
HAND IN HAND: COMMUNITY ENGAGEMENT AND COMMUNITY-ENGAGED ARTS PRACTICES

JULIE LEBEL - MANAGER, COMMUNITY-ENGAGED DANCE PROGRAMS MADE IN BC - DANCE ON TOUR

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ANALEE ADAR - COMMUNITY ENGAGEMENT CONSULTANT





JULIE LABEL: **Made in BC** Community Engagement Facilitators (CEF's) are charged with creating community connections and engaging their community in meaningful, dance-related activities. The MiBC CEF provincial team is made up of passionate people with ideas about how to get their community involved.

CEFs' tasks include:

- Working cooperatively with staff at Made in BC – Dance on tour to create a Community Engagement (CE) plan for a programming year
 - Working with their own community partners and/or Made in BC touring dance artists to complete the work outlined in the CE plan
 - Collaborating, where possible, with fellow Made in BC network organizations
 - Reporting on and evaluating activities using Made in BC's reporting templates

Made in BC provides a small budget, training and planning assistance to help CEF's along the way. We also connect CEF's with MiBC network colleagues through email, Facebook, conference calls and on-line tools so that they can brainstorm together, and share ideas and resources.



CIRQUE HORS PISTE- USING CIRCUS ARTS TO FAVOR SOCIAL INCLUSION

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Diversity of circus arts and marginality it represents makes everyone have a space. Circus is a pretext

We mostly target marginalized youth who struggle with different issues like homelessness, drug or alcohol abuse, mental health fragility. We have a mixte team of circus artists and social workers/community workers

2. 2 examples with fictive names:

- Tom, using injection drugs, we comes to our workshop because he feels safe, he wants to go up on a trapeze but because of safety issues, he can't. Working with him towards that goal. managing his drug use
- Organizing an event in an area with alot of social tension. Implicating 50 people in a one month long process to create the event: staging, circus acts, music, security team, hosting, animation. Changing perceptions and provoking dialogue inside the community. Slowly, instead of calling the police, residents and merchants try to have a conversation

4 pillars:

- Partnering with organizations who are already experts (social experts) inside a community
- Duration over time: changes take time
- Planning and adapting the approach with the participants: making their own
- Having different project format for different goals: outreach, structured workshop, one month long engagments

Social circus is a powerful catalyst for creating social change because it helps marginalized individuals assume their place as citizens within a community and enrich that community with their talents. Giving a voice to the invisible.



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1-Cirque Hors Piste is a social circus organization based in Montreal. In our approach, the primary goal is not to learn the circus arts, but rather to assist with participants' personal and social development by nurturing their self-esteem and trust in others, as well as by helping them to acquire social skills, become active citizens in their community, express their creativity and realize their potential. Diversity of circus arts and marginality it represents makes everyone have a space. Circus is a pretext

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<http://artsengage.ca>





TOURING COMMUNITY ENGAGEMENT PROPOSITIONS



Made in BC also supports artists in building their propositions so that can be toured. This is a trend - and we want to equip artists with the skills they need to refine their propositions to presenters so that type of dance experience can also reach new audiences.

They can be called residencies, or participatory creation processes, or creative exchanges. They differ from project to project and community to community, sometimes providing artists time and space to work on personal artistic projects if scheduling allows.

“The arts of the European aristocratic cultural tradition have skewed toward passive observation rather than direct participation, especially in the last two generations with the decline of public school arts programs and private instruction in the arts. A strong case can be made that increasing opportunities for arts participation is vital to the future of the nonprofit arts industry. Regardless of that, presentation of spectator-oriented arts experiences is vastly different from creating effective participatory ones. It is not easy to do the latter. Excellence in participatory program design and implementation can (and I would argue should) be viewed as being as important as presenting performances and exhibitions. The fact that the resulting artistic product will likely not be technically proficient is irrelevant. It is the excellence of the experience for the participant and the resulting benefits to the arts that are key. It could even be argued that this is more important for the future of the arts, the well-being of society, and the viability of the arts organization than technical and expressive excellence. To drive the point home, the organization typically focused on traditional views of artistic excellence could be described as inferior in this category.”

Source <http://www.artsengaged.com/essentials>
Community Engagement”

“Excellence in