



## **Leadership For Building Meaningful Relationships With Community**

Leadership Development Institute of 2012

Sunday, January 13, 2013

Presentation "Jourlet" (journal+booklet)

*"How can we build and sustain meaningful relationships with our community?"*

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document.**



## **MAKING THE CASE FOR COMMUNITY ENGAGEMENT**

As we worked through the collaborative inquiry process, we determined that each of us would have to begin by communicating why community engagement is vital to the future of arts organizations.

### **Excerpts from 5 LDI Making the Case Statements**

*The very origins of art were communal: a means of expressing ideas, connecting to fellow humans, sharing culture, and serving the social health and greater good of the communities that created it... Relationships must be the driving force if we are to sustain our organizations and the field itself.*

-Judy Oliver-Turner, Hands On Children's Museum

*Unless our arts organizations continuously evaluate our missions and evolve our programming to reflect the communities in which we serve, we run the risk of becoming irrelevant and impotent as a force for social and cultural change in our cities.*

-Shirley Elliott, Tulsa Performing Arts Center Trust

*Arts play a strong role in community making. Engagement and participation serve to build community... Without strong relationships; we cannot align our efforts with our community needs, motivations, and experiences.*

-Sharon Fantl, Redfern Arts Center/Keene State College

*The opportunities provided by authentic engagement with community far outweigh the challenges... In learning what is important to our communities, we can create projects that inspire and have a lasting impact. It's a way to make arts a relevant and necessary commodity in the lives of our community.*

-Bobby Asher, Clarice Smith Performing Arts Center

*In the advent of the 21<sup>st</sup> century, there is a symbiotic and converse relationship between the sustainability of the arts sector and the sustainability of the community in which it exists. Communities are more vibrant and sustainable with a thriving arts sector. Artists/arts organizations have access to more resources and greater support in thriving communities – more freedom and resources in which to fulfill their missions.*

-Rachel Y. DeGuzman, Rochester City Ballet

**Some Questions to Consider When Answering: Why it is Important to Know and Connect with the Community, From the Perspective of Your Own Experience?**

1. **How would you define your community?** *This answer could be different for each of us. At this point in time, what is your understanding of your community? It could be that your*

*mission statement helps define your community.*

2. **Where would you begin in order to make the case?** *Who are your audiences for this*

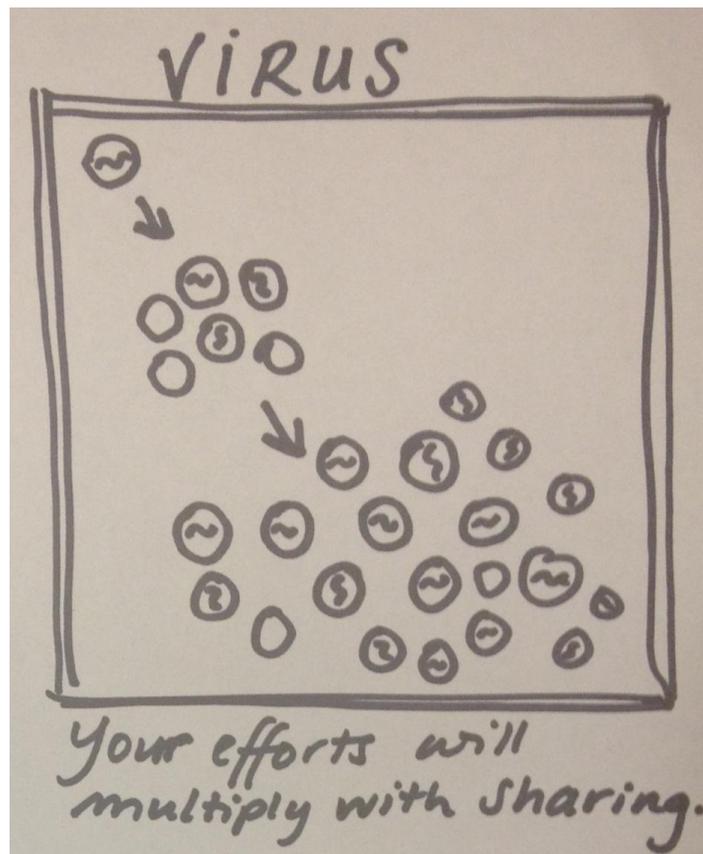
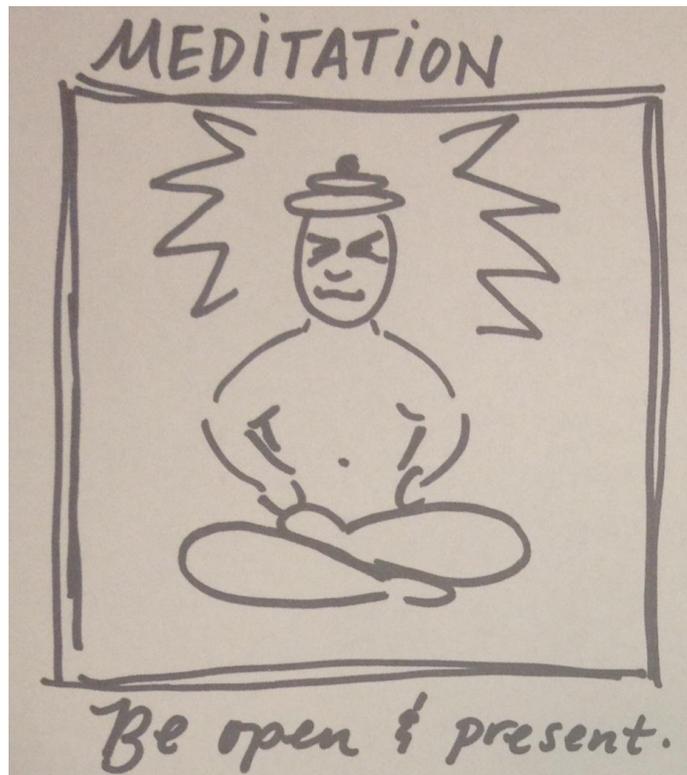
*case statement? Your staff? Board? Donors? Community partners?*

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**3. What would be lost in your community, if your organization did not exist?**

BUILDING A  
ENGAGEMENT: 4

CULTURE OF  
Metaphors



## **BUILDING A ENGAGEMENT**

Shape your internal building and community institutional priority resourced and simple, habitual and

1. Each approach to building relationships with unique as the communities relationships are the

2. Involve staff as

3. Include a engagement job description.

4. Set aside dedicated time at recurring meetings to address community engagement through regular reflection and shared learning.

5. Make a simple action bucket-list, try to check something off each week/month.

6. Integrate CE into vision, mission and strategic plan.

7. Champion the cause at whatever level of influence you have.

## **BUILDING A CULTURE OF ENGAGEMENT EXTERNALLY**

Enter your community with openness to know and understand it through service and support of others (i.e. as an active participant) starting with individual relationships

1. Set and communicate clear intentions free from agenda.

2. Identify a number of organizations/communities and offer services or support (no agenda).

3. Allocate resources (in kind) toward sponsorship of other organizations/communities.

4. Actively engage with community: ask questions and listen.



## **CULTURE OF INTERNALLY**

culture that sets the sustaining of relationships as an that is broadly held, enacted through integrated actions

organization's and sustaining community) is as organization and themselves. No two same.

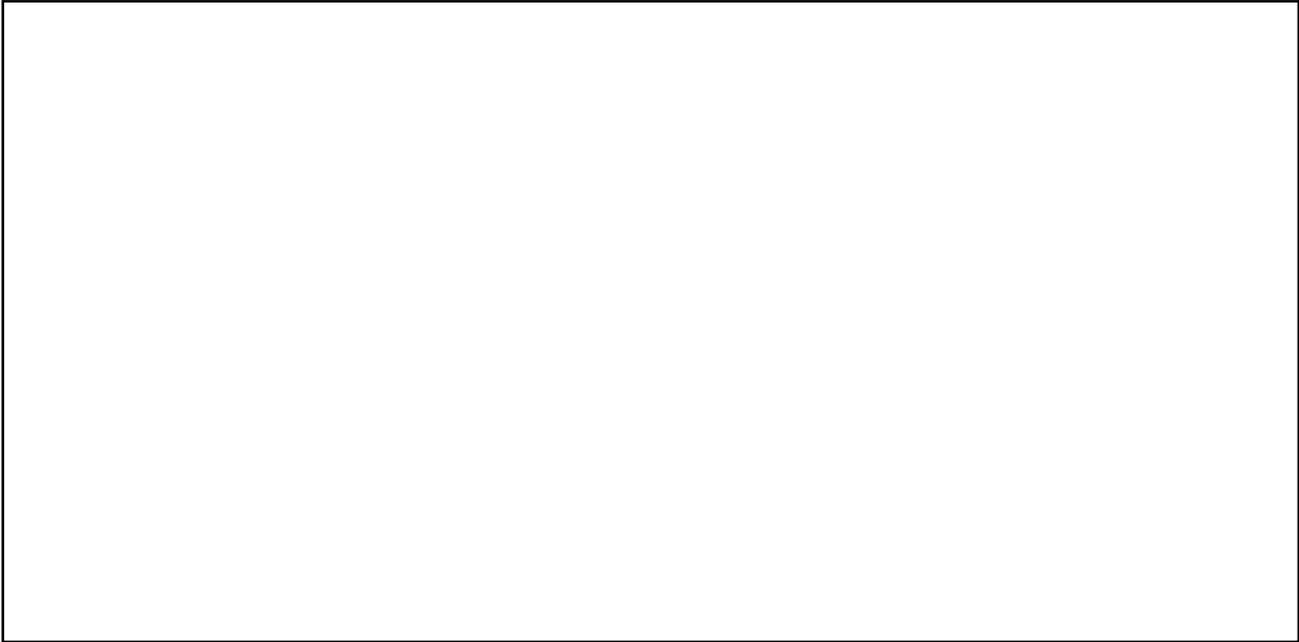
stakeholders.

community responsibility in each

5. Create a network with individuals in communities you want to engage.
6. Participate outside your organization (karma banking).
7. Communicate/share learning.
8. Dedicate focused work on building relationships with honesty and integrity.

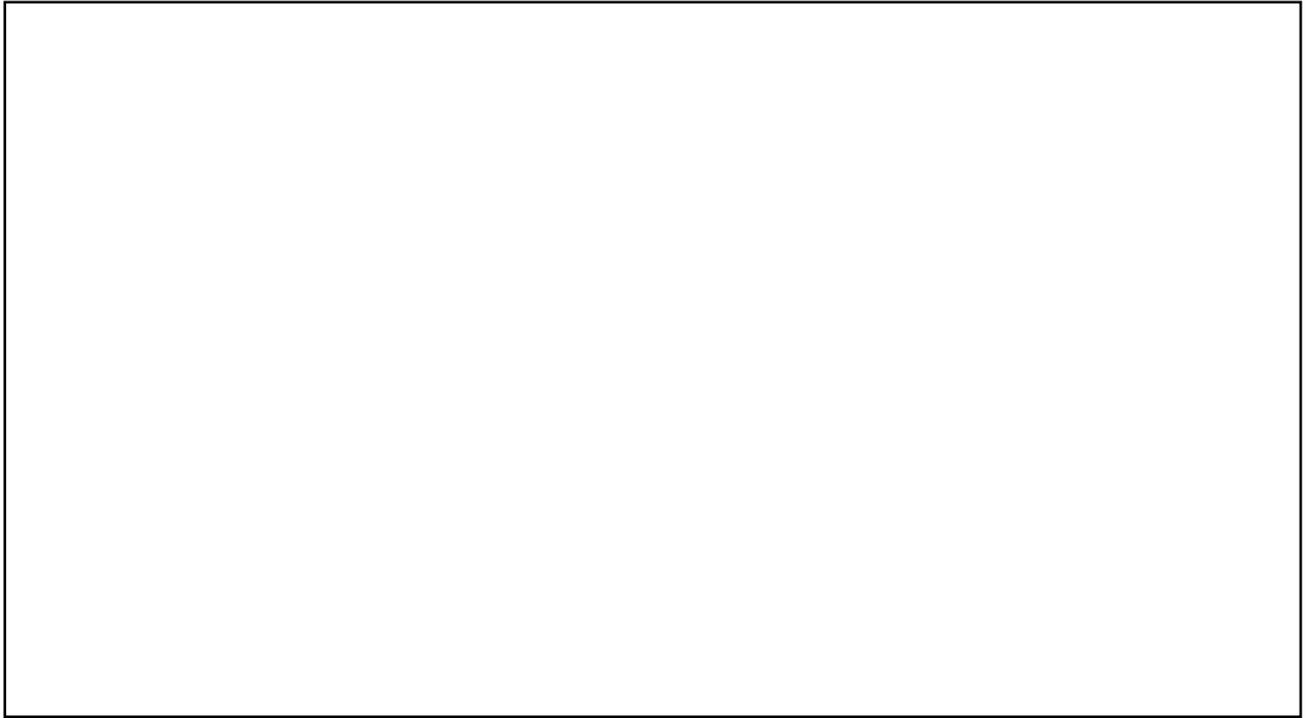
**BUILDING A CULTURE OF ENGAGEMENT: REFLECTION**

1. How much of a priority is CE at your organization? (Do you talk about it? Do you include it in

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planning? Do you measure it?)

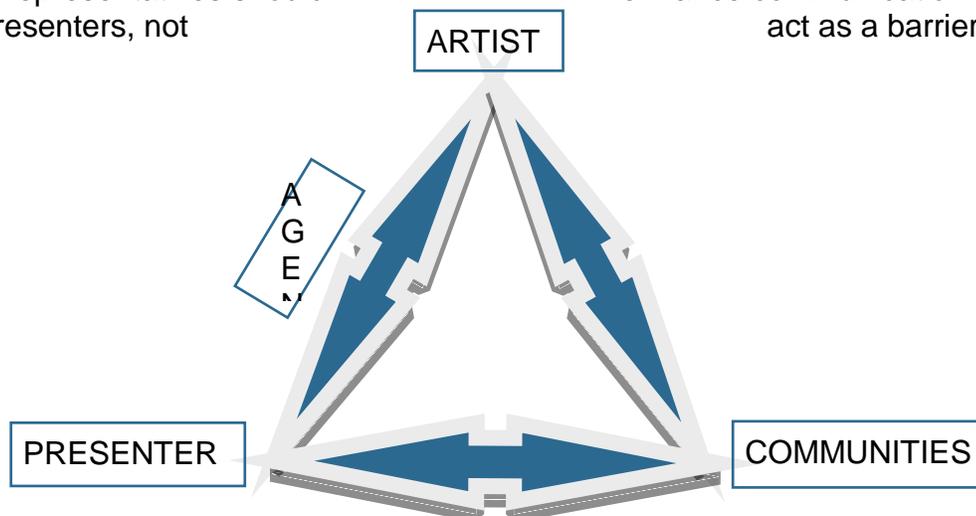
2. When have you experienced your org genuinely engaged with your community? (This may or

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may not be a performance. What made that possible?)

## WORKING WITH ARTISTS IN COMMUNITY ENGAGEMENT

- Clearly and openly communicate about community engagement. Presenters, artists and communities are all responsible for this.
- Agree on shared goals for the community engagement before beginning a project
- Evaluate community engagement programs: start from the beginning, integrate it into the process, and reflect at the end
- Make appropriate matches of work/theme/personality/skill with local communities (based on knowledge of communities and knowledge of artists)
- Connect community engagement to seeing the work itself (doesn't necessarily mean community members need to come to the presenter's theater)
- Encourage curiosity and openness among audiences/communities—artists want to enter into a situation where there is trust between the presenter and the community. This is not something to be accomplished in one project, but over time.
- Don't be afraid to take on community engagement around the work without the artist present (involve them in the planning, but they don't always need to be there)
- Consider models of engagements that start earlier, span longer periods of time or multiple visits
- The impetus for community engagement can come from anywhere within the artist-presenter-community triangle, but if it's not happening and you are the presenter, then it is incumbent on you get it going or maintain it
- It is an artists' responsibility to consider how their work/process can be best shared with audiences/communities and to bring to the table ideas about how they are interested in doing so.
- Agents/artist representatives should enhance communication between artists and presenters, not act as a barrier



## **QUESTIONS TO ENHANCE COMMUNITY ENGAGEMENT COMMUNICATION**

### **Artists ask presenters:**

- Who is your community? How do you define your community?
- What are you currently doing to reach them?
- What are your goals in terms of connecting with community?
- What has worked well in the past? What has not worked well?
- Who are your local partners?
- How can you encourage engagement with my project without my presence?

### **Presenters ask artists:**

- What are the primary themes of your work?
- What kinds of conversation do you want to have?
- With whom are you looking to connect?
- What do you like doing? What do you not like doing?
- What do you dream of doing?
- What has worked well in the past?
- What resources can you provide us to support your engagement goals?
- What can we do without you here?

### **Presenter ask community:**

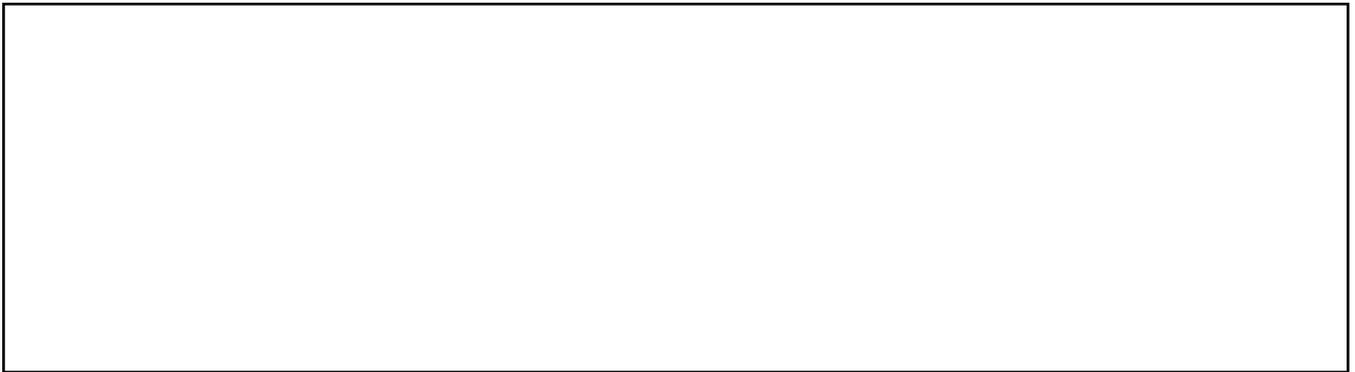
- What kinds of artists are of interest to you?
- What do you want to gain from engaging with artists?
- What kinds of engagement are useful to you?
- What is not useful/what do you not want to do?

### **Artists ask community:**

- Who are you?
- What are your current pressing concerns?
- What do you want to get out of engaging with me/my work?

### **Community ask artists:**

- Who are you? What is your work about?
- What do you want to get out of engaging with our community?



Reflection:

## **SIX STEPS OF EVALUATION**

### **Core Qualities of Evaluation**

- **Decide evaluation is important, identify why it's important, and commit to it.**
- **Implement with rigor and consistency.**
- **Be realistic about what you can achieve and what you can measure.**
- **Include it early in your planning and do it often**
- **Use what you learn.**
- **Adopt evaluation as part of your working culture.**

### **1. Purpose/Background (start with the end in mind)**

- **Decide what you want to know and why you want to know it. (To make change? To assess impact?)**
- **Make sure your evaluation goals are in line with your program goals.**
- **Find out if data already exists that may inform your question.**
- **Identify the human and financial resources available to you for this process. (It is scalable – large & small organizations can do this)**
- **Establish a team who will work with you to answer this question.**
- **Have a plan for what you will do with the information you learn and with whom you will want to share it.**

### **2. Outcome design (what does success look like?)**

- **Determine the desired outcomes for a given project, program or initiative.**
- **Identify the indicators of success. (How do you know you are achieving those desired outcomes?)**
- **Identify what method will work best for you and your organization. (ie Logic Model, Theory of Change.)**
- **Involve key program staff, artists, and/or stakeholders in this step of the planning**

### **3. Data collection**

- **Collect a balance of both quantitative data (numbers and statistics) and qualitative data (stories and anecdotes).**
- **Determine your data collection method, which will be unique to what it is you're evaluating.**
- **Examples of how to collect data include:**
  - **Talking to people (ie, interviews, focus groups)**
  - **Getting written Responses (surveys)**
  - **Recording observations using a protocol**
  - **Reviewing existing research and data**
- **Assign roles/responsibilities for your team members to carry out the collection process**

#### **4. Data analysis**

- **Be systematic and objective. Don't be afraid to involve people who were not part of the process to help.**
- **Organize the information you gathered and draw conclusions**
- **Draw conclusions and identify lessons learned.**

#### **5. Share the findings**

- **Sharing results out more broadly has the potential to connect you to all the communities with whom you're invested in building relationships.**
- **Decide who can benefit from what you learned. (Internal staff, key stakeholders, funders, artists, your community, and/or others in the field)**
- **A written report summarizing your findings remains with your organization as a testament to your hard work and the program's value.**

#### **6. Implementation – Taking Action**

- **The process comes full circle: Remember step 1 – Know why you're gathering the information and have a plan for what you will do with the information.**
- **The results of evaluation are only valuable if you/stakeholders act on your findings.**
- **Take the opportunity to discuss (and debate) how to act and identify next steps.**

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**REFLECTION ON SIX-STEP EVALUATION PROCESS**

<b>Step 1: Purpose/Background</b>	<b>Step 4: Data Analysis</b>
<b>Step 2: Outcome Design</b>	<b>Step 5: Sharing Findings</b>
<b>Step 3: Build Tool(s) &amp; Collect Data</b>	<b>Step 6: Implement Findings</b>

## **EVALUATION RESOURCES**

### ONLINE RESOURCES:

#### Animating Democracy

Animating Democracy: Resources for Evaluating the Social Impact of the Arts.

<http://animatingdemocracy.org/home-impact>

#### Intrinsic Impact

Tools and Tips for Assessing the Intrinsic Impacts of Arts Programs.

Wolf Brown, Theater Bay Area, Baker Richards, Group of Minds,

<http://intrinsicimpact.org>

### BOOKS/MANUALS:

Arts & Civic Engagement Toolkit: Planning Tools and Resources for Animating Democracy in Your Community. Animating Democracy, A Program for Americans for the Arts. CD-Toolkit, 2008.

Callahan, Suzanne. Singing Our Praises: Case Studies in the Art of Evaluation. Washington, DC: Association of Performing Arts Presenters, 2004. Print.

Ratzkin, Rebecca, Alan Brown, Arlene Goldbard, Susan Atkinson, and Clayton Lord.

Counting New Beans: Intrinsic Impact and the Value of Art: Featuring Measuring the Intrinsic Impact of Live Theatre : The Final Report on the Landmark Two-year Intrinsic Impact Theatre Study. San Francisco, CA: Theatre Bay Area, 2012. Print.

Reisman , Jane, Anne Gienapp. Theory of Change: A Practical Tool for Action, Results and Learning. Seattle, WA: Organizational Research Services, 2004.

Wolf, Thomas, and Gigi Antoni. More Than the Sum of Its Parts: Collaboration & Sustainability in Arts Education. New York: National Guild for Community Arts Education; Dallas, TX: Big Thought, 2012. Print.

### OTHER RESOURCE RECOMMENDATIONS

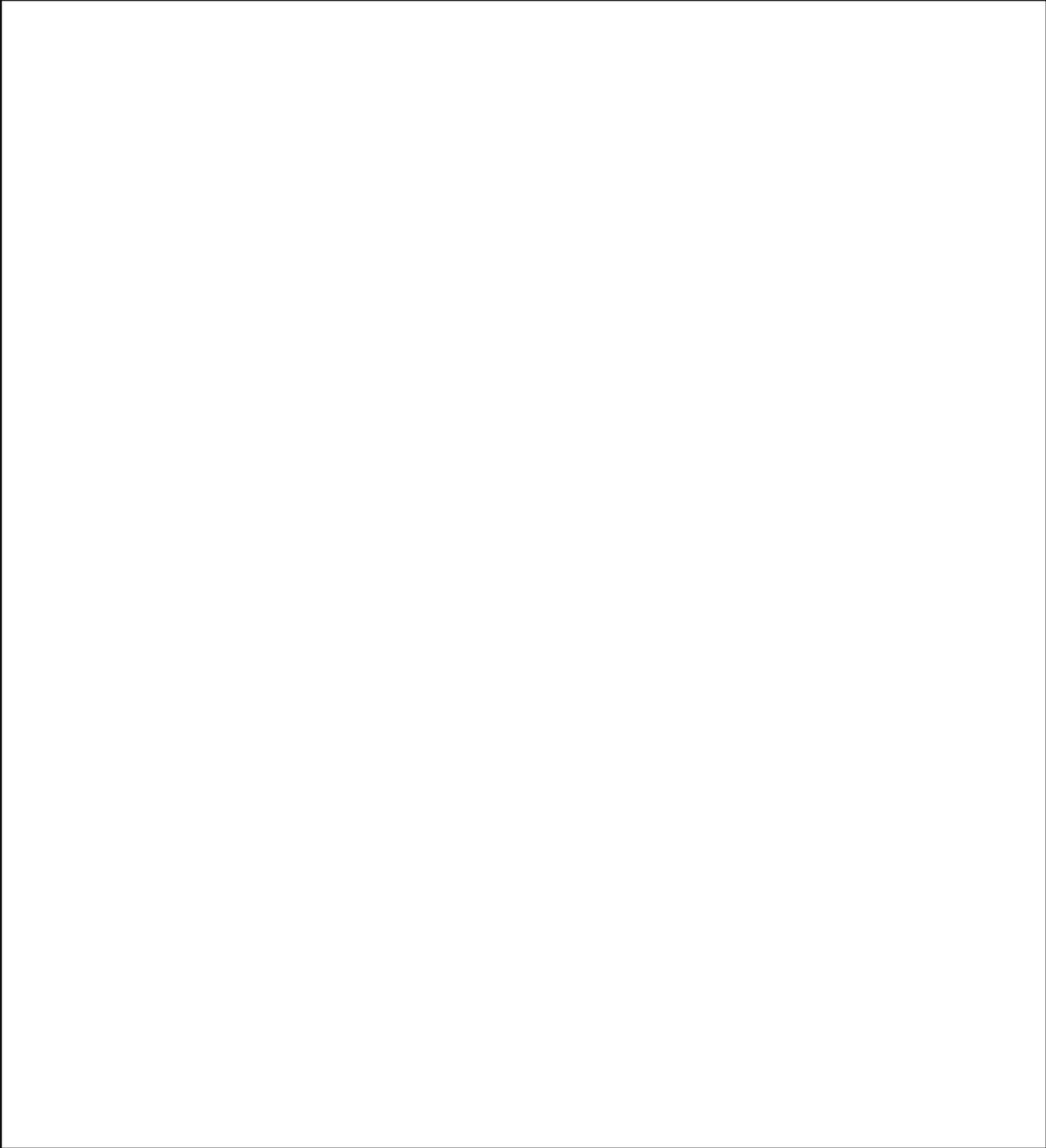
The Evaluation Exchange: a periodical emerging strategies in evaluation. Harvard Family Research Project: Harvard Graduate School of Education.

<http://www.hfrp.org/evaluation/the-evaluation-exchange/issue-archive/>

- Fall 1995. Volume I, Number 3&4 Issue Topic: Participatory Evaluation.
- Fall 2003. Volume IX, Number 3 Issue Topic: Evaluating Community-Based Initiatives
- Issue Topic: Democratic Evaluation (2005)

**OTHER REFLECTIONS AND TAKE-AWAYS**

What information or ideas from this presentation will you take back to share or implement in your organization?

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