COMMUNITY ENGAGEMENT
top-down’ and ‘bottom-up’ approaches, with the public agencies at ‘the top’ reaching out to engage with the community at ‘the bottom’
BROADENING THE ROLE & RELATIONSHIP WITH COMMUNITY

TRANSACTIONAL

COMMUNITY RESOURCE/CULTURAL DEVELOPER
# What is the difference?

Adapted from Doug Borwick

<table>
<thead>
<tr>
<th>Audience Development</th>
<th>Community Engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Short Term Marketing</strong></td>
<td><strong>Long Term Organizational Development</strong></td>
</tr>
<tr>
<td>Focus on <em>increasing</em> patron &amp; audience #'s</td>
<td>Focus on <em>building</em> community relationships</td>
</tr>
<tr>
<td>Look at who and who not is coming to venue</td>
<td>Look at <em>what matters</em> to the community</td>
</tr>
<tr>
<td>Internal focus (<strong>outreach</strong>)</td>
<td>External focus (<strong>in-reach</strong>)</td>
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<tr>
<td>Involves marketing, education and development staff</td>
<td>Involves all stakeholders including staff, board and volunteers</td>
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<tr>
<td>Organizational identity, goals and priorities remain the same</td>
<td>Organizational identity, goals and priorities could be <strong>transformed</strong></td>
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<tr>
<td>Conservative approach, <strong>internal impact</strong></td>
<td>Risky approach, <strong>internal/external impact</strong></td>
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</table>
Community Engagement is not...

- giving them what (we think) they want
- the responsibility of others to come to us
- using the technical and expressive excellence (in one very specific cultural tradition) as a means of stopping conversation about connecting with communities.
WHAT ABOUT QUALITY?

Excellence + Expressive → Quality
3 categories of excellence required for community engagement

- Participatory Experience
- Community Benefit
- Personal Meaning
Increase in audiences and support for the arts through community members' participation in arts.
• Correlations between arts participation and the motivations and practices of civic engagement are substantial and consistent.

• Art making experiences appear to encourage civic engagement more so than experiences as an audience member.

• Arts experiences during adolescence are particularly influential.

“Young people are voracious cultural consumers because they are still trying out (and trying on) the possible selves they might become.” Ann Swidler

• People who have built identities around civic engagement often credit arts experiences as significant to their development.
Arts Participation + community members → civic engagement
Community Engagement processes happen simultaneously

1.0 Awareness

2.0 Participation

3.0 Engagement
# Venue Scale

<table>
<thead>
<tr>
<th>Role of Venue</th>
<th>1.0</th>
<th>2.0</th>
<th>3.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Consumption</td>
<td>Community Consumption of culture</td>
<td>Community Participation in culture</td>
<td>community exploration, and application of knowledge, issues, needs, information and resources</td>
</tr>
<tr>
<td>Space</td>
<td>Single, grand, one site-serves-all-functions space or institution</td>
<td>Multi-use spaces for specific community organizations</td>
<td>A network hub of learning centers distributed around the city</td>
</tr>
<tr>
<td>Result:</td>
<td>Attracting casual patrons/visitors/audience members</td>
<td>Appealing to repeat patrons/visitors/audience members</td>
<td>Converting patrons/visitors/audience members into committed learners</td>
</tr>
<tr>
<td>Role of Community</td>
<td>Community as Audience</td>
<td>Community as Participants</td>
<td>Community as stakeholders/decision-makers</td>
</tr>
</tbody>
</table>

http://artsengage.ca/the-presenter
The Theatre Centre
A New Live Arts Hub and Incubator in Toronto

https://vimeo.com/162696217

CAPACOA November 17 A. Adair & Associates
Next Steps: Questions for Consideration

What are the strengths and assets of your community?

When was a time you felt your community was at its best?

What do you value most about our community?

What is our role in community?