

I. ABOUT THIS REPORT

This report analyzes the findings from the 2009 Emerging Leader Survey, which surveyed the field of emerging arts leaders across the country. The Americans for the Arts Emerging Leader Program targets professionals who are either new to the arts administration field, with up to five years of experience, or are 35 years of age or younger. This survey was designed as a public access survey, and participants were encouraged to invite their fellow emerging leader colleagues to fill out the survey as well.

This report is intended to provide in depth information and analysis for anyone interested in learning more about leadership and professional development in the arts. It is written to the specific audience of: individual emerging arts leaders, local Emerging Leader Networks, national service organizations, funders interested in leadership development, local arts agencies, and local arts enabling organizations.

A total of **554 emerging leaders** filled out the survey.

WHAT IS THE EMERGING LEADERS NETWORK?

The Americans for the Arts Emerging Leaders Network works to identify and cultivate the next generation of arts leaders in America. It is an ideal forum for new leaders to share their interests with other professionals as they develop their skills and their commitment to the arts. Through professional development and peer networking, opportunities on the national and local level, the program strives to enhance the leadership capacity of its members while seizing on their enthusiasm, creativity, and potential. The Emerging Leaders Network targets professionals who are 35 years of age or younger or who have less than five years of experience, but invites arts leaders from every age range to participate.

The Emerging Leaders Network strives to keep its members informed and connected - through listserv and blog postings, professional development resources, webinars, and in-person conferences, training, and networking. This network provides opportunities for new leaders to nurture passion for their work with others as they continue to develop their leadership potential and commitment to the arts. By facilitating both formal and informal interactions among members, this program serves as a national network of arts leaders.

The strength of the national Emerging Leaders Network depends on cultivating strong and sustainable local emerging leader networks in communities of all kinds across the country. New professionals need to develop their own cohorts of peers for continued growth, support and renewal. At the time of this report's publishing, there are 32 Local Emerging Leader Networks in communities across the country, some recently formed and others more established. In most cases, these local networks are led by emerging leaders in their spare time – in service of their own professional development and of their peers.

I. EXECUTIVE SUMMARY

OVERVIEW

As part of the 10th anniversary of the Emerging Leaders Network, Americans for the Arts and the Emerging Leaders Council surveyed the current professional development needs and trends of emerging arts leaders. The information gathered from the survey is intended to address the following objectives:

- To strengthen the connection between Americans for the Arts and the Emerging Leaders Council and Networks, as well as to connect with new emerging leaders
- To help shape future emerging leader professional development offerings
- To assist in the development and prioritization of the Emerging Leaders Council goals
- To provide insight to Americans for the Arts on how to better assist emerging leaders in their professional development needs

METHODS

In October 2009, the survey was disseminated through the Emerging Leaders Listserv, Americans for the Arts' ARTSblog, and Americans for the Arts' Facebook and Twitter Accounts. Participants were encouraged to forward the survey to their local emerging leaders networks. The survey closed in January 2010. In total 554 responses were received. Responses to this survey may not be exactly representative of the entire field, because of the demographics and geography of the Americans for the Arts membership base and who the survey was marketed to. In particular, Americans for the Arts members tend to be concentrated in urban areas and on the east and west coasts and survey results revealed that respondents disproportionately worked for larger organizations.

KEY RESULTS

Noteworthy findings include:

Profile of a Typical Emerging Leader:

- Has worked in the arts for 2-5 years and plans to stay in arts administration as a long term career (69%)
- Is between the ages of 26-30 (40%), or 31-35 (25%)
- Has a graduate degree (42%)
- Have an arts or arts administration degree/concentration of study (60%)
- Works for a private non-profit (66%)
- Works for an organization that has an operating budget of more than \$1 million (52%)
- Works for an organization that has a service area of 500,000 people or more (55%)
- Is a middle or senior manager (60%)
- Works primarily in development, marketing/public relations or program-related areas

Professional Affiliations:

- Is a member of Americans for the Arts (47%), (38% have been to an AFTA conference)
- Is a member of a local emerging leaders network (41%)
- Participates in Creative Conversations (59%)
- Participates in local advocacy efforts (76%)
- Participates in national advocacy efforts (64%)
- Participates in a local emerging leader network for the following reasons:
 - Networking (94%)
 - Professional skill building (72%)
 - Learn about trends in the arts field (64%)

Responses indicate that emerging leader networks need the following resources to grow or sustain themselves:

- Additional funding
- A dedicated staff person
- Regional conferences for local emerging leaders and networks
- Case studies/examples of what other networks are doing
- Sample strategic plan for Emerging Leader Networks

Responses indicate that two of the most requested resources by emerging leaders are:

1. Information on mentorship programs
2. Summaries of important books and publications of which emerging leaders should be aware

NEXT STEPS

Based on the results of this survey and the needs and resources outlined above, the Emerging Leaders Council has identified three resources to develop for the Emerging Leaders Network as follows:

1. A mentoring resources toolkit
2. Book and publication summaries
3. Case studies/examples of existing successful Local Emerging Leaders Networks

These resources will be disseminated over the next nine months through the Emerging Leaders Listserv and the Americans for the Arts' Emerging Leaders Website and Blog.

II. DETAILED FINDINGS

The findings in this report – based on the 554 emerging arts leaders who responded to the survey – are reflective of the current profile of a self identifying emerging arts leader: who they are, what they identify as the current challenges in their individual careers and the arts field as a whole, and what they need in order to grow.

This specific network of arts professionals has not been surveyed since 1999. Where possible, we will compare current results of the 1999 and 2009 Emerging Leader Surveys.

Findings will be presented in the following categories:

- Profile of an Emerging Leader
- Local Emerging Leader Networks
- Career Support and Professional Development Needs

Perhaps the most surprising finding is that while the majority of survey participants express a strong desire to make arts administration their long term career, a much smaller percentage of them feels as though they have opportunities for advancement within their current jobs. This is a significant disconnect for our field, and one that this survey attempts to address by providing suggestions for locally created professional development opportunities, mentorship programs, and knowledge sharing.

PROFILE OF AN EMERGING LEADER

Emerging arts leaders of 2009 are actively involved in promoting the arts both in their own communities and on a state and national level. 76% of survey respondents participate in local advocacy efforts either by donating funds or contacting their legislators, while 64% participate in national advocacy efforts.

Below is a comparison of the Emerging Leaders Network from 1999 vs. responses from 2009.

What is your age?

	<25	26-30	31-35	36 +
2009	19%	40%	25%	16%
1999	8%	32%	20%	40%

As indicated by the result comparison above, the respondents to the 2009 survey trended more towards the younger end of the spectrum, while almost half (40%) of respondents to the 1999 survey identified as 36+. This could be a reflection of the growth of the Emerging Leaders Program, in that it is now reaching its target audience of arts professionals under age 35 or those who have less than 5 years experience in the field.

Although 19% of 2009 respondents were under the age of 25, less than half of those (9%) identified as a student or intern. The large majority of respondents identified as either middle management (38%) or senior management (22%). Entry-level employees made up 13% of the responding emerging leaders, while the majority of the remainder identified as an individual artist, consultant, volunteer, or other.

The fact that over half of the survey respondents (60% combined) indicated that they hold positions of middle or senior management within their organizations points to the level of professional development the Emerging Leaders Network requires. While it is crucial to still provide fundamental professional development and resources to those

just starting out in their careers, professional development for individuals in the middle part of their careers needs to be strongly considered.

How many years have you worked in the arts?

	<2	2-5 years	6-9 years	10 or more years
2009	14%	41%	24%	21%
1999	23%	22%	21%	34%

While the answer options on the 1999 survey differed slightly from the 2009 survey, specific trends can still be gauged from the above comparison. In 1999, the answer options were: 1-3 years (23%); 4-6 years (22%); 7-10 years (21%); 11 or more years (34%). Although 1999's responses trended towards those who have been in the field for 11 or more years, 2009's responses clearly show that the bulk of our Emerging Leaders Network has been working in the arts administration field for 2-5 or 6-9 years. This means that we have some relatively new leaders in the field who are already executive directors and middle managers at their organizations. Many of these leaders are highly educated, with a majority of them having chosen to continue their education beyond undergraduate.

What is the highest level of education you completed?

	High School	Associates Degree	Bachelors	Some Graduate	Graduate Degree	PhD
2009	.18%	3%	37%	17%	42%	.72%
1999	5%	2%	42%	*	50%	*

*This answer choice was not offered in the 1999 survey.

The statistics for an emerging leader's education level remain statistically similar in 2009 compared to 1999. This is interesting, considering the majority of the Baby Boomer generation entered the arts administration field without obtaining a graduate degree in the field. Many of them learned on the job and worked their way into the leadership positions that they hold today. The statistics around undergraduate and graduate degrees for arts administrators are relatively similar between 1999 and 2009, and demonstrates a possible trend of emerging leaders of today (Generation Y/Next Gen) following in the footsteps of those immediately behind them (Generation X). Although, the sample pool of the 2009 survey is comprised of individuals who have indicated less experience and are more likely younger in age than those who filled out the 1999 survey. This leads to a conclusion that individuals are now pursuing graduate degrees at a younger age and most likely an increasing rate.

A few questions to consider: What does this mean for how job descriptions could be crafted in the future? Will employers begin requiring graduate degrees of job applicants? Does a graduate degree trump experience in the field, or vice versa?

What was your concentration of study?

	Arts	Arts Administration	Business	Economics	Public Policy	Other
2009	34%	26%	4%	1%	2%	33%
1999	37%**	15%	8%	*	*	40%

*This answer choice was not offered in the 1999 survey.

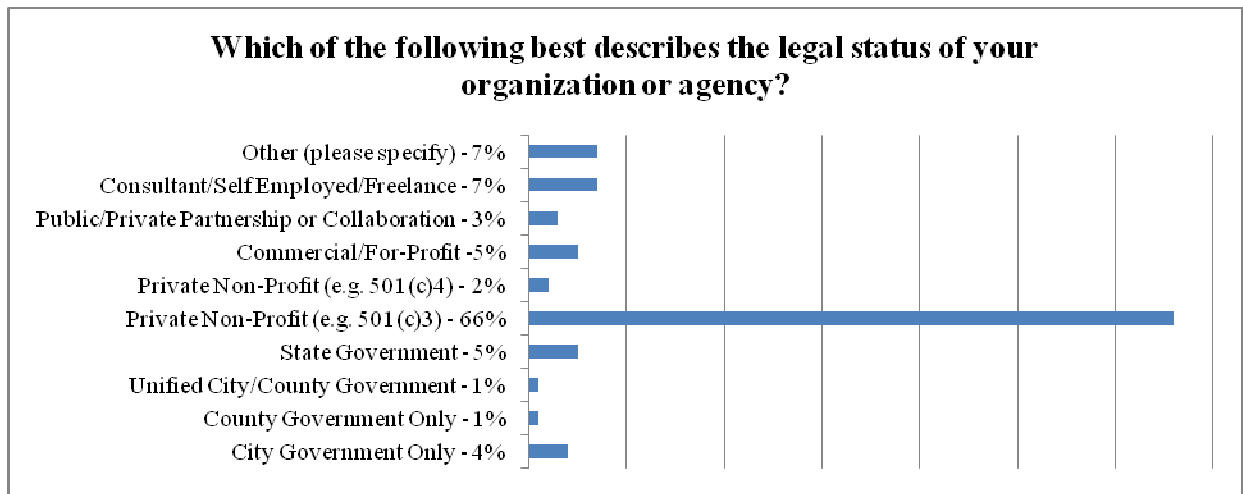
**The 37% result is a combination of Art History and Liberal Arts degrees.

The results compared above indicate the concentration of study for individuals who completed the 1999 and 2009 surveys, and reflect both undergraduate and graduate degrees. While liberal arts, art history, and MFA degree

statistics have remained relatively stable between 1999 and 2000, individuals choosing to earn arts administration degrees have nearly doubled in the past decade. The small number of survey participants who indicated that they earned economics and public policy degrees is notable, and it would be interesting to track this in the future to see if these numbers increase as emerging leaders become aware of other career paths in the arts (e.g. community development, arts advocacy, urban design/planning, cultural policy).

There is a high percentage of “other” responses in both surveys from 1999 (40%) and 2009 (33%). Although the “other” responses for 1999 are unavailable for reprint, the most common responses in this category for 2009 include: art history; arts education; communications; English; museum studies; nonprofit management; public relations; sociology. There are also individuals who received their degrees in a foreign language (American Sign Language, Chinese, French, Russian Studies, and Spanish), horticulture, mathematics, and physics. While it is a curious career path to go from a mathematics or physics degree to a position in arts administration, the high proportion of “other” results demonstrates that professionals in our field come from a wide variety of backgrounds.

The career path of an arts administrator differs from that of a lawyer, doctor, or accountant. Teachers are also required to receive certification to work in a classroom. However, arts administrators are not required to receive a specific type of degree in order to bring the arts into a community. Our path is not always as clear, and many arts administrators work multiple part time jobs to put together a full time salary. Although multiple perspectives and backgrounds can increase a diversity of ideas within our field, the lack of standardized credentials needed to work in an arts organization puts us all at different levels of experience. Would it be more desirable to have a greater uniformity of preparation and background among the arts leaders of tomorrow than has been the case in the past, and if so, what changes would that require to our current educational system?



This question was only asked on the 2009 survey, so data comparison is not possible here. As the above chart demonstrates, the majority of survey respondents are currently working for private non-profit 501(c)(3) organizations.

The 7% of individuals who fall into the “Other” category identify as students, individual artists, federal government employees, or school district employees.

What is the operating budget of your organization?

	Less than \$25,000	\$25,000- \$99,000	\$100,000- \$499,999	\$500,000- \$999,999	\$1,000,000- \$3,000,000	More than \$3,000,000	N/A
2009	7%	5%	14%	11%	23%	29%	11%*

*N/A reflects respondents who do not currently work for an organization

The above table reflects the size of the organizations that survey participants work for. The largest share (29%) of respondents indicates that they work for organizations with budgets of \$3,000,000 or more. This question was not asked in the 1999 survey so there is no point of comparison, but it is interesting to note the size of organizations emerging leaders are working for now. The staff at an organization with a larger budget may require a different type of professional development than the staff of a smaller or midsize organization.

In small and even midsize organizations, emerging leaders may not feel as though there is room for growth within their organizations. In this case, organizations may see more turnover among junior level staff because there are very few opportunities for advancement within the organizational structures of small and some midsize organizations.

In all organization types and sizes, emerging leaders need to learn to lead from where they are and the positions that they are in. This is easier in some organizational cultures than it is in others. In small organizations, younger staff members may find themselves tasked with a wide variety of projects that allow them to intersect more with senior staff and board members, but don't allow them to focus on honing one particular skill or job function. However, in larger organizations, junior level staff may feel left out of important organizational decisions that could impact them and the work they're doing. They may also feel like they are limited to doing the work within their department and specific job function. A grants manager is not likely to produce programs and design K-12 educational activities at a large organization. However, at a small organization, a programs associate may be charged with writing a grant for one of their programs and also acting as the events manager for the annual gala.

What is the population size of your organization's service area?

	Fewer than 30,000	30,000- 99,999	100,000- 249,000	250,000- 499,999	500,000- 999,999	1 million or more	NSO	N/A
2009	6%	5%	6%	8%	16%	39%	8%	11%

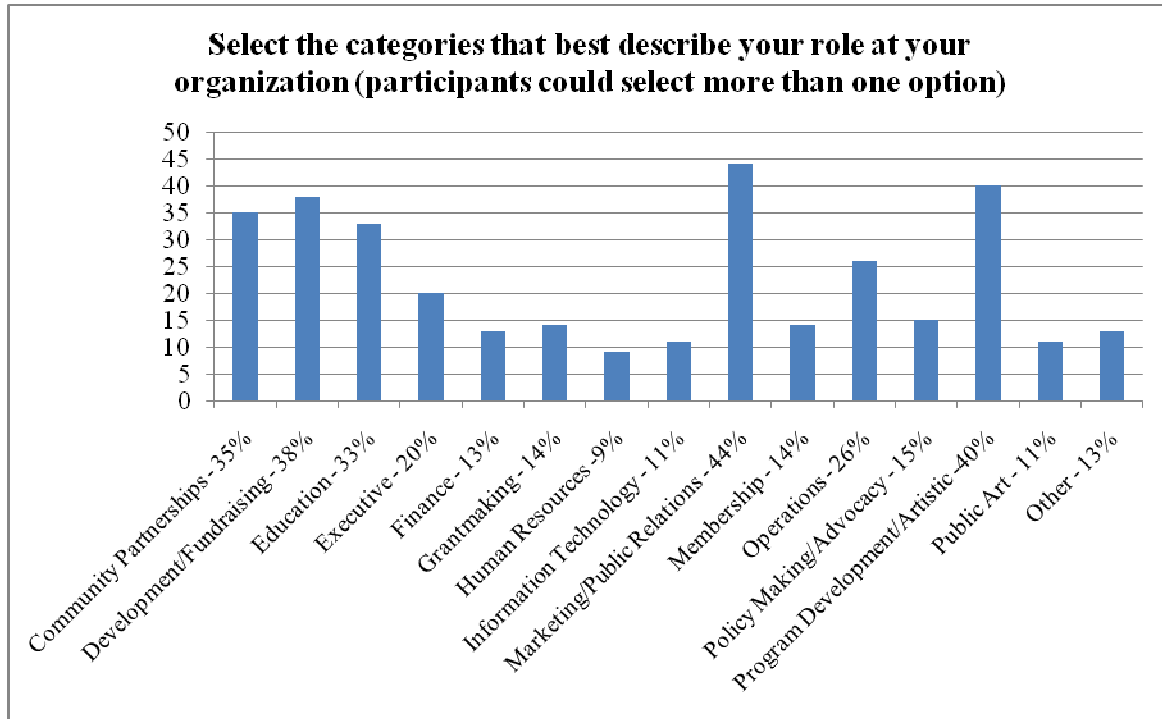
*NSO refers to national service organizations that don't serve one defined community.

**N/A reflects respondents who do not currently work for an organization.

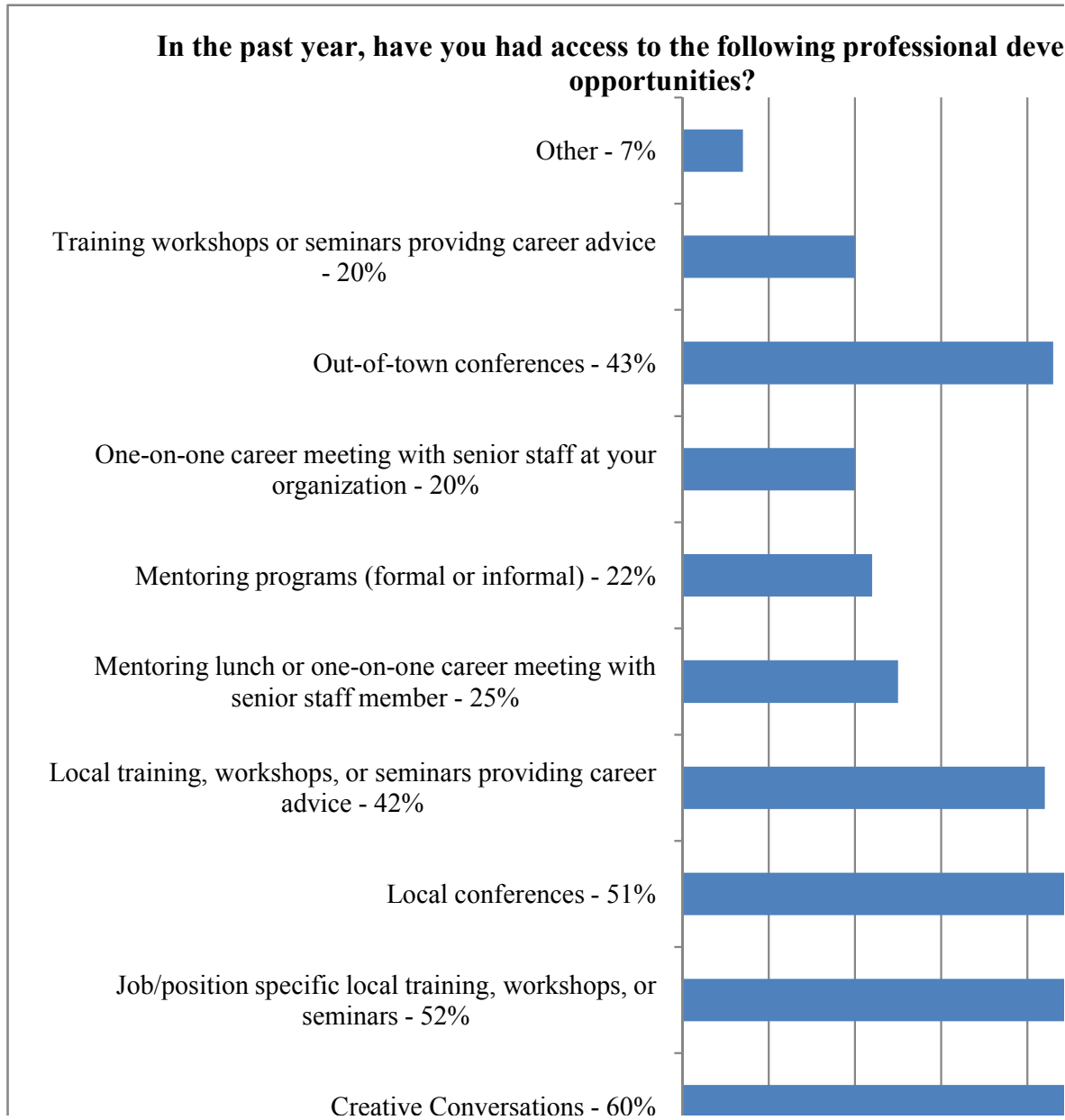
The above table offers a picture of the types and size of communities that emerging leaders are serving. It is also reflective of the reach of the Emerging Leaders Network. This question was asked in 1999 and survey response choices were: rural, suburban, and urban. Because population and population density are entirely different, the responses to these questions cannot be compared. In 1999, 73% of individuals responded that their organizations served an urban area. In 2009, the majority of respondents indicated that their organizations serve a population size of at least 500,000 (including national service organizations), although there is some reach into smaller regions as well.

Most local emerging leader networks are located in cities where there is a large group of young arts administrators to keep the momentum of the network going. Networks in rural communities do exist, but they tend to have smaller participation simply due to the population size of the area the network is serving. Rural communities may have less access to local professional development, increasing the need for networking, information sharing, and learning from local and national peers. Emerging leaders working in rural communities may face more challenges staying in

the arts administration sector, due to a lack of available positions and growth opportunities. In urban communities, there is typically a wide range of professional development and opportunities to enhance skill sets. Regardless of population size, arts professionals across the country require opportunities to network and learn from peers and experts in their field.



The graph above depicts the large variety of job functions and positions that emerging leaders hold in the arts field. The 2009 survey indicates that the majority of the field works in development, marketing/public relations, and program development/artistic. Over 12% of our respondents chose “other” for this survey question and most popular “other” responses include: administrative, graphic design/web development/new media, performer, and program development/professional development.



Participants were able to select more than one answer to this question, and this data offers a clear picture of what percentage of emerging leaders do have access to professional development. Unfortunately, not enough emerging leaders (or at least those responding to this survey) are getting what they need from their organizations, communities, or the current national conferences. This data shows that only half of our next generation arts leaders are participating in trainings near their area, barely 60% are attending Creative Conversations (a national Americans for the Arts program that encourages local gatherings of emerging leaders in communities across the country to elevate the profile of the arts in America during National Arts and Humanities Month every October), and less than half are attending out of town conferences. Equally surprising is the small amount of young arts administrators (about 25%) who are having lunch with the senior staff at their organizations. During a time when so many arts organizations are struggling to keep their doors open, it's understandable that professional development could become a lower budgeting priority. However, staff lunches are easy to implement with a potentially large benefit.

How helpful are the following current resources to you and your career development?

Resources	Very Helpful	Somewhat Helpful	Not Very Helpful	Not Helpful at All	Have Never Used
Creative Conversations	21%	25%	5%	2%	48%
ELN Sessions at AFTA or NAMP Conferences	8%	12%	4%	2%	73%
EL Listserv	18%	27%	7%	1%	47%
EL webpage on AFTA website	6%	24%	8%	2%	60%
EL Blog	9%	22%	4%	1%	65%

The above question was a mandatory question on the Emerging Leader Field Survey. It was important for Americans for the Arts and the Emerging Leaders Council to learn what programs are most helpful to the field, and what needs improvement. Interestingly, none of our programs or services reaches beyond 60% of the survey respondents, which is important to note since we hypothesize that the majority of individuals filling out this survey are likely more familiar with Americans for the Arts than non-respondents, making the finding even more remarkable. The survey does offer some positive news in that the vast majority of those that have used the programs and services find them at least “somewhat helpful”. Based on the results above, our Creative Conversations and Emerging Leaders Listserv are most helpful and valuable to emerging leaders.

Please rate how helpful the following resources or professional development opportunities would be to you and your career development.

Resources	Very Interested	Somewhat Interested	Not Very Interested	Not Interested at All
Mentorship Program	52%	34%	10%	3%
Regional Conferences for ELs and Senior Leaders	55%	36%	7%	2%
Online space to share case studies	34%	44%	19%	4%
Virtual Book-Club	19%	33%	32%	16%
Summaries of important books and publications	51%	38%	8%	3%
Opportunities to interact virtually with other ELNs	32%	45%	18%	4%
Additional sessions or activities at AFTA Convention	19%	42%	28%	11%
Additional sessions or activities at NAMP Conference	16%	33%	31%	20%

This question was also mandatory for participants, and was designed to help Americans for the Arts and the Emerging Leaders Council set priorities for developing programs and services that would be helpful to the field. The strong interest in *Regional Conferences that would be designed for emerging leaders and senior leaders to come together* is not surprising. This idea has been talked about since the beginning of the Emerging Leaders Program, and while it's still an idea that's possible in the future, it is not feasible to accomplish it now without funding.

Therefore, the Emerging Leaders Council has chosen to spend its energy on addressing two other expressed desires of the field: *Mentorship program* and *Summaries of Important Books and Publications*. After some discussion, it was decided that creating a national mentorship program for the field is not practical. Instead, the Council has put together a Mentorship Toolkit to offer local networks and communities the resources for how to create a mentorship program in their own community if they so desire. The toolkit also includes mentorship best practices, and recommendations for further research. The toolkit can be found on the Emerging Leaders Network page under Resources: http://www.americansforthearts.org/networks/emerging_leaders/resources/default.asp.

EMERGING LEADERS PROFILE IN SUMMARY

The emerging arts leaders of 2009 are a very engaged and highly educated group of individuals, with a wide variety of educational backgrounds, work experience, and job functions. We can no longer assume that arts administrators who are relatively young in their careers or new to the field are all at entry level positions. More than half of the 2009 survey respondents indicated that they were at middle or senior level management at their organizations.

The comparison of results between the 1999 Field Survey and the 2009 Survey demonstrates how the Emerging Leaders Network has begun to reach the program’s target audience: arts administrators who are under the age of 35 and have less than 5 years experience in the field. Over the past decade, young leaders have begun to self-organize into Local Emerging Leader Networks within their community, designing their own networking and professional development opportunities that were not previously available to them. Although this infrastructure has steadily grown in communities across the country, there is an expressed need for national leadership in designing professional development for the field. Americans for the Arts and the national Emerging Leaders Council aims to provide impactful professional development opportunities to this wide variety of individuals by acting as a resource to the field and further expanding upon programs such as Creative Conversations.

Questions to consider:

- What is the most successful model for professional development that serves a mix of individuals from a variety of backgrounds, working in different professional roles, at various staffing levels?
- How can we move forward in designing professional development for the individual that will help grow the field as a whole?
- Should our field consider a standard degree requirement for entering the arts administration field?
- How should employers balance professional education and experience when hiring new arts leaders at their organizations?
- When we talk about serving the field of arts administration, what are we referring to? Are we only trying to reach employees of private non-profits, or do we need to cast a wider net?
- What models exist to foster intergenerational dialogue in the workplace, either in the arts or elsewhere?
- What professional development opportunities offer the most “bang for the buck” for individuals and organizations on a budget?

Recommendations:

- Professional development for emerging arts leaders should be holistically designed to meet the needs of an individual working at all levels of an organization: entry, middle, and senior level positions.
- Every young arts leader should be seeking out workshops, seminars, and training programs within his or her community and nationally to network and boost their knowledge.
- Emerging and veteran leaders need to connect and recognize that we all have the same goal: sustaining and growing access to the arts in our country. While there are many different methods to accomplish this goal, generations must learn from one another and honor each other’s way of working.

We look next at the Emerging Leader Networks currently active across the country, and what survey respondents indicated as their current career challenges and key professional development needs. Insights gained from data in these sections may offer a direction on next steps for how to further serve the field of next generation arts leaders.

LOCAL EMERGING LEADER NETWORKS

In 2009, there were 30 active local Emerging Leader Networks (ELNs) across the country. The local networks began developing soon after the launch of the Americans for the Arts’ *Creative Conversations* program. This program began in 2005, but the idea started germinating in 2000 and 2001 when the Emerging Leader Taskforce (now the Emerging Leaders Council) began talking about the possibility of producing regional emerging arts leader conferences. While Americans for the Arts supported the idea, the funding for regional conferences was not available at the time. Therefore, the taskforce created an online discussion board that eventually became the current Emerging Leaders Network website.

The desire for more local, community emerging leader gatherings was still present, however. After the official launch of Creative Conversations in 2005, local groups of emerging leaders began meeting and formulating networks in 2006 and 2007. Seattle, WA and Washington, DC were among the first networks to form. Many communities formed a network after hosting a Creative Conversation. The growth of the local networks over the last few years has been exponential, reflecting young leaders’ desire to connect to one another and their community.

This section of the Emerging Leader Survey aims: *To strengthen the connection between Americans for the Arts and the Emerging Leaders Council and Networks, as well as to connect with new emerging leaders.* The data gathered helps us understand where ELNs are now and what they need to sustain themselves and grow.

The large majority of ELNs are run by volunteer chairs or steering committee members who are committed to their own leadership and professional development, and want to create a network that supports other young arts leaders in their community. Volunteers plan events, design and run websites or Facebook pages, and market their events to their peers and community. If a network is organized by one or two individuals, the network does not always sustain itself through leadership transitions. However, some ELNs are fiscally sponsored organizations, with a dedicated staff member whose job description allows them to work a few hours a week on ELN business.

Many ELNs offer professional development and networking at no cost to participants, and find local businesses and space to host them for free and provide refreshments. Others may have to charge for events to help offset space, reception, or speaker costs. While some networks have the capacity to host events once or twice a month, other networks gather together once per quarter or less. Some networks are strongly connected to Americans for the Arts and the Emerging Leaders Council, while others keep us less informed as to their activities and development. Through this survey, the Council will use the information gained from this survey to develop stronger connections with all local Emerging Leader Networks, and provide helpful resources, ideas, and support.

This section of the Emerging Leader Field Survey asks participants to answer questions related to their participation in their local Emerging Leaders Network (if applicable) and what their network needs to grow or sustain itself.

Do you participate in a local Emerging Leader Network?

	Yes	No, I do not participate in my local ELN	No, I do not have a local ELN in my community	No, but I would be interested in connecting with other local EL Network Leaders	Other
2009	41%	17%	9%	24%	9%

The strong majority of respondents to this survey indicated that they either do participate in a local ELN, or are interested in connecting with other ELN Leaders. Most of the “other” comments fit into one of the four answer choices. For example, some respondents in this “other” category clarified that their network was very informal, that they were the founding member of their network, or they participate via the listserv or online.

Each individual’s response to this question determined which question was asked next. Participants who responded *Yes* were then asked a series of questions about their network. Participants who responded *No, I do not have a local ELN in my community* were then asked if they had considered starting one. Of the 9% of individuals who did not have a local ELN, 35% indicated that they have considered starting one; 65% have not. There were fourteen survey participants who left their name and email information if they were interested in learning more about starting a local

ELN Network in their community, and Emerging Leader Council members followed up with each of them individually.

The survey respondents who answered *No, I do not participate in my local ELN* and *No, but I would be interested in connecting with other local EL Network Leaders* were redirected to a page where they could learn more about the Emerging Leaders Network if they were interested, and then continue on with the remaining survey questions.

The remaining questions for this LOCAL EMERGING LEADER NETWORKS section were asked from 40% of total survey respondents who indicated that they do participate in a local network. A total of 225 individual responses are represented in this portion of the survey analysis.

Which Emerging Leader Network do you participate in?

Out of 30 active Emerging Leader Networks, 24 of them are represented in these responses. A few networks were particularly well represented among survey participants.

- Washington, DC – 24 %
- New York City, NY – 23%
- Atlanta, GA – 20%
- Los Angeles, CA – 7%
- Pittsburgh, PA – 7%
- Chicago, IL – 5%

Emerging Leaders Council members represent 5 out of 6 networks listed above.

On average, how many times per year do you attend an event hosted by your local Emerging Leaders Network?

	0	1-2	3-5	6-10	More than 10
2009	8%	49%	29%	9%	5%

Nearly half of respondents attend events hosted by their network 1-2 times per year. This could be reflective of how many events the network hosts per year as well. A potential follow-up to this survey could assess the local ELN leaders. What is their capacity to host events each year? Do networks that host events more often see repeat attendance or reach more people? On the other side of the spectrum, a combined total of 43% of those who participate in an ELN attend events 3 or more times per year.

What kinds of Emerging Leader events do you participate in?

	Mentoring	Networking	Peer Support	Workshops	Other
2009	14%	85%	36%	54%	16%

Individuals were able to select more than one response to this question. Networking is identified as having the highest rate of event participation. Professional development workshops were also frequently attended, with more than 50% of respondents indicating that they participate in those types of ELN events. These statistics can serve to be helpful to ELN leaders who are wondering what type of events would best serve their community.

There was a large amount of “other” responses for this question as well – popular responses included: book clubs; Creative Conversations; and panel discussions.

Why did you join your network?

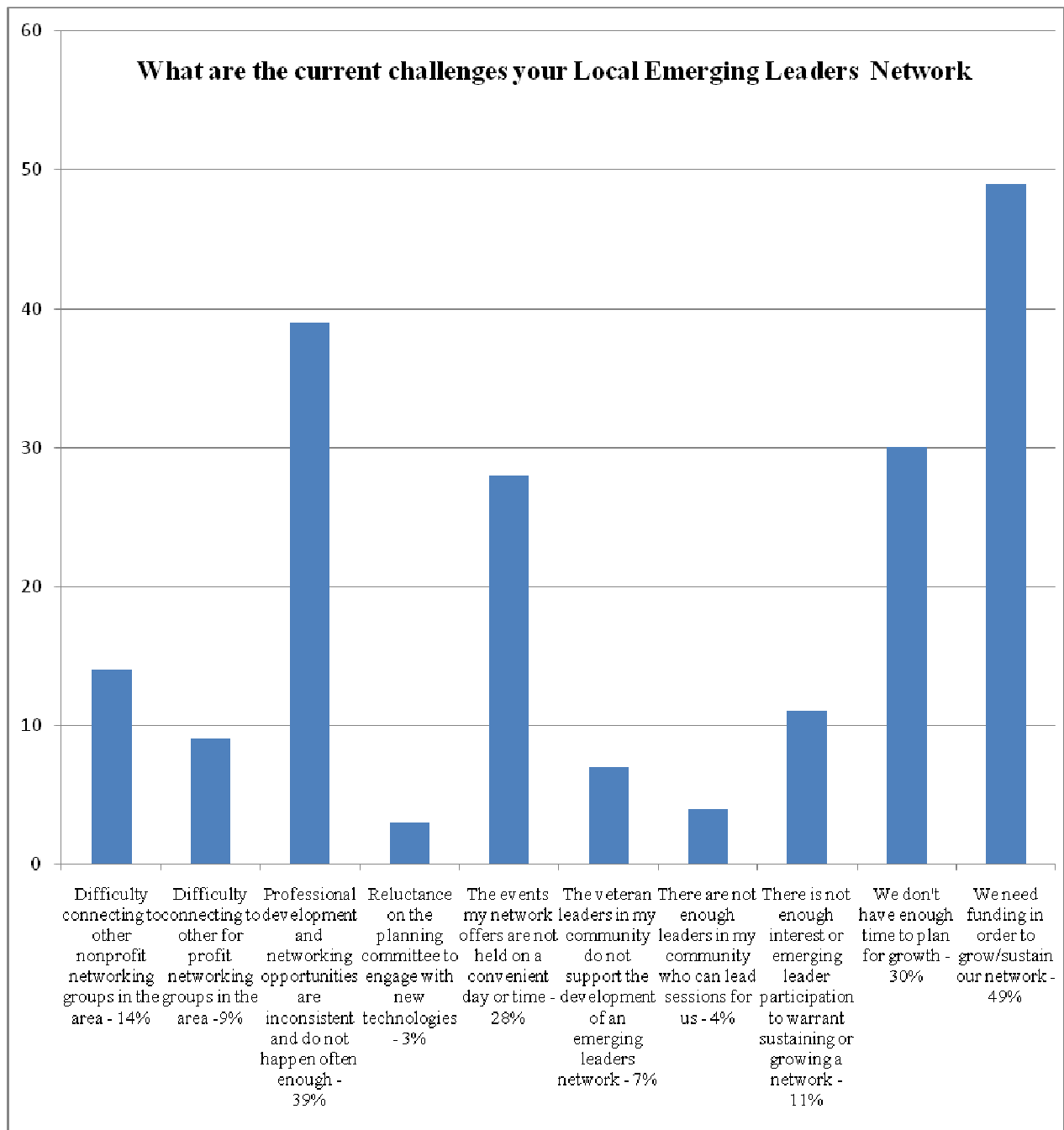
	Advocacy	Learn about Trends in the Arts Field	Mentoring	Networking	Professional Skill-Building	Other
2009	22%	64%	28%	94%	72%	5%

This question asks survey participants to respond to why they initially joined their network, and speaks to what their expectations and benefits of membership may have been. Again, individuals were able to give more than one response. It’s interesting here to compare this question with the previous one - while 72% of young leaders joined their network for professional skill-building, only 54% of them indicate that they attend workshop type events that are hosted by their ELN. 28% responded that they joined their network for mentoring, but only 14% participate in mentorship type activities with their ELN.

How does your Emerging Leader Network communicate with the local community?

	Emails	Facebook Page	Face-to-Face	Listserv	MySpace	Unique Website Page	Website Page Associated with an organization	Twitter	Other
2009	85%	42%	52%	40%	1%	15%	11%	5%	10%

The responses to this question highlight how ELN organizers communicate with their membership and community. A few other communication tools are detailed in the “other” responses, and they include: Google Group; Ning; LinkedIn; Yahoo Group; Blog. Survey respondents were able to choose more than one form of communication, because many networks will communicate in a variety of ways. For example, a network may have a unique website, but also communicate via a listserv and Facebook.

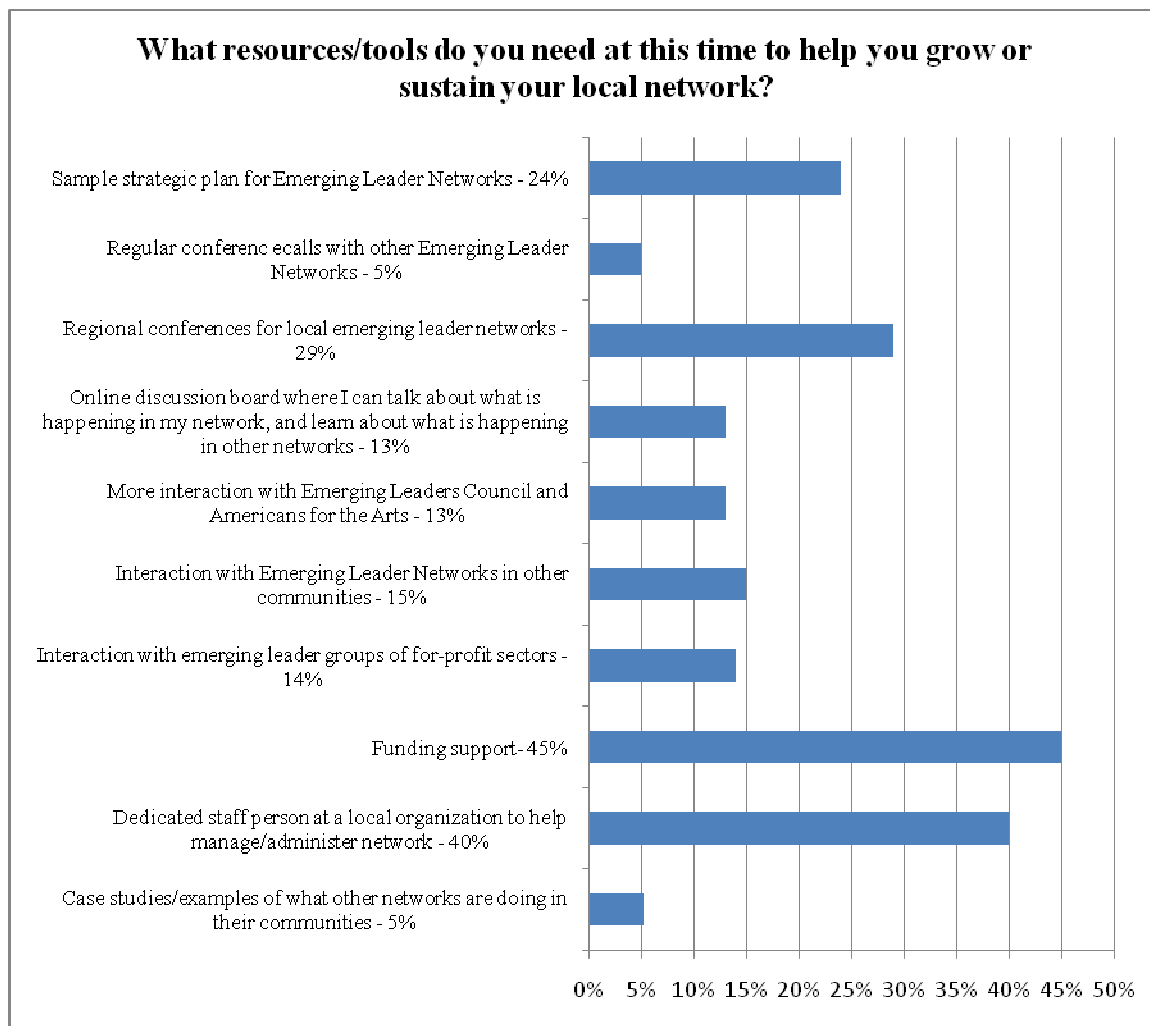


Participants responding to this question were instructed to select at most three answers. Survey responses indicate that the most significant barriers to an Emerging Leader Network’s growth are *funding* (with 49% of individuals ranking this as the top issue in their network), *inconsistent professional development and networking* (39%), and *a lack of time to plan for growth* (30%). A close contender for the top three barriers is *events are not held on a convenient day/time* (28%). All of these issues are typical of a volunteer or volunteer committee run group. Network leaders do what they can with the extra time they have between work and family commitments. Although

young leaders are clearly dedicated to networking and enhancing their professional development, it's not always feasible when they are already stretched thin with a constant struggle for work/life balance.

Some networks are associated with a fiscal sponsor, and have a dedicated staff member who can devote a few hours of work per week or more to running the network. These networks tend to have more stability and possibility for growth. A few examples of networks in this situation include: Emerging Leaders of New York Arts (ELYNA) - <http://www.elnya.org/> and San Francisco Bay Area Emerging Arts Professionals (SFBAEAP) - <http://sfbaeap.com/>.

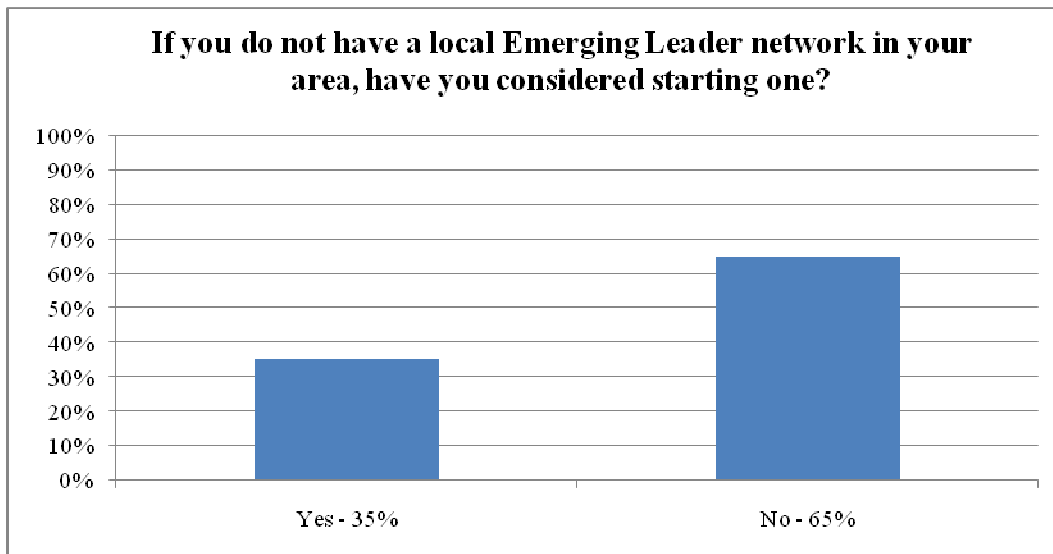
In California, The James Irvine Foundation and The William and Flora Hewlett Foundation have partnered to provide significant funding for leadership and professional development to young leaders in their state. This funding potential has required California emerging leader networks to seek out a fiscal sponsor in order to qualify for the grants. This funding model could be used as an example for other communities and grant making organizations who want to support young arts leaders. By providing a financial incentive, Irvine and Hewlett are encouraging California emerging leader networks to create a plan for growth beyond what they envisioned was possible.



As with the previous question, participants were asked to submit no more than 3 answers to this question. The highest demonstrated need for *funding support* (45%) is consistent with the current challenges that networks are facing. After funding, the second highest need is *dedicated staff person at a local organization to help manage/administer the network* (40%), followed by *Regional Conferences for local Emerging Leader Networks* (29%) and *Case studies/examples of what other networks are doing in their communities* (28%).

While Americans for the Arts and the Emerging Leaders Council is unable to provide direct funding or staff to ELNs, we can develop tools and resources that will best help an ELN through a specific transition or to connect to other ELNs in the country. As mentioned above, in-person regional conferences for ELNs have been discussed in the past, but the funding for this has not materialized as of yet. However, the ELC is currently working to put together case studies and examples of what other ELNs are doing in their communities. By providing this information on our website, we can hopefully connect ELNs to one another so they can learn how each operates.

There were a few “other” responses (5%) from survey respondents who did not feel they were connected enough to their network to answer the question about resources and tools. This would be another question that could be asked on a survey to the individual ELN organizers.



The above question tabulates responses from the 9% of individuals who indicated that they did not have an Emerging Leaders Network in their community. Since this survey was completed and at the publishing date of this report, two new networks were formed: New Jersey Emerging Arts Leaders is a new program of ArtPride NJ and Maryland Emerging Leaders is a new program of Maryland Citizens for the Arts. It is a goal of the Emerging Leaders Council to continue to reach out to networks and those individuals or organizations interested in starting networks in their community. Information about starting a network can be found online: http://www.americansforthearts.org/networks/emerging_leaders/news_networking/001.asp.

LOCAL EMERGING LEADER NETWORKS IN SUMMARY

Survey results indicate that while there is a steady growth in Emerging Leader Networks in communities across the country, networks are at various stages of development. Some may exist in name only, while others offer regular professional development and networking opportunities to their communities.

The Emerging Leaders Council has begun to develop the following resources in order to help address the most pressing challenges that networks face:

- Mentorship Toolkit:
http://www.americansforthearts.org/networks/emerging_leaders/resources/default.asp#mentor
- Book Summaries
- Case studies of Local Emerging Leader Networks, detailing information on how specific networks organize themselves and the types of professional development they offer.
- Emerging Leaders Council members will individually reach out to local network contacts to touch base and provide support.

For networks that are already formed but are interested in sustainability or growth, these resources attempt to offer support and ideas for how to take a network to the next level. For individuals or organizations interested in starting a network, it is important to feel connected to a support system. We hope these networks will find the toolkits and resources useful. It is never ideal to have to “reinvent the wheel” when creating a new program. Instead, if

networks can learn from and support one another, we have the potential to not only make a difference in our communities, but also affect the entire arts administration field.

Questions to consider:

- What can local arts agencies/local arts-enabling organizations do to support local Emerging Leader Networks in their community?
- Can we create a system for ELNs to learn from one another and provide the type of programming that a young local arts administrator needs?
- What are the issues that are specifically local to individual communities and what is considered a national or international challenge to address?

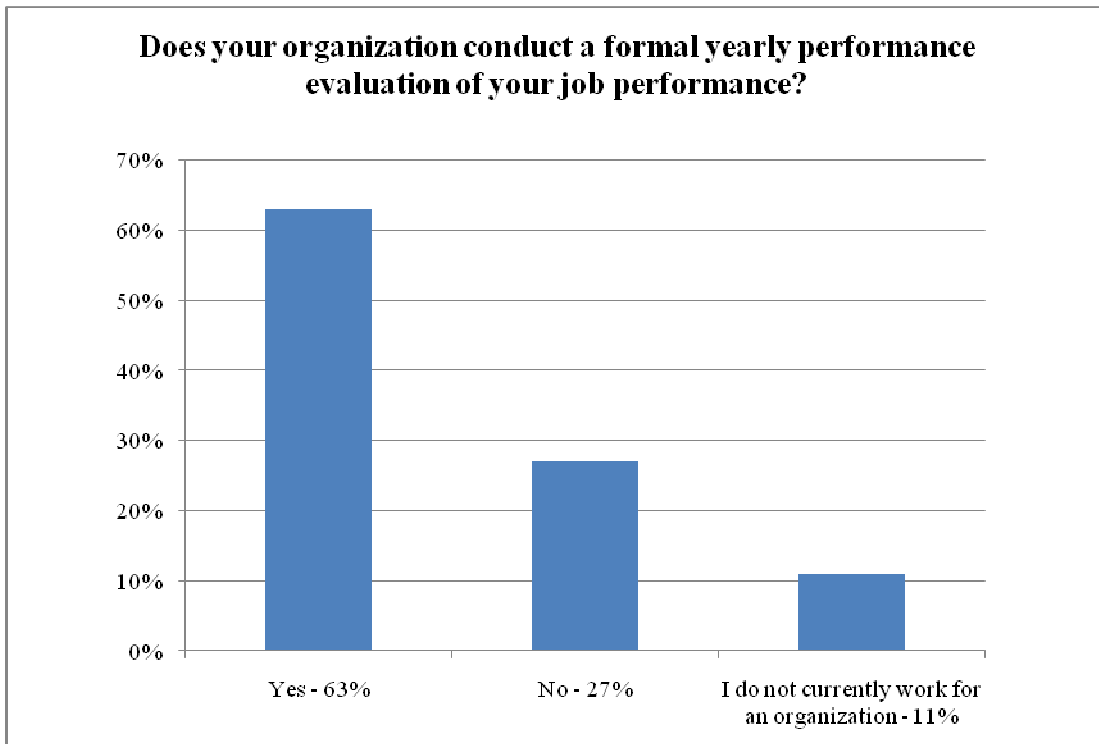
Recommendations:

- Local arts agencies could consider parenting or partnering with an Emerging Leaders Network in their community, to demonstrate the importance of professional development in the field. For example, a local arts agency that parents or partners with an EL Network could mean the following things: dedicate website space to the network or allow a staff member to devote a small part of his or her job to programming or administrative duties related to the network. Local arts agencies do not always provide funding to the network, but providing infrastructure to help support it can go a long way towards sustainability.
- Foundations could also consider providing funding support to professional development programs at organizations or to Emerging Leader Networks in their community or state. The Hewlett and Irvine Foundation partnership is a great model for this.

CAREER SUPPORT AND PROFESSIONAL DEVELOPMENT NEEDS

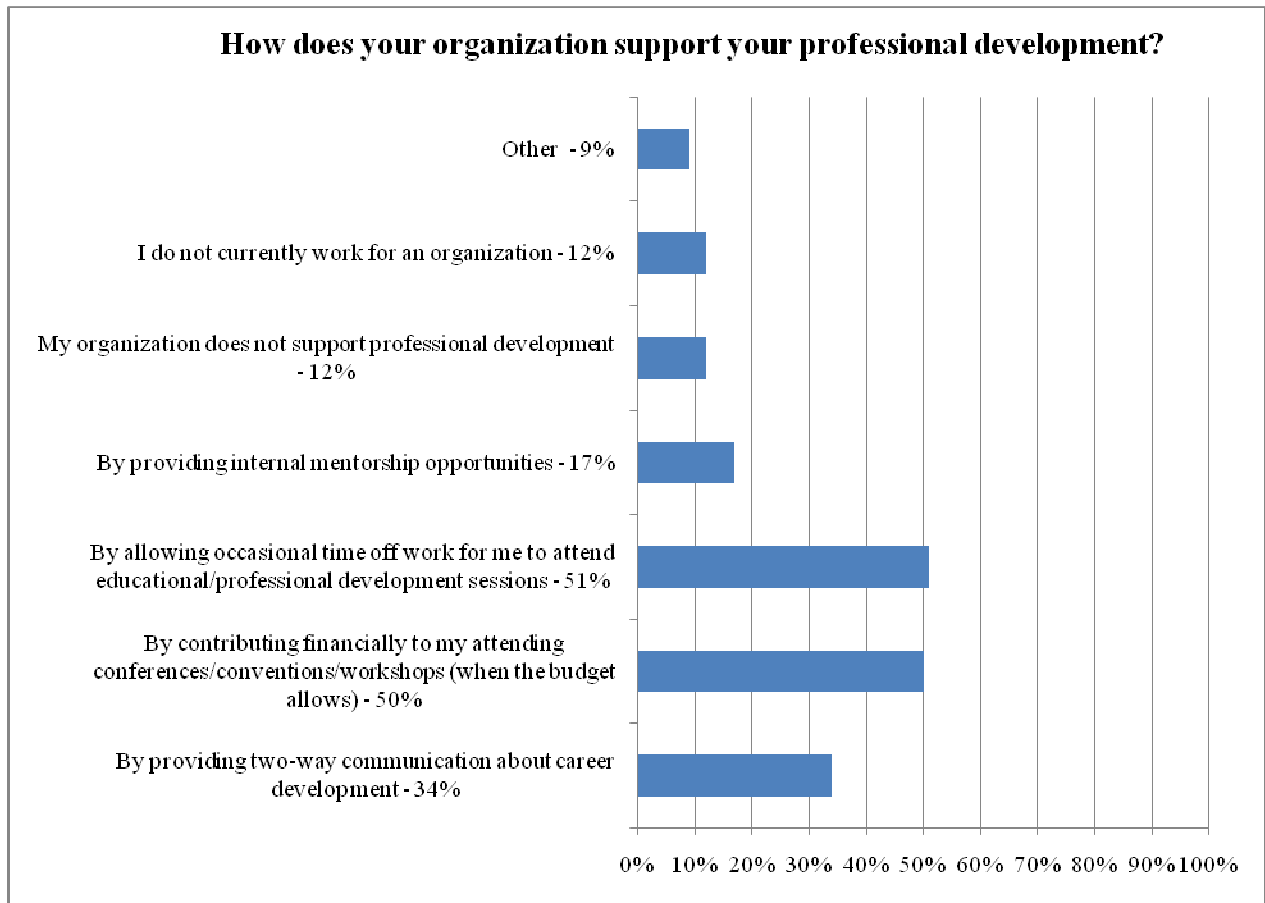
This section of the survey allows us to get an in depth view of the type of career and professional development support that emerging arts leaders currently have access to. It has often been said that within the arts administration field, there are very few opportunities for individual employees' growth and training. The Baby Boomers who currently occupy many of the leadership roles learned on the job by trial and error and worked their way up in the field. However, the arts administration field is not the same today as it was even ten years ago. We are on the precipice of a major leadership transition, and we need to make sure our future leaders are prepared to move into executive roles.

Emerging arts and mid-career leaders are asking for more professional development. If you represent an arts organization, grant maker, Local Emerging Leaders Network, university, or a local, state, or national service organization that is interested in serving this need, the survey results below may assist you in designing the most beneficial programs to serve your community or constituency. It should be noted that professional development does not need to be expensive or time consuming. With many arts organizations facing shrinking budgets and dwindling capacity, this report does not advocate expensive solutions to this field-wide challenge. Instead, individual organizations and foundations can each make small changes to make professional development a priority.



It is encouraging to see that the majority of arts organizations do conduct an annual performance review for staff. These important conversations allow staff and supervisors to work together to set both organizational and personal career goals. Reflection on the work that has been completed and a discussion around future short term and long term goals are of benefit to everyone. Annual performance reviews are relatively simple procedures to put in place and maintain.

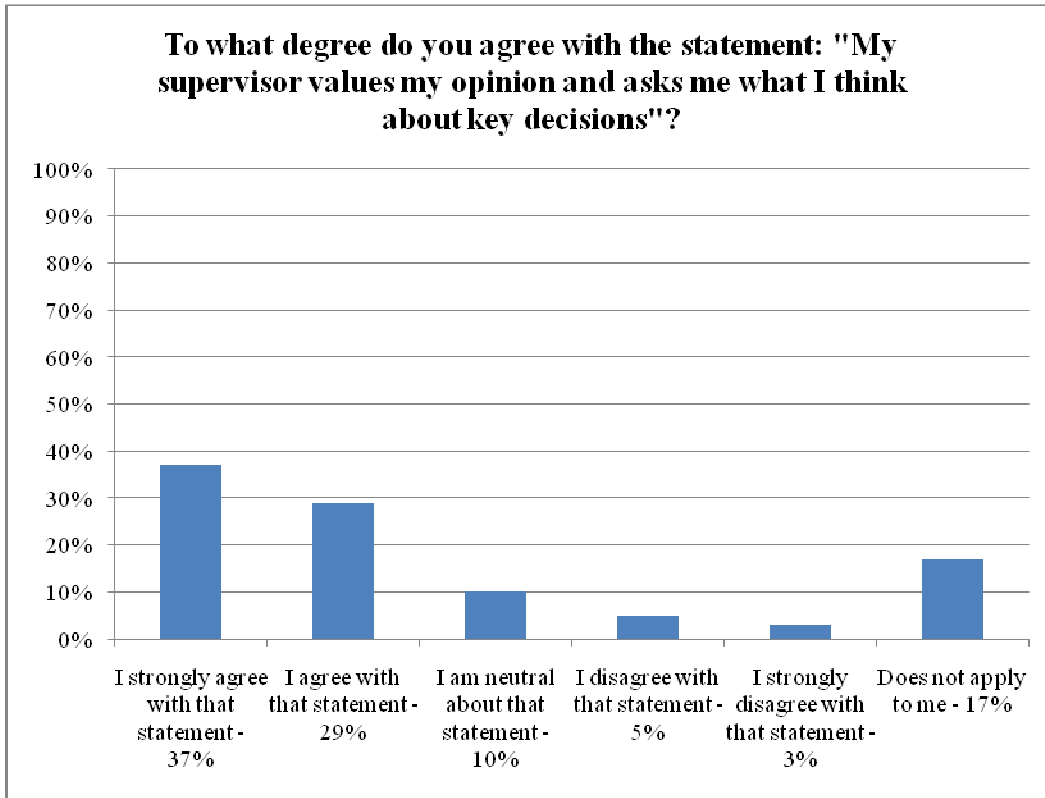
Grant makers can encourage arts organizations to provide annual performance reviews by asking their constituencies and grantees whether they are available, and when their last office-wide performance review took place.

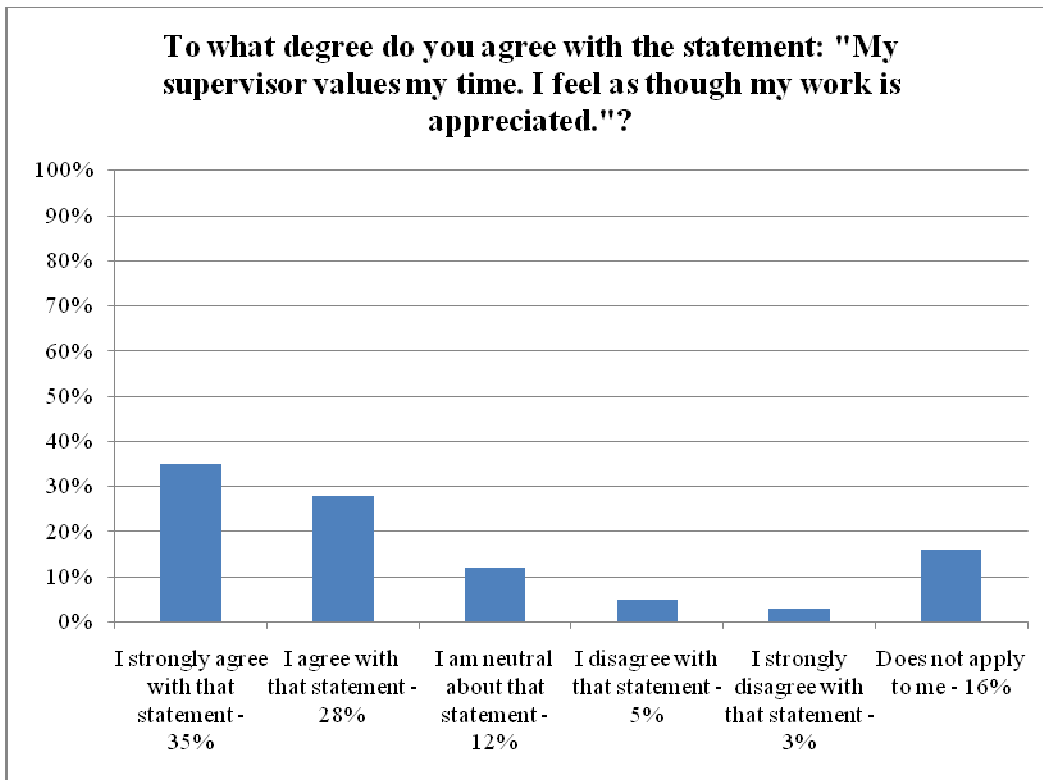


For this question, respondents were instructed to check all of the answers that applied to them. The opportunities to attend out-of-town conferences and workshops are not always available to entry-level and middle managers on an arts organization’s staff. Therefore, the fact that only half of our survey respondents indicated that their organizations contribute financially to their attending conferences/conventions/workshops is not surprising. However, since the Emerging Leaders Network was formed by Americans for the Arts in 1999, there has been a noticeable increase in the amount of emerging leaders that are attending our Annual Convention, Arts Advocacy Day, and the National Arts Marketing Project Conference. This has been a positive development.

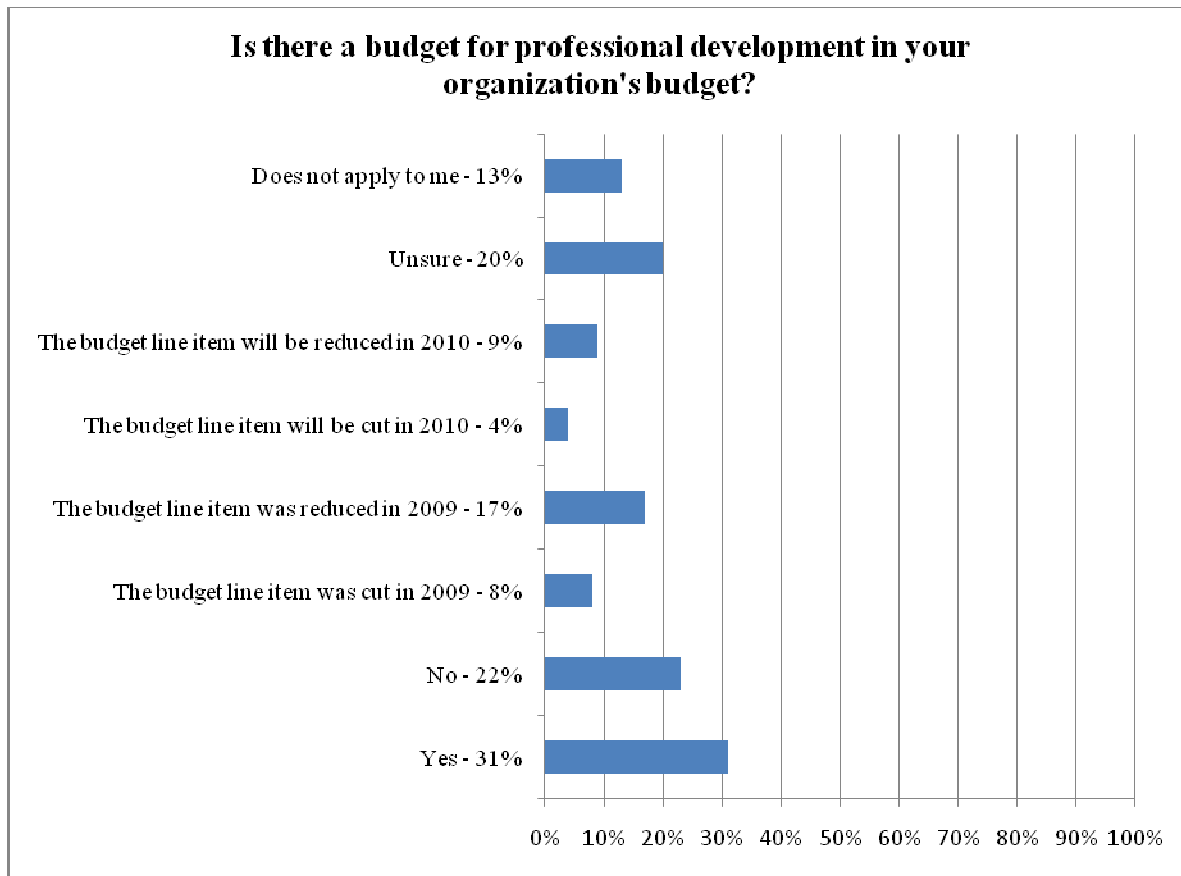
There is still a need for organizations to increase internal mentorship opportunities. As demonstrated towards the end of this survey analysis, emerging leaders are committed to this field but do not feel there is the ability for career growth within the organizations they currently work for. Locally developed mentorship programs and knowledge sharing is one potential solution to this disconnect. Mentorship programs do not have to be formal; instead, if supervisors make the opportunity available to their staff to share knowledge, resources, and career advice, this can be a way to provide low cost professional benefits to arts administrators. Mentorship can be provided during weekly staff meetings, lunches out of the office, or just by sharing different resources, articles, or websites that senior leaders have come across. Although emerging leaders may change jobs, organizations, and even careers throughout their working lives, supervisors should consider the benefit they give to the field as a whole when they make sure their staff is well equipped to advance their careers.

The 9% of “other” responses to this question tend to fall in line with the other response options, with additional comments related to an individual’s particular situation.



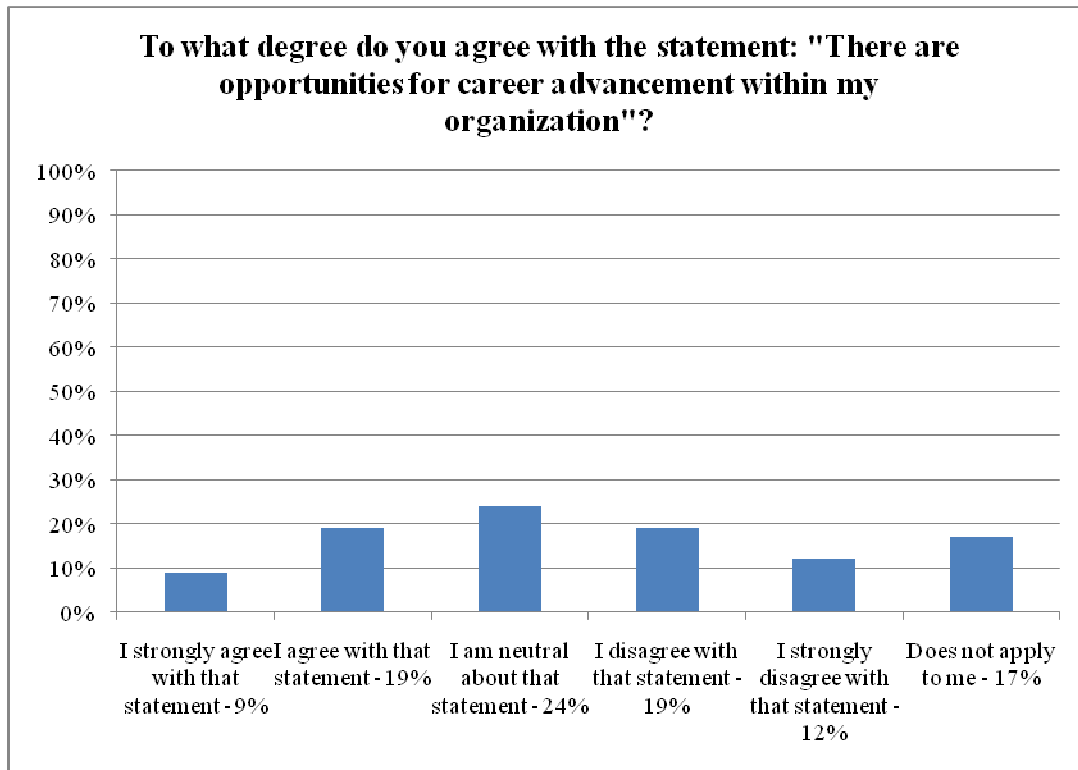


The strong majority (63%) of individuals who responded to the survey feel as though their opinion is valued at work and their supervisor appreciates their time. Only 20% of individuals were either neutral or did not feel as though their opinion or time is valued by their supervisor. In general, these are very positive responses, and demonstrate the potential for increased self-created professional development opportunities. An emerging leader who enjoys a good relationship with his or her supervisor is well positioned to initiate a conversation about formal mentorship activities at the organization.

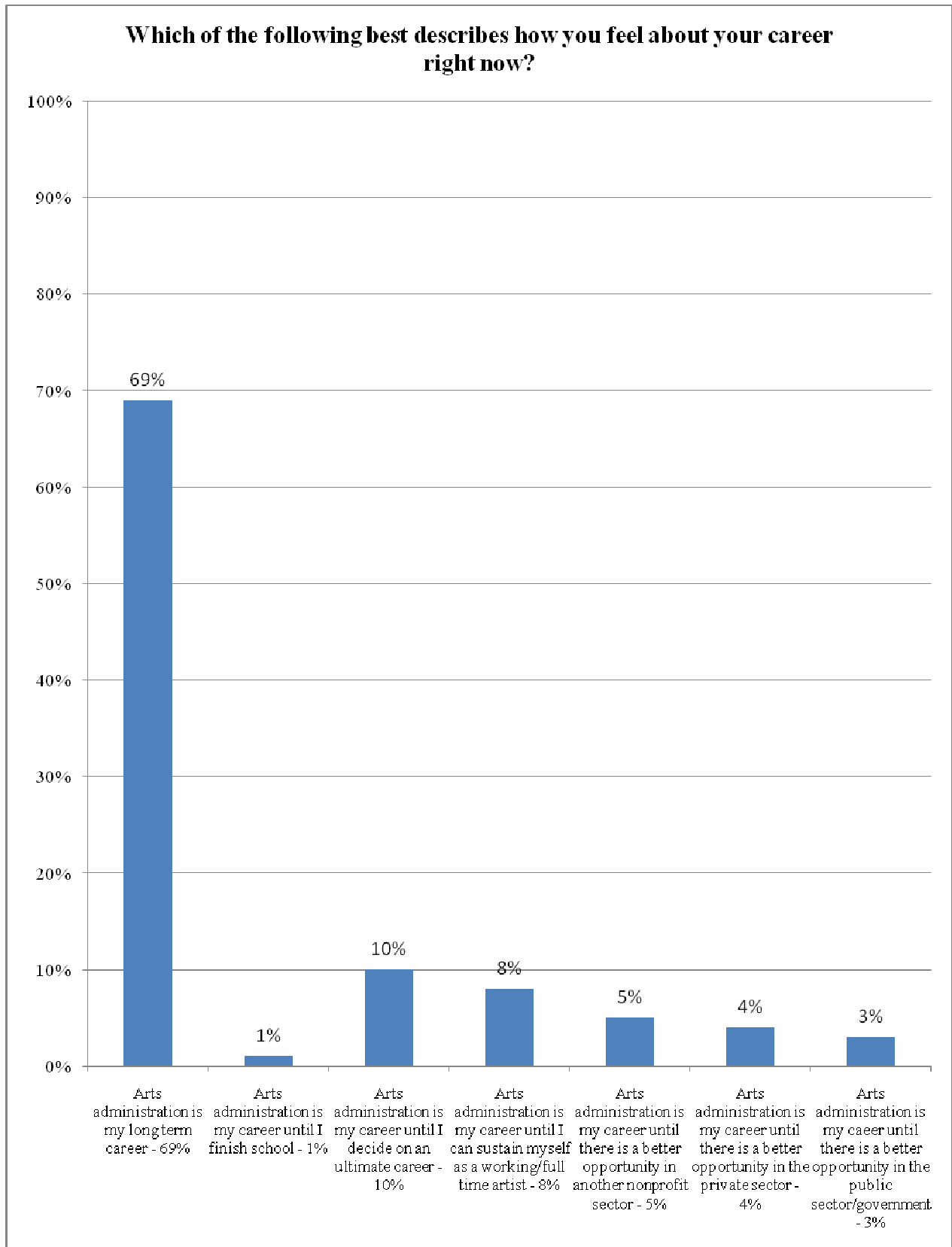


This question yielded some of the most important responses to this survey. As indicated by the results, only 1/3 of respondents know that they have a professional development budget available to them. Another 1/3 specify that their professional development budgets were either cut or reduced in 2009 and 2010 line items. With further cuts imminent for 2011 this number will likely increase. One surprising result from this question is that nearly 20% of survey respondents were unsure whether their organizations have a budget line item for professional development. While some employees may not have in-depth knowledge of budget specifics for the organization they work for, we should all know whether or not we have professional development line items available to us. Senior managers need to either communicate what is available to staff for professional development, or staff need to ask their supervisors. In fact, this topic should be discussed during the interview process for a position.

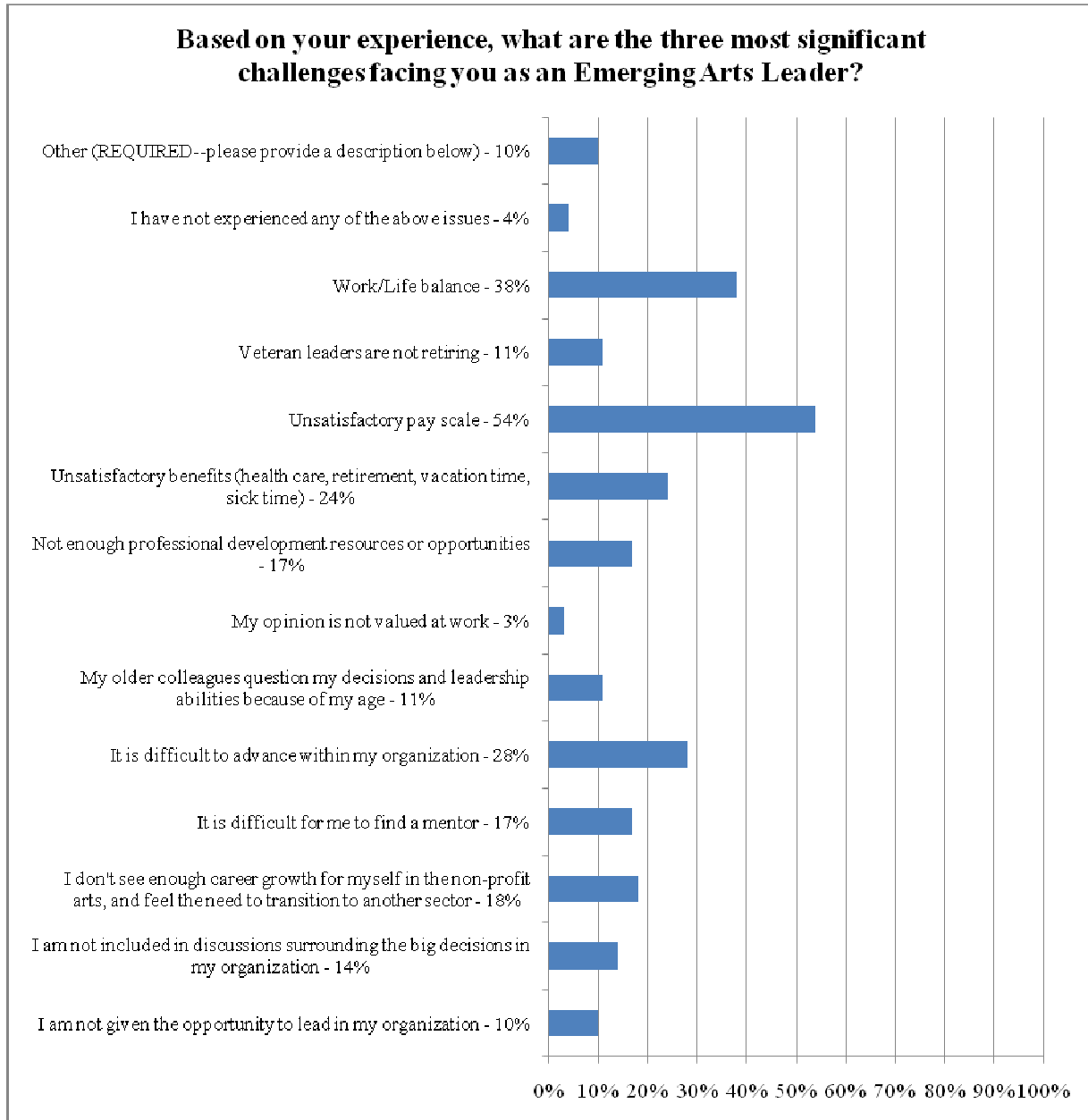
The responses to this question further strengthen the case for why individuals, arts organizations, and communities need to create their own professional development opportunities. Money is not always available to send multiple staff to national or even regional conventions throughout the year. With that in mind, what can we do within our own communities and organizations to help retain talent, promote professional growth, and build upon the infrastructure growth that has been made by Baby Boomers over the last decades?



The findings from this question are very interesting, especially when compared with the remaining survey questions. Only 28% of responses indicate that emerging leaders feel as though there are opportunities for career advancement within their organization. However, the question did not apply to 17% of survey participants. Therefore, out of those for whom the question was relevant, about 34% feel that they have opportunities for career advancement within their organizations. Consequently, the majority of young arts administrators do not feel as though they can grow within their current positions. As a field we must come together to address this pressing problem; if we don't, a large number of young arts administrators who are currently in the field may end up leaving the arts altogether for jobs where they feel a greater sense of growth and accomplishment. Others may leave their current positions for different jobs within the sector, where they can continue to build their resumes and portfolios. Either way, employee retention will suffer if we don't develop a solution to the widespread lack of professional development and advancement opportunities in our field.



The results for the preceding question are shocking, especially considering only 1/3 of our survey respondents felt as though they are working in an organization where there are career growth opportunities. Considering 69% of individuals identify arts administration as their long term career, it is important that we foster and provide opportunities to develop these individuals. Otherwise, they have nowhere to go, except out of the field. This is a central contradiction to being an emerging arts leader today. Arts administrators are committed to the field but feel like their opportunities for growth and development does not match that dedication. This is a theory that those working in leadership development for arts administration have hypothesized and the results of this survey support the idea.



Generation X and Y workers want to work for organizations where their opinions are valued; they are paid a fair and livable wage; they have work/life balance; and they are able to advance within their organizations and careers. In

order to navigate the upcoming leadership transition, the arts administration field needs to evolve to accommodate these priorities. At the same time, young arts administrators who are just starting out in the first few jobs of their careers should have realistic expectations about the number and nature of opportunities available and understand the level of competition for them.

CAREER SUPPORT AND PROFESSIONAL DEVELOPMENT NEEDS IN SUMMARY

This section of the Emerging Leaders Survey yielded some results that we were expecting –for example, that only half of emerging and mid-career arts administrators are given the opportunities to go to out-of-town conferences and events that will benefit their careers, but many are still dedicated to the field and hope to stay in it for the long term. Other findings were more surprising, however – such as the relatively high proportion (20%) of individuals who did not know whether their organizations budgeted for professional development, and the high number of individuals who wanted to stay in the field (almost 70%) versus the relatively few respondents who felt they had room to grow within their organizations (about 34%). That gap needs to be bridged if we hope to successfully pilot our way through the impending leadership transition.

While national organizations can work to provide opportunities and resources for professional development, such as fellowships, scholarships, and online trainings, responsibility for providing community and organizational based professional development should fall to local arts organizations and grant makers. The creation of mentorship opportunities, yearly performance reviews, and creative benefits that enhance work/life balance can go a long way towards making it possible for an emerging or mid-career arts administrator to stay in the field. These inexpensive recommendations can lead to increased job satisfaction, better workplace environment, and more open communication between staff and supervisors.

As demonstrated in the previously analyzed survey sections, the results to this survey brought up additional questions to address – many of which could be a focus for a future Local Emerging Leaders Network meeting or discussion or a Creative Conversation. This analysis could also be considered a subject for discussion and dialogue.

There is great potential for growth and expansion of our field – through national leadership and local commitment to not just providing a high quality artistic product, but also taking care of our employees who work so hard to make the arts available in communities. Our field cannot afford to lose the great people who keep the wheels turning at so many arts organizations across the country. We invite you to think of one way you can provide more professional development, mentoring, or networking opportunities for either yourself or your colleagues in your organization and community. And then do it before the end of this year.

Questions to Consider:

- How can we create access to meaningful professional development for those who want to stay in the field?
- What can we do within our own communities and organizations to help retain talent and promote professional growth?
- What can we do to sustain the momentum that has been generated by Baby Boomers over the last decades?
- What, if anything, has been lost by professionalization of the field? Has artistic quality been compromised by investing more in the business side of our field? How do we serve artists as we provide opportunities for arts administrators?

Recommendations:

- Arts organizations should consider implementing in-house professional development and mentoring opportunities between senior and junior staff. These opportunities can include one-on-one lunches between a senior and junior staff member, and other mentorship opportunities.
- Access to and budget amounts for professional development should be clearly communicated to all staff of an arts organization.
- All arts organizations should implement yearly performance reviews for all paid staff (part-time and full-time).

Americans for the Arts would like to thank the Emerging Leaders Council, an all volunteer advisory group, for their hard work and dedication in putting this survey for the field together and in editing and making recommendations for this report.

Do you have questions about the Emerging Leaders Network, Emerging Leaders Council, or this survey and report? Contact Stephanie Evans, Local Arts Agency Services Coordinator at sevans@artsusa.org or 202-371-2830.