

The Innovation Lab for the Performing Arts

Supported by the Doris Duke Charitable Foundation

Request for Proposals (Round 9)

Deadline for responses: Friday, May 30, 2014

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The *Innovation Lab for the Performing Arts* is designed and managed by EmcArts, with the generous support of the Doris Duke Charitable Foundation. The Lab is a 16-month program that helps performing arts organizations incubate and test innovative strategies to address major complex challenges.

This document provides the necessary information for producing and presenting organizations in theater, modern and contemporary dance, and jazz (including multidisciplinary college-based presenters) to consider applying to Round 9 of the Innovation Lab in 2014. Applications from more than one organization to explore a partnership, collaborative venture, or merger, are also welcomed. Up to four organizations will be chosen to participate in Round 9. Because the Innovation Lab is an unusual program with many elements, we strongly encourage applicants to discuss draft proposals with EmcArts in advance of their final submission. Contact information and instructions for assistance are detailed at the end of this RFP.

Following the pilot of a Lab program specifically developed for the needs of service organizations and other development agencies in the performing arts, EmcArts is also opening an RFP for a second Lab cohort for Arts Development Agencies in April 2014.

Why is the Innovation Lab for the Performing Arts needed?

The Innovation Lab was established in response to demands from the performing arts field for deeper support for organizational innovation over extended periods of time. We recognize that there is already widespread experimentation in the field. Rarely, however, do most organizations have the dedicated resources or time to test creative ideas rigorously or to prioritize carefully among multiple potential strategies before launch. As a result, achieving sufficient organizational consensus for the implementation of genuinely far-reaching strategic innovation is difficult, allowing only minor incremental change to prevail. Many field leaders continue to tell us, however, that the rapidly changing operating environment for American cultural institutions demands significant new adaptive capacities and strategies if performing arts organizations are to remain artistically vital, competitive and valued by their communities.

Supporting innovation is as vital to the health of performing arts organizations now, during a time of severe economic stress, as it is in more expansive times. Organizations able to respond innovatively to restructuring will be among those most capable of seizing future opportunities as the economy improves.

The Innovation Lab provides organizations (selected on a competitive basis) with space, time and resources to explore and accelerate the design and testing of new organizational change strategies for which they are both ready and committed, with the purpose of addressing specific complex challenges and providing a set of compelling “prototypes” for the future. Complex challenges selected for inclusion will be in areas that offer substantial leverage for new, effective practices in the performing arts field; they will not necessarily be large in scope or in financial cost.



How is the Lab defining organizational innovation?

Based on research into the literature of innovation, discussion with arts leaders, and reflections on our own work in the field, EmcArts has developed the following working definition of organizational innovations, which is now being widely adopted in the field:

Organizational innovations are instances of change that result from a shift in underlying organizational assumptions, are discontinuous from previous practice, and provide new pathways to creating public value and impact.

While not all innovations meet all these criteria, we have found that this definition provides a useful orientation toward change efforts and new strategies that are more than just incremental revisions to business-as-usual. At the same time, the definition steers us away from new strategies that are only “novelties,” unrelated to achieving the organization’s mission. Above all, the definition draws attention to the foundation of innovation in an underlying shift in the organization’s assumptions – about its own processes and products, and/or about the external operating environment. Organizations applying to the Innovation Lab should bear this definition of innovation in mind as they prepare their proposals. Innovative approaches to necessary restructuring, downsizing, or merging are welcome alongside proposals for new or expanded activity.

What are the aims of the Lab?

The Innovation Lab was created to advance and accelerate the development of new and innovative strategies by performing arts organizations in order to address well-defined complex challenges. It is designed to do this in a way that promotes internal culture change and builds the capacity of participating organizations to adapt more effectively in the future. Participating organizations form a “laboratory” for testing new approaches to achieving artistically vital and organizationally healthy arts institutions. Participants in Rounds 1 – 8 of the Lab for the Performing Arts and Round 1 of the Lab for Arts Development Agencies are listed at the end of this RFP.

The aims of the Lab are to help organizations surface and identify complex challenges that have no established solutions; to shape, focus and propel emerging responses to a specific challenge into implementation; and to establish a number of contemporary “next” practices in the performing arts field. The Lab provides a framework for innovation initiatives across all parts of the organization and in its relationship to its community. We aim to assist participating organizations in strengthening their ability to bring innovations successfully to the public, establishing plans for the continued development of their adaptive capacities, and moving toward more flexible and responsive organizational cultures. Examples of areas in which arts organizations are innovating include (but are not limited to):

- o Engaging audiences, and the wider community, in new ways
- o Rethinking program formats, venues and approaches
- o Involving the public in co-creating arts activities
- o Using technology and the web to create and engage with artistic experiences
- o Reconsidering the role of the creative artist in the organization
- o Restructuring the organization for new demands and new ways of doing business
- o Partnering or merging with other organizations for greater reach and impact



What stages in the development of new initiatives are suited to participation in the Lab?

The evolution of breakthrough strategies is often represented as having three stages:

1. The emergence of “big ideas” from a background of no ideas
2. Moving significant strategic ideas to the point of sufficient clarity and ownership within the organization that they have a chance of being implemented
3. Getting fully shaped and supported strategies actually implemented

The Innovation Lab focuses on accelerating the progress of performing arts organizations from the second to the third of these stages. It is not intended primarily as an idea factory, nor purely as a business planning initiative around projects that are fully conceived. Participants are expected to begin their work with an understanding of the different types of challenges they face (complex, complicated, and simple), and with organizational momentum to address complexity through adaptive behaviors. An organizational culture supportive of innovation, and a track record of strategic innovations (both failed and successful) are therefore prerequisites. Proposals that are fully cooked and await funds for implementation, or those that are at the early stage of circling around a broad idea, with little sign of adaptive thinking to date, tend to be less suitable for the Lab, and fare less well in selection.

What kinds of organizational challenges does the Lab focus on?

The challenges that organizations face play out in a variety of contexts – simple, complicated, complex, and chaotic.¹ Of these, two produce known or knowable challenges: in simple contexts, existing best practices can be used to predictably solve problems; and, in complicated ones, expert knowledge can inform finding a logical solution. The Lab focuses on contexts that are complex in nature, and the resulting challenges that organizations face where there is no known solution, initial conditions enormously impact how effective any response is, and the relationship between cause and effect is only visible in retrospect. Complex challenges demand that organizations probe and test in an iterative, experimental way to find viable new pathways to achieving their goals. Challenges of this type demand that organizations come up with adaptive responses, and to respond adaptively requires that organizations shift their ingrained organizational assumptions, and let go of cherished beliefs, in order to develop innovative approaches that are unprecedented for that organization. (Chaotic contexts require immediate actions to sufficiently stabilize the situation for useful diagnosis of challenges to be possible.)

The Innovation Lab has been created to help encourage, improve and support the development of innovative approaches to addressing well-defined complex challenges. Participants become investigators driving the experiments in this laboratory for testing new approaches and exploring “next practices.”

What does the Lab provide?

The Innovation Lab is a 16-month program in which EmcArts facilitators work with “Innovation Teams” of staff, artists, board leaders and others from participating organizations. The Lab includes

¹ See, for instance, David Snowden and Mary Boone, *A Leader’s Framework for Decision-making* (2007, Harvard Business Review)



individual coaching, group facilitation, an Intensive Retreat with specialized faculty, and a variety of extended support systems tailored to the needs of each organization.

Specifically, the Lab provides each organization with the following resources:

- o Initial engagement by an EmcArts facilitator with each organization's leaders, over six months, to assess adaptive capacity, explore complex challenges and identify potential adaptive responses, build the organization's Innovation Team, and develop momentum for the Intensive and subsequent strategy implementation.
- o A five-day residential Intensive Retreat, shared by the four participating organizations (attended by up to 10 people per organization) and co-designed with EmcArts, to catalyze implementation of the strategy (with accommodation and meals provided for all participants, and a contribution of up to \$600 per person made toward travel costs).
- o Faculty at the Intensive Retreat, including experts in organizational learning and teamwork; one individual will be chosen in collaboration with each organization to meet specialized content needs (with up to \$3,000 per organization available for fees, plus travel and accommodation).
- o Up to \$1,500 per organization to provide stipends for unaffiliated members of the Team (such as individual artists) who would otherwise have to forgo a week of paid work to attend the Intensive.
- o Follow-up implementation coaching and facilitation by EmcArts, over approximately six months, to support prototyping of the innovation (repeated tryout activities in low stakes environments, plus evaluation).
- o Post-Intensive Support Grants of \$30,000 toward project prototyping, plus \$9,000 in unrestricted operating support, to maintain organizational momentum toward implementation and to assist with critical follow-up activities (each organization will take responsibility for funding the full implementation of its new strategy).
- o A period of extended facilitation by EmcArts after prototyping, to harvest learning from the Lab journey, further strengthen adaptive capacities, and begin to enroll the organization as a whole to ongoing adaptive work.
- o An online resource center on innovation and hub for interaction among participants throughout the life of the Lab (www.ArtsFwd.org).

What will my organization's responsibilities be in participating?

Participation in the Innovation Lab represents a serious commitment over 16 months by each organization, in order to make the best possible use of the resources offered. If your organization is selected, please understand that it is a condition of receiving the award that your Innovation Team agrees to fully participate in all four Phases of the program, including all of the five-day Intensive. Lab activities and responsibilities for participating organizations in Round 9 of the Lab consist of:

Friday, May 30, 2014: Your deadline to respond to the Round 9 RFP.

Mid-Late June 2014: Application review by a Selection Panel, and notification of successful applicants to participate in Round 9 of the Lab.

July 2014 – January 2015: Phase 1—your project's Innovation Team, and other stakeholders as appropriate, will work with EmcArts on- and off-site. Your responsibilities will include:



understanding your organization's adaptive capacities, finalizing your Team, identifying complex challenges and exploring strategic options, compiling relevant data, and constructing a detailed Lab workplan that matches your needs. Participants and EmcArts facilitators will also co-design the content and style of the Intensive Retreat.

February 8-13, 2015: Intensive Retreat—your Innovation Team, plus others as you decide, will take part in the five-day residential Intensive. The Intensive serves as an “accelerator” to fully develop and build out your intended innovation, ready for prototyping. *All Team members are expected to be in residence for the full duration of the Intensive Retreat.*

Please note that the Round 9 Intensive Retreat is scheduled for the following period: Sunday, February 8, 2015 – Friday, February 13, 2015 at the Airlie Center in Warrenton, Virginia.

March – August 2015: Phase 3—your Team will work to prototype your developed strategy and to re-integrate it with your organization as a whole, supported by follow-up coaching and on-site facilitation by EmcArts. Prototyping consists of repeated limited trials of your strategy, followed by evaluation and strategy revision. You are also entitled to receive Support Grants totaling \$39,000 toward your prototyping efforts (applications are simple and will be reviewed within four weeks).

September 2015 – February 2016: Phase 4—your organization will work with your facilitator to deepen the capacities developed by the Innovation Team. During these months, each organization will examine its ability to do further adaptive change work, and pull in a wider range of stakeholders to ongoing change efforts.

Ongoing: Throughout your participation, you will work with EmcArts on documenting your innovation and how you developed and implemented it. You will also put in place an evaluation framework as your strategy is implemented.

Up to four organizations will be chosen for Round 9 of the Innovation Lab.

Who is being invited to apply to Round 9?

Round 9 of the Innovation Lab for the Performing Arts is open to all American nonprofit producing and presenting organizations in theater, modern or contemporary dance, and jazz (including multidisciplinary college-based presenters). Applicants should demonstrate a core commitment to the creation, production or presentation of new work in their artform(s). While a whole season need not consist of contemporary or new work, a serious engagement with advancing the field through the production or presentation of new artistic work is expected.

Applications to explore partnerships, joint ventures and mergers are also encouraged. Partnerships may include organizations operating in or outside of the arts field (including international partners), but an eligible organization must be the lead partner and lead applicant. Other organizations included in a partnership application may participate fully in the Lab's activities. Lead applicants are responsible for submitting all information; EmcArts may request additional information about partners as needed in order to consider the proposal.

Candidates should also meet the following specific eligibility requirements:

1. Stable artistic and executive leadership (generally meaning no less than 12 months of tenure)



2. Board composition that is managed in an orderly fashion and is not subject to seismic upheavals in membership
3. A staff complement (full- and part-time) equivalent, in the aggregate, to no fewer than 5 full-time staff members
4. Ability to commit time and resources to the Innovation Lab, even if in the midst of another extraordinary major institutional initiative (e.g., a building move or a capital campaign)

What are the criteria for selecting participant organizations?

The Lab's criteria for selecting organizations draw on established research regarding organizational change and innovation. Research indicates that the following qualities contribute to effective innovation. We do not expect applicants to exhibit all these characteristics, but selection will be based in part on specific evidence of the presence of these factors in the proposal.

- o Institutional capacity for adaptive change (inclusive leadership, organizational self-awareness and capacity to learn, strong external relations, processes and resources for effective implementation of new ventures)
- o Cultural and structural support for innovation (evidence that independent thinking, idea generation, and challenging "business-as-usual" are valued by the organization and facilitated by its structures and systems)
- o Commitment to developing substantive new strategies that are departures from past practice
- o Clear goals and institutional momentum toward adaptive change
- o Likelihood of deriving sustainable organizational and public value from the innovation

How will participants be selected?

EmcArts staff will compile and review all the applications, and may then ask applicants to submit revisions, updates or additional information.

Application materials and additional information will be reviewed by a Selection Panel of experts in innovation, organizational change and the performing arts. The Panel will recommend organizations for participation in the Lab.

What is the deadline for applying?

The Round 9 Application deadline is Friday, May 30, 2014.

All applications must be received, electronically or by mail, at EmcArts on that date. If you are mailing all or part of your application, please send an e-mail to let us know when it has been mailed, in order to avoid missing the deadline through mishaps in delivery. All applications will be acknowledged by e-mail upon receipt. We will announce decisions for Round 9 approximately two weeks after the Selection Panel meets. (For a detailed timeline, see pages 5-6.)

When can we get feedback on our draft application?

Because the Lab is both complex and specific in its benefits, we strongly encourage all applicants to consider seeking feedback on their ideas and draft applications. *Members of the EmcArts team will*



provide telephone counseling on initial proposal ideas or general questions about the Lab. If requested, we will also review draft applications and provide up to 30 minutes of telephone feedback. Please note the following deadlines:

	<i>Start date</i>	<i>End date</i>
Telephone counseling on initial proposal ideas	April 16, 2014	May 6, 2014
Submit draft application for review by EmcArts coach	April 29, 2014	May 20, 2014
Telephone feedback (up to 30 minutes) on draft applications	May 7, 2014	May 23, 2014

Requests for initial counseling and/or draft application review should be e-mailed to Liz Dreyer (see contact information below), with the draft application attached, if appropriate. Only one application review can be conducted per applicant.

While EmcArts provides these coaching services to assist applicants in fully understanding the scope of the Lab, and better fitting their proposals to its design and resources, we offer no guarantee that a review will make any application more competitive with the Selection Panel. EmcArts does not intercede on behalf of any applicant during the selection process.

What should the application include?

It is important to stress that we are not looking for traditional grant proposals. We recognize that it is natural for ambiguity and a degree of messiness to characterize applicants' work in progress—indeed, these qualities are often part of achieving new ways of thinking and acting. Certainty of direction, clarity on the challenges being faced, an understanding of what needs to be learned, and a high level of critical self-awareness are essential; but detailed, neatly packaged plans for implementation are not required, nor encouraged. The Lab's role, in part, is to assist in developing means for effective implementation, once deep institutional commitment to an innovative strategy is achieved. Applications should therefore provide a window into the conflicting ideas, creative tensions and hard choices that innovation always entails. We strongly recommend that applicants make use of the coaching services described above as they prepare their proposals. Please submit all materials (except audits and marketing materials) as one document, editable PDF preferred. We prefer that supporting documents (financials and marketing materials) be submitted as separate PDFs. Please send an email to Liz Dreyer if hard copies will be mailed.

The application should include three elements:

- 1. A completed Application Cover Sheet, including a 250-word summary** (see Application Format attached to this RFP)
- 2. A Proposal Narrative of no more than 4 pages** (minimum 11-point type)
- 3. Applicant Organizational Information**



The **Proposal Narrative** should include:

1. Statement of complex challenge, goal, and rationale (about 1 page)

Provide a clear, concise statement of the most significant and urgent complex challenge that you are seeking to address and the goals that are driving your adaptive thinking. What makes this challenge complex for you (rather than complicated or simple)? What hard questions have arisen around the challenge that remain unanswered for your organization? Why is this work urgent for your organization? Why are existing organizational strategies inadequate or inappropriate?

2. Possible adaptive responses (about ½ a page)

What shifts in underlying assumptions are propelling your adaptive thinking? What possible adaptive response(s) to your complex challenge are you considering and why? How would each potential response be a distinct break from your past practice? And provide a new pathway for your organization to create public value?

3. Assets and barriers in supporting innovation work (about ½ a page)

Describe the capacities, processes, and structures in your organization that specifically foster adaptive change (such things as the attitude of leaders, board involvement, organizational culture, external relations, your capacity to implement innovative projects, etc.). What barriers exist that inhibit innovation in your organization? Where do your adaptive capacities most need further strengthening? Are there any competing major institutional initiatives (e.g., a building move, a capital campaign) that will coincide with the Lab?

4. Learning from previous attempts at innovation (about 1 page)

Describe your organization's approach historically to doing adaptive work. Please cite examples of specific and significant departures from previous practice that you have carried out, and what process you went through to achieve them. Tell us the story of at least one previous innovative strategy which failed at some point and discuss what you learned from that experience.

5. Expectations of your participation in the Innovation Lab for the Performing Arts (about 1 page)

How do you think participation in the Lab would be beneficial for your organization? Why is this an appropriate time for your organization to focus on this work? Who are possible Innovation Team members? (Please list name, job title, affiliation, and a sentence on why s/he would be a useful team member.)

The **Organizational Information** should include:

- o Eligibility statement: Confirmation that your organization meets the four criteria given above: stability of leadership, orderly management of board composition, number of aggregate full-time equivalent staff, and ability to commit time and resources to the Innovation Lab. If you are in the midst of another major organizational initiative, or anticipate beginning such an initiative within the next twelve months, please explain how



you would insulate your innovation project from any potential draining of resources and attention (human and financial).

- o Names of current artistic, executive, and board leaders, with dates of taking up their positions; please explain board member and Officer terms and rotation policies.
- o Names and job titles of other senior staff (if you have a staff of 10 or more) and of all other staff (if below 10 in number); please indicate full-time or part-time (with hours per week).
- o Brief organizational background and history.
- o Brief biographies for the key individuals on the Innovation Team you are initially proposing (EmcArts facilitators may suggest membership changes in the initial phase of the Lab).
- o Operational budget for 2013/14 and audited accounts or most recent financial statements for the 2010/11, 2011/12 and 2012/13 fiscal years; you may provide an explanation of unusual recent features and trends if you wish. (Separate PDF preferred. Please send an email to Liz Dreyer if financial information will be mailed as a hard copy.)
- o Please include the most recent season's roster or playlist as a PDF or Word document to show recent work.
- o Any supplemental materials you feel are relevant to your proposal (either as a separate PDF or as hard copy).

The materials submitted should include the voices of all constituency leaders. We encourage the use of direct quotations to provide nuanced insights, alongside narrative and analysis.

Organizations considering partnership applications should contact EmcArts for more detailed guidance prior to submitting their proposals.

Who should be involved in preparing and signing the application?

We strongly recommend that the full set of organizational leaders who are likely to be responsible for strategy development be closely involved in compiling the application. While the nature of the work may involve one type of organizational constituent in particular (artists, staff, board), the engagement of leaders across all constituencies, including the Artistic (or Program) Director and program staff, is seen as vital evidence that institutional will is supportive of adaptive thinking, and that the necessary "permissions" have been given for the initiative to have a chance of being successfully implemented. The explicit commitment of any relevant partners in the community is also important.

Where should applications be sent?

Applications should be sent as e-mail attachments to Liz Dreyer, National Programs Manager at EmcArts, at the address given below. Please submit one PDF file including the Cover Sheet, Proposal Narrative, and all Organizational Information except audits/financial statements and marketing materials. Please number the pages of your application. Additional audit/financial statements and marketing materials may be sent as additional PDFs (preferred) or in hard copy.



Who can we contact for further guidance?

We encourage applicants to discuss their innovation plans with EmcArts. For clarification about the Lab program as a whole, please contact Liz Dreyer (LDreyer@EmcArts.org), preferably by e-mail, and she will answer your questions. If you want to discuss a specific project, or explore in more detail whether an application would be appropriate and timely, Liz will schedule a time for you to talk with EmcArts leadership (see above).

Liz Dreyer
National Programs Manager
EmcArts Inc.
127 West 122nd Street
New York, NY 10027
Tel: (212) 362-8541, ext. 27; fax: (212) 362-7941
Email: LDreyer@EmcArts.org



Innovation Lab for the Performing Arts Round 9 Application Format

Your application should include three elements: a completed Application Cover Sheet, your Proposal Narrative, and your Organizational Information.

Please submit one editable PDF file including the Cover Sheet, Proposal Narrative, and all Organizational Information except audits/financial statements and marketing materials. Please number the pages of your application. Additional audit/financial statements and marketing materials may be sent as additional PDFs (preferred) or in hard copy.

1. Cover Sheet

Please send as your first page a Cover Sheet in the following format (see Cover Sheet below):

1. Official name of your organization (as it appears on your tax-exempt letter from the IRS) to which a grant would be paid
2. Common name of your organization (if different)
3. Date your organization was founded
4. Total operating income and expenses for your current fiscal year
5. Address of your organization, telephone and fax numbers, web address
6. Contact person for the Lab (name and job title, contact information)
7. Name of your Executive Director (if different from contact person)
8. Summary of your primary complex challenge, *in no more than 250 words*

Please include a statement of the complex challenge, reasons why you see it as complex in nature, and the contribution you hope addressing it successfully will make to your organization's vitality.

2. Proposal Narrative

No more than 4 pages, with minimum 11-point type.

3. Organizational Information

Please send audits/financial statements separately. Please provide either one hard copy or one PDF (preferred) of all financial information.

**Organization Information:**

Official name of your organization (as it appears on your tax-exempt letter from the IRS) to which a grant would be paid

Common name of your organization (if different)

Date organization was founded

Total operating income and expenses for
your current fiscal year

Mailing address

Street address, City, State, Zip

Telephone

Fax

Institution web address

Contact Person:

Lead staff member coordinating the project's activities and logistics.

Name

Title

Email

Telephone

Signatures

Executive Director/CEO

Head of legal governing authority

Description of your primary complex challenge, in no more than 250 words

Please include a statement of the complex challenge, reasons why you see it as complex in nature, and the contribution you hope addressing it successfully will make to your organization's vitality.

By submitting the application, applicants grant EmcArts permission to publish this summary in blogs, print publications, etc. While we recognize that unfunded projects might not move ahead, we want to share information about what performing arts organizations are exploring. Applicants who are not willing to grant permission to share the summary must indicate this in their application.

Application

Received by Deadline: May 30, 2014

Email to: LDreyer@EmcArts.org

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- *Please submit one editable PDF file including the Cover Sheet, Proposal Narrative and all Organizational Information except audits/financial statements and marketing materials.*
 - *Please number the pages of your application.*
 - *Additional audit/financial statements and marketing materials may be sent as additional PDFs or in hard copy.*
-

The application must include:

1. **A completed Application Cover Sheet, including a 250-word summary of your challenge** (see Cover Sheet above)
2. **A Proposal Narrative of no more than 4 pages** (minimum 11-point type)
3. **Applicant Organizational Information**

1. Cover Sheet

Please send as your first page a Cover Sheet in the following format:

1. Official name of your organization (as it appears on your tax-exempt letter from the IRS) to which a grant would be paid
2. Common name of your organization (if different)
3. Date your organization was founded
4. Total operating income and expenses for your current fiscal year
5. Address of your organization, telephone and fax numbers, web address
6. Contact person for the Lab (name and job title, contact information)
7. Name of your President or Executive Director (if different from contact person)
8. Summary of your challenge, in no more than 250 words

Please include a statement of the complex challenge, reasons why you see it as complex in nature, and the contribution you hope addressing it successfully will make to your organization's vitality.

By submitting the application, applicants grant EmcArts permission to publish this summary in blogs, print publications, etc. While we recognize that unfunded projects might not move ahead, we want to share information about what performing arts organizations are exploring. Applicants who are not willing to grant permission to share the summary must indicate this in their application.



2. Proposal Narrative, of no more than 4 pages with minimum 11-point type, must include:

The **Proposal Narrative** should include:

1. Statement of complex challenge, goal, and rationale (about 1 page)

Provide a clear, concise statement of the most significant and urgent complex challenge that you are seeking to address and the goals that are driving your adaptive thinking. What makes this challenge complex for you (rather than complicated or simple)? What hard questions have arisen around the challenge that remain unanswered for your organization? Why is this work urgent for your organization? Why are existing organizational strategies inadequate or inappropriate?

2. Possible adaptive responses (about ½ a page)

What shifts in underlying assumptions are propelling your adaptive thinking? What possible adaptive response(s) to your complex challenge are you considering and why? How would each potential response be a distinct break from your past practice? And provide a new pathway for your organization to create public value?

3. Assets and barriers in supporting innovation work (about ½ a page)

Describe the capacities, processes and structures in your organization that specifically foster adaptive change (such things as the attitude of leaders, board involvement, organizational culture, external relations, your capacity to implement innovative projects, etc.). What barriers exist that inhibit innovation in your organization? Where do your adaptive capacities most need further strengthening? Are there any competing major institutional initiatives (e.g., a building move, a capital campaign) that will coincide with the Lab?

4. Learning from previous attempts at innovation (about 1 page)

Describe your organization's approach historically to doing adaptive work. Please cite examples of specific and significant departures from previous practice that you have carried out, and what process you went through to achieve them. Tell us the story of at least one previous innovative strategy which failed at some point and discuss what you learned from that experience.

5. Expectations of your participation in the Innovation Lab for Performing Arts (about 1 page)

How do you think participation in the Lab would be beneficial for your organization? Why is this an appropriate time for your organization to focus on this work? Who are possible Innovation Team members? (Please list name, job title, affiliation, and a sentence on why s/he would be a useful team member.)

3. The Organizational Information must include:

- o Eligibility statement: Confirmation that your organization meets the four criteria given above: stability of leadership, orderly management of board composition, number of aggregate full-time equivalent staff, and ability to commit time and resources to the Innovation Lab. If you are in the midst of another major organizational initiative, or anticipate beginning such an initiative within the next twelve months, please explain how



you would insulate your innovation project from any potential draining of resources and attention (human and financial).

- o Names of current artistic, executive and board leaders, with dates of taking up their positions; please explain board member and Officer terms and rotation policies.
- o Names and job titles of other senior staff (if you have a staff of 10 or more) and of all other staff (if below 10 in number); please indicate full-time or part-time (with hours per week).
- o Brief organizational background and history.
- o Brief biographies for the key individuals on the Innovation Team you are initially proposing (EmcArts facilitators may suggest membership changes in the initial phase of the Lab).
- o Operational budget for 2013/14 and audited accounts or most recent financial statements for the 2010/11, 2011/12 and 2012/13 fiscal years; you may provide an explanation of unusual recent features and trends if you wish. (Please provide either one hard copy or one PDF of this financial information.)
- o Please include the most recent season's roster or playlist as a PDF or Word document to show recent work. Current year and last year's programs of events and activities in all departments of your organization.
- o Supplemental materials you feel are relevant to your proposal.

Please send audits/financial statements separately. Please provide either one hard copy of all financial information or one PDF.

To date, 33 organizations have participated in Rounds 1-8 of the *Innovation Lab for the Performing Arts* and Round 1 of the *Innovation Lab for Arts Development Agencies*. These organizations represent a range of disciplines and their projects represent a variety of innovative initiatives in community engagement, uses of technology, collaborative programming and strategic alliances/mergers, among others. Learn more at www.ArtsFwd.org.

Innovations in Patron Engagement and Participation

Apollo Theater Foundation, NY; Round 6 (web presence linked to offline events)

Amateur Night Online: An online re-creation of the successful live series, working to translate the theater's programming into the digital age in a way that is firmly grounded in its legacy

Denver Center Theatre Company, CO; Round 4 (new program structure for engagement)

Off-Center: An initiative to engage new and adventurous theatre-goers in original theatre experiences

Flynn Center for the Performing Arts, VT; Round 5 (new media program integration)

Comprehensive use of new media to engage more deeply with its constituents

Geva Theatre Center, NY; Round 7 (artist/patron engagement)

Putting the Patron and the Artist at the Center reexamines the artist/patron relationship across all facets of the organization

HERE, NY; Round 2 (web presence linked to offline events)

HERE On-Demand: A public engagement strategy with resident artists, including artist training

MAPP International Productions, NY; Round 1 (web presence linked to offline events)

The Cultural Investor Program: Building cultural investors through direct on/off-line artist engagement as a radically new process-oriented patronage system

Portland Institute of Contemporary Art, OR; Round 8 (program restructure)

Changing Spaces flips PICA's assumption of being itinerant presenters and invites audiences to use PICA as a "third space"

Roadside Theater (Appalshop), KY; Round 1 (multi-media program integration)

Developing an interactive web presence to expand participation in *Thousand Kites* and other programs

University Music Society, MI; Round 3 (web presence linked to offline events)

The Lobby Project (People Are Talking): A comprehensive public engagement strategy linking physical spaces, programs, and a living archive with online participation

The Wooster Group, NY; Round 4 (web presence linked to offline events)

The Video Dailies: Employing online technology to bring productions to larger audiences, incorporating platforms for co-creation of experimental performance and online distribution

Yerba Buena Center for the Arts, CA; Round 2 (organizational restructuring to enable participation)

The Immersive Visitor Experience: Reconfiguring programs, spaces and work norms around new forms of participation



Innovations in Collaborative Programming and Strategic Alliances

Center of Creative Arts, MO; Round 3 (new collaborative program with the corporate community)
COCAbiz: Artist-led professional development courses for business professionals using COCA's teaching/learning practice

Dad's Garage, GA; Round 5 (new media-based program structure)
Exploring ways of transforming the company into a multi-platform creative company, creating work for many media, including TV, film, radio and online

Northrop, Minneapolis, MN; Round 8 (new program structure with academic community)
Exploring ways of activating Northrop as a shared collaborative hub of university life

Oregon Shakespeare Festival, OR; Round 2 (use of the Web to enable production coordination and documentation)
Online production integration and archiving via interactive workspaces accessible worldwide

Innovations in Education/Youth Programming

Children's Theatre Company, MN; Round 2 (new program structure for collaboration with children)
Kidcentricity: An observer-to-participant initiative that shifts artistic and administrative practice toward putting kids at the center of the organization and its actions

Dancewave, NY; Round 7 (new program structures and support services for students)
Relevancy and Retention in the Dancewave Companies focuses the curriculum on both high artistic development and supportive services for at-risk members

STREB Dance Company, New York, NY; Round 1 (new program structure for teen engagement)
New participation program aimed at area teens, with re-alignment of organizational structure

The Pearl Theatre, NY; Round 5 (new program structure for college student engagement)
Classics on the Campus: Designing a new university education program aiming to take advantage of the natural fit of classic plays into various college syllabi

Innovations in Community Engagement

Adventure Stage Chicago, IL; Round 6 (new program approach to community-building)
Infusing arts into the traditional programs and services of the Northwestern University Settlement House, creating a holistic approach to community-building

The Civilians, NY; Round 1 (integrating web-based play contributions with productions)
Creating an interactive performance series, with continuous input from community members

Dance/USA, Washington, DC; ADA Round 1 (new approach to community building)
The *Dance Ambassadors Project* creates a grassroots community building effort in professional dance

The John F. Kennedy Center for the Performing Arts, Washington DC; Round 6 (new program approach to arts & social justice)
JamCorps: Developing a program uniting arts and technology to promote peace through music by bringing together artists from global conflict zones

*EmcArts Innovation Lab for the Performing Arts &
Innovation Lab for Arts Development Agencies:
Participants*



Innovations in Community Engagement (continued)

Redmoon Theatre, Chicago, IL; Round 8 (new program approach to community-building)
Creating *The Forge*: a Center for Civic Art designed to facilitate wide-spread distribution of cultural opportunities and social capital by engineering multifaceted opportunities for creative expression and constructive arts engagement

Springboard for the Arts, MN; Round 5 (new program approach to community support)
Seedlings: Expanding artists' support work to additional communities as a new way of doing business in which Springboard serves as a catalyst for local initiatives

Woolly Mammoth Theatre Company, Washington DC; Round 4 (patron engagement)
Establishing a new internal "connectivity" to bring together disparate activities across the organization and channel them to build new relationships with audiences and community members

Innovations in Organizational Structure, Legacy and Culture

Alternate ROOTS, Atlanta, GA; ADA Round 1 (organizational structure)
A Call to Action examines the transformation of governance and membership structures in an organization committed to participatory democracy

Bill T. Jones/Arnie Zane Dance Company, with Dance Theater Workshop, NY; Round 3 (legacy and programming collaboration)
Organizational restructuring of these two leading organizations in dance to create a new merged organization now launched as *New York Live Arts*

International Contemporary Ensemble (ICE), NY; Round 7 (administrative/artistic restructuring)
A New Model for Capacity Building rethinks the way in which artistic and operational roles are envisioned, putting the artist at the center of artistic and operational decisions

Liz Lerman Dance Exchange, MD; Round 3 (legacy and organizational structure)
Developing new structures to ensure the legacy of Liz Lerman's work while allowing her company to make work after she departs

New Dramatists, NY; Round 6 (organizational structure)
Re-envisioning the Playwrights Lab with the aim of accommodating the widest possible range of artistic processes

The Theater Offensive, Boston, MA; Round 8 (organizational structure)
Can a Continent Be Our Neighborhood brings a strategic alliance with TTO and the Pride Youth Theatre Alliance to examine a shared leadership structure

Theatre Communications Group (TCG), New York, NY; ADA Round 1 (organizational structure)
For the People: Creating New Pathways into TCG questions the ways participation in TCG is curated and reimagines new pathways of entry such as (but not limited to) the current membership model