

TAXONOMY OF OUTCOMES & STRATEGIES (DRAFT, 2/14/2014)

Based upon Irvine NCAF grantee partners’ proposals

NCAF outcome category	Outcome areas & descriptions	Types of planned strategies for accomplishing these outcomes & examples	Related Indicators
Outcome #1. Successfully engage diverse & low-income Californians	Participant profile Reaching new audiences often defined by demographics, but can include other types of audiences, such as local artists	a. Use specific culturally-relevant language, messaging, and/or messaging platforms to target specific audiences and communities <ul style="list-style-type: none"> ➤ “Develop multilingual (English/Chinese/ Spanish/Vietnamese) print and marketing materials and utilize Chinese and Spanish language periodicals, websites, blogs, etc” b. Because this outcome area is at the heart of NCAF, and given the nature of the underlying theory of change, all six of the outcome areas in NCAF outcome category #2 below are in a sense “strategies” for accomplishing this outcome. We did, however, want to draw attention to targeted marketing as an additional strategy type that is an often-shared direct means for drawing new audiences.	1) Changes in the demographic composition of organizations’ participant base, to more closely resemble California’s diverse population
	Community relevance Relevance and responsiveness to target communities	a. Provide programming and/or physical space and/or resources that facilitate “public square” kinds of convenings/dialogue and social bridging <ul style="list-style-type: none"> ➤ “Serve as a connector between organizations and provides a platform from which to spread awareness about available resources in a community” b. Increase community members’ access to programming <ul style="list-style-type: none"> ➤ “Revitalize the plaza immediately outside the museum as a creative gathering place for downtown cultural events” c. Make use of a new or existing community partnership to better understand and address a	2) New audiences/participants’ perceived ‘sense of belonging’ at the organization (this may mean that they see their experiences reflected in the programming, they feel a sense of ownership, or they simply feel more comfortable participating) 3) New audiences/participants participate in multiple types of programming, including both onsite and offsite programming

		<p>targeted community and the issues it faces</p> <ul style="list-style-type: none"> ➤ “Work in partnership with human services nonprofits that specialize in housing, health, immigration, legal services, education, and more, in order to provide a comprehensive, collaborative, and integrated approach to serving community” <p>d. Note that the strategies within the internally-focused outcome area below of “Community input structures” are often ultimately aimed at achieving this outcome.</p>	<p>4) Audiences/participants (both current and new) interact with people outside of their typical social circles and whose experiences are substantially different from their own via engagement programming</p>
	<p>Affiliation</p> <p>Deepening connections with individual participants, audience members, donors, and/or partnering organizations</p>	<p>a. Reward increased or repeat participation</p> <ul style="list-style-type: none"> ➤ “Create a database project to track and reward audience participation” <p>b. Create programming and use techniques designed to increase participants’ connection to the art form</p> <ul style="list-style-type: none"> ➤ “Audiences have a personal connection with music and multiple lines of connectivity through hands-on interaction” <p>c. Create opportunities for participants to have new or deepened interactions with staff</p> <ul style="list-style-type: none"> ➤ “Pilot new methods of interaction with community members, including posting videos on Facebook of audience members describing what they just experienced” <p>d. Create opportunities for participants to deepen affiliations through sharing their resources (time or money) with the organization</p> <ul style="list-style-type: none"> ➤ “Explore strategies for donor, volunteer, and other constituent benefits that deepen their roles as participants” 	<p>5) Audiences/participants (both current and new) are inspired to specific action as a result of their experiences (this can include engaging in creative projects outside of the organization’s program, researching a program topic further, connecting with an individual or organization around a program topic, offer new or increased financial or volunteer support to the organization)</p>
<p>Outcome #2. Become more adaptive, engaging and</p>	<p>Leadership and governance</p> <p>Shifts in approaches to leadership</p>	<p>a. Senior staff and/or board members are given new commitments and responsibilities that support engagement work</p> <ul style="list-style-type: none"> ➤ “Utilize the board and advisory team to recruit effective volunteers, some of whom 	<p>6) Degree of senior staff and board member involvement in/commitment to engagement programming</p>

sustainable organizations		<p>might bring with them expertise at executive levels that will further the [organization’s] leadership capacity”</p> <p>b. Deepen senior staff and/or board members’ direct involvement in engagement-specific missions, strategic planning, activities, and/or processes</p> <ul style="list-style-type: none"> ➤ “All trustees to become thoroughly familiar with the grant objectives and outcomes and to create a plan led by the [committee] that will fully integrate trustees into the substantial institutional change that these objectives require <p>c. Provide senior staff and/or board members with additional training to support their existing and/or new responsibilities</p> <ul style="list-style-type: none"> ➤ “Provide facilitated fundraising training for board and staff” <p>d. Implement new approaches to hiring or voting in new senior staff and/or board members</p> <ul style="list-style-type: none"> ➤ “The [committee] will specifically seek new trustees who are knowledgeable about community needs in [location] and reflective of the demographics of the surrounding community” 	<p>7) Degree of senior staff and board member involvement in learning about targeted communities and their specific needs and issues</p> <p>8) Senior staff and board member attitudes toward the relationship between engagement programming & the organization’s mission</p>
	<p>Engagement practices and programming</p> <p>Shifts and expansions in engagement efforts</p>	<p>a. Create or adjust programming to offer more interactive experiences and encounters</p> <ul style="list-style-type: none"> ➤ “Present ongoing programming in galleries via paid hosts who facilitate hands-on activities related to the exhibitions at hand on Friday evenings and weekends (times with the highest potential attendance)” <p>b. Create offsite programming at locations specifically selected to attract target audience</p> <ul style="list-style-type: none"> ➤ “Piloting a series of new, larger scale arts engagement programs that utilize non-traditional and unexpected spaces” <p>c. Create onsite or offsite programming content specifically designed or selected to attract target audience</p>	<p>9) Availability of engagement programming content that is relevant to those from specific cultural background</p> <p>10) Availability of engagement programming in different languages</p> <p>11) Availability of offsite programming in locations that are accessible to target communities</p> <p>12) Availability of engagement programming at multiple points along the “audience</p>

		<ul style="list-style-type: none"> ➤ “Engage Asian and Latino adult audiences in three new traveling exhibitions at the Museum that have been selected for display specifically because of their appeal to the target audience by [date]” <p>c. Make onsite or offsite programming available in languages of target audiences</p> <ul style="list-style-type: none"> ➤ “Engagement programming will be available in English, Chinese, Spanish, and Vietnamese” <p>d. Adjust existing programming to better align with engagement-focused mission</p> <ul style="list-style-type: none"> ➤ “Develop an engagement handbook that maps mission to all program areas” 	<p>involvement spectrum”</p>
	<p>Community input structures and processes</p> <p>Opportunities for community members to provide feedback on and shape programming objectives and/or content</p>	<p>a. Create opportunities for participants to generate program/exhibition content, either onsite or online</p> <ul style="list-style-type: none"> ➤ “Incorporate more visitor-generated contributions into the experience of current exhibitions” <p>b. Create or expand processes to co-create or collaborate on specific programming or programming strategies with community members and/or partners</p> <ul style="list-style-type: none"> ➤ “Explore an exhibition model where staff members work closely with community partners to co-create installations over a matter of weeks instead of months” <p>c. Create opportunities for community members and/or partners to provide feedback on existing programming</p> <ul style="list-style-type: none"> ➤ “Develop a new app that encourages audiences to voice their opinions and allows us to gather feedback from the community” 	<p>13) Opportunities for individual community members, local artists, and/or local partner organizations to provide meaningful input to program design processes</p> <p>14) Opportunities for individual community members, local artists, and/or local partner organizations to provide meaningful feedback about existing programs</p>
	<p>Measurement, evaluation and continuous improvement</p>	<p>a. Evaluate the experiences and impacts of engagement programming and adjusting programming based on findings as necessary</p>	<p>15) Mechanisms to measure and document the outcomes of engagement programming</p>

	<p>Improvements to the organization or the field based on evaluation and reflection</p>	<ul style="list-style-type: none"> ➤ “Evaluate experiments using traditional, extrinsic metrics as well as new tools that can better illuminate the more nuanced shifts in who participates, and how, in our theatrical community” <p>b. Create an internal culture of evaluation that values data-driven or data-informed decision-making through increased involvement of staff in evaluation work and/or reflection on implications of findings</p> <ul style="list-style-type: none"> ➤ “Involve our whole team, especially front-line staff, in measurement and analysis rather than outsourcing that work to consultants. We expect staff members to continually articulate decision points and develop evaluation strategies and instruments to track and resolve them” <p>c. Develop capacities</p> <ul style="list-style-type: none"> ➤ “Data management and analysis practices are sustainable and incorporated fully into the mission of core engagement” <p>d. Share internal learnings externally to the benefit of other organizations or the field</p> <ul style="list-style-type: none"> ➤ “Provide partnership models for other large performing arts organizations” 	<p>16) Mechanisms for evaluation/assessment findings to meaningfully inform ongoing program refinement and the development of new programs</p> <p>17) Cross-departmental participation in evaluation activities</p> <p>18) Opportunities to disseminate evaluation findings and programmatic models to other organizations</p>
	<p>Staff structures and competencies</p> <p>Shifts in new or existing staff members’ capabilities or the organization’s staff structure</p>	<p>a. Create new departments and/or restructure the organization’s current departments or job descriptions</p> <ul style="list-style-type: none"> ➤ “HR Audit to examine staff roles and responsibilities, and take stock of how day-to-day activities and staff functions match with engagement work; this process will help us realign staffing, resulting in new or revised job descriptions with possibly consolidated or new positions” <p>b. Improve staff capabilities by providing opportunities for training, learning, or collaboration</p> <ul style="list-style-type: none"> ➤ “Create and extend professional development and learning opportunities that will broaden and deepen staff communication skills, improve alignment around the 	<p>19) Degree of staff involvement in/commitment to engagement programming (including both intensity of involvement and involvement across multiple departments)</p> <p>20) Demographic and geographic diversity of staff</p> <p>21) Degree of staff involvement in learning about targeted communities and their specific needs and issues</p>

		<p>organization’s mission and vision, and communicate these to the community”</p> <p>c. Hire new staff with skills or competencies that the organization aims to develop or improve, such as deep knowledge of a targeted community</p> <ul style="list-style-type: none"> ➤ “Expand the organization’s engagement team to include a bilingual Asian and a bilingual Latino Audience Specialist who will promote engagement among Asian and Latino audiences” <p>d. Hire new staff who reflect targeted communities</p> <ul style="list-style-type: none"> ➤ “The composition of board, leadership and staff will reflect the cultural and ethnic diversity of the community” 	<p>22) Opportunities for staff members to work across departments, whether in day-to-day operations or in specialized teams/committees</p>
	<p>Business plan to support arts engagement</p> <p>Changes to the organizational business model or practices in support of arts engagement efforts</p>	<p>a. Assess or take inventory of organizational resources such as technology and untapped knowledge sources</p> <ul style="list-style-type: none"> ➤ “Assess organizational resources to identify needed changes to support engagement with targeted communities; this includes an Assessment of Technology” <p>b. Increase the organization’s internal efficiencies to facilitate audience engagement practices</p> <ul style="list-style-type: none"> ➤ “Acquire a Customer Relationship Management System to support and monitor engagement, and gain efficiencies that will allow staff to more easily incorporate engagement activities and responsiveness to communities of color” <p>c. Develop new—or enhance existing—earned or contributed revenue sources to support financial sustainability for engagement efforts</p> <ul style="list-style-type: none"> ➤ “Reconsider the business model underneath [organization’s] resident company rental formula and/or with [the city] to explore opportunities for additional financial support for community engagement initiatives” 	<p>23) Development of sustainable revenue streams to support engagement programming (earned or contributed)</p> <p>24) Development of practices and/or technologies to create efficiencies in support of increased engagement practices</p>