



# Leadership Development

in the Native Arts and Culture Sector

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A Report to the Ford Foundation by

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## Table of Contents

Introduction .....9

Executive Summary .....11

I. Wanted: More People, More Skills .....15

II. Research Approach and Orientation .....15

III. Analyzing Leadership Development Needs in the Native Arts Sector .....16

IV. Leadership Development Needs Identified by Sector Leaders .....21

V. Sources of Learning .....24

VI. Seeding and Supporting Leadership Development in the Native Arts Sector .....31

Appendix A .....34

Appendix B .....37



## Introduction

This report was generated in collaboration with the Ford Foundation's Indigenous Knowledge and Expressive Culture grantees. More than 40 leaders in the sector were interviewed to help define the needs and appropriate methods and options for leadership development in the field.

These leaders, who have committed themselves to supporting cultural renewal in their communities, overwhelmingly expressed the need for the development of leadership skills to emerge through culturally appropriate frameworks. In particular, the protection of cultural and community intellectual property rights and tribal sovereignty through the arts emerged as important concerns in leadership development.

Recommendations for culturally appropriate next steps included mentoring, network creation, organization-specific consulting, short duration certificate programs and professional pipeline development.

In the end, there is great consensus on the critical nature of this work, and we are on the cusp of a momentous cultural renewal in Indian Country. It is clear to me as a program officer at the Ford Foundation that an investment in Native arts leadership is tantamount to an investment in the future of tribal America.

**Elizabeth Theobald Richards**

Program Officer

Media, Arts and Culture

Knowledge, Creativity and Freedom Program

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## Executive Summary

### I. Wanted: More People, More Skills

Burgeoning cultural renewal in Native America and growing mainstream recognition of Native artists and their ideas have resulted in substantial growth in the Native arts and culture sector. The leaders of Native arts and cultural organizations have been a significant force behind this change. They promote Native artists, encourage connections among them, nurture the cultural links that underlie artists' creativity and commitments, stimulate field development, help manage market growth and open pathways to new opportunities. In Native communities, they (and the artists they support) have yet another role: As culture bearers, they generate space for collective self-definition and tribal self-determination.

With the field on the cusp of even greater expansion, many leaders of Native arts and cultural organizations have expressed a desire for expanded leadership capacities, and all of them desire more colleagues. This report is a first response to those needs. It asks: How might it be possible to develop more of the kind of accomplished, strong and dedicated leaders already at work in the field, and what do they need to know? Our focus is on leadership development—the process in which experience and knowledge, gained in formal and informal ways, are consistently accumulated and applied to the work at hand. By gathering information about what organizational leaders in the Native arts sector do and what they need to know, about methods and options for leadership development and about the match between needs and offerings, this report lays the groundwork for more deliberate investment in the development of field leaders.

### II. Research Approach

Primary data on leadership development needs and opportunities were drawn from 45 interviews with Native arts field organizational leaders and funders conducted between July and September 2005. Questions focused on what leaders do, how individuals became leaders and the challenges leaders face. We relied on electronic and print sources to learn more about leadership development programs and opportunities.

#### A Closer Look at the Native Arts Sector

What are the dimensions of the Native arts and culture sector? What motivates people to promote the work of Native artists and encourage the practice of Native arts? What institutions and organizations are available for doing this work? Exploring the answers to these questions is one way to gain an understanding of leadership development needs in the field.

#### Defining the Native Arts Field

Leaders interviewed defined Native arts as integral to indigenous culture and life as well as to identity and community. But the deep connection between art and culture does not mean that only traditional arts are authentic or have special community meaning. Interviewees included contemporary artistic expression in this cultural connection. Emphasizing their broader vision, sector leaders called for increased recognition of Native arts and artists. They also pointed to the challenge inherent in efforts to both retain community roots and gain greater acceptance in the mainstream. In other words, Native arts must not be reduced to stereotypical forms. Native art that creatively reimagines those roots should be embraced by the mainstream as well.

### Leaders' Motivations and Core Values

Current leaders of Native arts and culture organizations identified four main motivations for their work, which relate strongly to their core values as leaders. Listed in order of frequency:

- Leaders desire to perpetuate Native cultures and communities (both reservation-based and urban) through the practice of Native cultural arts.
- Leaders strive to educate the public (both Native and mainstream) about Native art, culture and values, pointing to the contributions of indigenous people to human society and to the benefits of supporting contemporary culture bearers.
- Leaders act as agents of change, promoting the inclusion of Native art and artists in the mainstream, and they stress that art produced by Native artists is part of the diversity and aesthetic of American art.
- Leaders want to help Native people sustain themselves economically through marketing, teaching and demonstrating their arts.

### Eight Kinds of Native Arts Organizations

Research points to eight organizational types in the Native arts field. Several challenges and goals are common across institutional types. They include finding stable, adequate sources of funding; appropriately representing Native arts and cultures to outsiders; building and maintaining strong ties with Native communities; and supporting further development of Native arts and artists. Examples of more specific challenges and goals include:

- For large, nationally visible, Native-led arts organizations, the challenge to represent the immense variety of artistic traditions and practices in Native America.
- For smaller, but established, nationally oriented Native-led arts organizations, the challenges to refine programs and transform the field.
- For regional, Native-led organizations focused solely or substantially on the arts, the challenge to avoid “mission drift” and to clarify their own purpose.
- For struggling Native-led organizations focused on arts and culture, the challenge to make critical decisions to turn their organization around or exit the field.

- For emerging and/or grass-roots Native arts organizations, the challenge to establish and maintain overall resources—staff, infrastructure and money.
- For educational institutions focused on arts or with strong arts programming, the challenges to attain institutional fit and to set or abide by institutional standards.
- For tribal museums and cultural centers, the challenge to operate in an environment that can be subject to the vagaries of politics.
- For non-Native museums with a commitment to Native Arts, the challenge to genuinely engage Native artists and communities in museum programming.

### III. Sector Analysis: Leadership Development Needs Assessment

Increasingly, the Native arts and culture sector is oriented along two fairly different paths: community development through the arts and inclusion of more Native arts and artists in the mainstream. Leadership development must take account of these differences. Not every leader requires training in both areas, but every leader will need to know how these paths are related, how organizations working along separate tracks can support each other and how to communicate within the field as a whole.

### IV. Leadership Development Needs Identified by Sector Leaders

Organizational leaders in the Native arts sector cited numerous topics when asked what skills or knowledge were needed to increase their personal effectiveness, strengthen their organizations and support the growth of the field.

- **Fund-raising:** Leaders want to know how to become more effective fund-raisers, how to develop markets and how to develop membership organizations.
- **Formal oral communication:** While leaders often feel uncomfortable praising their own accomplishments, they are aware that gaining public support (and, especially, funding support) requires speaking persuasively about their work.
- **Organizational development:** Leaders seek training on corporate organization and form, board responsibilities, personnel policies and the management of organizational and leadership change.

- **Project management:** Leaders feel that much of their work is about moving projects from start to completion, but some emerging leaders know very little about how to accomplish that.
- **Arts marketing and business development:** Leaders feel that these skills are critical to diversifying financial support for Native arts organizations.
- **Balanced leadership models:** Leaders want to develop institutional forms that fit their lives and values. For example, a 501(c)3 corporation concentrates authority in a single person, which is inconsistent with the values of many Native cultures.
- **Advocacy and activism:** Leaders note that the integral connection between art and culture requires them to be activists within and beyond their communities.

At first, this list appears somewhat generic—these are things that could be taught and learned at any seminar on nonprofit management. But a deeper look shows Native culture embedded in every item, from questions about the substance and methods of communication to interest in different styles of leadership and appropriate organizational structures. Follow-up interviews identified Native arts-specific needs as well, including the need for training in the protection of cultural and community intellectual property rights and in the promotion of Native arts and culture as a way to protect tribal sovereignty.

## V. Sources of Learning

Native arts sector leaders identified three critical sources of their own knowledge that also have the potential to aid in the development of the next generation of leaders.

- **Home communities:** Community connections helped leaders develop specific artistic skills and organizational leadership skills. This suggests that community-based arts programs are a fertile training ground for Native arts organization leaders and that it may be important to deliberately weave community connections into leadership development programming. Advice based on community wisdom can be given to other leaders, but the experience gained from being truly connected cannot be taught.

- **Learning through experience:** Interviewees also said that they learned on the job, through trial and error. Many were drawn into the field serendipitously. Because it was not a planned career path, learning through experience was their only option. Others suggested that the skills for organizational leadership in the Native cultural arts sector are relatively unique to the field and perhaps can be learned only on the job. However, they stressed that mentoring and formal education could speed this process.
- **Formal training:** Interviewees benefited from a diverse range of formal training opportunities, which have been offered by foundations, national and regional organizations, academic programs and consultants. However, no one program or opportunity emerged as fundamental to or ideal for Native arts sector leadership development. In fact, the perception that their organizations face unique challenges led to a preference for topic-specific workshops and organization-specific consulting.

## VI. Seeding and Supporting Leadership Development

Continued growth and vitality in the Native arts and culture sector requires renewing and re-energizing current organizational leaders while also recruiting and developing new ones. Importantly, this study uncovers the field's diverse and sometimes divergent interests and current leaders' tendencies to gain as much knowledge from informal sources of learning as from formal ones. The findings of this report point to several key leadership development opportunities for field stakeholders to consider and discuss as possible next steps. These opportunities fall into two general categories: skills development and experience enhancement.

### Skills Development

Skills development is the process of teaching and enhancing the skills that organizational leaders need to do their multifaceted jobs well. For current leaders and emerging leaders already working in the field, organization-specific consulting and short-duration certification programs might be the best route to skills development. Next steps or investment opportunities may include:

- Providing funding for direct consulting to organizations creating and maintaining a list of consultants available to Native arts organizations.
- Developing several topically packaged, Native arts organization-specific seminars addressing such issues as fund-raising, organizational form and board training.
- Identifying a lead organization to organize mentoring programs identifying mentors and mentees.
- Developing the “support structure” (networks, trainings) that enhance the experience of mentors and mentees.

A more sizable increase in the number of trained leaders is likely to require professional staff pipeline development. Next steps or investment opportunities may include:

- Creating incentives for Native students to consider arts administration and related fields.
- Creating scholarships for students and mid-career Native arts organization staff helping “sending organizations” with staff replacement support when regular staff are away for educational reasons.

### Experience Enhancement

Experience enhancement is the process of leadership development through on-the-job experience and interaction with others who face similar challenges. Two approaches are network creation and support and fellowship award programs. Next steps or investment opportunities may include:

- Creating and supporting networks (using consultants or existing organizations as necessary) through which leaders can encourage one another and collaborate.
- Establishing fellowships that reward work being done by leaders in the Native arts sector to energize and further engage active leaders.

A more interactive approach to leadership development through experience enhancement is to develop mentoring and networking programs. Such programs provide leaders with targeted training, mentoring and substantive networking opportunities, and a cohort of peers with whom they might interact throughout their working lives. Next steps or investment opportunities may include:

### Conclusion

The Native arts sector in the United States is thriving, and its success is due to the creativity and tenacity of the artists themselves and to the work of pioneering field leaders, especially the leaders of Native arts and culture organizations. But there are too few such leaders, and the demands placed on them are many. Continued growth and vitality in the sector requires renewing and re-energizing current leaders as well as recruiting and developing more leaders. This report is offered as a contribution to the conversation—among current leaders, key stakeholders, funders and others—about how that process of further leadership development might proceed.

## Leadership Development in the Native Arts and Culture Sector

### I. Wanted: More People, More Skills

In the mainstream, the arts often are understood as the work of artists who are viewing themselves, their times and the world around them through individual lenses. Their art may be in some sense distinctively American, but we seldom view it in the aggregate as the contemporary, collective expression of “peoplehood.”

Native peoples often view their art and expressive culture very differently. For them, art and culture constitute a cornerstone of collective self-definition and self-determination. Native artists not only are individuals expressing themselves but also are creative carriers of culture in its deepest, most fundamental sense—curating, cultivating and reinventing traditions and also providing the expressive glue that connects people, ideas and values within and across tribal boundaries. Artists play a critical economic role in many Native communities as well, attracting tourists, dollars and attention. Significantly, indigenous artists play an essential and complementary role in the non-Native art world: They participate in the production of every art form, and they contribute distinctive ways of creating, interpreting, seeing and using art.

Burgeoning cultural revival and renewal in Native America, coupled with an ever-growing recognition of Native artists and their ideas in the mainstream, have laid the groundwork for substantial growth in the Native arts and culture sector. Markets for Native art continue to expand. Young artists are moving into the field in significant numbers. New technologies and media are making themselves felt across the art and culture spectrum.

All of this is positive, but it also poses a challenge for the field’s leaders, especially the leaders of Native arts organizations. The field depends on these organizations to promote Native artists, facilitate connections among them, nurture the cultural links that underlie their creativity and commitments, stimulate field development, help manage market growth and open pathways to new opportunities. To accomplish these things, organizational leaders in the Native arts and culture sector must navigate a complex web of relationships, responsibilities goals and policies. Typical leaders simultaneously manage the demands of creating their own art; interacting with other artists; learning and implementing new business skills; acting as administrators; communicating with their organization’s board; detecting, interpreting and responding to developments in the sector as a whole; and acting as activists for Native art in the mainstream.

The leaders of Native arts organizations approach this formidable list of tasks and responsibilities with many strengths, including diverse personal skills, a passion for the work and community ties that provide tangible and intangible resources for perseverance and success. Nonetheless, the demand for more leadership capacity is growing, making leadership development the challenge confronting the sector. It arises not from a sense that current leaders are unequal to the tasks before them; on the contrary, their vision, skills and accomplishments have helped produce these growing demands. Instead, the challenge stems from the dual realization that more leaders are needed and that leaders in this fast-moving field will require even greater depth and breadth of skills and capacities.

This report is a response to the challenge. It examines the leadership needs of the Native arts and culture sector and lays the groundwork for more deliberate thinking and action on leadership development within the field.

### II. Research Approach and Orientation

Interviews with current and emerging leaders were our primary tool for gathering information on leadership development needs and opportunities in the Native arts and culture sector.<sup>1</sup> We conducted these interviews using

<sup>1</sup>We also conducted several interviews with non-Native leaders and funders outside the sector to expand the search for ideas and innovations.

a guide that focused on what these leaders do, how they developed as leaders and what challenges they confront, including those that arise from new growth and new directions within the field. We then turned to electronic and print sources to learn more about leadership development programs and opportunities to assess the fit between needs and possibilities (Appendix A provides more specifics on methodology).

Our focus is on leadership development rather than leadership training. The word *training* is both inappropriate and problematic in this context. First, it implies that organizational leaders in the Native art and culture sector are somehow deficient or unprepared for their jobs. We do not believe this is true. On the contrary, their skills, experiences and expertise explicitly prepare them for their jobs. At the same time, many of them indicate that they would like to know more. The other problem with the word training is that the idea of completing a training course or program suggests a sense of being done—“I’ve been trained; I’m now a leader.” But leadership development is an ongoing process in which a person never stops accumulating and applying experiences and knowledge, and this development often depends on intangibles, insights and intuitions that training programs, with their technical markers of progress, find hard to reproduce.

One interviewee expressed very well the tension between the implications of the word training and the current needs of sector leaders:

I am concerned that if this is presented to the larger field of philanthropy (foundations) with a desired effect to support Native arts leadership, it [could be read] as if our current leaders are at a basic skill set level and have limited knowledge of what is required to build solid, reputable, nonprofit arts organizations. There are emerging leaders in positions within nonprofit organizations that fall into [that category]. There is also depth of knowledge of experienced community practitioners who continue to find themselves in positions of leadership. The question for me becomes one of how we strengthen the existing networks and capacity for these individuals.

With its focus on leadership development, this report aims to communicate needs—and opportunities for

responding to those needs—across a broad and multifaceted field. The pool of interviewees has led to several different, and sometimes overlapping, concepts of leadership development, and it should be kept in mind that no one arts leader either requires every type of development or holds every view expressed in this report.

### III. Analyzing Leadership Development Needs in the Native Arts Sector

There are two ways to understand leadership development needs in the Native arts sector: Ask current and emerging leaders directly about their hopes and wishes for leadership development opportunities, and make inferences about needs based on an understanding of the context in which leaders operate. This report does the second of these first. Our discussion of context—what the field of Native art is, the motivations of current and emerging leaders and the organizational framework of the sector—provides important background for our later discussion of the expressed needs of Native leaders in the field.

#### Defining the Native Arts Field

In her powerful advocacy essay, “Funding Native Arts: Empowering the Center of Tribal Life,” Elizabeth Woody notes that:

Native American art can be anything a Native person makes that is an authentic expression of their vision. Often it may not be identified as art, but as craft, or simply a tradition, ceremony, historical artifact, or even spiritual idiosyncrasy. ... The ecstatic dance of the powwow or Native American healing is Native art. Speaking Native languages—languages nearing extinction as a result of the passage of the elders who spoke them as a first language—is a form of Native art. Contemporary works of oil painting, glass sculpture, quilt making and beadwork—things one might see at a museum of truly “modern art”—these expressions are just as vital to the Native art milieu as the most traditional form of ancient crafts.

Interviewees in the study reinforced this expansive definition. One noted: “Art was always part of our everyday objects. We would put our symbols on our bowls and tools. Our clan symbol is our name.” Another observed, “If

we don't sing, dance, make our sounds and marks, other beings in the earth will miss part of the resonance that we created."

For organizational leaders in the Native arts and culture sector, these understandings translate into a commitment to preserve language and ceremonies and to value community elders and culture bearers. They embrace the idea that support for these activities is on a par with support for things that non-Natives would be more likely to perceive as "art." Not surprisingly, these understandings also infuse Native art with a collective spirit and, by extension, with political meaning. Art becomes part of an individual Indian's identity as a Native person and part of the collective identity of each Native community or nation. Art is part of the strength of the community: "A guy takes his son into the woods to find a tree, they (and maybe their neighbors) pound the ash, others gather the sweet grass and the thyme, so by the time the artists get [materials to make a basket], two to three people in the community have already worked on it." Art and the relationships embedded in its creation provide the power to restore and transform people and communities. As one interviewee said, "Natives are lost and devalued in the mainstream, so art and culture give them an internal value system." Another interviewee described a leader she knew who "felt that instead of creating a political group, he would go the artistic route, because that would transform people's hearts."

Woody challenges readers to realize that "the positive impact of supporting Native arts reverberates throughout tribal communities—in benefits such as cultural renewal, poverty alleviation, environmental restoration, employment, youth education, community health and leadership development." A vibrant Native arts sector "strengthens the infrastructure of Native communities," promotes cultural continuity and buttresses political sovereignty.

It may be tempting for outsiders to assume that these thick ties among art, culture, community and politics mean that the only "authentic" Native art is "traditional" Native art. None of our interviewees expressed that view. "Traditional is contemporary, and contemporary is traditional," one summarized. Another said, "[The mainstream

makes] assumptions based on an imagined life of Indians. [Native art should] not just be stereotypical. It is important to have Native art that doesn't fit this definition." He went on to note that by making such assumptions and applying such labels, non-Natives and the mainstream art sector are taking on an inappropriate role: "The [appropriate] divide is between the creation and recognition of work. They bring the recognition. The artists will do their own creation."

This assertion about the authenticity of all Native art is closely connected to another point of advocacy expressed by field leaders: Native people see themselves as producing fine art and want the field of fine art to recognize Native art, no matter what form it takes. But organizational leaders in the Native arts and culture sector struggle to make this point. One argued, "The oldest artistic traditions in the arts in North America are not [represented by] the New York symphony; they are [the] sacred, traditional dances" and other expressive activities undertaken by America's indigenous peoples. Other interviewees made the case in more upbeat terms, pointing, for example, to the pride felt in the Santa Fe Indian Market ("This is an internationally known art show for Natives!"). Said another: "We have some dynamite artists that are nationally known. We have a strong market of traditional and contemporary artists. ... There is international recognition and a desire for Native art."

Nonetheless, while striving for and sometimes observing the increased acceptance of Native art as fine art, interviewees continued to express concern that the acceptance of Native art as something more than "folk art" or "traditional crafts" may come at the cost of standardization or compartmentalization. Must Native art be either Western-themed or reduced to the stereotypical "turquoise and kokopelli" forms that tourists buy? Can it retain both its deep Native roots and the creative reimagining of those roots that have come to characterize many of its most striking achievements?

### Leaders' Motivations and Core Values

These contours of the Native arts field—from connections among art, culture, community and politics to the desire for inclusion, freedom of expression and opportunity—

powerfully shape the motivations of the sector's organizational leaders. The motivations interviewees cited were:

**To perpetuate Native cultures and communities (both reservation-based and urban) by supporting the practice of Native cultural arts.** Many organizational leaders in the Native arts sector have a central focus on strengthening cultural and community values through the practice and creation of Native arts. These leaders are passionate about seeing the arts thrive on a grass-roots level and cultivating an understanding of personal and communal identity based on the history and tradition encompassed by the arts. Art and cultural expression are seen not only as beautiful but also as a fundamental expression of community and peoplehood. Art is creation and connection—to others within the community, to the historical past, to tradition and to the future. “Art can sustain a community and individual in a way that pushing for sovereignty can't.” In making these points, many interviewees underscored the importance of learning traditions and ceremonies from elders, learning Native languages and protecting lands and the environment. Organizational leaders who espouse these purposes also tend to note that their cultural art activities are simply “who I am” as an individual and as a Native person. Said one interviewee: “Art is intrinsic to me, yes, I'm an artist, but that's a being thing rather than practice.” Whether they are offering studio space, creating mentoring opportunities with master artists, helping maintain traditional art materials, generating display or market opportunities or undertaking any other supportive activity for cultural art practitioners, these leaders are focused on artists working in communities and on art as an aspect of community. They work to serve artists, to help artists retain and nurture those community roots, and to encourage the community to engage with the arts in both traditional and innovative ways. For them, art has a major role to play in rebuilding and sustaining indigenous communities.

**To educate the public (both mainstream and Native) about Native art, culture and values.** Many leaders describe their purpose in terms of education and outreach. Leaders associated with museums and cultural centers, for instance, view education on Native culture, history and expression as a central part of their jobs and as a critical role

for their organizations. Education and outreach are accomplished through exhibits (both in situ and traveling), teaching programs, performances and activism, among other things. A primary objective has to do with diversity: The broader public should be aware of American Indians, their art and their culture as a distinctive part of America's history, present and future. But many leaders who engage in education and outreach have deeper purposes. For example, one interviewee noted that practicing and sharing Native arts is a way to demonstrate the relevance of Native life ways: “Natives can take a leadership role and teach others another way to be in the world.” Another said, “It's also our role to educate the mainstream community. In any Native language, there is no word for art. It's part of community spirit. If we can just tell the mainstream that and get them to understand that, we have accomplished an important purpose.” But the education and outreach purpose identified by these sector leaders is also community-focused and artist-focused. They realize that informal mechanisms may be insufficient to sustain indigenous art and cultural practices and that formal efforts directed by Native arts organizations may be necessary. For example, they take measures to support and sustain current artists and to train new artists. As opposed those who think more about art's role in indigenous communities, these leaders also see community- and artist-focused education as an outreach to the mainstream. A thriving community arts sector is the best demonstration of the beauty and importance of Native art and the values embedded in it.

**To act as agents of change, promoting the inclusion of Native art and artists in the mainstream.** These leaders want to see Native art—objects, performances, stories and other artistic expressions—included as part of the overall communication of ideas that constitutes mainstream expressive art and culture. Yet, the idea of “inclusion” has many shades of meaning. For some, inclusion is about getting away from the problematic labels “traditional” and “contemporary.” These interviewees expressed a desire for artists, critics and patrons to move beyond the perception that art has to be of a certain style to be “Indian” and of another style to fit the mainstream. The call is for all styles and means of expression by Native artists to be viewed as part of American (and international) art.

For still other interviewees, the push for inclusion is more fundamental, focused less on definition than on representation. The goal of these leaders is that Native art (viewed simply as art produced by Native people) be present in the mainstream. Native artists and their art should not be ignored, invisible or assimilated but appreciated and understood purely for what they are. Many leaders sharing this viewpoint are actively seeking partnerships with arts and media organizations outside of the Native arts field.

**To help Native people sustain themselves economically through marketing, teaching and demonstrating.**

More often than not, artists who would like to devote themselves primarily to art have to struggle to do so. It is difficult to make ends meet pursuing art alone. As a result, they create art “on the side.” Many need help getting their artwork into an arena where it can be seen, appreciated and purchased. Helping to meet this need turned out to be a major part of the motivation for many of our interviewees. A number of them stressed a desire to facilitate “fair trade” in marketing Native art, an approach that increases opportunities for direct sales to a larger market and, when middlemen are necessary, returns to the artists a larger share of fair market value. While individual leaders often expressed multiple motivations for their work, most emphasized one or another of these four as their primary purpose. Of the four, the first one listed above—supporting the practice of Native cultural arts—was mentioned most frequently by interviewees; the latter two were mentioned least.

**Eight Kinds of Native Arts Organizations**

Sector leaders act to serve these purposes through specific organizations. The interview sample and complementary research reveal the following organizational map:

**Large, nationally visible, Native-led arts organizations, such as the National Museum of the American Indian (NMAI) and the Southwestern Association for Indian Arts.** These well-established organizations have a national presence and often serve as the “face” of the Native arts field to the larger public and to “peer institutions” in the broader arts sector. Their size and history suggest greater stability than smaller organizations,

but they cannot rest on their laurels. While their strong connections to foundations and other patrons of “high art” may make it easier to raise funds, they also need far more financial support. In addition, they face the pressure of representing the immense variety of art traditions and practices in Native America.

**Smaller, but established and nationally oriented Native-led arts organizations, such as First Peoples Fund.** These organizations have earned a reputation in the field for their clear focus and goals, secure funding and stable staff and boards. The challenges these organizations face are no longer survival, but program refinement, field transformation and increased influence in the mainstream arts sector. Typically, the leaders of these organizations describe their work and their development needs as “taking things to the next level.” In other words, the organizations strive to become larger and better known and to have greater impact.

**Regional, Native-led organizations focused solely or substantially on the arts, such as the Potlatch Fund, Maine Indian Basketmakers Alliance and Alaska Native Heritage Center.** These organizations tend to have strong ties to local Native communities and nations, often have well-established relationships with local and regional funders (including state arts organizations) and pursue a range of exhibit, marketing and teaching goals. Many of these organizations are less than a decade old and may soon face tricky issues of growth and maturity, including board turnover and the exit of founding leadership. As they have become more visible as regional institutions working on behalf of Native peoples and cultures, many are asked to take on tasks tangential to their original missions. Consequently, some confront the challenge of “mission drift” and the need for clarity about their own purposes.

**Struggling/failing Native-led organizations solely or substantially focused on arts.** These organizations are in many ways the same kinds of organizations as the smaller and regional organizations described above, but for various reasons they are struggling. They may have been overly dependent on a single funding source or a long-used exhibit space that is no longer available; they

may be experiencing detrimental cycles of staff or board turnover; or they may have failed to adjust programming to market needs or to the realities of staff and budget capacities. Many flourished under the leadership of one or two dedicated people who have since moved on. In other cases, these same leaders are still there but must now make critical decisions about how to turn the organization around or even how to exit the field.

**Emerging or grassroots Native arts organizations.**

These organizations are “struggling” and “fragile” but for very different reasons than the organizations described immediately above. Such emerging organizations include many working to implement the newest ideas for promoting, organizing and supporting Native expression and art. Grass-roots organizations are those that bubble up from voices and needs in local Native communities. Neither emerging nor grassroots organizations are likely to have much organizational infrastructure. Many have just a couple of key leaders or staff and perhaps some advisers who may or may not be formally organized as a board. An emerging organization may have hopes of maturing into a larger regional or even national organization, while a grassroots organization is unlikely to look very far beyond the local community or region. Obviously these trajectories are quite different, but they place similar demands on leadership: Do a lot with very little, do a wide variety of tasks yourself, find money and resources wherever you can and be the main promoter of the organization in the community, to partners and to funders.

**Educational institutions focused on arts or with strong arts programming, such as the Institute of American Indian Arts, Great Plains Art Institute at Sinte Gleska University and Evergreen State College’s Longhouse.**

Many of these organizations are embedded within larger educational institutions. They define their goals largely in terms of education—to produce generations of educated and experienced Native artists—but they also serve vital community outreach and arts promotion purposes. Their status as educational institutions gives them a degree of stability, but it also produces a distinctive set of demands having to do with student selection, student support, training program design, and certification and graduation requirements. Leaders of arts programs in colleges

and universities also must justify their use of resources (including staff time, physical space, fund-raising support) to other units of the institution, and they may face mission alignment issues.

**Tribal museums and cultural centers.** These institutions come in all shapes and sizes: emerging and established, large and small. The biggest difference between these organizations and others on the organizational map is their status as tribal entities that ultimately fall under the control of tribal governments. This institution-government tie brings both blessings and difficulties: Funding may be substantial, but it may also be unstable, and the institution’s leadership may be subject to the vagaries of tribal politics. As local institutions, tribal museums and cultural centers are on-reservation focal points for the teaching, display and practice of Native arts. Their leaders have important responsibilities over the stewardship and reclamation of a great deal of cultural patrimony. Finally, museum and cultural center leaders must manage the divide between serving the community and educating non-community members about the nation and its life ways. While these can be complementary purposes, they are not always so, and an institution’s leaders may be called upon to negotiate and implement a balance between them.

**Non-Native museums with a commitment to Native Arts, such as the Heard Museum and Eiteljorg Museum of American Indians and Western Art.**

These organizations may focus explicitly on Native arts or include them as a critical component of their exhibition focus. Sector leaders who work for these organizations have a substantial communication task—they must represent and explain Native art and cultural expression to the non-Native patrons and communities with which they work. They must reach out consistently to Native artists and Native community members to promote a sense of Native ownership in and access to the museums’ programming. And like large, nationally visible, Native-led arts organizations, they must support field development to avoid the allegation that they are siphoning resources away from Native organizations or communities. Nonetheless, they can serve as a vital link between the Native arts sector and the mainstream, connecting Native artists and other Native cultural arts organizations to new opportunities and possibilities.

### Putting Leadership Development Needs in Context

What does this discussion of context tell us about leadership development needs? For starters, it describes a field with a degree of internal contradiction about what its future ought to be. The field is on the cusp of exponential expansion, as more Native artists and art forms become accepted by the mainstream. While a full transition has not yet occurred, there are important signs that it will, from the prominence of certain individual artists, to the matter-of-fact inclusion of Native art and artists in contemporary art movements, to the presentation of Native art topics as a regular part of art conferences and panels, to NMAI's success at educating the national public about Native art.

At the same time, a significant number of field leaders are working on behalf of cultural and community sustainability through the practice of cultural arts. This community-focused work has some mainstream visibility, but its focus is elsewhere. As one interviewee explained about her work:

Basketmaking gives kids a chance to live and practice their culture, to connect with relatives, to build pride. It is an opportunity they don't have in other ways. ...Our definition of impact isn't always the same [as folks working in a non-Native, non-community art context]. We see a 13-year-old at our festival with his baskets, and that's impact. ... Not everybody wants to be or can be an "Indian basketmaker artisan." For some, the biggest thing is to make baskets for the [local] show ... and that's what they are happy with. Our challenge is to serve all.

Leadership development must take account of these very different orientations within the field. As clarified by leaders' varying motivations and the many different types of organizations they manage, these orientations help define the leadership skills and capacities required for the job. Growing the field requires leadership development efforts that support (for example) networking and project and program promotion in the broader fine arts world. Growing the field also requires efforts that focus on the skills and support necessary to expand and sustain the practice of indigenous nations' cultural arts. Some organizations and leaders span this divide (First Peoples Fund and its

leadership is an example) and may require both kinds of learning opportunities. But not all leaders will require or even understand the need for both kinds of leadership development opportunities. There are clusters of needs around each orientation within the field.

But is it enough to support leadership development along these separate, internally defined tracks? Several current and emerging leaders expressed concern about the tendency in the Native art field to focus primarily on how arts and culture can support community at the local level. These interviewees' argument is that transforming current and emerging leaders' perceptions about how their organizations fit into the larger arts field would strengthen those organizations and the arts overall.

If that is true, leadership development may need to focus in part on making connections between the two rather separate trajectories of the Native arts sector—one oriented to the local community and the other oriented to the larger arts world. The task may have less to do with changing leaders' primary purposes than with encouraging them to consider connections across purposes and how making (and strengthening) those connections can be beneficial for all.

This may not be easy to do. As one interviewee said, "The effort required in changing minds can be substantial. ... Most Native arts and culture leaders are not thinking 'globally,' so moving them toward that viewpoint will likely require specialized and sensitive efforts to explain and justify it." Moreover, even leaders who are already disposed to think globally are likely to need support in bridging these parts of the field. Every Native arts leader probably needs to know how the various dynamics and tendencies within the field are related and how to communicate within the whole of the field, not just within a subsector of it. Such knowledge can support new partnerships, institutional capacity building, and improved visibility and outreach, both within the Native world and beyond.

#### IV. Leadership Development Needs Identified by Sector Leaders

As leaders in the Native arts and culture sector reflected on what they need to know to become better leaders and what they wished they knew before taking on the tasks of organizational leadership, they generated a fairly comprehensive list of topics. A number of these fit the typical conception of “how-to” training. Yet when we shifted the conversation from “leadership training” to “leadership development,” we elicited more thoughtful comments and a broader set of topics on which leaders desired more information, more ideas and more opportunities for brainstorming.

Of course not everyone’s list of topics was the same, but there was substantial overlap among them, particularly around the theme of capacity building. We summarize these topics below. We make no effort here to match topics with methods of leadership development, leaving that task for our later discussion of the design and delivery of leadership development programs.

**Fund-raising.** Nearly every leader in the sample discussed the need for fund-raising skills—either for themselves or others. Notably, all see fund-raising skills as a critical subset of the skills needed for capacity building, because more money would support larger (or more formalized) staffs, more highly skilled employees, better programming and outreach, and better office and creative/presentation space.

Many dimensions of need were expressed. First, leaders want a better idea of how to raise money. They want to know who the funders are, how to approach them, how to get included in gatherings where they might talk to them, how they can successfully promote their organizations as “equal collaborators” in larger projects (rather than being seen as “minority partners” to larger organizations that get the bulk of the grant money) and how to sustain funding relationships. Those thinking about marketing wanted to know more about how to develop markets, both on the demand side (how to increase the number of buyers) and on the supply side (how to get more and higher quality products to “the market”). There is also nascent interest in developing membership organizations.

Most interviewees focused on fund-raising from foundations and wealthy individuals. This orientation may have been because our study was undertaken on behalf of the Ford Foundation (and we identified the study that way to interviewees) or because Ford grant recipients comprised our starting sample. But there are other reasons for the orientation as well. Philanthropic funding is the most common source of support for these leaders’ organizations, and therefore they have thought a lot about their relationships with private funders. A positive finding is that, for the most part, the Native cultural arts leaders we interviewed realize they cannot wait for other people to educate funders about the importance of Native art and culture. Instead, they want to know how to take part in an educational process that will change the flow of philanthropic funding.

Our conversations also were remarkable for the number of issues relevant to fund-raising that were not raised. Only a few interviewees discussed needs to diversify funding sources. Only a few linked fund-raising concerns to budgeting and planning. Several mentioned grant writing skills. (One interviewee stressed that she knew that many Native artist-leaders found grant writing difficult, but that there are effective ways to teach it to people who are more comfortable with creative or oral expression.) Few mentioned accountability and grant requirement tracking issues. The fact that such ideas largely went unaddressed is not a reason to suppose either that current leaders are ignoring such issues or that this sort of leadership development is unnecessary. Our sense is that many interviewees felt these topics were covered under the catchall “I need help with fund-raising.” And, we note that as with most aspects of capacity building, leaders of smaller, less mature organizations typically have a somewhat different set of fund-raising skills needs than leaders of organizations that are larger and more mature.

**Formal oral communication.** Many mentioned a desire to receive training in oral communication. Some discussed this desire in terms of fund-raising, saying they wanted to be better at communicating their organizations’ purposes to non-Native potential funders. For example, several interviewees said that explaining what they do to funders is hard because their work is so multidimensional. They are

seeking ways to express and explain the relationships that inherently make sense to Native people, so it will be easier for a non-Native person to “see what they are funding.” But the point was discussed more broadly as well. Leaders wanted to be more comfortable speaking in public about their organizations, about the artists and cultural practitioners with whom they work and about Native arts and culture generally so as to build a constituency not only within their communities but also beyond them. A frequently mentioned concern was gaining communication tools that would allow them to promote their organizations, artists and goals without appearing to “blow their own horns,” which most cited as culturally inappropriate. One explained that “successful artists [have to be] into their own ego and promoting themselves [to have] success, but that is not a successful Native characteristic. A leader in a tribal community is not based on individual attainment, but the person must be ready to give back to their community.”

**Organizational development.** Topics frequently mentioned by the leaders of less established organizations included choosing a workable organizational form (nonprofit versus for-profit, 501(c)3 versus 7871); learning the legal ins and outs of setting up a 501(c)3, 7871, or for-profit corporation; identifying board responsibilities (legal and otherwise) and training the board on these issues; determining which responsibilities should be the board’s and which should be the executive’s; establishing personnel policies (such as hiring, firing, linking contracts to funds, dispute resolution); and establishing organizational protocols that promote continuity through leadership changes, funding changes or crises. Topics more frequently mentioned by the leaders of mature organizations, which tend to already have strong organizational capacity and management structures, included how to work with their boards, clients, funders, and other stakeholders to expand vision; how to solidify organizational values that support the vision; and how else to support forward momentum. In other words, attempts to support leaders’ work in organizational development must meet organizations and leaders where they are.

**Project management.** A number of interviewees argued that leadership in the arts sector is all about project

management—organizing and curating a show, putting on a festival, creating and implementing training classes, seeing a grant through from beginning to end, producing a film and so on. Most leaders also felt that they already have these skills, but that more leadership talent could be grown by teaching others about project management. Prospective leaders need to be trained “in how to get from point A to point B. Some people have big ideas and don’t know how to implement them, and others are task-oriented but don’t have the big ideas.” With project management skills in hand, it becomes easier for an artist or field affiliate to imagine taking a job with an arts organization, taking on a leadership role or starting an organization to fill a service or market gap.

**Training in arts marketing and business development.** While most organizations in our sample have relied heavily on philanthropic support, many are moving toward marketing as a form of financial diversification. Moreover, they see the creation of market outlets as a critical means of increasing the visibility of Native arts. Yet for most Native artists and art organizations, this move toward the market is fraught with unknowns: What prices are appropriate? When and by what formula should artists whose work is displayed be paid? What are the tax ramifications of engaging in marketing? How can nonprofits market? How do you advertise what you’re selling, and to whom? These are just a few of the many questions about business development that Native arts organizations and their leaders must address, and there is great curiosity about how to answer them, even among organizations that have established business arms. For example, the Maine Indian Basketmakers Alliance (MIBA) runs a gallery to provide a year-round marketplace for its basketmakers and to raise some of its own revenue. In 2004, MIBA purchased \$55,000 worth of baskets and other Native art from its members for resale. MIBA is a model in the field (the California Indian Basketweavers Association has looked at MIBA’s gallery to evaluate its options for starting a gallery), but it nonetheless struggles with questions of pricing, store opening hours and profit margins. The latter question cuts to the heart of MIBA’s mission—should it buy and sell baskets only from the best artists or from those who need the income most? If it strikes a balance, what decision rules should it use to achieve that balance?

**“Balanced” leadership.** Many interviewees said that they were searching for an organizational leadership model that fit their culture, life and values. As one interviewee put it, “The 501(c)3 model of vesting all authority and responsibility in the hands of a single executive director is not a Native model.” Others also said they are looking for a leadership model that is less hierarchical and more circular or “balanced.” Interviewees stressed that they are seeking a match not only with “Native culture,” but also with their lives, which they want to be well-rounded. They need time to be cultural arts leaders and to be parents (and children, aunts, nephews, etc.), community servants and grounded individuals. One interviewee described her desire to balance work on art policy with the inspirational aspects of art: “We [have to] carry on these two activities simultaneously because I think it’s absolutely essential for us to be healthy and balanced. For me, if I went too deeply into the arts, I’d lose that connection to my community. Similarly, if I was only an administrator (which is tempting because you can make things happen), I’d lose something.” Interviewees said they would welcome the opportunity to discuss—and implement—organizational leadership models that accommodate these ideas.

**Advocacy and activism.** Native cultural arts leaders whose specific art practices necessitate the use and, thus, protection of traditional materials and land were most likely to mention the hows and whys of advocacy and activism as a leadership development need. But advocacy and activism were an underlying aspect of many other interviewees’ statements. There was an element of advocacy in every conversation about education and fund-raising, and advocacy and activism were present in conversations that concerned the inclusion of Native arts and cultural ideas in the mainstream. In short, the need is for leaders to recognize this activist element of their work and for them to be trained in simple and effective strategies for activism and advocacy.

So what does this list mean? First, it points to a high demand for leadership development that helps leaders build organizational capacity. This idea encompasses the requests for education and support around fund-raising, budgeting, organizational design, board composition and duties, strategic planning, and so on. Critically,

there is both a “basic” and an “advanced” version of this need. Second, while many of the topics might seem generic—things that might be needed by the leaders of any nonprofit organization<sup>2</sup> and that could be learned at any seminar or course on nonprofit management and leadership—the reality is that Native concerns do flow through them, from the substance of what is communicated to the methods of communication, to the styles of leadership, and to the types of organizational structure that might work within Native contexts. That aside, however, not much on this list is limited to Native arts. Few interviewees called for information about managing the boundary between what is Native art and what is mainstream. Few raised the issue of protection of cultural and community intellectual property or the importance of art in protecting tribal sovereignty. At the same time, follow-up conversations with a select group of interviewees confirmed that these issues are important and suggested that they initially went unmentioned because there was already so much to say. Furthermore, they emphasized that these substance issues flowed through and connected with nearly all the skills issues listed above.

## V. Sources of Learning

Finding out what organizational leaders in the Native cultural arts sector need to know is only part of the task. Finding out where they learned what they know and how they gathered their skills—and assessing what worked best—is the second step toward leadership development for the sector. This section reports on what interviewees said on these topics.

### Community Connections

When asked how they learned the skills necessary to be effective leaders in the Native arts and culture sector, the majority of interviewees responded that their communities were the source of their knowledge. Significantly, this answer encompassed not only the specific skills of interviewees’ art (whether it was storytelling, basketmaking, dancing, or some other artistic expression), but also organizational leadership skills. One interviewee noted that her community taught her to “cultivate a great deal of patience and [that she] should not be completely goal-oriented, but see [the work] as unending, an ongoing pro-

<sup>2</sup> A sense that is substantiated by finding 4 (pp. 21–24) of “Daring to Lead 2006: A National Study of Nonprofit Executive Leadership” ([www.compasspoint.org/daringtolead2006](http://www.compasspoint.org/daringtolead2006)).

cess.” She went on to say that “you must have very strong ties to your own community to sustain you and to help you navigate the difficulties that come up. Know how people relate to each other, and respect and honor that. Some of it is a personal maturing process.” Others stressed that their communities had taught them how to listen to many voices before making decisions, how to reach out to others and partner to manage with limited resources and how to measure the success of their organizations.

Another interviewee said it was necessary to “realize that art [is] a relationship to the community,” and that leadership in the arts is just another facet of this relationship. A community instructs arts sector leaders (as above). Similarly, a community can nurture arts leadership. Reflecting on the values that were embedded in him organically by his community, one interviewee said, “Art is who I am,” and indicated that his work as an arts leader sprang from the same source of identity. A community can even deliberately generate arts sector leadership. One interviewee who now leads a Canada-wide indigenous arts organization said she had been “appointed” by her community to lead—in arts and a variety of other efforts.

Significantly, there is reciprocity in these relationships. A Native arts organization leader who draws on community assets typically finds ways to “check in” with or give back to the community. Two prominent Native nonprofits that support Native arts, Native arts organizations and Native arts leaders—the Potlatch Fund and First Peoples Fund—highlight this perspective in their missions and grant making. Speaking about its recently launched Native Arts Program, a principal of the Potlatch Fund explained, “A leader in a tribal community is not based on individual attainment, but [that] the person [is] ready to give back to their community. So what we are trying to do is base grants on the success of the artist and evidence of giving back to the community. [This] criterion was suggested by individual artists.” Similarly, the First Peoples Fund’s Community Spirit Awards honor, support and provide “voice to the creative indigenous artists who share their inspiration, wisdom, knowledge and gifts with their communities,” according to its Web site. Notably, this artist-to-community linkage is not confined to artists working in what are commonly conceived as traditional arts. By way of

example, one interviewee spoke of a friend who frequently told him, “I don’t want to be slotted, I don’t want to be tagged [as a Native artist doing Native art].” Nonetheless, the interviewee observed, “[My friend] spends a lot of time giving back to his community, on the land he is attached to. So, folks don’t want to be characterized as beads and feathers, but they do support their own.”

This evidence contains several implications for leadership development. One is that community-based arts programs<sup>3</sup> are an important training ground for artists and for Native arts organization leaders. By immersing themselves in the ideas, ideals, language and expectations of their art, apprentices also are steeping themselves in community-based lessons in leadership and gaining the trust of authentic authorities who will support them in sectoral leadership roles. Another implication is that arts sector leadership development ought to support community connections. Information can be communicated and advice based on community wisdom can be given to other leaders, but the experience gained from being truly connected cannot be taught. Thus, to gain the many benefits that embedment in a Native community offers, leadership development programs should find ways to seed, nurture and reinforce enduring community bonds.

But this is not to say that every Native arts organization leader needs the same type of community connections. The diversity in artists’ and organizations’ motivations and goals, as well as the wide array of art forms encompassed by the Native art and culture field, signals the need for appropriate community connections. One role of leadership development is to help leaders figure out what those connections are.

### Learning through Experience

Interviewees’ other typical response to our query about how they learned the skills necessary to do their jobs was “trial and error” or simply “experience.” Some mentioned that they came of age during—and were spurred on by—the activism of the 1960s and 1970s. Often, these leaders worked closely with a core group to get their organizations off the ground and eventually hit rough spots, but they kept going because of their commitment to the social movements with which they were engaged.

<sup>3</sup> We use this word hesitantly, knowing that in most Native communities, artistic practices are inextricably entwined with other parts of life, and there isn’t an “arts program” per se. At the same time, we want to underscore the multifaceted importance of ongoing, and perhaps structured, opportunities to learn cultural arts from community-bonded practitioners.

The spirit and zeal of that era perhaps motivated them to stick with things and learn how to keep an organization going when they otherwise might not have. Other interviewees mentioned that they were called (or pushed) to make the transition from artist or activist to art organization leader (frequently with the words, “we think you’re the only person who can pull this off for us”) and had no choice but to learn on the job. Even those who did not cite engagement with social activism or a critical transition from artist to artist-manager-leader spoke of the necessity of experience-based learning. Most discussed the fact that the skills necessary for organizational leadership in the Native cultural arts sector are relatively unique to the field or organizational type (usually a Native nonprofit) and can only be learned on the job.

When inward reflection turned to the outward-oriented question of how others might learn, responses led to two important observations about opportunities for leadership development. The first is that classroom-, coursework-, or workshop-based learning can complement and speed the process of learning by doing. Interviewees who had some administrative or management background often had an easier time making the transition from artist or activist to manager and leader. Additionally, even those who learned most of what they did through trial and error felt that a certain amount of information could be taught in a leadership development workshop or course for Native arts organizations. In other words, current leaders’ experience has led to a knowledge base about how to manage Native arts organizations, and many of these leaders are eager to help the next generation. This is not to say that learning by doing is ineffective; the desire is for leaders to be able to start farther down the path through access to this field-specific wisdom. One interviewee discussed several concepts he learned on the job that could be taught through a leadership development course or workshop:

It takes a strong dedication and ability to work within your means. [It can be] hard for production organizations that have a lot of upfront costs. I [have learned to] always work frugally because I know that there is always more [to do]. Spend less so that you have a little saved up. Stabilize enough so that you have something for the next step. Be dis-

ciplined around money. Engage the resources in the community that can help you out. If you look stable, you get more support. Note your importance to your community, which helps you become central in the community, [and then] get more support.

Interviewees’ reflections on the experience of learning by doing yielded a second observation about leadership development: that mentoring or “substantive networking” are important. Individuals reported much greater ease in learning how to do their jobs well when they were mentored by their organizational predecessors, knowledgeable board members or peers they sought out in the field. Several interviewees had been part of the Americans for Indian Opportunity (AIO) Ambassadors Program, which works to develop leadership skills through exposure to opportunity, cohort effects, mentoring and networking. They particularly noted the benefit, when they hit snags, of being able to call upon individuals who had gone through the program. This process is what we mean by substantive networking. It occurs when individuals do more than attach a name to a face and an organizational role. It is the process of connecting people—especially less experienced professionals connecting with individuals farther along in their careers—in such a way that when later contact is made, they will take each other’s calls, become engaged in one another’s efforts and concerns, and even view the contact as an opportunity for teaching and learning.

### Formal Training

Of course, many interviewees (even those who discussed the importance of community connections and learning through experience) also cited formal sources of training and instruction in arts organization leadership. The list of such sources includes arts administration degree programs, summertime workshops aimed at arts organization management, various “topical” training programs (on leadership and fund-raising in particular) and a number of mentoring and consultant options. On the next page, we provide a complete listing and rough categorization of the programs and opportunities mentioned by interviewees:

### Foundations

Foundations that have funded leadership-development efforts from which interviewees benefited or that otherwise support leadership development as an adjunct to grant making.

**Arizona Community Foundation:**

**Hopi Foundation;**

[www.hopifoundation.org](http://www.hopifoundation.org)

**Keomailani Hanapi Foundation;**

[www.khf-nativehawaiianarts.com/bod.htm](http://www.khf-nativehawaiianarts.com/bod.htm)

**Marguerite Casey Foundation;**

[www.caseygrants.org](http://www.caseygrants.org)

**Ms. Foundation for Women;**

[www.ms.foundation.org](http://www.ms.foundation.org)

### National and Regional Organizations

These organizations were cited as having engaged deliberately in leadership development or as having offered workshops, programming or conferences on topics that interviewees found useful for their individual development.

**Atlatl Inc.: National Native Arts Network**

Atlatl was a national Native arts service organization that closed its doors in 2007.

**American Association of Museums**

(especially the Museum Assessment Program);

[www.aam-us.org/museumresources/map/index.cfm](http://www.aam-us.org/museumresources/map/index.cfm)

**Americans for the Arts**

(leadership development programs);

[www.americansforthearts.org/services/leadership\\_development](http://www.americansforthearts.org/services/leadership_development). For pro bono organization consulting through

**Business Volunteers for the Arts**, see:

[www.americansforthearts.org](http://www.americansforthearts.org)

**Americans for Indian Opportunity, Ambassadors**

**Program** (a general leadership program for early-career Native professional); [www.aio.org](http://www.aio.org)

**Crow's Shadow Institute of the Arts** (Umatilla-based print school that offers marketing and networking opportunities as an adjunct to printmaking training);

[www.crowshadow.org](http://www.crowshadow.org)

**Ecotrust**

(Indigenous Leadership Program and the Buffett Award);

[www.ecotrust.org/buffettaward/](http://www.ecotrust.org/buffettaward/)

**First Nations Development Institute**

(Leadership and Entrepreneurial Apprenticeship Development Program, as well as technical assistance to Institute grantees);

[www.firstnations.org](http://www.firstnations.org)

**First People's Fund** (both the Community Spirit Award program and the Artists in Business Leadership program);

[www.firstpeoplesfund.org](http://www.firstpeoplesfund.org)

**Foundation Center**

(fund-raising support and information);

[www.foundationcenter.org](http://www.foundationcenter.org)

**Institute of Cultural Affairs**

(training in facilitation and consensus building);

[www.ica-international.org/courses/training-availability.htm](http://www.ica-international.org/courses/training-availability.htm)

**Institute of Museum and Library Services**

(staff of institutions that receive basic or enhancement grants for programming may request the "education/assessment option" that supports training and leadership development);

[www.ims.gov/applicants/grants/nativeAmerican.shtm](http://www.ims.gov/applicants/grants/nativeAmerican.shtm)

**Migizi Communications** (its Native Academy offers leadership development for youth and is a partner in the W.K. Kellogg Foundation Leadership for Community Change Fellowship Program, which is also aimed at adults);

[www.migizi.org](http://www.migizi.org)

**National Alliance for Media Arts and Culture**

(especially its Leadership Institute);

[www.namac.org](http://www.namac.org)

**National American Indian Development Corporation**  
(technical and organizational development assistance)

**National Museum of the American Indian**  
(especially NMAI internships and training programs);  
[www.nmai.si.edu/subpage.cfm?subpage=collaboration&econd=landing](http://www.nmai.si.edu/subpage.cfm?subpage=collaboration&econd=landing)

**Native American Art Studies Association**  
(especially its conference and networking opportunities);  
[www.nativearts.org/naasa\\_about\\_frame.html](http://www.nativearts.org/naasa_about_frame.html)

**New Ventures in Philanthropy**  
(convenings for minority and tribal organizations);  
[www.givingforum.org/s\\_forum/sec.asp?CID=71&DID=118](http://www.givingforum.org/s_forum/sec.asp?CID=71&DID=118)

**Sundance Institute** (Native Initiatives)  
[www2.sundance.org/press\\_subgen.html?articleID=5&colorCode=green](http://www2.sundance.org/press_subgen.html?articleID=5&colorCode=green)

**Seventh Generation Fund for Indian Development**  
(SGF offers workshops focused on capacity building to its affiliates or incubated organizations);  
[www.7genfund.org/](http://www.7genfund.org/)

**Toastmasters** (public speaking);  
[www.toastmasters.org](http://www.toastmasters.org)

**Urban Institute**  
(especially its research on and services to nonprofits);  
[www.urban.org/nonprofits/index.cfm](http://www.urban.org/nonprofits/index.cfm)

**U.S. Department of Health and Human Services, Administration for Native Americans** (especially technical assistance available to ANA grantees);  
[www.acf.hhs.gov/programs/ana/](http://www.acf.hhs.gov/programs/ana/)

**Valley Leadership's Leadership Institute**  
(Phoenix-based organization, affiliated with the national Community Leadership Association);  
[www.valleyleadership.org](http://www.valleyleadership.org) and [www.communityleadership.org/](http://www.communityleadership.org/)

### Academic Programs

University-based programs that interviewees found critical to their current work—or that they are attracted to because of the nature of their work.

**Institute of American Indian Arts** (art training and degree programs); [www.iaiancad.org/college/academics.php](http://www.iaiancad.org/college/academics.php)  
For its **Center for Lifelong Education**,  
[www.iaiancad.org/lifelong.php](http://www.iaiancad.org/lifelong.php)

**San Francisco State** (possible relevant degrees within the College of Behavioral and Social Sciences Public Administration Program, College of Education Department of Administration and Interdisciplinary Studies, and College of Creative Arts)

**Great Plains Art Institute at Sinte Gleska University** (associate and bachelor's degrees in art, and bachelor's degree in art education); see the course catalog at [www.sintegleska.edu/gpai/academics/Academics.html](http://www.sintegleska.edu/gpai/academics/Academics.html). SGU also sponsors the **Northern Plains Indian Art Market**; see [www.npiam.org](http://www.npiam.org)

**Southern New Hampshire University, programs in community economic development** (especially the master's in nonprofit and nongovernmental community-based organization management); [www.snhu.edu/388.asp](http://www.snhu.edu/388.asp)

**Stanford University, Graduate School of Business, Executive Program for Nonprofit Leaders–Arts**;  
[www.gsb.stanford.edu/exed/epnl/](http://www.gsb.stanford.edu/exed/epnl/)

**Yale University** (master of arts program in International and Development Economics); [www.yale.edu/ide/](http://www.yale.edu/ide/)  
For master's and certificate programs in **theatre management**; [www.drama.yale.edu/admissions/theater\\_management.html](http://www.drama.yale.edu/admissions/theater_management.html)

### Consultants

Interviewees had personal, positive experience with these firms or individuals and felt the services they offered would be broadly useful to the field.

**Foraker Group** (Alaska-focused consulting group for nonprofit management and capacity building; offers a certificate program in nonprofit management)

**Kitseallyboy Consulting** (especially Vickie Oldman, for assistance in strategic planning, financial consulting, board development); [www.kitseallyboy.com](http://www.kitseallyboy.com)

**Klein & Roth Consulting** (especially Kim Klein's grassroots fund-raising expertise); [www.kleinandroth.com](http://www.kleinandroth.com)

**LarsonAllen Public Service Group** (especially Diane Espaldon); [www.larsonallen.com](http://www.larsonallen.com)

**National Center for American Indian Enterprise Development** (workshops and consulting on topics such as strategic planning and business development planning); [www.ncaied.org/resources.php](http://www.ncaied.org/resources.php)

**Zocklein & Associates** (grant writing assistance); [www.zockgrant.com](http://www.zockgrant.com)

### Programs/Opportunities in Canada

**Canada Council for the Arts, Aboriginal Arts Secretariat, Flying Squad grant program** (grants to arts organizations to support self-identified organizational development needs); [www.canadacouncil.ca/grants/iu127676494620069427.htm](http://www.canadacouncil.ca/grants/iu127676494620069427.htm)

**Centre for Indigenous Theatre** (offers training in theater that includes elements critical to leadership, such as project management and grant writing)

**Cultural Human Resources Council** (networking, training, and general support for workers and managers in the arts in Canada); <http://culturalhrc.ca/about/whatChrc-e.asp>. Also see "Is a job in cultural management for you?" at: <http://culturalhrc.ca/cicm/e/01-01.htm>

Although it is difficult to know precisely what each program or opportunity is (or might have been), the list nonetheless points to several conclusions about the past and future of leadership development in the Native arts and culture sector.

First, it is clear that organizational leaders in the Native arts and culture sector have received training, technical assistance and leadership development support from a wide variety of formal sources. Yet as innovative as these leaders have been in accessing and learning from a broad array of opportunities, the diversity also suggests that there is no widely recognized program or opportunity that current leaders view as fundamental to or ideal for leadership development in the field.

For example, very few interviewees said anything about the usefulness of the most formal option for management and leadership training in the arts: degree-granting programs in arts administration. This probably reflects the fact that few current leaders have that background; most of those with whom we spoke came to leadership by quite different routes. As noted above, they may have been appointed by their communities or been engaged in other work but prevailed upon by organizational principals to take the job. In many cases, they are artists who evolved, sometimes by winding and surprising paths, into organizational leadership. Few are in a position to judge whether formal, degree-granting programs meet relevant leadership development needs.

That said—and here is the second conclusion—at least some current leaders see degree-granting programs as important. While the discussion of academic programs was limited, two interviewees did make a special call for more recruitment of Native students into arts administration and management programs and for support to keep Native students in those programs through graduation. Both of these interviewees were engaged in the national contemporary Native arts scene and expressed the belief that such training and certification was increasingly important as Native and Native-produced art became more visible in the mainstream. In contrast, several Native arts leaders with deep community connections expressed great interest in academic programs in community and

business development as opposed to arts administration. They were seeking more formalized training that would allow them to move their art, and their local communities, forward. Finally, the leader of one well-established Native arts organization remarked that she sometimes is “almost convinced that every nonprofit director/ED should be required to have an M.B.A.”

In other words, we heard two rather different views of how academia could be helpful. One highlights arts administration as the key skill, thanks to the increasing visibility of Native art in the arts mainstream; the other highlights community and business development skills as key, thanks to the role that the arts can play in community development. Again, we see elements here of a bifurcation between those oriented primarily to a large arts canvas in which Native art is making inroads and those oriented primarily to Native communities. These orientations are not necessarily in conflict; they simply illustrate the remarkable breadth and complexity of the contemporary Native arts sector.

Third, the list of programs and opportunities suggests that topic-specific workshops and organization-specific consulting have great appeal in this field. One reason for this preference is that most organizations surveyed were very thinly staffed so the temporary departure of the executive director (or anyone else) meant being extremely short-handed. In this context, it is more desirable that the director be involved in single-topic, shorter-stay programs than longer-term certificate or degree programs. It may be even more desirable for a consultant to come on-site (especially if the workshop is not also seen as a respite from current burdens). Interviewees also tended to prefer consultants who could help an organization deal with multiple and integrated issues, such as the interplay between location and space choices and marketing; board development and public outreach; and fund-raising, budgeting and staffing. Finally, interviewees expressed a preference for consultants because of the sense that their organizations had very specific, even unique, needs. Nonetheless, the areas in which interviewees most often desired consulting services included relatively generic requests for support in hiring and firing employees, setting up and using accounting systems, marketing and board

development—in short, a list very similar to that found in the “needs” section above.

Given the preference for consultants, we also asked what constituted the characteristics of a good consultant. Here, there seem to be no firm answers other than the unspecified good “fit” between the organization and the consultant. Some want a Native consultant; some want someone who understands Native organizations; others want someone who understands the arts and culture field generally.

Fourth, interviewees noted a preference for programs and opportunities aimed at Native people or that integrated Native leaders into leadership development programs as trainers or speakers. In other words, they found added value in engaging with and learning from other Native artists and leaders. One interviewee proposed the idea of intentional networks that would link “likes” within the field; her specific proposal was to create a network of Native curators, but many other linkages are possible. While some nascent and informal networks exist, the idea is for the linkages between the groups to be formalized through periodic meetings, Web sites, common listservs and so forth. We believe this more formalized interaction and networking that many interviewees wanted within the sector is itself a proxy for the consultant services that they also envisioned. Some of the most useful consultants may well be their peers.

## VI. Seeding and Supporting Leadership Development in the Native Arts Sector

In brief, the findings of this report are that:

- The Native arts and cultural sector is on the cusp of significant expansion.
- The motivations of organizational leaders within the field are diverse.
- These diverse motivations represent important dimensions within the field itself.
- The field is populated with organizations that range widely in stability and maturity.

- Current leaders express a desire for leadership development activities that cluster around capacity building and organizational development broadly conceived.
- Current leaders gain as much from informal sources of learning (community connections and experiential learning) as they do from more formal sources (academic degree programs or short courses, workshops, consultants).

This list suggests several key opportunities for expanding the capacities and number of Native arts sector organizational leaders. These opportunities fall into two general categories: skills development and experience enhancement.

### Skills Development

Here the focus is on teaching and enhancing the skills that leaders in the Native arts sector need to perform their multifaceted jobs well. Investment in this area would lower costs for current leaders who self-identify as needing particular skills and equip emerging leaders with critical skill sets.

**Organization-specific consulting.** Given the desire for organization-specific consulting, funds could be provided for exactly that purpose. While it is still in its early days, the Flying Squad fund (a competitive grant fund that pays for self-identified organizational development needs) may be a useful model. In addition, having a list of potential, vetted consultants available to leaders would make the consulting process easier. The latter is very important, because trust in consultants is an issue.

**Short duration certification programs.** While we take seriously several interviewees' concern that the generic nature of training conferences and workshops may make them less effective than organization-specific consulting, there may be topics (such as fund-raising, budgeting, board development and project management) that can be covered in this format. Not only is the method potentially cost-effective, but it also offers the possibility of external validation or certification: the training could be offered as a series of short programs (one- to three-day sessions, for example), each culminating in the award of a certificate. A more rigorous format would be to test participants and to award certificates only to those who demonstrate mastery of a predetermined knowledge or skill level. An organiza-

tion like the Institute for American Indian Arts might provide useful infrastructure, instruction and cachet for such certification.

**Professional staff pipeline development.** More degrees and certificates in arts administration are being developed, and more graduates are entering the job market. Native representation in the arts administration pool is relatively small, and therefore most such programs have little experience within the Native arts and culture sector. Yet the sector may benefit from a greater connection with professional arts administration programs and graduates. Certainly more could be done to encourage students to consider arts administration and related fields (which include curation, nonprofit management and social entrepreneurship). Scholarships to Native students, summer internships and national recognition programs for outstanding Native graduates intending to enter arts administration may be ways to provide such incentives. A complementary program might be an information network to match graduates with job opportunities. Finally, we note that scholarships need not be targeted only at students: The field would also benefit by providing Native arts organizations staff members with the opportunity to pursue appropriate degrees and by aiding their organizations with replacement support.

### Experience Enhancement

This cluster of investment opportunities addresses the organic and hard-to-define aspects of leadership development that come from "just doing the job" or being able to interact with others who face similar challenges.

**Deliberate creation of and support of networks.** Many interviewees said they would appreciate an opportunity to gather with other Native arts organization leaders, constructively sort through their challenges and identify concrete solutions. Significantly, having a group with which to share ideas would not only help leaders solve problems but also help combat feelings of isolation. Nearly all the members of the Ford Foundation Native Arts Service Organization cohort discussed the usefulness of cohort convenings for exactly these purposes. A number of interviewees also mentioned that, when it functioned well, the Atlatl Second Circle accomplished a similar purpose.

Other opportunities for professional convenings exist, particularly as adjuncts to conferences that many sectoral leaders might already attend; affinity groups that meet alongside or before conference proceedings are a particularly useful approach.

To work well, such interactions need to take place regularly and foster mutuality and trust among their members. For this reason, merely establishing an online community, listserv or newsletter group is insufficient. Group members need face time to become sensitive to and appreciative of each other's needs and talents. That face time comes at a cost: at a minimum, someone must organize the dates of meetings, reserve rooms, gather and distribute materials, organize a program and work to keep the group in contact. To attract key participants, travel stipends or conference scholarships may be needed. Ideally, there also would be outreach beyond a core group who might already know each other. This is what we mean by "deliberate creation and support of networks." To facilitate the start-up of a network, it is likely that a grant would need to be awarded to an existing organization or a trusted consultant would need to be hired. (Our experience with such networks is that the payoff to individuals eventually exceeds the need to supply travel stipends or conference scholarships; levying minimal dues once the group is off the ground makes it possible to produce materials and even hire a part-time staff person.)

**Fellowship award programs.** Two fellowship award programs emerged from the interview data as interesting models for indirect leadership development—the Ecotrust Buffett Award and the First Peoples Fund Community Spirit Awards. The Buffett Award recognizes Native mid-career professionals for their work to bring about positive change in their communities. Awardees are nominated and recommended by other leaders and community members, and a stipulation of the \$25,000 award is that winners use it to further their work. The Community Spirit Awards recognize artists for continuing their culture and traditions through art. The awardees, who are nominated by community members, receive national recognition and a fellowship to continue their art.

On the face of it, neither of these is a fellowship in support of "leadership development." Both are awards to established leaders in the field. However, it appears that the fellowships energize recipients to become even more engaged as leaders in their communities and fields. The fellowship awards and recognition tend to help the recipients see themselves in new ways, take on still larger or more expansive roles, and hone the skills necessary to move into those roles.

Thus, an interesting possibility for "passive" leadership development is to award more fellowships of this sort. These programs could be expanded (with the Buffett Award including an arts cohort, for example), and completely new programs could be developed. Because both the Buffett Award and Community Spirit Awards are focused on in-community leadership, one idea would be to create a mainstream version of these awards to serve the other end of the spectrum of the Native arts and culture field.

**Mentoring and substantive networking programs aimed at leadership development.** In many ways, this is the most full-bodied and intentional option for supporting leadership development: a program aimed at identifying and supporting emerging leaders by providing them with targeted training, mentoring or substantive networking opportunities and a cohort of peers with whom they might interact throughout their working lives.

To the best of our knowledge, this kind of program does not now exist to support Native arts organization leadership. The closest thing to it that current leaders have experienced is the Americans for Indian Opportunity Ambassadors Program, which prepares early-career professionals to effect change and growth in Native America (and beyond) in a culturally relevant manner. While not aimed at the Native arts and culture sector, it has been a fertile training ground for arts leaders.

Because leadership development has been an important topic in the Native nonprofit sector overall, not just in the area of Native arts, two other newly established programs bear mentioning: First Nations Development Institute's Leadership and Entrepreneurial Apprenticeship Develop-

ment Program (LEAD), which is aimed at expanding the number of Native nonprofit organization leaders, and Native Americans in Philanthropy's Circle of Leadership (COL), which is aimed at expanding the number of Native philanthropic leaders.

LEAD pairs program participants with current leaders of reservation-based Native nonprofit organizations. It augments this 12-month apprenticeship-style training with quarterly cohort convenings, at which skills such as strategic planning, fund-raising, financial management and board management are taught, all in the Indian Country context. LEAD's first cohort of apprentices began working in fall 2006. The Ford Foundation is LEAD's primary funder.

While in many ways similar to LEAD, Circle of Leadership places greater stress on substantive networking than on apprenticeship-style mentoring. Cohort members come together every two months for a daylong meeting at which they explore topics important to philanthropic leadership (interpreted both as leadership in fund-raising and leadership in the practice of philanthropy). Topics have included developing giving programs; evaluation and community assessment; communication strategies; policy advocacy; and accountability. Exploration includes readings, discussions led by board and staff members of Native Americans in Philanthropy and discussions with other topical experts. Participants are encouraged to follow up with these experts—and they do, so the learning continues beyond the daylong meeting. The 18-month program also leaves room for each cohort to shape its own programming. One way this is accomplished is by allowing the group some discretion over what is discussed at the bimonthly cohort convenings. Another mechanism is the funding made available through COL that allows cohort members to individually choose and attend small conferences and one major philanthropy conference during the fellowship period. The kickoff COL meeting was held on Jan. 20, 2006, and the first cohort completed the leadership development program in mid-2007. The Otto Bremer Foundation is COL's primary funder.

Together, the Ambassadors Program, LEAD and COL are models of what might be done in the Native arts and culture sector. Of course, because this intervention in support of leadership development is significant and untested, a useful first step may be to convene principals from these programs (and others they recommend as models) to discuss the pros, cons and possibilities for similar programming in the arts. These programs could possibly even be adapted for purposes that fit the Native arts sector. A "Native arts organization" track could be added to LEAD, for example, or more funding could flow to AIO with the stipulation that a larger number of emerging leaders with interests in the arts be added to each year's cohort.

The Native arts sector in the United States is thriving—success that is due to the creativity and tenacity of the artists themselves and to the work of pioneering field leaders, especially the leaders of Native arts and culture organizations. But there are too few such leaders, and the demands placed on them are many. Continued growth and vitality in the sector requires renewing and re-energizing current leaders, as well as recruiting and developing more leaders. This report is offered as a contribution to the conversation—among current leaders, key stakeholders, funders and others—about how that process of further leadership development might proceed.

## Appendix A

### Methods

We developed a preliminary research design and interview guide in May 2005. These ideas were shared in written and oral form with attendees at the third Ford Foundation Knowledge, Creativity and Freedom Native American portfolio Native Arts Service Organizations convening in Olympia, Wash., on June 3, 2005. Significantly, the convening offered an opportunity not only to refine the study's design, but also to gain perspective on how interviewees ought to be approached and included in the research process. After the convening, we also sought and received input on the interview questions from targeted reviewers. These inputs shaped the final guided-interview instrument (which is provided in the next section).

Before conducting interviews, we submitted a project proposal to the University of Arizona Institutional Review Board for the Protection of Human Subjects. Approval from this board is necessary for any project led by university researchers involving human subjects, regardless of the level of risk to the study participants. We submitted the proposal on May 27, 2005, and received official approval on June 15, 2005.<sup>4</sup> We began to contact the interviewees after that.

We created a pool of potential interviewees from the list of Olympia convening attendees, an Internet-search-generated list of leaders of Native and Native-related arts organizations throughout the United States and Canada, and suggestions from individuals working in the Native arts sector (particularly the first group of interviewees). This generated a diverse list of people: artists, members of art cooperatives, artists as administrators, non-artist administrators and a few non-Native non-artists.

We conducted interviews from July through September 2005. Our process was to send initial contact letters to potential interviewees, explaining the nature of the study and alerting them that we would be contacting them shortly. We followed up via telephone, e-mail and fax to schedule interviews. If we were still unable to schedule an interview after three attempts at contacting a potential interviewee, the name was dropped from our list. During each interview—a conversation that typically lasted 45 to 60 minutes—we explained how the information would be used, discussed the confidentiality of the research and stressed our need for a signed consent form, walked through the guided interview process (although not every question was asked of each interviewee in order to respect their time), and answered any questions the interviewees raised about the research. We did not record interviews but took notes during the conversations. Sometimes we wrote down quotes but most often we recorded ideas and key points. Most interviews were conducted via telephone, although several were conducted in person in the Tucson and Phoenix areas.

Working from a list of 69 possible interviewees, we completed 45 interviews (a participation rate of 65 percent and exceeding our target of 40 interviews). Seven individuals expressly declined to be interviewed,<sup>5</sup> and 17 others were dropped from the pool for lack of contact.

In September 2005 we prepared a memo listing preliminary findings for presentation at the fourth Ford Foundation Knowledge, Creativity and Freedom Native American portfolio Native Arts Service Organizations convening in Minneapolis. This preliminary memo was well-received.

<sup>4</sup> Because of confidentiality agreements made through the informed consent process mandated by the University of Arizona's Human Subjects Committee, Appendix B (which lists interviewees) has been removed from all but the client copies of this report.

<sup>5</sup> In several cases, individuals who declined to be interviewed provided us with an alternate so it was still possible to gain information from their organizations.

Over the next several months we expanded the memo to reflect additional impressions from our reading of the interviews. In December 2005, the expanded memo was submitted to key field informants (individuals selected from the interviewee pool who represented the depth and breadth of the sector) for comments. Each provided us with feedback on the details of the memo and suggestions for expanding the final report. We provided them with \$250 honorariums for their contributions.

Next we conducted a more rigorous form of qualitative data analysis, using a text analysis program to parse the interview information for common themes. We relied on this process to examine prior conclusions and point toward other themes in the data. It was also critical to the extraction of findings-relevant quotations.

Finally, we submitted the report to our funder and to two knowledgeable colleagues at the University of Arizona for final review and edits.

Thus, this final report reflects many stages of review and affirmation—from convening attendees, key informants, textual analysis of interviewees and other expert review. Nonetheless, all errors remain our own.

## Interview Guide

1. How did you get involved in arts?
2. What brought you to the organization you are now involved in?
3. What do you wish you had known when you started working in your arts organizations? How did you learn it?
4. What types of skills are needed to work in this area? Are there additional skills a good leader in this field needs? What is a good model for learning these skills (prompt if necessary: mentoring, networking, formal training, other)?
5. What training/leadership development might be specialized to the field of Native arts and culture? That is, what might be needed in this specific field, as opposed to needed by other Native organizations/nonprofits?
6. Have you received any good training (leadership, business, technology, preservation, etc.)? Who provided it? What kind? How extensive? And what is not available that should be?
7. What leadership development is necessary to move Native arts and culture organizations beyond “survival” to growth and impact in the broader field?
8. Have you been able to successfully cooperate with other arts organizations or tribal organizations/agencies to help push your vision forward? What would make partnership easier?
9. Why are Native arts important? What are some of your impressions of the field of Native arts?
10. What is the role of the Native arts field? Does that role differ from the role of the arts sector generally? What is your vision of where your organization fits into both the Native arts sector and the arts sector generally?
11. What are the strengths of the Native arts and culture field? What are some of its weaknesses? Can your organization do anything to address those weaknesses?
12. Give some advice to your successor.
13. If a young artist or leader came to you with a new idea for a project similar to yours, what advice would you give them? (The next questions could be examples if you want:) What are the first steps? How would he or she secure funding? What type of staff would she need? What kind of questions would you ask the young artist?
14. Can you suggest someone else for us to talk to?

## Appendix B

Between June 15 and Oct. 18, 2005, we conducted 45 interviews with leaders and some funders in the field of Native arts and culture. Seven individuals expressly declined to be interviewed, and we eliminated 17 others from our pool after failing to establish contact or schedule an interview. Below is the list of interviewees.

### Interviews Completed

1. Andrea Alexander, *Potlatch Fund*
2. Steven Alvarez, *Alaska Native Heritage Center*
3. Janeen Antoine, *American Indian Contemporary Arts*
4. Syd Beane, *Center for Community Change*
5. Frank Blythe, *Native American Public Telecommunications*
6. Shannon Brawley, *California Indian Basketweavers Association*
7. Carmen Bydalek, *Alaska Native Heritage Center*
8. David Cloutier, *Southwestern Association for Indian Arts*
9. Jim Enote, *artist*
10. Juanita Espinosa, *Native Arts Circle*
11. Jaune Evans, *Lannan Foundation*
12. Diane Fraher, *Amerinda*
13. Jhon Goes In Center, *First Peoples Fund*
14. Carol Greyeyes, *Saskatchewan Arts Board*
15. Andrea Hanley, *Artrain USA (later, Heard Museum)*
16. LaDonna Harris, *Americans for Indian Opportunity*
17. Marilyn Jones, *Suquamish Museum*
18. Noelle Kahanu, *Bishop Museum*
19. Tina Kuckkahn, *Longhouse Education and Cultural Center at Evergreen State College*
20. Hartman Lomawaima, *Arizona State Museum*
21. Vernon Lujan, *Poeh Center for the Arts*
22. L. Frank Manriquez, *Native California Network*
23. Lee-Ann Martin, *Canadian Museum of Civilization*
24. Ann McCormack, *Nez Perce Arts Council*
25. Jeremy Morgan, *Saskatchewan Arts Board*
26. R. Carlos Nakai, *musician*
27. Polly Nordstrand, *Denver Art Museum*
28. Joy Persall, *Native Americans in Philanthropy*
29. Lori Pourier, *First Peoples Fund*
30. Louise Profeit-LeBlanc, *Aboriginal Arts Secretariat, Canada*
31. Carla Roberts, *Arizona Community Foundation*
32. Mike Roberts, *First Nations Development Institute*
33. Alyce Sadongei, *Arizona State Museum*
34. Greg Sarris, *author, storyteller, professor, and elected leader*
35. Helen Scheirbeck, *National Museum of the American Indian*
36. Theresa Secord, *Maine Indian Basketmakers Alliance*
37. Shirley Sneve, *American Indian Radio on Satellite and Native American Public Television*
38. Vicky Holt Takamine, *Pua Ali'i 'Illima*
39. Kade Twist, *leader in Native telecommunications and new media*
40. Kathy Wallace, *California Indian Basketmakers Association*
41. Della Warrior, *Institute of American Indian Arts*
42. Elizabeth Weatherford, *NMAI Film and Video Center*
43. Ernest Whiteman III, *American Indian Center, Chicago*
44. Liz Woody, *Ecotrust*
45. Melanie Yazzie, *University of Arizona*