

## The Process-Driven Organization

### **The Anatomy of the Artistic Process**

The artistic process is a unique combination of vision, creativity, intuition, and collaboration balanced with craft, technique, accountability, discipline, and use of time and resources. In a highly relative world, the artistic process is one of the few absolutes irrespective of artistic discipline, style, size, age, locale or working format. The artistic process is, without qualification or quantification, the most effective planning, problem solving, decision-making, relationship-building process available to any arts organization. It may be the most effective process available to anyone. But because the role and work of artists is so devalued in our society, and the artistic process is not understood outside artists' arenas, it lacks recognition, validation and value.

One barrier to wider acceptance is that, while we can describe characteristics of the artistic process, it is different, sometimes wildly so, in precise application from one artist or arts entity to the next. Even within the same organization, the artistic process can be very different from one project to the next. Just as no two artistic visions are the same, neither are any two artistic processes. What makes the artistic process so rich and elegant is that each artist and each arts entity, even if they have not fully conceptualized or articulated the process, instinctually understands the critical elements of constancy and continuity that allow the work to emerge.

Consider the artistic process of a typical arts organization whether applied to producing a play, performance piece, concert or exhibition. In the beginning, the leader (director, choreographer, curator) knows at most four things:

- (1) The source material, inspiration or concept for the work (the play, opera, exhibit, ballet...) and possibly a vision for what the piece will become;
- (2) The group of collaborators coming together to create the work;
- (3) An approximation of the financial and material resources available; and,
- (4) The date and time the curtain will go up or the gallery doors open.

No matter how collaborative the process, the director has the responsibility and is expected to make decisions (*a led collaboration*). Participants agree to an overarching vision; other collaborators are added; everyone takes responsibility for her or his role; there is a culture,

structure, and working process. The creative and development sequence moves in a disciplined, but rarely linear, manner until the curtain goes up or the exhibition opens.

It is a constant learning process and difficult choices are continuously encountered and made. In the process, artists often discover layers of meanings that take the original conception of the work onto a different track. At times in the process, artists encounter unanticipated obstacles. Overcoming them often requires a leap into the unknown. It doesn't matter how or from whom solutions emerge; finding a solution is the important thing. Solutions to developmental problems often require collaborators to discover or create new resources. For most arts organizations, throwing money at a problem is not an option. As much as he/she would often like to, the collaborator who is managing the budget on a project almost never can say, "I hear you had some problems in rehearsal today, here is a thousand dollars to solve them." The much more typical response is, "Sorry you had problems in rehearsal today; now, we need to figure out how to cut another thousand dollars from the budget."

Ultimately, no matter what the collaborators encounter along the way, the curtain goes up at 8:00 p.m., or the gallery doors open as advertised. Compared to virtually any other segment of our society, none can exceed or even match the arts' record of on-time delivery. Nor can any other process match the rigor of the artistic process in terms of productivity, customer relationships, use of resources, integrity, collaboration, discipline, flexibility, intuition, risk and commitment to quality and creativity.

There are other processes used in the political, business, ecclesiastical and educational arenas. In the scientific process, for example, an assumption (*hypothesis*) is put forward. If it cannot be disproved then it becomes accepted, proven factual. While these various processes are effective when measured against specific criteria (ie accuracy or inclusivity), the artistic process is broadly effective when measured against multiple criteria from efficiency to accessibility to originality and beyond. With the artistic process, an assumption (*idea*) is put forward and, through the process of creativity and collaboration, developed, shaped and enhanced to emerge as something entirely new, a work of art.

Arts professionals are often accused of not running their operations *like a business* or of not understanding *the bottom line*. In fact, the artistic process is an endless series of unforgiving bottom lines. An 8:00 p.m. curtain is an unforgiving bottom line. So are the production budget, the number of actor, dancer or musician weeks and the production schedule. Presenting art in front of an audience and critics is a particularly unforgiving bottom line.

## **From Principle to Practice**

AAR's values and work are rooted in our belief that healthy and balanced arts organizations are those in which the arts professionals, using their own singular artistic processes, are the defining heart and soul of the arts organization, its work and all its relationships. The environment in which artists create and connect their work has grown more volatile and unpredictable and will continue to rapidly evolve and change. It is the artists and the artistic processes that serve as constants, able to evolve with, adapt to, reflect and transform the environment in which they exist. This publication, its companion pieces on audiences, resource development, boards, planning and assessment, and our field work publication, are the result of many years coming to understand, appreciate and share the ways in which the artistic process can inform and inspire all aspects of each arts organization's work and relationships.

When we suggest bringing the artistic process to the center of each organization and everything it does, we mean this quite literally. When working with an arts organization's professional leadership on a problem, we often ask how they would approach the problem if they were in rehearsal. If the problem is big and complex, how would they go about creating a work about it?

The artistic process is a complex multiplicity of processes. It is a consilience, literally a *jumping together* of beliefs, aesthetic sensibility, personal interactions and cooperation, access to and expenditure of a variety of resources—specific to each arts entity; all supporting the making and connecting of art. But to make this otherwise invisible process visible and to bring it to bear in all aspects of the arts organization and the field, arts professionals must more fully conceptualize, articulate and communicate the elements of their unique artistic process.

The artistic process is more than a metaphor. It is the clearest and most effective way that most arts professionals work. By its nature it is *healthy* and it is *balanced*. It can and must inform and transform every aspect of the organization's life.

## **Toward Organizational Health and Balance**

No entity—whether arts organization, business or government—can be creative, productive or proactive if in debt, in crisis or if human resources are overextended and burned out. An unhealthy, unbalanced organization cannot remain in that condition. But what does it mean for an organization to be healthy and balanced?

Unfortunately, we haven't spent much time in the arts trying to understand the difference between being healthy and not being sick, between balanced and out of balance. Consequently,

we know a lot about what's wrong and not enough about what works.

A healthy person is healthy in mind and body. A healthy consciousness is a positive, confident awareness of oneself and one's place and direction within a larger scheme. A healthy person is centered, balanced and self-possessed. Emanating from that center is energy, a sense of empowerment, and the ability to be proactive rather than reactive. A healthy person has an appetite to learn, to grow, and to participate in new experiences. He has an ability to find and maintain good, mutually satisfying relationships, to communicate and interact rather than being isolated or caught up in asymmetrical associations lacking mutual respect, candor and cooperation. He confidently does what he needs to do, rather than what he is "supposed to do." Being healthy does not mean freedom from worry, but it does mean not being held hostage by uncertainty. At the same time, the healthy person has a body in the best possible physical condition to be able to pursue the goals and objectives he sets out for himself. Depending on the person's circumstances and objectives, this may manifest in different ways – a healthy dancer's body is very different from a healthy fisherman's body – but both will be refined in certain ways for their tasks and fueled appropriately with the resources required to energize and sustain their work. The ways in which individuals are healthy suggest ways in which arts organizations can be healthy. Just as a person has to balance the health of mind and body, an arts organization must balance the health of what we refer to as *Character* and *Architecture*.

At the heart of the artistic process is balance. Too much craft without creativity lacks inspiration; too much creativity without craft means chaos. It is this balance that brings a sense of possibility, discovery, resolution and forward movement to an artistic production process. But it is not a static balance or state of equilibrium in which all force and movement is stopped, but rather a dynamic balance that exerts the force and energy that takes the artistic collaborators and the work to the next place. The same kind of dynamic balance must be understood and achieved in applying the artistic process to all aspects of an organization's life and function.

### **A Dynamic Balance**

Consider a tightrope artist. On the tightrope, the artist is intensely aware of her elements of balance—the center of gravity, the weight and counter-weight, and the controlled, deliberate movement—and uses these elements to perform in an environment that is constantly shifting and changing. As long as the artist is balanced and moving, she maintains stability and confidence. Because she is working in a volatile environment, she can do just about anything except stand absolutely still. In this respect, dynamic balance results in what scientists refer to as *complex*

*adaptive behavior* where a number of separate simple elements converge as a complex response to an external situation or conditions.

Tightrope artists perform and maintain their unique form of stability through dynamic balance; so must arts organizations. Clearly, no arts organization can be healthy if it is over-extended in any of its human, financial, time or space resources. Furthermore, all measures of an organization's health are in direct relationship to its environment; a healthy entity must be congruent with its environment.

Like the tightrope artist, an arts organization's center of gravity is the primary reference point. To be balanced means being centered and clear about the elements of that center (leadership, vision, working values), and how they connect with what we actually do. We refer to these elements in Dynamic Balance as the *Character* and the *Architecture* of the organization. No matter what the organization attempts, if these elements are not expressed or evident, then organizational imbalance and dysfunction will follow.

## **Organizational Character & Architecture**

More specifically the elements of Organization Character include:

### ***The Professional Leadership***

The professional leadership shapes and drives the arts organization. Historically, this country's attitude toward arts leadership has been ambivalent (at best) and deeply conflicted (at worst). Yet the invention, innovation and inspiration that moves the arts forward always comes from the artists. It's interesting that the same respect, indeed reverence, showered upon entrepreneurs who drive and shape business and technology is somehow never extended to arts leadership. By definition, an entrepreneur is a person who organizes, operates and assumes the risk for ideas, products, services or ventures produced. Arts organizations are entrepreneurial by nature. And the professional leadership, however defined or configured, is the entrepreneur of each venture.

Understanding the leadership role and function of the arts professional has been confusing and difficult for many. Some arts professionals are comfortable in the leadership role; others are not. Or perhaps they have been convinced that it is inappropriate for an arts professional to be an organizational leader. While not-for-profit arts organizations were created to serve the vision and the work of our professional artistic leaders, there has been little trust or belief that those same leaders can be entrusted with the life of their organizations. Conventional thinking says that arts professionals are too emotional and irresponsible, to be allowed to truly lead and direct, that they lack business acumen and skills, or are simply untrustworthy.

Unfortunately, too many arts professionals have accepted this thinking. They either believe that they are not qualified or smart enough to lead and direct, or they believe that in order to get the resources they need to do their work, they must cede power to the board or others in the community. Whatever the case, we have seen several generations of arts leadership direct their organizations in guerrilla fashion, struggling to conceal what they are really doing.

While different arts professionals have different styles, we believe that each must concentrate on identifying and positioning himself to lead the organization in his own style and not that of some inappropriate, idealized external figure. For some arts professionals, this simply confirms something they have always believed, so they quickly and confidently step into the leadership role. For others, fully assuming an overt leadership role requires time, numerous reminders and a process of changing behavior.

As liberating and troubling as the question of leadership is to arts professionals, the same holds for many board leaders. There is a substantial body of theory and myth about what boards should, could or ought to do that has been passed along for generations. Today, these theories and myths are in deep conflict with the realities of our organizations and our board members. It is unfortunate that when we need our board partners as much as we ever have in the arts, we are endlessly dealing with misperceptions about their appropriate role and relationship with the leadership of the organizations that they support. (The contradictions and new realities of board leadership are explored in Folio Four, *Leading Arts Boards: Board & Community Relationships*.)

Much of today's worldwide economic, technological and applied research engines revolve around unleashing and supporting the entrepreneur. We believe that the professional arts leadership must likewise be set free and supported. Without apology and without judgment, we must recognize professional arts leadership as not only important, but central to a healthy and productive arts organization and field. Arts professionals must assume the responsibility, authority and accountability for the organizations they need and lead.

### ***Core Values, Vision and Mission(s)***

The leadership's core values, mission(s) and vision provide the force of continuity in any arts organization. All of these stem from the personal core values of the leadership and not 'organizational values' (which don't exist). Ideally, these are so deeply held and openly expressed that they infuse the organization and become inextricably associated with it. The leadership's values and vision must in turn inform the organization's mission(s) and be reflected in all aspects of an organization's programming, relationships and activities. By *mission(s)* we mean that a

leader's vision may inform a single organizational mission (e.g. *We exist to create new work*) or more (e.g. *We exist to create new work* and *We exist to educate a new generation of audiences.*) A single vision may inform and require two or more missions.

Sadly, the term *vision* has become fused and confused with *visionary*, a person whose grand image of the future is so clear, stark, so stunning, so new, different and better, that the image alone exerts irresistible power over the present and draws everything forward. Usually the power of the image is directly proportionate to the eloquence and grandeur of the visionary's description. In reality such grand visions only exist in revisionist retelling of experiences decades after the fact.

We understand vision not as an overwhelming singularity, but as a field. Field theory (in chaos science) provides a context for cause and effect relationships. "Fields are unseen structures, becoming known to us through their effects," writes Margaret Wheatley in *Leadership and the New Science*. Fields define, shape, reflect, and propel behaviors. In this respect, a vision is not a thing, but rather a complex, multi-dimensional set of views, beliefs and behaviors.

A vision field contains key philosophical points of view—which define and shape behavior and relationships. At least three elements comprise the vision field:

- philosophy, core values and beliefs
- aesthetic, curatorial and/or programmatic framework
- working values which define the culture of the organization

The philosophy, core values and beliefs constitute the "why" of the organization. They describe "why" this work, the beliefs and core values underpinning it, the point of view, the place and importance of the work, and the service provided to the community. The "why" has never been more important than it is today. As the needs of a community grow and resources shrink, clear articulation of *why we need to exist* distinguishes our arts organization from a menu of other worthy choices.

The aesthetic, curatorial, and/or programmatic framework is the context in which artistic decisions are made. Given the extraordinary range of aesthetic possibilities within any art form, the aesthetic framework explains why a given artist or director makes the choices she makes.

The working values define the culture of the organization. Every successful organization has unique commitments and beliefs, standards of work and behavior, internal working chemistry, and ways of relating to the community. The values and culture of each arts organization determine the

behavior and nature of all its relationships and collaborations.

The elements of Organization Architecture include:

### ***Organizational Format and Structure***

There is no absolute, foolproof organizational model for any arts entity to aspire to. The days of *if you build it (and build it a certain way) they will come* have long passed. Each arts entity must find or develop a format and structure of working that not only reflects the internal character of the leadership, vision, relationships and work, but is appropriately adaptable and can take best advantage of available resources. There are many different operating formats, from project and production based, to various combination constructs, to the most traditional institutional structures. None of these formats are inherently correct or incorrect, only appropriate or inappropriate to each individual arts entity. We believe that arts organizations of all sizes, disciplines and longevity need to have the capacity and freedom to determine, develop and use the appropriate format for themselves. Closely aligned to this is the obvious need to underpin the appropriate format with the appropriate resources in an equation that is healthy and balanced.

### ***The Working and Operating Equation***

The defining quality of any organization's format is its operating equation. As noted before, no entity—whether arts organization, business or government—can be creative, productive or proactive if in debt, in crisis or if human resources are overextended. For each arts entity, there is an equation that defines the balance between what the organization needs or wants to do artistically and programmatically and the resources available to do it. Balancing the equation means aligning programs, activities, needs and expectations with reality; it means reconciling the absorption and expenditure of resources and energy in real time.

To begin, the basic elements of infrastructure—human resources, systems and strategic support—must be appropriate, adequate and in place. Infrastructure is complex, difficult to measure, is neither fixed nor absolute; but it is a critical part of the overall operating equation. It is the virtually invisible *through line* that must be present to enable all other activities to happen. Besides key staff leadership and support, each arts entity must have systems in place to manage and provide information accurately and in a timely way.

In years past, when an organization found a healthy and balanced equation, it could expect to sustain that equation for a while, sometimes several years. Today, the equation must be defined and balanced over and over, perhaps several times in a single year. Leadership must be prepared

to make appropriate adjustments and changes.

### ***Planning and Adaptive Processes***

*Planning* connects the professional leadership's vision with organizational actions. An effective planning process will align the artistic ideas, possibilities and foresight with day-to-day, week-to-week, indeed year-to-year actions, attentiveness and energy that actualize and enliven the artistic product.

As the artistic process informs the focus, energy and trajectory of the leadership's vision in producing art, it must also inform the organization's planning as it navigates through volatile times and conditions. Obviously it is critical to understand the nature, anatomy and dynamics of each organization's artistic process, however it is defined or manifested. The process must be articulated and communicated among all partners and it must inform all aspects of the organization's life.

*Adaptation* allows an organization to benefit from its assessment and act on its planning process and intentions, acquiring new behaviors, even changing course in order to stay healthy, balanced and productive. Healthy, balanced and productive organizations are those with a commitment to adaptability and effective adaptive abilities that allow them to simultaneously absorb and expend energy, to read the changing conditions, act on plans and intentions, organize and use resources, make good, timely decisions, learn and adapt and move forward. This is an arts organization's *complex adaptive behavior* that mirrors the tight rope artist mentioned above. Those with very effective planning and adaptive processes may even be able to anticipate and act to influence the environment and external events in positive ways. More important than any plan is a process to make a new plan as time, conditions and circumstance demand.

### ***Assessment Tools and Processes***

Assessment is the learning mechanism for an arts organization; it is where change is envisioned and initiated. Each arts organization must develop and adopt effective tools for assessing plans, actions and results that inform change in organizational behaviors.

Assessment is frequently confused with evaluation. Although related, there is an important difference. Evaluation occurs at certain junctures in time as a means to review a project period or body of work and determine relative, if not absolute, success, value of effort, even integrity and worthiness of the people involved. In many circles it is believed the more objective, removed or disinterested the evaluator, the more accurate and valuable the evaluation.

Assessment, on the other hand, is far more interactive and informative to a working process. Assessment relies on the knowledge base, the subjective judgment and especially the learning

commitment of the arts professionals. No one knows an organization better or more honestly than the professional leadership and leadership's professional and volunteer partners. We believe that assessment is a fundamental aspect of planning, providing a commitment and means of testing assumptions, making adjustments and adapting a course of action, learning and changing behaviors in process and in progress in real time.

### **A Conceptual and Strategic Framework**

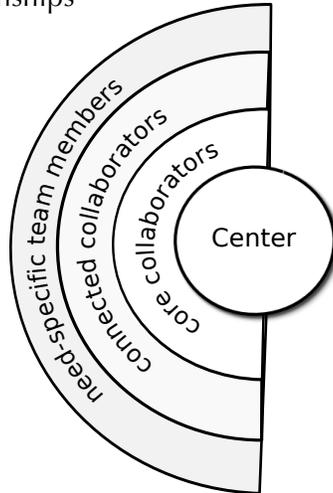
The manner in which an artistic leader approaches her most functional and productive relationships must inform the manner in which all relationships are approached and maintained. Clearly this includes administrative staff as part of the professional team. But it also includes board and volunteers, the audience, and all funders, from small gift-givers to major donors to the institutional sector. In all of our work involving boards, audiences, fundraising & development, and planning, the nature of artistic relationships is extended conceptually, strategically and pragmatically. The basis of this for each organization is in the relational circles as defined by each and described as follows.

### **Artistic Behaviors Inform Organizational Behaviors**

***Relational Circles.*** From the outside, depending on the organization, an artistic working process may seem fraught with chaos and conflict. But if the artistic leadership has cast his collaborators carefully and been clear about the kind of working process he wants, then there is likely great, albeit invisible, order to the chaos. *[N.B. We recognize that in the hands of certain individuals the artistic process can be abusive and unproductive. In these instances not only do the collaborators suffer, but so does the work. Abusive and inappropriate behavior at any time should not be tolerated.]*

While each artist and arts entity has its own unique vision and way of working, there is great consistency when it comes to the nature and intensity of relationships. In general, we visualize the nature of professional arts relationships like this:

Diagram 1: Artistic Relationships



The Center. At the center of an arts organization is the professional leadership who hold and propel the vision. This diagram refers to the professional leadership, however it is defined. It may be a single leader or two or more collaborating partners.

The Core. Around the center is a group of artists, designers, administrators or other professionals who are closely involved in creating, producing and supporting the work. This core may be made up of two, three or more. The core is made of those with whom the center has most intense working relationship. There is a very high level of trust between the center and core.

The Connected. The connected circle includes those professionals who have an ongoing relationship with the center, but on a project basis. They comprise the pool of people the center draws from to fill artistic/organizational needs outside the core.

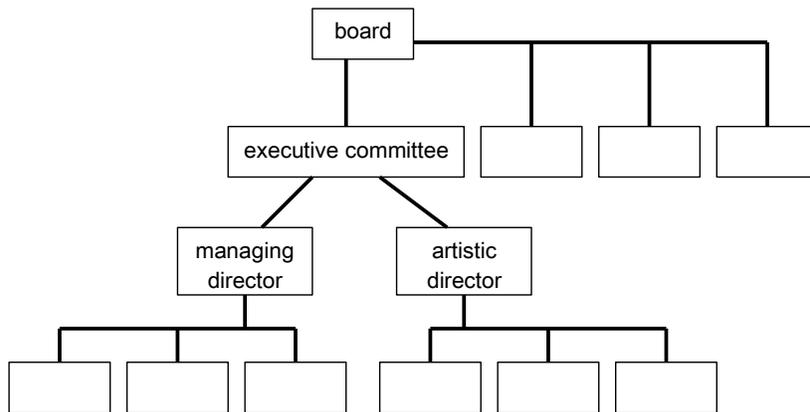
The Need-Specific. The need-specific circle represents those artistic, technical and administrative professionals who fulfill one-time needs. Their skills and talents are not available in the core or connected, and there is no intention on either part to develop a long-term relationship.

Again, the specific character of the above relationships and working processes will vary from organization to organization. But the nature of these relationships, and the working culture that emerges, is quite consistent among producing, presenting and exhibiting arts organizations. On the professional side of an organization's life, all involved understand the process, roles, relationships, decision-making and values. In each arts organization the center strives to create the most effective, holistic culture possible to produce, exhibit, or present work. While many

professionals may be invited in, only those who understand and fit into the culture will be invited back.

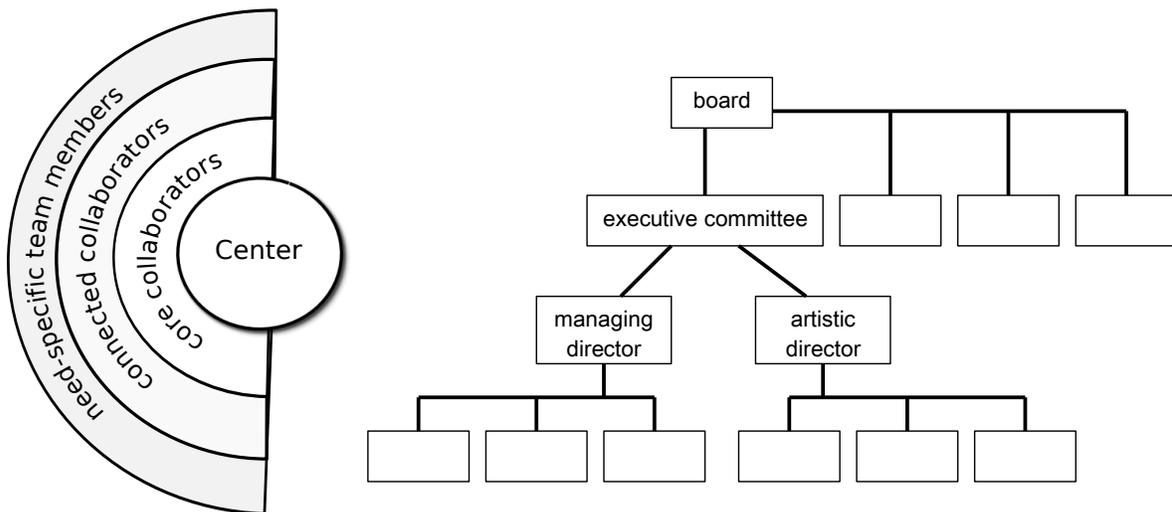
On the other hand, in the traditional organizational relationship model (or organizational chart) the roles, relationships, and decision-making are hierarchically structured.

*Diagram 2: Traditional Organizational Structure*



Now, let's compare and contrast the traditional organizational model with the relational framework just described.

*Diagram 3: Comparison of Structures*



What is wrong with this picture? A hierarchical structure and mentality is difficult to reconcile with the artistic process, which is based on relationships and collaboration. This is only one example. There are numerous other aspects of the arts organization that are far better informed and served by the organization's artistic process.

### ***Audience Relationships***

The impulse to make and produce art is equaled only by the impulse to connect that work to an audience. For most arts professionals, the desire is not only to connect the art to their appropriate audiences, but to do it in a meaningful way. We've never met an artist or arts provider committed to making work for no one to see. Indeed there are artists who recognize that the audience for their work may be very limited, especially if the work is experimental or particularly non-traditional. Some work may be culturally specific for which there is a distinct audience. Not that any want to limit the engagement with the work, but they recognize and accept the limitations. This should not obscure the fact that artists and arts providers have always needed, wanted and sought out an audience to view, engage with and experience their work.

Today the basis of an audience's connection to an arts activity or experience is meanings – people will participate in the arts in any number of ways if the activity or experience is meaningful to them. If anything is more meaningful, from playing video games to spending time with friends to taking a break and doing nothing, they will not participate in the arts activity. Today people invest their time, resources and energy in those things that are meaningful personally, culturally or experientially. Perhaps the biggest change in recent years is that what is meaningful defies, sometimes contradicts traditional approaches to categorizing audiences by demographics. We can understand more by the way audiences behave in pursuit of or in response to meanings than the way that audience looks. We can learn a great deal more about existing and potential audiences from the relationships we have with them; and by the values, interests and experiences that influence and shape their choices, responses and actions. Indeed, we can best understand audiences as individuals and groups of individuals responding discreetly and specifically to an arts provider and/or arts activities that are meaningful.

### ***Funding and Resource Relationships***

It is clearer than ever, that building and sustaining appropriate funding and resource relationships is essential to the balance of arts organizations and entities. Each arts entity must chose a working format and programming mix that is in balance with the resources that it is able to secure in order

to sustain itself in a financially balanced position over time. Within the nonprofit world, arts entities must balance income from earned revenue sources with contributed income intended to support the not-for-profit bottom lines of mission delivery and financial balance.

All arts leaders working in the not-for-profit arts sector must create systems and plans to identify, cultivate and sustain relationships with supporters. The fundraising and development work of each organization will appropriately reflect the ways in which the arts professionals build relationships and work with collaborators and will be based on shared values and connections to the work, the vision and the people involved in the organization.

Funding and resource relationships start with core or annual supporters, who have a strong, ongoing connections with and commitment to the vision, the work and/or the people. These are the most essential funding relationships and every organization must commit to cultivating and sustaining these connections. In addition, there will be a number of project or program based supporters, who have funding priorities that overlap with our programming or project activities and to whom the organization can make a compelling case for one time or ongoing restricted support. Finally, there are reciprocal or transaction-based supporters. These relationships are characterized by support that is provided in exchange for recognition or other considerations and often comes from individuals or institutions who do not necessarily have a strong connection or investment in the arts entity or the work itself.

### ***Board and Volunteer Relationships***

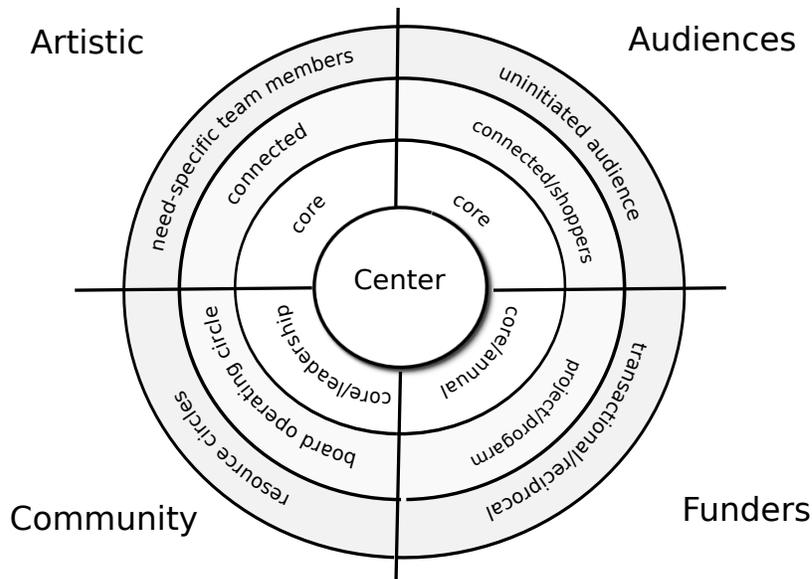
Arts organizations have always relied far more on human capital than on financial capital – absolutely key to this are the board and volunteer partners. As demands, pressure and stress on all areas of human resources increases, each arts organization must have a means to maintain and support the human resource base they have, and to plan appropriately for further developing these resources in the future.

One of the most important jobs of arts leadership is establishing a strong basis of collaboration that is led and directed by professional leadership. What separates effective collaboration from collective chaos in the artistic process is the fact that all involved understand that the director leads and directs the collaboration. The anatomy of relationships, beginning with the relationship of the professionals to each other, then extending to their board partners, is critical. One can understand much more about an organization by how it behaves, relates and interacts than how it looks. Within each group there is a way in which relationships are forged and developed. While there are as many styles of collaboration as there are directors, at the heart of

any strong collaboration is an effective team with good, functioning, respectful relationships organized around a clear set of beliefs and working values. There are ways of working together and expectations of participation and performance. Understanding and articulating these elements is not only key to the internal functioning of an organization, but also to the nature and quality of relationships it will have with those outside the organization. It is impossible for an organization to have quality relationships externally that it is incapable of having within the organization. The same care, trust and patience that goes toward making the work meaningful to our artistic collaborators must likewise be extended in appropriate measure to our boards and volunteer partners.

These aspects are explored in greater detail in the Folios addressing audience, funding and board relationships, which follow.

Diagram 4: Organizational Relationships



If we are committed to creating the most balanced, adaptive and successful arts organizations possible, then the planning, decision-making, roles, and relationships involved in producing, presenting, and exhibiting art must be central to and inform everything in the organization.

This Folio on The Process-Driven Organization, extends into the remaining series of folios detailing how these approaches apply to planning, growing audiences, fundraising & development, board & community relationships and assessment. The concepts contained herein, and particularly the Relational Component described above, serve as the basis for a strategic framework, which is reflected in the entire folio series. For more information about ARTS Action Research's work, services, publications and team of Associates please check our website at [www.artsaction.com](http://www.artsaction.com).