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ARTS ENGAGED COMMUNITY ENGAGEMENT TRAINING 2020

**CASE STUDY: EXAMINATION OF A COMMUNITY ENGAGEMENT
PROJECT AT NORTH CAROLINA THEATRE**

By Elizabeth Doran



Summary:

I have written a case study on a digital component of a community engagement strategy that has been unfolding at NC Theatre for the past three years. This strategy, called *All In*, has a goal of increasing diversity throughout NC Theatre’s stakeholder base to match regional cultural demographics by 2030. Meeting this goal will increase community-wide access to the proven benefits of the arts, and will also increase community-wide investment in NC Theatre. Analysis reveals that tactics of this strategy fall into various engagement categories: audience development, audience engagement, and community engagement. This study walks through one such tactic of *All In*: a digital series entitled *All In: Community Conversations* which exemplifies the distinctly mutually-beneficial practices of community engagement.

The *All In: Community Conversations* digital series was created and activated through an existing partnership with Shaw University, the first historically Black college in the American south. In 2017 I initiated a connection with Shaw along with Shaw’s Mass Communications and Digital Technology department head, and since then NCT staff and Shaw professors, staff, and students have continued to develop that relationship. The *All In* strategy at NC Theatre grew in part from the collaboration with Shaw, and other stakeholders have now joined in the effort as well. I hope this analysis, which elevates the ideals of community engagement in the arts, may strengthen the overall *All In* strategy and this series, providing benefit for NC Theatre and the community it partners with and serves.

Of special note: This case study was written to examine and support programming created in 2020, when, along with so much else, all access to live in-person interaction was lost. NC Theatre acknowledges that it is creating and examining programming and elevating partnerships in communities bearing a greater share of the struggles of our time. NC Theatre honors partners, artists, artisans, arts administrators, and arts/community educators/organizers who identify as members of marginalized American communities who are living with not just the hateful actions of our time, but also the deeper implications and revelations of these actions – which are intertwined with fear, identity, heritage, and access to justice, personal safety and wellness. NC Theatre, its board and staff, honor the suffering that exists for so many who face bias and hate – who are barred access from unearned assets that are enjoyed/wielded by others. We intend as an arts organization to join with others to dissolve this injustice and these inequities.

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BACKGROUND

Description of the *All In* Strategy:

All In: North Carolina Theatre's stakeholder development program aimed at providing the region's diverse community with relevant theatre programming, partnerships, and enrichment opportunities for all.

In 2017, as North Carolina Theatre's new President & CEO I initiated, and our Board of Directors and leadership established through strategic planning, *All In*, a baseline and action-oriented diversity initiative focused on serving the cultural needs of a growing and diverse Triangle-area population. A primary goal of *All In* is to increase diversity in all NC Theatre stakeholders. Specifically, by 2030, it is NC Theatre's goal to mirror the diversity of North Carolina on its stages, in its audiences, and in its board, staff, teachers, students and partnerships. This diversity is measured and represented in *Ability, Age, Ethnicity, Gender/Sexual Orientation, and Socio-Economic Status*. Over time, by 2020 *All In* has been elevated to a company-wide **vision**, and has provided a framework for NC Theatre to engage in mutually beneficial activities that support both NC Theatre and the communities of the region.

***All In* tactics include:**

- 1) Produce culturally relevant shows** – in mainstage and student programs. These may be familiar musicals that strongly incorporate culturally-conscious diversity in casting; or may be culturally-specific shows that celebrate a particular community. This may help reveal universal human values, or, can provide access to values that may be different, but are deeply meaningful to a particular culture;
- 2) Engage in mutually-beneficial partnership** with other organizations serving communities that are currently underrepresented in the arts. Build on shared opportunities and outcomes through targeted projects with measurable results.
- 3) Provide free related educational and community programs.** NC Theatre supports shows with *Encore* and the digital *All In: Community Conversations*, both of which are dialogues among community leaders, hosted by members of the community and students, that examine show themes as they relate to or represent certain communities; and
- 4) Undertake interrogative introspection**, examine social impact, and learn where, over time, NC Theatre has impeded equitable access to the arts. This involves working at the board, staff, and community level to reframe institutional mission to reflect equity work, build policies to increase equity across the organization and increase NC Theatre's presence in diverse communities.

Current profile of the organization and region:

Serving pre-Covid audiences of nearly 60,000 annually with a six-show year-round season in two theatres, NC Theatre is one of the largest professional producing theatre companies in the southeast – but it is also relatively unknown outside the region and

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outside the Broadway community in NY. This is because for most of its history it has been title-focused, drawing crowds to a big venue in downtown Raleigh, without strong consideration to anything beyond activating the venue and putting up commercially-oriented theatre artistry. On an Actors' Equity Association union contract usually reserved for summer stock theatres, its reliance on familiar titles and showy week-long runs had for many years mirrored traditional Broadway touring or summer season musical companies. This reflects a deeply stratified arts ecosystem that exists in the American south – where large-scale touring shows, regional “pageant” style folk works and “outdoor costume dramas” receive larger market shares and greater funding; and small artist-driven collectives examine social injustice through mostly unpaid high quality community theatre performance and education programs. Very few recognized **regional theatres**, such as those who belong to the regional LORT consortium, exist in the immediate region.

North Carolina, as evidenced in the national election of 2020, reflects a “purple” state where strong economic and cultural elements of rural and urban communities are intertwined and often conflict. Through this dialectic dance, new elements emerge that powerfully impact our nation’s future. However, as a state that hosted slavery, Jim Crow laws, KKK leaders as elected public officials, a deadly insurrection in Wilmington, and deeply infused segregation and white apologetics that continues to impact all social systems here, it must be made clear that though voting may occur with near 50/50 results for Democrats and Republicans, the levels of success and power for white and non-white people here are far from equal. This disparity and resulting struggle is deeply evident today. For just one example, during the January 6th 2021 attack on the US Capitol, a North Carolina flag was proudly carried into the building by a marauder. The NC attorney general has announced dozens of arrests of North Carolinians who participated in the onslaught that day; even as each day racist signals, actions and attitudes are pushed forward by citizens, politicians, and businesses state-wide.

NC Theatre is positioned on this unequal playing field within a powerful North Carolina dialectic during a time of remarkable worldwide discord and societal evolution. It sees in its audiences and community great commonalities such as love of music, dance, history and humor; enjoyment of diversity and togetherness; desire to uphold southern hospitality, faith and honor; and celebration of athletic and artistic excellence (even as these are often defined differently by different communities). Theatre can be of service to all of these ideals here – but NC Theatre also understands that there are also fear and hate-based values and divisions that it has also served, inherent in the systemic racism and prejudices of the arts industry and greater society.

NC Theatre aspires to develop qualities that better allow it to be of value to the people of this region by better reflecting a **regional theatre business model and mission**. These include strong community engagement programming, diversity in title selection and show size, a robust educational program, strong and active community partnerships, self-created production elements, thoughtfully curated subscription seasons, diversity in staff, board, audience and stakeholder composition, participation in the national theatre industry, and brand identity that establishes the theatre as a purposeful haven for discourse, expression, compassion, and justice. Moving out of the Covid crisis, it will also include partnerships and programs that activate these ideals in the **digital realm**.

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Organizational History:

In 1983 Raleigh's City Manager created a directive that formed the Carolina Regional Theatre. This new entity made its permanent home in Raleigh Memorial Auditorium under a contract with the City to produce four major musicals a year.



Duke Energy Center for the Performing Arts, *Doug Vande Zande Photography*

The nonprofit mission reflected a focus on producing major Broadway musicals as a way to help revitalize Raleigh's downtown. Under an agreement with the Actors' Equity Association the Theatre committed to hiring a significant number of professional performers for each production. The Theatre debuted with the musical *Camelot* in May of 1984. The successful formula of producing top quality musicals with top national performers and local talent was inaugurated. With this new direction as inspiration, the name was changed to North Carolina Theatre. Now in its 37th year, NC Theatre continues to produce large scale, high quality Broadway plays and musicals, featuring a mix of Broadway and local talent. It also has a thriving youth training program, called the NC Theatre Conservatory. Through it, 5,000 students in Wake County receive arts-based, curriculum-tied training in the classroom, and hundreds of youth take singing, dancing, and acting classes.

Community engagement became a priority about ten years ago when a competing venue in Durham, DPAC, run by the Nederlander Organization, burst onto the scene with 12,000 annual subscribers and first-run national Broadway tours, essentially annihilating the nearby city of Raleigh's chances of ever again presented major Broadway tours, and grasping a huge share of NC Theatre's locally-produced Broadway show market. In order to distinguish itself, NC Theatre suddenly had to become a "real" regional theatre – where identity, service to community, and uniqueness of artistry began to rise. In 2017 when I arrived as a new President & CEO, I brought experience and passion that aligned well with this transformation. The *All In* project was envisioned and enacted, solidifying a foundation for engagement at NC Theatre with hoped-for far-reaching impact.

New partnerships within various communities that had been under-served by NC Theatre were formed, and existing ones were deepened: an action-based, mutually-beneficial relationship began with Shaw University; and then another grew with Saint Augustine University, The African-American Cultural Center of North Carolina State University, Triangle Friends of African-American Arts, the Mexican Consulate of Raleigh, BIPOC

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(Black, Indigenous and People of Color)-focused arts organizations, and more. New work by Black playwrights was commissioned; diversity in staffing in administration and in support of mainstage and Conservatory work increased; new inclusion and “safe haven” institutional policies were developed; and responsive DE&I tactics were announced. By 2020 mainstage shows were transformed to reflect over 50% BIPOC casts with culturally-competent artistic expression. In 2020 and 2021, new free digital programs helped broaden access for all.

Community Engagement training:

In 2019, NC Theatre invested in training by Arts Engaged of all senior staff. This included several months of meetings and curriculum designed to educate key NC Theatre staff in the practice of Community Engagement, and provide a common vocabulary for NC Theatre moving forward. Critically, as President & CEO I participated, along with the Producing Artistic Director, the Director of Administration and Finance, the Conservatory Executive Director, and other key staff. This would allow for better institutional understanding of the programmatic, financial and budgetary implications of community engagement – and not just the stakeholder implications that typically interest senior marketing and development staff. Importantly, it also provided those patron and donor-facing staff a platform to air concerns and gain insight into best ways to communicate change with long-term stakeholders, over 90% of them white, over 55, and with annual median family income of over \$100,000.

In 2020, NC Theatre invested further in my training with Arts Engaged. For several months, I engaged with Doug Borwick and a cohort of others in an effort to provide the framework that would allow me to train others in Community Engagement practices.

In going through this training, I identified elements of *All In* and labelled them according to Arts Engaged Community Engagement Training (CET) terminology: **Audience Development**; **Audience Engagement**; and **Community Engagement**. All three of these are valuable tactics of the *All In* strategy. Ideally, community engagement activities are validated and strengthened by audience development tactics, and help broaden access to excellent and culturally-relevant audience engagement activities that are created to enlighten audiences while also help maintain balanced stakeholder diversity. None of this work can create lasting value if it occurs in a “one-off” fashion. True multi-year partnerships, planning and activation must occur.

Analysis of All In tactics:

The following are tactics of the *All In* strategy that I have analyzed according to the Arts Engaged framework:

Audience Development; Primary Beneficiary: NC Theatre

- Ticket discounts;
- Advertising in Spanish and in BIPOC-focused paid media;
- Fiscal sponsorship of Black-produced local events that advertise NCT shows;
- E-blasts to our database featuring our equity work;
- Targeted e-blast lists and geo-fencing around BIPOC-related events for marketing purposes.

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Audience Engagement: Primary Beneficiary: NC Theatre

- **Encore** post-show dialogues with leaders in communities currently underserved by NC Theatre – even if these are partnership driven if they are only attended by ticket buyers or just a few partner constituents this is only serving current audiences.
- **Show selection** that can be either strongly diverse in casting or reflects a particular community. These shows are chosen and cast to both welcome newcomers and deliver expectations of currently served audiences. Still, unless benefits to community can be measured, this is primarily engaging audiences.
- **Backstage@NCT**, a digital series that dives into how we produce shows by interviewing professional artisans involved in the process. Though interviewees and performers represent diversity, this primarily benefits currently engaged audiences who access our media channels and e-blasts.

Community Engagement: The following were designed to build mutually-beneficial and lasting relationships between NC Theatre and its community: **primary beneficiary both NCT and community:**

- **All In: Community Conversations** Digital Series. Produced as an outgrowth of an existing partnership with Shaw University, the first historically Black college in the South which is geographically located adjacent to NCT in Raleigh.
- **Partnership with Saint Augustine University:** Engaged with this historically Black college from the onset of producing *Having Our Say: The Delany Sisters' First 100 Years* in 2019, a show about members of the Delany family who are still deeply connected to this university. Partnership involved university staff and assets in the show creation; student new work presented on campus in the Delany chapel; co-created displays; shared fundraising; and more. New partnerships were envisioned for 2020 and will be re-energized in 2021 post-Covid.
- **Nia Kuumba:** A community-wide audition produced by NCT from 2017-2019 in partnership with leaders from the African American arts community. 60-100 BIPOC artists auditioned before 20 local theatre and opera companies, administered by NC Theatre, led by Moses T. Alexander Greene, founder of Li V Mahob Productions, a local Black-focused theatre company. Several participants were cast in NCT shows. Mr. Greene moved on to new initiatives in the region, but new collaborations are being imagined involving broad reach in his new role at the North Carolina Museum of Art.
- **Reflections:** In collaboration with Theatre Raleigh and the Rural Center of NC, NC Theatre developed a project funded by the State Arts Council and several private foundations to examine commonalities often overlooked in discussions on the urban/rural divide in North Carolina. NC Theatre and Theatre Raleigh produced two site specific play readings: Local playwrights Mike Wiley and Howard L. Craft were commissioned to create a new play, *Peace of Clay*, which looked at the life of a family in an urban NC community. This was read by a cast of nine African American actors in downtown Durham, NC; and NC poet laureate Shelby Stephenson worked with the theatres to adapt his play, *Maytles World*, which centered on the life of a family in a rural NC community. This was read by a cast of four white actors at a whiskey barn in rural Johnston County, NC. Each were attended by 200 patrons and were completed by a panel discussion that illuminated similarities in the values upheld by characters in both shows was hosted by the Rural Center and supported by social media. *Peace of*

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Clay is planned for a mainstage production with Theatre Raleigh in 2021/22, and furtherance of the TR/NCT relationship is under discussion.

- **Share the Stars:** Over 1,000 free tickets used each year by long-standing charitable partners of NC Theatre such as the Boys and Girls Club, USO, and the Ronald MacDonald house (this project is proudly upheld by NC Theatre's development team, who prior to 2017 were sole producers of community engagement for NC Theatre, which involved several post-show discussions similar to *Encore* and who are now invested in helping activate events and raise funds for *All In*). NC Theatre benefits by receiving an audience for its final dress rehearsal, and these organizations benefit from the long-term, dependable access for their constituents.
- **NC Theatre's in-school programs:** NCT is funded by Wake County ABC and the City of Raleigh to partner with school health counselors to teach addiction-avoidance and conflict resolution through theatre games.

A deeper dive: *All In: Community Conversations Digital Series*

The **All In: Community Conversations** series is a part of NC Theatre's current response to the COVID-19 crisis, as it provides free and relevant content to be consumed by its community. What make this digital series **Community Engagement**, and different from the *Encore* post-show discussion series that occurred live (and was therefore **Audience Engagement**) are the following: 1) it is widely distributed for free on all of NC Theatre's media channels and as it was partnership-driven, it is planned to be distributed by its primary partner, Shaw University on its media channels; 2) the planning and some execution of the series occurred in dialogue with Shaw University; 3) high-profile and exciting Shaw University alumni and staff are represented within the interview series; 4) the first episode was developed to identify the value and purpose of diversity and inclusion in the arts, and not to simply append to any particular show; and 5) each discussion featured in this series is led not by an NCT staff person, but by a student who represents the community the episode hopes to reach.

Community Engagement Project Partner: This project partners with **Shaw University** as described above. For the past three years, Shaw and NC Theatre have worked together with terms outlined in a written and signed agreement that involve student internships at NC Theatre, in-classroom training at Shaw, free tickets to student groups, and a determination to devise new ways to build the relationship.

Pre-project Partnership: While on paper this looks quite robust, in practice it is hard work to stay engaged – currently I manage the relationship with the head of Shaw's Department of Mass Communications and Digital Technology. I sit on a community advisement council at Shaw that meets quarterly on campus, and the department leader at Shaw advocates with professors and students to help them take advantage of NC Theatre opportunities. These actions and others provide mutual benefit. Still, much more could be happening if the relationship had more structure and administration beneath it. This is a goal for both NCT and Shaw. Successful projects, like this digital series, are bolstering that goal, and with each success, both parties are able to attend further to the relationship.

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Prior successes with Shaw include:

- Two student internships per semester from 2017-20 (halted under Covid for the moment) – given paid honorarium and in several cases a free laptop to keep.
- Free tickets to professors and students from 2017-20.
- Involvement in the production *Having Our Say: The Delany Sisters' First 100 Years* (a script that deeply highlighted Saint Augustine University but also featured Shaw University) through in-class involvement at Shaw, and free tickets and attendance at the *Encore* event featuring African-American local leaders.
- The win of an NEA grant to support robust activities surrounding a 2020 planned *Memphis the Musical* production, which, though the show had to be cancelled due to Covid, had several elements completed including in-school training, study guide sharing, and a move of the *Encore* dialogue to the new *All In: Community Conversation*. A critical indicator of the growth of this partnership was the suggestion by Shaw University, and not by NC Theatre, that Shaw use its channels to distribute this series – and that it will film an intro to the series that it leads and produces in partnership with NCT to make sure that the distribution of the digital content within Shaw's communities will be clearly established as Shaw content (it is clearly established as NCT content currently). This critical "envelopment" of this content by NCT's partner organization indicates strong buy-in and interest – and critically, co-ownership and hoped-for benefit.

Evaluation: Though this project is not complete, there are important markers that can help us evaluate its success as a Community Engagement tactic utilizing Arts Engaged's AD, AR, and CE checklists.

Relationship Maintenance Plan/Activities

This is a positive relationship with Shaw University. It is in the mutual interest of both organizations to maintain it successfully. Proposed actions include:

- Sign a new multi-year letter of agreement between the two entities, and publicize it through both institutions' media channels.
- Advance two digital internships with NC Theatre for Shaw students who will help deliver the digital content of the *All In: Community Conversation* series.
- Provide at least one in-digital-campus arts training in spring 2021 for Shaw students that ties to curriculum (in digital technology or mass communications: "filming and distributing digital artistry" taught virtually by NCT in Shaw's digital classrooms).
- Review/ensure helpfulness of NC Theatre in the community advisory group at Shaw and determine if needs are being met.
- Work together on a grant to enhance tactics.
- Look at the grants that are currently going to NCT for *All In* and consider where financial sharing needs to occur with Shaw University.
- Both NC Theatre and Shaw University leadership need to bring in support staff to really make this relationship institutional. These need to include NC Theatre's lead staff person in education and engagement, and needs to include a person that leadership at Shaw thinks is appropriate to join. This needs to also include the public relations staff of both institutions.

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- The Shaw/NCT partnership could be officially named – perhaps financially sponsored by a Shaw board member and NCT board member. This kind of naming can often really help solidify a project and validate the relationship.
- Time management and administration of the relationship need to be addressed – a system needs to be set up to encourage mutual participation and a healthy ongoing friendship.

Assessment

Looking back over the past three years, I feel the evolution of the *All In* strategy to include this current project, *All In: Community Conversations*, is positive. The **friendship and positive experiences** of working together between the two partner companies has been at the core of our success.

For NC Theatre, funding has increased at NCT in part because it can point to the successes of this relationship: Duke Energy, PNC, Blue Cross Blue Shield, the City of Raleigh, the NC State Arts Council, and the NEA have all pivoted funding from general operations to *All In* initiatives and vision. This is a strong reflection of the new value that has been placed on diversity, equity & inclusion in the funding community and a de-emphasis on general operating funds to create mainstage professional theatre. But it is also reflective of NC Theatre's ability to point to specific tactics and projects that can actually show some measure of mutual community benefit. While the *All In: Community Conversations* series has very little impact on ticket sales, and it is just a small part of an overall DE&I approach behind the growth in (or protection of, as so many gen ops grants were no longer winning funding from dependable sources) contributed revenues, it has greatest impact on institutional branding for NCT – and hopefully, will act as a signal to communities currently under-served by NC Theatre that it hopes for their partnership in the future.

Meanwhile, our partner, Shaw University, has derived strong value from the relationship – with students aware of and beginning to respond to years-long outreach for show tickets, professors including NCT's professional training in their curriculum, and now, a project created for mass consumption through media will express critical validation about Shaw University to the greater society and Shaw constituents: that this university is serious about the arts, that it is partnered with a highly regarded arts organization, that its alumni are top-notch, etc.

What is accidental about all of this is that in fact no one ever imagined doing a digital series until NCT and Shaw were both terribly impacted by COVID-19. This particular project came to be through the activation of survival tactics, and through NCT's new training in with Arts Engaged in community engagement, full staff training in systemic racism with the Racial Equity Institute, and African-American leadership on DE&I within NCT staff. Going digital during a busy time of Covid struggles – especially demanding for historically Black colleges like Shaw - as well as sweeping reform demanded nationally in the Black Lives Matter movement – also centered in the culture of Shaw - meant frequent emails by NCT leadership to gain Shaw leadership's attention, provide support in whatever way it could, provide resources as needed to push the project forward, quiet when needed to respect the challenges facing its partner, and pushing on deadlines if requested by Shaw.

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Both parties were happy with the outcomes. Shaw leadership highlighted this project in institution-wide zoom meetings as it assessed its strengths in 2020. NCT utilized its digital programming to make clear its commitment to community, and not just arts entertainment. Going forward with a **system-approach outlined below** (versus goal-setting approach with no systems beneath) will help cement projects like this in the future, so they can be more structurally imagined early on and not end up being accidental results of crisis.

In Conclusion: Lessons Learned

At NC Theatre, we are still on a quest for understanding of how community engagement can be transformational – and financially sustainable. Our philanthropic community in Raleigh has not supported NC Theatre at levels of similarly sized nonprofit arts organizations, given its long history of being title-driven and focused on current subscribers, and relatively short history of moving toward community service, unique artistry, and developing more diverse stakeholders. More generally, the collaboration between *All In* stakeholders is incomplete and imperfect. NC Theatre, Shaw University, and other partners are still working out the best ways to stay connected and create value together. However, all partners including NC Theatre have benefited and feel the collaborations serve our individual and shared aspirations. We have learned that garnering support for transformational engagement must start with a great transformation vision, which we perceive *All In* to be.

Learning includes:

- A written multi-year plan for *All In* needs to be established to outline and agree to tactics within each category: Audience Development, Audience Engagement, and Community Engagement that all point toward the greater goal of institutional transformation. The critical component of “buy-in” exists now after three years of planning and practice – buy-in coming from board and staff who might notably self-assess themselves as both “liberal” and “conservative.” What isn’t currently among these points-of-view is overt harm-based behaviors we have seen elsewhere in the arts: where art is meant to be consumed by a wealthy patron, just as an elegant dinner or expensive bottle of wine might be. Mission-based service mindset leads in all current major stakeholders, so progress can be achieved.
- Robust and well-administered relationships with partners are critical. A goal for NC Theatre, given its current small staff size and the impact of Covid on its board members (i.e. not a lot of people to help with this) would be to deepen current relationships: local universities like Shaw, Saint Augustine, William Peace University, and Wake Tech; specific BIPOC-focused arts organizations; and health and human services non-profits.
- NC Theatre must at first, as it is really just an emerging community-interested organization, be the partner who pushes: in reality, these relationships are hard because they are outside of the general “job description” of nearly everyone at each organization. This involves being respectful of current staff and partner time and capacity. This also involves the consideration of how resources can be brought to support relationships. Again, as NC Theatre is emerging in

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community engagement, it will seek funds and staff with new projects and ideas to support relationships. Older partners, like Shaw University, may begin to bring strong ideas (and labor and finances to activate them) to the table. With new partnerships, NCT needs to acknowledge and respect the value the partner is bringing, with or without funds or labor, by NCT being organized, on time, respectful, a good listener, and excellent at following up, without seeming to overtake the relationship or try to be “in charge” of everything.

- NC Theatre staff trained in Community Engagement practices have noticed most of all that people “give up” after a few emails when a response does not come from a potential or current partner. They choose to give up, rather than keep the greater relationship and the partner’s needs in mind, remembering that it can take years for the institutions to work smoothly together. Giving up early on is not an option when a few more emails, a lunch, or a phone call can be all it takes to gain access and acceptance. This can be avoided if a culture of community engagement and mission is enhanced at NC Theatre.
- Each project must go through the written AD,AR, CE checklist process that Arts Engaged CET training has provided. This helps make very clear at the outset just what is being proposed, who will benefit, and how it connects to greater good for any institution involved. Having a strategic plan – a roadmap within which these checklists and their projects can be identified purposefully – is also critical. This is something NC Theatre has only just begun to approach.

Authored by:



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References: See NC Theatre’s YouTube page for digital programming including *All In: Community Conversations* at <https://www.youtube.com/user/nctheatre>