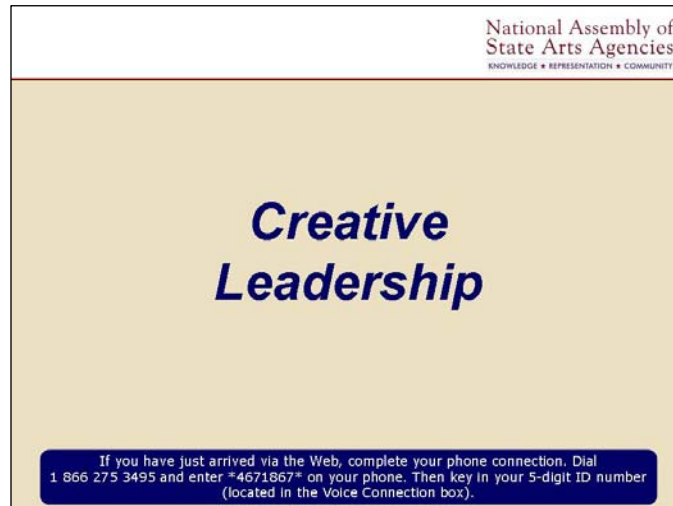


## **Creative Leadership**

NASAA Web seminar  
Wednesday, February 24, 2010  
Abridged Transcript



### **Introduction**

Jesse Rye, Policy and Program Associate, NASAA

### **Change Leader Program**

Anna Boulton, Community Development Manager, Utah Arts Council

### **Q & A Break**

Moderator: Jesse Rye, Policy and Program Associate, NASAA

### **ONEAL and Leadership Arts**

Georgia Williams, Cultural Development Director, Oklahoma Arts Council

Molly O'Connor, Arts Learning in Communities Director, Oklahoma Arts Council

### **Q&A Break**

Jesse Rye, Policy and Program Associate, NASAA

### **Leadership Development Discussion**

Jesse Rye, Policy and Program Associate, NASAA

## Introduction

**Jesse:** Good afternoon, it's great to see so many of you joining us for today's Web seminar. A growing interest in leadership development over the past few years has been fueled by a desire to make sure that the next generation of arts leaders, as well as today's leaders, have the skills and ability to adapt in an increasingly demanding environment. Today's session will explore how state arts agencies can cultivate strong arts leaders on the local level.

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# Creative Leadership

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We are happy to be joined by Anna Boulton of Utah Arts Council and Georgia Williams and Molly O'Connor of the Oklahoma Arts Council. Stay tuned to hear more on their leadership development strategies in just a few minutes. But first, here's a quick roadmap for today's session.

We'll start off with Anna Boulton. She'll share a bit on the Utah Arts Council's Change Leader Program. Following Anna, Molly O'Connor and Georgia Williams from the Oklahoma Arts Council will tell us about the Leadership Arts and ONEAL programs. And then, to wrap things up, we will bring Anna back into the mix and engage all three of our guests in a lively discussion on leadership development.

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## Agenda

- The Change Leader Program**  
Anna Boulton, Community Development Manager  
Utah Arts Commission
- ONEAL and Leadership Arts**  
Molly O'Connor, Arts Learning in Communities Director  
Oklahoma Arts Commission
- Georgia Williams, Cultural Development Director  
Oklahoma Arts Commission
- Leadership Development Discussion**  
Moderator: Jesse Rye, NASAA
- Resources and Wrap-up**  
Jesse Rye, NASAA

Q&A

If you have just arrived via the Web, complete your phone connection. Dial 1 866 275 3495 and enter \*4671867\* on your phone. Then key in your 5-digit ID number (located in the Voice Connection box).

We'll take two Q&A breaks. You'll have a chance to ask Anna questions after presentation. You will also have an opportunity to ask Georgia and Molly questions after their segment. During today's web seminar, if you have a question, send it to us using the CHAT box any time. We'll get to as many as we can.

That's it for housekeeping, so I'd like to jump right into our presentations. We are going to start with Anna Boulton, who will introduce us to Utah's Change Leader Program.

Anna manages the Utah Arts Council Community Development program. She has facilitated and taught at numerous Art of the Nonprofit workshops. Anna has been with the Utah Arts Council for over 10 years and is currently serving on the Utah Nonprofits Association Board. She has authored several handbooks for the Utah Arts Council, including The Art of Board Development.

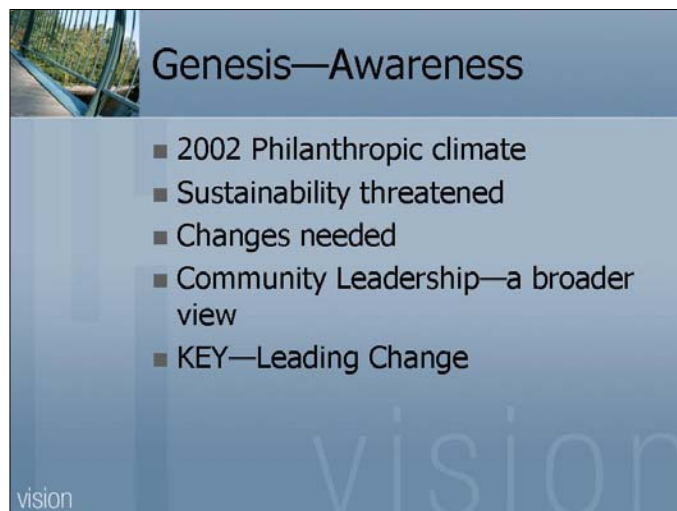
Anna, thanks so much for being here.



### Change Leader Program

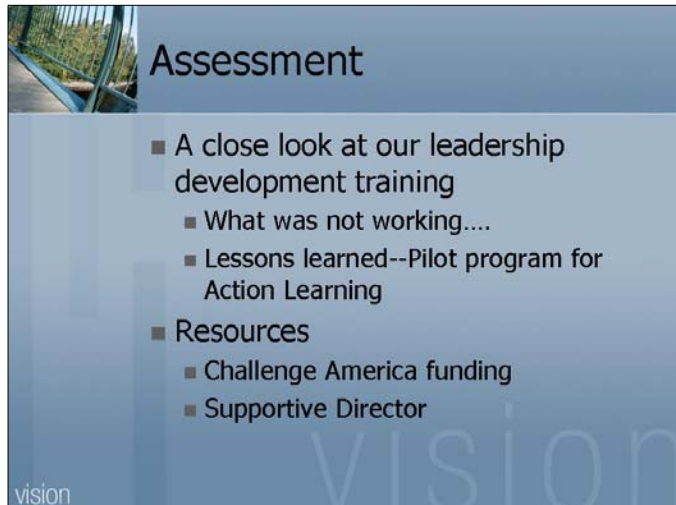
**Anna:** Good afternoon, it is a delight to be with you here today. The Utah Arts Council's Change Leader Program is very near and dear to my heart.

The Change Leader Program was designed in response to particular needs in the state as we observed a lot of growth among arts nonprofits. There were combinations of other factors that lead to a major change in how we were addressing capacity building and leadership training at that time.



Utah has some really interesting demographics. We are a state that is isolated geographically due to mountain ranges, and there is a high concentration of population across the Wasatch front. We are also number one in volunteerism in the nation and have been for the last few years. These factors come together with a force that creates a lot of volunteerism in rural local arts organizations around the state. So, right after 2002 and that economic downturn, we found that organizations that continued to thrive and were most sustainable were those that were able to adapt to environmental influences and make changes. Another need we recognized was that we should address leadership from a broader view. Many of the community leaders and arts administrators had just fallen into their positions, were not trained administrators and came from various sectors. So the key for us was to develop a leadership program focused on leading change.

We took a close look at the training we currently had in place and found that it was predominantly one-time workshops, sometimes very hit or miss, especially with organizations that had high volunteer turnover. We first initiated and a pilot program for a year, then used and applied some of the lessons learned from that to develop a better model. Other contributing factors that arose during this creation process were the availability of new Challenge America funding from the NEA and a very supportive director who was willing to invest in a new program for us.

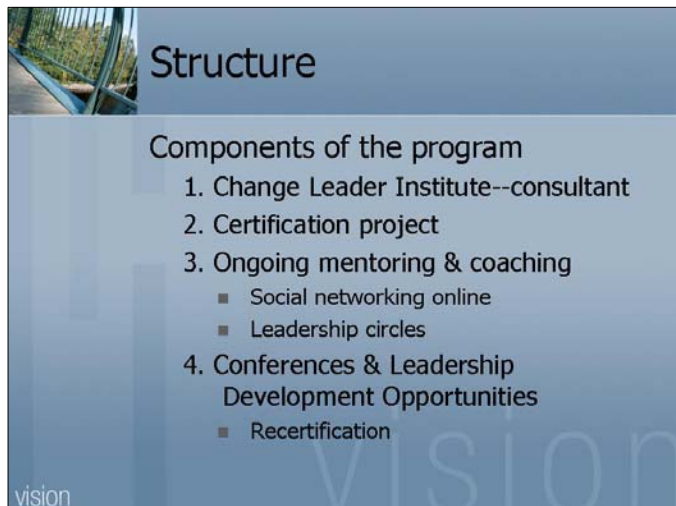


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## Assessment

- A close look at our leadership development training
  - What was not working....
  - Lessons learned--Pilot program for Action Learning
- Resources
  - Challenge America funding
  - Supportive Director

We needed a structure that contributed to a learning environment where leaders could really establish a trust level. We also needed a program that could continue past the initial training and essentially establish a mentoring network across the state that connected the more isolated areas as well as those across the Wasatch front. So the initial program involved a series of two-day workshops over a two-year period with four groups of 8 to 10 participants. This was the Change Leader Institute and the initial learning environment where we established the curriculum. A dedicated consultant, Don Wilhelm, helped design the Institute and he and I are the instructors.



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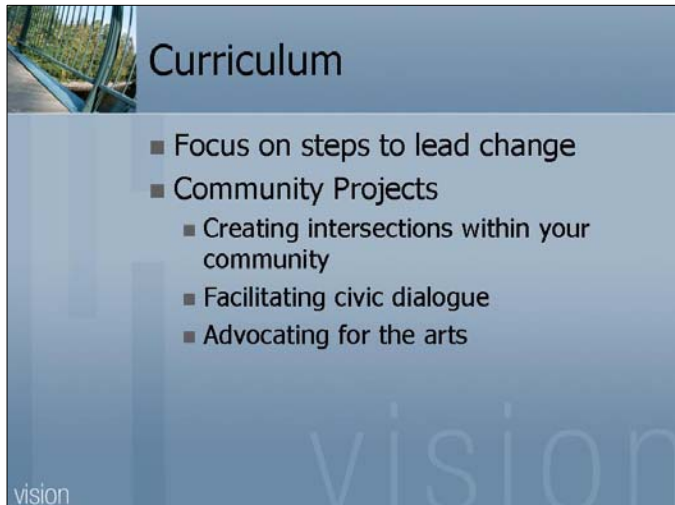
## Structure

### Components of the program

1. Change Leader Institute--consultant
2. Certification project
3. Ongoing mentoring & coaching
  - Social networking online
  - Leadership circles
4. Conferences & Leadership Development Opportunities
  - Recertification

After attending the institute, each change leader is given a year to complete a certification project that applies their knowledge on leading change. The project can be personal or motivational or community based. These projects ranged from changing your career to implementing change in your organization to commitment from the city council to building a new community arts center. We have a list of those projects on our website. After the Institute, ongoing mentoring is accomplished through our social networking [Ning](#) site. Monthly leadership circles include networking sessions where we speak of ideas and update them on new information. The trust level at these networking sessions has already been established at the Institute and with the shared language that they have. This has really contributed to a successful support system. Then we have regional conferences every six months and try to pump up the type of training we give them. change leaders who are newly certified get certificates signed by the governor that acknowledge them as change leaders. We ask that they recertify every three years by continuing professional development.

We designed a curriculum that focused on leading change, but also addressed key leadership concepts such as building adaptive capacity and personal power; leading organizational change, like dealing with group resistance; and finally, on a community level, with skills like facilitating civic dialogue and dealing with diverse entities. In fact, from the beginning, we encouraged other members of the community such as tourism administrators, representatives from chambers of commerce, historians, civic leaders, librarians and educators to participate. And we ended up with a rather diverse group.



## Curriculum

- Focus on steps to lead change
- Community Projects
  - Creating intersections within your community
  - Facilitating civic dialogue
  - Advocating for the arts

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The Change Leader Program has undergone a lot of change itself over the past seven years. We learn a lot from the change leaders and we continually assess the program, change the curriculum content and structure.



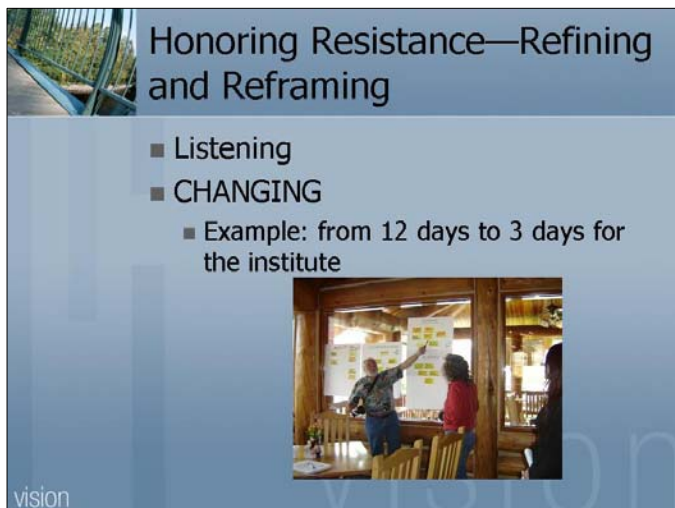
## New Beginnings

- First 2 years—Lessons Learned




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We listened to them and we pared down the initial 12 days of instruction to five consecutive days. Recently we revised it to three very full days for Institute instruction. We get them into a remote resort type of situation and the Institute goes into the late hours of the day. They work very hard those three days. We've added new social networking capabilities and additional opportunities for grants since they have invested in their own opportunity for development.



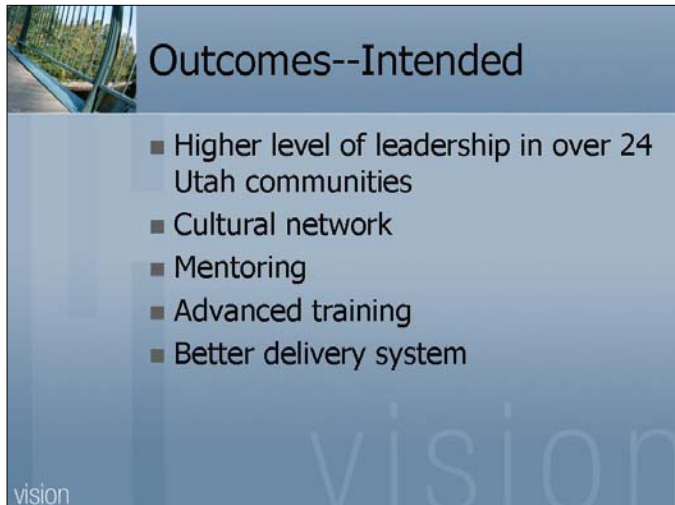
## Honoring Resistance—Refining and Reframing

- Listening
- CHANGING
  - Example: from 12 days to 3 days for the institute



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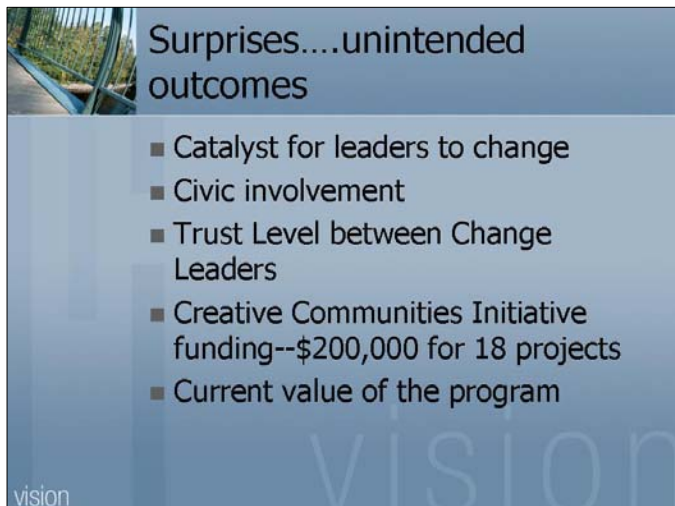
As with any new program, we set out with goals and objectives. We are really happy with the outcomes. We now feel like we have a higher level of leadership and organizational readiness in communities where change leaders live, especially in our more isolated areas. They have built a strong cultural network that is not made up of just arts administrators, but includes more diverse voices from the community. And this network really provides a strong safety net with mentoring available for each of them. We have also been able to offer a higher level of training in a more efficient manner.



### Outcomes--Intended

- Higher level of leadership in over 24 Utah communities
- Cultural network
- Mentoring
- Advanced training
- Better delivery system

It is always the unintended outcomes that catch you by surprise, and this program has been a catalyst for leaders to make personal changes within their own lives. In this past election two of our change leaders ran for office and were elected mayors of their communities. At a recent Leadership Circle luncheon one of our change leaders, through the support she was getting from her fellow members, announced that she was running for office because she felt that was the best way she could make some of the changes she needed to. When you add the amount of civic involvement of these 80-plus leaders together you really have a strong force for arts and economic development.




### Surprises....unintended outcomes

- Catalyst for leaders to change
- Civic involvement
- Trust Level between Change Leaders
- Creative Communities Initiative funding--\$200,000 for 18 projects
- Current value of the program

We're continually surprised by the trust levels and generosity of spirit among the change leaders, even when they've just met. We were able to get creative community funding from the legislature in 2006-2007 and the board unanimously agreed it should go to community based projects. The change leaders were the obvious direction for that funding. The grant required that a change leader be at the helm. I want to repeat that, the grant required that a change leader be involved. And they met this challenge, we had 18 community projects lead by change leaders that had economic development outcomes, community participation and at least three strong partners that came together, including city or county government. This, along with other accomplishments of our Leaders, has developed a real value for the program. Our director, Margaret Hunt, supports the program fully and we now even have a box on our grant application that asks if the organization has a change leader as a way to show an example of organizational readiness.

That's not to say that we haven't had our challenges. We can only afford to fund and staff two institutes a year, so we're constantly trying to find that balance between training new leaders, finding emerging leaders to get involved and nurturing those who are already certified. We are always assessing the program and trying to listen to the change leaders. We have about a 50-50 mix of all volunteer run organizations and organizations or government entities that are fully staffed, so meeting the needs of both presents a challenge. We've never intended this group to be exclusive, but it is sometimes perceived as such due to the limited space in the program as dictated by the budget.




## Challenges

- Staff time to nurture the program
  - The fine balance between new leaders and current Change Leaders
- Assessment
- Involving emerging leaders
- Meeting needs of all-volunteer organizations
- Limited space with current budget

vision

Now that we've worked through many of the challenges, we have a renewed vision for the program. In the few weeks of the Leadership Circles we have introduced a new concept paper outlining a new initiative, titled "Change Leaders' Random Acts of Art." This is an initiative that will be using art and artists to address community social needs. We are asking change leaders to review the concept as a body, appoint a steering committee and develop guidelines. We will support them and see what they can come up with. And finally, since Utah borders with six other states, we have change leaders who are more likely to network across borders than within the state. Broadening the reach looks like a great opportunity, so we've been in contact with Idaho and are looking forward to having a Change Leader Institute with combined participants this coming year. We are excited about what the network could become and how this could help community development across our borders. There are still lots of room to grow, but it has been a wonderful ride full of amazing people.



## Vision

- New statewide initiatives
  - Change Leader Random Acts of Art
- Utilizing the Change Leader pool of expertise
  - Emerging Leaders
  - Nonprofit training
- Growing the program beyond state borders—enlarging opportunities

vision

## Q&A

**Jesse:** Let's move on to some questions from the crowd. The first question we have today is how do you measure a higher level of leadership, do you have a baseline?

**Anna:** Well, since we have such diversity, that changes from organization to organization. For instance, for the person from an all-volunteer arts organization without any training, the baseline can be a difficult thing to measure. But if they can interact with other community leaders and get out there and effect some civic change that would be a higher level of leadership.

**Jesse:** Do you have a minimum number of people from each organization who should attend, and do you require a member of their board to attend as well?

**Anna:** We leave that totally open. We've had several organizations that have had more than one person involved. We don't want to make it exclusive, but we realize that there are only a limited number of spaces available in the budget. So, we limit it to only one person per organization per Change Leader Institute. With the high volunteer turnover we want to get as many involved as possible, a lot of them are not going to stay in that particular organization, but are going to become community leaders. That is what we are trying to train here. That way they can become really strong arts advocates within the community, even if they aren't with an arts organization anymore.

**Jesse:** Is there a fee charge for the Change Leader Program? And is it a source of revenue for the Utah Arts Council?

**Anna:** It is not a source of revenue. We do want some accountability from the organization and leaders that participate, so we do have a range of fees that we charge. In the beginning we charged between \$125 and \$500, depending on the size of the organization, to create that accountability. We do give scholarships if it is a new start-up organization or if they are in real financial neediness at that time. We try to make the fee cover about 20% of the cost. The rest is highly subsidized. We don't charge them for anything else, the fee covers everything.

**Jesse:** Can you tell us a little about the content of the three-day curriculum?

**Anna:** It is quite an extensive curriculum. We've used H.B. Karp's book, [The Change Leader](#), as a base, but we've added a bunch of different components depending on the expertise of the instructors. It is a unique curriculum.

**Q & A**

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"Chat to:"  
box to ask a  
question.



**Jesse:** We are lighting up with questions now, so let's take another one. Are there any other service organizations in your state that provide this sort of training?

**Anna:** No. Not that we know of. We do have a couple of higher education arts administration institutes at the University of Utah and Southern Utah University, but nothing on a community based level that also deals with civic and leadership issues.

**Jesse:** There seems to be a lot of interest in social networking right now, and I heard you mention you have a Ning site. Would you mind telling us a little bit more about what that is and how you are using it with the Change Leader Program?

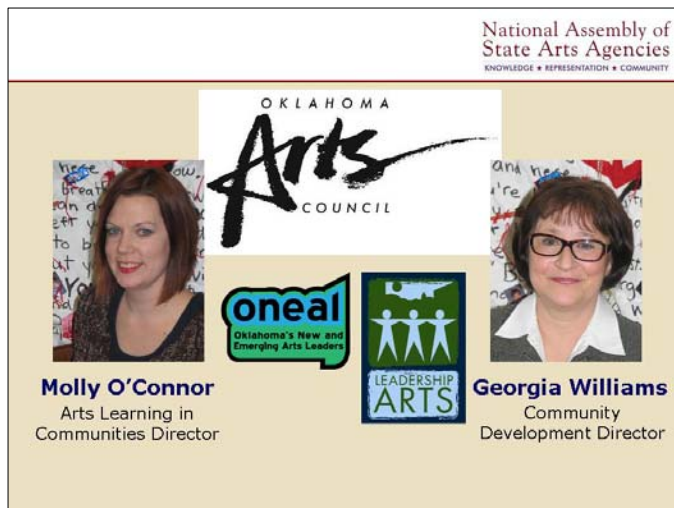
**Anna:** We created a Ning site, which is free and similar to Facebook. But our goal was to keep this group together rather than branch their networks out, which is Facebook's strength. Ning.com is a closed network where you invite your friends in. This gives them a place where they can share and communicate virtually and we can push out information to them.

**Jesse:** And one final question, have you noticed a difference in turnover between the change leader organizations and other organizations?

**Anna:** The volunteer turnover is what I assume they asking about. We have found that even if the volunteer turnover has stayed the same we still have a leader in that community that can mentor new leaders coming in. I think that will also help us with emerging leadership as well.

### **ONEAL and Leadership Arts**

**Jesse:** Thanks, Anna. We'll hear from Anna again during the discussion section of our session. But now, let's turn our attention southeast. May I present Georgia Williams, the community development officer for the Oklahoma Arts Council. She provides consultation and cultural development services to a broad based constituency. She developed the Leadership Arts Program in 2008, which has since graduated 105 members from across Oklahoma. Georgia is a certified leadership planning trainer and has completed coursework toward a master's degree in Civic Leadership.



Also on the line today we have Molly O'Connor, who has served the Oklahoma Arts Council for three years as its arts learning and communities director. Prior to her work at the state level, she worked five years for the Arts Council of Oklahoma City, where she directed the Winter Tales storytelling festival and Opening Night, Oklahoma City's New Year's Eve celebration. Molly has a bachelor of fine arts degree in 3-D design from the

University of Oklahoma and is the founder of OKC Story Slam, a monthly open mic storytelling event. Thank you both so much for being here today.

**Molly:** Thank you, we're excited to be a part of this session. Today I'd like to talk a little bit about ONEAL. ONEAL stands for Oklahoma's New and Emerging Arts Leaders. It is an open networking group for individuals who are 35 and younger or who have less than five years of experience in the business of arts and arts administration.

This group represents the next wave of arts leadership for Oklahoma. The Oklahoma Arts Council helped initiate the network and while we continue to foster and support it, the nature of ONEAL is really to be independent. The members of ONEAL are really a very diverse group. It includes junior staff from arts organizations, creative entrepreneurs like gallery owners, founders of dance companies, and individual artists, writers and musicians. We also have members from Native American tribes and cultural organizations, as well as several civic leaders and community volunteers. While the majority of the group tends to be young, we have a few members that have retired from their jobs and are looking for new ways to involved in their communities. There is no cost to be a member of ONEAL and all members are self-appointed. Joining is as simple as joining ONEAL's Facebook page or contacting me to be added to the email list.

The concept for ONEAL is not original; it was modeled on Americans for the Arts Emerging Leaders program. It is now recognized as an Americans for the Arts Emerging Leaders Network. It all began when we were making plans for our 2008 arts conference. We were very aware that we lacked a younger arts leader presence. If we did have younger arts leaders there, they were primarily from larger arts organizations that had the overhead to send junior staff. So we gathered together a group of younger arts leaders and asked them what would make them want to attend our conference. That was where we determined that we needed a session that was geared toward young arts leaders. We also determined that to attract the audience we wanted, especially at a grass-roots level, we needed an incentive. With the generosity of Ken Ferguson, who is a local philanthropist and treasurer for Americans for the Arts, we were



ONEAL is a free and independent statewide network for arts leaders age 35 and younger *or* those with less than five years of experience in the business of arts or art administration.

## The Beginning of ONEAL

- **Group first convened in November 2008**
- **Volunteer task force of 10**
- **Facebook Group and ONEAL Blog**
- **Local media partnerships**
- **Over 300 members in 2010**



able to provide scholarship money and travel stipends to 24 arts leaders so that they could attend that conference. We had more than 50 people at our first ONEAL meeting and the group decided that they wanted ONEAL to be more than just an annual event at our conference. They wanted it to be an active group. From there we recruited 10 people to create a task force. We set up a Facebook page and began recruiting members. And by word of mouth and local media partnerships, we've been able to gather more than 300 members in our ONEAL network.

One of the things the task force has initiated has been ONEAL group events. We call these ONEAL Deal events. The first ONEAL Deal was in August by our task force. Our second ONEAL Deal was planned by one of the leaders who attended the first event. She approached me and said, "This is great. I think we should have another one of these and have it at our theater." Since then, another three communities have expressed interest in holding an ONEAL Deal event.

## The Work of ONEAL





- **"ONEAL Deal" Events**
- **ONEAL Sessions at the Annual Oklahoma Arts Conference**
- **Oklahoma Colleges and Universities**
- **Recruitment of members across the state**
- **Exchange of information and resources**

The program content at these events addresses specific needs as expressed by the group, and often we highlight ONEAL members who have opened their own arts business. With our statewide arts conferences we regularly include ONEAL programming. As our networks continue to grow, we plan on establishing more contacts at the local colleges and universities. We feel that all students should know that ONEAL is a tool for them if they want to work in the arts in Oklahoma. The larger the network becomes, the better a resource it can be for those involved. Social media and Facebook have been a big help in establishing the network and exchanging information, but the actual networking events and conferences have also been invaluable.

It has been very exciting to see the growth of ONEAL, especially since our primary goal was to increase young arts professional attendance at our annual conference. At the time we could not foresee the positive impact that it would have creating stronger relationships between the Arts Council and a broader audience. So many of the ONEAL members would never have any reason to apply to the Oklahoma Arts Council for a grant, but ONEAL has really bridged that gap to the broader arts community.

## Positive Impact of ONEAL

- **Oklahoma Arts Council is connected with a diverse and young arts community**
- **Strong sense of advocacy**
- **Support system with statewide focus**
- **Creating awareness about opportunities**
- **The ONEAL group leads the way**




ONEAL has allowed us to show that we value the work that the arts organizations are doing in their communities and across the state as well as helped establish some common ground.

In the short time the group has been in existence, its members have shown a willingness to participate in advocacy. For instance, when the Coburn Amendment threatened to eliminate funding to the NEA, I simply posted the information from Americans for the Arts on our Facebook page and the response from ONEAL members was immediate. In other cases, they seem to be taking opportunities to get involved in their local school boards and governments. The network has created an incredible network of peer support and the members have demonstrated incredible passion of the arts and work they are doing here in Oklahoma.

At our first meeting, we posed the question, “Why are you doing what you are doing?” For many of the members this was an easy question, the answer was really about who they were as artists and arts administrators. When we asked specifically, “Why here in Oklahoma?” they were just as passionate. They saw Oklahoma as a place that they could make a change and a place of opportunity and they wanted others to have the same opportunities they’ve had in the arts. The group is very self-driven in many ways and the network is developed by the members. With the talent, ideas and energy that these arts leaders are bringing to the table, the ONEAL group will only continue to flourish. And now I will turn it over to my colleague, Georgia Williams.

**Georgia:** Whereas ONEAL is primarily a networking program, the Oklahoma Arts Council also offers a more formal, structured leadership training program, which is Leadership Arts. Our goal with this program is to cultivate a statewide network of skilled community arts leaders and advocates.

Three years ago we convened arts workers from rural and metropolitan areas of our state to discuss strategies for strengthening our outreach efforts. From those discussions, two issues surfaced. First, we do not have a statewide arts advocacy organization; therefore it is essential that we cultivate articulate, well informed community leaders to advocate for the arts at local and state levels. There was also a need to foster a clear understanding of how the arts contribute to the social and



**The goal of Leadership Arts is to develop a statewide network of community arts leaders and advocates.**

Initiated in 2008

### Program Development

- **Advisory committee**
- **Research leadership program models**
- **Curriculum development**
- **Applicant diversity**
- **Identify community partners**
- **Experiential learning**



economic welfare of our state. We researched several leadership models with four criteria in mind: we wanted to provide an experiential learning process appropriate for adult learners; training should place emphasis on the role of the arts in community progress; session content should be accessible to participants from diverse social and occupational backgrounds; and the training program must be affordable.

Ultimately we adapted a blend of “asset based” and community development “inclusive leadership” strategies to develop our curriculum. During the planning phase we identified arts-active communities to serve as training sites and to showcase their assets. Each year we accept between 30 and 36 class members. By the end of this year, we will have trained more than 100 members from 26 communities. Part of our recruitment involves targeting communities not yet represented, and we encourage more than one applicant from a community. All kinds of people attend Leadership Arts: economic and community development specialists, artists and cultural workers, representatives from congress, local government and business sectors, Main Street directors, city planners and educators.

A pressing issue in our state is for residents to get a better understanding of how the arts contribute to community well-being. In addition, there’s a strong need to foster partnerships between arts workers, other community development specialists and service groups. This cross-section of engagement has fostered a statewide alliance around the benefits of arts and community development. In only two years, Leadership Arts graduates have opened up opportunities for our agency. We confidently rely on our graduates to advocate on the local level and hold community outreach efforts in conjunction with our staff.

Prior to each training session, the class is sent a reading assignment on building leadership skills and addressing the role of the arts in economic and social growth. The class works in groups of six to analyze issues and challenges in community arts development and then identifies assets and resources to address the challenges in a positive and proactive approach. Each group is assigned to work through a challenge and then report back to the class. These experiential exercises allow the work groups to

### Needs and Opportunities




- Cultivate a network of articulate arts leaders and advocates
- Foster arts and cultural development at the local level
- Facilitate peer networking and alliance building

### Session Content

- Reading assignments
- Role of arts in economic and social growth
- Panels and discussions
- Tour community arts spaces
- How to mobilize assets
- Alliance building
- Group work, building consensus, group dynamics





practice articulating the power of the arts within a positive community. Each month we meet in a different community and our community hosts select different panelists to present at the session and provide a tour of the community arts space. Over the course of four sessions, the group learns about the power of group work, the value of working with members of different social and economic backgrounds, how to negotiate compromise to build consensus, and the practice of arts advocacy strategies.

Leadership Arts has improved the capacity of arts supporters to articulate the role of the arts in community life and become more effective arts leaders. We are bridging relationships between rural and metro arts workers. Arts organizations are sending their staff for training and the program is attracting the attention of Oklahoma's new and emerging arts leaders. Cultural civic engagement has increased. Leadership Arts leaders are leading campaigns for local

community arts districts, advocating for downtown arts centers and hosting annual town hall meetings for the arts. This year, all of our community sessions are being hosted by Leadership Arts members, and we maintain an advisory council of members to guide the evolution of the program. Members keep in touch via Facebook and meet annually at the Oklahoma Arts Conference. And finally this program has built enormous good will between the Oklahoma Arts Council and the communities we serve.

### Program Outcomes



**Graduates surveyed:**

- More informed and articulate community leaders**
- Inspires rigorous community cultural development**
- Leadership Arts graduates are partners in training**
- Leadership Arts attracts ONEAL members**

## Q&A


**Jesse:** We have some great questions that have come through. The first one is for both of you, "How much staff time is devoted to these programs?"

**Molly:** For ONEAL, because the network is still new, it varies. It really depends on whether we have an event or a conference coming up. The people who are involved in the task force all have full time jobs as well, so most of the work is accomplished via email rather than in person meetings. I would guess about two hours a week.

**Georgia:** It required quite a bit of staff time up front when we started our first year. But once we developed a rhythm for the program and improved on our format, I simply take the time each year to update the curriculum and then spend a couple hours a day during

Q & A

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recruitment for the program. And then we go offsite to the communities to lead the programs, and those are a day-and-a-half session spread over 5½ months.

**Jesse:** Georgia, another quick question for you. Who are the typical Leadership Arts participants, are they mostly from inside or outside the arts community?

**Georgia:** The majority of our participants at this point are from outside the arts community. We attract a lot of community activists that are interested in working with artists and arts organizations to improve the community. We have seen an increase this year from arts organizations, especially sending their junior staff. Also I will add that one of the reasons that I wanted to concentrate on training for our citizens was that we even had individuals within the arts community that had some difficulty expressing the benefits of the arts. And I think this process has been especially helpful with people, along with their fluid delivery of why arts are important to community growth.

**Jesse:** Georgia, would you mind discussing the funding for each session, especially the travel to each town?

**Georgia:** We wanted to maintain a low cost for our participants, so the actual training sessions do not have a cost attached to them. Our members who attend must pay for their travel, meals and overnight lodging. And that averages about \$500.

**Jesse:** Molly, here's a question about ONEAL. What kind of experiences do ONEAL members get other than networking?

**Molly:** When we have done ONEAL Deal events, each one focuses on a different program. At one we showcased a group of young entrepreneurs. They discussed the work that they were doing in their communities. We held the second at a theater in a district where the arts played an integral role in reviving that district. We talked about how they've been effective with live/work spaces for artists as well as how to develop younger board membership. At our 2008 conference one of the issues that came up frequently was mentorship, so at our 2009 conference we built in a module that deals specifically with finding mentors within arts leadership. And we had both mentors and mentees share how they have developed relationships within the arts.

**Jesse:** Another question about ONEAL. You briefly describe the impact of Facebook and the blog that you've created. How would you say that it has benefited the group?

**Molly:** Well, I would say that a lot of young people are using social media and it has allowed us to reach a lot of people we normally would not have had the opportunity to reach. The other thing is that it is free and accessible. There are so many people who are clued into it and they can instantly find the information and pass it on to others.

**Jesse:** Here's a question for both of you. Why did you start two leadership programs and are they are interrelated?

**Georgia:** I would say that the difference is that the ONEAL program is a networking resource and does not have a formalized curriculum attached to it. What we are finding through cross-networking at our conferences is that ONEAL members come into Leadership Arts because we provide training, whereas ONEAL is more fluid. Molly does that sound right?

**Molly:** Yes. With Leadership Arts you really have to make a commitment to complete those courses. ONEAL allows you to choose how much you want to be involved in it. I will say that the first year we had Leadership Arts we did not have anyone under the age of 35 in that group. We have seen more ONEAL members join Leadership Arts over the past year.

**Georgia:** Molly and I team teach Leadership Arts, so she's able to bring ONEAL people into the program and create that good mix.

**Jesse:** That's all the questions we have time for right now. I'd like to take this opportunity to bring Anna back on the line and open it up for a more general discussion about leadership development.

### Leadership Development Discussion

**Jesse:** Anna, why do you think it is important to pursue leadership development now, given the recession and other challenges facing state arts agencies?

**Anna:** The first thing that pops into my mind is that we are living in an information age with high-speed technology. The competitive environment for good leaders is really contributing to some leaders who are able to have that increased adaptive capacity that we need in the arts, programs and communities.

The slide is titled "Discussion" in the top left corner. In the top right corner, it reads "National Assembly of State Arts Agencies" with the tagline "KNOWLEDGE • REPRESENTATION • COMMUNITY" below it. The main heading of the slide is "Why is it important to pursue leadership development now?". Below the heading are three photographs of women. The first woman on the left has blonde hair and is wearing a bright blue scarf. The middle woman has dark hair and glasses. The woman on the right has dark hair and is wearing a dark top. The background of the slide is a light yellow color with some faint, illegible text visible behind the photos.

**Georgia:** I think that now is really a good time. I think that leadership development and the community arts movement have really provided us with an abundance of resources. At least two decades of credible research and standards of practice—there really is a lot for us draw on to develop leadership programs or develop leadership programs around specific issues and ideas. There are just an abundance of resources to draw on these days.

**Jesse:** I completely agree. What do you think, Molly?

**Molly:** I would just echo what Anna and Georgia have said. I think that, in Oklahoma, for young leaders is it very important to develop those leadership programs right now. We have so many people who finish school here and leave the state, we want them to feel that there are opportunities here in Oklahoma and chances to do good work here.



**Jesse:** Our next question asks what are some of your biggest challenges. Molly, let's go right back to you on this one.

**Molly:** Well I would say that one of the biggest challenges was starting the network. I felt a bit overwhelmed. The group had particular issues and very complex ones in terms of what the work they are doing, and I thought, "How are we going to address all these problems?" What is really interesting is that the group has brought a lot of resources and information with them. They have really helped each other work through issues as a team. I think another issue is finding time where we can meet and keep that momentum going. It's not easy to find a time that works for everybody when we have members of the group that are in different areas of the state. Travel can be an issue.

**Jesse:** What about you, Anna?

**Anna:** I'll probably sound like a lot of arts education resource leaders, but time and resources are the big ones. We would love to expand the program if we had more staff and resources. Another challenge is retention. Trying to find the best fit for everyone, keep the leaders engaged and active, as well as in touch with everyone considering our geographical distances.

**Jesse:** Georgia?


**Georgia:** Our primary challenge is maintaining current and active relationships with past graduates of our leadership class.

**Jesse:** Alright, thank you. Our next question is about your best lessons learned. Georgia, why don't you start us off with that?

**Georgia:** One of the best lessons that we learned through Leadership Arts is that we at first really underestimated the time needed for real group engagement. We increased that the second year from a day to a day and a half. Also we learned from the very beginning that we need to give everyone, right at the

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**What were your biggest challenges?**

A photograph showing three women sitting at a table during a discussion. The woman on the left has blonde hair and is wearing a bright blue scarf. The woman in the middle has dark hair and glasses. The woman on the right has dark hair. They are all looking towards the camera. The background is a wall with some text and graphics.

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**What were some of your best lessons learned?**

A photograph showing three women sitting at a table during a discussion. The woman on the left has blonde hair and is wearing a bright blue scarf. The woman in the middle has dark hair and glasses. The woman on the right has dark hair. They are all looking towards the camera. The background is a wall with some text and graphics.

start, time to identify and name their personal assets. Then they work together to identify the skills and assets of the entire group. That way they internalize asset based thinking right from the start.

**Jesse:** What about you, Molly?

**Molly:** I have learned a lot from the talented group we have in ONEAL. I am continually learning about additional resources as well as exciting projects and programs that are going on in the state.

**Jesse:** Anna?

**Anna:** I would say that we learned to listen and be flexible. Respect for the particular challenges and make sure that we are flexible enough with the program to meet their needs.

**Jesse:** To conclude our leadership development discussion today, I want to ask all of you what advice you may have for other state arts agencies who might want to start their own leadership development programs.

**Molly:** I would recommend, especially with younger leaders, getting them around the table, even informally, just to find out where they are and what resources and talents they have to contribute.

**Discussion**

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**Advice on how to start leadership development efforts?**

The slide contains three headshots of women. The woman on the left has blonde hair and is wearing a bright blue scarf. The woman in the middle has dark hair and glasses. The woman on the right has dark hair and is wearing a dark top. The background of the slide is a light yellow color with some faint, illegible text.

**Georgia:** Planning with clarity and designing your curriculum and program with accessibility in mind. We were very mindful of that because we wanted to attract people from diverse occupations and backgrounds. Also, allow your program to evolve by honoring the advice and knowledge of your former participants. And finally, develop a good evaluation process that feeds and nurtures the program as it evolves.

**Anna:** I would suggest that you reach out to people on a personal level and really see what their needs are, then evaluate and assess what you are doing and become willing to make some changes based on it.

**Jesse:** Thank you. And thank you everyone for joining us today. We hope to see you all on the next Web seminar.