Art and Culture Focused Community Spaces and their role in Promoting Community Building, Social Interaction, and Encouraging Arts Participation

Research in Collaboration with the National Arts Council Singapore, 2013-2014

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NATIONAL ARTS COUNCIL
SINGAPORE

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1   DEVELOPMENT OF COMMUNITY ARTS IN SINGAPORE
2   RPP (RESEARCH - POLICY - PRACTICE) MODEL
3   CONCLUDING REMARKS

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1. DEVELOPMENT OF COMMUNITY ARTS IN SINGAPORE

DEVELOPMENT OF ART & CULTURE IN SINGAPORE

2011-2012 Arts and Culture Strategic Review
School of the Arts 2008
Peranakan Museum Opens 2008
2008 Renaissance City Plan III
Singapore Biennale 2006
National Museum Reopened 2006
2005 Renaissance City Plan II
Singapore Season, Singapore Art Show 2005
The Arts House 2004
Asian Civilizations Museum 2003
Esplanade 2002
Singapore Tyler Print Institute 2002
Yong Siew Toh Conservatory of Music 2001
2000 Renaissance City Plan I

Singapore Arts Festival started (annual) 1999
Singapore Art Museum opened 1996
Arts Education Program 1993
1991 National Arts Council formed
Singapore Writers Festival 1991
The Substation established 1990

1989 Report of the Advisory Council on Culture and the Arts
LASALLE College of the Arts 1984

Cultural Medallion 1979
1978 Singapore Cultural Foundation
Singapore Festival of the Arts Biennial 1977

1959 Arts first promoted for nation-building

Nanyang Academy of Fine Arts Established 1938

National Museum Established 1887

TODAY:
THE COMMUNITY
ENGAGEMENT
PLAN

The 2000's:
Realizing the Global
City for the Arts

The 1990's:
Birth of the National
Arts Council and the
Renaissance City Plan

The 1980's:
Building Hardware

The 1970's:
From Cultural Desert
to Global City

The 1950's and 60's:
National Identity
and Independence

DEVELOPMENT OF COMMUNITY ARTS IN SINGAPORE

THE ARTS AND CULTURE STRATEGIC REVIEW (ACSR), MARCH 2010

"bringing arts and culture to everyone,
everywhere, every day, and
building capabilities to achieve excellence."
(National Arts Council of Singapore)

COMMUNITY ENGAGEMENT MASTER PLAN, 2013

"to broaden opportunities for exposure to
arts and culture and to make arts and
culture more accessible to the community."
(Ministry of Culture, Community and Youth)

+

Participation & Collaboration

Generally community arts is defined as arts which involves **people** beyond the professional scope of artists by fostering their participation as audience, creators of artworks, or in programming the arts activity itself.

Diversity of art forms

Community building & social interaction

"to increase the range of arts touch points in the heartlands, where more Singaporeans can enjoy and engage with the arts regularly where they live and play"
with the overall vision as
"to develop an island-wide network of arts and cultural nodes in the heartlands."
(National Arts Council of Singapore, 2011)

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ART & CULTURE FOCUSED COMMUNITY SPACES

and their role in Promoting Community Building, Social Interaction, and Encouraging Arts Participation

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OBJECTIVES:

- To create a self-assessment toolkit to enable community art nodes to monitor their progress in terms of engaging the local residents.

- To produce an evaluation toolkit for the NAC to assess the effectiveness of their support in the establishment and growth of these community nodes.

RESEARCH QUESTIONS:

- How can the arts & culture spread beyond the city centre of Singapore to community spaces in the heartlands?

- How can research contribute to the development of community arts in the country?

- How can research mediate the policy (government initiative) and practice (arts nodes)?
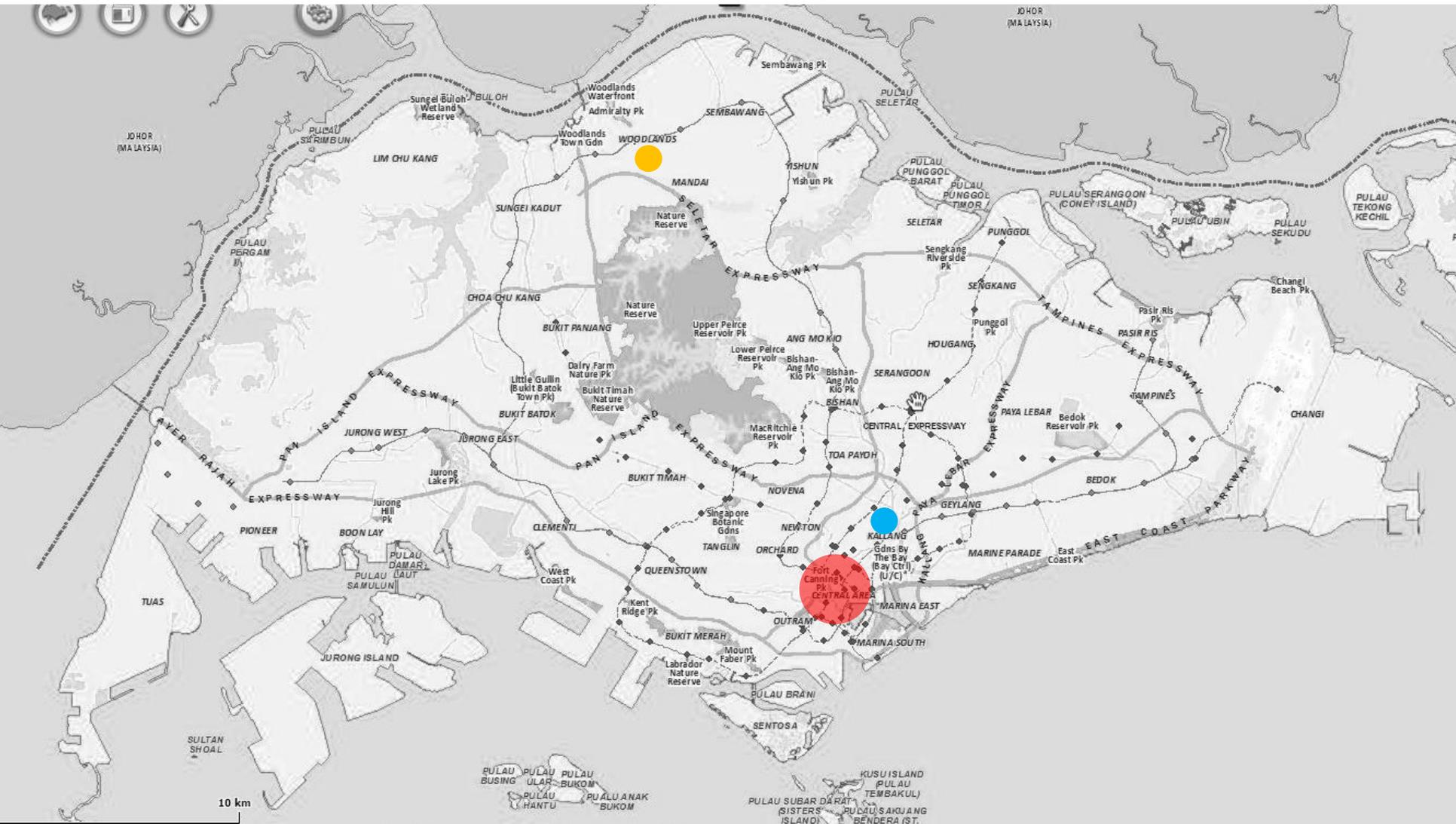
Case Study 1: Woodlands New Town

Case Study 2: Kallang New Town

Cluster of art museums and precinct
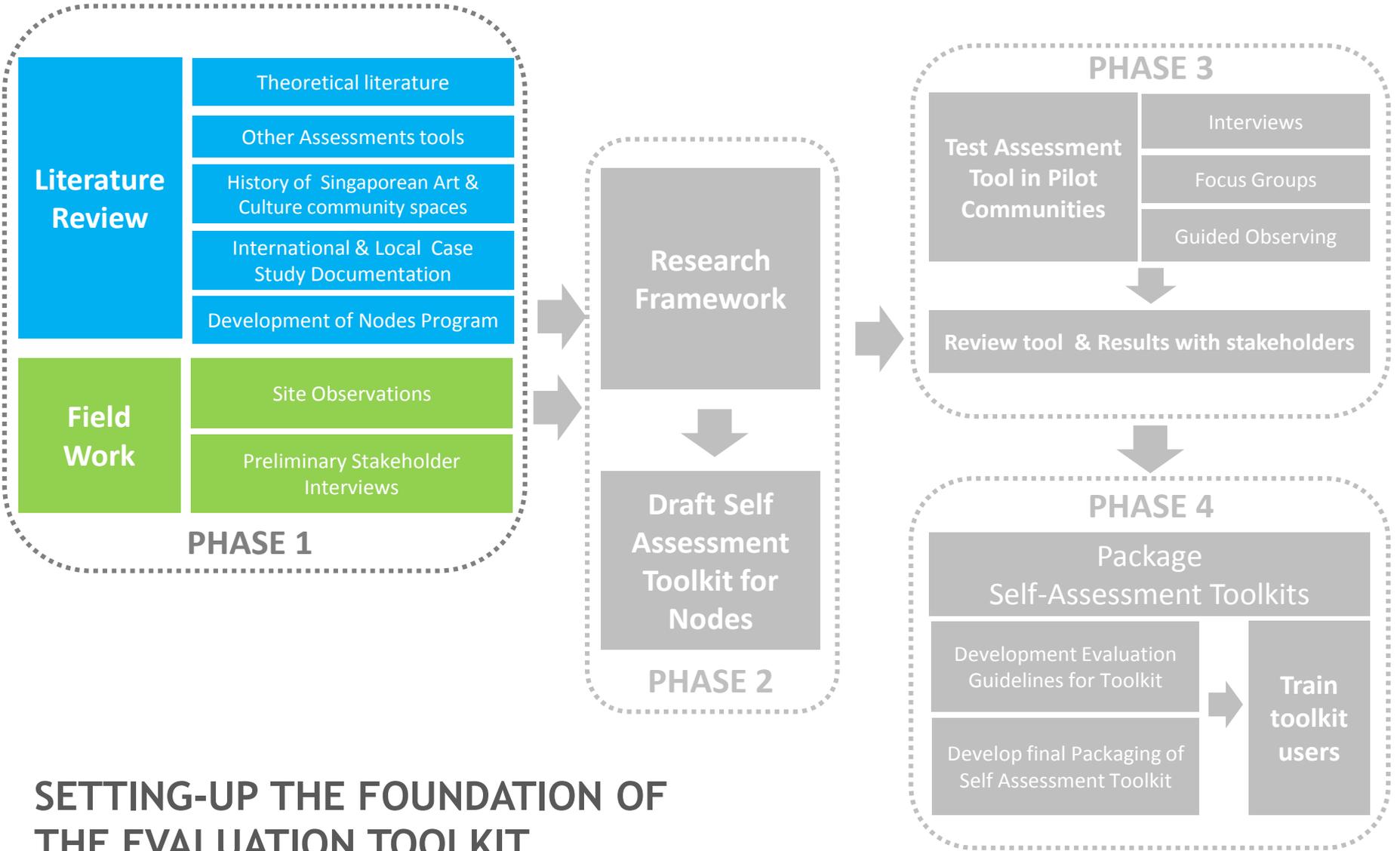
EXISTING AND POTENTIAL NODES & NATIONAL HERITAGE BOARDS

Total: 17 Nodes

Legend:
- CC (red)
- Library (green)
- Others (blue)

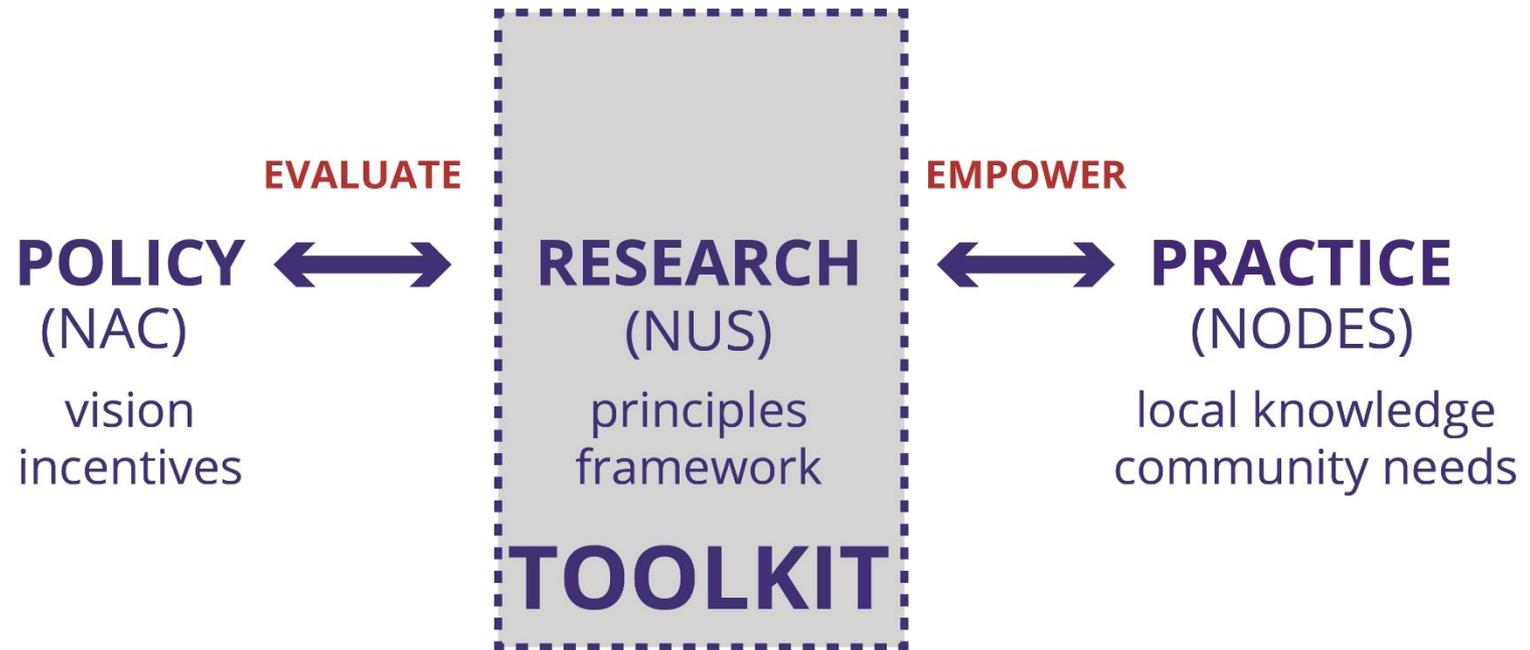| South-West	North-West	Central	South-East	North-East
1) Community Centre	6) Woodlands Regional Library	8) Kallang Community Centre	13) Aliwal Arts Centre	16) Tampines Regional Library / Town Hub
2) Community Centre	7) Community Centre	9) non-Community Centre	14) Wisma Geylang Serai	17) Community Centre
3) Jurong Regional Library		10) Malay Heritage Centre	15) Siglap South Community Centre	
4) Community Centre		11) Goodman Arts Centre		
5) Community Centre / Community Development Councils		12) Community Centre		

2. RPP (RESEARCH – POLICY – PRACTICE) MODEL

PHASE 1

Literature Review
- Theoretical literature
- Other Assessments tools
- History of Singaporean Art & Culture community spaces
- International & Local Case Study Documentation
- Development of Nodes Program

Field Work
- Site Observations
- Preliminary Stakeholder Interviews

PHASE 2

Research Framework

Draft Self Assessment Toolkit for Nodes

PHASE 3

Test Assessment Tool in Pilot Communities
- Interviews
- Focus Groups
- Guided Observing

Review tool & Results with stakeholders

PHASE 4

Package Self-Assessment Toolkits
- Development Evaluation Guidelines for Toolkit
- Develop final Packaging of Self Assessment Toolkit

Train toolkit users

SETTING-UP THE FOUNDATION OF THE EVALUATION TOOLKIT

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KEY STRATEGIES AND PRINCIPLES
FOR SUCCESSFUL ARTS AND CULTURAL PROGRAMMES AND SPACES

UNDERSTAND YOUR NEIGHBOURHOOD'S NEEDS	Understand your community's needs Understand the needs of the node
TAP INTO YOUR COMMUNITY'S STRENGTH	Build and sustain partnerships with different stakeholders
CREATE SPACE(S) FOR ARTS	Provide flexible spaces Provide appropriately equipped spaces
MAKE ARTS PARTICIPATION ACCESSIBILE	Provide meaningful engagement to your community
SUSTAIN ARTS PERTICIPATION	Create sustainable processes for arts engagement Actively explore community motivation and barriers to arts participation Establishing recognition as an arts node

Enclosed room used for children's story time programs
Woodlands Regional Library, December 2013

Central Courtyard to host monthly Arts Bites Events
Kallang Community Centre, December 2013

Display of art works created by professional and amateur artists
Woodlands Regional Library, December 2013

African Drumming group practicing in soundproof space
Kallang Community Centre, December 2013

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"To me, community arts must be something that **people enjoy**. They must **enjoy and be happy about it**..."

Local performance artist, 2014

"I think community arts is a natural connection amongst human that is necessary, and art is the medium for that. Because we can practically say that **arts is a good way to connect with people**..."
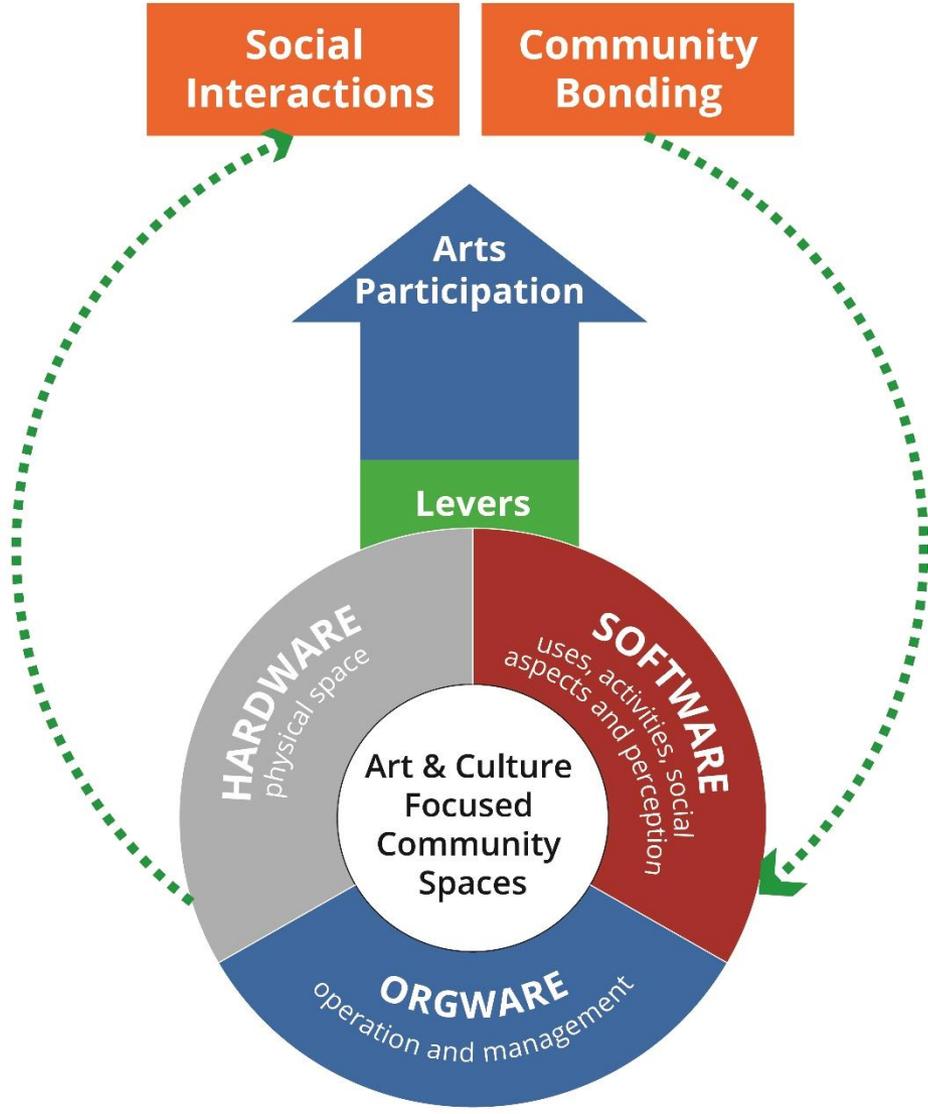
Leader of local drumming group, 2014

"It must be **from the community**. If it is not from the community, then it is not community arts... [also] everyone can partake in it and everyone can create it..."

Leader of local theatre group, 2014

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RESEARCH FRAMEWORK

DIMENSIONS

IMPACTS

PARTICIPATION

LEVERS

PRESENCE

Social Interactions

Community Bonding

Arts Participation

Levers

HARDWARE physical space

SOFTWARE uses, activities, social aspects and perception

Art & Culture Focused Community Spaces

ORGWARE operation and management

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WHY A TOOLKIT?

- Evaluation doesn't have to be top down.

- People are the experts and they are the ones who know what the right solutions are for themselves.

- It doesn't offer solutions. Instead, it provides techniques, methods, tips, best case practices to guide the node through a process that allows for critical assessment and implementation of new ideas and solutions.

- It allows the node to pick and choose which tools work best for the node's context and situation.

- It is a holistic process that will develop and strengthen skills at all levels within your organization.

PEOPLE MAKE PARKS, NEW YORK CITY

STEPS

website
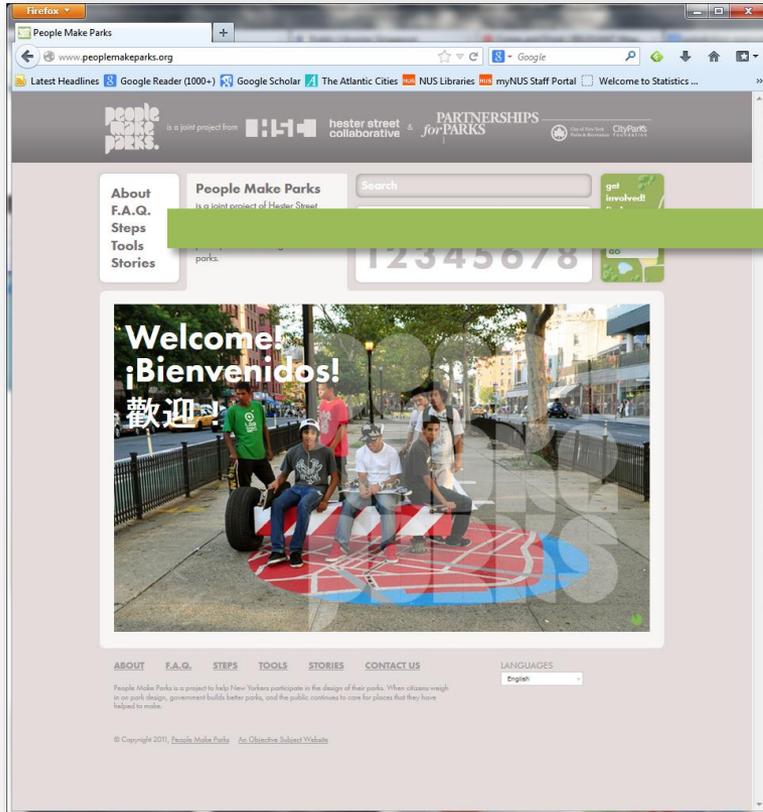
Get Involved in the Capital Design Process

WHEN...

Parks and community members ask elected officials to fund capital projects.

After the NYC fiscal year begins on July 1, Parks waits to receive funding for the project and assigns a designer to the job. 2–6 months.

The scope meeting takes place in the park.

Parks works on the design, which is then submitted for approvals. Approximately 1 year.

Parks hires a contractor. Approximately 6 months.

The park goes under construction. Between 9 months and 2 years (depending on the scale of the project).

The park opens.

Maintaining and programming the park. Ongoing.

YOU CAN...

1 Advocate for Funding >

2 Gather Input >

3 Make a Mark on Your Park >

4 Promote and Attend the Scope Meeting >

5 Weigh In on Design Approval >

6 Stay Involved During Construction >

7 Celebrate the Opening >

8 Care For the Park >

IDEO HUMAN CENTERED DESIGN TOOLKIT

TABLE OF CONTENTS

Booklet

Website

Methods

Tools and tips that will help you master the HCD process.

Learn more about the Toolkit

HEAR — Determine who to talk to, how to gather stories, and how to document your observations.

Phrase the Challenge · Extremes and Mainstreams · Recruiting Tools · Community-Driven Discovery · Expert Interviews

CREATE — Generate opportunities and solutions that are applicable to the whole community.

Empathic Design · Storytelling With Purpose · Create Frameworks · Extract Key Insights · Find Themes

DELIVER — Take your top solutions, make them better, and move them toward implementation.

Try Out A Model · Capabilities Quick Sheet · Implementation Timeline · Innovation 2x2 · Evaluate Outcomes

ART AND EQUITY TOOLKIT

Neighbourhood Arts Network
Arts & Equity Toolkit
● ● ●

A project of the Neighbourhood Arts Network

neighbourhoodartsnetwork.org

An initiative of TORONTO ARTS FOUNDATION

Created by
Skye Louis & Leah Burns

Contents

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http://hightop.ca/clients/NAN/NeighbourhoodArtsNetwork_ArtsEquityToolkit.pdf

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Triangle Tool Activity

Adapted for the Arts & Equity Project by Leah Burns from Educating for a Change by Rick Arnold, this tool can be used to help analyze / understand and problem-solve different scenarios. It uses three modes of group dialogue: visual representation; text-based responses to discussion questions; and poster-based presentations and dialogue.

Preparation
Prepare several short descriptions of problem scenarios that are based on situations participants may experience in their work and would like support with. Include who was involved (individuals and their roles, organizations, etc.), state the context (where and when did the incident occur), describe the problem or incident.

Participants
This was designed for a large group of about 20 (however it can be adapted to suit other numbers). The large group would be broken into several smaller groups of 3 or 4 people each.

Materials
Each small group should have 3 large sheets of paper, markers for drawing and writing, and a means of hanging the paper for display.

Activity Steps

1 In your small group choose one of the provided scenarios to explore

2 Working together, create a visual representation of the scenario
(use a large sheet of paper for drawing)

3 Analyze the scenario using the Triangle Tool
(use a second large sheet of paper for recording analysis)

- Each point on the Triangle analyzes a different aspect of a possible scenario.
- Draw the triangle on the paper and then explore each point using the questions provided.
- Work with your group to identify the personal, organizational, and broader social issues reflected in the scenario.

Issues, Ideas & Assumptions

Organizational   **Personal**

Personal
- What might the different individuals involved be experiencing (feelings, concerns, etc)?
- How might the different people involved be responsible?
- How might each person's identity or role impact the scenario?

Issues, ideas & Assumptions
- What key equity issues are at play in the scenario?
- What assumptions are being made?
- What larger social issues, ideas or trends are reflected in the scenario?

Arts & Equity Research Process

Conversations
Fostering dialogue to articulate experiences and perspectives.

Interviews with community-engaged practitioners about equity issues and strategies

Sharing
Synthesizing ideas and resources and giving them back to the community for use, adaptation, and review

Creation of a free toolkit to share resources for addressing equity issues in community-engaged practice

Exploration
Examining issues and strategies together.

Workshops with practitioners to explore common equity challenges through discussion, problem solving, and arts-based activities

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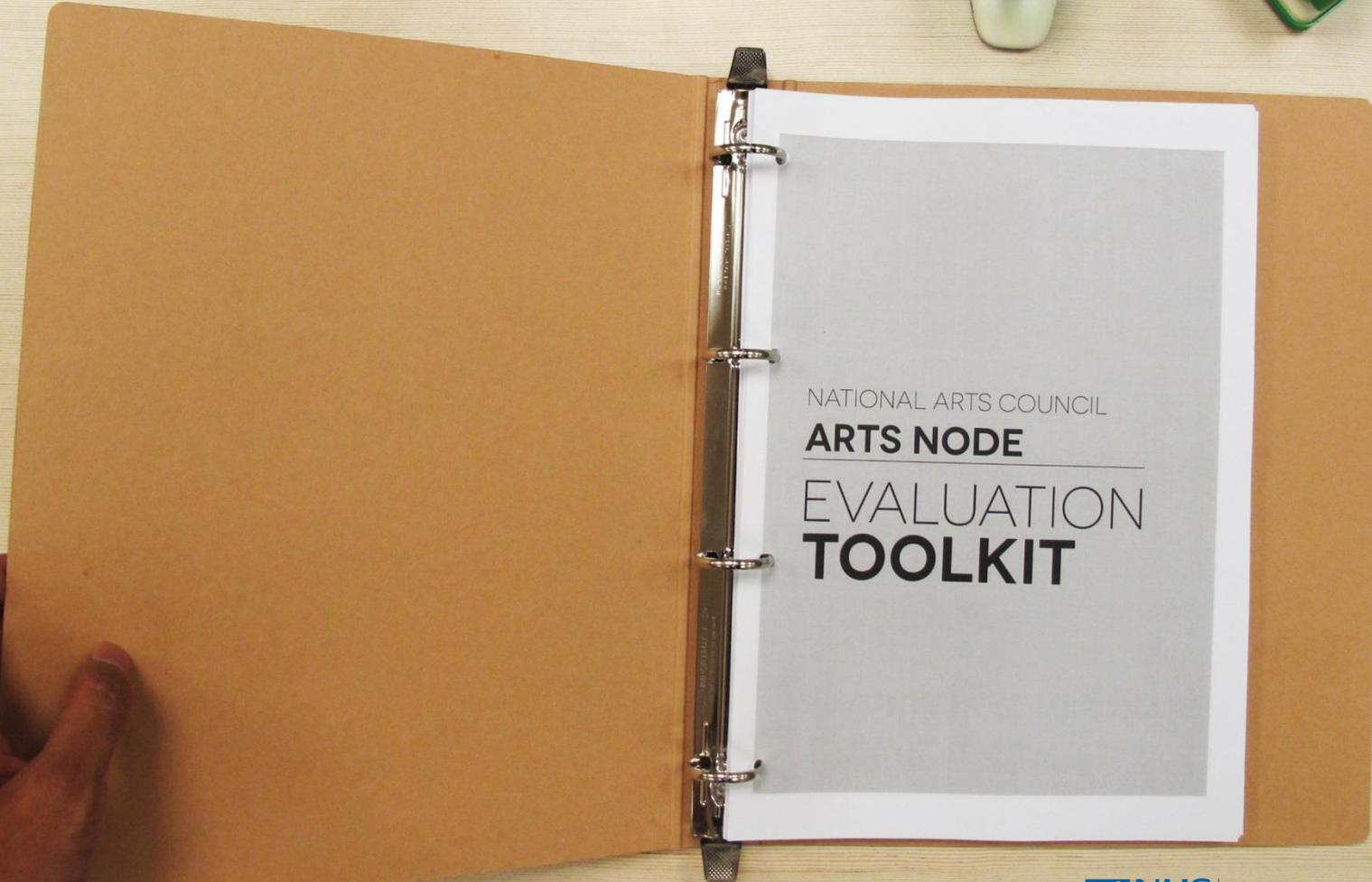# GOAL TOOLKITS, ARTREACH TORONTO

http://www.artreachtoronto.ca/toolkits/the-goal-toolkits/

The GOAL Youth Workshop series is implemented by ArtReach Toronto, Grassroots Youth Collaborative, Laidlaw Foundation, City of Toronto, Schools Without Borders, For Youth Initiative and Toronto Community Foundation.

NATIONAL ARTS COUNCIL

ARTS NODE

EVALUATION
TOOLKIT

HOW
TO USE
THIS
TOOLKIT

A FLEXIBLE TOOLKIT

This toolkit will guide you through a critical assessment process of the node's values and progress. This toolkit can be customised to suit your needs as well as your personal values, goals and aspirations.

THIS TOOLKIT IS DIVIDED INTO FIVE (5) SECTIONS:

INTRODUCTION
This section comprises the overall guidelines and the five key strategies and principles of establishing successful arts nodes. The information is useful to identifying priorities at different stages of node development.

EVALUATION CHECKLIST
This section encompasses a list of indicators that help you review and pinpoint key strategies for developing your node.

TOOLS CATALOGUE
This section provides a list of tools to help you evaluate your progress and brainstorm your next steps.

CASE STUDIES CATALOGUE
A collection of case studies to help you learn from past successes and plan your next steps.

REFERENCES
This section includes an example of how the toolkit can be used and some practical reference material.

B CHECKLIST OVERVIEW FOR CURRENT STATE

STRATEGY	PRINCIPLES	INDICATORS	PRESENT	IMPORT-ANCE	CURRENT STATE	Please fill in your current state below
Tap into neighbourhood's strengths	Build and sustain partnerships with different stakeholders	1. Collaboration with other organisation/stakeholders in your community	●	H M L	a. How many collaborations have you built with other stakeholders? b. How have you worked with other stakeholders in your community?	
Create space(s) for arts	Provide flexible spaces	2. Maximising spaces for arts usage	●	H M L	a. How has the node used different locations in your surrounding neighbourhood for arts activities? b. How well has the node used the existing spaces in the node for arts activities?	
	Provide appropriately equipped spaces for community arts	3. Well-equipped spaces for arts	●	H M L	How have various spaces in the node been equipped for arts activities?	
Make arts participation accessible	Provide meaningful engagement to your community	4. Artists' engagements	●	H M L	a. How many artists have been engaged with the node? b. How well has the node used the existing spaces in the node for arts activities?	
		5. Multiple types of participation opportunities	●	H M L	How has the node provided a variety of arts participation opportunities for community stakeholders?	
		6. Arts and cultural activities	●	H M L	How many arts and cultural events are organized by the node monthly?	
		7. Outreach and publicity	●	H M L	How effectively has the node reached out to your community through different outreach channels?	
		8. Presence of hobby groups/interest groups in your community	●	H M L	How many and what type of arts hobby groups/interest groups are active in your community?	
Sustain arts participation	Create sustainable processes for arts engagement	9. Presence of dedicated core group	○	H M L	a. How confident is the core group in organising arts programmes and why? b. How effective is the core group in organising arts programmes for your community?	
		10. Providing quality arts engagement to your community	○	H M L	How has the node provided quality arts engagement to your community?	
		11. Satisfaction rate	○	H M L	How satisfied have the participants been with the node's art activities?	
		12. New participants and regular participants	○	H M L	How many new participants and regular participants has the node achieved?	
	Actively explore community motivation and barriers to arts participation	13. Motivation of arts participation	○	H M L	How has the node identified the motivation of node participants? What are they?	
		14. Barriers of arts participation	○	H M L	How has the node identified barriers of participation? What are they?	
	Establishing recognition as an arts node	15. Recognition by community as an arts touch point	○	H M L	How familiar is the node as an arts touch point/brand to the people in your community?	

CHECKLIST OVERVIEW FOR TARGETS & GOALS

This checklist is for you to envision your targets and goals for next year. You may select those indicators that is of importance to the node to brainstorm and discuss further with your core team. For those that you have indicated a HIGH or MEDIUM level of importance in the CHECKLIST FOR CURRENT STATE, use those indicators to envision your target for the next year.

STRATEGY	PRINCIPLES	INDICATORS	TARGETS AND GOALS	Please fill in your targets and goals below	Suggested tools
Tap into neighbourhood's strengths	Build and sustain partnerships with different stakeholders	1. Collaboration with other organisation/stakeholders in your community	How might the node sustain the partnership and build more partnerships?		Community characters; brainstorming sessions
Create space(s) for arts	Provide flexible spaces	2. Maximising spaces for arts usage	a. How might the node use more locations in your community to organise arts activities? b. How might the node improve the utilisation of existing spaces in the node for arts activities?		Fly on the wall observation; Keep toss create; Story map
	Provide appropriately equipped spaces for community arts	3. Well-equipped spaces for arts	What other facilities are needed to better equip the spaces in the node for arts programmes?		Fly on the wall observation; Keep toss create; Story map
Make arts participation accessible	Provide meaningful engagement to your community	4. Artists' engagements	How might the node improve its partnership with the artists?		Community characters; brainstorming sessions
		5. Multiple types of participation opportunities	How might the node provide more types of participation for your community?		Self-documentation; programme feedback form; voting; brainstorming session
		6. Arts and cultural activities	What is the target number of arts and cultural events organised in your community monthly?		Self-documentation; programme feedback form; voting; brainstorming sessions
		7. Outreach and publicity	How might the node improve its outreach?		Journaling; walking tours
		8. Presence of hobby groups/interest groups in your community	What is the target number of active hobby groups/interest groups that the node would want to achieve?		Community characters; brainstorming sessions
Sustain arts participation	Create sustainable processes for arts engagement	9. Presence of dedicated core group	How does the node ensure continuity in the effectiveness of the core group?		Community characters; brainstorming sessions
		10. Providing quality arts engagement to your community	How might the node improve the quality of arts engagement to your community?		Self-documentation, journaling, brainstorming sessions
		11. Satisfaction rate	What is the target satisfaction rate the node would like to achieve?		Brainstorming sessions; voting
		12. New participants and regular participants	What is the target number of new participants and regular participants the node would like to achieve?		Brainstorming sessions; voting
	Actively explore community motivation and barriers to arts participation	13. Motivation of arts participation	How might the node tap into the motivations to increase arts participation?		Programme feedback form; self-documentation
		14. Barriers of arts participation	How might the node overcome the barriers to increase arts participation?		Programme feedback form; self-documentation
	Establishing recognition as an arts node	15. Recognition by community as an arts touch point	How might more peple know of your node as an arts touch point/brand?		Self-documentation, feedback form, voting

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SUMMARY OF TOOLS

CLASSIFICATION	TOOLS	SOURCE	TYPE					
			SELF-REFLECTION	INTERACTIVE	VERBAL	VISUAL	WRITTEN	EXPLORATORY
UNDER-STANDING THE COMMUNITY	Observation guide/fly on the wall activity	Literature Review checklist, IDEO, Jan Gehl	X			X	X	
	Self-documentation with photographs	HCD		X		X		
	Community characters	HCD		X		X		
LISTENING TO PEOPLE	Story map	People Make Parks	X	X	X	X	X	X
	Keep toss create mapping	NUS	X	X	X	X	X	X
	Programme feedback form	NAC, NUS, People Make Parks, etc.		X				X
CREATING IDEAS	Voting	People Make Parks, Luma Institute HCD	X	X	X	X		
	Brainstorming session	HCD Ideo, Luma HCD	X	X	X	X		
SHARING WITH OTHERS	Journaling	HCD, Arts Victoria	X					
	Walking tours	People Make Parks	X	X	X	X		

CASE STUDY 2:
CITY REPAIR: INTERSECTION REPAIR

LOCATION

Portland, Oregon, USA

TYPE

Programme

DESCRIPTION

City Repair believes that the "grid-based, car-centered setup of most American cities makes people feel isolated and anonymous." (Sewell 2005) Under the wings of the organization, Intersection Repair is one of its prominent schemes, which champions the "citizen-led conversion of an urban street intersection into a public square," through which "neighbors gain a sense of place built by participation and cooperation". (Village Building Convergence, City Repair Beyond Portland 2014) Their mission is to reclaim "urban spaces to create community places" and to help "plant the seeds for greater neighbourhood communication, (and to) empower our communities and support our local culture." (Village Building Convergence 2014)
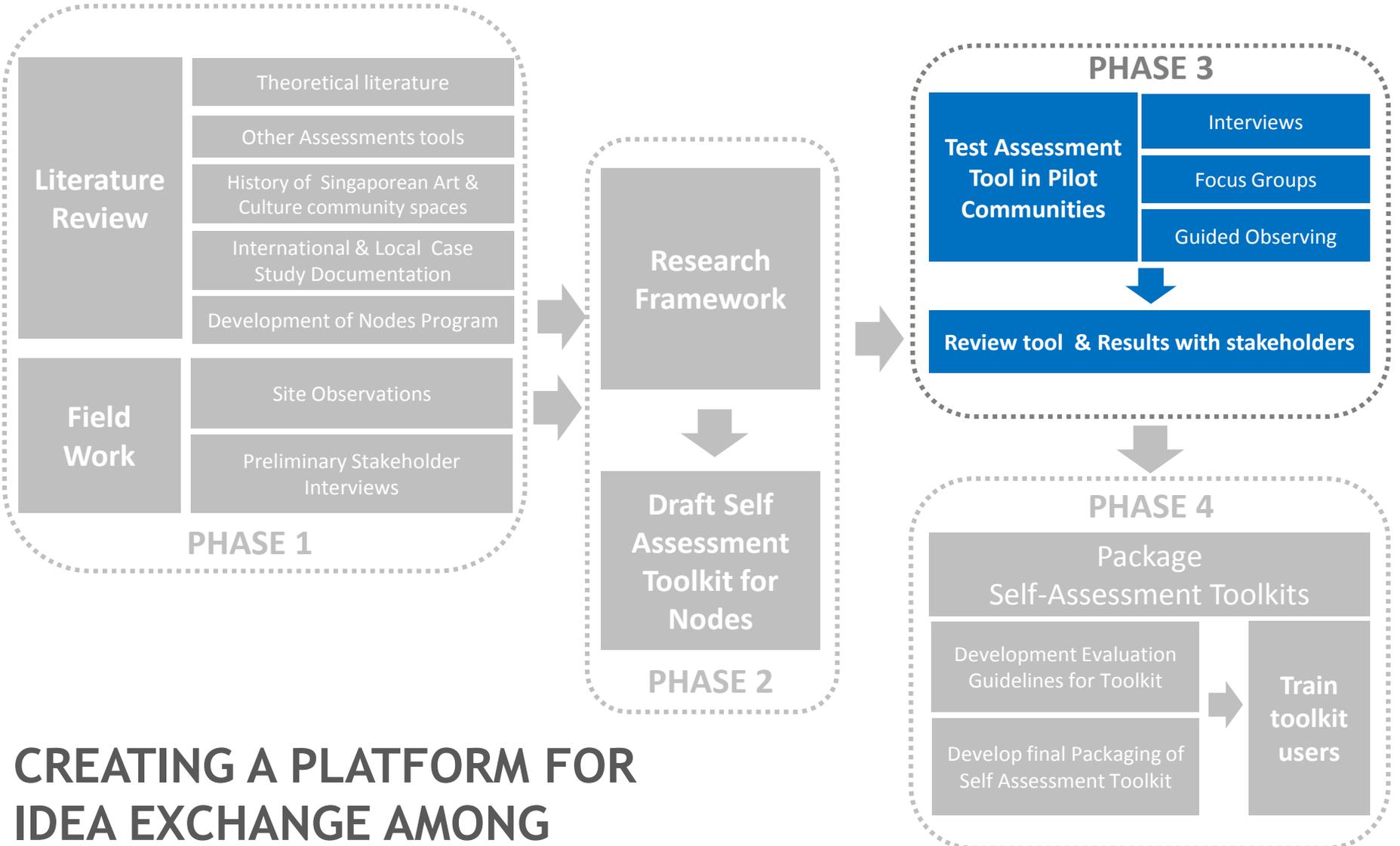
PRINCIPLES ILLUSTRATED

Ground-up initiative

The organization provides training and encourages ground up initiatives in cities across America to undertake this scheme in their neighbourhoods. To extend this model of empowering neighbourhoods "neighborhood residents ask for them, plan them, and put the bulk of the labor into building them." As long as the community demonstrates that "they have enough community support to carry the project out... and that they can commit to attending meetings and working 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)

Also, this helps to cut cost and Mark Lakeman, one of City Repair's founders, stressed on the importance of this "deprofessionalization" In which, "the time, energy, and materials of interested volunteers from the community" is utilized rather than "bringing in a host of experts from outside". (Sewell 2005)

Funding opportunities

The organization has been able to sustain itself through actively seeking funding from the public. They frequently organize charity pizza party which to help further foster community bonds and to garner funding. Also, they use platforms such as indiegogo, a funding campaign portal which help "empower people to activate the global community to make ideas happen." (Indiegogo 2014) Through this particular campaign in 2014, they got almost USD$6,000 for its campaign which they captioned as helping to "support current and future placemaking projects, foster community and connect neighbors." (Village Building Convergence, Village Building Convergence Campaign 2014)

PHASE 1

- Literature Review
  - Theoretical literature
  - Other Assessments tools
  - History of Singaporean Art & Culture community spaces
  - International & Local Case Study Documentation
  - Development of Nodes Program
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  - Site Observations
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CREATING A PLATFORM FOR IDEA EXCHANGE AMONG DIFFERENT STAKEHOLDERS

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"for NAC to work together with the Nodes to arrive with **visible outputs…**"
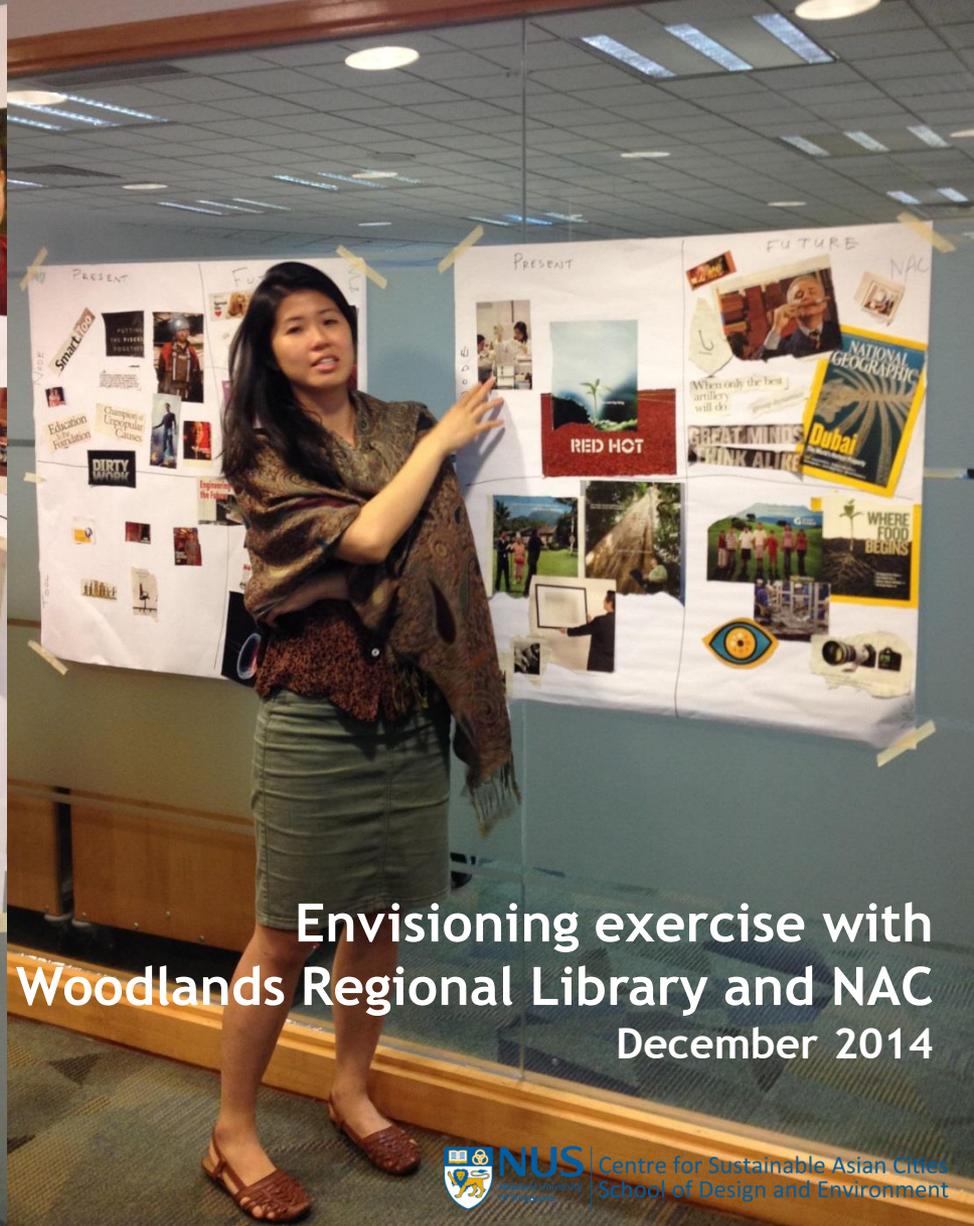
NAC, 2014

"business strategies and be more business friendly…"

Woodlands Regional Library, 2014

First focus Group Discussion with Woodlands Regional Library to understand the needs of the 'Node'
December 2013

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Envisioning exercise with
Woodlands Regional Library and NAC
December 2014

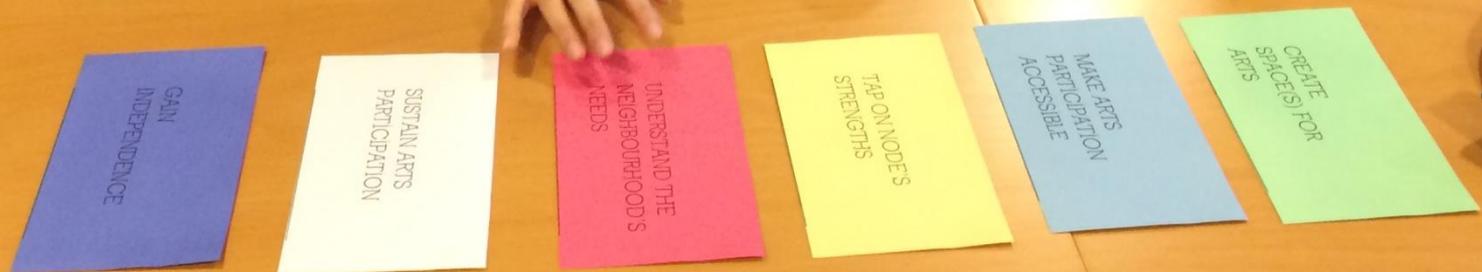NUS Centre for Sustainable Asian Cities
School of Design and Environment

First focus Group Discussion with Volunteers of Kallang Community Club to brainstorm the initial ideas for the toolkit
December 2013

Second focus Group Discussion with Kallang CC and Woodlands Regional Library in June 2014 to build the toolkit and test some of the tools for the toolkit.

GAIN INDEPENDENCE

SUSTAIN ARTS PARTICIPATION

UNDERSTAND THE NEIGHBOURHOOD'S NEEDS

TAP ON NODE'S STRENGTHS

MAKE ARTS PARTICIPATION ACCESSIBLE

CREATE SPACE(S) FOR ARTS

SETTING UP STRATEGIES
With Woodlands Regional Library, July 2014

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PRIORITIZING INDICATORS
With Kallang CC, July 2014

KEEP-TOSS-CREATE TOOL
With Woodlands Regional Library, July 2014

Community Characters Tool
With Kallang CC, July 2014

Reviewing & Testing the toolkit with Kallang CC, WRL, Elias Community Club (potential new 'Node') in August 2014

CHECKLIST OVERVIEW FOR TARGETS & GOALS

This checklist is for you to envision your targets and goals for next year. You may select those indicators that is of importance to the node to brainstorm and discuss further with your core team. For those that you have indicated a HIGH or MEDIUM level.........................indicators to envision your target for the next year.

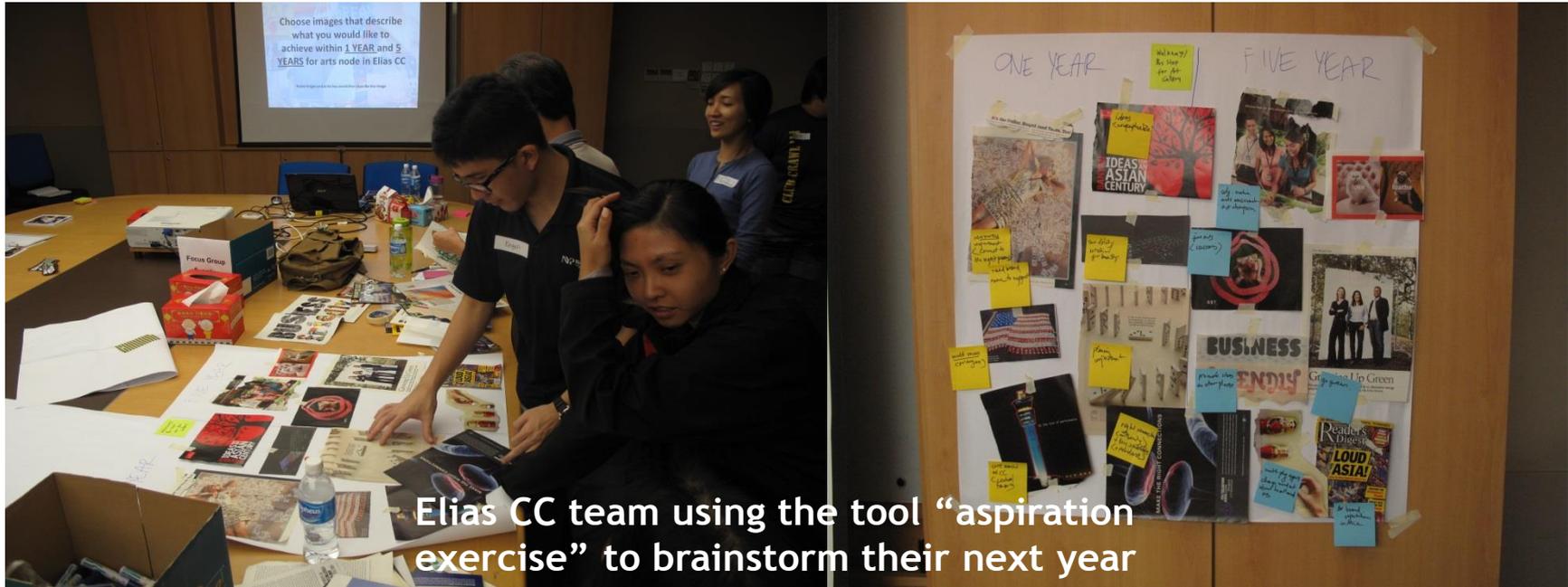| STRATEGY	PRINCIPLES	INDICATORS	TARGETS AND GOALS	Please fill in your targets and goals below	Suggested tools
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	Provide appropriately equipped spaces for community arts	3. Well-equipped spaces for arts	What other facilities are needed to better equip the spaces in the node for arts programmes?		Fly on the wall observation; Keep toss create; Story map
Make arts participation accessible	Provide meaningful engagement to your community	4. Artists' engagements	How might the node improve its partnership with the artists?		Community characters; brainstorming sessions
		5. Multiple types of participation opportunities	How might the node provide more types of participation for your community?		Self-documentation; programme feedback form; voting; brainstorming session
		6. Arts and cultural activities	What is the target number of arts and cultural events organised in your community monthly?		Self-documentation; programme feedback form; voting; brainstorming sessions
		7. Outreach and publicity	How might the node improve its outreach?		Journaling; walking tours
		8. Presence of hobby groups/interest groups in your community	What is the target number of active hobby groups/interest groups that the node would want to achieve?		Community characters; brainstorming sessions
Sustain arts participation	Create sustainable processes for arts engagement	9. Presence of dedicated core group	How does the node ensure continuity in the effectiveness of the core group?		Community characters; brainstorming sessions
		10. Providing quality arts engagement to your community	How might the node improve the quality of arts engagement to your community?		Self-documentation, journaling, brainstorming sessions
		11. Satisfaction rate	What is the target satisfaction rate the node would like to achieve?		Brainstorming sessions; voting
		12. New participants and regular participants	What is the target number of new participants and regular participants the node would like to achieve?		Brainstorming sessions; voting
	Actively explore community motivation and barriers to arts participation	13. Motivation of arts participation	How might the node tap into the motivations to increase arts participation?		Programme feedback form; self-documentation
		14. Barriers of arts participation	How might the node overcome the barriers to increase arts participation?		Programme feedback form; self-documentation
	Establishing recognition as an arts node	15. Recognition by community as an arts touch point	How might more peple know of your node as an arts touch point/brand?		Self-documentation, feedback form, voting

IMPLEMENTATION: EMPOWERING NODES

CLASSIFICATION	TOOLS	SOURCE	TYPE					
			SELF-REFLECTIVE	INTERACTIVE	VERBAL	VISUAL	WRITTEN	EXPLORATORY
UNDER-STANDING THE COMMUNITY	Observation guide/fly on the wall activity	Literature Review checklist, IDEO, Jan Gehl						
	Self-documentation with photographs	HCD						
	Community characters	HCD						
LISTENING TO PEOPLE	Story map	People Make Parks						
	Keep toss create mapping/SWOT Exercise	NUS						
	Programme feedback form	NAC, NUS, People Make Parks, etc.						
CREATING IDEAS	Voting	People Make Parks, Luma Institute HCD						
	Aspirations Exercise	HDC Ideo						
	Brainstorming session	HCD Ideo, Luma HCD						
SHARING WITH OTHERS	Journaling	HCD, Arts Victoria						
	Walking tours	People Make Parks						

CREATING IDEAS

Aspirations Exercise

Elias CC team using the tool "aspiration exercise" to brainstorm their next year

prioritizing

STRATEGY	PRINCIPLES	INDICATORS	PRESENT	IMPORT-ANCE	CURRENT STATE	Please fill in your current state below
Create space(s) for arts	Provide flexible spaces	2. Maximising spaces for arts usage	✓	H M L	a. How has the node used different locations in your surrounding neighbourhood for arts activities? b. How well has the node used the existing spaces in the node for arts activities?	
	Provide appropriately equipped spaces for community arts	3. Well-equipped spaces for arts	✓	H M L	How have various spaces in the node been equipped for arts activities?	
Make arts participation accessible	Provide meaningful engagement to your community	4. Artists' engagements	✓	H M L	a. How many artists have been engaged with the node? b. How well has the node used the existing spaces in the node for arts activities?	
		5. Multiple types of participation opportunities	✓	H M L	How has the node provided a variety of arts participation opportunities for community stakeholders?	
		6. Arts and cultural activities	✓	H M L	How many arts and cultural events are organized by the node monthly?	

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Measurable and achievable targets

STRATEGY	PRINCIPLES	INDICATORS	TARGETS AND GOALS	Please fill in your targets and goals below
Create space(s) for arts	Provide flexible spaces	2. Maximising spaces for arts usage	a. How might the node use more locations in your community to organise arts activities?	
			b. How might the node improve the utilisation of existing spaces in the node for arts activities?	
	Provide appropriately equipped spaces for community arts	3. Well-equipped spaces for arts	What other facilities are needed to better equip the spaces in the node for arts programmes?	
Make arts participation accessible	Provide meaningful engagement to your community	4. Artists' engagements	How might the node improve its partnership with the artists?	
		5. Multiple types of participation opportunities	How might the node provide more types of participation for your community?	
		6. Arts and cultural activities	What is the target number of arts and cultural events organised in your community monthly?	
		7. Outreach and publicity	How might the node improve its outreach?	

PHASE 4

PHASE 1

Literature Review
- Theoretical literature
- Other Assessments tools
- History of Singaporean Art & Culture community spaces
- International & Local Case Study Documentation
- Development of Nodes Program

Field Work
- Site Observations
- Preliminary Stakeholder Interviews

PHASE 2

Research Framework

Draft Self Assessment Toolkit for Nodes

PHASE 3

Test Assessment Tool in Pilot Communities
- Interviews
- Focus Groups
- Guided Observing

Review tool & Results with stakeholders

PHASE 4

Package Self-Assessment Toolkits
- Development Evaluation Guidelines for Toolkit
- Develop final Packaging of Self Assessment Toolkit

Train toolkit users

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3. CONCLUDING REMARKS

- The collaborative platform allows agency (NAC) **to better understand the strength** (focus) and **the needs** of the community nodes

- The toolkit allows:
  - Both agency and community nodes **to prioritize** their **targets**
  - Agency (NAC) **to focus the evaluation** with specific **indicators**
  - Community nodes **to envision** and **make targets** of arts and cultural programmes in **creative ways** using selected **tools**

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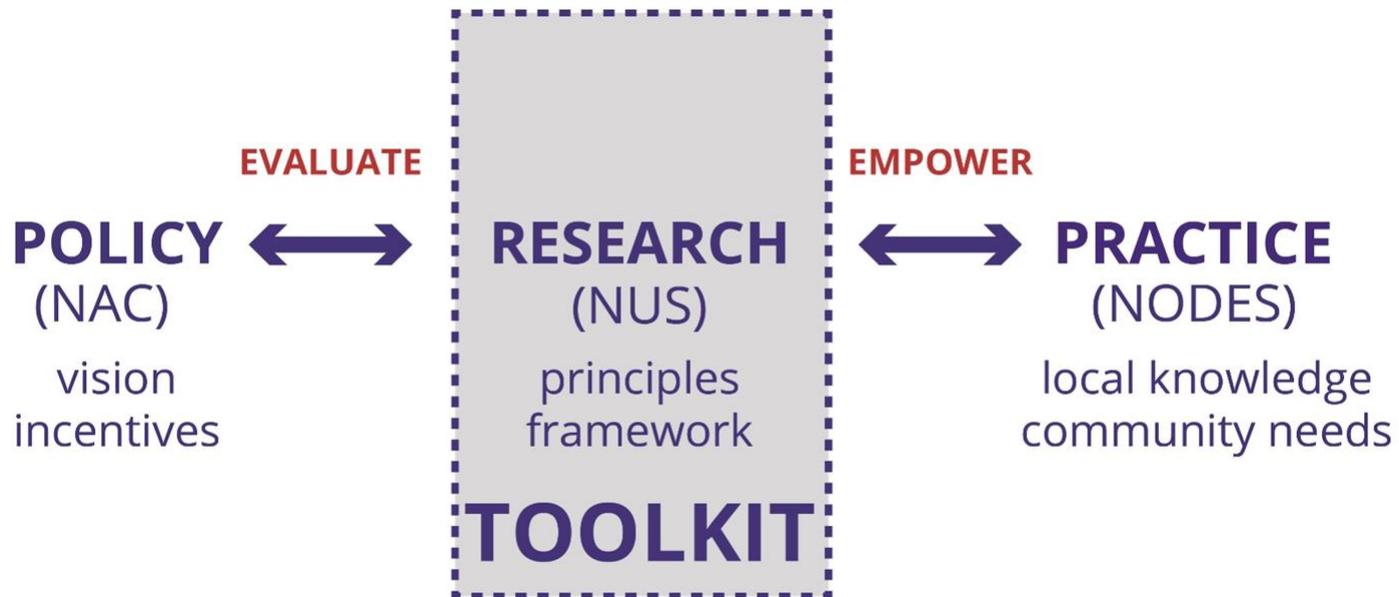
Research acts as **collaborative platform** for policy and practice **to co-create** better arts and cultural programmes

EVALUATE **TOOLKIT** EMPOWER

POLICY ⟵————————⟶ **PRACTICE**
(NAC)   (NODES)

The toolkit as a **transparent platform** that helps authority (NAC) **to evaluate** the current practice and **empower** nodes **to take leaderships** in planning and visioning better arts and cultural programmes

THANK YOU!

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