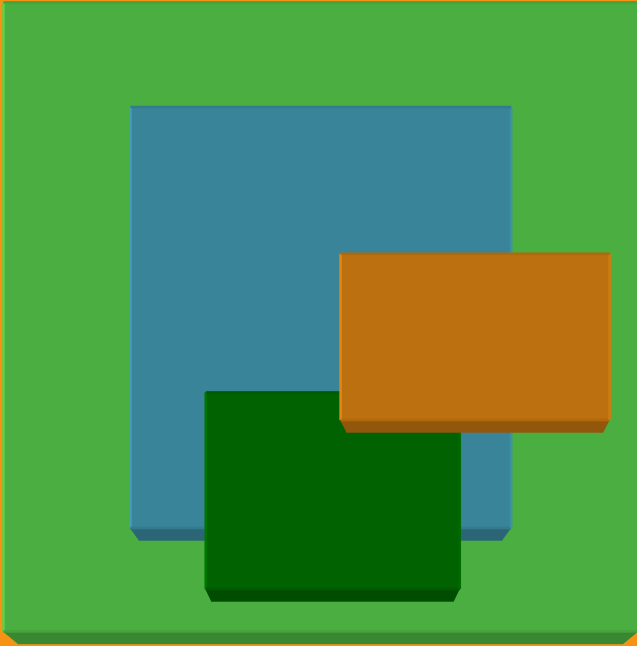# ARTS COMMUNITY ENGAGEMENT STUDY

advisory committee

Dr. Sara Dorow, Associate Professor, Sociology
Lorraine Woollard, Executive Director (Former), Community Service-Learning
Dr. Heather Zwicker, Vice-Dean, Faculty of Arts
Dr. Sean Gouglas, Director, Office of Interdisciplinary Studies

Author: Nicole Smith Acuña

acknowledgements

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INTRODUCTION TO THE STUDY

The **Arts Community Engagement Study** explores the practices, possibilities, and challenges of community engaged research and teaching in the Faculty of Arts at the University of Alberta. The study seeks to provide context and nuance to the Faculty's commitment to "engaged creativity" and community involvement. Specifically, the study aims to:

- identify philosophies and meanings of community engagement: how do faculty and contract instructors define and conceptualize engagement?

- discover the range of community engaged initiatives and practices: how do faculty and contract instructors translate their philosophies of engagement into practice? what are the motivations for doing so? the challenges?

- develop a nuanced understanding of the place of engagement in Arts (and of Arts in engagement): how do faculty and contract instructors view the role of community engaged practice in the Faculty? how might their views and practices vary by discipline and demographic?

PARTICIPANT SUMMARY

survey respondents (115):

A voluntary, online survey was sent to all Faculty and Contract Instructors (FTE ≥ 0.66) in the Faculty of Arts

Respondents chose all areas that apply	Humanities	Fine Arts	Social Sciences	Interdisciplinary Studies
	44%	24%	54%	26%

77/115 respondents identified	Contract Instructor	Professor	Associate Professor	Assistant Professor
	23	30	11	13

focus group and interview participants:

	Other	Humanities				Fine Arts				Social Sciences			
		Contract Instructor	Professor	Associate Professor	Assistant Professor	Contract Instructor	Professor	Associate Professor	Assistant Professor	Contract Instructor	Professor	Associate Professor	Assistant Professor
Focus Group	5		2		1	5	3	1			6	3	3
Interview	1	1	1		2		1				5	1	

Two focus groups and 12 interviews were held with representatives from all areas in the Faculty

For more information on Methodology refer to Appendix I.

A Note on Student Engagement

Although careful consideration of 'student engagement' as 'community engagement' was beyond the scope of this study, several survey and interview participants included it in their understanding of 'engagement'. Key themes include assertions that:

- Students *are* a part of the community.

- Engaging with the community contributes to recruitment.

- Creating connections in the community can create opportunities for students.

- Student engagement and community engagement are closely connected: an instructor engaged in the community has increased capacity to engage students in the classroom.

Engaging the Campus as Community

Several participants included the University of Alberta itself in their understanding of 'community', including the assertion that it is neither a singular entity nor physically isolated; rather, it is comprised of multiple communities (some with organic connections to other communities) that are physically and historically embedded in the greater region. As an institution, it both impacts and is impacted by the city, region, and province it occupies.

In addition, engaging as a part of the larger community often involves creative collaboration between different campus communities that can contribute to a greater sense of cohesion overall.

EXECUTIVE SUMMARY

> **"I think it's important for the university to reach out beyond campus borders. It will be important to define what community engagement actually means and figure out how to prioritize that."**
>
> - Survey Respondent

Faculty and contract instructors in the Faculty of Arts see *communities as fluid and dynamic*, and think of engagement not as a thing but as a practice dependent on, and defined by, the particular configuration of actors involved.

Participants in the study often pointed to a deep integration across the "why" (philosophy or motivation), "what" (activity or issue), and "who" (people involved) of community engaged practice. Analysis of their definitions and examples reveals that different clusters of why-what-who fall into four main *modes of engagement*: university relevancy, knowledge mobilization, engaging with issues, and embedded practice.

Motivations to engage with various communities are similarly complex. Any one community engagement activity or project might, for example, cross the boundaries between research and teaching and/or result from multiple converging interests both within and outside of the University.

Examples offered by participants give rich and detailed expression to the creativity that occurs with and emerges from engaged research, teaching, and service. One strength of engagement in Arts is its *interdisciplinary* character, including links to diverse fields in other Faculties. Participant responses also speak to how involvement in the community can enrich teaching and research, and can lead to new and expanded forms of collaboration.

Overall, academic staff feel that the Faculty of Arts currently places only modest emphasis on the importance of engaged research and teaching while more clearly emphasizing engaged service. Responses demonstrate some support for increasing the *emphasis on community engagement in Arts*, although there is also some trepidation regarding how it would be defined and implemented.

Ultimately, the study reveals that Arts *faculty and contract staff are the key resource* and instrument of community engagement – they are 'what' the community engages with, even as such engagement changes and challenges the bounds between university and community. While a majority of survey respondents say that community engaged practice is important to their own teaching, research, and academic service, levels of *enthusiasm and actual involvement vary* by discipline/field, gender, and point in career. There is concern about the amount of time required to do engagement well, especially given the kinds of scholarship that are usually recognized in the Faculty and in a competitive international academic environment. Participant responses also indicate the need for *institutional support* if community engaged teaching, research, and service are to flourish.

UNDERSTANDING 'COMMUNITY ENGAGEMENT'

"When I think of engagement, it's almost a mechanical term like a gear engaging. You engage with the other gear somehow so the two can work together."

-Interview Participant

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[1]Glass, C.R., Doberneck, D.M. & Schweitzer, J.H. (2011). Unpacking faculty engagement: The types of activities faculty members report as publicly engaged scholarship during promotion and tenure. *Journal of Higher Education Outreach and Engagement, 15*(1), p. 8.

[2] "Community Engagement describes the collaboration between institutions of higher education and their larger communities (local, regional/state, national, global) for the mutually beneficial exchange of knowledge and resources in a context of partnership and reciprocity". Community Engagement Elective Classification, Carnegie Foundation.

[3] Q11: "In general, how would you define community engagement?"

Today, as Giles (2008) notes, the central questions from two decades ago remain unanswered. Is engagement "a noun or a verb or should [it] be used in its adjectival form, engaged? Where does scholarship fit in? Is it the key activity, and *public* or *engaged* can modify this noun interchangeably? Or is engagement the overall phenomenon?"[1]

A core objective for the **Arts Community Engagement Study** has been to move from a preliminary definition of 'community engagement' drawn from broader discourses and classifications, toward an understanding that is more fully reflective of the work undertaken by faculty and contract instructors in Arts at the University of Alberta.

To that end, focus group participants were asked to critique an existing definition of community engagement[2]; survey respondents were prompted to provide their own general definition of community engagement[3]; and interview participants were asked to parse the term and respond to 'community' and 'engagement' separately.

Feedback from the two focus group sessions included the assertion that an adequate definition of community engagement cannot conflate 'academic' with 'University': participants highlighted the importance of, and possibilities for, engagement that occurs at the individual and department/program levels, as opposed to those that might emerge on an institutional scale. A corresponding critique cautioned against any definition that treats 'engagement' as unidirectional (from the University *out*), implies a stasis or rigidity that limits possibilities for fluidity and multiplicity, and/or de-emphasizes the actor(s).

Survey respondents reinforced these key themes. A review of responses to Q11 ("In general, how would you define community engagement?") revealed that the question was restricting the possibilities for a cohesive definition that could fully reflect the range of philosophies and practices comprising community engagement in the Faculty of Arts. We were, essentially, asking participants to define 'community engagement' in its noun form - as something static, a *thing* that people could point to and identify as such. And while many respondents did provide definitions, several participants circumvented this restriction by answering the question with examples of their engagement practices, thereby defining 'community engagement' via an explication of the term in its verb, and sometimes adjectival, form.

It became apparent from survey responses that a more nuanced understanding of 'community engagement' would require parsing the term into 'community' and 'engagement', as survey participants articulated multiple interpretations of each word in their broader definition, generating diverse significations of the greater concept. As a result, in addition to addressing the concept in general, interview participants were asked to speak to each term individually ("Who is 'community'?"/"What is 'engagement'?").

As with several of the focus group and survey participants, interview participants tended to use examples of engaged teaching, research, and service in their definitions of 'community engagement', highlighting again the ways in which it is an active, dynamic, multidimensional practice that is difficult to define succinctly.

A number of key themes, however, did emerge from the interviews, and these themes both reinforced and provided a more nuanced understanding of focus group and survey findings:

- 'community engagement' is rarely unidirectional: it does not, for example, necessarily mean 'engaging' the community - often, it is the **community** that is engaged with a particular topic, issue, or area, and engaging *with* them can contribute meaningfully to academic practice
- the form and function of engagement practice are deeply connected to the motivations that drive it: you cannot separate the **what** from the **why** of community engagement
- it is similarly difficult to separate the **what** from the **who** of engagement: possibilities for community engagement emerge between faculty and contract staff at the University, and members of the broader community in its many manifestations, and are possible only because of the unique expertise of the parties involved

An interview participant in the Department of English and Film Studies, for example, spoke about her work with Home Movie Day, which she started organizing here in Edmonton in 2008, "so people could bring in their home movies, have them assessed by archivists, and also have a screening component to the event" in order to gain a greater appreciation for the historical, local, and memory value of their movies. She not only sees this engagement as relevant and vital to the broader community, but invests herself in it because it is relevant and vital to her own academic interest:

> "I just think it's so important. It's important to get the word out about preservation, conservation, exhibition around home movies and because it serves my own selfish research interests."

Thus the *what* of Home Movie Day is profoundly informed by the *why* and the *who*: as an assistant professor who researches home movies, she is uniquely positioned to engage with the general public in very particular ways. And, like a number of other survey respondents and interview participants, she articulated an appreciation for the opportunity to engage that is available to her *because* of her particular research interests and expertise:

> "I realize that there's not necessarily an easy outlet for people to bring their research and research interests to the general public. Because of one strain of my research that I do, I have a really good opportunity…actually I need public input and that's because I research home movies."

"The whole model of the University uplifting the whole people… that's part of the job description."

-Interview Participant

DEFINING 'COMMUNITY'

Analysis of survey responses indicated that a delineation of what we mean when we say 'community' is critical to a meaningful understanding of community engagement, and led to the inclusion of an interview question ("Who is 'community'?") that could contribute to that understanding. As with the purposes of engagement, interview participants generally reinforced the classifications of 'community' found in the survey, and provided an enhanced appreciation for the multiple ways it can translate into practice.

Conceptions of 'community' are fluid and interconnected, and faculty members and contract staff often engage with several communities either simultaneously, over the course of a particular project, program, event, or activity, or with different communities for different engagement activities. Just as there can be multiple purposes driving a particular engagement activity, so too can there be the need or opportunity to engage multiple communities. Thus, while delineations can be made between the **types of communities that we engage with (sidebar page 9)**, these categories should be considered as inclusive classifications rather than fixed or inflexible definitions.

Broadly defined, 'community' is understood as identifiable and/or self-identifying, and as holding something in common, including but not limited to interest(s), demographic characteristic(s), locale, and goal(s).

It is worth noting a reluctance among several survey and interview participants to distinguish between 'the University' and 'the Community': participants cautioned that the University of Alberta is comprised of many communities and individuals, all of which/whom fit into and move between the communities categorized here, and noted that the University itself *is* a part of the community.

It is important to note, however, that the *who* of community engagement is not limited to professional position or interest: while some survey and interview participants articulated a clear distinction between 'volunteer' and 'engagement' activities, many also spoke to complex motivations that are often rooted in identity, where a sense of personal satisfaction is inextricable from a sense of professional accomplishment (see **Appendix VI**).

Because community engagement resists strict categorization, any attempt to define or establish firm parameters for what constitutes engaged teaching, research, or service risks curbing its inherent possibility and creativity. It is, nonetheless, helpful to identify and consider the shared ***who-what-why*** characteristics that constitute a series of differentiated approaches to community engaged practices.

Four Modes of Community Engagement

The four modes of community engagement practice presented in this report were initially identified from survey responses to questions regarding participant definitions of 'community engagement' (Q11), the motivations driving engaged practice (Q19), and examples of community engagement in teaching (Q21), research (Q23), and academic service (Q25). Interview participants both reinforced and provided a more nuanced understanding of this initial categorization, which is summarized here as:

(1) **University Relevancy**
(2) **Knowledge Mobilization**
(3) **Engaging with issues**
(4) **Embedded Practice**

The modes attempt to encapsulate the form, function, and motivation driving the range of community engagement activities undertaken by faculty members and contract instructors in the Faculty of Arts at the University of Alberta. They are not, however, presented as a spectrum from least-to-most-engaged, nor are they meant to be taken as mutually exclusive: motivations and types of community engagement practices can and do manifest simultaneously across modes.

It is possible, however, to conceive of the modes as becoming increasingly intrinsic - to the academic, to the discipline, to the research project, or to the course material. The greatest delineation between them then, may lie not in the type or kind of engagement undertaken, but in the degree to which it is supported, expected, encouraged, and rewarded at the institutional level. Thus these modes are less an attempt to define the parameters of 'community engagement' than they are an attempt to establish a baseline for exploring the possibilities and challenges inherent to academic teaching and research that engages the broader community.

Diagram I: Engaging Modes
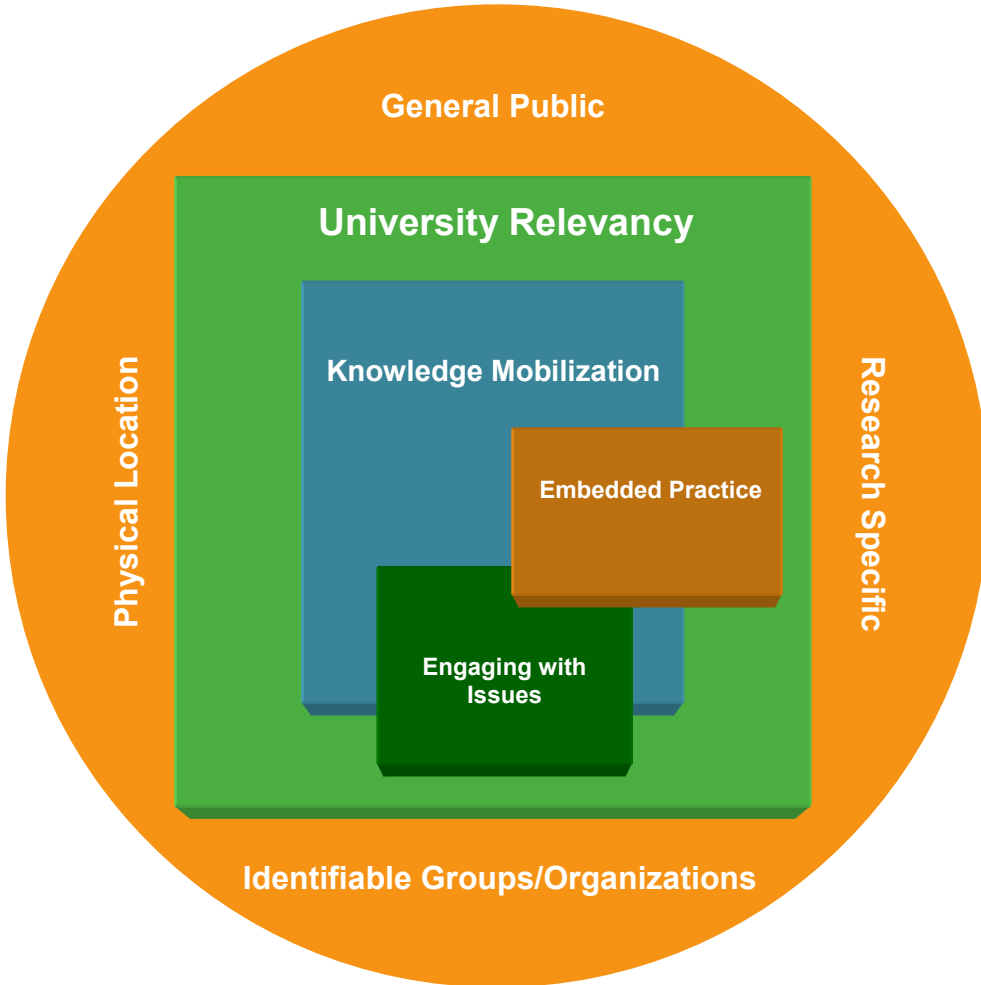
Diagram I is one interpretation of the connectedness between modes of engagement and conceptions of community. The four rectangles represent the different approaches to engagement, each of which is situated somewhat differently relative to the four conceptions of community. Note that because **University Relevancy** is explicitly tied to the mandate and fiduciary responsibility of the University *as* a 'university', it provides both the foundation and impetus for all engagement activity.

General Public

'Community' as an 'audience' that extends beyond the Faculty of Arts and the University, from the local to the international to the virtual. Comprised of (interested) individuals, it is most consistent with a broad definition of 'community' as non-student, non-academic, and off-campus.

Physical Location

Emphasizes locale as a shared identity or interest that comprises 'community', and can include an understanding of the academic as embedded in that locale. The physical areas where we live and work, the areas that surround the University, and the geographic locations that are connected to the teaching and/or research of faculty members and contract instructors are the establishing parameters for this category.

Identifiable Groups/ Organizations

Correlates most strongly with the definition of community as 'identifiable and/or self-identifying', and encapsulates: service organizations and agencies; non-profit organizations; institutions and associated groups, including schools and school groups; demographic groupings; professional communities and organizations; government and policy-makers; and community and family associations, organizations and agencies. Like **Physical Location,** the faculty member or contract instructor may consider themselves a part of the communities that comprise this category.

Research Specific

Reflects an understanding of 'community' as integral to the research that is undertaken by the academic, and can include the geography, demographics, and organizations that comprise the other three categories: specifically, it pertains to 'community' as community inquirers, as well as the location where research is performed - where data collection and analysis occur.

Mode
Summary

scope of responses generating this mode:

1. Connecting scholarly interests and concerns with those of the non-academic public

2. Creating greater awareness of Arts in general

3. Outreach: Attracting the interest of and interacting with the non-academic community

4. Moving practice out of the faculty and off of the campus

5. Fiduciary responsibility

activities exemplifying this mode:

- **Adjudication**

- **K-12 Presentations**

- **Media Commentary/Op-eds**

- **Professional Collaboration**

- **Public Events: Presentations/ Workshops/Lectures**

- **Serving on Boards/Committees**

- **Working with Professional Associations**

- **Internet Access to University**

UNIVERSITY RELEVANCY

fulfilling the mandate of a public institution: outreach

University Relevancy refers broadly to engaging the general public with the University and/or the academic as an agent of the University. It is an instrumental and foundational mode of engagement that pertains particularly to public relations and outreach, including a perceived need to reduce the 'town-and-gown' divide, to fulfill the University's mandate as a public and publically-funded institution, and a genuine belief that the work of the Faculty of Arts in general, and the respondent in particular, is politically, socially, and/or culturally relevant and capable of contributing positively to the broader community.

Key features of this mode include an understanding of 'community' as the general public, and 'community-engagement' as **outreach**, i.e. as initiated by and/or supported by the University.

A common theme throughout the interviews was an understanding of engagement with the community as fundamental to the nature of the University of Alberta as a *university*, and a corresponding belief that the impetus to engage extends to the participants themselves in their roles as academics.

This position was generally coupled with taxpayer investment as a reason or motivation for the University to engage with the community. While this mode refers particularly to institutional level promotion and outreach, participants include themselves here because it is an investment makes their own work possible.

Participants were also careful, however, to caution against engagement for engagement's sake. Discussions involving **University Relevancy** also included a desire for engagement activities to be genuinely 'relevant' from the viewpoint of the community, and cautioned against a top-down approach to engagement opportunities.

Closely tied to this understanding of the University's position as a publically-funded institution, is a perceived threat to that position and funding. In this sense, **University Relevancy** as a mode also pertains to community engagement as an opportunity for the Faculty of Arts - an understanding, in other words, that the University *is* relevant, and that the Faculty of Arts is uniquely positioned to illustrate that relevancy *because* it can assert its unique character into public discourses.

For a summary of the range of responses exemplifying this mode, please refer to APPENDIX II.

KNOWLEDGE MOBILIZATION

extending the resources of the University beyond the academy

Knowledge Mobilization as a mode reflects a general impulse among contract staff and faculty members to mobilize and extend the rich resources of the University beyond the confines of the academy. The mode is marked both by a desire on the part of the community to access those resources (inreach), and by the intentional efforts of academic staff to disseminate and apply their expertise beyond the academic context. Interview participants indicated that this impulse is largely driven by a) a genuine belief that University endeavours can contribute meaningfully to society, and b) a belief in and need for affirmation regarding the relevance of their own academic work.

Key features of this mode include an understanding of 'community' as the non-academic sphere **-** including but not limited to community organizations, government bodies, and physical locations - and 'community engagement' as interaction to impact, enrich and improve political, cultural, and/or social endeavours.

While **Knowledge Mobilization** as a mode encompasses efforts to enhance general understanding and assist broad public discourses, it also includes a delineation between community as 'general public', and community as 'communities', comprised of groups of people who share something in common, including (but not limited to) goals, interests, locale, purpose, and function. As a result, community engagement as **Knowledge Mobilization** generally manifests as activities and endeavours that contribute to and/or advance the shared interests of those communities.

It is worth noting that many of the engagement activities categorized as **Knowledge Mobilization** are initiated not by the University, or the institutes, departments, or individuals within it, but by community groups and organizations themselves. Interview participants indicated that their work in this area is often the result of pull rather than push, where faculty members and contract instructors are contacted for particular participation because of their unique skill set, experience, and expertise. As a result, engagement activities categorized as **Knowledge Mobilization** often lead to the development of a loose but sustained relationship (i.e. once contacted to contribute, the expertise of the academic is often drawn on again), and can lead to an increase in profile that results in further and different requests for involvement.

For a summary of the range of responses exemplifying this mode, please refer to APPENDIX III.

Mode Summary

scope of responses generating this mode:

1. Providing research, expertise, consultation, and professional support to enhance understanding and assist discourse

2. Producing and applying research to serve public interests

3. Contributing funds, technical support, and other resources (e.g. physical space) to facilitate community endeavours that broaden access to the fields with which the University is engaged

4. Collaborating with communities and professional associations for the purposes of enrichment

activities exemplifying this mode:

- **Application of Research**

- **Conferences/Workshops**

- **Expertise as Community Resource/Consulting**

- **Internet: Access to Information**

- **Professional Collaboration**

- **Lectures/Presentations to Groups/Organizations**

- **Public Presentation/Talks**

- **Teaching - Outreach**

scope of responses generating this mode:

1. Working with groups and individuals to discuss, produce, debate, and further advance a specific topic or issue

2. Engaging with and being involved in issues that are relevant, including leveraging research to help community groups and/or impact policy

3. Doing research, teaching, and service that includes and is important to community groups and their interests

4. Academic work that includes activism

5. Public service that informs and is informed by community concerns and that benefits the broader community

activities exemplifying this mode:

- **Application of Academic Work**

- **Inter-organizational Collaboration**

- **Working with Issues/Activism**

- **Non-academic Publishing**

- **Impacting Policy/Advisory**

ENGAGING WITH ISSUES

contributing to the understanding and advancement of issues

This mode encompasses the range of research and other (academic and non-academic) work that faculty and contract staff undertake to contribute to the understanding and advancement of issues, including contributions to public awareness, involvement in ground-level projects and programming, and concerted efforts to impact public policy.

Key features of this mode include an understanding of 'community' as the broader social context of the individual academic, and 'community engagement' as cooperative and/or collaborative efforts to affect positive change in a particular area.

While the community engagement activities that are categorized as **Knowledge Mobilization** can influence the research and teaching of the faculty member or contract instructor, this recursivity tends to be more prominent in those endeavours characterized as **Engaging with Issues**. Because these activities stem from the academic-as-embedded in a social context that includes but is not exclusive to the University, there is often a strong and reciprocal connection among aspects of their teaching, research, and engagement activities.

Whereas **Knowledge Mobilization** involves a desire on the part of the academic to 'give legs' to their work, dissemination and intent to influence is only one facet of engagement activities in the **Engaging with Issues** mode. Here, the topic or issue itself is of ongoing significance to the academic work of the individual, and interactions with the community are either fundamental to or inform it in some way.

It is important to note that **Engaging with Issues** is not limited to the work academics do with particular community organizations in order to contribute to or advance a particular issue. Many of the engagement activities that fall into this mode address broad public concerns, and much of that involves working with and through public policy.

For a summary of the range of responses exemplifying this mode, please refer to APPENDIX IV.

EMBEDDED PRACTICE

embedding community engagement in academic practice

This mode reflects an understanding of community engagement as integral to the research or teaching practice of the academic, and can apply to specific projects, programs, or courses (where teaching is not restricted to credited, on-campus courses), as well as the general pedagogical approach and/or episteme of the academic overall.

Key features of this mode include an understanding of 'community' as identifiable groups, organizations, and physical locales, and 'community engagement' as organic and necessary to the academic work that is undertaken.

Perhaps the most important insight that interview participants brought to our understanding of **Embedded Practice** is that community engagement as a paradigm is not an all-or-nothing proposition. Certainly, there are some projects, programs, or courses where community engagement is epistemic, organic, or even necessary to the process, and can certainly be constitutive of the fundamental approach that the academic brings to *all* of their research and teaching activities. However, interview participants indicated that community engagement is often context specific, and that some teaching and research endeavours lend themselves more readily to engagement with the community than others.

> "There's lots of sophisticated learning going on on the part of students even though…it's 'community engaged'. But it's *because* it's community engaged that it is [sophisticated]."
>
> - Interview Participant

For a summary of the range of responses exemplifying this mode, please refer to APPENDIX V.

scope of responses generating this mode:

1. Developing strategies, plans, programs, and projects that encourage integration, interaction, cooperation, access to resources, and exchange of information and learning

2. Teaching and/or creative research conducted for and/or with a particular community, where the community can be thoroughly engaged in all activities, and has real power and input in the formation of knowledge

3. Active, intentional, and sustained learning relationships where there is genuine appreciation, participation and collaboration, and a sensitivity to the politics of knowledge and expertise

activities exemplifying this mode:

- **Research Project or Program**

- **Teaching Philosophy or Pedagogical Approach**

THE DYNAMICS OF ENGAGEMENT: EXAMPLES

Community engagement in the Faculty of Arts is at once singular and multiple: the ways in which community engaged research, teaching, and service are imagined and practiced is driven by and specific to the actors involved; and because of that singularity, community engagement manifests in a multitude of ways, for a multitude of reasons.

The examples detailed here not only foreground the ways in which community engagement practices can manifest simultaneously across all four modes, but help to illustrate the ripple effect of engagement in Arts and across campus. The fundamentally reciprocal nature of community engagement means that, in practice, it:

1. contributes to academic work, whether it is framed by the individual as adjunct or essential to that work;
2. increases the public profile of the University, regardless of the motivation behind or impetus for it;
3. encourages on-campus collaboration: community engagement facilitates and is facilitated by interdisciplinarity.

Example I

> "It makes sense for me to stay involved in the community because I'm preparing the future. It is purposeful."
>
> - Interview Participant

An associate professor in Music has as his main local research project the organization and execution of free, public concerts involving a string quartet: because he is a performer, his disciplinary contribution is "to make sure that people hear violin often and in different contexts, presenting repertoire that…people have [often] never heard before". Similarly, as a performance teacher, he works to have students "gain the skills to present themselves in concert", and as a result, his scholarly endeavours are deeply connected to the community in its many manifestations: his community engagement practice, because it is 'integral to the research or teaching practice of the academic', falls clearly into the mode of **Embedded Practice**.

However, because it moves academic practice out of the faculty and off of the campus, attracts the interest of the non-academic community, and helps to fulfill the University's mandate as a public institution, it is simultaneously **University Relevancy**. And because it is an extension of the University's expertise and resources beyond the academy with the intent of producing and applying research to serve public interests, it is also **Knowledge Mobilization**.

This associate professor also sees community engagement as an opportunity to engage with his colleagues and create community on campus, where his project can be "the platform or the interface" that facilitates the development of a "community of researchers [who] are drawn together by the medium of music". He will, for example, invite individuals from across the University to prepare free concert lectures on how music has impacted their lives, thereby providing his audience with a wide variety of entry points and perspectives:

> "If it's a historian talking, it's a historian's view of music; the psychological view of music; the therapeutical view of music. We [have] had medical doctors. Music as a business phenomenon too."

He has also been invited into other faculties, and sees his work there as contributing positively to his work in Arts. Playing music for the Science Camp in the Faculty of Engineering, for example, allows him to "talk about the violin on a physical level, acoustics level", and requires him to engage with his own work in different ways:

> "This is a bit of research for me. I need to read. I need to find out the answers… then it helps my teaching. Community engagement not only helps me become a better teacher and develop better research projects; it also helps me better communicate purpose and value with others."

Example II

These benefits of engagement are by no means limited to the Fine Arts. Despite the fact that a number of interview participants framed community engagement as adjunct or parallel to their academic practice, there is an essential reciprocity to engaging the community that can feed the classroom and contribute to academic rigour. Consider, for example, a professor in Modern Languages and Cultural Studies who thinks of community engagement as adjunct to her work as an academic:

> "all that sort of stuff that's not part of my regular academic work, I would consider community engagement. My regular academic work is…the documentary work, [and] primarily I'm supposed to write articles and write books."

Nonetheless, much of her work does engage the community, and in quite diverse ways: as a folklorist, a key site for her research is off-campus and community-based, and requires strong relationships in the cultural community she studies; she is often called upon to consult for community members and organizations in formal and informal ways; her expertise is a resource that the K-12 system regularly draws on; she gives talks and presentations to various community groups and at public events; she hosts public workshops that contribute to the preservation of cultural knowledge and tradition; and she contributes non-academic articles to popular publications for the general information of the public. Thus, despite her characterization of it as documenting and writing, much of her academic work involves community engagement, and is consistent with the **University Relevancy** and **Knowledge Mobilization** modes established above. Furthermore, because she performs research, teaching, and service work that includes and is important to the community - cultural documentation and preservation - her efforts also fall into the **Engaging with Issues** mode. Finally, because her research is conducted for and with a particular cultural community, community engagement also underwrites and informs her **Embedded Practice**:

> R: "How important are the relationships you have with the community?"
> I: "I would say very. Part of it is the fact that I'm a folklorist. We work back and forth. They depend on me, I depend on them."

Perhaps the best example of how these modes are neither mutually-exclusive nor operate as a spectrum, are the web-sites that are maintained by this professor; one that she classifies as 'academic' and another that is 'semi-academic'. The websites contain important expressions of her work, and contribute to the preservation and dissemination of cultural knowledge and tradition, including information on and examples of clothing, rituals, folklore, songs, housing, and churches. The websites are used by both the Edmonton Public and Catholic school boards in their bilingual programs, and include a crowd-sourcing project where people from the general public can translate audio files of songs and stories into English. Participation at a local cultural event revealed that while many people can understand the language spoken, they cannot read it, and that led to the creation of an English index for the project in order to facilitate access. As a working project, the website facilitates and contributes to her teaching and research, provides a valuable resource to the community while simultaneously drawing on resources there, and provides a point of access for further engagement with the community that can feed back into the documentation and writing that she considers her primary academic responsibility.

"I think [the Faculty has] more potential points of connection ...with the community, and our research frequently involves the community in some really immediate and direct ways, and that also kind of distinguishes us as a Faculty."

- Interview Participant

THE ROLE OF ENGAGEMENT IN ARTS: PARTICIPANT PERSPECTIVES

"I think it's important that the university be seen as part of the community and that we think about our broader impact in the community."

"I think it's crucial. We need to build our academic community from the ground up."

"It's great if it's applicable. In my case, it's not."

"Great so long as [the University or Faculty] are going to a) define it and (b) invest in it."

"This is to be a research university and internationally recognized research is the priority so any community engagement should fit into or be a product of that mandate."

The Arts Community Engagement Study aims to explore the place of engagement in Arts, and to gain a greater understanding of how it is perceived and imagined among instructors and researchers in the Faculty. To that end, survey participants were asked about the level of emphasis that is, and should be, given to various forms of community engaged practice in Arts (Q3-Q8), and were invited to comment on having community engagement form part of the University and Faculty of Arts academic plans (Q26).

The Faculty of Arts is perceived as currently placing moderate emphasis on community engaged **research** and **teaching**; engaged **service** is seen as more of an emphasis (Q3-Q5). Furthermore, survey results indicate interest in the Faculty placing even more importance on **all three forms** of engaged practice, especially on service (Q6-Q8; see Charts 1-3, p. 17).

This does not mean that support for more emphasis on community engagement is universal. Interestingly, while there are no statistically significant differences in how respondents from sub-areas of Arts (Fine Arts, Humanities, Social Sciences, and Interdisciplinary) rate current versus desired emphasis on engagement, there *are* significant differences by individual demographic. People who have been at the University for 5-15 years (as opposed to 0-5, or 15+), and males, were significantly *less* likely to agree that Arts should emphasize engaged service.

In addition, even when respondents are generally supportive of the idea of engagement, they provide nuanced critical reflection on its inclusion in the Arts and University academic plans. Responses to this question (Q26) ranged from very positive to deeply wary; nonetheless, several key themes emerged across this spectrum.

For example, some respondents, many of whom see community engagement as "**essential** not only for the benefit of the University but for the benefit of society in general", indicated that having it form part of the academic plans "gives the University a sense of direct and immediate relevance to the community", and that its mission of "uplifting the whole people is a hollow phrase without community engagement".

Several respondents perceive community engagement as something that should be (or already is) **central** to the work that they do within the Faculty, and view it positively as something to be "cultivated and encouraged". These respondents see community engagement as something that both "grounds the academy" and can "advance society", and interpret the flexibility required when community engagement forms the central part of an academic program as an advantage that can create opportunities to positively impact students.

Others see community engagement as **context specific**, where "some areas are less conducive to some forms of community engagement", and cautioned that it should therefore be "recognized and rewarded in those people or areas where the work is most vital and obvious", without expecting "that its value will be the same for everyone". Similarly, respondents indicated that the context-specific nature of community engagement requires that it "be broadly defined in order to encompass the diversity of ways that [people in the Faculty of Arts] interact with the community": in other words, that community engagement manifests differently for different people, and that "any inclusion of it in an academic plan should recognize that it isn't a one size fits all kind of issue, and allow for great variation between programs". These respondents tend to value community engagement, and feel that "it is important to facilitate such interactions where they will benefit the academic plan", but worry that its inclusion in the Arts Academic Plan might be too prescriptive.
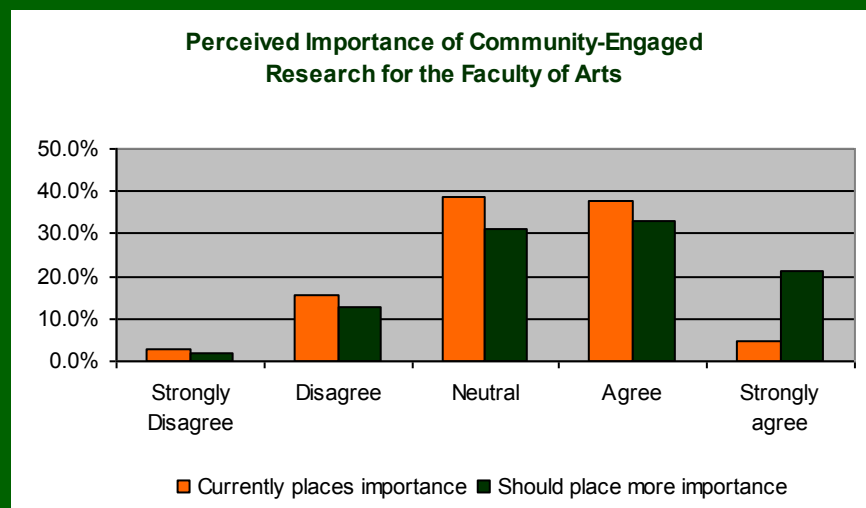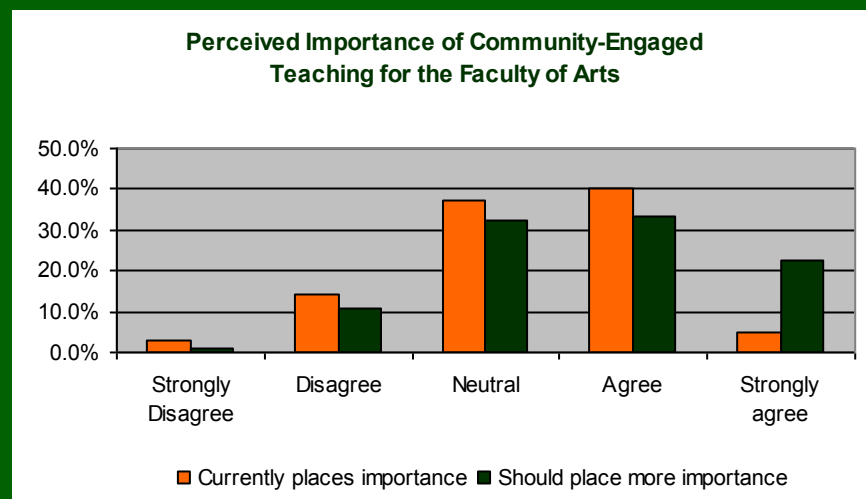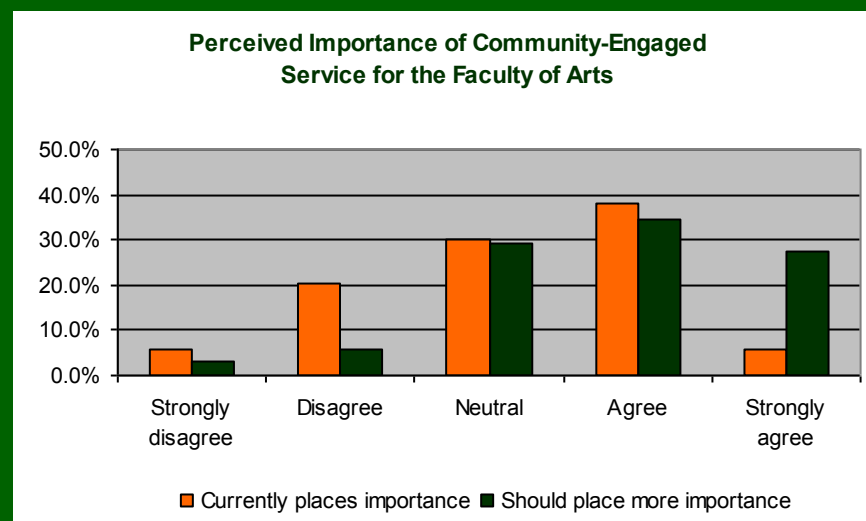
The majority of respondents spoke to a need for **institutional structure and support** for community engagement. Whether they espouse community engagement as part of the academic plan or not, many survey participants highlighted the constraints of engagement within the current structures of the University, particularly with regard to the Faculty Evaluation Committee (FEC) process, and expressed concern that its inclusion in the academic plan without corresponding support and incentive would simply add to an already heavily burdened workload, and/or result in "lip service" with no substantive meaning. A complementary consideration is that community engagement be understood as a "challenging, critical, valuable set of practices" requiring a clear definition that would allow faculty and contract instructors to "bring the full complement of [their] critical skills to bear on community engaged work" - in other words, that any expectation of community engagement in the academic plan be substantiated by an investment of time, resources, and incentive in the work of the engaged academic.

Some respondents expressed a "deep **mistrust**" to having community engagement form part of the University and Faculty of Arts academic plans, and articulated concern that it is a "meaningless buzz-word", "driven by public relations or image management", or "just another way for the university to corporatize further". Still others expressed wariness over the potential for its inclusion to "result in some research or teaching being privileged over others which are not obviously connected to 'community engagement'", and/or that community engagement "is the new way the institution will determine value" when not all disciplines in Arts are able to engage the community in direct, quantifiable ways.

CHART 1

Perceived Importance of Community-Engaged Research for the Faculty of Arts

■ Currently places importance ■ Should place more importance

CHART 2

Perceived Importance of Community-Engaged Teaching for the Faculty of Arts

■ Currently places importance ■ Should place more importance

CHART 3

Perceived Importance of Community-Engaged Service for the Faculty of Arts

■ Currently places importance ■ Should place more importance
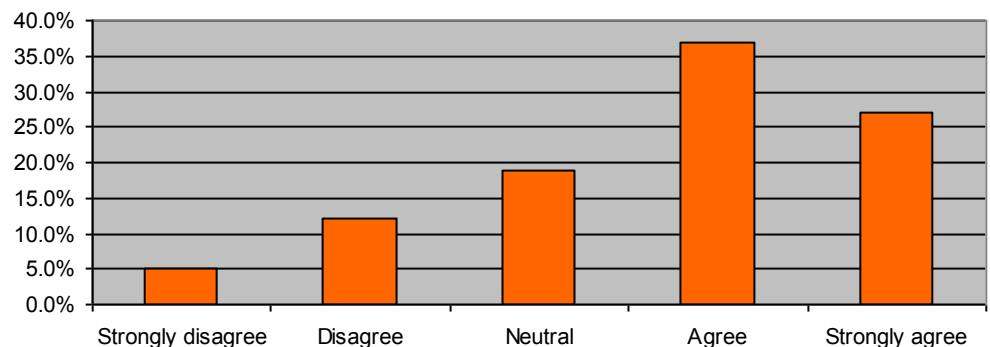
Others oppose it "as a measurable, narrow idea that presupposes the university is...not engaged with the community precisely in what it is tasked to do: help in the formation of intelligent, socially aware, knowledgeable community members".

Regardless of the degree to which they do or do not support having community engagement form part of the University and Faculty of Arts academic plans, survey respondents clearly asserted that any such inclusion must be **relevant to the practice** of the academic and the community alike; must **make space for the wide range of practices and approaches** available to different disciplines; and must include **clearly outlined expectations** that are given the **institutional support** required for successful and meaningful execution, without the expectation that all academics will or can wear the mantle of engagement, let alone in the same fashion.

Engagement and Interdisciplinarity in Individual Practices of Teaching, Research, and Service

Given the nature of community engaged practice, it is perhaps not surprising that it is highly interdisciplinary. A majority (64%) of participants indicated that they emphasize community engagement in their own work (Q9), and an even larger percentage (70%) see **interdisciplinarity** as an integral part of that engagement. People working in Fine Arts were significantly more likely than participants from other areas of Arts to emphasize both engagement and interdisciplinarity in their individual practice. The two do not necessarily go together, however; assistant professors and people who have been at the University of Alberta for 0-5 years were significantly more likely to emphasize interdisciplinarity, but not engagement, in comparison to other groups.

**(Q9) I emphasize community engagement in my own work.**

The importance and practice of community engagement also vary by area of activity. While the majority of respondents agreed or strongly agreed that community engagement matters to their teaching (Q20), research (Q22), and service (Q22), each respective mode receives stronger emphasis: 60% for teaching, 64% for research, and 70% for service.

Service is the area in which engagement is most likely practiced, and most evenly distributed across the Faculty. It is the only mode in which reported practice (Q25) is commensurate with the degree of importance placed on it: 70% of respondents agreed or strongly agreed that they have been involved in community engaged service over the last three years. Service is also the only mode in which there is no significant difference in percentage of practitioners across the disciplinary sub-areas (Fine Arts, Humanities, Social Sciences, and Interdisciplinarity) in Arts.

Community engaged teaching and research tell somewhat different stories - actual practice is below reported interest levels, and there is some variability across sub-areas of Arts. Just under 50% of respondents report involvement in engaged **teaching**, and 56% in engaged **research**. Members of Fine Arts are significantly more likely to have done both, while those in Social Sciences are also significantly more likely to have practiced engaged research in the last three years.

Rank and position matter to the actual ability and/or willingness to practice community engaged teaching and service. Both contract instructors and assistant professors are very significantly less likely to be involved in engaged **service**, and assistant professors are very significantly less likely than people at other ranks to practice community engaged **teaching** (see Tables 5-7, p. 21).

(Q10) Interdisciplinarity is integral to my engagement work.
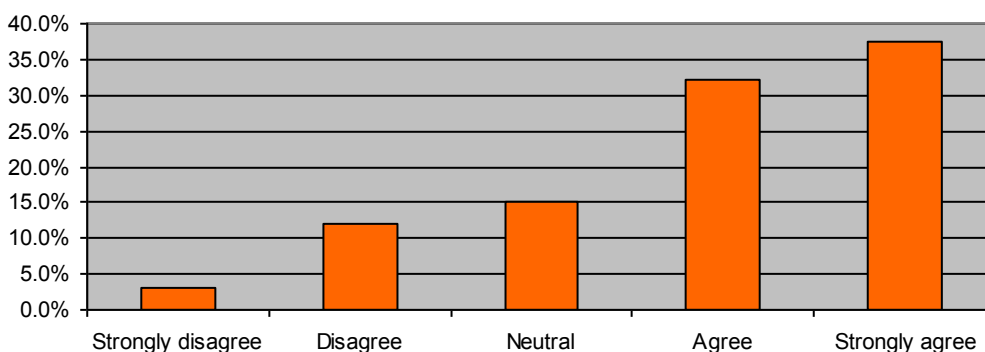
For information on importance of community engagement by department/program refer to Appendix VII.

Q20. How important is community engagement to your teaching practice?

Q21. Have you been involved in community engaged teaching at any time over the last three years?

Q22. How important is community engagement to your research?

Q23. Have you been involved in community engaged research at any time over the last three years?

Q24. How important is community engagement to your academic service?

Q25. Have you been involved in community engaged service at any time over the last three years?

Q26. In general, what is your response to having 'community engagement' form part of the University and Faculty of Arts academic plans?

The Times and Places of Community Engagement

Questions about the where and when of respondents' community engagement activities (Q11-Q18) reveal that they are regular and ongoing rather than one-time events, and tend to vary in duration from year to year. Engaged practice takes place across multiple sites, from on campus to international locations, but most respondents report involvement in local communities. Community collaborations are also variably initiated by university and community partners.

CHART 4

(Q12-Q14) Community Engagement Initiated By:

requests from community
academic as part of scholarship
relationships with community partners
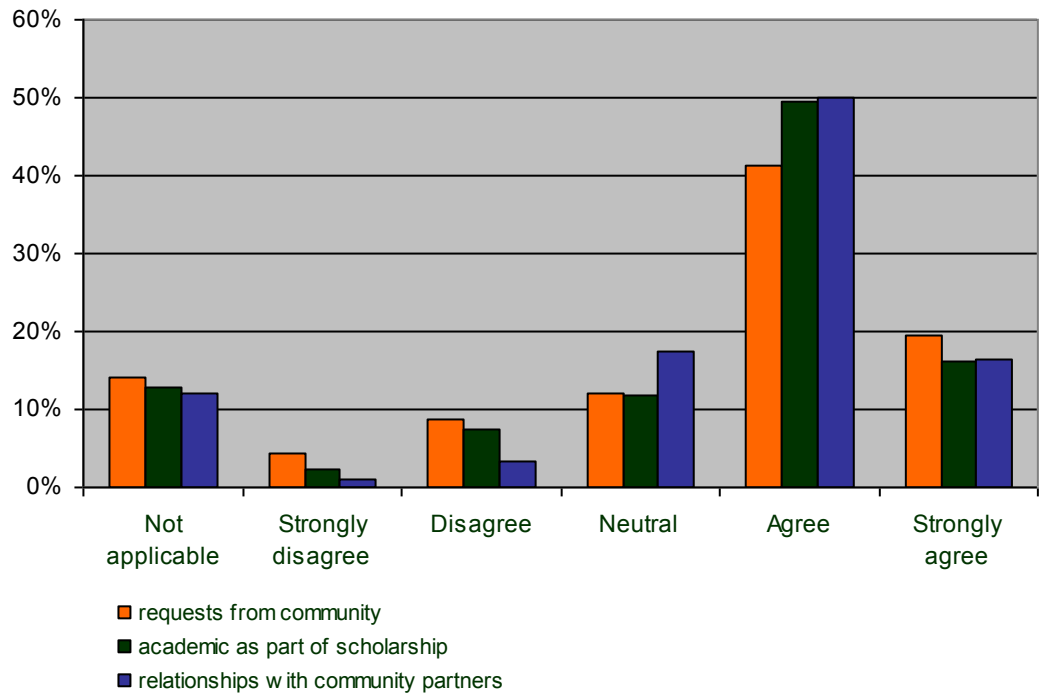
S U M M A R Y :

Across all three modes of teaching, research, and service, there is a significant correlation between how people **rated** the importance of engagement and whether they **practice** it. This might be interpreted to mean that what people rate as important they (are able to) actually carry out, and/or that what they actually do shapes what they rate as important. But there is more to the story. In the realm of **research**, emphasis on the importance of engagement is much more likely to translate into practice. (For each unit of increase in the rating of importance in Q22, an increase in actual practice was 24 times more likely in Q23, whereas in the areas of teaching and service it was only 6 times more likely.)

Faculty in Fine Arts, and to some degree Social Sciences, are more involved in community engaged practices. This is probably at least in part a matter of differences in disciplinary traditions and emphases, but might also be a matter of how engagement is defined.

It would seem that **service** is the great commons of engagement, at least across areas of Arts. However, engaged service is clearly not as prevalent among, or possible for, people in their early careers, and those hired to do teaching but not research.

To review the complete survey refer to Appendix VIII.

CHART 5

(Q21) Have you been involved in community-engaged teaching at any time over the last three years?

CHART 6

(Q23) Have you been involved in community-engaged research at any time over the last three years?

CHART 7

(Q25) Have you been involved in community-engaged service at any time over the last three years?

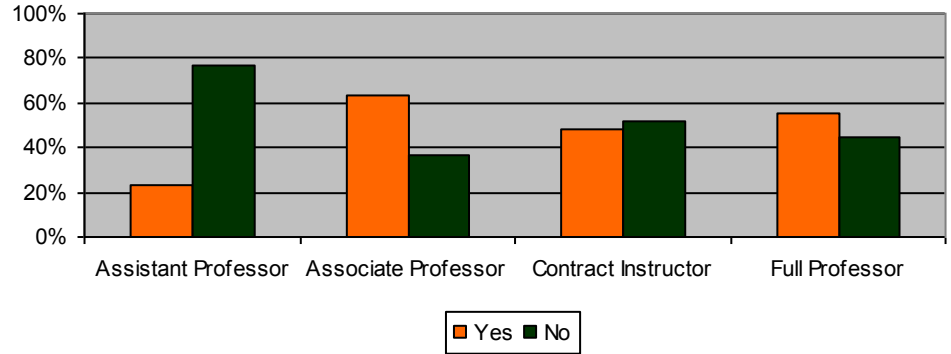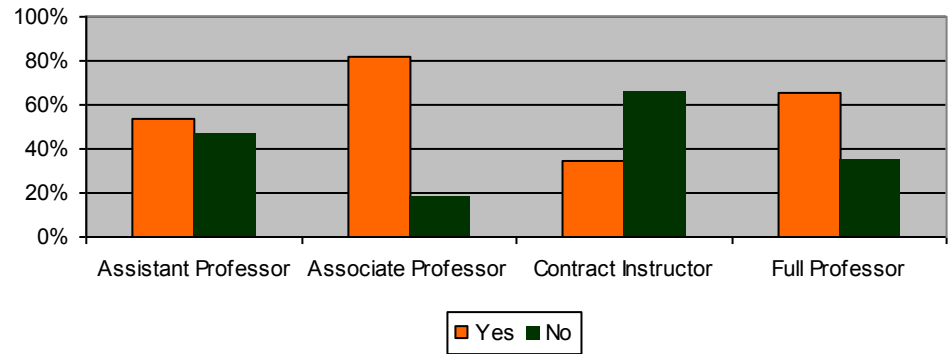# CONCLUSION: CONSIDERATIONS AND RECOMMENDATIONS

"Arts is all about the human experience ...when you look at the Arts, what we do is we talk about the human experience. History, philosophy, literature, art, drama, all these… psychology… they enrich and inform…"

-Interview Participant

What does 'community engagement' mean?

For faculty members and contract instructors in the Faculty of Arts at the University of Alberta, 'community engagement' can mean any number of things: the ways in which community engaged research, teaching, and service are imagined, practiced, and integrated with each other are as varied as the actors involved. When it begins to form a part of vision statements and academic planning, however, its meaning is at risk of becoming to rigidly and/or narrowly defined, and an understanding of its inherent creativity and fluidity is therefore crucial if it is going to successfully inform and invigorate academic activity.

Participants in the **Arts Community Engagement Study** articulated a cautious optimism with regard to having community engagement form part of the Faculty's mission and mandate. An understanding of the University as a public institution, a genuine belief in the relevance of the work that they do, and a desire to engage with the social, cultural, and political landscape already inform the academic practice of many Faculty members and contract instructors in Arts. There is a concern, however, that any incitement to engage at the institutional level be organic rather than adjunct to planning documents, and that it also consider the unique positions of the academics who will execute those plans.

There is, for example, a critical difference among the modes presented here as the frame for engagement practices in the Faculty of Arts: while the modes are deeply entwined, those activities categorized as **University Relevancy** and **Knowledge Mobilization** tend to be more instrumental to the public position of the University, and have a subsequent tendency to be more rewarded, encouraged, supported, and recognized. Those activities categorized as **Engaging with Issues** and **Embedded Practice**, because they tend to be more intrinsic to the individual academic, do not enjoy the same level of support or recognition. Any mandate that seeks to assert and/or highlight activities inherent to those two modes of community engagement must embrace corresponding structural supports or risk emptying the signifier and overtaxing the actors involved.

Community engagement that embraces context, and allows for the creativity of that context, is already practiced widely across the Faculty of Arts. Any entrenchment of 'community engagement' into the work of the Faculty should be broadly enough conceived that it can foster and promote continued work in this area without penalty or compulsion toward a particular form of scholarship.

Summary of Participant Responses:
Strengths and Barriers of Engagement

Strengths of Community Engagement in Arts

- Uniquely positioned to contribute to University relevancy
- Centrality of/impact on 'community' is integral to all three Arts areas
- Possibilities for/of interdisciplinarity - creative, enriched, sophisticated work on and off campus
- Successful '*How To*' models and leaders already exist
- Fine Arts are a bridge to other faculties and communities outside the University
- Community is already 'engaged' (interested in) the subjects of Arts

Barriers to Community Engagement in Arts

- University is a 'research' institute, and that needs to be the priority
- Time, including the way that teaching in Arts engages students differently from other faculties
- Lack of incentive and support at the institutional level
- Types of engagement restricted by discipline
- Career arc, including need to establish expertise, and 'academic' as an international designation that must compete on an international scale
- Shrinking resources (funding, support staff, academic staff)

Recommendations

1. Create spaces for engagement to occur without penalty.

- Provide institutional structures (time, money, ease) that support and foster community engagement practice, including the way it is recognized and rewarded.
- Create standards for recognition of community engaged teaching and research that can be integrated into annual reviews.
- Be attentive to differences between disciplines: expectations of engagement should not be uniform.

2. Consider the unique positions of the actors involved.

- Time is at a premium for faculty members and contract instructors in Arts: community engagement should not be presented simply as 'one more thing to do', but as an opportunity that is organic and contributes to the work that is already undertaken.
- Point in career matters: in many disciplines, established academics are more readily able to engage with the community. Further support for community engagement among academics in their early careers should be explored.
- Expectations of engagement should foster rather than hinder the academic's ability to establish a reputation or to meet standards of excellence established by their field.

3. Recognise, celebrate and nurture existing programs.

- The Faculty already houses successful engagement projects and programs: draw on existing models that can foster engagement with the community without burdening the individual.
- Recognize and cultivate existing leaders: many people in the Faculty are already actively engaged in teaching, research, and service that involve the community, and can provide valuable insight and leadership in the development of meaningful community engagement practices.
- Increase the profile of community engagement *within* the Faculty of Arts: know what work is being done, and offer models to others in the Faculty to encourage new innovation of broad scholarly value.

4. Encourage creative collaboration across disciplines and Faculties.

- The Faculty of Arts is uniquely positioned to engage with multiple communities because of the diversity of its three main areas of study: creative collaboration across disciplines can provide multiple points of entry for community engaged practice.
- The potential for collaboration in Arts creates an opportunity to strengthen the communities *within* the Faculty as well.
- The potential for collaboration *between* Arts and other Faculties creates an opportunity to strengthen community engagement both on and off campus.

APPENDIX I: METHODOLOGY

A **literature review** was conducted to identify current philosophic conceptualizations of engaged teaching and research, including key issues, trends, and debates, as well as models of engagement, and engagement assessment practice.

The members of **two focus groups** (Arts Teaching, Learning and Engagement Committee (ATLEC) and Chairs' Council) were asked to respond to a working definition and proposed typology for community engagement developed as a result of the literature review: feedback contributed to the development of survey questions.

An anonymous, voluntary, online survey (Appendix VIII) of the scholarship of engagement, and range of teaching and research engagement initiatives in the Faculty of Arts was distributed to faculty and contract instructors (FTE ≥ 0.66) via direct email to contract instructors, as well as an email request for participation disseminated via department administrators and the arts-academics listserv.

The **survey (115 respondents)** was comprised of 30 questions and was available online for the period of one month (January 27 - February 25, 2012): a combination of demographic, dichotomous (yes/no), scalar (Likert scale), open-ended, and scalar-with-request-for-comment questions were used to target information on the kinds of engagement related practice academics are engaged in (including interdisciplinary endeavours), and to identify as specifically as possible what respondents themselves consider engaged teaching and research practice. Quantitative results were analysed using descriptive and inferential statistics (OLS regression, logistic regression, correlation). Two questions (Q1-department and Q29-years at the U of A) were re-coded for purposes of analysis. Qualitative results were thematically coded.

A number of survey respondents (35) indicated that they would be willing to participate in an interview for the study: **12 interviews** with representatives from across the faculty (Humanities (5), Social Sciences (5), Fine Arts (1), and (1) Institute) were held over a 3 week period (February 28 -March 16, 2012), and were used to explore key themes identified during the survey analysis. The purpose of the interviews was to uncover a more nuanced understanding of the particular strengths and challenges of engagement in Arts at the University of Alberta. A semi-structured interview process with open-ended questions invited discussion of participant practices and philosophies of community engagement, including their understanding of its position within their broader scholarly mandate. Key consideration was given to the kinds of practices identified as engagement by participants, and questions involving impetus, intentionality, community-campus relationships, and reflections on Arts and engagement guided the interview process.

APPENDIX II - University Relevancy Examples Summary

Range of Responses Exemplifying this Mode:

Adjudication

- "I have volunteered to judge debates in the high school system, here in Edmonton."
- "jury member for the Alberta student short film festival"

K-12 Presentations

- "talk to high school students about what it is to study humanities or history or religious studies at university"
- "One example is the Saturday I gave to Strathcona High School to participate in their AP curriculum by preparing and delivering a lecture on women in art to the students."

Media commentary/Op-eds

- "radio interviews"
- "op-ed in the newspapers"

Professional collaboration

- "I'm involved with a organization that runs events that bring academics and new media artists together"

Public events

- "rapporteur at a conference on taxation of oil and gas in Alberta."
- "free concerts in the downtown area"

Public presentations/workshops/lectures

- "doing a workshop, an Easter egg workshop"

Serving on boards/committees

- "Serving on the boards of museums and community arts organizations."
- "I sat on the board of an organization devoted to developing a new model for rural sustainable livelihood."
- "I'm on the National Statistics Council. That's advisory work for Statistics Canada."

Working with professional associations

- "President of the String Association"
- "President: RCCO [Royal Canadian College of Organists]"

Internet/Access

- "post texts of lectures of introductory comments about these pieces that are being performed in public at the Winspear downtown"
- "Twitter account and Facebook"

APPENDIX III - Knowledge Mobilization Examples Summary

Range of Responses Exemplifying this Mode:

Application of research

- "Providing research for a public document on a current policy issue, and working on efforts to get media attention for related policy proposals."
- "Demonstrating the benefits of voice development/healing upon people who have Parkinson's Disease."

Conferences/Workshops

- "I conducted a 3 hour workshop in Technical Theatre last Feb. for H.A.L.O., a community and Edmonton Police Service rehabilitation program for young offenders."
- "In 2009, a Tsuut'ina Elder and I co-organized an international Dene Migration Workshop at the Tsuu T'ina Nation which brought in speakers and academics working on Dene history from across North America."

Expertise as Community Resource/Consulting

- "I am presently working with a local community group in the MacCauley neighbourhood providing technical
  consultation/advice on the renovation of an older church into a community performing space."
- "Canadian Manufacturers and Exporters Association calls me up, wants me to explain the report in an online what they call 'webinar'."
- "consulting for a museum in Stony Plain."

Internet - Access to Information

- "We are looking to post podcasts of a lecture that we've sponsored onto the website"

Professional collaboration

- "writing drama; working with theatre companies in and beyond Edmonton"
- "working with a group developing community and artist input as a university in East Africa is developed"

Lectures/Presentations to groups/organizations

- "I along with graduate students present at the Spanish resource center in Woodcroft school in Edmonton to public school teachers on strategies of how to improve their teaching using audio-visual technologies."
- "I've been asked to go to Atlanta, Georgia in July to give a lecture to some visiting Spanish economists, economists who work with the Spanish Federal Government in the Ministry of Finance"

Public presentation/talks

- "[A colleague] and I were invited to the Unitarian service on a Sunday morning - talked and shared coffee and conversation with people from that group."
- "I do - for ACUA, the Alberta Council for Ukrainian Arts - I do several storytelling events, ones like Deep Freeze."

Teaching - Outreach

- "Hope foundation kids camp. Facilitated drama workshops with 50 rural aboriginal grade fives."
- "Once a week, I team teach a class at The Learning Center at Boyle Street. As a group, we take turns developing curriculum and leading the class. When we are not the primary instructor, we are still present to assist students in the project based learning."

APPENDIX IV - Engaging with Issues Examples Summary

Range of Responses Exemplifying this Mode:

Application of academic work

- "a series of plays I've done that are designed as reader's theatre pieces. They are designed for anyone to do the readings, right? You don't have to be an actor. They are about discussion on health ethics topics."
- "Student projects that involve working with politically engaged organizations in Edmonton."

Inter-organizational Collaboration

- "I conducted and presented research on immigrant employment issues in northern Alberta in collaboration with an immigrant-serving organization."
- "Partnership with government and civil society organizations around environmental issues and citizen involvement"
- "I developed a survey with a national organization. This survey was intended to evaluate the efficacy of law reforms from the perspective of front line groups. In December, I was invited to present to a Parliamentary committee evaluating one of the law reforms I researched. I spoke about the results of the survey and coordinated my presentation with NGOs who were also presenting. I was also worked with other academics and with a national organization to prepare two Supreme Court of Canada interventions. The cases relate to my research expertise."

Issues/Activism

- "I have been working with Anti-Racism Edmonton (a City of Edmonton initiative) for the past year in developing and conducting a survey of Edmonton residents' experiences with and opinions about discrimination."
- "contributing letters to our campaign that was on about citizenship rights."
- "course development and presentations for elder hostel, a community group promoting lifelong learning"

Publishing

- "wrote an article for the Donald Laurier Institute newsletter publication on the demographic challenge to Health Canada's fiscal situation."
- "preparing or publishing through the School of Public Policy a paper on tax reform in Alberta"

Policy/Advisory

- "working with a couple of colleagues in the department of Resource Economics and Environmental Sociology (REES) on recommendations and presentations to City planners at the same time as writing scholarly articles to planning and sociology journals"
- "Providing research for a public document on a current policy issue, and working on efforts to get media attention for related policy proposals."

APPENDIX V - Embedded Practice Examples Summary

Range of Responses Exemplifying this Mode:

Research

- "I am involved in a longitudinal, community-based study on four methods of delivering social and health services to low-income families with children."
- "Worked with inner city youth and persons with mental illnesses to create a play sourced from community participants."
- "Current research involves interactions with local community members involved in energy efficiency initiatives."
- "Collaboration with Métis elders in Grande Cache, AB and Prince George, BC"

Teaching

- "I teach two undergraduate and one graduate course in Intergenerational Theatre, in which the students research and practice theatre with seniors."
- "Students interviewed members of the hispanic community, transcribed these interviews into spanish and then translated them into english as part of the course focus (translation). These interviews are continually being uploaded (with subtitles) on the course website to share with the community about the hardships faced by recent immigrants who move to Edmonton."
- "I regularly integrate CSL into my graduate course on qualitative methods. Students have a choice to conduct their research practice with a community organization with an identified need."
- "For me, there is little distinction between teaching and research in this area. The result of the teaching is the development of new plays and performances with seniors, which then become the subject of the research."

APPENDIX VI - Personal Motivations to Engage

O'Meara's typology of motivations for faculty engagement (2008) was used to foreground (to the degree possible) the personal motivations to engage expressed by survey and interview participants. While findings consistently aligned with O'Meara's typology, participant responses did contribute to a more nuanced understanding of O'Meara's categories.

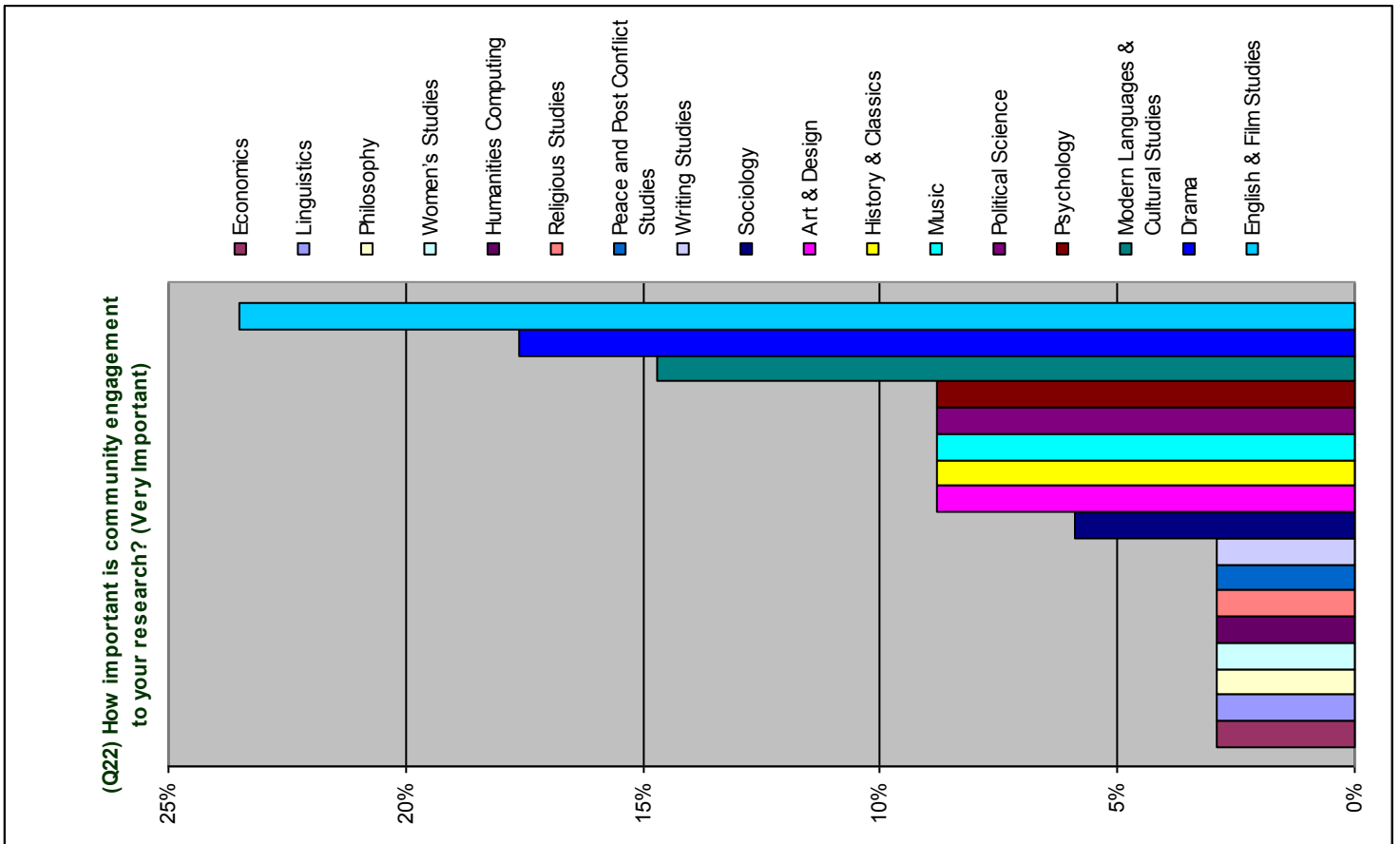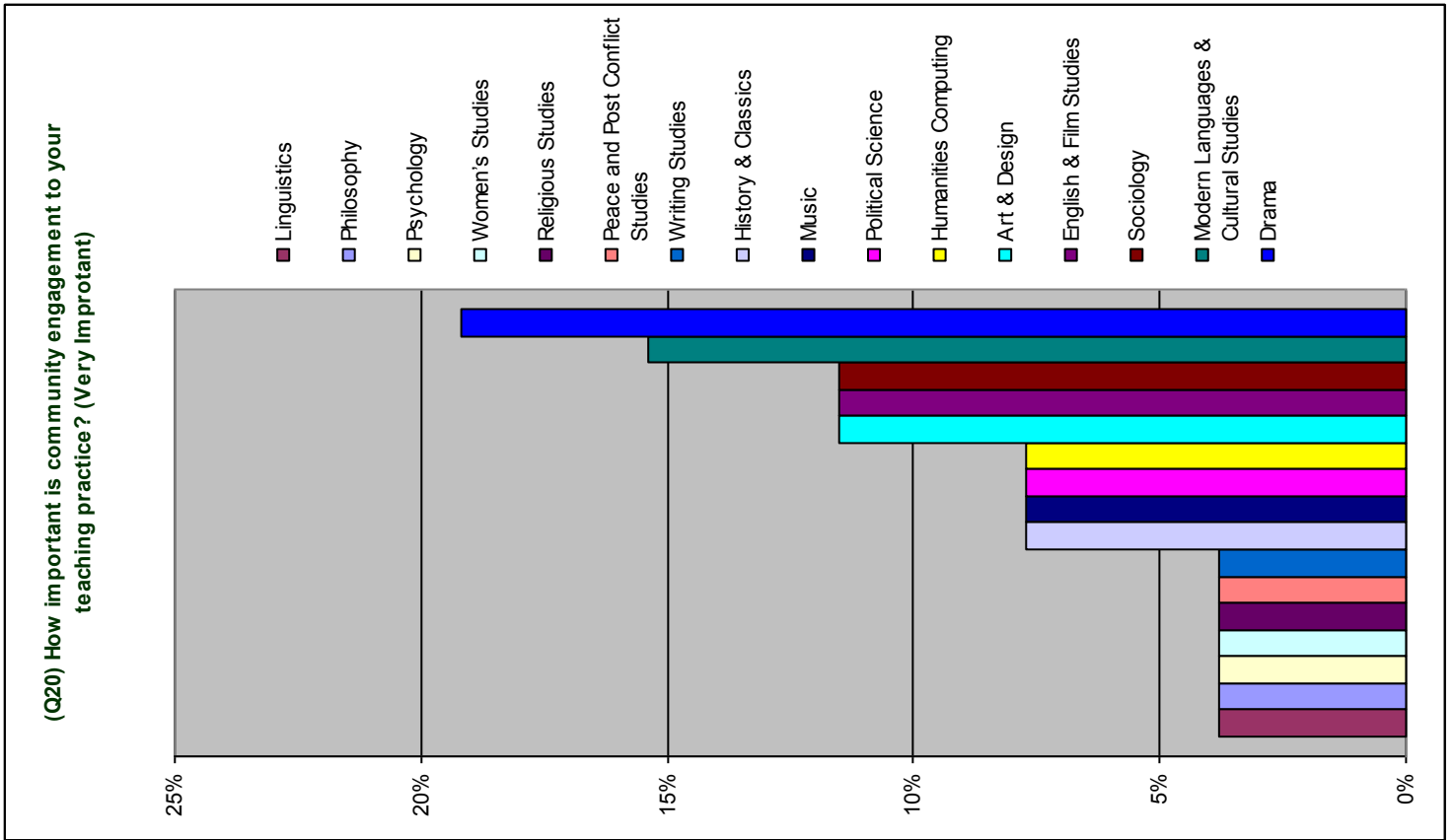## Applying participant responses to O'Meara's Motivations for Engagement Typology:

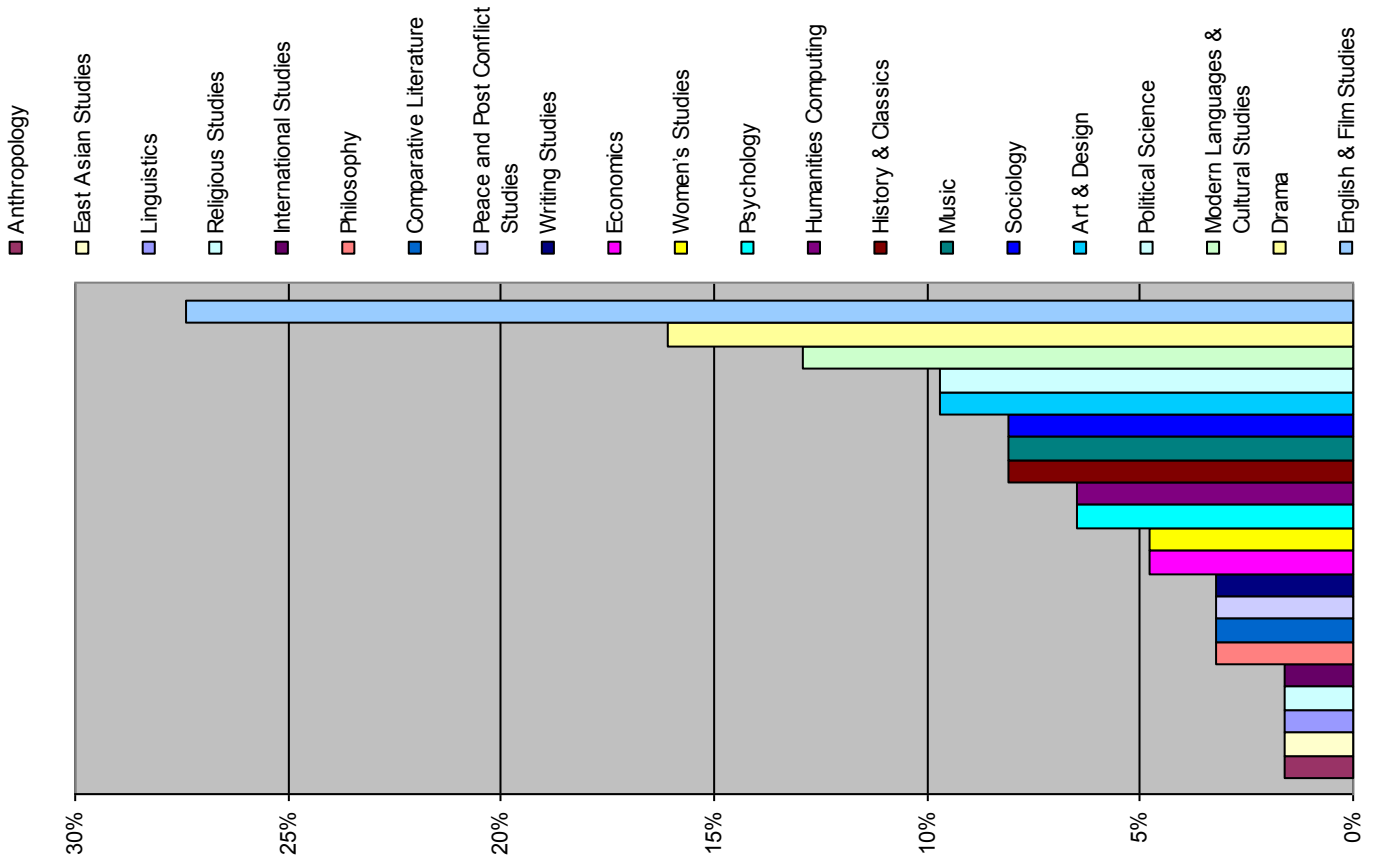| O'Meara's Typology	ACES: Extensions of O'Meara
I. **To facilitate student learning and growth.** Relates to *individual goals*, *intrinsic motivation*	Needs to include 'and increase student engagement (with course material)': community engaged teaching practice is seen in part as increasing relevancy and validity of course material. The more engaged the students are, the better their learning.
II. **To achieve disciplinary goals.** Relates to *individual goals* that a faculty member may be socialized toward within a discipline; *social knowledge* of expectations of a discipline	
III. **Personal commitments to specific social issues, places, and people.** Relates to *individual goals*, *intrinsic motivation*, self-knowledge, and perhaps also *what can be learned* from partnership	The word 'specific' is problematic as applied to social issues in particular, but in conjunction with places and people as well: many respondents articulated a commitment to broader societal change, and/or an awareness that their work can contribute to and impact broad social/political/cultural discourses. Some see this as their professional responsibility.
IV. **Personal/ professional identity.** Relates to *self-knowledge, individual goals, intrinsic motivation*	This category needs to take efficacy and a genuine belief in/excitement about the work that faculty members and contract staff do into account: some respondents indicated an intrinsic motivation that goes beyond 'identity'.
V. **Pursuit of rigorous scholarship and learning.** Relates to the concept of *self-directed learning* and *what can be learned, individual goals,* and *intrinsic motivation*	
VI. **A desire for collaboration, relationships, partners, and public-making.** Relates to *individual goals*, *intrinsic motivation*, self-knowledge and *social knowledge*, and *what can be learned* from partnership	
VII. **Institutional type and mission, appointment type, and/or an enabling reward system and culture for community engagement.** Relates to *beliefs about the supportiveness of one's contexts*, *extrinsic rewards, social knowledge*	Including 'appointment type' in with university mission is somewhat problematic in that is tends to erase the agency of the individual: many respondents felt a responsibility to the community and/or to engage in community engaged teaching, research and service as a result of their particular (privileged) position. Additionally, 'institutional type and mission' needs to explicitly include the way that the individual perceives the University: because this is the only category that emerges from extrinsic motivation/reward, the implication is that the specific institution type and mission dictates engagement to the individual (top-down), whereas many respondents expressed a responsibility and desire to engage with the community because of their own beliefs about and understanding of the purpose, role and mission of a university in general (internalized, inside-out).

O'Meara, K. (2008). Motivation for faculty community engagement: Learning from exemplars. *Journal of Higher Education Outreach and Engagement*, Volume 12(1), pp. 7- 29.

APPENDIX VII - Importance of Engagement by Department/Program

(Q20) How important is community engagement to your teaching practice? (Very Important)

Legend: Linguistics, Philosophy, Psychology, Women's Studies, Religious Studies, Peace and Post Conflict Studies, Writing Studies, History & Classics, Music, Political Science, Humanities Computing, Art & Design, English & Film Studies, Sociology, Modern Languages & Cultural Studies, Drama

Axis: 25%, 20%, 15%, 10%, 5%, 0%

(Q22) How important is community engagement to your research? (Very Important)

Legend: Economics, Linguistics, Philosophy, Women's Studies, Humanities Computing, Religious Studies, Peace and Post Conflict Studies, Writing Studies, Sociology, Art & Design, History & Classics, Music, Political Science, Psychology, Modern Languages & Cultural Studies, Drama, English & Film Studies

Axis: 25%, 20%, 15%, 10%, 5%, 0%

(Q24) How important is community engagement to your academic service? (Very Important)

Legend:
- East Asian Studies
- Linguistics
- Philosophy
- Comparative Literature
- Peace and Post Conflict Studies
- Writing Studies
- Sociology
- Women's Studies
- Art & Design
- Psychology
- Religious Studies
- History & Classics
- Modern Languages & Cultural Studies
- Music
- Political Science
- Drama
- English & Film Studies

Axis: 25.0%, 20.0%, 15.0%, 10.0%, 5.0%, 0.0%

(Q9) Respondents who Agreed or Strongly Agreed that they emphasize community engagement in their own work.

Legend:
- Anthropology
- East Asian Studies
- Linguistics
- Religious Studies
- International Studies
- Philosophy
- Comparative Literature
- Peace and Post Conflict Studies
- Writing Studies
- Economics
- Women's Studies
- Psychology
- Humanities Computing
- History & Classics
- Music
- Sociology
- Art & Design
- Political Science
- Modern Languages & Cultural Studies
- Drama
- English & Film Studies

Axis: 30%, 25%, 20%, 15%, 10%, 5%, 0%

APPENDIX VIII - ACES Survey Questions

Departments/Programs

Q1. Please indicate **all** of the departments/programs that you are affiliated with:

☐ Anthropology   ☐ Psychology
☐ Art & Design   ☐ Sociology
☐ Drama   ☐ Women's Studies
☐ East Asian Studies   ☐ Comparative Literature
☐ Economics   ☐ Humanities Computing
☐ English & Film Studies   ☐ Middle Eastern and African Studies
☐ History & Classics   ☐ Religious Studies
☐ Linguistics   ☐ Science, Technology and Society
☐ Modern Languages & Cultural Studies   ☐ Peace and Post Conflict Studies
☐ Music   ☐ International Studies
☐ Philosophy   ☐ Writing Studies

Centres & Institutes

Q2. Please indicate **all** of the Centres and Institutes that you are affiliated with:

☐ Alberta Institute for American Studies
☐ Arts Resource Centre
☐ Canadian Building Energy End-use Data and Analysis Centre CBEEDAC
☐ Canadian Centre for Theatre Creation
☐ Canadian Institute for Nordic Studies
☐ Canadian Institute for Research Computing in the Arts
☐ Canadian Institute of Ukrainian Studies
☐ Canadian Literature Centre/Centre de littérature canadienne
☐ Canadian Indigenous Languages and Literacy Development Institute (CILLDI)
☐ Centre for Ethnomusicology
☐ Centre for Writers
☐ Community Service-Learning (CSL)
☐ Folkways Alive!
☐ Institute of Prairie Archaeology
☐ Institute for Public Economics
☐ Kule Institute for Advanced Study
☐ Medieval and Early Modern Institute
☐ Milan V. Dimic Institute for Comparative Literature and Cultural Studies
☐ Parkland Institute

☐   Peter and Doris Kule Centre for Ukrainian and Canadian Folklore
☐   Population Research Laboratory
☐   Prince Takamado Japan Centre for Teaching and Research
☐   Research Institute in Women's Writing: The Orlando Project
☐   Wirth Institute for Austrian and Central European Studies

Community Engagement – General

Please indicate the degree to which you agree or disagree with the following statements:

Q3. The Faculty of Arts currently places importance on community engaged research.

    1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree

Q4. The Faculty of Arts currently places importance on community engaged teaching.

    1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree

Q5. The Faculty of Arts currently places importance on community engaged service.

    1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree

Please indicate the degree to which you agree or disagree with the following statements:

Q6. The Faculty of Arts should place more importance on community engaged research.

    1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree

Q7. The Faculty of Arts should place more importance on community engaged teaching.

    1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree

Q8. The Faculty of Arts should place more importance on community engaged service.

    1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree

Q9.   I emphasize community engagement in my own work.

    1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree

Q10.   Interdisciplinarity is integral to my engagement work.

    1.   Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree

Q11. In general, how would you define "community engagement"?

Indicate the degree to which you agree with each of the following statements:

Q12.   My community engagement activities are initiated by requests from community, civic, media, or other organizations.

> 1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree 6. Not applicable

Q13.   My community engagement activities are initiated by me, as part of my academic responsibilities and scholarship.

> 1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree 6. Not applicable

Q14.   My community engagement activities emerge from relationships that I have developed with community partners.

> 1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree 6. Not applicable

Q15.   My community engagement activities tend to be individualized, one-time events.

> 1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree 6. Not applicable

Q16.   My community engagement activities tend to occur regularly, as part of an ongoing program or partnership.

> 1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree 6. Not applicable

Q17.   My community engagement activities tend to change in frequency and duration, depending on the academic year.

> 1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly disagree 6. Not applicable

Q18.   Which of the following are sites/foci of your community engagement activities? Choose **all** that apply.

- ☐ On Campus
- ☐ Off Campus - Community or municipally based
- ☐ Off Campus - Regional or Provincial
- ☐ Off Campus - National
- ☐ Off Campus - International
- ☐ Virtual

Q19.   Why is community engagement part of your academic practice?

Community Engagement in Teaching

Examples include community-based courses or assignments, internships, curriculum development related to community engagement, assessment of student learning in the community, community service-learning, and advising undergraduate or graduate students doing community engaged research or action research.

Q20. How important is community engagement to your teaching practice?

1. Not at all important 2. Not very important 3. Somewhat important 4. Very important

Q21. Have you been involved in community engaged teaching at any time over the last three years?

YES   NO

If **YES**, please provide one brief example of that teaching:

Community Engagement in Research

Examples include knowledge mobilization strategies that bridge scholarly research and community outcomes, collaborative and/or participatory forms of research with community partners (including program evaluation), action oriented research focusing on social transformation and community development, and research on the practice of community engagement.

Q22. How important is community engagement to your research?

1. Not at all important 2. Not very important 3. Somewhat important 4. Very important

Q23. Have you been involved in community engaged research at any time over the last three years?

YES   NO

If **YES**, please provide one brief example of that research:

Community Engagement in Service

Examples include membership on community boards, presentations to community groups, liaising with community groups, volunteer work, and community service, where the work is linked to your role as an academic in some way.

Q24. How important is community engagement to your academic service?

1. Not at all important 2. Not very important 3. Somewhat important 4. Very important

Q25. Have you been involved in community engaged service at any time over the last three years?

YES   NO

If **YES**, please provide one brief example of that service:

Community Engagement and Academic Plans

Q26. In general, what is your response to having 'community engagement' form part of the University and Faculty of Arts academic plans?

Demographic Information

Q27. Please identify your gender:

☐ Female
☐ Male
☐ Other

Q28. What position do you currently hold at the University of Alberta?

☐ Assistant Professor
☐ Associate Professor
☐ Contract Instructor
☐ Full Professor

Q29. How many years have you been employed with the Faculty of Arts at the University of Alberta?

☐ 0-5
☐ 5-10
☐ 10-15
☐ 15-20
☐ 20-25
☐ 25+

Q30. Would you be willing to be contacted for an interview to discuss community engaged teaching and research?

☐ YES
☐ NO

(Q28) What position do you currently hold at the University of Alberta?