" and "emerging leader," used in our initial grantmaking, are helpful in giving early- to mid-career leaders a greater sense of connection to a larger group with shared experiences. They also help to distinguish those who aspire to positions of formal authority from those who currently hold them. However, our data also found that the categories tend to associate age with career development needs, which does not reflect the realities of nonprofit arts leaders. And, late-career leaders can feel excluded by the terms, hindering the development of cross-generational connections that are vital to the health of the field.

These findings prompted the creation of a new taxonomy, based on career stages, that better reflects how leadership is experienced in the sector. In this report, we use the term "emerging arts leader" to refer specifically to the individuals who were the primary subjects of the research—people between the ages of eighteen and forty. (Our grantmaking between 2009 and 2015 set the upper age boundary at thirty-five, but the research showed the majority of respondents self-identifying as emerging arts leaders through age forty.) Going forward, the Performing Arts Program will use the following career stage taxonomy, because it better reflects the patterns we see in the field.

Early-career leaders: those with ten or fewer years of professional experience in the arts. This is the formative period in which individuals are learning skills that apply to a specific job and career, and includes many entry-level workers who are still exploring their career options.

Mid-career leaders: those with between eleven and twenty-five years of experience. They often have developed expertise in one or more areas and have an established identity in their field, yet they still have room to rise and skills they can develop.

Late-career leaders: those with more than twenty-five years of experience. They tend to have well-developed expertise and perspectives based on myriad experiences, often hold executive leadership positions, and have influence that extends beyond their organizations. Career development at this stage can include exploring new approaches to leadership; navigating how and to what degree to transmit their experience; and moving out of long-held positions into different types of leadership roles.

These categories are not fixed, of course, and they correlate only very loosely with chronological age. For example, we consider a forty-year-old with fifteen years of arts experience to be a mid-career leader, while a fifty-year-old who joined the field just five years ago would be an early-career leader.

LEADERS, LEADERSHIP, AND GENERATIONS

For the purposes of this report, the term "leader" applies to any individual with the capacity to influence processes and people—regardless of where they stand formally in the organizational chart. "Leadership" is fundamentally about having a larger vision and producing meaningful change. It is distinct from management, which is directing the execution of an organization's work. While formal leadership roles and status confer influence based on title, position, or standing, it is important to recognize that a formal leadership role is not required to have influence or stimulate change. Although individuals with roles lower in a formal hierarchy will have a more limited sphere of influence, anyone can practice the activities associated with leadership.

When generational distinctions are necessary, we distinguish among Millennials, Gen X, and Baby Boomers. We also refer to the Silent Generation, who make up a small proportion of the workforce but have a significant influence on the field as board members and donors of nonprofit arts organizations. All these career and generational categories are, of course, imperfect: many other categories exist, and none are consistently defined. Moreover, some individuals simply do not identify with their ascribed cohort. We have chosen these terms because they are the best available for reflecting the patterns revealed in our research.

Pictured above are some of the leaders that help make **A Reason To Survive (ARTS)** a nationally recognized, full-service arts agency for youth. The organization's exceptionally engaged and diverse staff can be attributed to founder/CEO Matt D'Arrigo's vision of leadership: "Leadership doesn't have a title. Everyone is a leader and we depend on all staff to be leaders—leaders of themselves, their students, their projects, and their departments."

Pictured from left to right are Ana Fernanda Arguilez, music teaching artist; Destinee Isaac, alumni teaching artist, visual arts; Matt D'Arrigo, founder/CEO; Karen Chen, marketing & communications coordinator; and Jaime Equihua, volunteer coordinator & community outreach.

THE CHANGING ARTS LEADERSHIP LANDSCAPE

Our research revealed five key aspects of the the arts leadership landscape that present the arts sector with critical challenges and important opportunities.

ECONOMIC PRESSURES

Higher educational attainment among emerging arts leaders, coupled with the high cost of education, results in greater student debt. Along with increases in the cost of living, this creates demand earlier in individuals' careers for sustainable compensation and benefits.

Late-career leaders are postponing retirement and facing more financial insecurity as a result of the most recent economic recession.

Increased competition for funding creates economic pressures that result in smaller, flatter organizations with fewer mid-level positions for emerging leaders to step into.

PROFESSIONALIZATION OF THE FIELD

Degree programs and certifications in arts administration and nonprofit management now produce more specialized, formally trained arts leaders earlier in their careers, in step with a broader trend toward professionalization across the nonprofit sector.

Increased training is highly valued by employees and employers, but also creates greater demand—and increased competition—for positions of increased responsibility and authority among the credentialed.

Although emerging leaders embrace the opportunities that professional development provides, they recognize that the leadership skills acquired "in the classroom" cannot substitute for formal leadership experience. Emerging leaders are eager to apply the skills they have gained in the field.

CROSS-GENERATIONAL WORKPLACES

Late-career leaders are staying in their organizations longer. Workplaces are confronting a wider range of career development needs and grappling with distinct generational work styles, including differing ideas about what individuals expect to give and gain from their work.

Many late-career leaders are seeking to transfer their knowledge and relationships to the next generation of board and staff leaders, and donors. However, they do not assume that they have relevant knowledge just by virtue of their long experience and note that incoming leaders ought to be trusted based on their own experiences.

Generational leadership preferences can create friction in the workplace. Hierarchical and measured leadership styles, which are often associated with Baby Boomers, can leave more collaborative Gen Xers feeling stymied and innovation-minded Millennials feeling ambivalent about their long-term fit in the sector.

Emerging arts leaders express they are "ready to lead," but often feel overlooked for advancement because their style of leadership contrasts with more traditional management practices.

DEMOGRAPHIC SHIFTS

Today's workforce is more diverse by age than ever before. Emerging leaders are larger in number than those of preceding generations, and Millennials are projected to comprise nearly 75 percent of the workforce by 2025.

California communities are more diverse by race and ethnicity than a generation ago, but this diversity is not yet reflected in the executive and board leadership of the nonprofit arts sector.

GENERATIONAL PERSPECTIVES ON DISTRIBUTED LEADERSHIP, DIVERSITY, AND INNOVATION

Emerging arts leaders highly value the practices that come with distributed leadership. They want to work with a deep sense of connection and collaboration with colleagues while carrying out complex leadership activities.

Diversity and inclusion are values that are shared across generations. Younger generations, however, see diversity as a crucial tool to improving arts organizations and the field, and are eager to advance the field's efforts to make the arts more accessible and relevant to diverse communities.

Emerging leaders' perspectives are imbued with a sense of doing things differently; change and entrepreneurial spirit rank high amongst this group. They see innovation as a means to move the field forward.

Increased availability and use of technology has influenced how emerging leaders think about leadership, fundraising, and community engagement, and it provides avenues for more self-directed endeavors that are often less dependent on organizations for implementation.

KEY FINDINGS FROM THE RESEARCH

DEFERRED RETIREMENTS AND ECONOMIC CHALLENGES:
LIMITED OPPORTUNITIES FOR EARLY- AND MID-CAREER LEADERS

What was once characterized as a pipeline problem can now unequivocally be described as a bottleneck.[3] For a variety of reasons, including a prolonged economic recession, the widely predicted wave of Baby Boomer retirements[4] did not come to pass, as many individuals chose to work beyond the traditional retirement age. A 2012 survey of seasoned leaders (defined as those age fifty-five and older) showed that a majority of respondents rejected the traditional "golden years" notion of retirement.[5] Sixty percent expected to remain in the paid workforce at least until the age of seventy, and eight percent said they did not expect to ever stop working for pay. Most late-career leaders are Baby Boomers, and the field can expect a durable Boomer presence through at least 2034, when the youngest Boomers will turn seventy. However, these late-career leaders weren't looking to continue in the same positions indefinitely. Many were looking for capstone projects or positions and wanted to work in ways "where they are less in charge and have more flexibility and less responsibility."[6,7]

For those currently aspiring to executive positions, the bottleneck means that the wait time for succession is often longer than they would like. Personal and financial demands, a desire for professional growth, and eagerness to execute their vision are compelling many early- and mid-career leaders to move out of arts organizations—and sometimes the nonprofit sector—to seek opportunities that are more in line with their goals. While there was once a question of whether there were enough capable professionals to succeed an entire generation, now the challenge is to develop and retain early- and mid-career professionals in an environment of limited opportunities for formal advancement.

Charles Amirkhanian is the executive and artistic director of Other Minds, a nonprofit arts organization dedicated to promoting contemporary music. At age seventy, Amirkhanian continues to lead the organization he co-founded in 1993 and is more engaged than ever. A composer who excels at curating music by others, he plans to continue working indefinitely. This aligns with the majority of nonprofit leaders over the age of fifty-five, who report they plan to stay in the paid workforce at least until the age of seventy. Eight percent say they do not expect to ever stop working for pay.
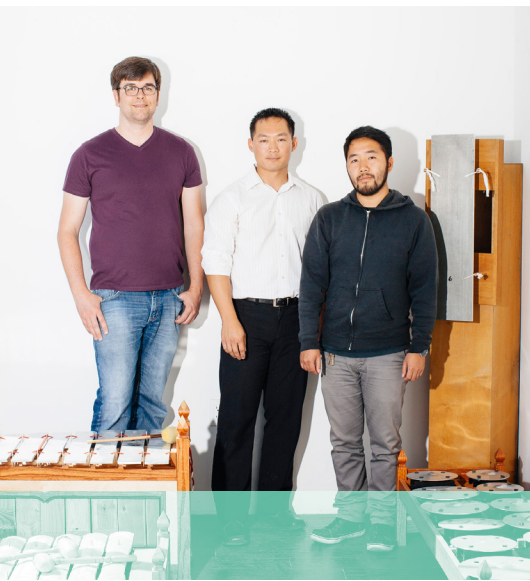
With sixteen combined years nonprofit arts experience, Adam Fong and Brent Miller co-founded the **Center for New Music** in San Francisco in 2012, when both were in their early thirties. Addressing needs they observed in the new music community early in their careers, the Center is a hybrid arts service and presenting organization. By day, it provides practicing artists with a space to work, meet, learn, and rehearse. In the evenings, it hosts workshops and affordable concerts featuring innovative music. Pictured from left to right are Brent Miller, managing director; Adam Fong, executive director; and Jon Yu, production manager.

PROFESSIONALIZATION OF THE WORKFORCE: INCREASED SKILLS, INCREASED EXPECTATIONS

As a whole, emerging arts leaders possess higher levels of education and more student debt than their predecessors. The number of credentialed leaders has increased in several arts fields, including arts administration. While this trend demonstrates an impressive response to earlier calls for more formal arts management programs, higher levels of education lead to elevated expectations for taking on roles with real influence, a desire for rapid career advancement, and concurrent salary expectations.[8] More formal training also means more early- and mid-career leaders are entering the field with a well-rounded understanding of the work. But professionalization of the sector has had unintended consequences. It creates an especially challenging environment for individuals with less formal education, raising questions about who has access and what resources are needed to realize a career in the arts today. Increased competition for positions of authority drives some early-career leaders to seek employment in sectors that offer more immediate opportunities for elevated responsibility, rapid career advancement, leadership status, and better pay. And increased professionalization, combined with a more crowded workforce, means that organizations can demand professional credentials for more mid-career positions, feeding the cycle of professionalization.

TOTAL LENDING FOR HIGHER EDUCATION HAS INCREASED DRAMATICALLY SINCE 1994

TOTAL FEDERAL AND NONFEDERAL LOANS 1994 TO 2015

BILLINGS
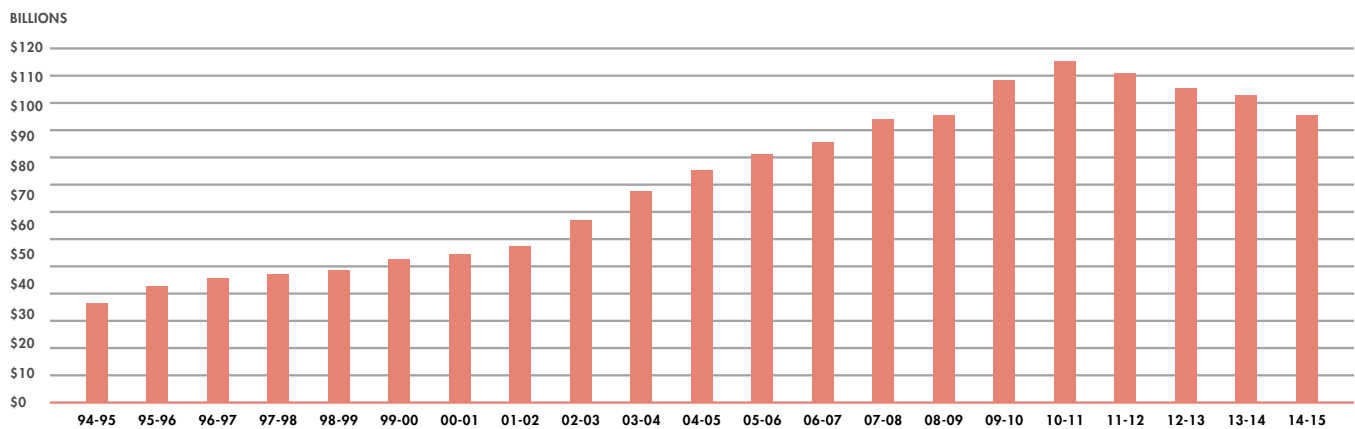
SOURCE College Board, Trends in Student Aid, Figure 5 http://trends.collegeboard.org/student-aid

CROSS-GENERATIONAL LEADERSHIP:
A DISTRIBUTED LEADERSHIP MODEL

Today's workforce largely comprises three generations spanning more than fifty years of experience—older Millennials, Generation X, and Baby Boomers. While people of the same generation differ in countless ways, it is also true that each generation is shaped by its own social, political, economic, and technological environments. Even when people share a common commitment to the arts, each generation brings significantly different expectations to the workplace and their careers. Within arts organizations today, multiple generations are working shoulder-to-shoulder with too little understanding of how generational diversity affects organizational effectiveness and culture.[9] There is great potential for organizations to establish new forms of leadership that foster stronger connections among colleagues and distribute leadership across generations. Distributed leadership—defined as maximizing all of the human resources in an organization and empowering individuals to take leadership positions in their areas of expertise—is a practice that holds particular promise.[10]

Redeploying leadership, so it is better dispersed across all levels of an organization, could address a striking finding: executive directors feel enormously burdened, senior staff feel simultaneously overstretched and underutilized on questions that matter most to their organizations and the field, and younger professionals feel undervalued. Balanced against this rather bleak assessment is strong evidence that emerging arts leaders prefer to lead alongside others, and that late-career leaders acquire a deeper appreciation for different generational values and approaches to leadership when they work alongside younger leaders. Most executive leaders express a desire to change organizational culture to be more inclusive of generational expectations but feel they lack models and the support for doing so. Increasing cross-generational leadership across the field would help it better reflect—and maintain relevance in—a continually diversifying environment. For example, cross-generational leadership could help organizations respond to changes that are themselves related to generational change, such as changing consumer expectations regarding audience participation.

Rethinking how leadership works could enable leaders of all kinds to bring their unique perspectives and skills forward, while simultaneously addressing the needs of people at different career stages. Fully empowering leaders at all levels, however, requires going beyond teamwork models, which are useful but insufficient when it comes to cross-generational leadership.[11] Meaningful cross-generational leadership must be reflected in both organizational structures and cultures. It must diffuse problem solving, decision making, accountability, and critical reflection about leadership and behavior across all levels of an organization. Though distributed leadership can exist within a number of leadership models, its practices would need to be reconciled with the more hierarchical leadership structures that the vast majority of nonprofit arts organizations and arts funders currently maintain.[12]

DISTRIBUTED LEADERSHIP

the diffusion of formal responsibility and decision making throughout an organization, which empowers individuals to take leadership positions in their areas of expertise and optimizes all available human resources in the process.

MILLENNIALS WILL SOON BECOME THE LARGEST GENERATION IN CALIFORNIA'S WORKFORCE
GENERATIONAL CHANGE IN CALIFORNIA'S WORKFORCE 1990 to 2015
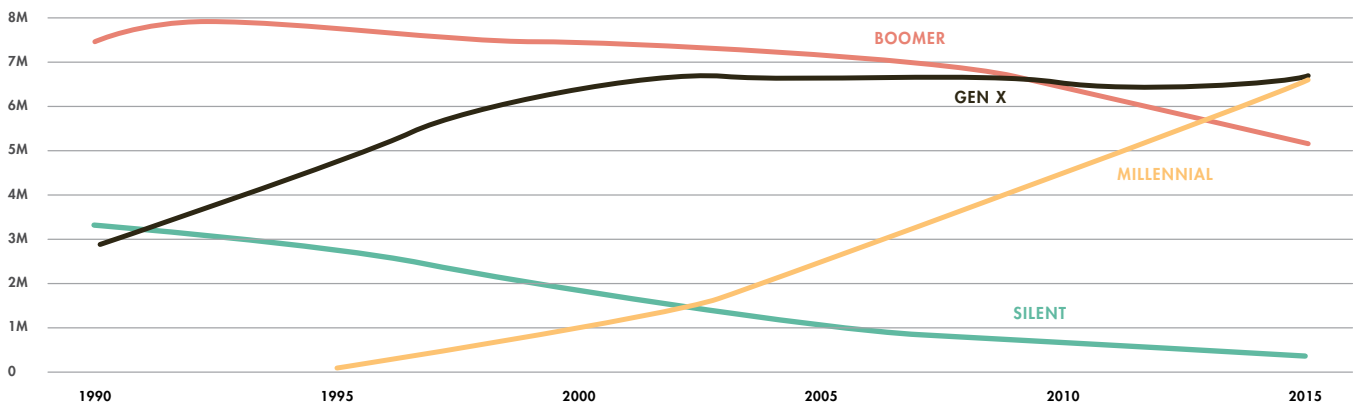
SOURCE Pew Research Center tabulations of the Current Population Survey, Annual Social and Economic Supplements, 1990 to 2015

> *I am a woman of color of mixed race background. There is a point where I see differences that others may not realize.*

> **ON THE ADMINISTRATION SIDE OF THE ARTS, IN BUSINESS AND MARKETING, THERE ARE NO PEOPLE OF COLOR; ON THE EDUCATION SIDE, MORE DIVERSITY IS VISIBLE.**

> *What is the cause for this lack of 'colorfulness' in that side of arts administration?*
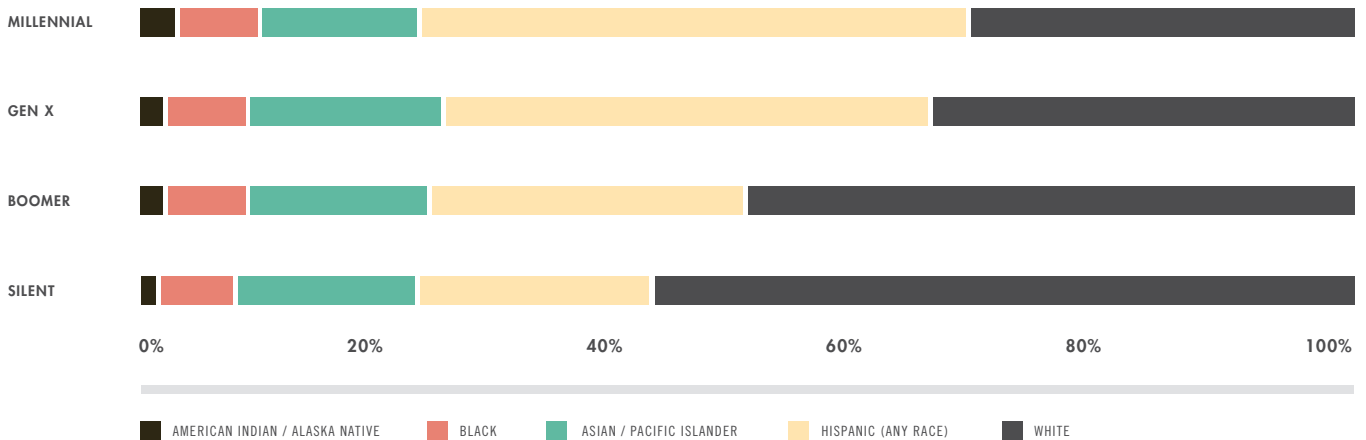
Emerging Arts Leader

REFLECT CALIFORNIA:
A CALL FOR RACIAL, ETHNIC, AND ECONOMIC DIVERSITY IN WORKPLACES AND AUDIENCES

Research shows that resources, access, and inclusion in nonprofit arts production have not been allocated in ways that adequately or fairly reflect California's racial, ethnic, or cultural diversity.[13] Our interviews with a demographically diverse cross-section of nonprofit arts professionals demonstrated clear agreement that increasing the number of people of color in the arts, especially in arts administration, should be a top priority. However, interviewees differed about how to do this and many struggle with inclusion of people of color even within their own organizations. Some interviewees focused on their perception that people of color are often not aware of nonprofit arts opportunities, and even if they are aware of them, they may not be willing or able to pursue. Others argued for building mentorship programs for younger people of color in arts administration. What our findings clearly show is that efforts to advance racial and ethnic diversity within the field are at a nascent stage, and that there is a significant opportunity to both increase access for leaders of color and support leaders of color to grow professionally.

The staff of **Other Minds** spans forty-three years and three generations. The multigenerational nature of this leadership team, which is dedicated to promoting contemporary music, is becoming increasingly common in the workplace. Pictured from left to right are Blaine Todd, communications and development director; Adrienne Cardwell, preservation project director; Charles Amirkhanian, executive and artistic director; and Andrew Weathers, operations coordinator.

MILLENNIALS ᴀʀᴇ MORE RACIALLY / ETHNICALLY DIVERSE ᴛʜᴀɴ EARLIER GENERATIONS

RACE / ETHNICITY ʙʏ GENERATION ɪɴ CALIFORNIA 2015

	0%	20%	40%	60%	80%	100%

Legend:
- ■ AMERICAN INDIAN / ALASKA NATIVE
- ■ BLACK
- ■ ASIAN / PACIFIC ISLANDER
- ■ HISPANIC (ANY RACE)
- ■ WHITE

SOURCE The Demographic Research Unit of the California Department of Finance, http://www.dof.ca.gov/research/demographic/projections/

While arts leaders of all ages have an appreciation for diversity, emerging leaders are especially conscientious about attending to diversity both in the workplace and who the arts reach. They want more attention to be paid to the ways that racial, ethnic, and economic diversity shapes our lives and communities. Millennials in particular are invested in developing organizations that attract and engage diverse staff and audiences. They are concerned that the field can and should be doing more to reflect California's shifting demographics, as well as increase its focus on improving communities. Millennial interviewees also identified a misalignment between the values of diversity and equity that arts organizations often promote and the actual experience of working for a nonprofit arts organization. Elevating the perspectives, experiences, and visions of younger leaders—who tend to be more racially and ethnically diverse than their older counterparts—would help organizations to be more reflective of and responsive to California's population.

A Reason To Survive (ARTS), is based in National City, a hard-working, culturally diverse community located five minutes south of downtown San Diego and ten minutes north of the Mexico border. ARTS is dedicated to providing, supporting, and advocating for arts programs that heal, inspire, and empower youth facing adversity. The organization ensures that it is reflective of its community by investing in what it calls the three P's: Programs, Place, and People. Pictured from left to right are Nadia Nuñez, upcycle furniture manager; Kait Sewell; facility & operations coordinator; Ana Fernanda Arguilez, music teaching artist; Anjanette Maraya-Ramey, grants & donor relations manager; Matt D'Arrigo, founder/CEO; Virgil Yalong, media arts teaching arts; Ashleigh Starke, director of programs; Laura Aparicio, arts education manager; Dan Buryj, director of operations; and Kamlot Wright, creative life & career manager.

INNOVATION AND CHANGE:
PROMISING PRACTICES AND EVOLVING VALUES

Emerging arts leaders are interested in doing things differently. Experimentation, change, and entrepreneurial spirit rank high among their workplace values. Innovation—defined as shifting underlying assumptions, moving away from previous practices, and finding new pathways to achieving goals—is understood to be a key mechanism for overcoming obstacles and achieving new successes.[14] While innovation is also an important value to arts leaders over the age of forty, and some lead prominently with this value, early-career leaders in particular recognize that new systems, models, and ways of thinking are essential if the arts are to adapt to a rapidly changing society.

The leadership team of **Rising Arts Leaders San Diego**. The Emerging Leaders Network, established in 2009, provides programs and opportunities for emerging arts and cultural administrators to build their professional network and skills. Pictured from left to right are Dr. Donnie Matsuda, secretary & communications committee co-chair; Malesha Taylor, communications committee co-chair; Alex Goodman, treasurer & fundraising committee co-chair; Whitney Roux, steering committee chair; Shaun Spalding, membership committee co-chair; Kait Sewell, vice-chair, fundraising committee co-chair, & quick grants manager; Angela Venuti, programming committee co-chair; and Virgil Yalong, membership committee co-chair. Not pictured Kristen Fogle, programming committee co-chair.

Emerging arts leaders see experimentation and innovation as a means to help the field better address many of its most pressing concerns, such as how the arts can be more accessible and what can be done to improve work/life balance and fundraising. The thinking of younger arts leaders, many of them digital natives, has been influenced by the availability and ways of technology. Many see an opportunity to advance change and are ready to build on their generations' experience using approaches that can demand less organizational infrastructure for implementation—using social media to push across conventional community or geographic borders to reach more diverse audiences, for example. But technology is the not the only tool in their toolbox. Younger generations are more racially and ethnically diverse than preceding generations, and tend to be more socially connected as well.

EXTERNALLY FACING LEADERSHIP: LEADERSHIP BEYOND ORGANIZATIONS

The data revealed that emerging arts leaders distinguish between two types of leadership: internally facing and externally facing. "Internally facing" leadership includes the skills and knowledge that are needed to develop and align the resources (including people) within an organization to advance its goals. Professional development for internally facing leadership involves traditional opportunities, such as attending a conference dedicated to one's field or bolstering one's fundraising skills. "Externally facing" leadership extends beyond the walls of a single organization. It often focuses on field-level or cross-sector leadership, and embraces working for the good of something larger than one's own organization.

The concept of externally facing leadership often revolves around exploring new models and practices in the arts, and is closely tied to influencing the larger arts field or addressing broader social concerns—what emerging arts leaders shorthand as "vision." Emerging leaders in particular have an appetite for practicing externally facing leadership and experimenting with what it means to try to put their vision into practice. Part of the appeal of externally facing leadership is that it inherently requires leading alongside others. It also addresses the growing sense that it is no longer feasible for one leader alone to manage and respond to the increasingly complex and changing environment that arts organizations face. This is a different environment than what most late-career leaders experienced in the early stages of their careers, when they effectively built their own organizations based on their distinct visions and leadership, and essentially created the nonprofit arts field as we know it today.

The categories of internally and externally facing leadership are not mutually exclusive—the best leaders are skilled at both. However, the distinction is useful when considering what skills individual leaders, organizations, and the field need to achieve their goals. In addition, externally facing leadership can provide early- and mid-career leaders with opportunities to exercise more responsibility and grow professionally—especially in cases where opportunities to do so within their own organizations may be limited—while fostering stronger organization-to-organization and cross-sector ties.

RECOMMENDATIONS FOR THE ARTS SECTOR

California's workforce is the most racially and ethnically diverse in its history, and it is becoming more so each year. The extended careers of long-term leaders need to be reconciled with the need to find meaningful leadership opportunities for the growing ranks of credentialed early- and mid-career leaders. Yet most arts organizations have only just begun to consider how to reframe leadership and recalibrate roles to meet these challenges. Failure to take into account these dramatic changes in the larger landscape could result in organizations and funders making decisions that inadvertently reinforce the status quo, leading to stagnation in the sector. Some argue that the nonprofit arts field has already begun to stagnate, as evidenced by the prevalence of outmoded operational models, underutilized talent, and declining audiences.[15] Fortunately, the research reveals that the changing landscape offers many opportunities for renewal of the sector, provided the field can intentionally employ leadership development to shape its future. The research suggests that strategic investments in three key areas could improve the health of the arts sector: supporting individual career pathways, building capacity for cross-generational leadership, and fostering the shared values of diversity and innovation.

"

After 8 years of running Rockwood Leadership Institute, I was tired—not tired of the work, I was tired of the day-to-day decision making and having it all on my shoulders.

By splitting the president and CEO position into two roles, and moving into the role of president, I am relieved of the day-to-day stress. And I have made room in the pipeline for a capable leader, Darlene Nipper, who is our new CEO. My organization keeps my deep well of institutional wisdom and history, while gaining Darlene's freshness and new set of skills.

The board has been providing guidance all along the way. It took three years to test, plan, and find the right person and the resources to pay for a second executive-level position. Plus, I had to be ready.

WHILE I GAVE UP A LOT OF POWER, I ALSO GAINED A DIFFERENT, GREATER POWER—I'LL HAVE MORE INFLUENCE OUT IN THE WORLD, WHILE SHE'LL HAVE MORE POWER IN THE CONTEXT OF THE ORGANIZATION.

For older executive directors who think they can't do this, I would say: be honest with yourself about how tired you are. Get yourself ready, get your organization ready. It's not just about our careers, it's about our lives.

"

Akaya Windwood
PRESIDENT
Rockwood Leadership Institute

RECOMMENDATION 1

Support individual career pathways through investments of time, money, and training. Coming from both funders and within the organization, this support would expand leadership skills and opportunities for early- and mid-career leaders. It would also prepare late-career leaders to make transitions that are both timely and sensible, and encourage leaders at all levels to share responsibility.

RESULTS

Support for individual career pathways could result in the following:

- Cultivation and retention of more leaders of color. This is not only a question of equity and representation within the nonprofit arts sector—increasing the number of people of color working in arts administration could improve the cultural responsiveness of the field.

- Additional avenues for people to advance professionally—whether they are twenty-five years old or sixty-five—to distribute responsibility and lessen the burden that all levels of leadership currently bear.

- Increased options for early- and mid-career leadership to put their skills to good use, while late-career leaders can share their knowledge and transfer relationships.

- Opportunities for late-career leaders who are seeking more flexibility and less responsibility in their work lives, while enabling them to continue to contribute in meaningful ways. Supporting professional growth, career transitions across generations, and succession planning would help encourage the kind of movement that arts leaders at all career stages want, and that the field needs.

ACTIVITIES

Support for individual career pathways might include:

- **Grants or scholarships for externally facing leadership development for early- and mid-career leaders.** This would enable them to practice leadership in ways that are aligned with their values and prepare for future formal leadership roles.

- **Support for internally facing professional development** of early-career leaders—especially for those working for organizations with smaller budgets and in non-metropolitan areas—would help these organizations keep pace with the continuing professionalization of the field.

- **Sabbaticals for late-career leaders**, to provide space for reflection and renewal or the opportunity to explore a topic of personal growth, have proven to be worthwhile investments.[16] Participants often return refreshed and reenergized, ready to look at the organizational mission and longer-term succession planning in new ways. This can create opportunities for the formation of cross-generational leadership teams during an executive's absence, or the rethinking of leadership structures when they return.

- **Grants to networks for leaders of color**—either to bolster existing networks or establish new ones—could help address concerns about the field's need to act on demographic change. Establishing new networks in regions with significant communities of color that lack clear pathways for arts leadership development merits serious consideration. Networks or programs that are led by and draw on local existing assets, such as the Multicultural Arts Leadership Institute (MALI), hold particular promise for successfully retaining and advancing leaders of color. Networks without age restrictions could promote cross-generational learning and provide their members with peer support throughout their careers.

- Organizations can offer **paid internships** or **mentorships for leaders of color** to provide career opportunities for youth and early-career leaders of color. These programs could begin in high school or community colleges, and be grounded in relationships with local long-term artists and cultural workers.

RECOMMENDATION 2

Build capacity for leadership to be distributed across generations to encourage leaders of all ages—who likely have varying levels of experience, formal training, values, and work styles—to engage in leading together.

RESULTS

Distributed leadership efforts would help in the following ways:

- Support individuals and organizations in developing the skills and habits of mind needed to diffuse authority and responsibly across all levels of staff. This does not mean that organizations will no longer have the need for top-down leadership, or must necessarily change their structures—it means that people in formal leadership positions have the will and skill to empower staff, share power, and cede decision making whenever possible and appropriate.

- Capacity-building investments would spur relationship-building across generations, and develop the levels of empathy, trust, and social capital that are necessary for effective cross-generational exchange.

- Facilitate dialogue, learning, and collaboration within and among cross-generational organizations, which could lead to the establishment of promising cross-generational practices, and the development of a knowledge base or standards of practice for the field.

- Enable leaders to fully step into the kind of roles and relationships that they aspire to, but to date have not had the necessary level of support to realize.

ACTIVITIES

Activities that build capacity for distributed and cross-generational leadership might include the following:

- **Support for organizations** to develop and institutionalize these practices. Investments of time and money to foster and apply distributed leadership—involving things like trainings, coaching, consultants, and structural changes—would need to be made over a period of years to ensure that structural and cultural changes take root, allowing for sustained change.

- **Board development** could encourage board members to consider and establish practices to incorporate cross-generational leadership. A peer-learning or round-table approach, which brings together board members of peer organizations, could scale or accelerate learning on the part of boards of directors.

- **Field building** might coordinate the efforts of different organizations that are committed to fostering distributed leadership, and help create the conditions necessary for success. This could take many shapes—such as research, convening, capacity building, or evaluation—but would ultimately advance practices pertaining to distributed and cross-generational arts leadership.

"

Within Americans for the Arts and its fifteen-member Emerging Leaders Council, the term 'emerging arts leader' is often viewed as limiting. The vital work of the emerging leader movement continues to play an important role in the field, but there is agreement that the term has a vague end point, which contributes to a shortage of programming for mid-career leaders.

It also raises a persistent question: when does someone 'emerge' from the emerging arts leader designation?

MORE RECENTLY, AMERICANS FOR THE ARTS AND THE EMERGING LEADERS COUNCIL HAVE BEEN WORKING TO MAKE THE DESIGNATION MORE INCLUSIVE BY CREATING OPPORTUNITIES TO NURTURE INTERGENERATIONAL CONNECTIONS AND DEVELOPING PROGRAMMING FOR INDIVIDUALS WHO HAVE 'EMERGED.'

"

Abe Flores
FIELD EDUCATION AND LEADERSHIP PROGRAMS MANAGER
Americans for the Arts

RECOMMENDATION 3

Support for **fostering the shared values of diversity and innovation** would help the sector as a whole to remain competitive today and in the future in some of the following ways:

RESULTS

• Efforts to advance the sector's common values (through intentionally designed research or conferences) would allow multiple generations have an equal role in imagining the future of the nonprofit arts.

• Elevating the expectations and visions of early-career leaders, and consciously merging them with the knowledge and experience of late-career leaders, could lead to new experiments that create more welcoming and flexible organizations.

• Movement building—by, for example, elevating emerging arts leaders' concerns about pay equity, work/life balance, or leadership models—could raise awareness and signal that collective thinking and action is necessary.

• Purposefully broadcasting the voices and concerns of leaders that are typically less heard in the nonprofit arts, or uniting uncommon bedfellows, can shake up the sector's understanding of future threats and opportunities.

• Focusing on sector-wide activities would help ensure that the field is in a position to continue learning and adapting—something it often struggles to find the time and resources to do.

Is your organization empowering individual staff members to become leaders in their areas of expertise? Does it embrace cross-generational leadership to take advantage of the diversity of experience and thinking that comes with mixed-age workplaces?

FIND OUT BY TAKING THE QUIZ BEGINNING ON PAGE 22

ACTIVITIES

Activities that would foster the shared values of diversity and innovation might include:

• **Grants to leadership networks or programs** that provide early- and mid-career leaders with the opportunities to lead outside of their organizations. This could help fill a sector-wide gap in those opportunities until the bottleneck can be alleviated.

• **Support for advocacy efforts** to advance the field's capacity for identifying and addressing key issues, particularly on a regional level, could also contribute to addressing sector-wide needs.

• **Support for movement-building** activities, around issues such as pay equity and adequate retirement plans, could also foster positive change in the sector.

• **Convening** could help networks and others to refine their plans and potentially lead to more cooperative efforts to help elevate the field.

• **Leadership forums** could bring cross-generational teams together to spend focused time collaborating on innovative approaches, sharing best practices, and developing new learning with colleagues.

The nonprofit arts sector is at a critical inflection point—how it chooses to respond to the constellation of challenges it faces will have a dramatic effect on its future health and relevance. Each of the recommendations would make a positive contribution to addressing those challenges constructively. And while no individual funder or institution can hope to address every aspect of the change needed, all can and should examine how their work is preparing the sector for the future.

THE HEWLETT FOUNDATION'S ROLE

Based on the research, the Hewlett Foundation's Performing Arts Program is broadening its support of arts leadership. **Our new goal for this work is to develop a strengthened arts ecosystem that embraces cross-generational leadership and advances the shared values of diversity and innovation.** Building on six years of work that focused on helping the arts field better prepare and retain emerging arts leaders, we are now broadening our focus to better leverage cross-generational leadership and shared values to create a stronger arts ecosystem.

The primary beneficiaries for the Performing Arts Program's work will continue to be early-career leaders. However, attention will be paid to advancing the reciprocal development and interconnectedness among generations, so that leaders of all levels benefit from, and become integral to, strengthening the sector. To support the five existing leadership networks,

we will expand our investments beyond the San Francisco Bay Area to other major metropolitan areas in California. The networks will continue to be guided by their own self-determined missions, strategies, audience choices, and targets for change. Our investments will build on the work that the networks do to advance cross-generational leadership, and build their capacity for advocating for or addressing field-wide issues on a regional level. This limited expansion acknowledges the interdependent arts ecosystem in California—it addresses the concern that by focusing our resources on one region, we may increase the likelihood for success in a limited geography, but constrain the potential for these changes to be transferrable and applicable to the larger arts sector in California.

We will continue to work with the Center for Cultural Innovation to fund statewide opportunities for individual and organizational lead-

ership development projects, as well as convening activities. We will also support more externally facing leadership and career advancement. We plan to add complementary support for leaders of color, and mid- and late-career leaders over time.

These changes grow out of the understanding that a strong infrastructure for emerging arts leaders is vital for the sector, but that such a singular focus was not sufficient to create a healthy arts ecosystem. After accomplishing an important set of short-term goals to address the basic needs of emerging arts leaders from 2009 to 2015, the next phase of our work will focus much more intentionally on how our investments can be used to help shape the future of the sector. In recognition of our broadened set of concerns, this area of work will operate under a new name: **Arts Leadership Forward.**

GLOSSARY

CROSS-GENERATIONAL LEADERSHIP

the degree to which an organization embraces the diversity of experiences and thinking that comes with mixed-age workplaces. Staff members from different generations and at different points in their careers experience mutual levels of satisfaction and professional fulfillment. These organizations are perpetually seeking to support leaders at every career stage, and see the importance of recognizing that everyone in the organization has distinct skills and a unique generational perspective to bring to the table.

CROSS-GENERATIONAL DIALOGUE

the sharing of skills, perspectives, and expertise across generations. This includes formal opportunities for staff members to explore and discuss how different generations experience workplace opportunities and challenges. Thoughtful inter-generational conversations transmit stories, insights, and knowledge that enhance workplace performance, and promote the understanding of peer experiences that move beyond generational stereotypes.

DISTRIBUTED LEADERSHIP

the diffusion of formal responsibility and decision making throughout an organization, which empowers individuals to take leadership positions in their areas of expertise and optimizes all available human resources in the process.

DUAL-DIRECTIONAL MENTORING

when two people develop a relationship where they invest time and effort in enhancing the other person's growth, knowledge, and skills. The key to dual-directional mentoring is that it is a reciprocal relationship, and the sharing of knowledge and guidance moves in both directions. Mentoring relationships can be formal, as in the case of an explicit mentorship program. They can also be informal, such as when two colleagues build trust and rely on one another for regular, recurring feedback and professional growth. Given the similar ratio of Millennials, Generation X-ers, and Baby Boomers in today's workforce, dual-direction mentorships that transcend age, experience, and pay grade are especially important to promote trust and learning across generations.

EARLY-CAREER LEADERS

those with ten or fewer years of professional experience in the arts. This is the formative period in which individuals are learning skills that apply to a specific job and career, and includes many entry-level workers who are still exploring their career options.

MID-CAREER LEADERS

those with between eleven and twenty-five years of experience. They often have developed expertise in one or more areas and have an established identity in their field, yet they still have room to rise and skills they can develop.

LATE-CAREER LEADERS

those with more than twenty-five years of experience. They tend to have well-developed expertise and perspectives based on myriad experiences, hold executive leadership positions, and have influence that extends beyond their organizations. Career development at this stage can include exploring new approaches to leadership; navigating how and to what degree to transmit their experience; and moving out of long-held positions into different types of leadership roles.

DISTRIBUTED LEADERSHIP

HOW ARE YOU SHARING RESPONSIBILITY & AUTHORITY?

THIS QUIZ IS INTENDED TO HELP NONPROFIT ARTS ORGANIZATIONS IDENTIFY AND REFLECT UPON THE WAYS IN WHICH THEY CURRENTLY PRACTICE LEADERSHIP, AND STRUCTURE LEADERSHIP OPPORTUNITIES ACROSS GENERATIONS.

It should take you no more than ten minutes to complete. After reading the introductory questions below, give yourself one point for each statement that is true for **your organization.**

1. ADAPTABILITY

Think about your organization's current leadership structure and practices. Are there signs that your organization is open to adjusting its approach to leadership? What might already be in place to stimulate distributed leadership?

For each of the following that is true for your organization, give yourself (1) point.

- [ ] **A.** There are regular, structured opportunities for staff to engage in cross-generational dialogue.

- [ ] **B.** Important decisions are delegated to various people or groups based on who is in the best position to make the decision, rather than repeatedly deferred to the same person or group.

- [ ] **C.** My organization is willing to learn and change as a result of experiences.

- [ ] **D.** Senior staff value higher up-front investments in training and planning that often results in greater efficiency and engagement over the long-term.

- [ ] **E.** Early- and mid-career leaders are given responsibility to represent the organization externally, such as attending community meetings or making presentations at conferences.

2. PARTICIPATORY PRACTICE

Think about how people are engaged in moving your organization forward. Are there the kinds of relationships that stimulate distributed leadership across generations? Could more participation be established or nurtured to promote distributed leadership?

For each of the following that is true for your organization, give yourself (1) point.

- [ ] **A.** Staff with varying levels of positional authority actively chair and lead group meetings.

- [ ] **B.** My organization has a cooperative and team-oriented environment.

- [ ] **C.** Information effectively flows between the board and staff.

- [ ] **D.** Collaborative efforts for organizational change are more common than individually driven, top-down efforts for change.

- [ ] **E.** Early- and mid-career leaders have opportunities to attend board meetings and participate, when appropriate.

3. CULTURE OF LEARNING

Think about how it feels to be a member of your organization. To what degree is the culture open to new learning? How do people interact? Is there a sense of mutual support for everyone in the organization?

For each of the following that is true for your organization, give yourself (1) point.

- ☐ **A.** Time is regularly set aside for listening, learning, planning, and making organizational decisions.

- ☐ **B.** Staff actively engage in dual-directional mentorship.

- ☐ **C.** Early- and mid-career staff are given opportunities to plan and lead professional development sessions within the organization.

- ☐ **D.** Staff can be honest with their supervisors/direct reports.

- ☐ **E.** Early-career leaders have professional development opportunities and substantial say over how to use professional development resources.

4. DECISION MAKING

Think about problem solving and decision making within your organization. How are decisions made, both internally and externally? Are the staff aware of and involved in decisions that will affect them?

For each of the following that is true for your organization, give yourself (1) point.

- ☐ **A.** Groups of people with diverse perspectives are involved in key organizational decisions, such as strategic planning.

- ☐ **B.** High-level decisions have been made with, or designated to, early-career leaders.

- ☐ **C.** Processes for organizational decision making and opportunities for staff input are clearly communicated before the decision is made or input is solicited.

- ☐ **D.** Staff throughout the organization can and do make decisions about the allocation of resources that pertain to their jobs, without needing to ask permission.

- ☐ **E.** New responsibilities are assigned to people based on a combination of their interests, abilities, and skills, not solely only their position.

SCORING

Let's gauge the distributed leadership potential in your organization.

STEP 1: First, add up your score from each domain.

SUBTOTAL DOMAIN #1 ☐ How **Adaptable** is your organization?

SUBTOTAL DOMAIN #2 ☐ To what degree does your organization embrace **Participatory Practices**?

SUBTOTAL DOMAIN #3 ☐ How strong is the **Culture of Learning** within your organization?

SUBTOTAL DOMAIN #4 ☐ How inclusive is **Decision Making** in your organization?

STEP 2: Now, add the totals from all four domains to get an overall gauge for your organization.

☐

STEP 3: Add (1) point if your organizational's annual budget is over $1 million.

☐

TOTAL _____ (possible total score of 21)

This is your Distributed Leadership Quotient (DLQ) score.

WHAT YOUR SCORE MEANS

This quiz addresses two aspects of leadership: distributed leadership and cross-generational leadership. An organization's potential for cross-generational leadership is correlated to its embrace of distributed leadership. For example, organizations with high distributed leadership scores (16 to 21) will likely already be practicing cross-generational leadership to some degree, or movement in that direction will be easier than for those organizations with lower distributed leadership scores (0 to 10).

16–21 POINTS: Distributed leadership is prevalent within your organization and cross-generational leadership likely is too.

Your organization allows many leaders, of all career stages, to participate regularly in formally assigned and recognized leadership activities. The perspectives of early- and mid-career leaders are embraced, and their input is sought on major organizational decisions. Distributed leadership is flourishing within your organization. **What you might do next:** continue to provide staff development and training to strengthen collaborative decision making and a culture of learning. To strengthen cross-generational learning, expand upon opportunities for dual-directional mentorship between late-career and early- and mid-career arts professionals. Maintain professional development offerings for early- and mid-career staff. Encourage rising organizational leaders to acquire skills and experiences that will further distributed leadership within the arts sector.

11–15 POINTS: Distributed leadership is present within your organization and the potential to accelerate cross-generational leadership is clear.

Your organization recognizes the contributions of early- and mid-career leaders, and provides these leaders with some opportunities to make decisions that impact the larger organization. **What you might do next:** professional development for mid- and late-career leaders should target management practices that nurture potential distributed leadership within the organization. Identify opportunities for early- and mid-career leaders to conduct presentations at board meetings, as appropriate. Provide ongoing staff development designed to strengthen collaborative decision making, cultivate dual-directional mentoring, and advance organizational learning. Taking these steps will allow rising leaders to thrive, and help established leaders to foster more distributed leadership within and across teams.

6–10 POINTS: Your organization has instances of distributed and cross-generational leadership and budding potential to build upon.

Your organization is just beginning to acknowledge and reconcile the different perspectives, needs, and interests of early-, mid-, and late-career leaders. The potential for distributed leadership is evident though underdeveloped. **What you might do next:** intentional, facilitated discussions about leadership experiences will help identify which aspects of distributed leadership require immediate attention. Provide early- and mid-career leaders with opportunities to shape and co-facilitate these and other conversations. Pursue staff development and training that supports shared decision making, reflective supervision, and dual-directional mentorships. This will help develop a readiness for more distributed leadership at every level of the organization.

0–5 POINTS: Your organization does not currently approach leadership with a distributed or cross-generational leadership mindset, and likely has unrealized potential to draw upon.

Your organization currently has limited opportunities for distributed leadership across generations. Early-, mid-, and late-career leaders will benefit from opportunities to explore and reflect on the unrealized potential within your organization. **What you might do next:** executive and board-level training on the topics of cross-generational workplaces, leadership development, and dual-directional mentorship can help build awareness of unexplored or overlooked opportunities for early- and mid-career leaders. Support professional development opportunities for these staff members to help them become more visible in the day-to-day success of the organization. Sabbaticals or leadership retreats for late-career leaders offer opportunities for renewal and reflection, and can help usher in a new focus on distributed leadership upon return.

STEP 4:
Finally, tally up all the responses for just questions

1e + 2d + 3b + 4c =

This is your Cross-Generational Mindset score. This score is an indicator of the degree to which your organization embraces the diversity of experiences and thinking that comes with mixed-age workplaces.

Higher scores (3 and 4) suggest that leadership is shared among several individuals across generations and that formal, positional leadership for younger generations is valued and already in place. Lower scores (1 and 2) suggest that there is room for the inclusion of early- and mid-career leaders in decision making and leadership positions within your organization.

CONVERSATION GUIDE

This quiz is intended to be a learning tool about how your organization practices and structures leadership opportunities across generations. It can be used individually, or by two or more people from the same organization. Quiz reliability increases when taken by more than one person within an organization. It is most reliable when staff with varying levels of responsibility take the quiz and then discuss the results. Before using this quiz in a group setting, consider how a subsequent discussion would be structured to generate healthy reflection and discovery, and dedicate some time to discussing the results as a group. Consider who will facilitate the discussion and if a third party facilitator might help everyone feel more comfortable expressing their views. Finally, consider it your job to be curious about the results, rather than to generate consensus or solutions. Use the conversation to discover and explore how different people experience leadership within the organization. **Here are some possible discussion questions:**

What parts of the quiz did you find most valuable?

What doubts or concerns do you have about the quiz?
Are there aspects of it that apply more or apply less to our organization?

In what ways are our scores similar and different from each other? Why might this be?

Are there strong patterns across the scoring—
for example, based on age or experience level? What do we think is happening here?

Are there particular aspects of distributed leadership that the quiz made you more curious about?

What themes are you taking away from this conversation?
What next steps might you take, if any, to apply these themes to our organization?

If you are interested in learning more about changing leadership, these readings may be helpful:

Kelly M. Hannum et al, *Emerging Leadership in Nonprofit Organizations: Myths, Meaning, and Motivations*, Center for Creative Leadership (2011) http://www.praxiscg.com/sites/praxiscg.com/files/AMEX-ReportEmergingLeadership.pdf

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Michael Allison, Susan Misra, and Elissa Perry, "Doing More with More: Putting Shared Leadership Into Practice," *The Nonprofit Quarterly* (Summer 2011) http://www.tccgrp.com/pdfs/180206_Reprint.pdf

Peter Senge, Hal Hamilton, and John Kania, "The Dawn of System Leadership," Stanford Social Innovation Review (Winter 2015) http://ssir.org/articles/entry/the_dawn_of_system_leadership

MOVING ARTS LEADERSHIP FORWARD

A Changing Landscape

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NOTES

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8 The James Irvine Foundation, "Critical Issues Facing the Arts in California (2006) https://irvine-dot-org.s3.amazonaws.com/documents/168/attachments/Critical_Issues_Arts.pdf?1418954611

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10 Marshall Goldsmith, "Sharing Leadership to Maximize Talent," Harvard Business Review (May 2010) https://hbr.org/2010/05/sharing-leadership-to-maximize and Michael Allison, Susan Misra, and Elissa Perry, "Doing More with More: Putting Shared Leadership Into Practice," The Nonprofit Quarterly (Summer 2011) http://www.tccgrp.com/pdfs/180206_Reprint.pdf

11 The Next Generation Arts Leadership Initiative grants made to organizations in 2011 and 2013 allowed for some experimentation with shifting organizational culture and management practices to more fully include emerging arts leaders. Yet the research found that signs of longer-term organizational change and adaptation of the field were lacking.

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