

The Art of the Suburb: programming and
community engagement in suburban
performing arts centers

by

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Approved:

A large, stylized handwritten signature in black ink, appearing to read 'Patricia Dewey', written over a horizontal line.

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Abstract

This project explores and describes the process of performing arts programming, in coordination with community engagement strategies, in an effort for a performing arts center to offer a better and more accurate representation of its community. Though an in-depth case study analysis of a performing arts center located in a suburban community, this study serves as a practical exploration of performing arts center programming for arts administrators as an acknowledgement of the responsibility local performing arts centers have in creating a space for cultivating community engagement and support, ultimately resulting in authentic representation of the community in which the performing arts center resides.

Key Words: suburban, performing arts center, community engagement, programming

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Table of Contents

<i>Chapter One: Introduction</i>	1
Problem Statement	2
Conceptual Framework	3
Research Methodology	6
Research Design.....	10
Data Collection and Analysis.....	11
 <i>Chapter Two: Literature Review</i>	 14
 <i>Chapter Three: Case Study</i>	 25
Introduction.....	26
Gallo Center for the Arts Overview.....	26
Performing Arts Center Overview.....	27
Gallo Center for the Arts Case Study	34
 <i>Chapter Four: Findings and Recommendations</i>	 43
 References	 48
Interviews	51
 <i>Appendices</i>	
Appendix A: Recruitment Letter	52
Appendix B: Consent Form.....	53
Appendix C: Research Instruments	55
Appendix D: Research Timeline.....	61
 <i>List of Figures</i>	
Figure 1.1: Conceptual Framework.....	4
Figure 4.1: PAC Basic Comparison Chart	28
Figure 4.2: PAC Mission Statement Comparison Chart.....	29
Figure 4.3: Programming Comparison Chart.....	31
Figure 4.4: Engagement and Education Comparison Chart.....	32

Chapter One: Introduction

Problem Statement

As a means for supporting local economy and community, performing arts centers (PACs) have become popular for many cities (Rich, Polin, & Marcus, 2003; Strom, 1999). According to Reiss (1998), there has been an arts building boom and “virtually every city of size claimed the need for a center of its own” (p. 28). Recent scholarship describes the construction of performing arts centers under the idea of urban revitalization or renewal (D’Ambrosio, 2005). This literature recommends PACs as one of the best solutions for city development. While the emphasis in the literature is placed on the positive results a successful PAC can provide, little attention is placed on *how* a successful PAC evolves, and even less attention is given to PACs located in small, suburban communities. Rosewall (2006), suggests the growing number of PACs reflects that arts and culture are a valuable part of community life. A PAC should be regarded as a community center rather than a performance hall (Daniels, 1990). The current literature suggests that a successful PAC should play a key role in its community, but still has not examined how a PAC successfully becomes part of its community. Determining how to maintain an engaging relationship with the community might be one part of a sustained, successful PAC.

This research project explores the role of performing arts centers in cultivating community engagement through programming, specifically in suburban communities. In looking at PAC programming and community engagement strategies, I hoped to discover a relationship that promotes

community within small cities. I chose to focus this study on the suburban community of Modesto, California and The Gallo Center for the Arts. Situated in the San Joaquin Valley of Northern California and just a short driving distance from the urban cities of Sacramento and San Francisco, Modesto is a good representation of a suburban community supporting its own performing arts center.

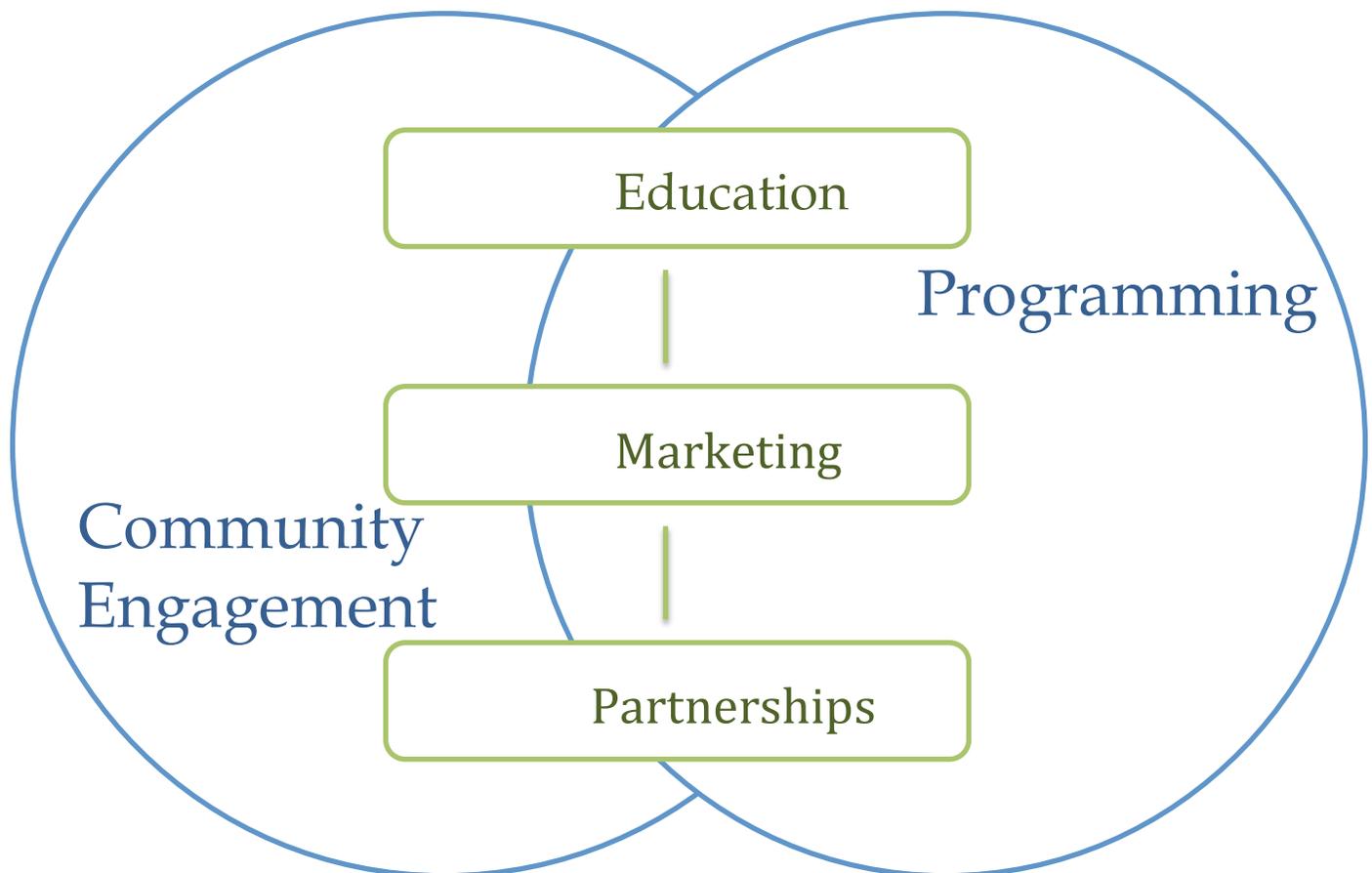
Conceptual Framework

The goal of this project is to understand the roles of programming and community engagement and to identify strategies being used by PACs of suburban communities. Before looking into Modesto and the Gallo Center for the Arts, an overview of strategies and trends was necessary to provide a framework for the remainder of the study. Referring to my conceptual framework schematic as seen in Figure 1.1, I first addressed the concepts of community engagement and programming. From there, I identified areas including arts education, arts marketing and partnerships. The perspective for this study is seen through the lens of these internal organizational functions of a PAC. Each of these previously identified areas contribute to building and maintaining the relationship between programming and community engagement within a PAC. When executed successfully, each of these internal organizational functions positively contribute to cultivating community participation.

In this study, a performing arts center is a venue that provides space for a

variety of performing arts including music, dance and theatre. For the purpose of this study the focus is on PACs located within small, suburban communities adjacent to or within commuting distance of a city. These suburban communities, or small cities, have lower population densities than their neighboring urban cities.

Figure 1.1 Conceptual Framework Schematic



When it comes to programming, the formula for success cannot stay static. As communities change and grow, so should the way a PAC's season is programmed (Webb, 2004). Randy Vogel of Mesa Arts Center states, "As a programmer, you've got some educating to do. You have to develop audiences, bringing people into the building, educating them about what you are going to do, and developing a trust with your audience" (Webb, 2004, p. 49-50). Programming must both represent the interests of the PAC's community as well as be a means for cultivating new patronage and participation.

Arts education is directly related to arts participation. According to Kotler and Scheff (1997), a 1996 study that evaluated the effects of arts education on participation reported that, "Arts education was found to be the strongest predictor of arts creation and consumption, stronger even than socioeconomic status, race/ethnicity, and gender. Education is the key to making art meaningful, important, and necessary" (p. 517). As generations evolve and opportunities for arts education decrease, it becomes more difficult for PACs to attract and maintain an engaged audience (Seaman, 2005). This project explores the relationship between educational and programming initiatives as a means of sustained community engagement.

According to Tindana, Singh, Tracy, Upshur, Daar, and Singer (2007), community engagement is a process of collaborating with "relevant partners who share common goals and interests" (p. 1452). This collaborative relationship includes "mutual respect and active, inclusive participation; power sharing and

equity; mutual benefit or finding the ‘win-win’ possibility” (p.1452). For this project, community engagement meant that the PAC pursues a mutually beneficial partnership for the community and itself.

Research Methodology

The purpose of this project is to explore the roles of performing arts center programming and community engagement specifically in suburban communities and to understand how a PAC’s programming, in coordination with community engagement strategies, represents the community. The city of Modesto and its Gallo Center for the Arts are the focus of this project because Modesto is where my family resides and is where my artistic interests were cultivated. This project serves as a tool and guide for emerging arts leaders and arts administrators in understanding programming and community engagement in PACs. Furthermore, this project may particularly appeal to PAC administrators across suburban communities as research and findings may affect their own programming and community engagement strategies. On a broader level, I hope to contribute to a noticeable gap in the current scholarship by addressing the role performing arts centers in small cities.

This project is situated within a social constructionist methodological paradigm described by O’Leary (2010) as a view that “the world is constructed by human beings as they interact and engage in interpretation.” Also called interpretivist or constructivist, a social constructionist researcher emphasizes the

researcher's awareness of how her own background and experiences inform the research process (p. 6). As I have relied on naturalistic qualitative methods (interviews, observation and analysis of existing documents) this research is primarily exploratory and was designed to both discover and understand a connection between programming choices and community engagement strategies focusing on a suburban community. By placing myself in the interpretivist paradigm I recognize that my research design may evolve over time as new information emerges, and that this may include aspects that my initial research design did not intend to incorporate. As an interpretivist, I have first explored then proceeded to develop theory, allowing for a deeper investigation, while at the same time acknowledging awareness that uncertainty exists, as each individual perceives their own reality.

In order to identify strategies utilized by PACs in small cities, I have conducted an in-depth case study of the Gallo Center for the Arts. This site was selected because of my familiarity with the Center and its surrounding region as well as it being a prime example of the type of PAC I wished to study. My personal biases as a researcher have been shaped by own experiences as a performing artist, dance teacher and arts administrator in the city of Modesto. It is these experiences that shape my belief in the relevance and significance of the performing arts as a means of promoting community engagement and the potential for a PAC to cultivate that process.

As a social interpretivist and constructionist researcher, a qualitative study

is critical to my position that there are multiple meanings of engagement and representation and multiple strategies for artistic programming of small PACs, the core components of my research question, and that the interpretations of key terms by research participants will be the foundation of this project. Krauss (2005) provides a description of the relationships between qualitative research and meaning:

Qualitative research has the unique goal of facilitating the meaning-making process...Erikson (1963) elaborated on the importance of meaning when he broke it down into two sub-categories: common meanings and unique meanings. What has a common meaning to a group of people may have a unique meaning to an individual member of the group...understanding unique meanings has to do with the construction of the meaning process and the many different factors that influence it. This is the unique work of qualitative research and data analysis in particular - to identify the contributors to an individual's (or group's) unique meaning (p. 763).

Krauss' notion of "meaning-making" will inform my research in that participants' own "unique meanings" of key terms, as discovered through document analysis, participant observations and interviews, will shape my interpretation of data and conclusions. Given the nature of qualitative research, my own interpretation of semi-structured interviews, participant observation and analysis of existing documents may also lend a bias to my understanding of programming and engagement strategies.

The anticipated benefits to research participants include exposure of their programs as well as clarity around how and why they conduct programming and community engagement planning as they do and exposure to current theories and practices in arts participation of which they might not be aware.

A number of today's performing arts centers are experiencing a decline in engagement. It is for this reason I want to investigate the relationship between programming strategies and potential community engagement outcomes. My narrowed focus on suburban communities is a direct result of the lack of literature focusing on the unique situation of small communities with PACs.

A social interpretivist and constructionist methodological paradigm helped shape the exploratory and descriptive nature of my primary research question: *what is the relationship between performing arts center programming and community engagement in suburban communities?*

Sub-questions included:

What are the current programming and community engagement strategies used by performing arts centers?

How do these methods and strategies uniquely reflect suburban communities?

How can performing arts center programming cultivate community engagement?

Research Design

Throughout this project I have researched programming and community engagement strategies being used by a PAC in a suburban city. I have administered my research from a qualitative perspective. This project includes an in-depth case study of the Gallo Center for the Arts in Modesto, California. I selected this site because of my familiarity with the Center and because it is an excellent representation of the type of PAC I wished to study. This case study incorporated document analysis, observation and interviews.

With this project, my objective was to describe how the relationship between the internal organizational functions of performing arts center programming and community engagement can help cultivate community participation in a suburban city. Because I seek to understand the evolving strategies and practices of PAC programming and community engagement activities, as well as how program administrators perceive such program elements and what informs them, I have employed a qualitative approach to data collection.

The case study involved an examination of audience observation (during performances) and in-depth interviews with administrative employees at the Gallo Center for the Arts. Interviews contained a series of questions relating to programming and engagement strategies, goals and outcomes (when applicable). Interview participants included the CEO and Community Engagement Manager. The study was conducted during the winter and spring terms of 2013 and was

completed by June 2013 (Appendix D). Techniques used to achieve qualitative credibility in this study include triangulation and member checks.

Data Collection and Analysis

I began my research by reviewing literature to better understand the landscape of performing arts management. I familiarized myself with community engagement and programming strategies on a national level. Next, I focused on PACs located in small cities. The case study focuses on the Gallo Center for the Arts. I chose this PAC because of its size, location and the community in which it is located. During the study I identified programming and community engagement strategies currently used by the Center. Finally, I outlined major findings, provided recommendations for the Center and suggested further areas of study.

Data collection involved document analysis, observation and interviews. I chose these methods because I believed they would help to best answer my proposed question, allowing for an in-depth and credible case study. Prior to my investigation of the Gallo Center for the Arts, a recruitment letter (Appendix A) was sent and consent form (Appendix B) was signed by all employees participating in the interview process. Data collection and analysis was an ongoing aspect of this study. As meaningful data emerged, further data collection was required.

Observations took place during a variety of purposively selected

performances presented by the Center with the purpose of observing performance attendees. Participants were observed only; no physical or verbal contact was made and the nature of the study was not disclosed. As a full observer (non-participant) in the environment, the observations were unstructured and recorded through note taking (Appendix C). The purpose of observation was to gather data through the senses and align results with topics discussed during the interview process.

Document analysis was also used throughout this project. Primary source documents included past and current Center strategic plans for programming and community engagement. Documents included both digital (website and social media analysis) and hardcopy. Hardcopy documents included programming content, strategic planning, mission statements, audience reports and marketing materials.

Interviewing was the main data collection tool used in this project. Semi-structured interviews were conducted on site with the Center's CEO and Community Engagement Manager. Interviews involved a series of questions relating to programming, engagement and strategic thinking and goals of the Center. Each participant was interviewed once and received a follow up email. The emails included additional questions to allow for clarity and credibility of the study. During interviews, data were recorded by note taking and audio recording. All participants are identified in this project. Names are used to report findings of the Center's programming and engagement practices. Each

participant had the opportunity to review the content they submitted and edit their remarks as they appear in the text. This has allowed for further credibility. All data related to this project was stored on a password protected computer.

Once all data was collected, qualitative data analysis took place to interpret raw data into meaningful insight. Data was analyzed thematically through deductive reasoning. Qualitative data analysis was an ongoing process throughout this project, beginning before all data was even collected. Once data was thematically organized, theories were generated and conclusions were drawn.

The following chapter will focus on current literature surrounding programming and engagement initiatives used by PACs and the means for executing these initiatives including arts education, marketing and partnerships.

Chapter Two: Literature Review

To understand the relationship between programming and community engagement, I began with an overview of both programming and community engagement trends of performing arts organizations. Next, the chosen literature explored the previously identified components of arts education, arts marketing and partnerships. I worked across the literature to better understand the relationship between these three components and how from the perspective of inside they support the larger relationship between programming and community engagement. The focus for this literature review is taken from the perspective of the internal organizational functions of a PAC. By exploring existing scholarship in this way I expected my literature review would present a clear connection between the components in cultivating community participation of PACs.

Because there is a gap in the current literature specifically related to PACs in suburban cities, I expanded my search to look for slightly larger communities and their relationships with PACs. I hoped to identify similarities between the two different sized organizations as a way to better judge the PACs of suburban cities. In a study of mid-sized cities Poon and Lai (2008) discovered that arts organizations were most successful because of the community's pride in supporting each organization. Noted as key components for success were, advantages of communication, including face-to-face interactions, and reduced

transportation costs. Each of these noted components of success reflect similar situations of suburban PACs. The smaller populations of suburban communities allow for more face-to-face interactions between PAC staff and patrons and the PAC's location allows for shorter and more cost effective travel times. Because there was an ease in the way the organization could communicate with the community, lasting relationships were created. A circular communicatory pattern was formed where the organization would seek out the community's input and the community openly responded. The arts organizations listen and respond to what their community asks for and in turn the community supports the organization instilling pride in both the PAC staff and its community. Similarly, Ellen Rosewall (2006) adds, "A community, having given input, votes and dollars to the building project, should not be cut out of the loop once the actual programming begins. A community without buy-in will be less likely to participate" (p.218). Open dialogue should be encouraged by the PAC. Outcomes from these conversations could result in possible types of programming and advancing community goals through programming and marketing strategies specific to the community.

Open dialogue and community input is most valuable when it comes to programming the PAC's season. Gaining insights into the performances, audience members are most interested in attending is a crucial step in planning a season. Without successful ticket sales, a PAC cannot successfully function. Maintaining open lines of communication is most important for a suburban PAC.

Already drawing from a smaller community, each performance must appeal to a certain number of potential audience members in order for the PAC to maintain ticket sales. Webb (2004) also notes the importance of recognizing that markets and audiences do shift over time. According to Webb, it is the role of the theatre's programmer to re-assess goals and objectives ensuring that they align with the theatre's audience. "There must be a strong sense of what might work and what might not" (p. 47). The communication advantages of suburban communities, if successfully integrated into the PAC's internal organization, lend to a better understanding of the community's interests.

Assassi (2007) presents that the programming process of a performing arts venue is affected by whether the product "meets the expectations of customers and corresponds to the positioning of the distributor" (p. 51). The leadership of the PAC selects the appropriate artistic companies to support its own image or develop the image that the PAC expects. For performing arts centers in urban areas this role is typically filled by a center's resident companies. Urban environments generally have a larger pool of professional performing arts organizations with which to align. The performances by these resident companies are the primary attraction for audience members resulting in how the community chooses to engage with the PAC. While this may be true for a PAC in large, urban environment, PACs in small cities that lack any number of large, self-supported resident companies must pay an equal amount of attention to performances they choose to present. A presenting organization owns or rents a

venue for the purpose of presenting previously produced work. Many presenters operate as nonprofit organizations (Kotler & Sheff, 1997). Good programming that authentically represents the community keeps the community engaged and wanting to come back for more (Webb, 2004).

The basic function of a performing arts organization is to make diverse arts and culture available to the community. Milner (2002) suggests that “creative expression is a powerful means of building healthy and resilient communities” (p. 12). In addition to this basic function, these organizations have the social power to gather community members. Performing arts organizations bring people together to interact with other one another. PACs are the social centers (Milner, 2002). When community members have an opportunity to interact, “a sense of belonging to the community and a commitment to working together for a better future” emerges (Milner, 2002, p. 11-12). Arts participation provides the community with the opportunity to belong. Community participation only enhances the commonality among community members, therefore strengthening a community.

Programming alone is not enough to sustain the relationship between a PAC and its community. The John S. and James L. Knight Foundation (2003) reports that if a high quality hall does not reach its community, the venue “means little or nothing” (p. 3). Finley, Gralen and Fichtner (2006) assert that community engagement is very important for making the relationship between an organization and its community closer (p. 11). The basic value of engaging

with community members is to create ownership of the organization (Bussell & Forbes, 2006; Colbert, 2003). The term ownership means that the community regard themselves as part of the organization and in turn the organization regards the community as a piece of itself. A feeling of ownership allows for the community to more easily agree with the organization with which they align themselves with. This notion of ownership is achieved by the organization through audience feedback, recognition of community wants and appropriate action in response. The organization should have a deeper conversation with its community members, listening to their needs and ideas (Finley et al., 2006). The organization also needs more opportunities to interact with the community members so that the message of the mission and values are better realized. These positive interactions with community members only further facilitate ownership and promote engagement between the organization and the community.

One of the most successful methods of community engagement for PACs is through arts education initiatives. By offering a variety of educational activities, anything from school performances to post performance Q & As to master classes, PACs are keeping their doors open and inviting the surrounding community in. Additionally, education initiatives are building a center's patron base. W. McNeil Lowry of the Ford Foundation (Polin, 2003) stresses the importance of educational initiatives in PACs as a form of community engagement stating, "education, both for the young and young at heart, is one of the best ways to give to the community"(p. 9). An educational investment

promotes long-term partnerships with community members. When developing arts education programs, a PAC's education department should connect with the entire community. The strongest and most successful programs will be those with active participation of community members with diverse backgrounds and experiences (Polin, 2003).

Successful youth and student education programming can be achieved by going beyond simply educating students of the artistic world, but by creating ties to academic curriculum and life learning skills. The old model of a client/customer relationship between the teaching artist and the academic teacher is now becoming a joint venture between arts organization and school (Polin, 2003). This joint venture is not simply focused on learning about art, but learning through art. Joint or collaborative educational programming is effective and can be implemented by PACs of any size. The key to successful collaboration is both communication and preparation. "Collaboration nurtures those who present the artist's work, as well as the audiences whose hearts and minds the artist and presenter intend to touch, whether in performance centers, in the community or where it is particularly effective - in schools" (Eliber 2003, p. 1).

In order to create and sustain both the educational programs as well as a PAC's regular artistic programming, the organization must maintain financial stability. In discussing earned income, a PAC's main resource is in ticket sales. In a study presented by The Urban Institute, youth education programs are said to have a secondary purpose as audience development strategies (Hager, 2002). It is

awareness and knowledge, that when combined, are the building blocks for developing a life-long arts supporter. Polin (2003) notes that if the education programs are good, the audience will develop naturally, "For the best K-12 education programs established by performing arts centers, narrowly defined audience development was not the focus but rather a byproduct" (p. 4). So while the primary goal is to promote the education of the arts, through their education programs PACs are cultivating a new generation of patrons. Educational investments also yield long-term benefits beyond selling seats.

In addition to earned income, nonprofit PACs also depend on contributed income for financial success. This contributed income is mixed funding provided by individuals, corporations, foundations and all three levels of government (federal, state and local). A PAC's youth based education programs are cultivating donors for the next generation. A child's exposure to the arts through a PAC's arts education programming will hopefully inspire them to become an audience member... who, over time, could become a donor.

As a connecting tool and communication medium, marketing builds a bridge from organization to customer, establishes dialogue between the two parties, and helps them exchange value to satisfy both (Colbert, 2003). While marketing seems like the perfect tool to help arts organizations deliver an effective message to consumers, a typical for-profit marketing strategy does not fit the arts context well. Marketing strategizes continue to evolve in order to adjust to the unique context of the performing arts field. Colbert (2003) explains

that the feature used to distinguish arts marketing from traditional marketing is that arts organizations look for audiences who would like to purchase their product rather than design a product based on consumers' preferences (p. 31).

Arts marketing is not strictly limited to the product or even the marketing department. Arts organizations must capitalize on the idea of marketing in order to promote their mission and vision as well as their product to a number of constituencies including volunteers, donors, employees, the patron and the community member who is not yet a patron. Each of these constituent bases can be segmented and targeted in different ways. Bussell and Forbes (2006) illustrate that market segmentation is required for marketing professionals to develop appropriate strategies for each customer group. These organizations investigate the characteristics of the market and categorize customers at the beginning of the analysis process to clearly understand who is the "right" customer. "The relationship between an arts organization and an audience member begins when the prospective audience member or patron is identified in a new segment to be targeted as part of the marketing mix strategy" (Rentschler et al., 2002, p.122).

The key word for marketing trends today is "relationship". Relationship marketing emphasizes that organizations should build and maintain a sustainable relationship with stakeholders (Bussell & Forbes, 2006). Emphasizing a long-term, sustainable and continuous relationship with constituencies, implies a healthier relationship and a more stable and sustainable organization. By concentrating the focus on a community's interactions and level of engagement

an organization can now market the entire performing experience rather than simply its product.

For a PAC in a small city, the relationships and partnerships it cultivates are crucial for its success. These partnerships can exist on a variety of levels including the resident companies, schools and local businesses. Partnerships or long-term relationships should be cultivated to be mutually beneficial for all parties (Lynch 2002). Potential goals of partnerships are two fold. First, organizations can better achieve their mission with limited resources by capitalizing on their partner's strengths. Second, partnerships allow for a larger population of the community to be reached hopefully building bigger and more diverse audiences.

These partnerships are most successful when the parties come together with shared a vision and values. Ropo and Sauer (2003) note that partnerships include "a sense of community" because of the shared values among the stakeholders (p. 54). This is most true when examining the relationship between a PAC and the community's local arts organizations. Often times, associations are made between a performing arts organization and a PAC. The performing venue can only strengthen the organization's image when the community associates the two. Bussell and Forbes (2006) explain that local arts organizations, which generally provide the community with more opportunities to engage than touring companies, can expect a stronger connection with community members (p. 47-48). The PAC provides the space to their community arts organizations to

cultivate a long-term relationship with the local community and in doing so continue to cultivate its own relationship with the community.

Chapter three presents a detailed case study of the Gallo Center for the Arts as well as a comparison of similar sized PACs in similar sized cities.

Chapter Three: Case Study

Introduction

To more deeply understand the relationship between programming and community engagement, I chose the Gallo Center for Arts (GCA) as my case study site. Interviews were conducted with the Center's CEO and Community Engagement Manager. By asking a set of questions (Appendix C) I was able to gain information from the two perspectives. This chapter begins with an introduction and background of GCA. In order to help gain a better perspective of PACs in smaller cities, I explore two other venues of similar size in similar cities: The McCallum Theater (Palm Desert, CA) and Wells Fargo Center for the Arts (Santa Rosa, CA). By limiting further exploration to PACs located within the state of California I hope to better identify trends specifically applicable the region. Next, I take a closer examination at the internal organization of Gallo Center for the Arts and how they utilize arts education, marketing and partnerships as ways of connecting the programming and engagement strategies to better cultivate community participation.

Gallo Center for the Arts Overview

Located in Modesto, California, GCA is a public performing arts complex housing two theaters, the Mary Stuart Rogers Theater (1,250 seats) and the Foster Family Theater (440 seats). In its eighth season, GCA currently has six resident

companies: Central West Ballet, Modesto Community Concert Association, Modesto Performing Arts, Modesto Symphony, Townsend Opera and YES! Company. These resident companies represent the traditional performing arts including ballet, symphony orchestra, theatre and opera, as well as a YES! Company a program sponsored by the Stanislaus County Department of Education whose mission is to empower students through the study creation and performance of musical theatre. In addition to the performances presented by the resident companies and other community arts organizations, GCA presents over 400 performances each year. Run and operated as a nonprofit organization, GCA is led by its current CEO Lynn Dickerson and supported by main internal administration departments including: development, marketing, finance, theater operations and production. There are currently 20 full time staff members and anywhere from 250 to 300 volunteers.

Performing Arts Center Overview

Before exploring more information collected at GCA, I chose two additional PACs that are located in similarly situated cities as Modesto, The McCallum Theatre (Palm Desert, CA) and the Wells Fargo Center for the Arts (Santa Rosa, CA). Each of these PACs is located in cities of similar size and distance from a larger urban city. California being a state covering a large geographical region, I chose to compare PACs that represent the northern, central and southern portions of the state. By purposively selecting these PACs

and suburban cities I hoped to catch a snapshot of current trends and strategies throughout the state. Through web-based research, a basic comparison chart is presented as follows:

Figure 4.1: PAC Basic Comparison Chart

	Gallo Center for the Arts	McCallum Theatre	Wells Fargo Center for the Arts
Type	NPO	NPO	NPO
# of Resident Companies	6	1	3
Presenting/Producing Venue	Yes/No	Yes/No	Yes/No
Community Engagement Position	Yes-Community Engagement Manager	Yes-Director Public Affairs	Yes-Arts & Outreach Manager
Program Manager Position	No-Programming set by CEO	No-Programming set by President & CEO	Yes-Director of Programming
Department/Position Related to Community Engagement	<ul style="list-style-type: none"> • Development • Marketing • Community Engagement Manager • Events Manager 	<ul style="list-style-type: none"> • Development • Marketing • Communications & Public Relations • Manager Special Events 	<ul style="list-style-type: none"> • Development • Marketing • Arts & Outreach Manager • Events Manager

Each of these PACs are nonprofit organizations that have a designated “community engagement” position. A closer examination of their mission statements should help confirm my initial assumption that as small NPOs the idea of an involved and committed community lies at the heart of these PACs’ missions. Additionally, development and marketing departments as well as engagement and events managers devoted to information distribution and patron engagement further show that the purpose of a PAC is to be a community

center for its surrounding region. The most notable differences appear in the number of resident companies housed at each PAC, and the process in which each center programs their season. Two of the three PACs rely on their CEO to plan the programming for each season. The third PAC has an employee devoted to the task. This could be for multiple reasons including limited finances or a large number of local and community events decreasing the need for PAC presented programming.

Figure 4.2 shows a comparison of the three PACs' mission statements. Words highlighted in blue are words found in each of the three statements. Words highlighted in green are those found in two of three statements.

Figure 4.2 PAC Mission Statement Comparison Chart

<p>Gallo Center for the Arts</p>	<p>The mission of the Gallo Center for the Arts is to enrich the quality of life in the Central Valley by providing an inspirational civic gathering place where regional, national and international cultural activities illuminate, educate and entertain.</p> <p>The Gallo Center for the Arts will celebrate the diversity of the Central Valley by offering an array of affordable cultural opportunities designed to appeal, and be accessible, to all.</p>
<p>The McCallum Theater</p>	<p>The McCallum Theatre's mission is to entertain and educate the public by offering a variety of performing arts experiences that reflect the diversity of people, interests, and tastes of the communities and constituents served by the Theatre.</p>
<p>Wells Fargo Center for the Arts</p>	<p>The mission of Wells Fargo Center for the Arts is to enrich, educate and entertain children and adults of the North Bay through accessible and outstanding presentations of arts, family and entertainment performances, education programs, visual arts and community use of our facility.</p>

“Educate” and “entertain”, the two words found in all three of the mission statements, are commonly used by PACs in describing the mission of the organization. A performing arts venue strives to provide entertaining programming for its patrons that keeps them engaged and wanting to come back for more. The word “educate” can imply a variety of programming and engagement practices including educational specific programming, performances for the purpose of educating about the art form or practical education. Only the Wells Fargo Center for the Arts is specific about how they hope to educate their audiences, “through accessible and outstanding presentations of arts, family and entertainment performances, education programs, visual arts...” (www.wellsfargocenter.org). It is assumed both GCA and The McCallum Theatre employ similar education practices.

Themes found in two out of three mission statements include celebrating or reflecting the community’s diversity, enriching the quality of life, being accessible and providing a gathering place for community use. Each of these themes put the community surrounding the PAC at the core of their mission. As PACs located in smaller cities, a concentration on community involvement is mandatory if the center hopes to be successful. A community must have “buy-in” or feel as though they belong to the center. They will then in turn continue to support the center by attending events and contributing financially. Looking at the mission statements of the Gallo Center for the Arts and the Wells Fargo Center for the Arts, each specifically define their audience base to a region, the

Central Valley and the North Bay respectively. By identifying with a specific geographical region these PACs are able to present performances and plan engagement and educational programming specific to their respective region's needs. Identifying a potential patron target region helps a center more accurately execute its mission and helps its community more clearly understand the mission. The themes "educate" and "entertain" from the mission statements lead to the final two comparison charts. Figures 4.3 and 4.4 take a closer examination of the PACs' programming, engagement and education initiatives.

Figure 4.3 Programming Comparison Chart

	Programming Genres	Subscription Series
Gallo Center for the Arts	<ul style="list-style-type: none"> • Broadway & Mega Hits • Music • Family & Kids • Comedy • Theatre & Speakers • Dance • Holiday Events • Community Events 	<ul style="list-style-type: none"> • Broadway Series • Mega Hits Series • Serie Latina • The Piano Series • The Christian Series • The Country Series • The Rock n Roll Series • Purely Pop! • Family Nights Out • Just for Laughs • Let's Talk • Children's Theatre • Sounds of the Season • Bette Belle Smith Holiday Series • Resident Companies • Create Your Own Series
The McCallum Theater	<ul style="list-style-type: none"> • Broadway & Blockbusters • Music • Theatre & Speakers • Dance 	<ul style="list-style-type: none"> • Broadway Blockbusters • Broadway & Beyond • Fitz's Jazz Café • Keyboard Conversations with Jeffrey Siegel • The Desert Symphony • Create Your Own Series
Wells Fargo Center for the Arts	<ul style="list-style-type: none"> • Broadway • Theatre & Speakers • Music • Holiday Events • Community Events 	<ul style="list-style-type: none"> • Symphony Pops Series • Family Fun Series

Each of the three PACs presents the traditional performing arts genres including musical theatre, music, dance and theatre. Additionally, family friendly events are offered as well as community events ranging from a local dance studio's year-end recital to a high school's theatre production. The more notable difference comes with each PAC's available subscription series. GCA offers a subscription package for each of their performing arts genres as well as a few extras like family programming or holiday packages for a total of sixteen subscription series. The McCallum Theater offers seven different series and the Wells Fargo Center for the Arts just two. The number of series subscriptions available at The McCallum and the Wells Fargo Center fall more in line with the current trend of catering to the single ticket buyer.

Figure 4.4 Engagement and Education Comparison Chart

	Engagement Programs	Education Programs
Gallo Center for the Arts	<ul style="list-style-type: none"> • Community Access Program • Public Tours • Valley's Got Talent • Hometown Heroes 	<ul style="list-style-type: none"> • Pathways to Creativity- <i>youth education programming including school performances, in-school lecture demonstrations and performances</i> • Pre Performance Lectures • Master Class Series • Youth Summer Art Camp
The McCallum Theatre	<ul style="list-style-type: none"> • Open Call Amateur Talent Competition • McCallum Family Fun Day • Choreography Festival • Summer Professional Development Series 	<ul style="list-style-type: none"> • McCallum Theater Institute includes- <i>Field Trip Series and Aesthetic Education Program</i>
Wells Fargo Center for the Arts	<ul style="list-style-type: none"> • Teacher Professional Development Program • Annual Art Exhibit • Summer Camp Series 	<ul style="list-style-type: none"> • School Performances • Artist Residencies • Set the Stage pre show classroom visits • Music for Schools • Pre & Post Show Q & A • Master Classes

Each of these centers participate in a number of engagement and education initiatives. For all three PACs an emphasis is placed on student and youth education with typical offerings like school performances, local classroom visits and master classes. The Wells Fargo Center for the Arts has an artist residency program available for local school districts as well as an instrument lending program where students can borrow an instrument for music lessons. Each of the centers also provides a scholarship or grant program offering application based assistance in covering transportation and attendance fees for local classes. In addition to providing participation opportunities for local area students, The McCallum Theater and the Wells Fargo Center both provide professional development training for teachers. These programs offer a series of training sessions typically held over the summer months where current teachers and school administrators learn to better integrate the arts into their classrooms and schools.

Engagement programs sponsored by the centers range from local talent productions to low-income community access programs. For each of the PACs priority is placed on providing a venue for the community to gather and experience arts and culture. GCA and The McCallum Theatre each sponsor a local amateur talent contest where area performers take the stage and perform in way that might not have otherwise been available to them.

This web-based research provides a general understanding of the two PACs located in similar sized cities to Modesto and contribute to understanding

the suburban PAC landscape across the state of California. However, most of the evidence related to programming and engagement cannot be realized through this type of general research. In addition, the details of a PAC's strategic relationship between programming and engagement cannot be fully gleaned from its website. Therefore, an in-depth exploration of a PAC is necessary to provide a more informative PAC context.

Gallo Center for the Arts

Like many PACs of suburban communities, the Gallo Center for the Arts was a dream of certain community members long before it opened its doors. Beginning in 1997 with a community driven research committee a study was conducted of other cities and Modesto's own local needs to develop a PAC. The study concluded in Modesto's need for a center consisting of two separate theatres intended to be used for local performing groups, lectures, seminars, and business meetings. It was also concluded that the design of the center should tie in to existing performance venues with hopes of increasing the city's arts activities benefitting the entire downtown economy. Ten years later, the Gallo Center officially opened its doors to the public in September 2007.

The community engagement and programming initiatives of GCA each have their own goals, but overall the motivation behind all initiatives is to open the doors of GCA to, as the mission statement reads, "educate, illuminate and entertain" the Central Valley. Located in a suburban city, GCA faces different

struggles than those of PACs located in neighboring urban environments. GCA CEO Lynn Dickerson describes the main challenges as having a smaller population density to draw from and struggles in recruiting big name acts to travel to Modesto. However, booking touring companies is apparently getting easier as GCA is developing a strong and positive reputation among touring artists. A major struggle even more unique to GCA reaches beyond simply being in a suburban community but has more to do with where Modesto is geographically. Located in the San Joaquin Valley of California's greater Central Valley, Modesto lies at the heart of California's agriculture region where agriculture and farming are the primary industries. Lynn continues, "Economically, we're disadvantaged. We have a lot of poorer people who don't have much disposable income to see shows so we have to fight a little harder to keep our ticket prices down and cultivate audiences." In Modesto's Stanislaus County, the median household income is \$48,716 in comparison to the state average of \$57,287 (www.quickfacts.census.gov). Lower household income means less disposable income for ticket purchases or donations. To help combat this, GCA has expanded their target geographical region beyond Stanislaus County to include the four surrounding counties: San Joaquin, Merced, Calaveras and Mariposa Counties. Now known as "the five counties", the expansion of GCA's target market means more consistent audience attendance and now a wider variety of programming genres while still being able to maintain an affordable ticket price across all programming genres.

GCA presents a variety of programming genres. As listed in Figure 4.3, eight different performing arts genres are available through 16 different subscription series. All performances are also available to single ticket buyers. As described by Lynn Dickerson, the focus of GCA presents programming is on shows that are commercially successful, “programming so that we can keep our doors open for it to be a home for local arts organizations.” Both CEO Lynn Dickerson and Community Engagement Manager Raul Garcia stressed the importance that GCA be a home for the local community. As CEO and the one charged with programming each season, Lynn only considers acts that will contribute to GCA’s bottom line in order to keep the doors open for the Center’s community organizations, “I don’t ever book a ballet for instance...The other arts organizations in the community present cultural programming and that kind of programming is much more difficult financially...So I don’t do a lot of cultural programming.” Instead, Lynn focuses on acts that are more “household names” for the region and programs acts falling under the Broadway, Mega-hits or Speakers Series genres. Think country western, old rock n’ roll, celebrity chefs and comedians.

By bringing in more commercially known acts, Lynn says she is allowing the area’s local arts organizations and resident companies to take the role of presenting the more traditional performing arts. But by not presenting any of what Lynn calls cultural programming, GCA is missing an opportunity in life-long learning programs. The touring contracts of commercial performing artists

leave little room for extra community engagement events such as pre or post performance Q &As and master classes. If by chance the contract does allow for such events the extra cost is usually more than a smaller PAC like the Gallo Center can afford. So while the ticket sales of these commercial acts contribute financially to the organization, they generally do not contribute to community engagement beyond performance attendance. Instead, the resident companies who present the ballets, symphonies and plays are the primary sources for life-long learning for the region. Each resident company has its own staff to plan and implement life-long learning opportunities. When asked about GCA's relationship with the resident companies, Community Engagement Manager Raul Garcia said he wished there was a plan where GCA could offer more educational programming together with the resident companies. He believes that in partnering more with them, the two parties can join forces and make GCA even more of a community and educational center for the region.

Where GCA is highly successful in continually engaging with its community is through its youth and student education programs. As Community Engagement Manager, Raul Garcia sees his primary role as "educating the community about and through the arts." Through student education initiatives, GCA is both bringing students into the Center as well as taking the performing arts out to the students on their school campuses. When asked what are some of the most important ways GCA impacts the region both Lynn and Raul said through their youth education initiatives. Raul continues

saying, “ Schools are really relying on us. Because they have no budgets for arts education anymore and our offerings are really all they’re getting.” Lynn describes arts education as “the sexiest thing we do” and it’s the easiest program to raise money for. A program close to Raul Garcia’s heart is an annual prevention-themed performance. Partnering with local non-arts organizations like the Behavioral Health and Recovery Services of Stanislaus County, Raul Garcia and Education Coordinator Jim Johnson identified areas and issues troubling students specific to GCA’s target region. Each season a new issue is addressed through a staged play that tours the region’s school districts. Last season *The Boy Who Cried Bully*, a bullying prevention themed play, reached over 15,000 students across schools in each of the five counties. Actors for the prevention themed plays are hired from Modesto’s Prospect Theatre Company. This engagement and education initiative is one example of how through multiple partnerships, GCA is providing a completely unique experience for local students and actors. Raul says, “We don’t say that we have the answers for everything but it inspires kids to talk about their issues through the arts.”

In addition to taking the arts to the students, GCA programs an education field trip series where students attend a performance in one of the center’s two theatres. In the previous season 29,000 students ranging from Kindergarten to 12th grade saw a performance at GCA. About the program Lynn says, “ I love the fact that they can be proud of this place, that it’s in their own town. So we’re impacting lives in a really powerful way.” Programming for the education series

consists of both touring and locally produced performances. One of the most exciting partnerships formed by GCA is a direct result of educational programming. In Spring 2011, GCA partnered with local arts organization Prospect Theatre Company in celebration of their tenth anniversary. Together the two organizations produced and presented *To Kill a Mocking Bird*. African American community members that were recruited for the play “caught the acting bug” and soon after formed the Sankofa Theatre Company, an all black acting troupe. The following season GCA partnered with Sankofa to produce August Wilson’s play *The Piano Lesson*. Raul Garcia said that before the initial partnership with Prospect Theatre and the opportunity to really engage with the African American community that their participation was minimal. Now they feel comfortable calling GCA home.

Both Lynn and Raul said that a number of population segments shared similar apprehensive feelings as the African American community towards GCA. Lynn shares, “Different cultural groups, different age groups, they often use the term ‘scared’ about coming here. They don’t know where to park, they don’t know what to wear, they don’t know which door to come in”. When Raul first started as Community Engagement Manager he said that his biggest obstacle in bringing people to GCA was fighting the misconception that it was “elitist”. This is why Lynn says the GCA presents programming is such an important part of what she does. “We really want to have programming that appeals to everyone so that they feel this place is for them”.

GCA's best success story, in changing the way people perceive the center, was with the region's Latino population. Stanislaus County's Latino population at the last census was at 42.6% and quickly rising. Based from information gathered from GCA ticket sales and donor database, GCA leadership decided they were missing a piece of their market audience (www.quickfacts.census.gov). To help close the gap, GCA introduced Serie Latina, a series of Latino traditional and pop culture offerings. These performances are offered both as a subscription series and for individual ticket buyers. Raul said the most important part of engaging the Latino community was in understanding the diversity in Latino performing arts, "...there's the Marichi audience, the Ballet Folklorico audience, the TexMex and Chicano audience..." By segmenting and identifying a variety of potential audiences within the Latino community, Lynn was able book programming for each segmented audience and Raul was able to connect the right audience with the right performance. Programming performances that excited the Latino community made them feel comfortable in coming to GCA. They were no longer scared as earlier described. Through the success of the combined efforts between programming and engagement, participation by the Latino community has gradually grown. Before these efforts, there were four donors who identified themselves as Latino. Today there are over 100 donors self identified as members of the Latino community.

Open dialogue between GCA and the community is the only way to ensure that the programming and engagement initiatives of the Center

accurately reflect the community and continue to cultivate community participation. Being a small and still young PAC, the Gallo Center for the Arts has little resources for formal audience feedback research. The most useful form of audience feedback is anecdotal. Seeing GCA as a community center, Lynn encourages face-to-face interactions between staff and audience. At the end of most GCA presents performances Lynn places herself towards the exit to get feedback from the audience as they leave the Center. These conversations contribute to GCA's strategic planning. Beyond face-to-face interactions GCA uses social media to cultivate conversations. "Facebook is really big for us." Lynn continued sharing several examples where a simple Facebook post made the difference in deciding whether to book a show or not. A recent marketing strategy shift to focus more on building the audiences of their other social media sites is already reaping benefits. With the help of a contracted Social Media Manager, GCA has increased activity across their social media platforms including 0 to 400 followers on Instagram in less than one month. Lynn says frequently posting pictures on Instagram or 140 character stories on Twitter are a perfect way for people to feel connected to GCA. "When people feel invested and like they belong, its just good all around."

The further exploration of GCA's internal organizational structure has provided a snapshot of the strategies and initiatives used by suburban PACs in cultivating community engagement. Walking the fine the line between what will financially contribute to GCA and what best cultivates community involvement

is challenging and ultimately each program should contribute to both sides of the fine line. As small PACs in small cities each of the three centers explored through this case study must carefully manage their resources in order to best serve their community. The relationships between the internal structures of arts education, marketing and partnerships are each necessary means for continuing to the circular relationship between programming and community engagement. Most importantly, each suburban PAC must identify their target market and define their community in order to best implement programming and engagement strategies to best cultivate participation.

Chapter Four: Findings and Recommendations

This project explored programming and community engagement strategies of PACs located in suburban cities and provided an in-depth look at the programming and community engagement initiatives of the case study site the Gallo Center for the Arts. This project is meant to act like a tool and guide for emerging arts leaders and arts administrators in understanding programming and engagement strategies in PACs. More specifically, this research is intended to be a source for arts leaders of PACs in suburban cities.

This project began with a literature review in order to gain better insight into the performing arts sector. The next step was to investigate strategies and initiatives that aided in connecting programming and community engagement. These internal organizational initiatives include arts education programs, marketing and partnerships. Throughout this research the following question and sub questions were explored: *what is the relationship between performing arts center programming and community engagement in suburban communities?* What are the current programming and community engagement strategies used by performing arts centers? How do these methods and strategies uniquely reflect suburban communities? How can performing arts center programming cultivate community engagement?

One of the main trends seen throughout the research was a shift to relationship marketing. As described in Chapter Two, performing arts organizations are increasing their focus on audience engagement and decreasing their emphasis on product development. Relationship marketing cultivates

positive and secure relationships with the community, which establishes trust and loyalty, ensuring a successful relationship. Proof of this is evident through the increased use of social media. GCA's social media sites still allow for information distribution but while simultaneously encouraging a conversation. Now the community gets to engage in programming choices, catch a glimpse of what might be happening backstage and feel like they belong to the community of GCA.

This research project has illuminated the significance of genuinely understanding an organization's target market. It is a common assumption in the performing arts field that the subscription model has become outdated and is quickly deteriorating. Although this may be the case for some organizations, it is clear that subscriptions are still a focus for GCA, because they continue to thrive. GCA has intentionally structured their subscription model and programming genres to accommodate their audience's preference and lifestyle. By providing a wide variety of subscriptions GCA is able to cater to each identified market. Additionally, by providing subscriptions at a discounted rate, GCA is fulfilling its mission of providing affordable and accessible performances.

While the youth arts education programs of GCA are proving to be successful engagement strategies, I had hoped to see more efforts in engaging the community's adults. As mentioned in Chapter Two, youth based arts education programs will hopefully inspire them to become an audience member as an adult. Life long learning keeps the community engaged throughout their lifetime

allowing them to learn as they grow.

Finally, in examining the partnerships GCA has cultivated throughout its seven seasons, I recommend reexamining GCA's relationship with its resident companies. Currently, the only relationship between GCA and its resident companies is a renter/rentee relationship. I believe there is potential in combining resources in providing community engagement opportunities for the region. As described in both GCA's mission statement as well as in interviews with CEO Lynn Dickerson and Community Engagement Manager Raul Garcia a primary mission of GCA is to provide a home for the local areas arts organizations. But beyond simply providing a venue, as in the role of GCA, or presenting programming, as in the role of the resident companies, a combined effort in presenting engagement opportunities provides the community more opportunities to engage with all involved organizations.

Examining the Gallo Center for the Arts has helped me understand the importance of the relationship between programming and community engagement. This circular relationship and the internal organizational functions that support it are especially crucial for the success of a PAC in a suburban community. Having a smaller population density with which to draw from it is crucial that the programming of a PAC accurately reflect the identified community ensuring consistent participation. By regarding a PAC as a community center rather than a performance venue, PAC leadership can more effectively integrate the structure of the internal organization in cultivating

community engagement. By taking the perspective of internal function of a suburban PAC and more closely identifying the importance of arts education, marketing and partnerships, this research projects is an initial step in addressing the question of *how* a PAC successfully imbeds itself into the identified community. This research project was limited to only one perspective; namely, how a PAC functions internally to cultivate community participation. The next area of study is to identify other perspectives through which to examine the relationship between programming and community engagement.

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Interviews

Gallo Center for the Arts

- Lynn Dickerson- CEO, 14 March 2013.
- Raul Garcia- Community Engagement Manager 2 April 2013.

Appendix A- Recruitment Letter

Date

Cortney Hurst
XXXXXXXXXX
XXXXXXXXXX

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *The Art of the Suburb: the intersection of performing arts centers and community engagement*, conducted by Cortney Hurst from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore the relationship between performing art center programming and community engagement in suburban cities.

This study aims to conduct a qualitative study of a suburban city's performing arts center's artistic and community engagement programming. The study involves an in-depth case study of The Gallo Center for the Arts located in Modesto, California.

You were selected to participate in this study because of your leadership position with The Gallo Center for the Arts and your experiences with performing arts. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter 2013. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at The Gallo Center for the Arts, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me, or Dr. Patricia Dewey. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Cortney Hurst

Appendix B- Consent Form

Research Protocol Number: _____

The Art of the Suburb: the intersection of performing arts centers and community engagement

Cortney Hurst, Principal Investigator
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *The Art of the Suburb: the intersection of performing arts centers and community engagement* conducted by Cortney Hurst from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore the relationship between performing art center programming and community engagement in suburban cities.

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Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications. If you wish, a pseudonym may be used with all identifiable data that you provide. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission.

I anticipate that the results of this research project will be of value to the performing arts community as a whole, especially to performing venues located in suburban communities. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me, or Dr. Patricia Dewey. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

_____ I consent to the use of audiotapes and note taking during my interview.

_____ I consent to my identification as a participant in this study.

_____ I consent to the potential use of quotations from the interview.

_____ I consent to the use of information I provide regarding the organization with which I am associated.

_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____ Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Cortney Hurst
XXXXXXXXXXXXX
XXXXXXXXXXXXX

Appendix C- Research Instruments

Sample Collection Sheet for Document Analysis

Case Study:

Key Theme: (P-programming, E-engagement, R-representation)

Code: (ST-strategy or theory, A-audience, C-collaboration, PP- public participation)

Date:

Document Location:

Document Type: ___ Report, Article, Book etc ___ Strategic Planning
Document

___ Marketing Materials ___ Website ___ Social Media

___ Programming Plans ___ Engagement Plans

___ Notes ___ Other: _____

Reference Citation:

CODING

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Sample Data Collection Sheet for Participant Observation

Case Study:

Key Theme:

Coding:

Date:

Activity Location:

Activity:

Details:

CODING

OBSERVATION

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SAMPLE Interview Protocol for Performing Arts Center Executive Director

Case Study:

Thank You Sent:

Key Theme:

Code:

Date:

Interview Location:

Interviewee Bio:

Consent: Oral Written (form) Audio Recording OK to Quote

Notes on Interview Context:

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Semi-structured Interview Questions

How does the Center's mission statement influence strategic thinking?

What are your strategic goals for programming and engagement?

How frequently do you solicit audience feedback after a performance, and how much does that feedback influence your strategic thinking?

In what ways can (or does) the Center encourage community participation?

As executive director, how do you see yourself as a community leader?

In what ways does the Center encourage community participation?

How do the Center's programming and engagement initiatives represent the Modesto community?

What are the pros and cons of being a suburban city venue?

SAMPLE Interview Protocol for Performing Arts Center Community Engagement Manager

Case Study:

Thank You Sent:

Key Theme:

Code:

Date:

Interview Location:

Interviewee Bio:

Consent: Oral Written (form) Audio Recording OK to Quote

Notes on Interview Context:

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Semi-Structured Interview Questions

How does the Center's mission statement influence your community engagement strategies?

What are your strategic engagement and outreach goals?

How frequently do you solicit audience feedback after a performance, and how much does that feedback influence your strategic thinking?

What influence does the programming manager have on community engagement decisions? What influence do you have on programming decisions?

In what ways can (or does) the Center encourage community engagement?

What are the difficulties in fostering community engagement?

What are the pros and cons of a suburban city venue?

Appendix D- Research Timeline

Arts and Administration Program Master's Research Timeline, 2012-2013

Fall 2012 (2 credits AAD 631)

- Complete full research proposal, meeting regularly with research adviser
- Draft detailed research instruments
- Draft human subjects documents and complete CITI training
- Create general outline of final document
- Submit human subjects application

Winter 2013 (AAD 503 or 601)

January

- Submit human subjects application documentation
- Refine research instruments
- Convert proposal into chapter drafts
- Plan with your advisor the dates that chapter drafts will be due; submission of chapter drafts will be worked out in agreement with your advisor over the next several months

February/March

- Begin data collection and analysis
- Prepare detailed outline of full document
- Begin to submit chapter drafts

Spring 2013 (AAD 503 or 601)

April

- Complete data collection
- Continue with ongoing data analysis
- Write full first draft of final document, submitting chapters to advisor for review and feedback according to plan

May

- Wednesday, May 1: Deadline for draft of full document to be submitted to advisor
- Week of May 6: Feedback from advisor prior to student presentations
- Friday, May 10: Student presentations of master's research
- Monday, May 20: Deadline to submit text and images for inclusion in student research journal
- May 20-31: Continue revisions to full document
- Friday, May 31: Deadline for full final draft to be submitted to advisor

June

- June 3-11: Submit final document and PDF