Building Communities, Not Audiences

a workshop presented by

Doug Borwick

for
Arts Midwest and Mid-America Arts Alliance’s

Midwest Arts Conference
13 September 2012
Grand Rapids, MI
Building Communities, Not Audiences

How did we get here?
Building Communities, Not Audiences

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The Imperative for Engagement

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Building Communities, Not Audiences

The Imperative for Engagement
Building Communities, Not Audiences

The Imperative for Engagement
Building Communities, Not Audiences

Structural Inertia Inhibiting Engagement
Building Communities, Not Audiences

Structural Inertia Inhibiting Engagement
Building Communities, Not Audiences

Structural Inertia Inhibiting Engagement
Building Communities, Not Audiences
Engagement Success

Roadside Theater

QMA
QUEENS MUSEUM OF ART

Houston Grand Opera

BKLNPHIL

pillsbury house + theatre
a center for creativity and community

ballet memphis | REACH FURTHER
Building Communities, Not Audiences
Understanding Engagement

Cause-Related Marketing
Audience Development
Audience Engagement
Community Engagement
### Building Communities, Not Audiences

#### Understanding Engagement

<table>
<thead>
<tr>
<th>Community Engagement Is:</th>
<th>Community Engagement Is Not:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rooted in <strong>long-term relationships</strong>, focused on community concerns</td>
<td>Periodic, depending on programming, <strong>focused on ticket sales or increased traffic</strong></td>
</tr>
<tr>
<td><strong>Working with community groups</strong> to develop programming</td>
<td><strong>Presenting what the organization thinks best</strong></td>
</tr>
<tr>
<td>Seeing the <strong>organization as a partner in improving community life</strong></td>
<td>Seeing the <strong>organization as the expert provider of arts programming</strong></td>
</tr>
</tbody>
</table>


Building Communities, Not Audiences

Understanding Engagement

Cause-Related Marketing
Sell stuff by associating it with a good cause*

*(A highly technical definition)
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Understanding Engagement

Audience Development
A marketing strategy
Increase numbers near-term
Little or no change in organizational identity or function

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Understanding Engagement

Audience Engagement
A marketing strategy
Increase reach long-term
“Outreach”
Building Communities, Not Audiences

Understanding Engagement

Community Engagement
A mission strategy
Develop deep relationships of trust and understanding through which reach can be expanded
Building Communities, Not Audiences

Understanding Engagement

<table>
<thead>
<tr>
<th>Audience Engagement</th>
<th>Community Engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art is the key commodity</td>
<td>Relationships are the key commodity</td>
</tr>
<tr>
<td>Art is central</td>
<td>Art serves the community</td>
</tr>
<tr>
<td>Art serves as entry point</td>
<td>Relationships are the entry point. Art selection follows.</td>
</tr>
<tr>
<td>The goal is to expand reach</td>
<td>The goal is to improve community, thereby building trust and loyalty. The result is</td>
</tr>
<tr>
<td></td>
<td>expanded reach.</td>
</tr>
<tr>
<td>Art is repackaged to expand reach</td>
<td>Art is repackaged, reconceived, or newly created–based on community needs/input–to</td>
</tr>
<tr>
<td></td>
<td>improve the community.</td>
</tr>
</tbody>
</table>
Building Communities, Not Audiences

The Engagement Game
### Building Communities, Not Audiences

#### Where in the world . . . ?

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BEETHOVEN</strong></td>
<td>Leonore Overture No. 3</td>
</tr>
<tr>
<td><strong>SIBELIUS</strong></td>
<td>Violin Concerto</td>
</tr>
<tr>
<td><strong>COPLAND</strong></td>
<td>Symphony No. 3</td>
</tr>
<tr>
<td><strong>TIAN</strong></td>
<td>A Thousand Years of Good Prayers</td>
</tr>
<tr>
<td><strong>MENDELSSOHN</strong></td>
<td>Piano Concerto No. 1</td>
</tr>
<tr>
<td><strong>TCHAIKOVSKY</strong></td>
<td>Symphony No. 5</td>
</tr>
<tr>
<td><strong>BORODIN</strong></td>
<td>Polovtsian Dances, No. 17</td>
</tr>
<tr>
<td><strong>ADAMS</strong></td>
<td>Dr. Atomic Symphony</td>
</tr>
<tr>
<td><strong>GLICK</strong></td>
<td>The Hour Has Come</td>
</tr>
<tr>
<td><strong>STRAVINSKY</strong></td>
<td>Symphony in C</td>
</tr>
<tr>
<td><strong>MOZART</strong></td>
<td>Bassoon Concerto</td>
</tr>
<tr>
<td><strong>MOZART</strong></td>
<td>Symphony No. 39</td>
</tr>
<tr>
<td><strong>HANSON</strong></td>
<td>Symphony No. 2: “Romantic”</td>
</tr>
<tr>
<td><strong>RAVEL</strong></td>
<td>Daphnis and Chloé (complete ballet music)</td>
</tr>
<tr>
<td><strong>WSS Chorale</strong></td>
<td></td>
</tr>
<tr>
<td><strong>HOVHANESS</strong></td>
<td>Symphony No. 2 (Mysterious Mountain)</td>
</tr>
<tr>
<td><strong>BATES</strong></td>
<td>Liquid Interface</td>
</tr>
<tr>
<td><strong>MASON BATES</strong></td>
<td>electronica</td>
</tr>
<tr>
<td><strong>MUSSORGSKY</strong></td>
<td>Pictures at an Exhibition</td>
</tr>
<tr>
<td><strong>RAVEL</strong></td>
<td>Features the German artist Andreas Fischer creating a work of art to the music.</td>
</tr>
</tbody>
</table>
Building Communities, Not Audiences

The Engagement Game

Projects and/or programs designed to
• address community issues
Building Communities, Not Audiences

The Engagement Game

Projects and/or programs designed to

• address community issues
• establish the arts organization as a valued “good neighbor”
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The Engagement Game

Projects and/or programs designed to
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• establish the arts organization as a valued “good neighbor”
• actively involve populations historically under-served by the arts
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The Engagement Game

Projects and/or programs designed to

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• actively involve populations historically under-served by the arts
• involve collaboration between an arts organization and an organization that does not have an arts-related mission
Building Communities, Not Audiences

The Engagement Game

Projects and/or programs designed to
• address community issues
• establish the arts organization as a valued “good neighbor”
• actively involve populations historically under-served by the arts
• involve collaboration between an arts organization and an organization that does not have an arts-related mission
• reflect adherence to principles of good practice for community engagement:
  o **Readiness through self-reflection**
  o **Collaboration rooted in a mutuality of respect and benefit**
    [“with” not “for”]
  o **Work that comes out of relationship-building**
  o **Arts experiences tied to community feedback and growing relationships**
  o **Engagement is “mainstreamed”**
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The Engagement Game

Community Engagement

Cause-Related Marketing

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The Engagement Game

Projects and/or programs designed to
- address community issues
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  - Engagement is “mainstreamed”
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Mainstreaming Engagement

Engagement for Survival

PEST Threats

(political, economic/educational/environmental, sociological/demographic, technological)
Building Communities, Not Audiences
Mainstreaming Engagement

Engagement for Survival

Engagement Because It’s Good for the Arts
Building Communities, Not Audiences

Mainstreaming Engagement

Engagement for Survival

Engagement Because It’s Good for the Arts

Mainstreaming Because If Not It:
• Is Temporary
  o Expendable
  o Cannot Overcome Institutional Inertia
• Lacks Credibility
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Mainstreaming Engagement

What would mainstreaming look like?

Fundraising
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Mainstreaming Engagement

What would mainstreaming look like?

Fundraising: Crowdsourced funding?

40k \times $25 = $1M
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Mainstreaming Engagement

What would mainstreaming look like?

Fundraising
Marketing
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Mainstreaming Engagement

What would mainstreaming look like?

Fundraising
Marketing: From focus groups to story circles?
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Mainstreaming Engagement

What would mainstreaming look like?

Fundraising
Marketing
Volunteer Programs
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Mainstreaming Engagement

What would mainstreaming look like?

Fundraising
Marketing
Volunteer Programs: Eager partners?

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Mainstreaming Engagement

What would mainstreaming look like?

Fundraising
Marketing
Volunteer Programs
Public Policy/Advocacy
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Mainstreaming Engagement

What would mainstreaming look like?

Fundraising
Marketing
Volunteer Programs
Public Policy/Advocacy: 50% + 1 of voters?
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Mainstreaming Engagement

What would mainstreaming look like?

Fundraising
Marketing
Volunteer Programs
Public Policy/Advocacy
Programming
Building Communities, Not Audiences
Mainstreaming Engagement

What would mainstreaming look like?

Fundraising
Marketing
Volunteer Programs
Public Policy/Advocacy

Programming:
Vital, exciting?

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Building Communities, Not Audiences
Engaging Communities

What You Don’t Know that You Don’t Know
or
No Not Try This at Home
(without training and preparation)

- Cultural Humility
- The Understanding of Privilege
- Communities and Community Organizing
- Discussion of Difficult Issues
- Conflict Resolution
- Self Knowledge
- Strategies for Engagement
- Learning Styles/Teaching Techniques
- Interdisciplinary Knowledge
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The Future

Clive Gillinson, Executive and Executive Director of Carnegie Hall

How can Carnegie Hall contribute to the lives of people?
I’m never thinking about audiences. I’m thinking about serving people. We will matter if we matter to society.

Howard Sherman, COO, Los Angeles Music Center

How do we stay relevant in the Twenty-first Century? In adhering to our mission statement that commits us to “building civic vitality by strengthening community through the arts.”

Leonard Slatkin, Music Director of the Detroit Symphony

at the conclusion of the strike in 2011

If there’s one thing we’ve learned, it’s that we have to be more involved in the communities outside of Orchestra Hall. We won’t abandon it, but direct connections with other populations are absolutely critical.
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BY DOUG BORWICK

THE FUTURE OF THE ARTS IN THE UNITED STATES

Paperback available at amazon.com
Ebook available for Kindle, Nook, and at iBookstore
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Thanks for your attention!

Contact me by email:

doug.borwick@artsengaged.com