

Working with New Communities Best Practices

Ohio Teaching Artist Training

Antonia's Group:

- Susan-Establish trust by listening and adapting your program to the needs and interests of your group
- Duarte-build a connection with the 'gatekeepers' in the group. Their leadership will help you gain buy-in from the rest of the group
- Nancy- connect with staff to facilitate your communication with participants who may have disabilities
- Klaire-when walking into a site with people who are very different from you (culturally, ethnically, racially), bring your authentic self and take time to communicate and build trust

Daniela's Group:

- Using a specific holiday celebration, well-known figure, or hand crafts to encourage the learning of music from a foreign or new culture
- Establish good communication and encourage staff from the partner organization to be encouraging and supportive of the program. Perhaps staff members can participate themselves from time to time demonstrating their support and encouragement.
- Divergence and distraction exercise at the beginning of a program to demonstrate the power of arts and expression.
- In a movement class, having dancers face each other in a circle instead of mirrors so the focus is on the group. This also helps relieve self-consciousness among participants.

Ann's Group:

- Make cold calls to discover who you need to be speaking to and who you need to connect with to create programming.
- Find your champion. Who is that one person who you can turn to for support, insight and resources?
- Find those bonds and build on them.
- Cultivate your relationships with the participants in your classes to not only build trust but 'champions' for your programming.
- Get to know your partners by finding and identifying your similar goals and alignments
- Create opportunities to share who you are and what you have to offer such as offering demonstrations and presentations on the work you do.
- Implement and practice being your own best advocate.
- Find out what your partnerships' interests and objectives are and how to plug into that.

- Help partners understand what you are bringing to the table, the 'big bang for their buck' by highlighting the unique opportunities of community building and social engagement components to your creative programming
- Create evidence and documentation to share what you do to cultivate advocates
- Give the participants a sense of agency and ownership in the programming

Lynda's Group:

- Create and work through partnerships
- Offer food
- Share the artform at the start -- introduce yourself through your artform
- Trust in the artistic process -- it is one of creative making, doing and thinking for all
- Connecting and teaching and learning with/from staff
- Understanding where you will be teaching -- understanding the facility and how it serves your project and process; what adaptations will you need to make to meet the needs of your participants
- Connect with directors and staff before beginning a project to know your participants and your environment

Annie's group:

- Better listener.
- Ask questions.
- Be responsive and adaptable and understanding if people need trouble.
- Meet in person and request a tour. So you can see and feel what the environment might be like. So you don't anticipate. Begin your first day long before your first day.
- Being your authentic self. Whatever the question, the answer is love.
- Let people feel valued and seen.
- Remember that you are a visitor - you're a guest in the community.
 - Then move from the perspective of being guest to being in service of the community.