

COMMUNITY ENGAGEMENT

Matters of the Heart
A Project Focused on
Community Engagement in
Sioux Lookout

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COMMUNITY
ENGAGEMENT

RETHINKING
THE PURPOSE OF
CULTURAL VENUES
IN THE 21ST CENTURY

How are our spaces used, and in which way do we **welcome people in** and go out to meet them?

Are we rooted in **local need** and what do we do to build social capital.?

Who do we serve, but also **who do we not yet serve** and how we can address that?

How might we be more broadly **useful** and create the conditions for the fullest possible cultural participation?

AUDIENCE DEVELOPMENT VS COMMUNITY ENGAGEMENT

Adapted from Doug
Borwick

Audience Development	Community Engagement
Art is the key commodity	Relationships are the key commodity
Short Term Marketing	Long Term Organizational Development
Focus on increasing patron & audience #'s	Focus on building community relationships
Look at who and who not is coming to venue	Look at what matters to the community
Internal focus (outreach)	External focus (in-reach)
Involves marketing, education and development staff	Involves all stakeholders including staff, board and volunteers
Organizational identity, goals and priorities remain the same	Organizational identity, goals and priorities could be transformed
Conservative approach, internal impact	Risky approach, internal/external impact

COMMUNITY ENGAGEMENT LEVEL		1.0 AWARENESS	2.0 PARTICIPATION	3.0 ENGAGEMENT/ EMPOWERMENT
ROLE OF VENUE	ROLE OF SITE	Focus is on the provision of venue for building community awareness, exposure and consumption of culture	Focus is on the application and provision of venue for community participation in culture	Focus is on the application and provision of venue for “ community ” exploration , application of knowledge, issues, needs, information and resources.
		Single, grand, one site-serves- all-functions space or institution Restoring and enhancing the quality of building or spaces original purpose	Better, easier spatial access Renovating to evolve image of existing building or original spaces Multi-use spaces for specific community organizations	Solid, applicable, & relevant multi-spatial access/presentation Redefined purpose and role of original site and spaces A member of a network of community centres distributed around the community

BUSINESS MODEL	Revenue model/subsidized with support, sponsorships Transactional Short Term profit	Revenue/subsidized with support, sponsorships and grant funding Transactional / Short Term ROI Investment in Community Outreach	Cost recovery (not essential) Subsidized through community partnerships and funding agency support Long Term/Social Return on Investment
VENUE PROGRAMMING	Top down Presenter driven programming	Top Down Presenter/Staff driven programming	Bottom Up Community and/or issue driven with community stakeholders and presenter
PROGRAMMING GOAL	Goals are pre-established Ticket sales Revenue Attendance	Goals are pre-established Ticket sales Revenue Attendance in activity/performance	Goals are established jointly with stakeholders and are evolving Shared Revenue/Shared Cost Participation/Partnership Support Community Outcomes

THE QUESTION OF EXCELLENCE



PARTICIPATORY EXPERIENCE



PERSONAL MEANING



COMMUNITY BENEFIT

STEP 1 INFORM



Let your community know of your interest in engaging more broadly in the community



a community mapping exercise



a needs assessment to better understand how to work with community stakeholders outside the arts



Ask the Question: how an arts project and performance contribute to improving community outcomes?

STEP 2 INVOLVE



Kickstart

Kickstart a dialogue about how the arts might be meaningful in creating connections and or embracing issues



Understand

Fully understand what others including organizations, community agencies, and groups want to achieve through arts engagement.



Identify and connect

Identify and connect all of the different players who would be required to meet this aspiration.

STEP 3

COLLABORATE



Make a commitment to collaboratively undertake a project that will serve the identified constituent group and achieve the described aspirations.



Undertake the project with shared leadership, decision making and participation.

STEP 4 EMPOWER










ALLOW TIME



CONTINUE TO KEEP IN TOUCH WITH
PARTNER ORGANIZATIONS



ASSIST THESE ORGANIZATIONS TO
DEVELOP ARTS ENGAGEMENT PROJECTS
WITHOUT YOUR DIRECT INVOLVEMENT

-  health risks in the community is an Indigenous issue not a shared community challenge
-  non-Indigenous community stereotyping Indigenous art forms
-  underlying tensions around the residential school experience for many community members and their families
-  Indigenous and non-Indigenous youth do not participate in joint community activities
-  token Indigenous involvement on arts committees and activities
-  traditional medical approaches and methods not working to improve health and wellbeing of community
-  **Physical and mental health was identified as a community concern and priority** and it was noted that this challenge is exacerbated because of the insufficient relationship between Indigenous and non-Indigenous residents.

STEP 1: INFORM
MAPPING THE SOCIO-CULTURAL CONDITIONS
AND ASSUMPTIONS THAT EXIST IN THE COMMUNITY:

MATTERS OF THE HEART GOAL



To improve awareness of the connection between “movement” - physical and mental health and healthy relationships and to improve Indigenous and non-Indigenous relationships in the community so that:



people feel value and welcomed



there is an increased understanding of one another; more respectful, more dialogue;



youth feel safe



there is an understanding of privilege

STEP 2 INVOLVE

CO-PROJECT LEADERS
ALYSON MARTIN AND
BRIAN MCKINNON
MET WITH AND
PRESENTED TO THE
MAYOR'S
TRUTH &
RECONCILIATION
COMMITTEE



STEP 2 INVOLVE ENGAGING ARTISTS

“Blueprint is authentic. They are not working from a place of ego, but rather, lifelong learning, the desire to engage, and the hope to collectively empower. It is reciprocal”



STEP 3 COLLABORATE

“To have that many service providers in one place at one time, listening, learning, dancing and laughing, is not the norm, and that is what happened”



STEP 4 EMPOWER

“I received a call that night, from one of the teachers, asking about the length of the show as they were hoping to arrange a school bus to bring students to the performance.”

20 students showed up. Teachers facilitated this process and attended on their own time.

The school administration purchased tickets and supported their attendance financially.

After the show, one of the teachers commented about how the students are often able to come to the recreation centre for sports, but “why aren’t they coming in for the arts as well?”

The teacher from PFFNHS requested the 2017 – 2018 brochure.

