

Institutionalizing Community Engaged Arts Programs:

A Case Study

Kathleen Riemenschneider

Cincinnati, Ohio, United States

dr.kathleen.riem@gmail.com

Abstract

This case study explores the factors that contribute to and hinder institutionalizing community engaged arts programs (CEAP) based on a synthesis of various data sources from interviews with stakeholders and publicly available documents such as program flyers, social media sites, and website. The findings reveal that a variety of factors influence institutionalizing CEAP—money, stories of impact, continual program evaluation, communication, community partners, staff committed to community engagement, and artists committed to community engagement. Furthermore, the case organization incorporated CEAP into its strategic plan, and mission and vision statements. This study provides implications for practices by revealing the necessity of every member of the staff, including artists, contributing to CEAP through presenting ideas and commitment of time by working CEAP.

Institutionalizing Community Engaged Arts Programs: A Case Study

Arts organizations have been making a strategic shift to be more community oriented by making community engaged arts programs a normal part of their operation (Ellis, 2018; Kim 2017). For example, a 2017 League of American Orchestra's report states that 82 % of the participating organizations reported an increase in their education and community programs for the five-year period 2009-14. Furthermore, American Association of Museums (now American Alliance of Museums; AAM, 2002a) and Borwick (2012, 2015) state the importance of community engagement being incorporated into the entire organization and influencing all decision-making within the institution, which will require an internal transformation. However, although there has been an increase in research pertaining to community engaged arts programs, there have not been studies conducted to understand how this "internal transformation" occurs. This case study explores factors that contribute to or hinder institutionalizing community engaged arts programs into a nonprofit arts organization.

Theoretical Framework: Community Engaged Arts Process

Community engaged arts frameworks have been designed from the perspective of the arts organization (e.g. AAM, 2002a; Borrup, 2006; Borwick, 2012, 2015; Cho, Duong, & Nasution, 2018; Knight & Schwarzman, 2017). However, the literature review revealed that non-arts individuals and organizations, such as social workers, healthcare providers, and researchers, see the arts as a mechanism for engaging communities, and they work with artists and arts organizations in community engagement efforts (e.g., Beasley & Hager, 2014; Chung et al., 2009; de Lange & Mitchell, 2016; Harris, Barnett, & Bridgman, 2018; Kelemen, Surman, & Dikomitis, 2018; Mohatt et al., 2013; Moxley, Freen-Calligan, & Washington, 2012; Nguon et al., 2018; Thomas et al., 2011; White, 2006). To accommodate these different perspectives, for

this study, community engaged arts is defined as the process of using arts as a catalyst to address community interests and concerns. The process tends to be project based. It has an initiator: an individual or organization who initiates a community engaged arts process. They may be from any sector. An artist or arts organization may initiate the process, but so may a community member, community organization, or another sector such as healthcare. The process also has an arts provider: an artist or arts organization who works with the community to develop arts programs and experiences for community engaged arts projects. Community engaged arts practice is an ongoing commitment to forming and maintaining a relationship with the community. Through community engaged arts practice, projects and programming are developed (Figure 1).

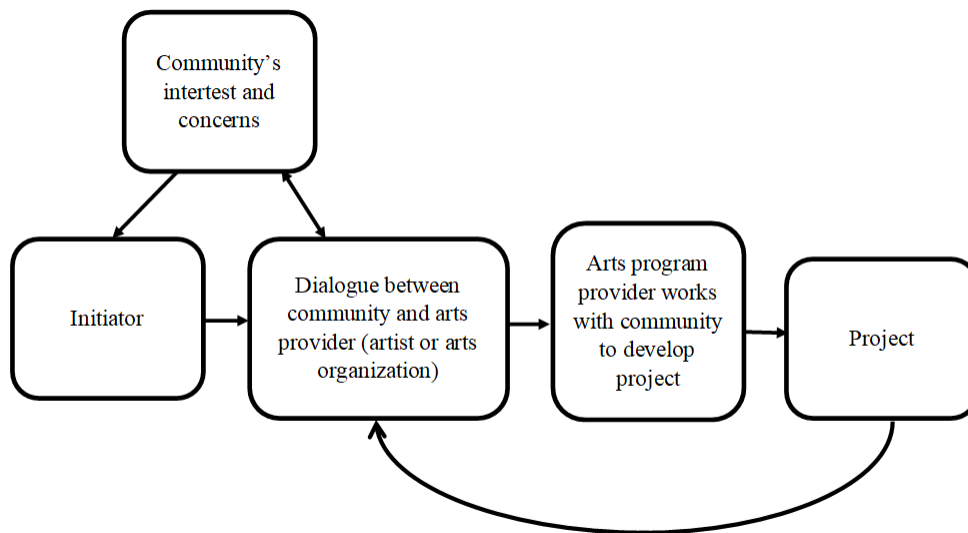


Figure 1. Community Engaged Arts Process

The process can start either with community’s interests and concerns or with the initiator starting the process. In the first scenario, the community’s interests and concerns prompts the initiator to consider using the arts to address the community’s interests and concerns. The initiator starts a dialogue between the community and arts provider (artist or arts organization). Throughout the dialogue, the community’s interest and concerns are revisited and refined until

both the community and arts provider feel they can work together to develop a project that will address the community's interest or concern. They work together to develop and implement the project. Once the project is completed, they continue a dialogue and revisit the community's interests and concerns in order to refine the current project or develop new projects.

In the second scenario, the process is begun by an initiator who is interested in connecting the community with the arts. Often, an artist or arts organization has made the decision to work with a selected community. The community's interests and concerns are revealed through the dialogue process. Again, through the dialogue process the community and arts provider decide whether to develop a project that will address a community's interest or concern. Similar to the first scenario, they work together to develop and implement the project. Once the project is complete, they continue a dialogue and revisit the community's interests and concerns in order to refine the current project or develop new projects.

Methodology

The methodology for this study is a single case study method using program evaluation methodology to understand how the case study organization's programming encompasses community engaged arts. This case study examines the organization's reasons for developing community engaged arts programs (CEAP), the current status of CEAP, organization's commitment to CEAP, and what factors contribute to or hinder maintaining these programs.

The case is one nonprofit arts organization that has adopted the community engaged arts practice. The researcher worked with an organization gatekeeper to identify participants associated with the organization to be interviewed. Triangulation of data occurred in the collection and analysis of the data. Data were collected using multiple sources—interviews and secondary documents such as strategic plan, brochures, website, and social media. The transcriptions of the interviews and the documents were analyzed through a theoretical propositions strategy based on

the theoretical framework of community engaged arts. The interviews and data collection occurred in 2019.

Participants and Data

Participants. Six stakeholders for the organization were interviewed between August and November 2019. They were selected from various departments within the organization, such as administration, artistic, community engagement, development, and financial. Four of the interviewees were male and two females; and four interviewees were white, one Asian, and one African American.

Documents. A full list of documents is available in Appendix A. There was a total of 17 documents reviewed: three documents were downloaded from the organization's website; 13 were given to the researcher by the informant; and one document was provided by an interviewee. Seven documents were brochures and flyers for the organization's programs both CEAP and other programs. Five of the documents were programs given at performances: two of these were for the mainstage performances, two for Opera Goes to Church performances, and one for the Community Open Dress Rehearsal. One of the documents was the strategic plan, "Creating Experiences that Inspire Discovery & Connection." One document was the newsletter for the Opera Guild. There were two financial documents: FY 2017 990 form and an internal document of income and expense allocation.

Website, emails, and social media sites. The website, except the blogs and podcast, was reviewed between June 17 and June 21, 2019. The blogs and podcasts were reviewed June 30 to July 13, 2019. The researcher took notes about the website and podcasts. The blogs and the webpage with the podcast's notes were downloaded as PDFs for review. The researcher is on the case organization's email list and reviewed 38 emails between April 12 to July 22, 2019. The

case organization's Facebook and Twitter pages were reviewed on July 24, 2019 by screenshotting posts. The Facebook posts were originally dated February 22 to July 23, 2019, and Twitter posts were originally dated July 24, 2018 to July 23, 2019.

Limitations of Study

Since this study examines one organization and is limited to the stakeholders who were selected by the organization to participate, it cannot be generalized to all nonprofit arts organizations. Furthermore, the documents, website, and social media were limited to a specific timeframe, mainly 2018 and 2019. Therefore, they only provide a snapshot of time for the organization.

Profile of Case Organization

The case organization is a nonprofit producing opera company in the Midwest of the United States, referred to throughout this analysis as "The Opera." It celebrated its 100th anniversary in 2020, making it one of the oldest opera companies in the United States. The staff directory on the website listed 33 staff members. However, it contracts additional staff, mainly artistic staff such as singers and designers, for its productions. During the summer, when The Opera presents its shows, there can be 300 people working for The Opera. The organization produces five operas per year—three for the large hall and two for smaller venues—known as its mainstage productions.

Mission and Vision of the Case Organization

On March 15, 2017, The Opera's board of trustees approved a strategic plan, "Creating Experiences that Inspire Discovery & Connection." As part of the strategic planning process they adopted a new mission and vision statements. Its mission is "to enrich and connect our community through diverse opera experiences" (p. 5), and its vision is "a community that is transformed and inspired by the power and beauty of opera" (p. 6). Interviewee #1 described the mission statement as "a little bit responsive to what we have been doing with community programs,

but it is also consistent to who we have always seen ourselves to be.” The strategic plan identified five areas of focus: 1) connect with the community, 2) present exciting repertoire, 3) be inclusive, 4) grow our audience, and 5) tell our story. Interviewee #3 stated they were trying “to live the talk” and the strategic plan provides a process to do so by outlining their goals and strategies. Two of the focus areas directly support community engaged arts programs—‘connect with the community’ and ‘be inclusive.’ Connect with the community encourages partnerships with community organizations (p. 7) and be inclusive encourages increasing diversity in all aspects of The Opera—staff, board, volunteers, artists, and repertoire (p. 10).

Community Engaged Arts Programs of Case Organization

The criteria for selecting programs to examine is that they met one of the following: 1) the organization identified them as community engaged arts programs or 2) they fit the model of community engaged arts process (Figure 1). Seven programs were identified as community engaged arts programs: Community Open Dress Rehearsal, Opera Goes to Church, Opera Raps, Opera in the Park, Back to the Zoo performance, Center Stage program, and Opera Express (see Table 1). One program examined met the criteria for community engaged arts process but was not identified by the organization as community engagement – a new production of *Blind Injustice*.

Table 1.

Case Organization's CEAP

Current Community Engaged Arts Programs	
Program Title	Description of Program
Community Open Dress Rehearsal	The Opera's first CEAP. A dress rehearsal for one of its mainstage productions is open to the public at no cost
Opera Goes to Church	Concerts at churches where opera singers perform with the church choir to sing a variety of music
Opera Raps	Lectures on topics related to the mainstage performances held at community venues
Opera in the Park	A free concert in Washington Park
Back to the Zoo performance	A free concert in the Zoo, The Opera's original performance venue
Center Stage	A program designed to engaged Young Professionals and serves as a feeder program for the board of trustees
Opera Express	A mobile van in which an opera performance occurs
Mainstage Production that Follows Community Engaged Arts Process	
<i>Blind Injustice</i>	A new opera that was created from the community's interest about wrongful convictions

The Community Open Dress Rehearsal is the oldest, and its first, community engagement program. Opera Goes to Church is the most popular and was cited by interviewees as their model community engaged arts program. Center Stage program has had the most changes over

the years. “When it first started it was a ticketing program, and then it became more of a fundraising program, and now it’s mostly focused on community engagement and friend raising” (Interviewee #6). The Back to the Zoo performance re-connects the Opera to its origins. It performed at the Zoo for 50 years before re-locating to its current performance venue, Music Hall. Interviewee #1 noted that the early Zoo performance was “a very communal experience.” Opera Raps are a version of pre-show lectures except they are held in the community, free, and the participants are not required to attend the performance. Opera in the Park is a free performance and began after the park across the street from Music Hall, where the Opera performs its mainstage productions, was renovated and added a performance stage. Opera Express is a new program that takes a mini, mobile stage anywhere in the community. Two of these programs – Center Stage and Back to the Zoo performance – are managed by staff members who are not part of the community engagement staff.

Blind Injustice is a new opera developed by the case study organization from a conversation with the community. The Ohio Innocence Project in an effort to let others know about its mission and work held a joint happy hour with the Young Professional Choral Collaborative (YPCC). During their conversation, the idea to use music to tell the stories of the exonerees originated. The idea transformed into creating a new opera based on six exonerees stories (blog, 6/21/19; Interview #1). None of the interviewees consider it a community engaged arts program. Nonetheless, it follows the community engaged arts process model (Figure 1). There is a community concern of people being wrongfully convicted. Through a dialogue between the Ohio Innocence Project (OIP) and the Young Professional Choral Collective (YPCC), the idea of using music to tell the story was conceived. OIP and YPCC were the initiators who approached The Opera and began the dialogue. The Opera decided to make it part

of the new works program it already has established to develop new operas. Although not mentioned as a CEAP, when asked by the researcher, Interviewee #1 admitted: “We realized there’s a real passion in our community and our region for this particular topic of wrongful conviction and wrongful imprisonment and a desire to see that story told.” In collaboration with OIP and YPCC, a new opera, *Blind Injustice*, was created and presented as part of The Opera’s mainstage productions.

Impetus for Adopting CEAP

The impetus for adopting community engaged arts programs was an acknowledgement within the organization that opera appealed to a select demographic and that there were perceptions in the community that opera is elitist. “Because the myths about coming to Music Hall were really no myths. They were true, they were facts in terms of how people were treated when they come here. And it was known as the elite hoity toity rich folks” (Interviewee #3). Interviewee #2 also states that opera has an image of being elitist and that the industry as a whole is trying to change that perception, and Interviewee #6 states opera can be seen as “old fashion and so stuffy.” The goal of The Opera’s community engaged arts programs is to change these perceptions and give “people an idea that opera can be fun and exciting and dynamic” (Interviewee #6). In the early 1990s, there was a further divide between the community and The Opera because The Opera only employed one person of color (Interviewee #3).

The first community engaged arts program, initiated in 1991, was the Community Open Dress Rehearsal. Interviewee #3 stated that when they started the Community Open Dress Rehearsal, the residents in the neighborhood around Music Hall were primarily low-income people of color and most had never been in the building. They were able to start the program because of funding from a local bank and it was initiated by the person who was the CEO of The

Opera at the time of the study, but retired in 2020. The second year of the program, it was given to another staff person, who is now the director of community relations, and she connected with social service agencies and add activities in Washington Park across from Music Hall (Interviewee #3). Both of these staff members have continued to work at The Opera and have continued to develop community engaged arts programs. The person who is currently the director of community relations created that position, prior to that position she was in sales for The Opera.

Commitment to CEAP

The Opera's commitment to community engaged arts programs is central to its strategic plan, which focuses on connecting to the community. Furthermore, The Opera is committed to allocating more money towards community engagement by increasing the community engagement staff from two to three members (Interviewee #5) and one of the four areas for its New Century Campaign [endowment] is dedicated to community programs (website). The Opera is also committed to two CEAP for the long-term—Community Open Dress Rehearsal and Opera Goes to Church—whether or not they receive direct funding (Interviewees #1 and #3). “We also recognize that the value of doing these programs stand on their own in terms of value. So, we've come to a place where we believe that even if no one who attended an Opera Goes to Church program ever purchases a ticket for a mainstage performance that's still valuable, just as valuable as they're attending a mainstage performance” (Interviewee #1). The Opera also has a policy that any member of the staff may suggest ideas for community engaged art programs (Interviewees #1, #3, and #4) and that every staff member works the Community Open Dress Rehearsal and Opera in the Park (Interviewee #2). “It has to be a full team effort” (Interviewee #3).

The Opera's commitment to CEAP also means staying in communication with the community, listening to the community, and incorporating the community's knowledge into its CEAP. "Just take that extra step to get to know your community and to not make any assumptions about what it is they need, but find out what they want" (Interviewee #3). The director of community relations is known to take 'walking meetings' where she walks around the neighborhood to talk to people (Interviewee #3).

Finally, The Opera presents itself as a community member by supporting other community organizations and their events without expected return. "Sometimes a community organization is having an event or something and need volunteers. Why not? Just go. Just go without wanting something back" (Interviewee #3). The Opera offers its service even if it is not accepted immediately. For example, The Opera has offered to provide a singer for the annual Martin Luther King, Jr. breakfast; after six years, they finally accepted (Interviewee #3).

Factors that Contribute to or Mitigate Against Maintaining CEAP

These are the factors that contribute to or mitigate against maintaining community engaged arts programs in the case organization: money, stories of impact, continual program evaluation, communication, community partnerships, staff committed to community engagement, and artists committed to community engagement.

Money. Money both contributes to and mitigates against maintaining CEAP. All interviewees cited money as a factor in presenting CEAP. As Interviewee #4 states:

Money. Practically, none of this happens without staff time, resources to engage artists to write new works, to bring in special speakers, to travel, to create events. It all takes funds. We do not ask people to perform for free. We do not create programs that are totally self-sufficient. They need funding.

The costs involved with developing and presenting programs combined with the fact that community programs are often free or low-cost requires an investment from the organization (Interviewees #1, 3, and 5). Although community partners may assist with some costs, The Opera does not want to be a burden to their community partners (Interviewee #3).

The solution is to seeking funding for CEAP. However, the challenge is to align the funders' interest with the community's interests. For example, sponsors that like to support programs for children and families are more likely to fund the Community Open Dress Rehearsal and corporate sponsors tend to fund Opera in the Park (Interviewee #2). Interviewee #2 further noted that:

Opera Goes to Church, despite being very popular, doesn't get the support that people expect it to get. I don't know. Is it because it has the word church in it? Could be. I don't know. I'm just assuming, and I don't really want to ask the question.

Interviewee #5 further explains:

There are those funders who the whole purpose behind their funding is innovative and new community relations programs. They don't say successful. For example, Opera Goes to Church is in its 15th year and continues to sell out, but one of the funders keeps coming back saying it's not new.

Another mitigating factor associated with money is that funders are reluctant to fund programs long-term. Interviewee #6 says they have a sponsor for the Center Stage program who has let The Opera know that eventually they would like the program to be self-sustaining. "There's less and less funders that want to give yearly gift. If you received a gift from a funder, a foundation, they'll say, you can't go back to them for another, anywhere from 18 to 24 months. Sometimes three years" (Interviewee #2).

Some funders also want to know the conversion rate, people who attend community events that then attend mainstage events. In this regard, Interviewee #5 commented:

They want to know if their money's being used, how their money's being used and if it's being effective and all that stuff. Sometimes that's a hard question to answer because that's not the focus of the programming. The focus is to get opera out of the hall into the community and to people's hands who maybe don't have an opportunity or resources to see it.

However, Interviewee #3 cautioned against applying for grants without talking to the community first. "You can't make those assumptions [about what the community is interested in] even if there's money involved" (Interviewee #3). Furthermore, Interviewee #5 cautioned against taking funders for granted.

Stories of impact. To mitigate the gap between funders' interest and community's interest is to tell stories about how the program impacts the community.

More often though, I think we're saying to foundations or funding institutions that this is an important program and here's why the community values, here's how the community values it, and here's what we're asking for in terms of support to continue it (Interviewee #1).

However, first The Opera had to understand the impact it has on the community, especially the long-term impact. "People have to realize the more engaged we are in the community, the healthier community we have... Every time I hear someone recant a story of how an opera experience impacted their life, I just lose it" (Interviewee #3). Interviewee #5 adds, "If you can influence just two kids, let's say one kid for the rest of their life. That's money well spent, I

think. That one kid is going to influence what we figure are 10 more, you know, the whole multiplier.”

Continual program evaluation. To know if the program is impacting the community, The Opera continually evaluates its CEAP. When developing a new CEAP, it develops measures of success. “In terms of resource or sustainability, that’s always the first challenge is to develop some kind of agreement on what success looks like...shared understanding of what success looks like” (Interviewee #1). Those measures of success are based on discussions with the community and understanding what the community wants and not having a one-size-fits all approach to all communities. “You really have to do your research and understand where the communities are in different areas of the community or different places at different times” (Interviewee #3).

Program evaluation also is about accepting and admitting mistakes and being open to learning from them, according to Interviewee #3:

It takes a lot of this trial and error, failures, triumphs, challenges, for a lot of love, if you care about it, and you care about the people and you understand why you’re doing what you’re doing, then they can be something amazing and special.

Furthermore, The Opera is willing to make changes as the community’s interest and concerns change, as well as being open at all times to whatever may appear. “Sometimes it just happens, I mean on the fly and sometimes we just have to kind of determine from there what direction we go with it. See where the partners are going and kind of work from there” (Interviewee #3).

An example of how a program has changed through continued evaluation is the Center Stage program, which are events planned by a committee of young professionals. The Center Stage program was one of the first programs by an arts organization in the region to target young professionals. Over the years it has transformed its programming to adjust to the interests of its

target audience and to compete with other young professional programs at other arts organizations. It began as a ticketing initiative targeted at young professionals, then morphed into a fundraising and board feeder program. Currently, it is considered a “friend-raiser” program and still serves as a board feeder program. In this respect, Interviewee #6 commented:

We re-imagined the group to be more about audience engagement. So instead of doing a couple events a year with a high ticket price, doing multiple events throughout the year, monthly or so, with a low or free ticket cost...[and in locations] that’s more accessible like in bars.

Communication. In order to understand if a program is successful, there needs to be good and clear communication between The Opera and the community. The communication should be both verbal and written and be mindful that different people may interpret the information differently. The most important thing is to “be able to communicate genuinely, what it is and so people know and understand how important this is to you and it’s not just a job or something you’ve been mandated to do” (Interviewee #3). Interviewee #4 concurs, “The word that keeps coming back again and again and again is genuine. We must no longer proselytize opera to the unwashed masses. That’s ridiculous. And it doesn’t work anymore.” The communication is not just about program development but making a connection, building a relationship, with the community. “But we really have to start to talk to the community, build those relationships and connections and see what they’re interested in. What kind of things in the community would you like to see?” (Interviewee #3).

Community partnerships. Community engaged arts programs work best if there is a community partner. Creating community partnerships is an ongoing process that requires commitment from both The Opera and the community partner and should be meaningful and

mutually beneficial to both. Both partners need to be committed, interested, or passionate about the project and willing to do the work necessary for its success. The Opera receives “a lot of requests from a number of churches to do Opera Goes to Church. But you have to make sure that there’s someone on their team who’s truly committed because it’s work, and it’s adding on to all the other things that you have going on” (Interviewee #3). This past year The Opera piloted creating choirs at two senior centers. One was successful, the other was not. The unsuccessful center had scheduled the choir meetings at the same time as other activities, and The Opera could not convince the center to change the schedule. Since The Opera felt that the center was not committed to making the choir work, they ended that relationship but continued to support the other center which was committed to the choir (Interviewee #3). It was also noted that when the contact at a community organization changes, it also changes the relationship. The new person may not be as committed as the previous contact (Interviewee #3).

Staff committed to community engagement. In the case organization, CEAP is staff driven. Allowing any staff member to present ideas for community engaged arts programs gives staff members a sense of ownership of the program and builds commitment to CEAP. For The Opera, some CEAP are managed by non-community engagement staff. “You have to have someone on your team or people on your team, the organization has to be committed to it, not just on paper but in action really from the board level down.” (Interviewee #3). Diversity of staff also brings diversity of ideas.

When you get a lot of the same people in the room together, they’re all thinking the same thing. They’re missing the overall picture and they’re not thinking outside the box. So, you need people of all different areas to challenge your thought process (Interviewee #3).

Therefore, having a diverse staff helps to bring in diverse ideas but also more connections to the community. Changing staff also provides different perspectives, “When we change managers, then typically the new manager has a different vision than the old one. It’s not the one’s better, it’s just different” (Interviewee #5).

Artists committed to community engagement. The Opera does not have a two-tiered system, i.e. different artists for mainstage performance and community engagement programs (Interviewees #1, #3, and #4). Therefore, the artists hired to perform in The Opera’s productions also must be willing to participate in an Opera Goes to Church, Opera in the Park, or other CEAP. The result is that the opera singers and the church choirs form comradery during the Opera Goes to Church program (Interviewee #1). Some of the singers have performed a number of times over the years for Opera Goes to Church and have become part of the community in the process (Interviewee #3). However, artists’ schedules can be a mitigating factor because if they are in rehearsal, they cannot perform for a community program (Interviewees #2 and 4). The Opera resolved this issue by adjusting the performance and community programs schedule. For example, Opera Goes to Church is scheduled for late Spring, mainstage performances in Summer, and Back to the Zoo performance in the Fall (Interviewees #2 and #3).

Discussion

The purpose of this study was to explore how community engaged arts programs were institutionalized in a nonprofit arts organization. The following factors—money, stories of impact, continual program evaluation, communication, community partnerships, staff committed to community engagement, and artists committed to community engagement—were present in the case organization, which can serve as a model for other organizations. However, the factors may differ for other organizations. Since the case organization has a long history of CEAP and

committed to CEAP in its strategic plan, The Opera may be at a different stage of developing CEAP than other organizations.

When developing its strategic plan, community engaged arts programs were a focus area for the case organization. Moreover, the mission and vision statements are supportive of community engaged arts. The case organization considered how they would finance community engaged arts programs, including making them a permanent part of the budget. Money was one factor that could both contribute to and hinder institutionalizing CEAP in the case organization. If there is not any money available, then it is difficult to continue these programs. Furthermore, if funders' interests differ from the community's interest, they are less likely to fund CEAP.

Organizational structure is also an important factor in the case organization, especially who can contribute ideas. In the case organization, everyone could submit a CEAP ideas and they stressed the importance of being open to diverse ideas. Once CEAP are developed, for the case organization, it is important to have agreed upon measures of success and to have continual program evaluation. This includes gathering stories of impact. Moreover, communication is important, so everyone is clear on what is expected and what the measures of success are.

For the case organization, developing community partnerships is necessary as well as supporting their community events even if The Opera was not involved (Interviewee #3). The case organization has moved beyond 'building a bridge' to the community and to becoming part of the community as the staff and artists interact with the community. Interviewee #3 described how the staff and artists are recognized by community members when they are in the neighborhood, even when stopping to eat at a restaurant.

Finally, "institutionalizing" practices means a practice becomes normalized and automatic. The production of *Blind Injustice* is an example. As noted, the interviewees did not

initially identify it as a CEAP but considered it as a new work which is part of The Opera's mainstage productions. However, the idea for the opera was initiated by members of the community and the topic of the opera addresses the community's concern of wrongful convictions. When a mainstage production merges with community engagement, it is an indicator that CEAP is institutionalized.

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APPENDIX A: Data Sources

Website

Reviewed June 17-21, 2019

Blogs & Podcasts: reviewed June 30 – July 13, 2019; originally posted May 10, 2017 – June 21, 2019

44 blogs and podcasts (14 of 44 podcasts)

Took notes of content; downloaded blogs as PDFs, podcast pages had notes of references, which were downloaded as PDFs

Downloads for Website:

29th Annual Community Open Dress Rehearsal ticket request form

FY 2017 990 form

Opera Guild Newsletter Spring 2019

Emails

Researcher is on email list and received emails April 12 – July 22, 2019

Downloaded as PDFs

38 emails

Twitter

Reviewed July 24, 2019: Screenshots, original posts from July 24, 2018 – July 23, 2019

163 tweets

Facebook

Reviewed July 24, 2019: Screenshots, original posts and comments from February 22 –

July 23, 2019

210 posts

Documents

Program 2018

Program 2019

Education Programs flyer 2018-19

Education Programs brochure 2019-20

Creating Experiences that Inspire Discovery & Connection (adopted March 15, 2017)

Opera Goes to Church program for April 30, May 2 & May 4, 2019

Opera Goes to Church program for May 15, 2019

The 29th Annual Community Open Dress Rehearsal program (June 25, 2019)

2019 Season brochure

2019 Season subscription mailer

100th Anniversary Programs flyer

100th Anniversary Season flyer

100th Years brochure (programs and season)

Internal document: income and expense allocations