Grow Your Arts Node

A TOOLKIT FOR NURTURING ARTS ENGAGEMENT IN COMMUNITY SPACES

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Grow Your Arts Node: A Toolkit

Grow Your Arts Node hopes to get you excited about the possibilities of nurturing arts engagement in your community spaces. This toolkit will help you think about how to build and develop an arts node within your community. If you are keen to make the arts a regular feature where you live or work, you will find a number of handy ideas here.

This toolkit contains practical resources such as strategies for developing an arts node, evaluation checklists and tools for understanding your neighbourhood better, as well as actual case studies. Explore its different sections and apply what you find most relevant. An effective arts node requires thoughtful planning and should involve stakeholders from your community. Whether you are new to the idea or have been managing a node for a while, Grow Your Arts Node should prove a useful resource for you.

SECTION

1

About the toolkit

Grow Your Arts Node is divided into five sections. In **Section One**, you will read about what an arts node is and the benefits of evaluating its spaces and activities regularly. You will also gain an overview of how this toolkit can assist you in practical ways.

Section Two outlines key strategies and principles for establishing an effective arts node. It comes with two checklists you can use to evaluate your node's growth. To support you in this evaluation process, **Section Three** offers a range of tools and activities to help you gather feedback and work with partners to develop your node.

The last two sections are supplementary sections. **Section Four** features twelve case studies, outlining their processes and learning points - we hope these will inspire you towards new activities or projects ideas.

Section Five contains a useful list of other resources you can tap on beyond this toolkit.

1 . 1

What is
an Arts Node?

A node is simply a connecting point, where pathways intersect. An arts node is, as such, conceived as a vibrant space for regular arts activities that are accessible to a community. Imagine an island-wide network of such nodes in our heartlands and the exciting possibilities it can generate for your community!

Importantly, these nodes can leverage on the arts as a meaningful way to build and bridge communities. They can serve as a network for arts and culture to reach a large audience. Arts nodes provide platforms for families and people of different backgrounds to gather and pursue creative interests.

An effective arts node should bring quality arts experiences to the community and provide sustained and regular opportunities for the community to engage, create, and participate in the arts.

An arts node is
conceived as a
vibrant space
for regular arts
activities that are
accessible to
a community.

The Arts and Culture Nodes Programme

The Arts and Culture Nodes Programme is initiated by the National Arts Council to broaden the range of arts and culture offerings in the heartlands and allow more people to enjoy and engage the arts where they live and play.

The programme has set up 15 arts nodes in community spaces. These nodes are jointly developed through partnerships with organisations such as the National Library Board, People's Association (national body supporting grassroots activities) and SAFRA (a network of recreational clubs for the armed force's servicemen and their families).

The Programme hopes to grow the network of arts nodes through a diversity of arts offerings that correspond with ground interests and are accessible across all age and ethnic groups.

Why Evaluate?

Evaluation is sometimes viewed as a burdensome activity or an unwelcome audit exercise. However, within the context of this toolkit, evaluation is an essential process that can build up your arts node – it enables you to understand the strengths and weaknesses of your activities and their levels of success. The process sets you on a holistic path of strengthening and energising your node.

Evaluation also helps you make informed decisions in relation to desired goals and future planning. It enables you to understand the needs and values of your community and think of better ways to connect with it. You can also pass on feedback to your stakeholders such as community partners, funders, and artists you engage. By measuring the impact of the work done, you can keep your node accountable.

"When we do the planning of our programmes, we just rolled them out. With this toolkit, it helps us to reflect from time to time and to internalise why we have done certain things, where we are now, and which direction we should head towards."

PILOT TOOLKIT USER, WOODLANDS REGIONAL LIBRARY

1 . 3

Using
the Toolkit

Grow Your Arts Node is designed to be used in two ways. Firstly, it helps you assess the current state of your arts node. If you are starting one, it should help you consider the relevant factors. Secondly, the toolkit will come in handy when you formulate targets and goals to track the development of your arts node. Here are some tips to keep in mind:

A. **Understand your arts node**
Each arts node is unique in terms of its development and how it operates. Take some time to reflect on the needs, capabilities, constraints, and goals of your node. Also, each arts node is situated in a particular location and context, it is necessary for you to understand the nature of the community it serves.

B. **Develop a vision**
Before using this toolkit, ask yourself what a successful arts node programme might look like to you and what you hope this evaluation process will help your node achieve.

C. **Evaluate and plan for your arts node**
Have short, productive meetings with your team to discuss and evaluate the current state of your node and its targets and goals, using the checklists provided in Section Two.

D. **Be creative**
Feel free to mix and match the tools for evaluation found in Section Three to suit your needs. Also, you may wish to reference activities and projects from Section Four as inspiration for your own programmes.

E. **Reflect and share the insights**
After each activity you complete from the toolkit, take time to reflect on what worked and what did not work so well, as well as how the activity can be improved.

1 . 4

The Evaluation Cycle

There are six steps in the evaluation cycle. It would be ideal for your arts nodes team to involve others – residents in your community, stakeholders and funders such as government agencies, community partners, business associations, and the artists you engage – in the various stages of the evaluation cycle where appropriate.

STEP ONE: Map the current state of your arts node
The evaluation cycle starts with an assessment of where your arts node is. With your team, review the strategies and principles listed in the 'Current State Checklist' found in Section Two.

STEP TWO: Using the 'Current State Checklist'
Identify the indicators present in your node, and determine their importance to your node. Indicators are the measurable features that your arts node would ideally possess.

STEP THREE: Prioritise the indicators
Consider involving your key partners or stakeholders in this step to determine the importance of each indictor, and then prioritising them, so that you can make better practical decisions later on.

STEP FOUR: Formulate targets and goals for your node
With reference to the high priority indicators identified in Step Three, begin to formulate actual targets and goals and reflect these in the 'Target and Goals Checklist' found in Section Two.

STEP FIVE: Formulate the next steps for your node
You may wish to utilise the tools found in Section Three to build on your targets and goals and start planning your activities or programmes.

STEP SIX: Take action!
As you run your activities, observe and make notes in preparation for the next round of self-evaluation after the activities are over.

The Evaluation Cycle Map

1 — Map the current state of your node — **Use the Current State Checklist**

2 — Identify indicators and their importance

3 — Prioritise indicators

4 — Formulate goals and targets — **Use the Target and Goals Checklist**

5 — Formulate next steps — **Use the Tools Catalogue**

6 — Take action

7 — **Repeat!**

SECTION

2

Strategies and checklists

This section introduces you to some fundamental considerations in your development as an arts node. You will be acquainted with five key strategies for establishing an effective node; each strategy is substantiated by accompanying principles that describe successful arts and culture spaces or programmes.

Collectively, these key strategies and principles should help you identify priorities and goals for your arts node through two specially-designed evaluation checklists:

- The **Current State Checklist** (p.36) introduces a list of indicators (measurable features of an arts node) that exemplify the strategies and their principles. By determining whether these indicators are present in your node and their importance to you, this checklist will help you gauge where your node is currently at.

- The **Targets and Goals Checklist** (p.40) is a follow-up activity after the Current State Checklist is completed. By referencing the high priority indicators earlier identified, this checklist will help you formulate feasible targets you can work towards using the recommended tools.

How do you make your arts node more effective?

2 . 1 Strategy One

Understand Your Community's Needs

First, it is crucial that you know your neighbourhood and stakeholders in your community well. This knowledge will allow you to understand your node's position within the community as well as its capabilities, constraints, challenges, and goals. The underlying principles of this strategy are twofold. You are firstly seeking to **understand your community's needs**. Each community is unique, so it will help to know its makeup and the history or context that characterises it. Who are the members of your community? What kinds of activities do they enjoy? What do they do in their free time? How open are they to new ideas? All this is key if you want to plan relevant programmes.

Secondly, you are seeking to **understand the capacity of your node**. Reflect on your node's role, accountability to stakeholders and community, as well as resources and aspirations. This will provide clarity and allow you to set relevant and achievable goals for your future work. It will also help shape your relationship with residents and stakeholders in the community.

2 . 2 Strategy Two

Tap into Your Community's Strengths

Every community has assets. These range from interest groups, support networks, and community agencies to arts and heritage sites and artists living in your neighbourhood. Instead of seeking new resources, you may wish to capitalise on what your community already has. By doing so, you are expanding opportunities for involvement even as you deepen your own engagement with the community!

The underlying principle here is to **build and sustain partnerships with different stakeholders**. Artists and producers can direct creative processes, and community members can be involved as audience, participants, or even co-creators. Government agencies can support or help to manage some of your efforts. The effectiveness of your node depends on how different stakeholders work together to initiate, organise, and run activities as well as tackle any problems that may emerge.

2 . 3 Strategy Three

Create Spaces
for the Arts

In order to grow, the arts needs space. But the arts can also coexist or be embedded within existing spaces for other activities. The strategy is therefore about working to make existing spaces usable for your arts node.

There are two principles to remember with this strategy. The first is to **provide flexible spaces that can accommodate multiple types of activities**. In our dense urban environment, the arts have to compete for space with many other events and activities. To make arts spaces permanent within communities, they need to be flexible and accommodative to different art forms as well as non-arts-related activities.

You should also **provide appropriately equipped spaces for arts within the community**. While the arts can be developed anywhere, a well-considered space that can support events and performances makes for the most conducive environment. The space has to be suitable for artists to practise and perform as well as allow for an audience to get involved. Some infrastructural enhancement – such as soundproofing and ventilation – can help to dramatically improve the quality of spaces.

2 . 4 Strategy Four

Make Arts Participation Accessible

Once you have established a favourable space for the arts, the next strategy involves attracting wider audiences by providing a variety of quality arts programmes with different opportunities for people to participate. Take the initiative to acquaint yourself with the arts scene: visit artist shows and converse with artists! The underlying principle to this strategy is to **provide meaningful engagement for your community**.

Members of a community should not merely remain as audiences for presentations and performances. Opportunities should be given to them to become co-creators or co-organisers. Meaningful engagement should ideally expand beyond one-off programmes. A weekly or monthly activity can help sustain interest, forge ties, and nurture a community's appreciation of the arts.

2 . 5 Strategy Five

Sustain Arts Participation

To keep participation in the arts alive, you need to understand the barriers to people getting involved, such as time, cost, and interests. By getting to root causes, you may be better informed about how to bring people to your activities on a regular basis. Becoming widely recognised as an arts node is a good way of attracting people and keeping them engaged with your plans.

There are three principles to this strategy. Firstly, you should **create an adaptable process for arts engagement**. Given that a community can be diverse, an arts node has to be responsive to different needs, interests, skills, and issues. It should implement flexible approaches that allows the community to provide feedback at different stages. Make plans by all means, but also leave room for unforeseen developments and spontaneous responses.

Secondly, you should **explore community motivation and barriers to arts participation actively**. People are drawn to or resist the arts for various reasons – some of these might be practical or economic in nature. There are also reasons tied to the quality of your activities and the make-up of the community. Understanding what motivates or repels can help you find ways to connect with your audience and plan events that attract specific groups.

Thirdly, you should aim to **establish recognition as an arts node** over time. Once people know that they can rely on your arts node to provide quality programmes, they will be more inclined to engage in them. But, to build reputation, your arts node has to be aware of the ever-changing demands of the community.

2 . 6

Using the Checklist

Now that you have familiarised yourself with the key strategies for developing an arts node, it's time to apply this knowledge using the checklists (appended after this page). Get started by using the **Current State Checklist** as an initial heath check of where your arts node is currently. The **Targets and Goals Checklist** should be used when you and your team are ready to plan ahead. You may refer to the Evaluation Cycle on Page 18 to get a better sense of when to use these checklists.

Keep in mind the following:

A. **Be descriptive in your answers.** Elaborate each issue, write it down clearly, describe conditions honestly, and list challenges and opportunities in sufficient detail.

B. **Withhold your judgments.** There are no right or wrong answers and no bad ideas while brainstorming. Articulate your thoughts, and discuss what is agreeable or disagreeable. Build on the ideas of others.

C. **Be honest.** To move forward, you and your team need to be open about the strengths and weaknesses of your arts node.

D. **Take turns to share ideas.** Every opinion is important during a discussion. Listen to other viewpoints carefully to get a different perspective into an issue.

E. **Evaluate the presence and importance of each of your node's indicators.** The Current State Checklist requires you to rate the qualitative presence and your sense of the importance of each indicator for your node.

G. **Use scenarios to help you formulate targets and goals.** For example, consider an emerging interest within your community and think of how that interest might be incorporated into the vision and existing platforms in your node. The Targets and Goals Checklist should be used to guide these thoughts and plans.

H. **Plan your next steps.** After deciding on the direction for your node, start to plan your activities for the coming year. Review these activities in the middle of the year and once more before you begin the next evaluation cycle.

Current State Checklist

*NA = Not Applicable / L = Low / M = Medium / H = High

STRATEGY	PRINCIPLE	INDICATOR	PRESENCE				IMPORTANCE				CURRENT STATE	PLEASE GIVE YOUR ANSWERS
			NA	L	M	H	NA	L	M	H		
Understand your community's needs	Understand your community's needs	Identify and understand your community's demographics, profile, and cultural influences	○	○	○	○	○	○	○	○	How has your node identified and understood your community's demographics, profile, and cultural influences?	
	Understand the capacity of your node	Identify and understand your node's needs, capabilities, constraints, and goals	○	○	○	○	○	○	○	○	How has your node self-reflected on its needs, capabilities, constraints, and goals?	
Tap into your community's strengths	Build and sustain partnerships with different stakeholders	Collaboration with different stakeholders in your community	○	○	○	○	○	○	○	○	How many collaborations have you built with stakeholders?	
			○	○	○	○	○	○	○	○	How have you worked with new stakeholders in your community?	
Create spaces for the arts	Provide flexible spaces	Maximising of spaces for arts usage	○	○	○	○	○	○	○	○	How has your node used different locations for its activities?	
			○	○	○	○	○	○	○	○	How well has your node used existing spaces for its activities?	
	Provide appropriately equipped spaces	Well-equipped spaces for arts	○	○	○	○	○	○	○	○	How have various spaces in your node been equipped for its activities?	
Make arts participation accessible	Provide meaningful engagement for your community	Engagement of artists	○	○	○	○	○	○	○	○	How many artists have been engaged with your node?	
		Multiple opportunities for participation	○	○	○	○	○	○	○	○	How has your node provided different people in your community with opportunities for participation?	
		Diverse creative activities	○	○	○	○	○	○	○	○	How many monthly activities are organised by your node?	
		Outreach and publicity	○	○	○	○	○	○	○	○	How effective have your node's various channels of outreach to the community been?	
		Presence of interest groups	○	○	○	○	○	○	○	○	How many interest groups are active in your community, and what do they offer?	
Sustain arts participation	Create an adaptable process for arts engagement	Presence of a dedicated core group	○	○	○	○	○	○	○	○	How confident is the core group in organising programmes, and why?	
			○	○	○	○	○	○	○	○	How effective is the core group in organising programmes for your community?	
		Quality arts engagement for your community	○	○	○	○	○	○	○	○	How has your node provided quality arts engagement for your community?	
		Satisfaction rate	○	○	○	○	○	○	○	○	How satisfied have participants been with your node's activities?	
		New and regular participants	○	○	○	○	○	○	○	○	How many new participants has your node attracted?	
			○	○	○	○	○	○	○	○	How many regular participants has your node attracted?	
	Explore community motivation and barriers to arts participation actively	Awareness of motivating factors	○	○	○	○	○	○	○	○	How has your node identified what motivates its participants? What are some of these?	
		Awareness of barriers	○	○	○	○	○	○	○	○	How has the node identified barriers to participation? What are these?	
	Establishing recognition as an arts node	Recognition by your community as an arts touch point	○	○	○	○	○	○	○	○	How familiar are members of your community with your node as an arts touch point?	

The Current State Checklist
acts as an initial heath check
of where your arts node
is currently.

2 . 8

Targets and Goals Checklist

STRATEGY	PRINCIPLE	INDICATOR	TARGET OR GOAL	SUGGESTED TOOLS	PLEASE GIVE YOUR ANSWERS
Understand your community's needs	Understand your community's needs	Identify and understand your community's demographics, profile, and cultural influences	How can your node improve the way it identifies and understands your community's demographics, profile, culture influences?	A. Fly on the Wall Observation B. Community Characters	
	Understand the capacity of your node	Identify and understand your node's needs, capabilities, constraints, and goals	How can your node improve self-reflection on its needs, capabilities, constraints, and goals?	A. SWOT Exercise B. Aspirations Exercise C. Brainstorming	
Tap into your community's strengths	Build and sustain partnerships with different stakeholders	Collaboration with different stakeholders in your community	How can your node sustain its partnerships and build more partnerships?	A. Community Characters B. SWOT Exercise C. Brainstorming	
Create spaces for the arts	Provide flexible spaces	Maximising of spaces for arts usage	How can your node use more locations to organise its activities?	A. Fly-on-the-Wall Observation B. Keep-Toss-Create Mapping C. Story Map	
			How can your node improve the use of its existing spaces?		
	Provide appropriately equipped spaces	Well-equipped spaces for arts	What other facilities are needed to equip the spaces in your node better?	A. Fly-on-the-Wall Observation B. Keep-Toss-Create Mapping C. Story Map	
Make arts participation accessible	Provide meaningful engagement for your community	Engagement of artists	How can your node improve its partnership with artists?	A. Community Characters B. Brainstorming	
		Multiple opportunities for participation	How can your node provide more ways for your community to participate?	A. Self-Documentation with Photographs B. Programme Feedback Form C. Voting D. Brainstorming	
		Diverse creative activities	What is the target number of monthly activities to organise?	A. Self-Documentation with Photographs B. Programme Feedback Form C. Voting D. Brainstorming	
		Outreach and publicity	How can your node improve its outreach?	A. Journaling B. Walking Tours	
		Presence of interest groups	What is the target number of active interest groups for your node?	A. Community Characters B. Brainstorming	
Sustain arts participation	Create an adaptable process for arts engagement	Presence of a dedicated core group	How can your node ensure that its core group continues to be effective?	A. Community Characters B. Brainstorming	
		Quality arts engagement for your community	How can your node improve the quality of arts engagement?	A. Self-Documentation with Photographs B. Brainstorming C. Journaling	
		Satisfaction rate	What is the target satisfaction rate for your node?	A. Voting B. Aspirations Exercise C. Brainstorming	
		New and regular participants	What are the target numbers of new and regular participants to have?	A. Voting B. Aspirations Exercise C. Brainstorming	
	Explore community motivation and barriers to arts participation actively	Awareness of motivating factors	How can your node tap into motivating factors to increase arts participation?	A. Self-Documentation with Photographs B. Programme Feedback Form C. Aspirations Exercise	
		Awareness of barriers	How can your node overcome barriers to increase arts participation?	A. Self-Documentation with Photographs B. Programme Feedback Form C. Aspirations Exercise	
	Establishing recognition as an arts node	Recognition by your community as an arts touch point	How can you help more people recognise your node as an arts touch point?	A. Self-Documentation with Photographs B. Programme Feedback Form C. Voting	

The Targets and Goals
Checklist should be used
when you and your team are
ready to plan ahead.

3

Tools Catalogue

In this section, you will find a series of tools to help you work on developing your arts node. The tools can assist you in collecting the data you need for the evaluation process as well as in planning for the future. For each tool, descriptors on the left column provide an overview of how the tool might be applied. The tools are arranged according to four main categories of use:

A. Understanding the community
The tools in this category can help you to understand the context, members, and stakeholders of your community. They can also be used to reflect on your community's capabilities, constraints, and goals as well as your node's position within the community.

B. Listening to people
The tools here will guide you in speaking and listening to members and stakeholders of your community. The aim is to get an accurate, up-to-date understanding of the people your node serves.

C. Creating ideas
These tools are meant to help you brainstorm for ideas to improve current activities and solutions to outstanding issues. They can also be used for planning future activities.

D. Sharing with others
The tools in this category allow you to practise collecting and presenting information to others. In the process, you should be able to get more members and stakeholders in your community interested and involved.

3.1 Fly-on-the-Wall Observation

Category

♡

Understand the Community

Difficulty Level
●○○

Type
Visual and written

Scale
Individual

Duration
A few hours or a day

Description
This tool enables you to conduct field research in an unobtrusive manner. It requires you to observe a place or activity thoroughly by blending in.

Purposes
A. To observe and then evaluate a space or activity
B. To create a new space or to initiate a new activity

Materials Needed
Camera, digital recording device, pen, and paper

Steps
A. Make your way to the space or activity. Carry out your observations and take notes.
B. Review your findings with your team.

Tips
A. Make every effort to blend into the background (Try not to interact with the subject you are observing).
B. Take on the role of an objective bystander.
C. Look at the situation from several vantage points.

Why We Like This
A Fly-on-the-Wall Observation provides you with first-hand understanding of the real conditions of a place or activity. It reduces the risk of bias that may result from second-hand reporting.

3.2 Self-Documentation with Photographs

Category

♡

Understand the Community

Difficulty Level
●●○

Type
Interactive and visual

Scale
Small group

Duration
A week or a few months

Description
This tool can be used for observing processes and nuances of community life. It involves recruiting a small group of participants to document different aspects of a community.

Purposes
To observe and evaluate how spaces or activities change over time from different perspectives

Materials Needed
Cameras, digital recording devices, and journals

Steps
A. Determine what you want to document: feelings, behaviours, progress of an activity, etc. Next, decide on the mode of collecting the information – how much of it will involve photographs, voice recordings, or journaling?
B. Provide tools and instructions to your participants to self-document the subject over a clearly-defined length of time.
C. Review the material together. Ask your participants about what they did, why they chose particular details, and how they felt. Use the range of responses to draw out what is relevant for developing your node.

Tips
A. Most smart phones are adequately equipped for photo and video documentation and are less 'threatening' than regular camera equipment
B. Participants may need initial help with self-documenting.

Why We Like This
Self-Documentation with Photographs allows you to see the lives and relationships within a community differently. It examines the community from multiple points of view and allows one to identify the varying needs of different groups and how they might experience interventions differently.

3 . 3

Community Characters

Category

♡

Understand the
Community

Difficulty Level

● ● ○

Type
Interactive and visual

Scale
Small group

Duration
A few hours

Description
This tool helps to identify key characters, personalities or assets
in a community by asking a group of participants to explain who
represents the community's eyes, ears, heart, brain, mouth, hands,
and feet.

Purposes
A. To identify the key stakeholders of a community and understand
the roles they play
B. To enable collaborations with other stakeholders in
the community

Materials Needed
Paper and markers

Steps
A. Identify the participants for this activity. They may be drawn from
different segments of your community.
B. Ask the participants to identify a person to represent each part of
a body such as its eyes, ears, brain, mouth, hands, feet, or heart.
C. Ask them to explain why the identified person fits the part,
and encourage the participants to tell a story to show
their understanding.

Tips
A. If people are reluctant to cite examples, remind them that you
are only asking for one out of the many who play a role in
the community.
B. This activity could potentially reveal 'party' loyalties and become
politicized, especially when there are community leaders present.
Be prepared to moderate discussions if the situation calls for it.

Why We Like This
Community Characters presents a creative means to unveiling
the existing stakeholders in a community and how they might be
approached or engaged.

Sample Template
for Community Characters

BRAIN

EYES

HEART

MOUTH

HANDS

FEET

TOOLS CATALOGUE

3 . 4
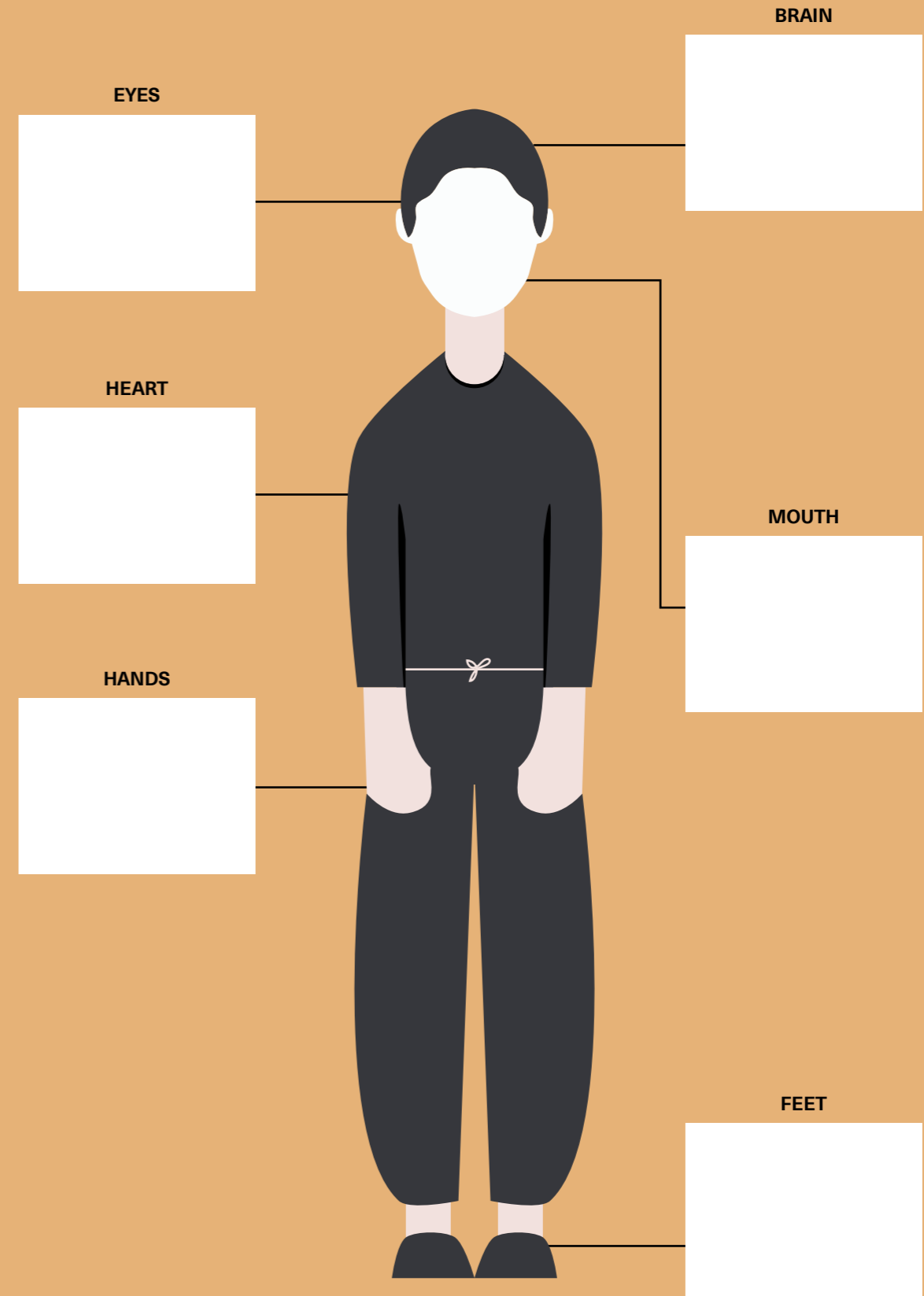
SWOT Exercise

Category

♡

Understand the Community

Difficulty Level

●●○

Type
Interactive, verbal and visual

Scale
Small group

Duration
A few hours

Description
SWOT stands for strengths, weaknesses, opportunities, and threats. This tool helps you to understand the work ethics and organisation of your arts node as well as its targets and goals.

Purposes
ᴀ. To understand the strengths and weaknesses of your node
ʙ. To set goals or plan the next steps for your node

Materials Needed
SWOT chart, sticky notes, and pens

Steps
ᴀ. Explain the exercise and its objectives to the participants. You can describe SWOT by asking: "What areas have we done well in? How do we know that?" for strengths, "Where can we do better? What should we avoid?" for weaknesses, "What can help us do better?" for opportunities, and "What obstacles do we face?" for threats.
ʙ. Ask the participants to write their ideas on sticky notes, and post these on the SWOT chart. Encourage them to share their posts.
ᴄ. Review the points from your discussion with your team.

Tips
ᴀ. Sufficient time should be given to participants to reflect individually on the SWOT questions.
ʙ. Voting can be used together with the SWOT chart to get group consensus on the areas to work on.

Why We Like This
The SWOT Exercise provides a systematic way to understand your arts node, its achievements and challenges.

Sample Template
for SWOT Chart

STRENGTHS

WEAKNESSES

OPPORTUNITIES

THREATS

3.5
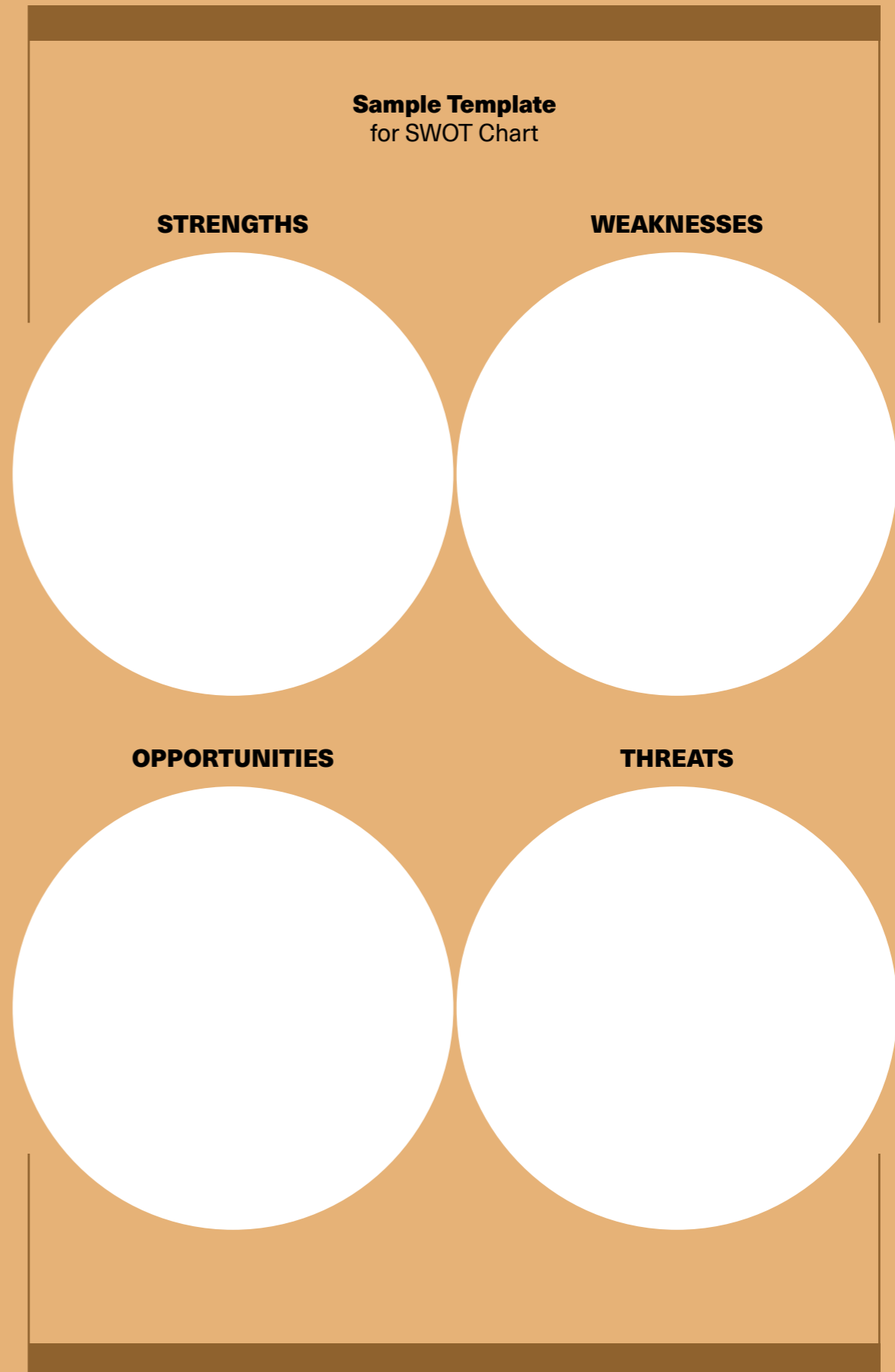
Programme Feedback Form

Category

Listening to people

Difficulty Level
● ○ ○

Type
Self-reflective, written, and exploratory

Scale
Individual

Duration
Five to ten minutes per feedback form

Description
Feedback forms are useful for gathering information about the preferences, priorities, and concerns for arts and culture amongst your community. These forms can be filled out after an event/project, or adapted by your community partners to enhance programming and services.

Purposes
A. To understand how members of your community feel about the spaces or activities of your arts node
B. To understand how your efforts are being received

Materials Needed
One-page questionnaires, pens, and clipboards
Optional: Computers or tablets with access to an online survey

Steps
A. Consider your goals in using this approach. What information do you wish to collect, and who do you want to reach? Is a face-to-face interview or an online survey more suitable? When is a good time and where should the exercise be conducted? Should the form be translated in multiple languages?
B. Test the form on your team and a few participants. Solicit their feedback and make necessary improvements to the form.
C. Explain the exercise and its objectives to participants, preferably after an activity or event. Assure them that it will take only five to ten minutes to complete. Distribute the forms, and remember to collect them later.
D. Review the responses with your team.

Tips
A. Keep the survey short, and try to avoid long, open-ended questions.
B. Always leave space on the questionnaire for participants to offer suggestions and improvements.

Why We Like This
A Programme Feedback Form may not be as creative as the other tools, but it is commonly used to gather information. It is easily implemented and can be used concurrently to collect demographic details about your participants.

3.6

Keep-Toss-Create Mapping

Category

Listening to people

Difficulty Level
● ● ○

Type
Self-reflective, interactive, verbal, visual, and written

Scale
Small group

Duration
An hour or less

Description
This tool lets you identify issues, concerns and opportunities within your neighbourhood. Members and stakeholders of a community are asked to identify spaces and activities they would like to keep, toss, or create.

Purposes
A. To review current spaces and activities
B. To brainstorm for new spaces and activities
C. To seek consensus within your team

Materials Needed
Markers or pens, stickers or sticky notes in three colours, and a large printed map of a space or geographical area you plan to work in

Steps
A. Explain that your goal is to understand an existing space better, and show a map of the space with recognisable landmarks.
B. Ask your participants to highlight places on the map they would like to 'keep' with a coloured sticker. Then highlight places they would like to 'toss' with another colour.
C. Ask them why they like or dislike a place, and take notes.
D. End by asking participants to identify spaces for which they have new ideas, and highlight these with a third colour.

Tips
Start the activity positively by asking what ought to be kept. Move on to what should be tossed, before ending positively again with what should be created.

Why We Like This
Keep-Toss-Create Mapping provides a balanced way of identifying negative and positive aspects of a space as well as potential unused spaces.

Story Map

Category

Listening to people

Difficulty Level
● ● ●

Type
Self-reflective, interactive, verbal, visual, written, and exploratory

Scale
Small group

Duration
One to a few hours

Description

This tool will enable you to gather stories, memories, and reflections about a community's relationship with its spaces. It uses the map of an area to facilitate a discussion on its significant and problematic spaces.

Purposes

A. To identify spaces that are special to members and stakeholders of a community
B. To brainstorm for new spaces for arts programming or activities

Materials Needed

One or more enlarged map(s), markers, coloured pencils, pens, and paper

Steps

A. Plan the questions you want people to answer: What is a favourite memory or experience about a space? What is a place or feature of concern that should be changed or repaired?
B. Make one or more large maps of the identified space and attach each map to a table which people can navigate around easily. Explain the exercise and its objectives to participants, and invite them to respond by drawing and writing on the map.
C. Let your participants know how they can remain engaged within the space and its related activities through social media and your mailing list.
D. Collect the completed maps and review the stories. Use broad conclusions drawn from the activity to guide you or your team on how your arts node should develop.

Tips

A. Consider whether you need instructions in multiple languages and interpreters.
B. Start by asking participants about positive places, and try to avoid questions that may lead to unproductive complaints.
C. Participants can draw new features they would like to see or point out features or places they would like changed or improved on the map.

Why We Like This

A Story Map offers a personal and visual way of understanding different groups in a community. It looks at existing spaces positively and seeks to improve problematic spaces to enrich the community.

Voting

Category

Creating
ideas

Difficulty Level
● ○ ○

Type
interactive, verbal, visual,
and exploratory

Scale
Large group

Duration
One to a few hours

Description
A quick poll can be done to reveal preferences and opinions. This method uses sticky notes to help visualise which idea or concept a group prefers.

Purposes
A. To brainstorm for a new space, activity, or plan
B. To seek approval from your team for a new plan
C. To get a better sense of what a community wants

Materials Needed
Sticky notes or stickers in different colours, posters to represent ideas and concepts, foam boards, and different-coloured waterproof markers
Optional: Photographs, pictures, or maps

Steps
A. Identify the objectives of voting. Do you offer options and can participants make suggestions? How important are the choices of the participants? Do you want to seek consensus from your team as well?
B. Mount posters representing different ideas and concepts on foam boards.
C. Gather the participants and give each of them sticky notes as voting tokens. Announce the objectives and criteria for the voting. Participants then cast their votes.
D. Tally the votes and announce the results. Then invite participants to discuss what determined their votes.

Tips
A. Use different coloured sticky notes to vote on details.
B. Consider the cumulative effect of detailed votes.

Why We Like This
Voting allows regular and irregular participants to discuss both general concepts and the details they like. It can also be a great way to tap on local knowledge and produce adaptations of existing ideas.
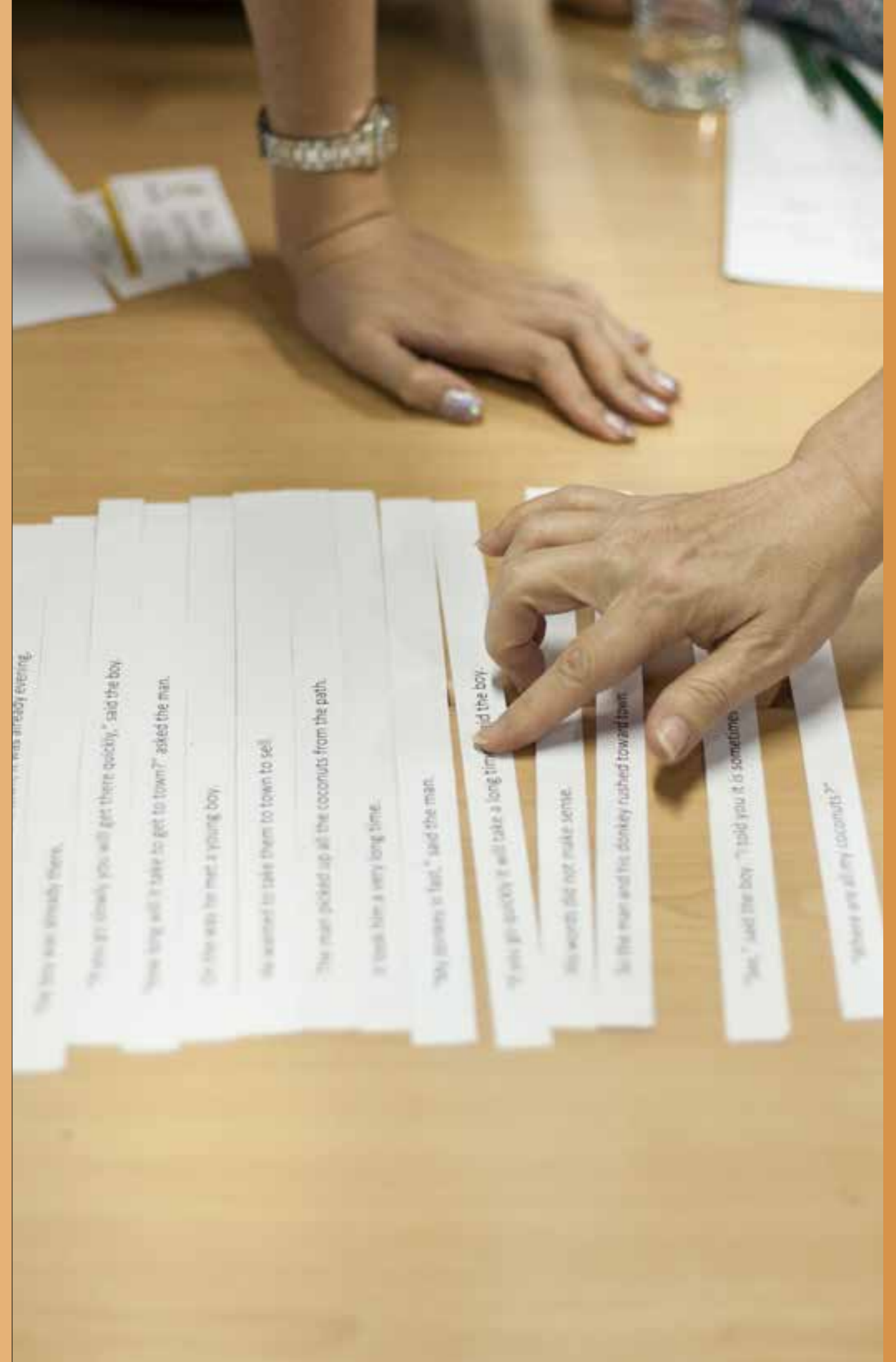
Aspirations Exercise

Category

Creating
ideas

Difficulty Level

●○○

Type

Self-reflective,
interactive, verbal, visual,
and exploratory

Scale

Large group

Duration

One to a few hours

Description

This exercise uses pictures to encourage participants to share their
desires for the future of your arts node.

Purposes

A. To brainstorm for a new space, activity, or plan
B. To understand your community or your arts node

Materials Needed

A set of picture cards (magazines with lots of photographs and
images work too!), a board or a sheet of mahjong paper, and
Blu-Tack, tape, or glue

Steps

A. Prepare a selection of cards or magazines with pictures that
could depict future aspirations or goals. The images may be literal
or metaphorical representations.
B. Start by announcing that you wish to know the participants' hopes
and desires for the future of the arts node. Ask them to look through
the cards or magazines and choose which images best represents
their ideals.
C. If participants are unsure about what the picture conveys,
assure them that it can represent anything they wish to articulate.
If a picture does not make sense to them, skip it and move to
another one.
D. After the pictures are chosen, ask your participants to describe
their choices and why they chose them. Document both the
pictures and the explanations.

Tips

A. Have the participants explain pictures in their
own words. Something that means one thing to a
participant may mean something else to others.
B. You may also ask them to pick three pictures that
represent what they fear most about the future.
C. Consider specifying different timelines for
future aspirations.

Why We Like This

The Aspirations Exercise allows people to feel
comfortable enough to talk about broader issues.
Pictures help participants to articulate abstract
thoughts or ideas.

Brainstorming

Category

Creating ideas

Difficulty Level

Type
Interactive, verbal, visual, and exploratory

Scale
Small group

Duration
One to a few hours

Description
This approach involves giving participants two or more opportunity statements and getting them to write down solutions or barriers relating to each statement.

Purposes
A. To brainstorm for a new space, activity, or plan
B. To find solutions to existing problems faced by your arts node

Materials Needed
Sticky notes, markers, and large posters

Steps
A. Pick a topic, and introduce your participants to two or more opportunity statements. For example, how might we engage the community through the arts meaningfully? How might we improve the way we conduct outreach?
B. Place each statement on a separate poster, and give each participant sticky notes and a marker to write down his or her solutions or thoughts relating to the statement.
C. When the process slows down, switch to a new opportunity statement. Each statement should take no more than half an hour.

Tips
A. Avoid making judgments, and encourage wild ideas. There are no 'bad' ideas during brainstorming.
B. Build on the ideas of others. If an idea is generally disliked, challenge yourself and your participants to make it better.
C. Be visual. Draw pictures, if necessary, to stimulate engagement.
D. Stay focused, and conduct one conversation at a time.
E. Generate as many ideas as you can at this stage.

Why We Like This
Brainstorming gives people the opportunity to think expansively and without organisational, operational, or technological constraints. It encourages participants to look for solutions instead of focusing on negative issues.

3 . 1 1

Journaling

Category

Sharing
with others

Difficulty Level
●○○

Type
Self-reflective, written,
and exploratory

Scale
Individual

Duration
One to several weeks

Description

Journaling by participants provides your team with an
ongoing record of an activity. It is a useful tool for gathering
personal reflections.

Purposes

A. To understand how members and stakeholders of your
community experience your arts node personally
B. To review a space or activity against its original objectives
and desired outcomes
C. To document and share your work with the community

Materials Needed

A physical diary, a blog, or digital means of capturing photos
and videos

Steps

A. Prepare kits that include an instructional guide and the means of
record-keeping.
B. Invite several members and stakeholders of the community to
participate. Brief them clearly and give them the kits to use over one
or several weeks.
C. Send periodic reminders to encourage regular recording, and
review their entries together frequently.
D. With your team, discuss the conclusions drawn from the
responses and the best ways to develop your arts node.

Tips

A. Get participants to go beyond recording what
is happening and reflect on how well an activity is
meeting its objectives.
B. Make use of devices or means that people
already possess.
C. Provide the postage needed for any part of a kit
that should be returned.

Why We Like This

Journaling allows for private reflection that can
capture personal insights that a group discussion
may miss. It allows participants to look beyond day-
to-day tasks and reflect on the original objectives
and desired outcomes of a process, activity or
project.

Walking Tours

Category

Sharing
with others

Difficulty Level
●●○

Type
Interactive, verbal,
visual and written

Scale
Small group

Duration
One to a few hours or
a whole day

Description

This tool allows participants to discover aspects of their neighbourhood they may normally overlook. They can then share ideas about how these spaces might be used or improved for the arts.

Purposes

A. To solicit feedback on spaces within a community
B. To understand your community or your arts node

Materials Needed

Map of your area, written guides with pages for note-taking, pens, and small, round stickers in different colours

Steps

A. Discuss your goals with your team. What do you want to learn, and who do you want to reach? When is a good time for the tour, and should the tour be conducted in multiple languages?
B. Walk around the area. Map out a tour route with five to seven stops, and prepare a written guide with pages for note-taking. Be sure to keep the tour short so as not to lose the attention of participants. Here is an example of a well-written guide: http://www.peoplemakeparks.org/wp-content/uploads/2011/08/allenwalkingtour1.pdf
C. Decide whether it should be a self-guided or guided tour. For self-guided tours, give each participant a written guide and a pen. For guided tours, post a schedule of timings for the tour. At each stop, read aloud from the written guide and have the participants make notes.
D. After the tour, let your participants know how they can stay engaged through social media channels or a mailing list.
E. Collect the guides after the tour. Review and analyse the notes to help develop your arts node.

Tips

A. Practise leading a guided tour yourself.
B. Be prepared to describe each stop in the tour, and to ask relevant questions for the information you need.

Why We Like This

A Walking Tour lets you collect feedback on specific places in your community. It is fun, experiential and allows for creative engagement within an identified geographical area.

3 . 1 3

Summary of Tools

Here's a quick summary of the **Tools** in this section.

CATEGORY	TOOLS	DIFFICULTY	TYPE						SCALE			DURATION				
			SELF-REFLECTIVE	INTERACTIVE	VERBAL	VISUAL	WRITTEN	EXPLORATORY	INDIVIDUAL	SMALL GROUP	LARGE GROUP	LESS THAN AN HOUR	AN HOUR OR MORE	A DAY	A WEEK	A MONTH OR MORE
Understanding the community	Fly-on-the-Wall Observation	●○○				●	●		●				●	●		
	Self-Documentation with Photographs	●●○		●		●			●						●	●
	Community Characters	●●○		●		●			●					●		
	SWOT Exercise	●●○		●	●	●			●					●		
Listening to people	Programme Feedback Form	●○○	●				●	●	●				●			
	Keep-Toss-Create Mapping	●●○	●	●	●	●	●		●			●				
	Story Map	●●●	●	●	●	●	●	●	●					●		
Creating ideas	Voting	●○○		●	●	●		●			●			●		
	Aspirations Exercise	●○○	●	●	●	●		●		●				●		
	Brainstorming	●●●		●	●	●		●		●				●		
Sharing with others	Journaling	●○○	●			●	●	●							●	●
	Walking Tours	●●○		●	●	●	●			●			●	●		

SECTION

4

CASE STUDIES

Case Studies

The catalogue of case studies in this section can help you brainstorm for new activities and projects for your arts node. It presents both Singaporean and overseas examples where communities have engaged in or through the arts and notable impacts were made in those communities. The cases have been sorted into:

A. Projects
These are **one-off** events that use the arts at a community level and sometimes involve or engage spaces within a community.

B. Programmes
These are **ongoing** activities and projects that involve a specific community and feature the arts in their main content.

C. Nodes
These are the **organisations** and **organisational structures** that run the projects or programmes.

4 . 1

Lakeside Family Services' Creative Arts Programme

 NODE

LOCATION:
Singapore, 3 centres located in Jurong West, Jurong East and Taman Jurong, 2 Student Care centres located in Jurong West, Jurong East

SCALE:
Neighbourhood

YEAR STARTED:
2008

TRIGGERS:
To give opportunities for low to low-middle income families' children with behavioural issues or mild learning disabilities a new focus and interest to help address their behavioural and social problems.

INITIATORS:
Lakeside Family Services, with a team of one Executive Director, Directors, Counsellors, Social Workers, and others. Staff strength is 95, including associate staff. They are supported by a team of dedicated volunteers.

MAIN STORY:
The Creative Arts Programme is one of many programmes Lakeside Family Services runs to help children from disadvantaged backgrounds. By imparting skills in performing and visual arts such as music, dance, drama and drawing, these activities are a form of intervention to meet the psycho-emotional needs of the children.

Through generous funding support from a donor, the Performing Arts Programme was started in January 2008 and renamed the Creative Arts Programme in January 2009 to encompass a broader array of art forms.

ACHIEVEMENTS:
Children are exposed to various visual and performing art forms and allowed to engage in the arts. They also learn how to use the arts to express themselves.

ABOVE: Now youths, the Creative Arts Programme's earliest participants co-instruct younger children during guitar classes **(LAKESIDE FAMILY SERVICES)**

LEARNING POINTS:

A. Understand your community's needs
Lakeside Family Services understands that the participation of the children in these communities may not be motivated solely for the sake of art. Lakeside sees this programme as one of many to help families form stronger bonds and a means to impart skills to the children. It is hoped that this informal education will subsequently help to improve the children's circumstances.

Children from low to low-middle income families do not usually have the advantage of enrichment classes in the performing and visual arts in their pre-primary years. When they attend primary school, only a select few would have the chance to join a school co-curricular activity in the arts such as a band, orchestra or choir and receive proper instruction. Those at risk with behavioural issues and those who have learning disabilities may stand an even greater chance of being excluded from such school activities.

B. Collaboration with different stakeholders in your community
The Creative Arts Programme focuses on reaching out to younger demographic groups by imparting skills through visual and performing arts. Donors support this programme financially.

Volunteers have come on board to run the programmes for the children. For example, Tong Ming Xi, a team of musicians, volunteered their services and skills in restoring string instruments and provided opportunities for these children to learn and play the violin.

C. Publicity
Lakeside Family Services produces a regular e-Newsletter (three times a year) and an Annual Report that features updates on their projects, including the Creative Arts Programme.

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4 . 2

OH! Open House by Salon Projects

ABOVE: OH! Open House Joo Chiat in March 2015 **(MIKE LIM)**

🖌 PROJECT

LOCATION:
Singapore

SCALE:
Street, Building, Neighbourhood and City

YEAR STARTED:
2009 to present

TRIGGERS:
Salon Projects desires to create spaces for art discourse and aesthetics. It believes that for this to happen, its projects should be nomadic in nature, engaging the poetics of space and history in Singapore through interdisciplinary public projects.

INITIATORS:
Alan Oei, curator and founder of Salon Projects

MAIN STORY:
Salon Projects runs various site-specific exhibitions in Singapore, including Blackout (2009) – an art exhibition featuring sixteen artists at the Q Square warehouse; and OH! Open House Series (2009, 2011, 2012, 2013, 2015 and 2016) – Singapore's only art walkabout, where art is placed in peoples' houses and participants get to explore the pieces, as well as hidden neighbourhoods.

OH! Open House has been held in quaint neighbourhoods with interesting histories, such as Niven Road, Marine Parade, and Tiong Bahru. These sites feature inspiring architecture and hospitable homeowners, some with vivid, personal stories to share. As part of OH! Open House, artworks were placed in real homes and fitted to look as if they belonged in these homes. Curator Alan Oei wanted the art to be accessible, welcoming, and part of everyday life. This unique viewing experience differs from typical museum visits where art pieces take centre stage. In OH! Open House, the personalities and histories of the neighbourhoods, residents, and homes matter as much as the art pieces.

ACHIEVEMENTS:
Salon Projects' site-specific exhibits use art, space, and history to build relationships among the participants, the artists, and the environment.

LEARNING POINTS:

A. Collaboration with different stakeholders in your community
Situating the artworks in private residences and getting homeowners to open up their living spaces requires negotiation and the collaborative involvement of curators, artists and homeowners to make the project happen.

B. Provide meaningful engagement for your community
OH! Open House provides the opportunity for participants to enter into the personal spaces of others as well as explore larger neighbourhoods and sites. Through guided tours and site visits, participants are invited to interact with spaces and the arts through uniquely curated experiences.

📖

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4 . 3

My Queenstown Festival by My Community

ABOVE: Festival celebrations at the 60th Anniversary Concert @My Queenstown **(MY COMMUNITY)**

🖌️ **PROJECT**

LOCATION:
Singapore, Queenstown

SCALE:
Neighbourhood

YEAR STARTED:
13-29 September 2013. 'My Community' was founded in 2009.

TRIGGERS:
To celebrate the rich history of Queenstown and the stories of the people, heritage, and culture, and the estate's 60th anniversary on 27 September 2013. Named after Queen Elizabeth II to mark her coronation in 1953, the estate is home to generations of residents from all walks of life.

INITIATORS:
My Community, a registered civic group which champions community heritage, documents memories, and celebrates civic life in Queenstown. Mr Kwek Li Yong is the president of My Community.

MAIN STORY:
To commemorate the 60th anniversary of the Queenstown Neighbourhood, the community staged an inaugural My Queenstown Festival from 13 to 29 September 2013. This festival featured performances, concerts, and exhibitions inspired by Queenstown or performed by Queenstown residents.

Activities were situated around the neighbourhood - namely Queenstown Public Library, Queenstown Community Centre, Blk 88 Tanglin Halt Road, Tanglin Halt Community Plaza, Dawson Place Shopping Centre, Blk 159 Mei Ling Street and Mei Chin Road Food Centre.

My Queenstown Festival featured eighteen plays, gigs, performances, and exhibitions at various locations in Queenstown to showcase the neighbourhood's colourful history, culture and stories of its residents.

My Community is a self-initiated, grounds-up group founded in 2009. It started off as an online platform with the aim of educating and integrating residents, giving them a sense of pride and belonging to the community, as well as preserving culture and heritage in Queenstown.

Since its founding, My Community has worked with various Residents' Committees and Community Clubs in organising and supporting the My Queenstown Festival.

LEARNING POINTS:

A. Identify and understand community's demographics, profile, and cultural influences
This project concerns itself with understanding the demographic makeup of the estate. One of its aims is to instil a sense of pride and belonging in the residents. The project also promotes development alongside conservation efforts through its celebration and featuring of landmarks in the estate.

B. Provide meaningful engagement for your community
These activities aim to foster ties between residents and the estate through the collection and sharing of memories of the estate. One tangible example was a 2012 book publication that featured the residents' fondest memories of the area.

📖

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4 . 4

Upcycle Project by Participate in Design (P!D)

PROJECT

LOCATION:
Singapore, MacPherson

SCALE:
Neighbourhood

YEAR STARTED:
2013

TRIGGERS:
To facilitate meaningful exchanges of stories and objects between various stakeholders in the MacPherson community

INITIATORS:
Participate in Design (P!D), a non-profit organisation that helps neighbourhoods and public institutions design community-owned spaces and solutions

MAIN STORY:
The Upcycle Project is a grassroots initiative to convert unwanted items donated by residents of MacPherson and other organisations into new, useful products. Inspired by the potential of storytelling to move people, change perspectives and connect neighbours, the Upcycle Project aims to facilitate meaningful exchanges of stories and objects between various stakeholders in the MacPherson community. Through a series of engagement with the residents of MacPherson, the organisers collected disused furniture and everyday objects and upcycled them for new owners and uses. These objects and their accompanying stories were showcased at the UpcycleART Village@MacPherson in varying stages of upcycling. Together, they form a snapshot of a community and their collective capacity to contribute to their neighbourhood by tapping on existing resources.

and volunteerism through a facilitated system of exchange. The result was a community space where residents could exercise their capacity to contribute to their neighbourhood using existing resources in their possession.

ABOVE: Compilation of all the furniture collected for the project where designers and residents can select them for the upcycling co-creation project. **(AMELIA TANG)**

ACHIEVEMENTS:
The Upcycle Project was able to reach, engage, and connect residents through storytelling, design and the arts. P!D had sought to build community ownership

ABOVE: Community Living Room at The UpcycleART Village at Aljunied Crescent where the various furniture collected were displayed with accompanying stories. It became a platform to engage residents in conversation about the project in a public space. **(AMELIA TANG)**

LEARNING POINTS:

A. Provide meaningful engagement for your community
P!D engages the community and allows the designers to understand the nuances unique to MacPherson through extensive engagements that include workshops, brainstorming sessions, house visits, community events, and exhibitions. The project adapted tools and techniques that have worked successfully overseas for the local context, which includes the understanding of differences in culture and social practices.

B. Explore community motivation and barriers to arts participation actively
By facilitating these upcycling projects directly for families, P!D was able to lower barriers to engagement in the project. The facilitation allowed for active engagement of lower income and disenfranchised residents, creating a sense of pride and ownership in the various projects.

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CASE STUDIES

4 . 5

Kallang ArtsTreats by Kallang Community Club

ABOVE: Members of Kallang Samba Drumming entertaining the evening crowd at the Kallang ArtsTreats Festival in June 2013. **(NATIONAL ARTS COUNCIL)**

NODE

LOCATION:
Singapore, Kallang Community Club

SCALE:
Neighbourhood

YEAR STARTED:
2013

TRIGGERS:
The Kallang Community Club wanted to reach out to more participants.

INITIATORS:
Kallang Community Club, National Arts Council

MAIN STORY:
Kallang ArtsTreats is a node programme platform by Kallang Community Club (CC). This partnership programme between the National Arts Council (NAC) and Kallang CC aims to bring different types of arts programmes closer to the Kallang community and their homes. It builds on Kallang CC's vibrant arts engagement efforts – with their popular Dian Malay Dance, reputable Kallang Samba drumming and Singapore's first Community Drumming Circle group.

LEARNING POINTS:

A. Multiple opportunities for participation (active volunteers)
Kallang CC was chosen to be one of the first arts nodes in the country because of its strong volunteer base, with key volunteer stakeholders who are well known to the NAC and in the community. In addition, interest groups are involved in giving back to the community. One such arts group, Bonfire, even encourages its members to be exposed to different roles to determine where they can contribute.

B. Provide flexible spaces
Kallang CC is flexible when it comes to providing spaces for community arts. It opens up classrooms for rehearsals during its annual performance, and allows interest groups to practice in its outdoor courtyards where there is higher human traffic passing through. Joyce Teo, the founder of BronzAge Gamelan, a traditional Javanese art form interest group, believes that making spaces available helps increase the presence of artists in the community.

C. Well-equipped spaces for arts
Efforts have been made to improve the facilities housing the various interest groups in Kallang CC. Kelvin from Djembe African Drumming acknowledged that the effort to soundproof their practice room allowed them to hear themselves better and also resulted in less disturbance to the residents.

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4 . 6

Our Museum @ Taman Jurong

ABOVE: Our Museum @ Taman Jurong was originally housed in a container building. **(NATIONAL HERITAGE BOARD)**

NODE

LOCATION:
Singapore, Taman Jurong Community Club

SCALE:
Neighbourhood

YEAR STARTED:
Founded in 2013

TRIGGERS:
Our Museum @ Taman Jurong is Singapore's first community museum and was the result of a collaborative project between the National Heritage Board (NHB), People's Association and the Taman Jurong Citizens' Consultative Committee. The community museum is part of NHB's community engagement masterplan to increase Singaporeans' ownership over the distinctive, shared heritage of their neighbourhood. It is also a realization of the "Loving Arts, Living Culture" initiative launched under the previous MICA (present day Ministry of Culture, Community and Youth), which aimed to develop a wider range of programmes to bring arts and culture to the people. Our Museum @ Taman Jurong aims to make history and heritage more accessible and relevant for the people through exhibitions and programmes that features the social history and memories of Taman Jurong as well as the larger Jurong.

INITIATORS:
National Heritage Board

MAIN STORY: Our Museum @ Taman Jurong is the first community museum in Singapore. It was formed through a collaboration between the community and various government agencies to be a living museum and part of community life.

The museum focuses on the history and heritage of Taman Jurong as well as the larger Jurong estate. The museum works closely with community curators and residents to curate exhibitions that reflect the social history and memories of the community.

The museum has collaborated with residents and stakeholders in the community such as hawkers to showcase Eat at TJ – Our Hawkers Centres and Food Heritage, an exhibition showcasing the social history and heritage of Singapore's food culture and how the various hawker centres of Taman Jurong have evolved over time. Such exhibitions are important to give visitors a sense of ownership and belonging to the community and estate.

The museum conducts regular programmes led by the museum's gallery sitters. This includes guided tours, craft activities, activity sheets related to the exhibition and storytelling sessions. As a community space, the museum dedicated a corner called Bookcross @ TJ, where books generously donated by the National Library Board were available for loan to residents of Jurong. Regular storytelling sessions were conducted as part of the museum's programmes.

ACHIEVEMENTS: Residents and students who participated in earlier programmes were inspired to join as gallery sitters for the museum. It became a catalyst to trigger interest in history and heritage and at the same time, to inculcate a sense of belonging to the community. Over time, the community gallery will contribute to enriching the arts and cultural landscape in neighbourhoods. The success of the Taman Jurong Museum pilot project has broadened the Ministry of Culture, Community and Youth's (MCCY) and NHB's plans to engage the community in arts, heritage, and culture. Both agencies plan to set up community museums in different parts of Singapore. The next community gallery will be Our Tampines Gallery, to launch in August 2017 and is situated within the new Tampines Regional Library at Our Tampines Hub.

LEARNING POINTS:

A. Identify and understand community's demographics, profile, and cultural influences
Our Museum @ Taman Jurong features content that reflects the social history and memories of Taman Jurong as well as the larger Jurong estate. It was important for the museum to learn and acknowledge that the initial curatorial direction to feature artworks and Singapore's national collections was not aligned to the residents' interest. Hence, the following exhibition refreshes required a shift in curatorial direction to feature the community's history and heritage as well as the social memories of past and present residents of Jurong.

In order to inculcate a sense of ownership of the museum, many of the exhibitions featured the residents' memories and stories, documenting them through videos and photo slideshows that have been featured as part of the exhibition. An example of this is the Play at TJ – Our Memories of Recreational Sites in Taman Jurong exhibition which is a showcase of popular recreational sites unique to Taman Jurong's heritage told through memories and old photos contributed by the residents. Our Museum @ Taman Jurong is specifically a museum by the people and for the people, with residents staying in the heartlands making up most of the visitor numbers.

B. Build and sustain partnerships with different stakeholders
Apart from the involvement of NHB, the museum maintains strong partnership with other stakeholders such as community curators, schools in the Jurong vicinity and the residents of Jurong to co-curate exhibitions and programmes, to lend the museum a more authentic voice for the community and its people.

ABOVE: Storytelling at Bookcross@TJ, a dedicated space for book donations by residents and storytelling events.
(NATIONAL HERITAGE BOARD)

ABOVE: Play at TJ – Our Memories of Recreational Sites in Taman Jurong exhibition which is a showcase of popular recreational sites unique to Taman Jurong's heritage told through memories and old photos contributed by the residents.
(NATIONAL HERITAGE BOARD)

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ABOVE: An exhibition showcase at the interim site for Our Museum @ Taman Jurong at the foyer of Taman Jurong Community Club. **(NATIONAL HERITAGE BOARD)**

4 . 7

Awaken the Dragon Festival by Michelle Lim and Post-Museum

ABOVE: Watching the dragon kiln overnight by volunteers of the festival. **(AWAKEN THE DRAGON FESTIVAL)**

🔴 PROGRAMME

LOCATION:
Singapore

SCALE:
Building/Structure

YEAR STARTED:
Project initiated in 2012 with events occurring throughout 2013 and 2014.

TRIGGERS:
In the 1930s, Singapore had more than 20 dragon kilns, each measuring over 30 metres long. Currently, there are only two remaining kilns. Post-Museum and Michelle Lim came together to spread the word about the dragon kilns and create a newfound appreciation for them.

INITIATORS:
Co-produced by Post-Museum and Michelle Lim

MAIN STORY: Awaken the Dragon is a community arts project built around the last two remaining Dragon Kilns in Singapore. The project uses the 'dragon' as a metaphor for engaging the public in a participatory process. Locating itself with the last surviving Dragon Kilns, the project offers the public a unique opportunity to experience an important part of Singapore's heritage.

The first portion of the programme was a series of sculpture and educational workshops. Artists conducted clay workshops for people of all ages, and in various languages with the help of volunteers and facilitators. About 3,000 members of the public made 3,000 small clay works during these workshops conducted in community centres, schools, offices, museums, old folks' homes, and even private homes. The second phase was a three-day festival in January 2013 where the 3,000 clay pieces were fired in the Dragon Kiln. The festival was a public event, showing master artists engaged in a 72-hour process of firing the Dragon Kiln amidst fringe performances, talks, workshops, and food. The third phase of the project comprised Awaken the Dragon exhibitions at various sites across Singapore, including the National Museum of Singapore.

The project was co-produced and organised by Post-Museum and Michelle Lim, supported by the National Arts Council, Australian High Commission, Your Singapore, Central Singapore Community Development Council, Focus Ceramic Services, and Klei.

ACHIEVEMENTS: In Aug 2013, it was announced that the two remaining dragon kilns would have their tenancies extended for another 9 years. The extension of the two remaining kilns came about as a result of support from the National Heritage Board.

The various workshops and classes increased people's appreciation for ceramics and its related processes and the rich history of Singapore's dragon kilns. The 2013 and 2014 runs actively reached an estimate of over 16,000 people.

LEARNING POINTS:

A. Provide meaningful engagement for your community
The process of creating the works allowed for numerous interactions between artists and participants as people across Singapore were able to create works and join the festival celebrating the firing of the kiln.

B. Multiple opportunities for participation
Awaken the Dragon allowed the participants to be involved in an intentional, creative process, enabling them to feel part of a much larger effort to revive and understand a part of Singapore's heritage. The project reached across multiple ethnic groups and different segments of society to engage children, adults, and the elderly.

📖

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4 . 8

10X10
Writing Project by Ceriph

📇 PROGRAMME

LOCATION:
Singapore

SCALE:
NA

YEAR STARTED:
2012

TRIGGERS:
To push the boundary of what is typically defined as community arts.

INITIATORS:
Conceptualised and curated by the founders of Ceriph, Amanda Lee and Winnie Goh. Ceriph is an independently run, quarterly book publication.

MAIN STORY: 10X10 is an intergenerational literary community arts project that involves ten seniors and ten young writers who are paired up to explore stories, experiences, and memories as they collaborate and write together. The objective was to establish a literary bridge between the young and old as well as to allow the curator-artist to work in collaboration with the community. The project resulted in a print publication featuring a compilation of 100 pieces of writing. The group was guided through a creative writing process using artefacts as prompts and other literary devices. The participants took part in six writing sessions over two months.

Amanda Lee and Winnie Goh conceptualised and curated the six sessions to enable an exchange of knowledge and creating together while weaving in elements of literary prompts and techniques. The first session – '10 things about me & 10 things about you' – encouraged participants to share about themselves by writing down seven singular nouns that best described themselves and three singular nouns they had a strong memory of. Subsequently, the young writers were each paired with a senior. The pairings were maintained throughout the entire process.

The second session – '10 colours, 10 sensations' - explored colours and memories where participants were assigned a colour randomly and told to associate a memory pertaining to their allocated colour. The third session – '10 words, 10 minutes' – explored elements of free-writing where the pairs composed two short pieces based on five randomly chosen words. The fourth session, '10 impositions, 10 journeys', required participants to share a memory that involved a journey with a beginning and an ending.

For the fifth session, '10 things, 10 reasons', participants were asked to bring five items that meant something to them and share the story behind the items. They then crafted a poem based on one of the five items from their partner, but writing from the perspective of the object. The sixth and final session – 10 stories x 10 of us – allowed the participants to share their written work. Methods of editing, tones, syntax and diction were taught to the participants who edited their pieces on the spot. Farewell notes were also shared between the paired partners after the final workshop.

ACHIEVEMENTS: The project provided a platform for young writers to collaborate with the seniors on creative writing projects and encouraged the exchange of knowledge and skills. Ms Diana Rahim shared, "I realise senior writers write economically, and they use clear words. Younger writers have this thing about trying to explain a lot – we throw in all the imagery and so

many allusions. You won't find that in a senior writer's work. They're clear and precise, but it's not simple, they have a lot of depth to their work". The project brought awareness to the community at large as literary techniques and concepts were made accessible. It also empowered the participants to self-reflect and discover new perspectives, not just about literary techniques but lessons in life. Another participant, Ms Carena Chor, mentioned, "In this project, I not only discovered things but I also rediscovered myself. Because I look at her, and I say, that was me in my late teens."

LEARNING POINTS:

A. Provide meaningful engagement for your community
The process was designed to ensure a meaningful exchange between the young and senior writers involved. Seniors and youth were paired together to inculcate an intimate process of sharing and creative writing. Knowledge, stories and experiences were shared and exchanged between the participants. As stories and memories were used as platforms to start conversations, these became powerful tools for building deep connections with one's partner. As explained by Amanda Lee, "With 10 x 10, we sought to vest both participating groups with the power of equality: sharing, learning, and creating together." She further elaborated that the fixed collaboration between the young and the old across the six sessions "yielded an environment of trust and the cumulative intimacy of memory."

B. Engagement of artists
The process was tightly curated and facilitated by the artists involved - this ensured a level of quality in the works produced. Participants were exposed to literary concepts such as haikus, using synesthesia, and personification. Complex concepts were introduced and communicated to the participants in accessible ways. The shared space and intimate setting also empowered both the youths and seniors to co-create their literary pieces together.

📖

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4 . 9

Art in Odd Places

ABOVE: 'Invasive Crochet' by crochet artist Crystal Gregory features crocheted dollies on a wire fence in New York – an installation that explores gender through contrastive material use. **(ED WOODHAM)**

 PROGRAMME

LOCATION:
New York City

SCALE:
Building

YEAR STARTED:
Founded in 1996

TRIGGERS:
To encourage local participation in the Cultural Olympiad in the 1996 Olympics in Atlanta, a group of artists got together and initiated 'Art in Odd Places' (AiOP).

INITIATORS:
Initiated by a group of artists led by Ed Woodham. After moving back to New York City in 2005, Woodham conceived AiOP as a response to the dwindling public space and personal civil liberties. Since its initiation in 2005, AiOP has carried out many projects through its annual, week-long public art and performance festival.

MAIN STORY: Art in Odd Places (AiOP) is a public art project created by artist Ed Woodham that presents visual and performance art in unexpected public spaces across New York City. AiOP looks at different public spaces as venues for featuring art works, art installations, and conducting arts programmes. Many of AiOP's programmes target particular spaces and encourage artists to participate in the programmes and enliven these spaces through art works.

Different concepts and themes are represented across various art forms by different artists. Visual arts, performing arts, and art exhibitions are featured in these spaces during the course of the programmes.

ACHIEVEMENTS: The festivals encourage artists to explore and develop the arts in unique public spaces that explore people's interaction with public spaces and transient interventions introduced within these spaces. It offers a venue for new artists to showcase their works and represent their style of art - reflecting a particular theme and set in a particular space. It not only draws artists as participants but also involves the public, who utilise these spaces as thoroughfare in their daily life. It attracts huge crowds during the festival and helps rejuvenate these in-between spaces through the use of the arts.

LEARNING POINTS:

A. Collaboration with different stakeholders in your community
AiOP is a current project of GOH Productions and it collaborates with New York City Housing Authority, Campus Plaza Community Centre, 14th Street Y, Open House New York, NYC Department of Cultural Affairs, and Leo Walsh Foundation. This cross collaboration with various authorities and organisations yields a wide range of activities that are showcased at the annual festival.

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4.10

The City Repair Project

ABOVE: Sunnyside Piazza on SE 33rd and Yamhill Street in Portland, Oregon was painted in 2001, after complaints of noise, speeding, drugs and abandoned cars in the area. **(THE CITY REPAIR PROJECT)**

PROGRAMME

LOCATION:
Portland, Oregon

SCALE:
Neighbourhood

YEAR STARTED:
1996 - present

TRIGGERS:
To empower local communities and inspire them to live in a more holistic society, with less focus on the individual.

INITIATORS:
Mark Lakeman, co-founder of The City Repair Project

MAIN STORY: The City Repair Project is a non-profit placemaking organisation built on the belief that the "car-centered setup of most American cities makes people feel isolated and anonymous." (Sewell 2005). The City Repair Project's mission is to reclaim "urban spaces to create community places" and to help "plant the seeds for greater neighbourhood communication, (and) empower our communities and support our local culture" (Village Building Convergence 2014). One of their more prominent schemes, Intersection Repair, champions the "citizen-led conversion of an urban street intersection into a public square." Through the process of painting and restoring a street intersection, residents derive a sense of place through participation and cooperation.

ACHIEVEMENTS: The most important outcome of City Repair Project is the increased capacity for residents to unite for collective action to decide on their future. For the Intersection Repair project, the benefits are exemplified through an increased tolerance for diversity, reducing traffic speed, encouraging neighbourhood involvement, neighbourhood beautification, and greater liveability.
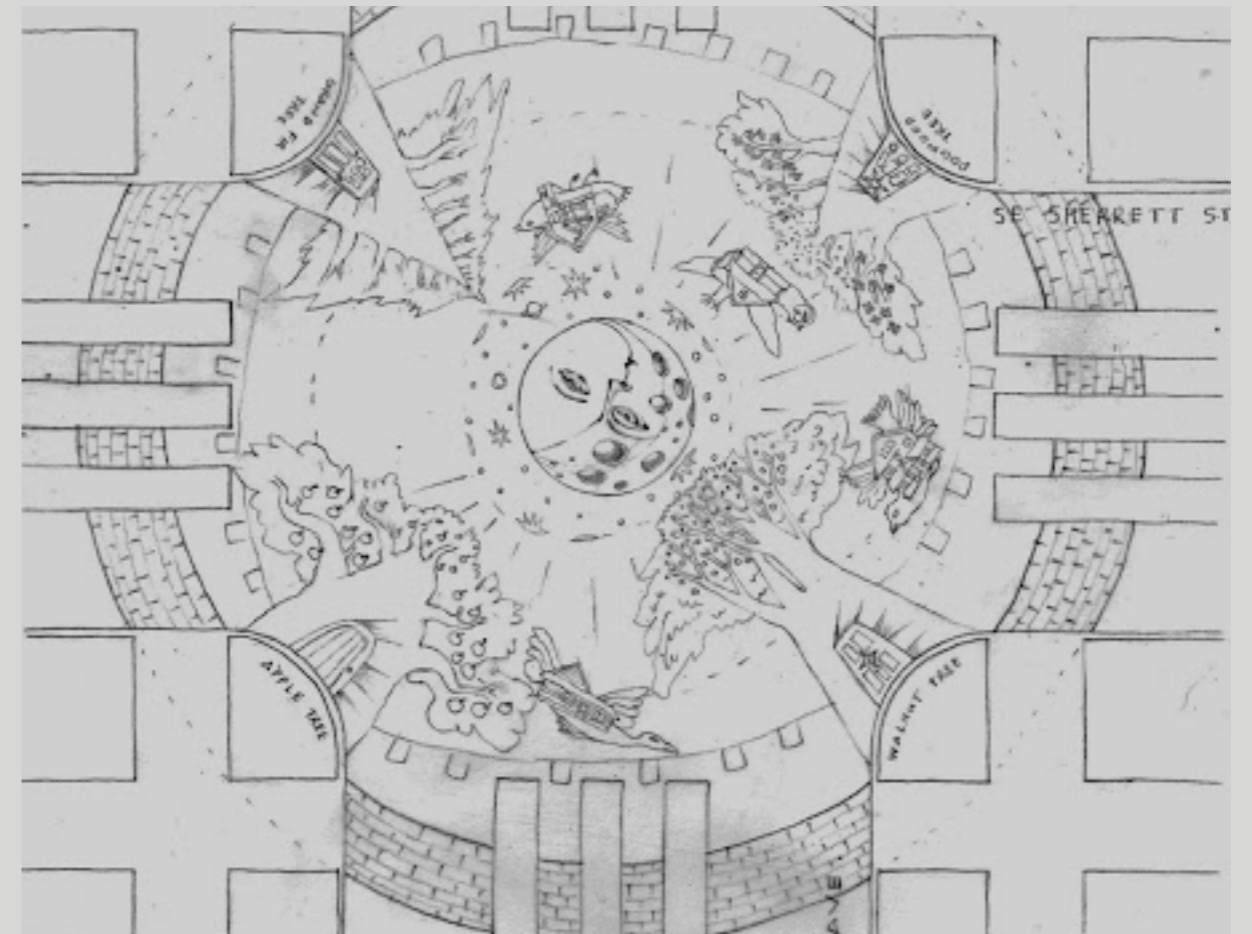
ABOVE: Design plan for Share-It Square on SE9th Ave and Sherrett Street in Portland, Oregon. This was the first intersection repair project, dating back to 1996. **(THE CITY REPAIR PROJECT)**

LEARNING POINTS:

A. Funding opportunities

The organisation has been able to sustain itself through active funding support from the public. The organisation frequently runs a charity pizza party, which helps further foster community bonds and garner funding. Also, they rely on platforms such as Indiegogo, a funding campaign portal that helps turn feasible ideas into reality. Through one particular campaign in 2014, they raised about US$6,000 for placemaking projects aimed at fostering community ties and connecting neighbours (Village Building Convergence, Village Building Convergence Campaign 2014).

B. Ground-up initiative

The organisation provides training and encourages ground up initiatives in cities across the US to undertake this scheme in their neighbourhoods. As long as the community demonstrates "they have enough community support to carry out the project...and that they can commit to attending meetings and work together with each other and with the City Repair volunteers...City Repair helps move the process through the city bureaucracy, coordinates meetings, provides experienced natural designers and builders, and helps with finding materials and funds." (Sewell 2005)

Ground-up efforts or "deprofessionalisation" also help to cut cost as "time, energy, and materials of interested volunteers from the community" is utilised rather than "bringing in a host of experts from outside" (Sewell 2005).

C. Outreach

Apart from the annual Village Building Convergence event to discuss the ideas of community bonding, City Repair's founder Mark Lakeman also gives talks across the US to inspire the spread of sustainable cultural landscapes further afield.

Outreach efforts have also been conducted on a micro scale through interactions between neighbours. "There's a lot of sidewalk synchronicity," explains Portland resident, Lynne Doiron, "People just care for these things. They bring tea bags to the tea station, clean up the kids' playhouse, keep the library stocked" (Yes Magazine 2004).

D. Create an adaptable process for arts engagement

Although the concept is to activate intersections in the city, each project can be specific to and reflective of its community. For instance, in Eliot Community Crossing, the customised design of the floral centre represents "growth, friendship and beauty" in their community and musical notes reflect the neighbourhood's vibrant jazz culture. In another intersection quadrant, the depiction of the gears of bicycles might reflect the convergence of two greenways (Bee 2014).

ABOVE: A member of the community working on a flower motif of the Jarrett Grove intersection painting in Portland in 2015.
(THE CITY REPAIR PROJECT)

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CASE STUDIES

4 . 1 1

Idea Box

ABOVE: In the '5+5=10' project, library patrons pen their thoughts on libraries past and future in five words.
(OAK PARK PUBLIC LIBRARY)

![PROGRAMME icon] **PROGRAMME**

LOCATION:
Oak Park Public Library, Chicago, US

INITIATORS:
Oak Park Public Library

SCALE:
Building

YEAR STARTED:
Since 2012 – present

TRIGGERS:
To create a participatory space for library-goers to express
their interest.

MAIN STORY: Idea Box is an interactive public art installation space that is located at the main entrance of the Oak Park Public Library in Chicago. The 19' X 13' glass-encased room changes its content monthly to provide a new and dynamic participatory community experience in the library. Originally occupied by a coffee shop, the space is now a constantly changing interactive environment for art and conversation.

Organised and facilitated by the staff of Oak Park Library, the library staff partner with various community organisations and creatives in curating the installation every month. In addition, the room is also given a fresh coat of paint each month to keep the space looking like new.

ACHIEVEMENTS: Idea Box questions the future of libraries and how a library can play a more participatory role in the community. Libraries can be transformed into places for community to gather and interact and offer a springboard for new opportunities, ideas and creative contributions.

LEARNING POINTS:

A. Provide flexible spaces
Idea Box allows for flexibility to transform the vacant space according to programmed activities, or to reflect community needs and interests in a fun and participatory way.

B. Create an adaptable process for arts engagement
Idea Box installations will vary to reflect the diverse interests, needs, and aspirations of the community. For instance, one installation may feature participatory art and culture; another may solicit opinions on an upcoming initiative or library service, or be hands-on, demonstrating new technology. By changing the exhibits, Idea Box provides a creative and fun approach for library visitors to engage in lifelong learning.

![book icon]

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4 . 1 2

The Fence
(Read Between the Signs)

ABOVE: Disused road signs forming part of the Fence on the Smock Highway in Pennsylvania **(JOHN HUNTINGTON)**

 PROJECT

LOCATION:
City of Meadville, Pennsylvania

SCALE:
Neighbourhood

YEAR STARTED:
Initiated in 2002

TRIGGERS:
Amara Geffen, an artist and professor of arts at Allegheny College, created an interdisciplinary

environmental studies programme, and this led to the initiation of CEED (Centre for Environmental and Economic Development). The programme seeks to link students to the community and engage them in sustainable projects.

INITIATORS:
The Director of CEED, Amara Geffen, with other faculty members from the college, created CEED to facilitate better applied learning opportunities and direct community involvement.

MAIN STORY: Read Between the Signs is a 365-metre long sculptural relief constructed from reclaimed road signs that is located at the gateway into Meadville, Pennsylvania.

Known informally as the 'Fence', the installation lines the main highway, acting as a barrier to hide the view of the Department of Transportation's maintenance facilities as one enters the city. The installation also features solar and wind-powered kinetic components. From a distance, the installation references the Allegheny mountains, the French Creek Watershed, roads, Pennsylvania Department of Transportation workers, farms and forests through a collage of disused road signs. The Fence project served to enhance the sense of place and build community bonds between residents and the university members.

ACHIEVEMENTS: The Fence beautifies the gateway to the city and created a sense of place and identity for the community. It attracted many college and school children to get involved and evolved into a participatory community-based project. The project also demonstrates the importance of creativity and reuse, reflecting community pride and generating environmental awareness.

LEARNING POINTS:

A. Collaboration with different stakeholders in your community
The project was a collaboration between Pennsylvania Department of Transportation (PennDOT) and Allegheny College's Centre for Economic and Environmental Development (CEED). Mainly led by Amara Geffen, the project was carried out by CEED, students from Allegheny and other local schools as well.

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CASE STUDIES

4 . 1 3

Summary of Case Studies

Case Studies	Node	Programme	Project
Singapore			
Lakeside Family Centre's Creative Arts Programme	●		
OH! Open House by Salon Projects			●
My Queenstown Festival by My Community			●
The Upcycle Project by P!D			●
Kallang Art Treats by Kallang CC Node	●		
Our Museum @ Taman Jurong	●		
Awaken the Dragon Festival by Michelle Lim and Post-Museum		●	
10x10 by Ceriph		●	
Overseas			
Art in Odd Places		●	
City Repair		●	
Idea Box		●	
The Fence			●

SECTION

5

Other Resources

This section provides you with links to existing resources provided by the National Arts Council as well as how-to-guides and toolkits available on the web.

The National Arts Council has an extensive list of funding, grants, and support mechanisms to assist organisations and arts practitioners in the development of arts and culture in Singapore. Do drop their friendly arts managers a line to find out more!

A. Grants and Schemes:
https://www.nac.gov.sg/whatwedo/support/funding.html

B. Training and Workshops:
https://www.nac.gov.sg/whatwedo/support/capabilityDevelopment/professionalDevelopment.html

C. Arts Spaces:
https://www.nac.gov.sg/whatwedo/support/arts-spaces/overview.html

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The following pages feature a few useful how-to guides and toolkits that can aid you on your journey as an arts node, whether it's learning how to facilitate discussions, assisting community members with grant applications or evaluating the impact of your efforts!

5 . 1

Public Art Toolkit

DESCRIPTION:

This toolkit is intended as a reference for planning public art programmes or evaluating existing ones. It also contains resources for the management of art projects.

WHO (EXISTING USERS, TARGET AUDIENCE, STAKEHOLDERS INVOLVED):

Primarily for artists, arts organisations and public agencies. Each step of the report explains different aspects of community or public art programmes and projects from three points of view: The Artist, The Agency and The Public.

ACTIVITY TYPE (SELF-REFLECTION, INTERACTIVE, VERBAL, VISUAL, WRITTEN, EXPLORATORY):

Self-reflection

LENGTH (DURATION OF ACTIVITY):

Long-term, the information within serves as a guide to developing public art in a community setting

SCALE: (INDIVIDUAL, SMALL GROUP, LARGE GROUP):

Large group

SOURCES:

Creative Cities Network of Canada 2010

http://www.creativecity.ca/database/files/library/Public_Art_Toolkit(2).pdf

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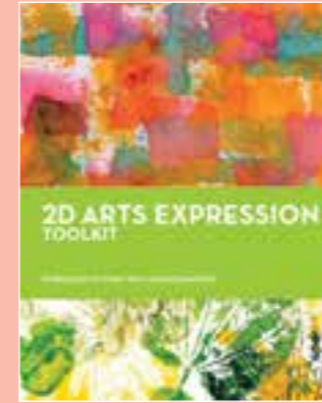
2D Expression Arts Toolkit

DESCRIPTION:

The objective of this toolkit is to provide project ideas for community organisations or volunteers who wish to start regular arts programmes in their communities. Two-dimensional (2D) Art Expression focuses on a non-judgmental process of art-making. It will guide facilitators on basic 2D art techniques and suggest an activity structure that considers time for sharing and reflection.

WHO (EXISTING USERS, TARGET AUDIENCE, STAKEHOLDERS INVOLVED):

The projects are targeted at seniors but can be adapted for different age groups.

ACTIVITY TYPE (SELF-REFLECTION, INTERACTIVE, VERBAL, VISUAL, WRITTEN, EXPLORATORY):

Interactive

**LENGTH (DURATION OF ACTIVITY):**

Short-term, a few hours for each activity

SCALE: (INDIVIDUAL, SMALL GROUP, LARGE GROUP):

Small group

SOURCES:

Singapore NAC 2013

https://artsforall.sg/resources/toolkit/2d-arts-expression.aspx

5 . 3

Recycled Arts Toolkit

DESCRIPTION:

The objective of this toolkit is to provide project ideas for community organisations or volunteers who wish to start regular arts programmes in their communities. There are ten project ideas involving the re-use of material such as paper, plastic and fabrics to create new objects.

WHO (EXISTING USERS, TARGET AUDIENCE, STAKEHOLDERS INVOLVED):

The projects are targeted at seniors but can be adapted for different age groups

ACTIVITY TYPE (SELF-REFLECTION, INTERACTIVE, VERBAL, VISUAL, WRITTEN, EXPLORATORY):

Interactive

LENGTH (DURATION OF ACTIVITY):

Short term, a few hours for each activity

SCALE: (INDIVIDUAL, SMALL GROUP, LARGE GROUP):

Small group

SOURCES:

Singapore NAC 2012

http://uat.acp.raptech.com.sg/uploads/files/recycled%20arts%20shortened.pdf

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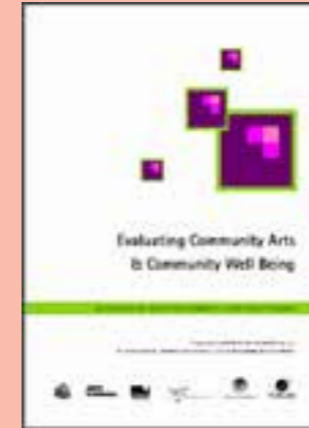
Evaluation Indicators

DESCRIPTION:

This toolkit was developed for Arts Victoria to aid community arts practitioners in documenting and assessing the social outcomes of their projects and programmes comprehensively and systematically. Determining the right indicators to monitor and evaluate community arts projects is crucial during the preparation phase of evaluation. The section featured below provides sample indicators for use or adaptation to suit the needs of particular projects being evaluated.

WHO (EXISTING USERS, TARGET AUDIENCE, STAKEHOLDERS INVOLVED):

The guide can be utilized by community organisers, community arts project workers, participants in a community arts project, students or consultants.

ACTIVITY TYPE (SELF-REFLECTION, INTERACTIVE, VERBAL, VISUAL, WRITTEN, EXPLORATORY):

Self-reflection and Written

LENGTH (DURATION OF ACTIVITY):

Long term - following the entire project

SCALE: (INDIVIDUAL, SMALL GROUP, LARGE GROUP):

Small group of leaders

SOURCES:

'Stage 3: Determining Evaluation Indicators', in 'Evaluating Community Arts and Community Well Being' by Arts Victoria 2002, pp. 22-24.

http://archive.creative.vic.gov.au/files/f780bd22-4744-4068-9629-9acf00b07446/Evaluating_Community_Arts_and_Wellbeing.pdf

REFERENCES

5.5

Event Planning Guide

DESCRIPTION:

This guide is designed to help you lead a group in researching, planning and managing events. It outlines the various stages in event planning and practical considerations for the activities in each stage of the process.

WHO (EXISTING USERS, TARGET AUDIENCE, STAKEHOLDERS INVOLVED):

Designed for individuals, community organizations or groups considering any aspect of events planning.

ACTIVITY TYPE (SELF-REFLECTION, INTERACTIVE, VERBAL, VISUAL, WRITTEN, EXPLORATORY):

All types, although there is more emphasis on Self-reflection & Written activities

LENGTH (DURATION OF ACTIVITY):

Long-term, with timeframe stretching several months to a year

SCALE: (INDIVIDUAL, SMALL GROUP, LARGE GROUP):

Small group of leaders

SOURCES:

ArtReach Toronto GOAL 2007

http://www.neighbourhoodartsnetwork.org/tac/media/BMO-Learning-Room-Links/101_eventplanning.pdf

5.6

Art-Based Evaluation Kit

DESCRIPTION:

Art-Based Evaluation (ABE) uses creative activities as a way of expressing value and as a tool for evaluating and teasing out impact. This Evaluation Kit contains different exercises built around art activities such as collaging, drawing, poetry-writing, and so on, to help participants in a discussion group share feelings or express complex ideas. Step-by-step instructions are provided to guide the user through each exercise and towards the activity's objectives.

WHO (EXISTING USERS, TARGET AUDIENCE, STAKEHOLDERS INVOLVED):

Designed for any organization or group facilitator keen to use creative activities to elicit responses, feedback, and ideas from a group of participants.

ACTIVITY TYPE (SELF-REFLECTION, INTERACTIVE, VERBAL, VISUAL, WRITTEN, EXPLORATORY):

Interactive and Self-reflection

LENGTH (DURATION OF ACTIVITY):

Short-term, a few hours for each activity

SCALE: (INDIVIDUAL, SMALL GROUP, LARGE GROUP):

Small group – leaders and participants

SOURCES:

ArtReach Toronto GOAL 2007

https://artreach2016.files.wordpress.com/2016/01/goal-artbasedevaluation.pdf

REFERENCES

5 . 7

Grant Writing 101

DESCRIPTION:

This guide provides helpful tips to individuals or groups writing or applying for grants. It includes topics such as where to find information on grant opportunities, basic components of a grant proposal and how to fill out a grant application.

WHO (EXISTING USERS, TARGET AUDIENCE, STAKEHOLDERS INVOLVED):

While the guide was produced within Canada for its residents, the principles outlined do apply in other contexts for most artists, grant applicants and grant assessors.

ACTIVITY TYPE (SELF-REFLECTION, INTERACTIVE, VERBAL, VISUAL, WRITTEN, EXPLORATORY):

All types, although there is more emphasis given to Self-reflection and Written activities

LENGTH (DURATION OF ACTIVITY):

Long Term or short term - depending on the grant timeline

SCALE: (INDIVIDUAL, SMALL GROUP, LARGE GROUP):

Small group of leaders

SOURCES:

ArtReach Toronto GOAL 2007

http://www.artreachtoronto.ca/toolkits/the-goal-toolkits/grant-writing-101/

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5 . 8

Fundraising 101

DESCRIPTION:

This guide provides key information on fundraising principles and strategies. It also offers practical guidance on how to go about fundraising, essential components of a fundraising letter and how to actually write one.

WHO (EXISTING USERS, TARGET AUDIENCE, STAKEHOLDERS INVOLVED):

Designed for anyone seeking to raise funds effectively (within the Canadian context, although the principles are universally applicable).

ACTIVITY TYPE (SELF-REFLECTION, INTERACTIVE, VERBAL, VISUAL, WRITTEN, EXPLORATORY):

All types, although there is more emphasis on Self-reflection and Written activities

LENGTH (DURATION OF ACTIVITY):

Both Short and Long-term (10 days or less)

SCALE: (INDIVIDUAL, SMALL GROUP, LARGE GROUP):

Small group of leaders

SOURCES:

ArtReach Toronto GOAL 2007

- *http://www.artreachtoronto.ca/toolkits/the-goal-toolkits/evaluation-101/*
- *http://www.neighbourhoodartsnetwork.org/tac/media/BMO-Learning-Room-Links/fundraising101.pdf*

REFERENCES

Data Collection and Analysis

DESCRIPTION:
This toolkit was developed to provide guidance on evaluating arts events and researching audiences. The topics covered include planning the evaluation, collecting (quantitative and qualitative) data and evidence after an event, and analysing and interpreting findings.

WHO (EXISTING USERS, TARGET AUDIENCE, STAKEHOLDERS INVOLVED):
Designed for organizations and individuals, even for those new to evaluation. However, it primarily caters to the visual and performing arts sectors providing arts engagement for families. The language and concepts are easy to understand, and steps are easy to follow. The evaluation toolkit is set within the context of Family Arts Campaign in the UK.

ACTIVITY TYPE (SELF-REFLECTION, INTERACTIVE, VERBAL, VISUAL, WRITTEN, EXPLORATORY):
All types, although there is more emphasis on Self-reflection and Written activities

LENGTH (DURATION OF ACTIVITY):
Short or Long-term, depending on the type of events organised

SCALE: (INDIVIDUAL, SMALL GROUP, LARGE GROUP):
Small group of leaders

SOURCES:
Evaluation and Audience Research Toolkit by Family Arts Campaign

http://www.familyarts.co.uk/wp-content/uploads/2014/11/FAC-Evaluation-Audience-Research-Toolkit.pdf