



The Innovation Lab for Performing Arts

Round Seven Applicant Project Summaries

We're very excited to welcome our Round 7 cohort: Dancewave, Geva Theatre Center and the International Contemporary Ensemble (ICE).

The organizations will be examining three different adaptive challenges:

1. How can Dancewave build an innovative, structured curriculum that values both high artistic development and supporting services capable of decreasing delinquent behaviors and increasing engagement in at-risk members.
2. How can Geva forge a new bond between patrons and artists through engagement, relationship building and artist-patron centered programming will create both deeper appreciation of and greater support of the artist's voice.
3. How can ICE puts the artist at the center of not only artistic but operational, decisions.

We received 27 amazing applications examining a variety of themes -- training of new professionals, blending artistic and administrative work and new models of audience and community engagement were among them. We've put together the summaries for your reading pleasure, so you can learn more about the applicant projects.

FUNDED PROJECTS



INSTITUTION: [DanceWave - Brooklyn, NY](#)
THEME: [Youth Education](#)

PROJECT SUMMARY: The Dancewave Companies are rigorous pre-professional performance ensembles that perform original works by renowned and emerging choreographers, bringing high quality artistic advancement to NYC teens. Dancewave has always operated under the tenet that top-quality artists and performance opportunities are powerful catalysts for artistic advancement in teens. We are now confronted with the reality that for many of our student, specifically for those

receiving financial assistance, we are missing an important part of the equation. What then will lead to a positive outcome for all our Company members and our greater community?

Dancewave proposes an innovative, structured curriculum that value both high artistic development AND supportive services capable of decreasing delinquent behaviors and increasing engagement in at-risk members.



INSTITUTION: [Geva Theatre Center - Rochester, NY](#)
THEME: [Artist / Patron Engagement](#)

PROJECT SUMMARY: Geva Theatre Center seeks to change the way we make art and do business through a significant cultural shift and distinct break from past practices to a new identity as an artist- and patron-centered organization. The outcomes of this innovation project will cut across artistic, literary, production, marketing, development, and box office activities.

Forging a new bond between patrons and artists through engagement, relationship building and artist-patron centered programming will create both deeper appreciation of and greater support of the artist's voice; and thus allow us to achieve a more balanced repertory of important plays and musicals and diversification of revenue. Realigning our messaging and programming—including an artist residency program—to center on artists and patrons will personalize the Geva brand in a sharper way and enhance our community service. Welcoming a closer artist/patron connection will expand the emotional investment of our audience, leading to higher and more stable financial investment and loyalty.



INSTITUTION: **International Contemporary Ensemble (ICE) - NY, NY**
THEME: **Artists / Administrative Restructuring**

PROJECT SUMMARY: ICE is a completely rethinking the way in which artistic and operational roles in arts organizations are transformed, shared, executed and sustained. The approach envisioned puts the artist at the center of not only artistic but operational, decisions, and is based on ICE's evolution to date. ICE desires to dissolve the line between artists and management

entirely at this critical juncture of growth, the ensemble's 10th Anniversary Season in 2012-13. The goal that drives this opportunity is the creation of a truly modular, artist-driven organization that will not just function efficiently but thrive creatively, and will enjoy continued growth in its programs, projects and artistic evolution in its second decade of work in New York.

APPLICANT PROJECTS

INSTITUTION: **About Face - Chicago, IL**
THEME: **Community Partnerships**

PROJECT SUMMARY: Using our new vision statement as our inspiration and our three-year strategic plan as our guide, About Face Theatre aims to develop a new organizational model that is relevant, impactful, and sustainable through an innovative community engagement process. Building on the successful model of our youth program, About Face will increase our level of community-engaged work by developing and collaboration with long-term community partners to create theatre and social justice events that explore important social issues. This will increase community investment in our work and provide About Face Theatre new ways of achieving our mission to advance the dialogue on gender and sexuality. As an organization that encompasses both art and activism, we reexamined how to best represent issues within our communities, especially in the diverse and evolving queer communities. This examination caused us to shift from simply thinking of ourselves as a theatre to embracing the notion that we are theatre that fosters dialogue that leads to positive social and community change. To develop an innovative communications plan, About Face Theatre will explore forms of online and in-person communications that are dynamic, inclusive, and engage audiences in a two-way dialogue. Past traditional marketing efforts were failing to reach communities. We need to have deeper, more personal conversations with people who want to be part of About Face by viewing communications not as simple marketing tool, but as a crucial part of our mission and an extension of our programming.

INSTITUTION: **Add Verb Production (Univ. of New England) - Biddeford, ME**
THEME: **DIY Education Model**

PROJECT SUMMARY: The University of England formalized a long-standing collaboration with Add Verb, a small nonprofit with a big impact that was using theatre for health and wellness education around the US. As a result of the acquisition, internal forces (organizational structure) as well as external challenges (economy, community readiness and cultural advancements in technology as well as violence prevention) changed AV's creative team and staff's ability to deliver on the programs that had been so successful and were UNE's initial draw to Add Verb. The scope of the proposed innovation Lab is to vet a sustainable way for Add Verb to continue its unique a valuable approach to theatre in community building practice, both for existing programming and as a platform for new works. In this context, the challenge is for UNE to adapt and replicate Add Verb's "theater for community action" model for great accessibility for a more diverse range of audiences and communities, through a combination of using on-line technology, providing communities with do-it-yourself opportunities, cultivating larger-scale community partners and/or another adaptive strategy. How can underutilized partnerships and assets serve the performances and the organization for a greater reach and deeper, authentic community impact? What changes can AV make in delivering productions that will allow the existing work to shift its form and in turn inform the shape of new work?



INSTITUTION: **ArtsEmerson - Boston, MA**
THEME: **Rethinking the presenting model**

PROJECT SUMMARY: The Office of the Arts at Emerson College seeks to capture the complete potential of two flagship programs, ArtsEmerson: The World on Stage and The Center for the Theater Commons (“The Commons”), by rethinking the practices and rhythms of the US presenter model. Through ArtsEmerson’s programming, we will adapt the traditional model of the US presenter to function as a kind of teaching and research hospital—places of innovation where new treatments and cures are discovered while functioning as a training ground for new practitioners. Similarly ArtsEmerson will be a laboratory where promising practices for supporting artists and increasing community impact are tested, while The Commons, focused on building open platforms for knowledge sharing and aligning resources, will allow the ArtsEmerson laboratory to have sector-wide impact. As a full participant in this laboratory, the Commons will leverage the learning in ArtsEmerson’s program by sharing all discoveries with the sector in real time through the Commons’ tools for documentation and knowledge exchange (rather than post mortem presentations and publications from outside consultants/observers). The two endeavors could easily function independently of each other—ArtsEmerson programming a quality, diverse season of works, the Commons fostering sector-wide conversation, research, and advancement—but the big dividends reside in the interplay between the two. We envision a vigorous give and take between our presenting work and the knowledge platforms of the Commons; an interplay that simultaneously delivers impact for our artists, our community, and our field.

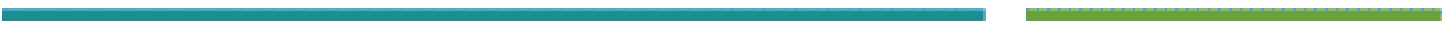
INSTITUTION: **ArtsPower - Verona, NJ**
THEME: **New technologies for education**

PROJECT SUMMARY: The Technologies to Advance Arts and Education (TAAE) project is designed to address the adaptive challenge at ArtsPower to redirect our organization to focus on the creative exploration of using new technologies, including interactive television, videoconferencing, mobile devices, cloud computing, and personal learning environments (PLEs), to provide new ways to make our programs more accessible to a wider audience, market our programs on the Web, and generate new revenue streams. It is expected that at the end of this process, ArtsPower will put forth a plan of action to learn what our users want and need, develop the programs that meet those needs, and then apply the appropriate technologies to facilitate access to and interaction with our programs and artists.

INSTITUTION: **Bedlam Theatre - Minneapolis, MN**
THEME: **New regional theatre model**

PROJECT SUMMARY: Participation in EmcArts Innovation Lab will advance Bedlam’s innovative structure to generate a nationally shareable map and menu of the Bedlam Complex Universe, what we call Bedlam (Every) Where, by focusing on the prototypical missing pieces needed to create a functional new regional theatre model. This work with the Innovation Lab will enable us to articulate the paradigm shift Bedlam has made in a way that is accessible to artists and audiences, thus making the process replicable for other theatre organizations. This paradigm is roughly articulated as the change in approach from getting the audience where we make a show, to getting theatre where the audience feels at home.

Bedlam Theatre is nationally recognized for its innovative approach to performing arts, venue design, and community engagement. Since 2007, Bedlam has done this work in the context of a successful hybrid for-profit bar/restaurant and non-profit theatre, as well as on location throughout the Twin Cities. Even amidst all this success the primary challenge has been an artists grasp of the cohesive universe. In its 20th anniversary year, Bedlam operations will expand to a theatre nightclub venue in Lowertown St. Paul as well as enhancing the Bedlam Community Design Center in Minneapolis. The work of Bedlam (Every) Where is a key opportunity to advance every element of Bedlam’s organizational structure, physic space, and most importantly, our artistic output.



INSTITUTION: **Bristol Riverside Theatre - Bristol, PA**
THEME: **Participatory engagement**

PROJECT SUMMARY: BRT endeavors to create a new structure for making theatre that will bring the community into the center of a professional process, deepening the impact the work has on professional artist and community member alike. Using *Inherit the Wind* as the text and asking community members to engage in every aspect of the themes inherent (religion, science, censorship, law, education, media, etc.) in order to deepen the social, intellectual, and empathic impacts of our work upon and for our community. Our mission includes striving to be a dominant force in strengthening the quality of life for area residents and being firmly rooted in our community, deriving our strength from it. We propose to use the American classic *Inherit the Wind* to test a new way of working that incorporates community members into the creation of a work. This approach seems a perfect fit for how we can provide new pathways to our mission. Community "Alpha Connectors" and a larger group of "Beta Connectors" will collaborate in every aspect of the production utilizing their professional or "proam" talents to create a town around the production. This project breaks through barriers - asking for collaboration and thought in a manner that respects expertise in a variety of disciplines changing our audiences from art-goers to art-makers. We dare to believe that our community might, through this process, embrace new perspectives, work with different people, and ultimately begin to see this diverse community as a collective whole.

INSTITUTION: **Cornerstone Theatre Company - Los Angeles, CA**
THEME: **Online presence to promote community**

PROJECT SUMMARY: Cornerstone is eager to extend our ongoing community engagement work beyond residencies and collaborative performances, through the development of a virtual "Hub" where artists, community members and partnering organizations might converge and convene to share tools, best practice, challenges, struggles and successes. As Cornerstone is built on the premise that art and social change are inextricably linked, we believe that such a Hub is vital to the growth and sustainability of the national community-based theater movement. The creation and establishment of the Hub will require strategic thinking, added staff capacity for maintaining Hub activities, and the creation of toolkits to give instruction and teaching materials to other community engaged artists, activists and leaders throughout the country and the world. Over the next two years, as we develop and launch the Hub, we will focus on long range planning and capacity building to support the collective growth, development, and power of community-engaged art makers on a national level.

INSTITUTION: **Everett: Company, Stage, & School - Providence, RI**
THEME: **Training artists to work in administrative capacities**

PROJECT SUMMARY: Everett will develop a new artist-run administrative model that will address two parallel challenges facing the organization. The first challenge is a need to expand the administrative capacity of the organization. The second challenge is to provide its artists with reliable income as they devote themselves to carrying out the organization's mission. Our innovation will address these two challenges by bringing five artists from Everett's Company into the administrative side of the organization on a half-time basis. The project will involve developing a training program to help the artists gain the skills they need to be successful in this new area. As these artists gain skills and experience they will enable the organization to grow and prosper. These artists have all grown up through Everett's School, which provides underserved youth pathways to a career in the arts. They embody Everett's mission and will ensure that the administrative side of the organization reflects the values and goals of its artistic mission. This project will become an ongoing program of the organization and will provide future generations of young artists with the business skills needed to succeed in the arts. This innovation reflects a shift in the organization's reliance on outside leadership for its administrative work. It recognizes that the artists have the potential to create the organization that will best serve its community. The program will enable underserved artists to make real and sustained change in their communities and it will complement the ongoing work of Everett's Stage and School.

INSTITUTION: **Guthrie Theater - Minneapolis, MN**
THEME: **Reenvisioning architecture + programming**

PROJECT SUMMARY: The project will reimagine the Dowling Studio in the Guthrie Theater's three-theater complex built in 2006. As the Guthrie approaches its 50th anniversary in 2013, the organization stands at a watershed. We need to rethink the Dowling Studio so that it can take its rightful, highly visible place alongside our larger proscenium and thrust stages. The Guthrie has accomplished much in the space that occupies our ninth floor, but increasingly we find that the work is constrained – by the aesthetics of the larger stages, by internal and external fears and expectations, and by a lack of communication about the Studio's programs and how they are meant to complement, rather than mirror, the Guthrie's many other activities. The first phase of innovation was initiated on July 27, 2012, when Dowling promoted young arts administrator Lauren Ignaut from her position as Presentations Administrator to a newly created position: Director of Studio Theater Programming. Her vision for the Studio aligns with Dowling's: that it incubate the classics of tomorrow; that its role as a platform for partnerships with smaller theaters be shaped collaboratively and with a shared definition of success; and that it draw new audiences who seek uncommon live performance experiences. Our participation in the Lab would help us to shed our preconceptions, build coalitions internally and externally and implement what promises to be an important change within a major American theater institution.

INSTITUTION: **Illinois Shakespeare Festival - Normal, IL**
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INSTITUTION: **Keshet Dance Company - Albuquerque, NM**
THEME: **New strategies for programming**

PROJECT SUMMARY: In early 2013, Keshet Dance Company will open the Keshet Center for the Arts, the company's first permanent home. This facility will triple Keshet's programmatic capacity, with 5 studios, a theater space to support both Keshet's home season and multiple local and touring productions, and a business incubator program - the Keshet Ideas and Innovations Center - to support businesses in the arts, environment and health/wellness.

Our goal is to utilize this challenge and opportunity of a new space and a new program to explore the definition and boundaries of collaboration for Keshet Dance Company, and subsequently better define our role within the community. With the opening of this new facility, Keshet is in a perfect position to stop, evaluate and create new solution to our recurring questions. We are eager to implement a new strategic approach to new program implementation by holding back prior to jumping in - using a more strategic development of multiple prototype options and slowly exploring opportunities for success within these various prototypes. this approach to organizational development is a significant, yet critical shift in past practices.

INSTITUTION: **Laughing Horse Arts Foundation - Ellensburg, WA**
THEME: **Art and Place**

PROJECT SUMMARY: The purpose of this project is to identify, secure and sustain an interim and permanent performing arts facility in Ellensburg. While this may appear simple, this one step requires a non-traditional approach to gathering community consensus and support, and innovative strategies to sustain and grow the facility over time. The scope of activities includes identifying and securing a temporary, and ultimately permanent, place for performing artists; promoting a culture of cohesive and meaningful performing arts programming; and pursuing a well-developed audience and network of supporters to sustain work over time. Our organization's vitality is bolstered when there is a place where performing arts can be viewed, discussed, and enjoyed over time. The dedicated interim and permanent venue for performances increases the strength of the organization both financially and creatively.

So much time is invested in discussing barriers (e.g. money) to accomplishing work that work continues "business as usual", or worse, stops all together. To break free of this cycle, we need to gather ideas, create a filter for examining them then communicate these ideas in a manner that reaches audiences. Celebrating the past and moving well-meaning, motivated people and organizations to the future where performing arts are cohesively in place is unprecedented. With innovation a process of learning and knowledge may be created where new problems are defined and new knowledge is developed to solve them. "We can just use Morgan Middle School" as the community's performing arts space is no longer an option. Change must occur; it's not optional.

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INSTITUTION: **Magic Theatre - San Francisco, CA**
THEME: **Art and Place**

PROJECT SUMMARY: For the past year Magic Theatre has been examining the possibility of relocating from its 35-year home at Fort Mason. As we work with sister and civic organizations, and look at real estate, and run financial analysis, and make readiness to move a major component of our strategic plan, it is easy to get caught up in these very practical aspects of such a game changing project. What the Innovation Lab can give us is the luxury to examine some very essential big questions about art and place and about Magic and its concentric circles of community that start with us and our artists and audiences and resonate out to sister organizations and the civic and cultural landscape at large. Having the answers to these questions can guide us in whether, how, when, and where we move – and can make the difference between success and failure. In the past few years, an intense focus on our new play mission has helped us to regain our artistic vitality. The shift in assumption is that looking at relocation solely through the lens of mission leaves us shortsighted and liable to trip over unforeseen obstacles. The break from past practices this project offers is the ability to set our mission in the larger context of place and a much more expansive and inclusive idea of community. The hoped for result is a more vibrant theatre that adds greater public value as an active, collaborative participant in an evolving Central Market district in San Francisco.

INSTITUTION: **Martha Graham Center of Contemporary Dance - New York, NY**
THEME: **Home for modern dance**

PROJECT SUMMARY: The Martha Graham Center of Contemporary Dance has undergone extensive organizational exploration following the passing of its founder. As a result, it has now committed to a new vision that represents a fundamental shift in the organization's operations. This vision moves away from the single choreographer model to one that focuses outwardly on the entire field of modern dance and its audiences. As part of this vision, the Center proposes to explore and undertake three approaches: 1.) presenting works by established and emerging artists, as well as the traditional Graham repertory for which it is known; 2.) developing community engagement opportunities that provide new points of access for audiences; and 3.) using its new Westbeth space as a showcase venue for a wide range of artists. The Center aspires to set a standard in its field by inspiring artistic innovation and promoting the appreciation and enjoyment of modern dance.

INSTITUTION: **On the Boards - Seattle, WA**
THEME: **Organizational structuring**

PROJECT SUMMARY: On the Boards (OtB) is excited to address our need for growth in our artistic programming capacity through the new model of an Artistic Excellence Fund. This fund would serve as working capital for artistic projects. While much is still being defined with regards to our exact approach to this fund, we currently envision an Artistic Excellence Fund of \$500,000 to \$1,000,000 that could be spent down over a period of five to ten years that would allow us to pursue organization defining programming and to take advantage of opportunities that would push us beyond our current budget constraints. This new type of fund would allow OtB to achieve our goal of increasing our capacity to address special artistic and programmatic opportunities through a structure that is particularly suited for OtB because it allows us to: 1) grow without jeopardizing the stability of the organization; 2) raise new funds over a longer period of time using our very successful artistic track record in aggregate, rather than focusing on project-specific funding; 3) allows us to use the capitalization business model that we are familiar with and that we know we can manage and administer; and 4) invest more in art of a higher quality and impact and be responsive to new artistic opportunities as they arise.

INSTITUTION: **Play Company - New York, NY**
THEME: **New patron engagement**

PROJECT SUMMARY: The adaptive challenge faced by The Play Company is composed of two interlocking parts. The first is mission-driven: even in a global city such as New York, creating community around the work of international artists—who represent a diversity of cultures, are often unknown commodities, and whose plays sometimes take non-traditional forms—requires creative approaches to outreach and producing. We need to break down the barriers that prevent wider audiences from accessing these plays, instill a deeper meaning to the experience of seeing them, and investigate new ways of drawing people into world theater.

To respond to this challenge, we propose to build our community and resource base simultaneously by creating a new kind of grassroots shareholder, with more access to and direct participation in PlayCo's artistic and curatorial process. Drawing on the model offered by grassroots organizations, we aim to move beyond the concept of top-down patronage and nurture a more dynamic, reciprocal exchange with a community of small, monthly contributors—not only allowing them entrance into the company's work but also creating avenues through which they can influence the expression and direction of that work.

INSTITUTION: **Queer Cultural Center - San Francisco, CA**
THEME: **Artistic professional development**

PROJECT SUMMARY: The Queer Cultural Center proposes exploring strategies that will strengthen Creating Queer Community (CQC), a career development program that integrates commissioning, artistic planning, promotional, grantwriting and presenting components.

QCC and EmcArts' staff and consultants will explore three questions: How can CQC become artistically and administratively more efficient? Does CQC effectively impart the specific skills emerging artists need to pursue professional careers? How can we employ technology to deepen QCC's relationships to emerging queer artists and young audiences.

INSTITUTION: **Railroad Playhouse - Newburgh, NY**
THEME: **Partnership Structure**

PROJECT SUMMARY: The Railroad Playhouse is applying to the EmcArts Innovation Lab regarding the structuring of a successful partnership with Just Off Broadway, Inc. The Railroad Playhouse is a 99-seat flexible performance space in Newburgh with a self-produced season of world-premiere productions of new plays (Small Profession Theatre Equity Contract), staged readings of new plays, and arts-education programs. Just Off Broadway, Inc. (JOB) is a non-profit arts organization that produces contemporary and classic musicals and plays. Both parties are interested in a more collaborative partnership in order to maximize resources and expand our reach and impact in the community. Both organizations wish to strategize on a more collaborative partnerships, including shared marketing, co-productions and even potentially starting a youth academy together. We have very similar visions and goals and we are excited to structure a partnership that will strengthen the arts community in the under-served city of Newburgh, NY.

INSTITUTION: **Rattlestick Productions, Inc. - New York, NY**
THEME: **Community programming**

PROJECT SUMMARY: Rattlestick wants to create the Spotlight Collective: an innovative annual program that builds a community-wide production based around one playwright or one common theme and involves the collaboration of several producing partners to deepen community engagements and audience experiences. We want to launch this project in the late summer of 2013 with Lucy Thurber's five Western Massachusetts Plays. Spotlight Collective will be presented to the public for approximately two months each year, but will require year-round planning. Each year will involve a different number of partnering theaters and community institutions; for example, in our first year we plan to partner with three other production companies. The purpose of this project is to further our organization's mission by supporting emerging artists in new and more effective ways, to establish new collaborative production practices across theaters, and to develop and deepen the connections between the West Village community and its theaters. Furthermore, this project will give Rattlestick new patrons and outreach, strengthen its position as an artistic leader, and provide us with new ways of managing our organization's structures to apply to our regular season.

Spotlight Collective signifies a major shift in the ways theaters work. It challenges the assumptions that we must cut back and compete more fiercely with each other in order to survive as nonprofit arts institutions, and promotes collaboration and community-conscious programming to expose emerging audiences to essential new work they would not otherwise be able to see.

INSTITUTION: **Ruth Eckerd Hall - Clearwater, FL**
THEME: **Educational restructuring**

PROJECT SUMMARY: Ruth Eckerd Hall is about to implement an innovative approach to education by taking on new partnerships, growing its producing division and charging staff throughout the organization to take on additional roles as educators and mentors. In the initial phases of implementing this program it was realized that organizational departments have each functioned as separate entities and have philosophical differences - and now will be required to work together.

How do we rectify conflicting departmental philosophies? How do we balance fiscal responsibility with entrepreneurial risk and mission? How can we create a culture of innovation and leadership? These are just some of the questions that have arisen in the process.

Just fixing current practice will not be enough because they are too narrowly focused. Ruth Eckerd Hall must step back, examine its core - and prune away the obsolete, prepare working systems that can optimize efficiency and then implement these processes while ensuring that its staff, board and partners are in alliance. Ruth Eckerd Hall can then focus on customer needs and consider new opportunities.

Ultimately, the results for Ruth Eckerd Hall must be sustainable growth and cultural change - and for the field: new productions, a new workforce, jobs and a revolutionary training business model.

INSTITUTION: **Target Margin Theater - New York, NY**
THEME: **Theatrical training institute**

PROJECT SUMMARY: Target Margin Theater proposes to create a high-level Theatrical Training Institute: a sort of Fellowship of advanced students and practitioners of experimentation in the theater. A small core of Fellows will participate for a year in a rigorous exploration of both theory and practice via seminars, master classes, workshops, and public performance. Distinct from an MFA program, our Institute is for artists to forge their own unique visions of theatrical innovation; artists will work across disciplines with a shared focus, theater-making. We do not offer a method; we begin with radical questioning, and bring to bear a rigorous spirit of openness about what theater can become. We believe this can uniquely impact the field and strengthen the company. Our Institute is both a natural evolution, and a radical innovation. A core underlying assumption is changing: Target Margin represents the work of many artists, not only of David Herskovits. Our identification with Herskovits' work has been defining, and this shift will be seismic for us and our stakeholders. In previous practice we have fostered young artists in production work, but our Institute makes a discontinuous leap: a formal, funded, institutionalized training fellowship, with all the staff and facilities that entails. New pathways for us to achieve our mission open up through the cycle of artists we train. Class after class of vibrant innovators will emerge from TMT to initiate their own projects and companies; subsequent waves of audiences will come alive to new possibilities of what theater can be.

INSTITUTION: **Valley Performing Arts Center - Northridge, CA**
THEME: **Education development and training**

PROJECT SUMMARY: The Valley Performing Arts Center proposes a Performing Arts Education Innovation Lab to address California's crisis in K-12 arts education. Despite the NCLB definition of the arts as core curriculum, the Los Angeles Unified School District, the nation's second largest district, has decimated arts programming and arts educator positions. A glaring omission in California's 1970 teacher licensing law allows schools to make secondary school teachers who may be wholly untrained in arts disciplines responsible for arts instruction and assessment.

The Center is uniquely positioned to initiate change in academia's entrenched territories. Located on the campus of California State University, Northridge, the state's largest teacher credentialing institution, the Center envisions enriching teacher training requirements with performing arts experiences and arts integration strategies to enhance the delivery of standards-based curriculum. Including the performing arts, particularly dance and theater, in teacher training programs is an innovative approach to producing dynamic educators with the practical skills needed to support student achievement in all subject areas. The Center seeks to strengthen relationships with University colleges and LAUSD and overcome adaptive challenges in organizational systems, faculty alignments and enrollment dilemmas. Using collaborative experimentation to reformulate teaching models at the student teacher level can bring radical, permanent change to the way dance and theatre are valued and taught in K-12 schools.

Utilizing significant creative, cultural and academic resources, the Center hopes to stimulate change in how K-12 public schools teach and value the arts, and revitalize an institutional mission to serve the needs of students and community.

INSTITUTION: **WaterFire - Providence, RI**
THEME: **Community engagement**

PROJECT SUMMARY: WaterFire, an admission-free arts event, open to all and presented in public parks and streets of downtown Providence, is perceived as a non-excludable and non-rivalrous public good. However, while the cost of many public goods, such as roads and national defense, are covered by taxes, the expense of presenting WaterFire is not.

WaterFire's adaptive challenge is to engage our stakeholders, including State and City Government, local businesses that profit from the event, and residents and tourist that experience it, to become "owners", investors and supporters. This will strengthen WaterFire's sustainability and allow us to advance our mission of inspiring Providence and its visitors by revitalizing the urban experience, fostering community engagement and creatively transforming the city by presenting WaterFire for all to enjoy. Without solving this adaptive challenge, WaterFire will continue on its annual zero-based, short-term funding model and its capacity for creative art making and long term sustainability as an organization and community builder, will be continually threatened.

WaterFire's innovation strategy will involve convening stakeholders to get a better understanding of their perception of the event and organization as well as develop their ideas about what will cause them to become "owners," "investors" and supporters. We will work with stakeholders to co-create the WaterFire "Story" which will be a tool to engage all stakeholders in contributing to a dialogue focused on the power of art to transform community. We will leverage our recent ArtPlace grant to create additional public value by sharing our learnings with a national audience.



INSTITUTION: Watts Village Theater Company - Los Angeles, CA
THEME: Place and patron engagement

PROJECT SUMMARY: Watts Village Theater Company (WVTC) plans to transform Meet Me @Metro into a fully collaborative and sustainable festival model, in which WVTC will commission theatre companies, musicians and multidisciplinary solo artists from throughout the US and abroad to develop original work on and around the Los Angeles County Metropolitan transportation Authority (Metro) trains and stations that reflect and respond to the communities in which they are developed and performed. This project will take place annually during the summer, and performances will occur simultaneously along Metro's various rail lines. Audiences will have the ability to travel through the experience in an interactive guided tour from performance to performance or choose their own adventure and travel to the performances they want to experience throughout the day. Transforming this project into a festival model will significantly expand WVTC's engagement with LA audiences and strengthen the company's impact through greater strategic partnerships with Metro and collaborating arts organizations. The project will result in organizational innovation because in order to be sustainable it requires the development of a new revenue system by which its audiences, donors and patrons can have the opportunity to contribute to the project's growth while maintaining accessibility to LA's underserved communities. The project will require a shift in WVTC's underlying assumptions about who should pay for public art and how to ensure its sustainability.

