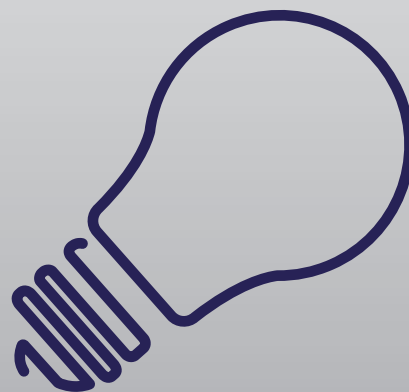




# SPARK!



## EXTENSION CREATIVE PLACEMAKING TOOLKIT

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UNIVERSITY OF KENTUCKY



EXTENSION  
CREATIVE  
PLACEMAKING  
TOOLKIT

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# ABSTRACT

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# Abstract

The “SPARK! Creative Placemaking Extension Toolkit” was developed as part of the “To support Integration of Creative Placemaking into Cooperative Extension Programming, a Knowledge Building Project.” The project aims to expand creative placemaking through Extension programming that can be applied nationally. The goal of the toolkit is to integrate creative placemaking into Cooperative Extension programming, spread knowledge, and enhance Cooperative Extension’s capacity to support investments that strengthen community livability.

The arts and placemaking core of the Community and Economic Development Initiative of Kentucky (CEDIK) and the Department of Landscape Architecture in the College of Agriculture, Food and Environment at the University of Kentucky partnered with the National Association of Community Development Extension Professionals (NACDEP) to expand Kentucky’s Arts Extension and placemaking programming practices across the country. “SPARK!” provides simple, practical ways to navigate creative placemaking efforts through the Cooperative Extension System. The thirteen creative placemaking activities were based on experiences and data from Kentucky to provide Extension educators with a working knowledge of arts and placemaking activities, evaluation indicators, scalable projects, and considerations for local policies. Eight activities are based on Arts Extension

programming and five activities are based on community engagement efforts in projects. Each activity is structured to include a summary, background, process, outcome, key lessons, and a checklist and includes materials or example questions that educators can utilize to lead their own activities in their communities. With this toolkit, Extension professionals, local leaders, and volunteers can expand on delivering nontraditional arts- and place-based programs and activities that can build creative placemaking knowledge for enhanced livability in their community. The culmination is to convey a community-empowering arts and design-focused planning process to engage communities, capture dialogue, and express creativity.

The project partner, the National Association of Community Development Extension Professionals (NACDEP), helped bring the toolkit to a national audience of community development Extension professionals by hosting and housing the presentation, providing feedback, and helping distribute the publication of the toolkit. The team shared the knowledge of creative placemaking with members of NACDEP during an annual conference and webinar, and Extension educators during an in-state Extension conference. The toolkit is housed on the websites of CEDIK and the National Registry of Cooperative Extension Programs & Assets (NRCEPA) through eXtension.org, a digital training platform for Extension personnel nationwide. Overall, this project aims to enhance Cooperative Extension’s capacity to support community investments through creative placemaking.

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# EXECUTIVE SUMMARY

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# EXECUTIVE SUMMARY

The “SPARK! Creative Placemaking Extension Toolkit” was developed as part of the “To Support Integration of Creative Placemaking into Cooperative Extension Programming, a Knowledge Building Project” funded by the National Endowment for the Arts. The project aims to expand creative placemaking through Extension programming that can be applied nationally. The goal of the toolkit is to integrate creative placemaking into Cooperative Extension programming, spread knowledge, and enhance Cooperative Extension Service’s capacity to support investments that strengthen community livability. This project developed and distributed the “SPARK! Creative Placemaking Extension Toolkit” to provide simple, practical ways to navigate creative placemaking efforts through the Cooperative Extension System. The arts and placemaking core of the Community and Economic Development Initiative of Kentucky (CEDIK) and the Department of Landscape Architecture in the College of Agriculture, Food and Environment at the University of Kentucky partnered with the National Association of Community Development Extension Professionals (NACDEP) to expand Kentucky’s Arts Extension and placemaking programming practices across the country.

The toolkit was developed based on research of Arts Extension and placemaking impacts in Kentucky. During the research phase, the project team researched and analyzed fifteen years of existing qualitative and quantitative Arts Extension data. Among the years, the team focused on and identified 396 Extension programs between 2013 and 2019. The programs supported themes of Artistic & Essential Skill Development, Enhancing the Creative Economy, and Quality Arts Engagement & Experiences. Out of numerous activities, thirteen creative placemaking activities were selected to be included in this toolkit which provides Extension educators, personnel, volunteers, and local leaders with a working knowledge of arts and placemaking activities, evaluation indicators, scalable

projects, and considerations for local policies. In the Cooperative Extension System, all major areas of agriculture, family and consumer sciences, youth development, the arts, and community and economic development can be involved in creative placemaking. The selected activities can be interwoven and overlapped in various ways and provide a holistic approach for educating and enhancing vibrant communities. The activities can be delivered individually or combined to address larger goals, project, and needs.

Section 1 includes eight activities that are focused on engaging an audience in arts activities for community development based on Arts Extension programming. Section 2 includes five activities centered more on engaging with community members as ways to collect assessments, information, and ideas for visioning and planning efforts related to creative placemaking. Each activity is structured to include a summary, background, process, outcome, application, key summary, and a checklist and includes materials or example questions that educators can utilize to lead their own activities in their communities.

The team shared the knowledge with members of the National Association of Community Development Extension Professionals (NACDEP) and Extension educators in Kentucky. During the presentations, the project team disseminated knowledge of arts, community design, and placemaking programs and projects that have been successful in Kentucky and have great potential to educate and benefit Cooperative Extension Services in other states exploring ways to implement creative placemaking in their communities. The NACDEP presentations are housed in NACDEP’s Youtube Channel (<https://www.youtube.com/channel/UC6jgLtvNTItpOucgmrw4XPA>). The toolkit is housed on the websites of CEDIK (<http://cedik.ca.uky.edu/spark>) and the National Registry of Cooperative Extension Programs & Assets (NRCEPA) through eXtension.org, a digital training platform for Extension personnel nationwide (search “SPARK!” at <https://registry.extension.org/tables/210738947796171>).

With proper planning and thorough consideration, any Cooperative Extension system can enhance their Extension engagement by incorporating arts, placemaking, and design into their existing community and economic development efforts. For best practices, a consistent system of reporting the programs or work plans, activities, and success stories, as well as clear guidelines on what should be reported and where, is recommended.

Overall, this project found that although Extension agents, personnel, and project leaders may be trained in a specific arts discipline, with time, interest, effort, and collaboration, project leaders can expand and extend their areas of expertise to include creative placemaking efforts in their communities. With this toolkit, Extension professionals, local leaders, and volunteers can expand on delivering nontraditional arts- and place-based programs and activities that can build creative placemaking knowledge for enhanced livability in a community. The culmination is to convey a community-empowering arts and design-focused planning process to engage communities, capture dialogue, and express creativity.

# INTRODUCTION

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# Creative Placemaking: An Emerging Community and Economic Development Process

## What Is Creative Placemaking?

Creative placemaking is a multifaceted approach to improving a community—whether “community” is defined through social fabric, built environment, or geographic makeup. Creative placemaking focuses on embellishing the strengths of local assets and building on them. The process is culturally aware, inspiring, and ever-changing. People and their artistic skills, relationships, processes, and expressiveness create opportunities for creative placemaking that support economic development. Creative placemaking entrepreneurs invigorate local traditions and bring art into our communities in various ways, including community theatre, murals, storytelling, barn quilts, and entrepreneurship centers and networks. Overall, creative placemaking is a dynamic investment that involves community members and their creative aspirations.

## The Beginnings of Creative Placemaking

Creative placemaking integrates the concept of placemaking that emerged in the 1960s (Project for Public Spaces, 2007) with the distinct culture and identity of communities through the expressive outcomes of arts and culture. Creative placemaking has become an energetic and dynamic mode of celebrating distinctive places and community development work. The planning and dedication of areas, districts, neighborhoods, or whole communities where creative works bring together artists, artworks, and creative vibes have resulted in a wide range of community-building outcomes (NEA, 2016; Arts and Planning Toolkit, 2021).

## How Creative Placemaking is Defined Across Disciplines

The various sectors of economic development

(design, the arts, community development, planning, and public health) have all launched creative placemaking initiatives, and each define the term based on their disciplinary focus. Economics scholars Markusen and Gadwa defined creative placemaking as an effort that “animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired” (Markusen & Gadwa, 2010, 3). Creative placemaking in the economic sector aims to foster entrepreneurs and cultural industries by training the next generation of the cultural workforce (Markusen & Gadwa, 2010; Heft, 2014). The American Planning Association defines creative placemaking as “a process where community members, artists, arts and culture organizations, community developers, and other stakeholders use arts and cultural strategies to implement community-led change (APA, n.d.). In this sense, human, social, and economic capital can be developed through creative placemaking to enhance community development efforts.

## Practicing Creative Placemaking

From the practitioner’s sphere, creative placemaking is any artistic or creative effort to make a particular community stronger (Spire+ Base, 2016). Overall, creative placemaking aims to revitalize places with “creative initiatives that animate places and spark economic development” (Spire + Base, 2016) in the realm of public-private partnerships, nonprofits, and community development sectors that focus on shaping the physical and social character of a community, town, or region.

## Creative Placemaking in Cooperative Extension

In the Cooperative Extension System, all major areas of agriculture, family and consumer sciences, youth development, the arts, and community and economic development can be involved in creative placemaking. Programs can be interwoven and overlapped in various ways and provide a holistic approach for educating and enhancing vibrant communities.



Agents delivering Arts Extension programs use the Kentucky Extension Reporting System to track qualitative and quantitative data through sixty different collection measures. These indicators include tracking economic value and new partnerships created; number of people reporting increased knowledge, opinions, skills, or aspirations in several arts disciplines; and measuring leadership development and enhancement in community arts programs, among others. The reporting structure provides data for measuring the effects of Arts Extension personnel and programming.

### Community Design Program

The Department of Landscape Architecture in CAFE has been facilitating and partnering with Kentucky communities on a wide range of land use planning and landscape architecture projects since its establishment in the 1970s. The department formally established a community design program in 2012 and partners with CEDIK to deliver community design extension and outreach efforts.

The Community Design program steadily trains university students as designers to facilitate outdoor environment planning and design needs requested by communities. Community Design projects and activities track qualitative

and quantitative data through economic value generated, participant demographics, and project implementation, among other indicators.

## Creative Placemaking in Kentucky

Creative placemaking at the University of Kentucky is a combination of Arts Extension and Community Design programs delivered through Extension. Kentucky's Cooperative Extension System uniquely hosts the Arts Extension and Community Design programs that offer synergy to generate arts and design-focused Extension programming, resources, and information while collaborating with other long-standing Extension programs (such as ANR/HORT, FCS, or 4-H). In Kentucky, Extension agents, Extension specialists, and other partners are seeking ways to tell our stories about creative public spaces that encourage pride and inspiration. These creative expressions open up citizens to fresh ways to view their community and take action.

Since 2010, the Arts Extension and Community Design programs have been serving communities through CEDIK. Over the years, the CEDIK Arts and Placemaking team has

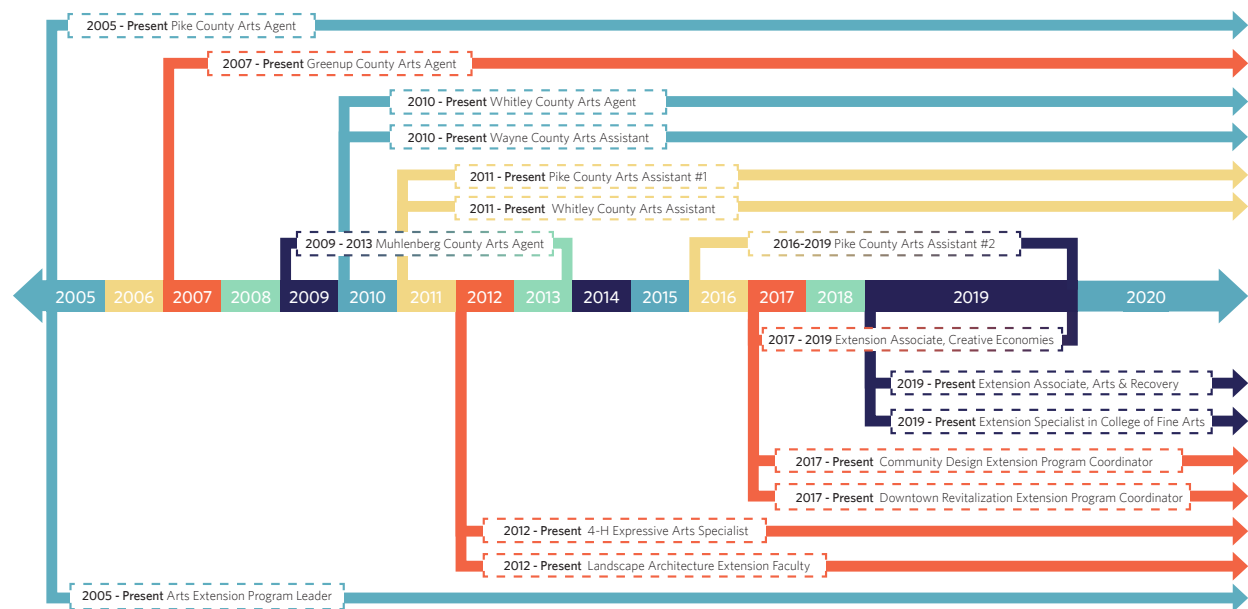


Figure I-2. Timeline of Arts Extension and Community Design personnel in Kentucky

grown in personnel and programming efforts to deliver, lead, and establish a variety of creative placemaking programs through the lens of community and economic development. CEDIK's efforts have focused specifically on rural areas to empower people to lead and support thriving communities and enhance their quality of life. The innovative Arts Extension and Community Design programs continue to facilitate communities while working collaboratively on enhancing and revitalizing their built environments, economic diversity, and creatively express and strengthen overall resiliency.

CEDIK's existing arts, community design, and placemaking activities have great potential to educate and benefit the CES in other states by exploring ways to implement creative placemaking in their communities.



Figure I-3. Community volunteers mounting a quilt as part of the *All Eyes on Art* program in Greenup, KY

## Toolkit Development

This toolkit was developed to provide simple, practical ways to navigate creative placemaking efforts through the CES based

on fifteen years of practice. The activities were created from experiences and data from Kentucky to provide Extension educators with a working knowledge of arts and placemaking activities, evaluation frameworks, scalable projects, and considerations for local policies such as infrastructure, health, and commerce. The culmination of this work is to convey a community-empowering arts and design-focused planning process to engage communities, capture dialogue, and express creativity.



Figure I-4. 2018 Elkhorn City night market flyer

During the research phase, CEDIK researchers identified 396 Extension programs enacted between 2013 and 2019. Of these programs, 86 supported the theme of Artistic & Essential Skill Development, 99 supported Enhancing the Creative Economy, and 211 supported Quality Arts Engagement & Experiences.

The activities in this toolkit were selected based on these major themes. Turn to the Table of Contents to see each theme connected to each activity to determine the type of engagement you want to see in your community.

With this toolkit, Extension professionals, local leaders, and volunteers can expand on delivering nontraditional arts- and place-based programs and activities that can build creative placemaking knowledge for enhanced livability in a community. This toolkit showcases “how art and culture serve as engines of economic development” (Hecht, 2014, 9) and community development through what Extension does well: developing programs and activities that educate and guide for the betterment of your community.



Figure I-5. Participants in line dancing at the Arts Center in Williamsburg, KY

## Project Goals and Objectives

The goal of this toolkit is to integrate creative placemaking into Cooperative Extension programming, spread knowledge, and enhance Cooperative Extension’s capacity to support investments that strengthen community livability.

Objectives for this toolkit are:

- Disseminate creative placemaking knowledge based on experiences and lessons learned in Kentucky
- Expand Kentucky’s Extension arts and placemaking programming practices across the country
- Provide creative placemaking resources for Extension agents to improve the integration of arts into CED

In the first part of this toolkit, we present eight activities focused on engaging an audience in an arts activity for community development.

The successful activities include Arts Extension activities focused on arts engagement based on their historical records and effects. In the second part, five activities are presented that focus on engaging an audience in visioning and planning efforts. The selected activities are based on statewide planning and design efforts that are applicable to local projects through collaboration with partners. Creative placemaking activities can be effectively replicable by local arts organizations and volunteers when they collaborate with broader communities with relevant skills and talent.

An explanation of the research that informed selection of the Arts Extension activities follows the activities sections. We collected and analyzed qualitative and quantitative data from program years 2013–2019 to better understand trends in Arts Extension programs and activities participation. More details are presented in the research section. The appendix includes indicators, the current logic model for Arts Extension programs, and example program evaluation templates.



Figure I-6. Arts programs brochure in Williamsburg, KY

# Tool Design

The first part includes activities focused on engaging an audience in an arts activity for community development. The second part presents activities centered on engaging with community members to collect assessments, information, and ideas for visioning and planning efforts related to creative placemaking. Together, these activities provide Extension educators, volunteers, and facilitators a range of activities to initiate interest and ideas of creative

expressions that will build the foundation for creative placemaking in, of, and by communities.

Each activity in this toolkit includes (1) a summary; (2) a background and introduction of the activity; (3) goals/objectives, process, people/partners, and timeline; (4) outcomes with benefits; and (5) an application section. After the applications, key points and a summary of main takeaways are presented. The last page of each activity shares a visually illustrated synopsis that can function as a checklist.

## 1 Summary

Brief introduction and summary of activity and key words

## 2 Background

Introduction to the activity and how it is relevant to creative placemaking

## 3 Process

Explanation of why and how to set up, execute, and deliver the activity

## 4 Outcome

Evidence of how the activity was implemented and the benefits of the activity

## 5 Application

Illustration of how the activity can be applied in other communities

## 6 Key Summary

Concise summary of key points and lessons to be shared

## 7 Measuring Diagram/Checklist

Visual snapshot illustration of the process of the activity or a checklist

## Appendix

Example evaluation metrics and forms

The image displays a series of pages from the 'Breakfast with the Arts' toolkit. The pages are numbered 1 through 7, corresponding to the sections described in the text. Page 1 features a lightbulb icon and the title 'Breakfast with the Arts'. Page 2 is the background section. Page 3 is the process section. Page 4 is the outcome section, featuring a photo of a student. Page 5 is the application section. Page 6 is the key summary section. Page 7 is the measuring diagram/checklist section, which is a flowchart showing the steps of the activity: Partnership with school, Allow for student, Conflict Application, Performance, and Performance Day. The checklist includes items like 'Established partnership', 'Identify target audience', 'Develop application', 'Secure necessary equipment', and 'Host performance day'.

Figure I-7. Example of an activity layout in the toolkit

# How to Use the Toolkit

This toolkit is not intended to be a linear progression. The reader is encouraged to look at separate activities and determine which standalone projects can be implemented to provide short-, medium-, and long-term outcomes. Some communities may use several activities in a row to build on the success of the previous ones. This toolkit presents several activities that can be delivered individually or combined to address larger goals, projects, and needs.

Rather than working through this book page by page, consider the broader themes of each activity and use them as they apply to your community's needs. For example, if you are working with community health partners to incorporate creativity into addressing community health needs, *Breakfast with the Arts* can be a standalone activity with community partners. You can work concurrently with your community development groups to deliver *All Eyes on Art* to build relationships between artists and local business owners.

On the other hand, *All Eyes on Art* could be linked with and follow *Breakfast with the Arts*. Likewise, the *All Eyes on Art* can feed into *Community Exhibitions* as one exhibition, collectively presenting the arts that were dispersed in community businesses and offices. The *Artisan Markets* can be led into from *All Eyes on Art* or help support *Community Theatre*.

*Paint Your State* or *Creative Writing* activities can help grow artists in one's community. The outcomes of the activities can be displayed as part of *Community Exhibitions* or sold through *Artisan Markets*. *Creative Writing* outcomes can be presented or performed through *Community Theatre* as individual or group performances.

From the planning and design activities, the *Intercept Survey* can be adapted and applied to placemaking projects with goals such as downtown revitalization or public park design. *Radical Walking* can be used along with or as a preliminary step into placemaking planning or design. *Chalk and Talk* can be adapted and applied to placemaking projects or feed into *Bracket Challenge* to help communities test temporary design. *Chalk and Talk* can also be a step in, during, or after *Radical Walking* to facilitate creative ideas for placemaking efforts.

Activities can also be intermixed and display creative placemaking talents in communities. For example, outcomes of a *Downtown Photo Challenge* can feed into *Community Exhibitions* where all the entries are displayed. A *Downtown Photo Challenge* can be done during *Radical Walking* and then displayed through *All Eyes on Art* venues.

Readers, volunteers, and participants can be as creative as they choose to be in the activities presented in this toolkit to strengthen the skills, talents, and shared visions of their placemaking efforts.

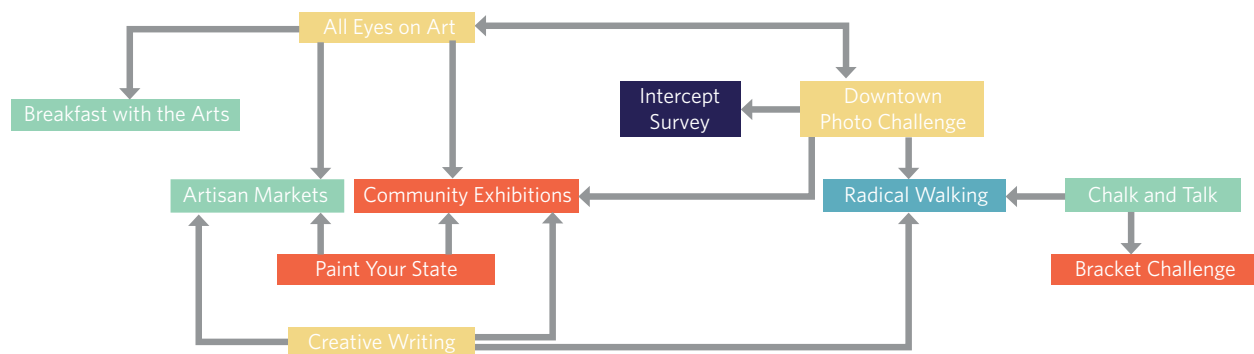


Figure I-8. Examples of using the activities independently or mixed with other activities

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# ACTIVITIES

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# SECTION 1

Section 1 includes eight activities that are focused on engaging an audience in an arts activity for community development.





# Breakfast with the Arts

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*Breakfast with the Arts* is a fun, structured way for students to learn to perform in front of their peers in a solo performance or in ensemble groups. By partnering with a local middle school to hold events in the school cafeteria during breakfast hours once a month, the program has been proven to increase breakfast attendance on dates that performances take place. This affects student nutrition and school reimbursement for breakfast attendance.

*Breakfast with the Arts* allows participants to perform an act of their choosing in a safe and controlled environment. It requires an Extension agent and a school representative willing to work with the students to pick a song, poem, or talent and rehearse it. A sound system with instrument hookup, microphones, and the ability to play musical tracks is also necessary.

Students who are not performing are instructed on how to be a good audience member by using active listening skills and applause. Students who participate in this program have reported increased confidence in front of an audience, improved musical or recitation skills, and increased knowledge about the value of starting each school day with a healthy, balanced meal.

KEY WORDS : Performance, Youth, Schools, Connections

# Breakfast with the Arts

## Background

The *Breakfast with the Arts* program was originally developed as a collaboration between a school's Gifted and Talented program and the Arts Extension program to offer performance opportunities to students. BWA is a structured way for student soloists and small ensembles to develop the skills necessary for planning, rehearsing, and performing for an audience. The performance events are held during breakfast in a school's cafeteria while students are eating and allows participants to perform in a safe and controlled environment.

## Placemaking Components

*Breakfast with the Arts* appeals to a broad range of arts, including dance, song, drama, literary reading, instrumental performance, and visual arts display. This activity takes place in a school setting and targets elementary students; it can be a gateway activity to build connections in the school and families in the community to implement more intensive placemaking activities. The partnerships developed through this initial collaboration have shown to increase attendance from families that previously did not participate in Extension or community arts activities.

### Goals/Objectives

BWA teaches planning, rehearsal, and confidence and increases breakfast attendance. This instruction is supplemental to what students are learning in their music classes and helps teachers identify those who could be encouraged to join choir, band, or orchestra as well as provide guidance on how to pursue their creativity as they progress to upper grades.

### Partners/Participants

A program coordinator—such as an arts, choir, or Gifted and Talented teacher—in the school is essential for planning and implementing

BWA. This person will work with cafeteria staff to identify the best ways to implement the program, promote it in the school, and distribute information to students and their families. Students are the target participants—both as performers and audience members. The event is held in the school's cafeteria, where student performers and audience can enjoy breakfast.

### Process

Each month during the school year, the event is advertised by student-created posters around the school, and applications to perform are handed out in homerooms. Students turn their applications in to the school coordinator detailing their performance intentions. Participants are selected on a first-come, first-served basis. The number of acts in a performance are limited to fit in the allotted breakfast time.

Students are expected to practice their performance and have rehearsals a few days before the showcase. The Extension agent and school coordinator work together to coach the students on how to rehearse effectively and how to use microphones properly, and they give constructive feedback on their performance. If the students are not yet prepared at the final rehearsal, they may be asked to postpone their performance to the following month. Gentle coaching helps students learn what a high-quality performance should look and sound like.

On the day of the event, performers arrive in the cafeteria and check in with the coordinator.

*“Breakfast with the Arts allows me to open up by doing things that I love. It allows me to work on my performance skills.”*  
— BWA participant

The performance order is prescheduled but is flexible to account for varied arrival times for students who ride buses to school. The event coordinator should have a volunteer MC, photographer, and tech coordinator arranged. The coordinator will remind students about being attentive, supportive audience members. The student audience will go through the breakfast line and take their seats as the performers begin. Participating students eat their breakfast after they have performed and receive a small token of accomplishment, such as a pencil or a water bottle.

## Outcomes

*Breakfast with the Arts* participants have continued their involvement in the arts through high school band, choir, orchestra, and community theatre. Some have gone on to win dance awards, participate in talent shows, and demonstrate overall improved academic performance. By involving young community members in a display of creativity, BWA fosters art, creativity, and leadership.

## Benefits

The program was developed to engage students in an arts performance, and its benefits extend far beyond. Student performers are given a monthly opportunity to showcase their talents in a relatively low-risk environment. They are



Figure 1-1. Drummer and guitar/vocal students performing in *Breakfast with the Arts* in Greenup County, KY



Figure 1-2. Student poster for *Breakfast with the Arts* in Greenup County, KY

provided with coaching to improve their skills. Students can make connections with arts contacts in the school system and become involved in arts experiences offered in their community.

The student audience gets the opportunity to watch an art performance while learning proper audience etiquette, even in the casual setting of *Breakfast with the Arts*. Students view their peers in a new light, hopefully creating new connections and friendships in the classroom.

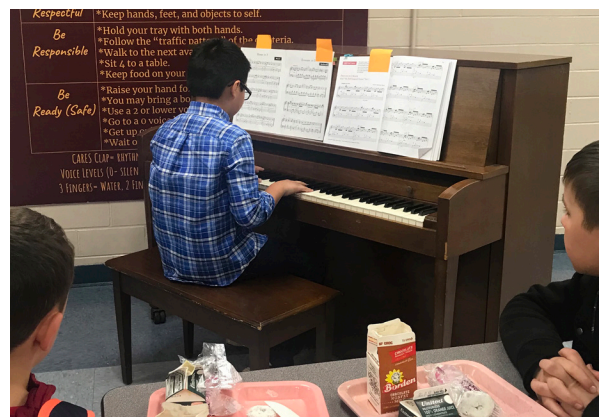


Figure 1-3. Student pianist performing in *Breakfast with the Arts* in Greenup County, KY

The host school reaps many benefits from such an event. Classroom teachers can build a deeper connection with students and have the opportunity to gain insight into their students' interests and abilities. Increased attendance at breakfast benefits the cafeteria by increasing the reimbursement rate for meals eaten.

## Effects

Working directly in the school allows Extension to create new partnerships and connections. The agent can identify arts-interested students and share materials to increase their interest and involvement. Connections can be made between arts-interested families and students. In one Kentucky county, a regional theater has identified BWA as an excellent feeder program for talented performers.

## Applications

The *Breakfast with the Arts* program is applicable in a community with an interest in fostering creativity. BWA has proven to be a successful, low-budget project promoting arts in a local community. The program can be easily expanded and should appeal to larger

communities as well. The program can be scaled to any age group, school program, classroom, or even homeschool co-op as an extracurricular activity for socialization and peer engagement.

Organizers can engage in placemaking by selecting specific prompts for each performance, such as "Select a song that shows how you feel about our community" or "Pick a poem that describes a river similar to ours." These prompts can transform this activity from a capacity-building experience to deliberate placemaking elements. Brainstorm ideas with the school coordinator to determine the best approach. Occasionally, having teachers perform as a "surprise guest star" can boost relationships between students and teachers and allow students to see their teachers in a new light.

The BWA program can instill confidence and character development in its participants while increasing interest in arts in the broader community. BWA is a valuable stepping-stone program that can be used to build relationships in the school and community as a step toward long-term goals of fostering creativity in community placemaking.

## Key Points / Summary

- *Breakfast with the Arts* nurtures growth and development of student interests, talents, and creative expression and increases performance opportunities for younger students who are interested in the arts.
- Students proactively sign up to perform and choose their own material.
- Each potential performer is coached and rehearsed before they are scheduled for a performance date.
- *Breakfast with the Arts* requires a partnership with the school and a designated coordinator at the school to schedule and plan the events.
- Collaboration between the school and the Extension agent provides insight for arts opportunities beyond the school and into the community.



# Breakfast with the Arts Checklist



## Partnership with School

- Contact administration
- Discuss plan for program - emphasize benefits
- Collaborate to establish a schedule for the programs

## Advertise to Students

- Write script for school announcements
- Make a flyer to send home with students
- Hang posters around school



## Collect Applications



- Have designated return process for applications
- Notify students who will and will not be performing

## Rehearsals

- Provide necessary equipment
- Give students notice and remind them daily



## Performance Day!

- Set up stage + equipment
- Designate MC/photographer/tech before
- Set up check-in table for students

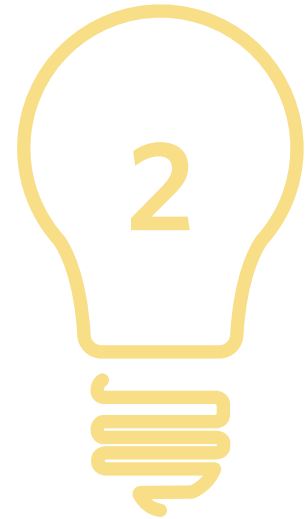


Increases performance opportunities for students interested in the arts

Provides insight for arts opportunities beyond the school and into the community

Nurtures growth and development of student interests, talents and creative expression





# All Eyes on Art

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*All Eyes on Art* engages local artists and connects them with local businesses interested in exhibiting artwork in their establishments. Art forms such as painting, design, quilt and textiles, photography, or sculpture can be exhibited to expand public awareness of high-quality artistic talents in the local community. Displays enliven dull spaces with eye-catching targets that highlight the talent of the community. The local arts liaison, school art teachers, community club leaders, and volunteer artisans collaborate on connecting local businesses and arts programs. Appropriate works and artists are carefully selected to match that of the interested establishment.

*All Eyes on Art* inspires students, encourages teachers and liaisons, provides an outlet for volunteers, and enhances the cultural appreciation for local art by incorporating them in the community's businesses. Businesses may boost the aesthetics of their spaces while fostering better connections with the local community by supporting and promoting local talent. Businesses can draw more attention to the program while receiving free advertising through local publications highlighting the installations. *All Eyes on Art* can foster local ties and encourage the purchase of local art. All participants benefit from the creative placemaking effort as community exposure increases the potential for finding new clients while strengthening connections in the community.

KEY WORDS : Visual Art, Exhibition, Schools, Volunteerism, Local Business

## All Eyes on Art Background

*All Eyes on Art* connects youth and adult artists to local businesses interested in showcasing community artwork. The program was inspired when an Arts Extension agent noticed a lack of visual art in a local optometrist's office. She suggested to the doctor that they could display local artists' renderings of eyes to enhance the patient experience. The agent's connections with the schools and local arts organizations gave her the resources to link talented community members with this business.

The agent, high school art teacher, and community club leaders worked together to implement the program. By incorporating local art in the community's businesses, the program inspires students, encourages teachers, provides an outlet for volunteers, enhances community spaces, and expands the cultural appreciation for local art.

## Placemaking Components

*All Eyes on Art* is a visual arts program. This project aims to expand the reach of artists into professional offices and works with businesses and artists to create artwork around a hyper-localized theme. It teaches businesses about the value of engaging with the local artistic community. This activity heavily partners with high school students who rarely get to showcase their talents outside of school buildings and allows a business to expand their clientele base by highlighting locals in their lobbies and office spaces.

### Goals/Objectives

*All Eyes on Art* expands the audience for local artists, improves the aesthetics of local businesses, and fosters local connections to place and people.

### Partners/Participants

The Extension agent serves as the program's

coordinator by identifying businesses interested in participating in the program and matching them with local artists, school art classes, or art clubs. Businesses interested in displaying the artwork commit to the costs for matting, framing, and installing.

When the partnership is with a high school art class, the teacher instructs the students on the theme of the business and supports them in their art creation. The teacher also serves as juror in selecting the student artwork to be displayed. When the partnership is with a local arts organization, such as a quilt guild, adult volunteers play a significant role in the program.

### Process

#### 1. Contact Art Teachers

To begin the program in a community, make connections with the local school system to see if local school art teacher(s) would be interested in offering this project to their students. Explain that the project would highlight students' work in local businesses, centered around a theme. Themes can vary significantly depending on the types of businesses that want to participate. They can range from professional offices such as physicians or physical therapy offices to restaurants or retail businesses that sell a particular type of product. Students will get the experience of creating themed artwork for a client through this collaboration and have their work featured outside of school.

#### 2. Advertise to Businesses

If there is student and school interest in the program, the coordinator should advertise

*“We have a lot of talent in  
Greenup County.”  
— Participating Local  
business owner*

to businesses that area high school students are interested in creating artwork for the business around their theme. Set a deadline for businesses to reply. Creating a simple online application through a free form generator can allow you to promote through social media and create a wider reach. Businesses should be directed to contact the coordinator with any questions rather than the high school itself.

### 3. Set Expectations

The coordinator will work with businesses to agree on a theme, medium for the artwork, and number of pieces to display as well as potential budget or donation amounts to the art class to purchase supplies. The coordinator should visit each business to discuss display areas and dimension limitations and ensure that the business is equipped to install the final artwork. The coordinator should explain to the business that the art teacher will be selecting the final artworks for display—not the business owner. As a partnership, this is an opportunity for all entities to benefit with limited effort for each party.



Figure 2-1. Student art piece for an optometrist’s office in Greenup, KY

The business is required to pay for matting and framing costs at the coordinator’s discretion. If there are many businesses selected, the coordinator and art teacher can review applications to determine which businesses would make the best partners based on theme, budget, and community visibility.

Table 2-1. Example guideline to teachers, students, volunteers, and businesses

Guideline to Teachers	
Role	Collaborator, juror, coach for student(s), administrator (advertise)

Guideline to Students/Volunteers	
Themes / Media	Eyes, smiles, pets, community landscape
Size	Open
Content	Family friendly

Guideline to Businesses	
Responsibilities	Sponsors the cost of framing and installing all artwork
Agreement	With local arts council

### 4. Create

The art teacher works with students to create variations based on a theme. If the theme is “vision,” for example, some students may create drawings of actual eyes, while others may interpret the prompt in a more abstract



Figure 2-2. High school teacher and students holding art in Greenup, KY

way. Encourage the teacher to allow students to express their own creativity rather than adhering to a strict interpretation of the prompt. After the artwork is complete, the teacher will serve as juror to select pieces to send on to the program coordinator for the business.

Table 2-2. Example of businesses and offices that could host commissioned *All Eyes on Art* exhibition pieces in their lobby or meeting rooms

Public
County courthouse
Municipal city buildings
Parks and recreation facilities
Semi-Public
Community center
Private
Animal care
Hospitals, medical centers, medical offices

The coordinator approves and accepts the artwork, then selects framing and matting that will best enhance the display. This step is important and is best done with a professional framer because proper framing can highlight an artwork at its best. If the framing company is participating in the program, you may be able to negotiate reduced-rate framing in exchange for student artwork central for their business to display. The coordinator delivers the artwork to the business, which will then install the artwork in their office.

## 5. Promote

The program coordinator creates a map, brochure, or social media page highlighting the partnership between the program and the businesses. This literature is available in each participating office, as well as at the Extension office. Consider inviting the local media to photograph completed artwork and installation days at the local businesses to generate publicity.

## 6. Celebrate

Consider asking the business to thank the art class or group by sponsoring a celebration and social media post highlighting the efforts and value of the partnership. This will build the relationship for future projects and encourage artists to continue creating.

## Outcomes

The *All Eyes on Art* program, which began in 2017, has proven to be successful. There were several artwork collections displayed during the first year of the program. Each year the program



Figure 2-3. Quilt and Quilt Guild member (top); Collaborative project by the Greenup County Quilt Guild (bottom) displayed in Greenbo State Park Lodge, Greenup, KY

increases its number of interested businesses with most recent reports indicating eleven local businesses and one state park participating in the program.

*“It means a lot to me to know that the quilts will be seen and appreciated by visitors for many years to come.”*  
— *Greenup Quilt Guild member*

### Benefits

Businesses boost the aesthetics of their space



Figure 2-4. Sculpture by woodcarver, Greenup, KY

at a practical cost. Beyond this, they foster better connections with the local community by supporting and promoting local talent. Their participation can draw in more businesses as the program piques community interest. The businesses receive free advertising through a publication that features the participating partners.

The coordinator benefits by creating connections with the school and businesses that can be used for future programs and events. In the long term, the private/public partnership can strengthen the community and encourage the purchase of local art by making businesses aware of the value of a strong arts network.

### Effects

Spotlighting talent by having artwork displayed



Figure 2-5. Outdoor environments photographed by local photographer in Greenbo State Park, Greenup, KY

where the general public will see it strengthens community connections for the creators, and their friends and family. It allows a student to experiment with creative interpretation of prompts from a client and allows them to feel pride in having their artwork showcased locally. This program also creates a unique talking point on college admission résumés and scholarship applications.

## Applications

*All Eyes on Art* can be adapted to work for nearly any community or business. Everyone has experienced a bleak, drab lobby needing some visual enhancement. This project can be scaled from one business and one high school art class to multiple businesses and class/grade levels or community groups. The minimum funding commitment allows small businesses to identify in-kind donations outside of the cost of expensive professional artwork.

In larger communities, consider expanding the

coordinator position into multiple people who represent different regions. Partnering with tourism directors, Main Street managers, or a city council member could accomplish this effectively.

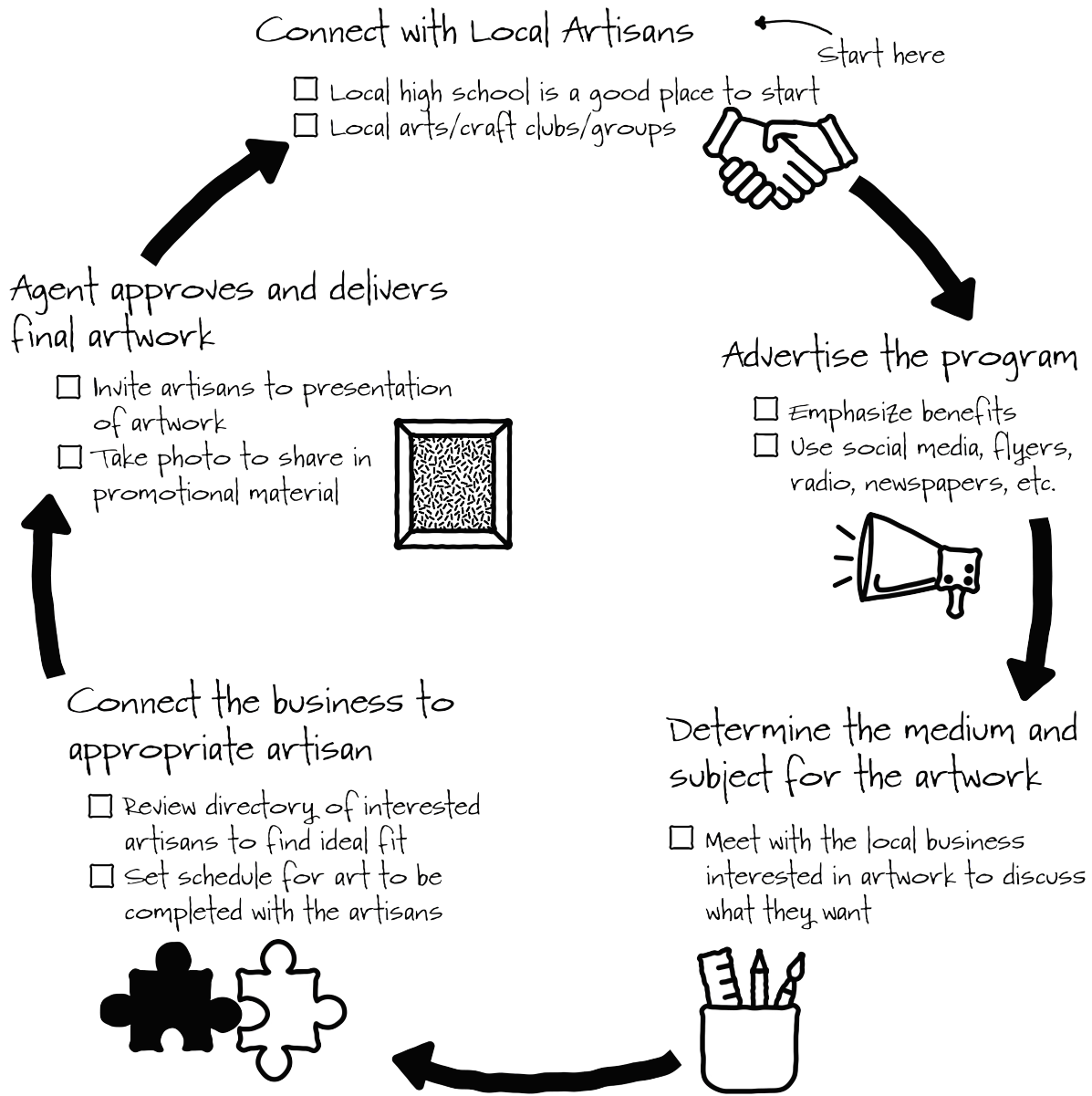
In one Kentucky community, a local quilt guild replicated this model by partnering with a state park to showcase quilt blocks that were connected with local flora, fauna, and heritage sites. The program coordinator acted as a liaison to curate the artwork and gain approval of placement of the pieces in the lodge. The guild members valued the opportunity to volunteer and use their quilting skills to beautify this important gathering space in their community. After deciding on a theme, members made and contributed blocks that were either incorporated into a large quilt or professionally framed and installed in hallways and rooms. This variation of the program indicates the flexibility of partnering with businesses and local artists to enhance public spaces, increase artistic skills and experiences, and educate local businesses on the value of public art.

## Key Points / Summary

- *All Eyes on Art* expands visual arts display opportunities for students beyond the walls of their school setting.
- Businesses proactively participate in the application process.
- Art teachers provide further coaching for students' artwork relevant to the themes requested from businesses and establishments in the community.
- *All Eyes on Art* requires a partnership with a school art teacher to coordinate the application and jury process to select representative artwork for display.
- Arts-specific clubs and organizations reap the benefits of representation and connection to community.
- Collaboration with Extension provides and expands public/private partnership opportunities for the greater community to appreciate local talent and growth and development of creative placemaking in communities.



# All Eyes on Art Checklist



Broadens visual arts display opportunities for students beyond the school

Provides opportunities for the greater community to appreciate local talent

Expands partnership opportunities for creative placemaking in communities





# Community Exhibitions

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*Community Exhibitions* inspire creativity and create arts experiences for communities. Exhibitions can vary in type, number of artists, and themes. They allow residents to showcase their creative skills and talents in the broader community and generate community pride through the quality and variety of artwork on display. *Community Exhibitions* can range from multi-week, large-scale projects to smaller day or weekend showcases of one artist. By working with a community and integrating into existing community events, an exhibit can add variety, quality, and artistic interest to a reoccurring event in the community. If the exhibit is hosted in the Extension Office, it can provide an opportunity to reach and engage new clientele. By creating quality exhibits, a community can diversify its offerings and establish new community gathering spaces.

KEY WORDS: Artists, Exhibition Arts, History, Community

# Community Exhibitions

## Background

A *Community Exhibition* can educate viewers about artists, ideas, art pieces, expressions, or applications of history. Kentucky's *Community Exhibitions* program evolved from one community securing a nationally touring Smithsonian exhibit and wanting to create a corresponding showcase of local art around the same theme. Exhibits help display and communicate the importance of the arts in communities in a very flexible way. Consider showcasing local art and themes in conjunction with an existing community event, enhancing a county fair display, or creating a standalone exhibit of talent.

Exhibitions can be presented by visiting artists or traveling artists. A traveling art exhibit is an excellent opportunity to expose a community to artists from beyond their local area. Visiting exhibits introduce different cultures and artists, and may include a variety of art media. These exhibits present works of various themes, cultures, or platforms.

A place to exhibit is important. Will you be setting up an outdoor display at a festival, helping bring high-quality display techniques to a county fair, or curating an exhibit in an empty storefront or community gallery space? Even in your own Extension Office, consider rotating the artwork in the lobby or meeting room on a quarterly basis to highlight locally made artwork.

## Placemaking Components

Creating art exhibitions with a community provides opportunities for residents to get involved in planning and curating the overall exhibition. Selecting a theme around a community value, slogan, or natural element is a way for residents to consider the effect of place and their definition of community.

### Goals/Objectives

*Community Exhibitions* bring a community together through artwork around a specific theme or style. This program increases traffic to the exhibition area, educates about new art forms and media, and expands knowledge in the community.

### Partners/Participants

Every community has local artists who would be interested in exhibiting their work. It is important to seek out these people and offer them space and time to share their work. Connecting with these artists is an excellent way to meet people who might be willing to help with future projects, teach a class, or offer insight on potential creative placemaking endeavors relevant to a community's vision.

## Process

### 1. Type of Exhibit

Use the chart to determine the type of exhibit you would like to host. Whether you choose

Table 3-1. Types of Exhibitions

Type	Characteristics
Solo	<ul style="list-style-type: none"> <li>Showcase a single artist or collection from a single artist</li> <li>Simple or focused</li> <li>Include artist throughout the process to reflect their artistic vision</li> </ul>
Collective	<ul style="list-style-type: none"> <li>Collect and display the work of several artists that share a theme or media</li> <li>Dynamic environment</li> <li>Draws in a variety of audiences</li> <li>Many arts pieces in one time period and setting</li> </ul>
Online	<ul style="list-style-type: none"> <li>Showcase pieces through a virtual platform</li> <li>Artist can further curate details of the experience</li> <li>Potential viewers across the country or world</li> <li>Eliminate physical limitations</li> <li>Include audiences who may never attend a physical exhibition</li> </ul>

solo or collective, create a submission process that requires artists to submit images of the piece they would like to showcase beforehand to ensure that it aligns with your mission. Consider a volunteer jury panel of two to six people to protect you from making the final decision on which pieces are included in the exhibit. It is always better to say, “We use a competitive jury process,” rather than “I don’t think your piece is good enough for our exhibit.”

## 2. Set a Theme

Visual arts can vary dramatically in size, color, texture, medium, and purpose. Exhibitions may feature various styles of visual art and attract very different audiences. Another expression is interpreting a community’s history. A region’s heritage can be exhibited to educate audiences by displaying collections of artifacts. One Arts Extension community in Kentucky hosted an exhibit titled “Growing. Grazing. Green” that was a mix of historical agricultural artifacts and local artwork highlighting the relationship of farming, agriculture, and history.

Another idea for a historical exhibit is to celebrate an event or milestone, such as a bicentennial town celebration. Generating a graphic time line or finding photos and art that portray the themed subject are easy ways to structure an integrated historical arts exhibit.



Figure 3-1. An exhibit that was a part of “The Makings of a Master,” a traveling exhibit in Kentucky

*“It is a great opportunity for families and art enthusiasts to experience different ways of artistic expression by Kentucky Artists.”*

*— Whitley County arts agent*

## 3. Call for Artists

In a solo exhibit, contact the artist directly to discuss a timeline, dates for installation, and types of artwork. In a collective exhibit, create a “call for artists” that details the theme and types of artwork sought to solicit submissions.

## 4. Promotion

Heavily promote your event through media channels to ensure attendance. Ask the artists featured to teach a workshop for the community during the exhibit week to increase attendance and education. Work with schools, homeschool groups, and civic clubs to conduct group tours of the exhibit by appointment (in addition to gallery open hours) in the evenings or on weekends.

## 5. Installation

Establish a clear drop-off window the week before the exhibit for artists to deliver their work. This will ensure that all artwork arrives in time and that you do not have items in your way before being ready to install. Consider the space and arrange artwork throughout. It is helpful to prop artwork on the ground right below the space you want to hang it so you can envision how it will look near other pieces of art and allows you to rearrange easily before creating holes in the wall. Create labels for each piece that identifies the name of the piece, artist, medium, and price (if it is for sale).

## 6. Opening Reception

Plan an opening reception for the first evening of the exhibit. Send invitations to community members, the artists, and their requested guests to ensure a good turnout. Plan for light refreshments and maybe local musicians to add to the festive experience and create a special community gathering. During open weeks, have a guest book or track the number of attendees to determine how many visited the exhibit.

## Outcomes

One Kentucky community hosted a traveling Smithsonian exhibit with a corresponding local exhibit, workshops, and music performances all on the same theme and had more than 1,300 unique visitors over a six-week period in a town of approximately 5,000 residents.

### Benefits

One local artist at the Smithsonian exhibit stated, "I have been an artist all my life and showcased in other towns and states, but this is the first time I've been able to exhibit in my own hometown." Artists receiving respect for

their work can elevate community pride in the value of art and arts skills and provide concrete examples for aspiring young artists to continue to hone their craft.

### Effects

After being selected to host the Smithsonian exhibit, the Extension Office converted a vacant building on Main Street into a Community Art Center in 2012. Since then, thousands of residents from the region have participated in rotating exhibits; painting, pottery, and visual art workshops; and arts education opportunities.

## Applications

Each community has the opportunity to curate a fun and unique exhibit. If space is limited, consider working with a local library or community center to rotate artwork each quarter to highlight a different local artist or a few artists around a rotating theme. Exhibits can be as simple as 10 pieces of art or photography down a hallway at the courthouse, or as complex as a large traveling exhibit with rooms of information on display.

## Key Points / Summary

- *Community Exhibitions* can be used as tools to educate, promote, and support creativity in one's community.
- Each exhibition should have a clear theme or idea to express and communicate to the audience.
- Products made in community art classes, during community events, or from historical artifact collections can easily be exhibited to educate the public on opportunities in the arts.
- Artists must be involved in the process to ensure that their message is represented in the exhibition.
- Traveling exhibitions also contribute to strengthening a community's creative placemaking efforts through arts education and inspiration.

# Community Exhibitions Checklist

## Content & Scale

This



That

- |   |       |  |
|---|-------|--|
| <input type="checkbox"/> Small exhibit with one solo artist | ————— | <input type="checkbox"/> Multiple artists showcased around a theme |
| <input type="checkbox"/> Temporary exhibit (1-2 weekends)   | ————— | <input type="checkbox"/> Semi-permanent (6-8 weeks or months)      |
| <input type="checkbox"/> Broad call for submission          | ————— | <input type="checkbox"/> Invite only                               |
| <input type="checkbox"/> Any artist eligible                | ————— | <input type="checkbox"/> City/county/state specific                |
| <input type="checkbox"/> Wall-mounted only                  | ————— | <input type="checkbox"/> Paintings, sculptures, digital media      |
| <input type="checkbox"/> Online exhibition                  | ————— | <input type="checkbox"/> In-person gallery hours                   |
| <input type="checkbox"/> Historical or artistic             | ————— | <input type="checkbox"/> Mix of categories                         |
| <input type="checkbox"/> Pieces for exhibit only            | ————— | <input type="checkbox"/> Work for sale                             |

### Community Promotion

- Newspaper
- Radio
- Social media
- Word-of-mouth
- Exhibit ambassadors
- School field trips
- Local community college, secondary school
- Library

### Keep it Going...

- Tie workshops into theme during exhibit to draw more attendance
- Host corresponding community contest to win artwork from exhibit
- Host an artist reception with local music and light snacks

Exhibitions help educate public on opportunities within the arts

Artists' involvement in the process ensures their message is communicated

Adaptability of "Community Exhibition" allows for it to fit in any community







# Arts and AgriCULTURE

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*Arts and AgriCULTURE* focuses on incorporating artistic elements into agricultural topics or themes with hands-on arts activities. These activities bring the community together while allowing people to gain an appreciation for the arts and agriculture. They also create opportunities for the community to learn about its agricultural heritage, links to the natural environment, and related cultural practices, which become foundations for places. Especially in rural communities, agriculture is closely tied to identity and place and even defines the landscape. By bringing together the community through arts activities and learning about culture and agriculture, participants can build a stronger, more connected community and have a broader understanding of the importance of arts and agriculture and how they intersect.

KEY WORDS: Groups, Classes, Community Activities, Agriculture

# Arts and AgriCULTURE

## Background

Within Cooperative Extension, most communities have an agriculture and natural resources (ANR) or horticulture educator who works with farmers and growers to teach best practices, basic livestock and plant cultivation, and profitable yields. In Kentucky communities with an arts Extension agent, these ANR/horticulture and arts agents collaborate to provide various experiences for clientele to learn foundational agriculture instruction and heritage through an arts engagement lens.

## Placemaking Components

*Arts and AgriCULTURE* activities can provide opportunities for communities to engage in and express their creativity to strengthen creative placemaking in various ways, whether it be through large community events, monthly group gatherings, or single classes. The activities begin by identifying a relevant agricultural theme or topic in the community, then enhancing the instruction by adding arts components.

### Goals/Objectives

By incorporating arts and agriculture into workshops, participants will learn about new areas they had not previously had interest in and



Figure 4-1. Rock painting during Extension Arts Corner

develop essential skills in arts and agriculture that will enhance their daily lived experiences.

### Partners/Participants

In addition to the Extension Office, garden clubs, art guilds, libraries, and school systems are excellent partners for a series of workshops that overlap arts and agriculture. Project leaders can plan their event or classes and partner with interested artists on existing art or cultural community events and encourage people to become involved, participate, or volunteer.

### Process

Extension educators, community leaders, or volunteers should decide what type and size of gathering they are willing to host. Will the session be an individual event, a series, or tied into a large-scale community festival or market? Determine the agricultural theme to be represented through an arts process, and then the scope of events, such as venues, partners, collaborators, funding, and frequency. Depending on the type and scope of the gathering, preparation needs to be planned out accordingly. Funding needs to be sought or plans made for donations as a collective community. Follow the suggestions below for ideas and prompts for workshop topics.

### 1. One-Time Event

If time or resources are limited, consider collaborating with an ANR or Horticulture program to identify upcoming workshops and incorporate an artistic element in the series. For example, if there is a Master Gardener or Master Naturalist training happening in the community, identify a local artist who specializes in botanical illustration to come to a training session and do a short introduction to botanical illustration. Offer each participant a sketchbook and charcoals, watercolors, or colored pencils. They can reinforce the information they learn through the Master Gardener curriculum about plant stem shapes, leaf patterns and arrangement, and flower colors and their connection to pollinators. Adding the illustration element can solidify the agricultural

education component in a unique, creative way and break up the monotony of the curriculum and tests.

## 2. Series of Workshops

Another example of collaboration in one county was their Art in the Garden Workshop series. The Arts and Horticulture agents teamed up to provide a series of classes where participants built, planted, and fertilized demonstration garden beds on the extension grounds to educate others and provide enhanced visual appeal. The office taught the following workshops in tandem:

- **Painted Rock Garden Markers:** Participants gathered smooth rocks from a riverbed, and an artist instructed them on how to paint garden markers for basil, garlic, coneflower, carrots, celery, and more. Participants were encouraged to find rocks shaped like the plant to create visual interest and function in the garden beds. The Horticulture agent taught best practices and techniques for raising these plants to ensure quality gardens for participants.

- **Hypertufa Pot:** Participants created their own hypertufa pots that could be used in their garden at home. Learning techniques about forming, shaping, and mixing hypertufa allowed participants to save money by not purchasing prefabricated pots, and using hypertufa as



Figure 4-2. Community participants learning how to make a hypertufa pot

an ingredient created a lighter, more easily transportable pot. The Horticulture agent enhanced the workshop by providing starter plants for attendees. Consider planting around a theme, such as a pizza or spaghetti pot, including elements such as basil, oregano, and a tomato plant to produce ingredients that can then go on a homemade pizza or in spaghetti sauce. To further enhance this workshop and increase office collaboration, invite a nutritionist or family consumer science agent to provide a demonstration on healthy food choices or safe canning practices.

- **Market Garden Cart:** As participants became more confident in their gardening and artistic skills, the agents identified a need for participants to easily transport soil, plants, tools, and harvested vegetables to and from their garden plots. The agents hosted a Market Garden Cart workshop, which provided tools, materials, and instruction on how to build a wheeled cart for carrying soil or tools long distances. This multi-session workshop not only resulted in a garden cart for each participant; it also taught them how to operate power tools, such as a drill, miter saw, jigsaw, and adjustable wrench, and they also learned basic measuring, hammering, and load-balancing skills. Several participants had never operated a power drill or power saw before and appreciated the lesson and increased confidence in operating such tools on their own.

## 3. Farmers Markets or Festivals

Regular arts incorporation at farmers markets is a simple, direct way to provide arts engagement and increase income for farmers. Often, farmers markets struggle with marketing and recruiting customers. By adding arts activities and demonstrations, families are more likely to come because children can have an activity to do while family members spend money at vendor booths.

Community members who frequently visit or purchase from farmers markets are loyal to their local market because they believe in supporting local businesses, buying fresh produce, and

connecting directly with the agriculture industry. Art activities allow those community members to engage in a new, creative way while they are shopping, and the art projects can add interest to draw new attendees.

## Outcomes

*Arts and AgriCULTURE* is a creative, effective way to bring a community together. By combining the disciplines of arts and agriculture, each area can attract new audiences for the other.

### Benefits

The intersection of the arts and agriculture is a way to explore the lived human experience and the practicality of the science of agriculture. These arts activities create a holistic approach to community engagement. Incorporating additional arts activities into agricultural sectors in the community attracts new buyers to purchase agricultural goods and boosts the agricultural economy.

### Effects

Learning about agriculture improves quality of life, access to foods, and quality of one's surrounding environment. Arts engagement enhances essential skills and provides meaningful ways to experience community.

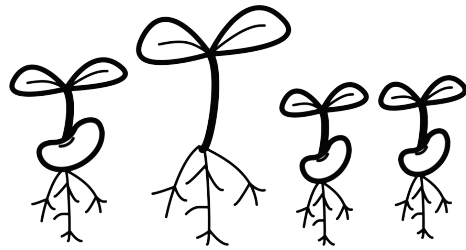
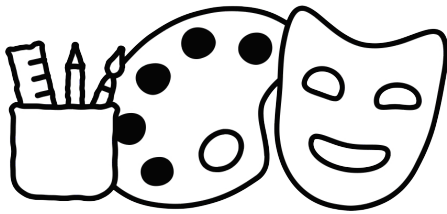
## Applications

*Arts and AgriCULTURE* allows different communities to gear the activities toward their own people and needs. Class sizes can vary, what is taught in each class can change, and different cultures can be represented. This activity allows a community to choose the frequency and scope of each event to meet their specific program goals. This project is scalable because organizers can adapt workshops to reoccurring community events. Community events bring together people from all backgrounds. They are opportunities for people to connect and build relationships while strengthening the community's identity and contributing to placemaking. A significant advantage of a community event is providing participants the opportunity to interact with many people in a short period of time.

## Key Points / Summary

- *Arts and AgriCULTURE* allows people to connect with the environment through the arts and educate them on a region's agriculture while honoring those in the agriculture industry.
- An *Arts and AgriCULTURE* target audience should determine the kind of event(s) Extension should provide.
- Work with local artists and crafters to see what they might be willing to teach or offer.
- Research your community's agricultural history and find a way to showcase or engage members with it.
- *Arts and AgriCULTURE* events, workshops, and classes can all provide space for participants to connect with one another and learn new skills.

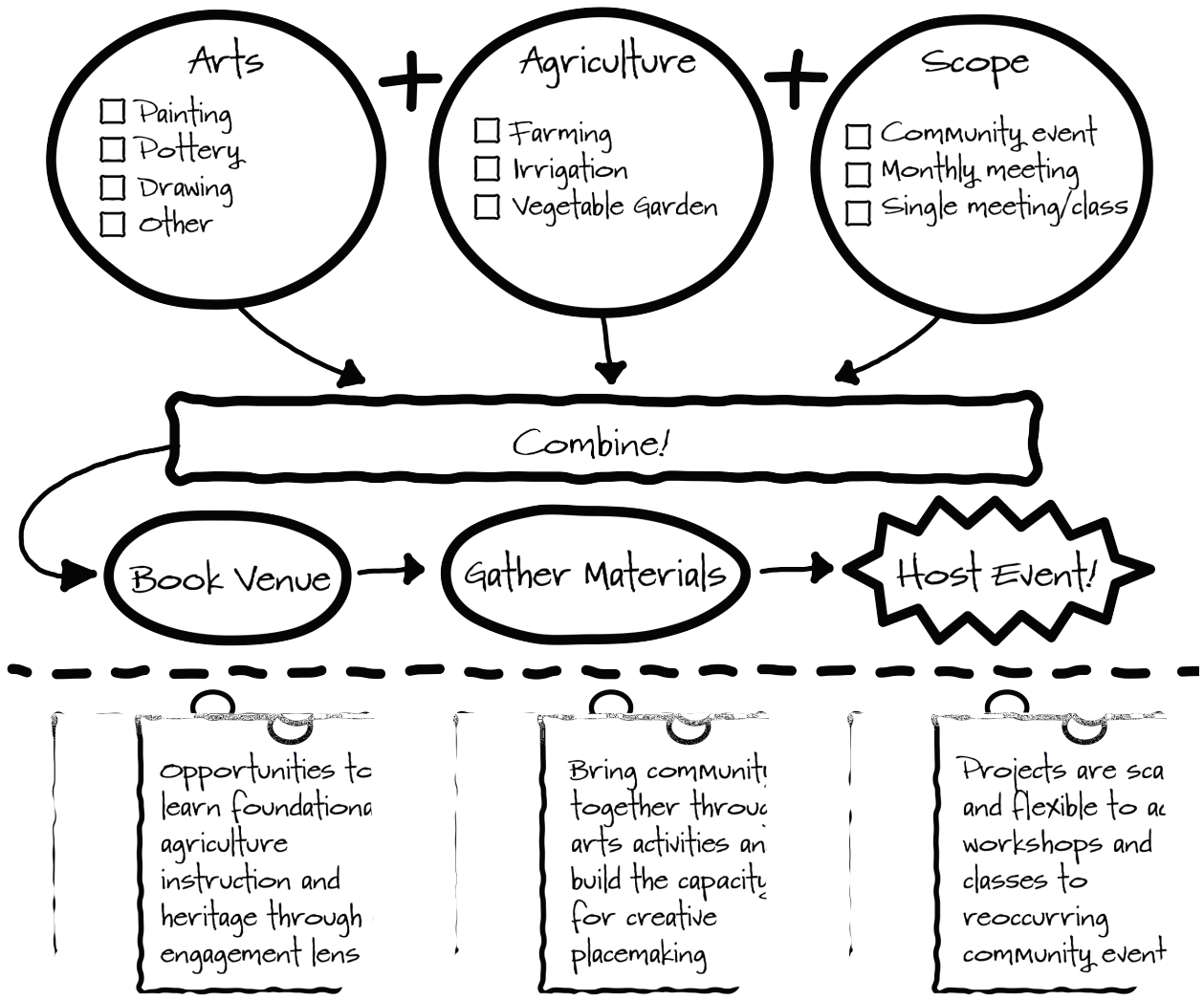
# Arts and AgriCULTURE Checklist



Identify Desired Purpose

- Skill(s) to teach, who will be the collaborators, when the event will take place, and funding sources
- One-time workshop
- Series of classes

Decide activity - one component from each category.







# Community Theatre

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*Community Theatre* brings out and enhances peoples' creative skills while bringing community members together with the goal of producing performance art. As a collective, the physical space, production, performance, and fundraising involve much-needed human, social, and financial capital with increased self-pride and community development. One goal of *Community Theatre* includes teaching acting skills, set design, lighting and sound board techniques, and costume construction. For a successful *Community Theatre*, groups need to find a space, develop scripts, hold auditions, design and produce the stage sets, hold rehearsals, market the events, stage the productions, and celebrate. *Community Theatre* is creative placemaking.

The grand effort, talent, and time contributed by community members through *Community Theatre* increase the quality of life in a region. Sustained interest and commitment from project leaders, participants, volunteers, and community members have resulted in numerous successful productions taking place. Through *Community Theatre*, members learn social skills, responsibility, and self-worth. Participants report increased self-esteem and a deeper connection to the world. Parents of children involved with theatre report better performance in school and improved behavior from their kids. The program has also resulted in long-term skills, leadership, and youth development that increase human capital and pride in communities.

KEY WORDS: Community Theatre, Youth Leadership Development, Women and Technology

# Community Theatre

## Background

Incorporating *Community Theatre* activities into Extension engagement work can provide a vibrant, enriching way to bring residents together. Theatre activities increase arts visibility, boost tourism, and provide opportunities for residents to develop essential skills. These activities can range from one-person storytelling at a community event to a stage production with a large cast, lighting, costumes, and a set. There are as many ways to perform a theatre activity as there are ideas in community engagement.

Large-scale community theatre efforts grew in Kentucky through a long relationship-building process between the Arts Extension program and a regional theater in a rural town. Over a decade of collaboration resulted in measurable effects in ticket sales, tourism, and economic growth as businesses began to partner with the theater to implement new ideas. That theater has been credited for inspiring new activity downtown and sparking hope in a community of fewer than 1,000 residents, which has since spread to neighboring communities to inspire further revitalization.

## Placemaking Components

Theatre connects community members to each other and the area in which they are performing. By writing or choosing stories that connect directly to the town's history, natural landscape, or social fabric, a community can see themselves reflected in a production in a meaningful way. A community's buy-in to a theater helps create a place where people want to live, work, and learn.

One Arts Extension community collected stories about the river that cuts through their downtown and edited them together to be a series of monologues or speeches. Some stories were historic, and some had happened just a

month before writing the script. The production had limited costuming, sets, and lighting, so cost was not a barrier to performance. By selecting stories around a very specific natural element, the program was able to increase community pride and knowledge of a critical natural resource.

## Goals/Objectives

Short-term objectives can include gauging interest, recruiting volunteers and leaders, connecting with local schools and community partners to attract participants, identifying and securing a location for rehearsals and performances, involving local businesses, planning performances, marketing and selling tickets, planning auditions and rehearsals, and saving profits to contribute to long-term goals.

Long-term objectives can include securing a permanent theater location, establishing a long-term relationship with schools to train new performers and potential leaders, sustaining production performances, securing financial support, recruiting past participants and training them as leaders and instructors, and expanding performances regionally and nationally.

## Participants/Partners

A theatre production relies heavily on volunteers to be successful. Roles include a director, promoter, ticket seller, actors, costumers, and audience members. Building close connections with local arts organizations, businesses, and local leaders are all essential for a quality program. Not only does this forge new partnerships around the arts in a community, but it also allows businesses and elected officials to gain awareness of the value and impact of the arts in their own backyard.

## Process

### 1. Select or Write a Script

You can plan *Community Theatre* events even if you do not have an established theater in your area. First, identify the topic you want to



present. Do you want to use a popular play that already exists or write your own based on a local story or theme?

If you use a play that already exists, you need to research royalty/copyright laws. Some older plays are in the public domain and are free to use, but others require purchasing the script and royalty rights to perform them. Published scripts often have strict copyright protection around modifying the script in any way without express written permission from the author.

If you want to write a script based on a story or theme, enlist some help. Work with a local writer, retired teacher, or high school English class to gather stories around a specific theme or topic valued in your community. Interview residents from different age groups in your town to record and transcribe stories related to this theme. Edit the stories down to a short format—typically one to five minutes each.

## 2. Secure Location and Timeline

During the story-gathering phase, you should also work to find a location and set dates for your performance. When first starting out, it helps to overlap with existing community events that already draw large audiences. Ideas include showcasing at an existing downtown festival, overlapping with a holiday or homecoming weekend, or performing at a local farmers market. Securing a location and date allows you to work backward to establish a timeline for rehearsal, advertising, and recruitment.

When identifying a space and location, consider how many performances you want to do. Will this be a one-time event or happen several times over a couple of weekends? You may need the space for a few days, weeks, or months depending on how large-scale you are planning. If the space is outdoors, what will your alternate plan be if the weather does not cooperate? Be sure to communicate your needs clearly with your partners so all involved can plan accordingly.

## 3. Recruit Volunteers and Partners

Recruit participants from the community as actors who will memorize and perform these stories or a play. Volunteers can range from school-age youth up to adults from all walks of life. One advantage of having a series of individual stories strung together around a topic allows much more flexibility in scheduling and rehearsing. Secure volunteers for the performance day or weekend who may not need to be involved in rehearsals, such as ticket takers, props organizers, and traffic directors. Think through what the final production will look like and plan for extra volunteers for the day of the event.

A good starting point is to use radio, print, and social media to advertise for those interested in acting, costuming, makeup, and so on. Marketing for productions can be done through social media, which is very effective and free. Community members may be willing to donate costumes and props. These volunteer, contribution, and donation acts help create a sense of participation, investment, and buy-in from the community.

Local artists are helpful in leadership roles and may have further connections beyond the local community. Local businesses are great sponsors and places to advertise upcoming events. It serves a production well to form and develop relationships with local government and city officials, state representatives, and other partners who can help secure funding and donations for the arts.



Figure 5-1. The cast of *Beauty and the Beast* in the 2010–2011 season

#### 4. Audition

Hold an open audition—you will be surprised at who shows up. This also ensures that your theater is not exclusively relying on “the same few folks” who are well known and involved in everything. An audition does not have to be stressful, and actors do not have to prepare or memorize anything beforehand if you want to remove barriers to participation. Have copies of some of the monologues that showcase a range of storytelling types (from funny to serious), and a range of ages. Allow auditioners to select a monologue, go off on their own and practice for around 10 minutes, and then return to perform what they have practiced. Decide if you want participants to audition privately or in front of each other to gauge their comfort level in front of an audience. Create a welcoming environment to reduce nerves so people can be comfortable in front of each other so you can gauge their skill level. Icebreaker exercises can help with this.

If some of the scenes in the script are dialogues (two or more actors interacting with each other), it is important to rotate pairs of participants to assess onstage chemistry and interaction. A single scene can be performed many ways depending on who is cast. Do not limit yourself to casting a role based on age, appearance, or gender. You may have an image of the character in mind, but your auditionees may surprise you. Mix up the casting call and have a young person tell a community elder’s story, or have a boisterous, larger-than-life personality share a serious or sad tale.

Once the cast list is posted (online or at the audition space), schedule the first rehearsal to be within a week to maintain momentum. Thank all who auditioned and encourage those not cast to try again or participate in one of the many volunteer roles needed for a successful production.

#### 5. Rehearse Regularly

For the first rehearsal, allow the cast to get to know each other through icebreakers. It is important that all cast members feel welcome.



Figure 5-2. The cast of *Alice in Wonderland* in 2014

Establish ground rules, such as: we will attend all rehearsals on time and be respectful, this is a no-phone zone, we will not mock anyone for trying, and so on. Next, have cast members sit in a circle to do a “first read through”—reading through the entire script from start to finish—so all can hear the entire story. This will allow everyone to understand their individual part as well as the whole.

Set a clear rehearsal schedule. One of the biggest mistakes new theatre directors make is not planning rehearsals effectively. Some will have all actors attend all hours of rehearsal, whether they are in the scene or not. This will create frustration and severely limit those who can participate in the program. Others will tell actors “memorize your script by show time” and have only one or two rehearsals for all participants, leading to a poor-quality production. Others will start every evening from the beginning of the play and run straight through. This often makes the finale of the play the least-rehearsed part and does not allow time

*“Through this program, I learned that I have a voice that is worthy of being heard and is worthy of making an impact.”  
— Community Theatre youth participant*

to rework individual scenes effectively. There are several rehearsal schedule templates available online to plan your time effectively. Quality rehearsals lead to a quality performance.

## 6. Advertise

Heavily advertise and promote the performance date. Ask everyone to share widely on social media. If you are selling tickets, have an easy process for doing so. Online ticketing platforms allow credit cards for purchases and will increase your sales. Hang posters in prominent areas in town, ask local radio stations or newspapers to provide in-kind or free information about the event, and send home flyers in the school system if allowed. Marketing and advertising are crucial to securing an audience for the day of the event.

## 7. Final Touches

One to two weeks prior to the performance, have all actors attend rehearsals. This helps everyone understand the length and timing of the production. Incorporate costumes, props, and any set items during these final rehearsals (known as dress rehearsals) to get actors used to these elements.

Require all actors to behave as if they are truly performing—have them remain backstage and quiet during the whole rehearsal. These more serious rehearsals are crucial for addressing the nerves actors will have on performance day. Designate adult volunteers to keep child cast members quiet and occupied backstage. Do not allow actors to roam around backstage or mingle in the audience area. This will break the illusion of the production. If an actor can see the audience, the audience can see them. Audiences will always look where they should not because people are nosy, so don't give them an opportunity for any distraction from the story onstage.

Even if you do not have a full set, consider building "flats," or fake panels, out of painted plywood, or PVC pipes wrapped in painted canvas, to create an off-stage area where

actors and cast are not visible to the audience. These are particularly helpful for outdoor performances such as at a farmers market or community festival.

## 8. Performance Day

On the final day, give a pep talk to your cast members. They will be jittery. Assure them they have all worked hard, you are proud of them, and you are confident in their abilities. Most of all, tell them to have fun, enjoy their time in the spotlight, and imagine how excited they will feel when they take a final bow! Before the performance begins, thank the audience, the cast, and any sponsors for the event, and remind audience members to silence their phones. Some venues sell "star-grams," or construction paper messages that audience members can purchase to send a message backstage to an actor before the performance begins and during intermission. This boosts your actors' self-esteem, allows the audience to connect to the actors, and raises funds. At the end of the performance, have a cast party to thank everyone for their hard work—they've earned it!



Figure 5-3. After-school theater class participants from Pike County

## Outcomes

In one small town, an initial Extension partnership on establishing a summer theatre program led to a performance at a state park. The community response was so positive that the program launched more productions and formed a nonprofit board of directors. Over seven years, they secured public and private funding to build a 120-seat black box theater (a simple performance space) that puts on

six productions a year and is self-sustaining through fundraisers, special performances, donations, ticket sales, and auctions. The theater has won awards in local, state, and national competitions.

*“Parents of each child report not only an increase in their children’s self-esteem, but a deeper connection to the world.”  
— Pike County arts agent*

### Benefits

*Community Theatre* participants will learn self-confidence, performance skills, teamwork, and essential skills. Audience members will experience increased pride in their community, expanded knowledge about a topic, and access to new arts experiences. The local economy benefits by drawing people into the heart of the community. For example, local restaurants in the aforementioned community report an additional 40-50 diners on nights when the black box theater has a performance. Local businesses

can sponsor the theater, leading to increased advertisement and community investment.

### Effects

Theatre activities attract a diverse, intergenerational base through casts and audiences alike with a shared interest of community growth through the arts. Working directly with community members to tell community stories allows locals to define their narrative in a meaningful way.

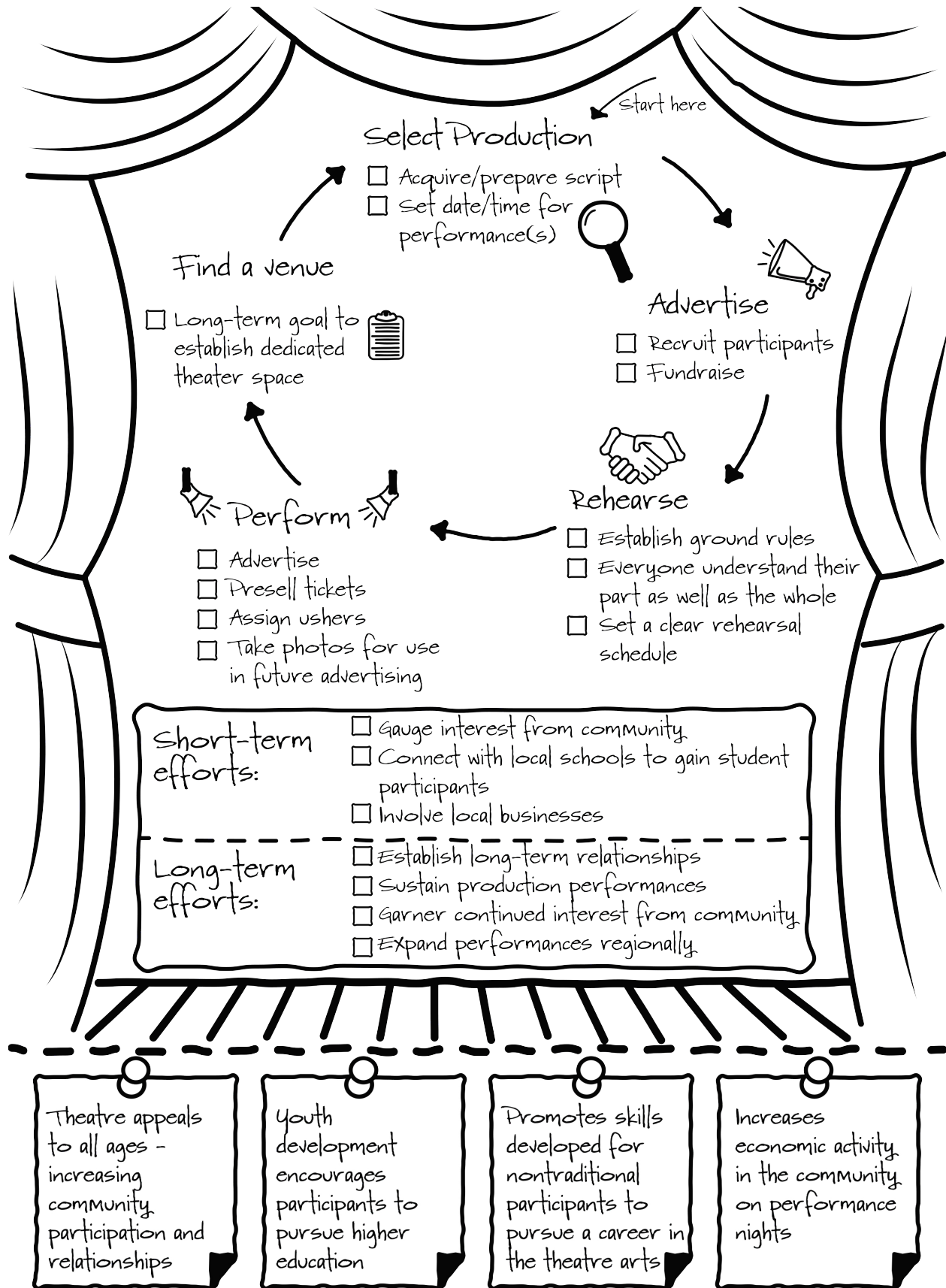
### Applications

*Community Theatre* is applicable to a community interested in telling its own stories. Through creativity, this program can create artistic experiences, economic growth, and community networking, which can lead to new arts ideas, cross-community conversations, and regional- and state-level engagement. *Community Theatre* can lead to other activities such as arts street markets, pop-up theaters, and collaboration with other regional entities for theatre productions or festivals. Various aspects of *Community Theatre* can be implemented in increments or accomplished through short-term and long-term efforts depending on the community's interest and investment.

## Key Points / Summary

- *Community Theatre* appeals to all who choose to be actors, spectators, or involved in production, therefore increasing human capital for creative placemaking.
- Securing a venue for *Community Theatre* can increase local economic activities on nights of performances.
- Evidence of youth development proves that *Community Theatre* has encouraged students to pursue higher education.
- Depending on the production, local performances can attract regional interest and expose one’s crew to wider audiences, growing interest in other communities and gaining further creative placemaking recognition.

# Community Theatre Checklist







# Artisan Markets

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*Artisan Markets* offer opportunities for local artisans, food vendors, and musicians to present their artistic talents in the form of crafts, culinary dishes, and live performances while benefiting from financial gains. *Artisan Markets* provide opportunities for community members to get involved in activities as spectators, merchants, or consumers. Different levels of involvement can generate more support and ideas for broader creative placemaking activities and initiatives. *Artisan Markets* are excellent entrepreneurship opportunities for local artists to directly market and sell their work, including paintings, furniture, music, woodwork, crafts, and more. The markets can create cultural tourism destinations in a region while disseminating cultural practices.

*Artisan Markets* can start informally or small and expand with interest and demand. *Artisan Markets* transform a street or open space with twinkling lights, tents packed with creative merchandise, the scent of freshly prepared foods, and the beckoning call of music, creating an atmosphere that attracts people to exchange ideas, shared experiences, and renew their commitment to community investment. They can also become a recurring event and even inspire other regional markets to develop.

KEY WORDS: Artists, Market, Community Gathering, Entrepreneurship

# Artisan Markets Background

*Artisan Markets* in Kentucky Extension developed as arts agents collaborated with local artists to sell their goods in the community. Many artists had sold at festivals in larger cities but did not have an opportunity to sell locally. From expanding farmers markets to include artisans, to establishing artisan winter markets to educate community members on the value of purchasing locally made holiday gifts, to monthly night markets throughout the summer that incorporated musicians, food vendors, and more—the opportunities to organize a local community artisan market are endless.

## Placemaking Components

*Artisan Markets* can educate consumers and visitors about art, artists, ideas, and even the history of a place. They have the power to bring creators and consumers together in communities and are great places to promote creative placemaking endeavors. *Artisan Markets* provide opportunities for community members to get involved in activities as spectators, merchants, or consumers. Different levels of involvement can generate more support and ideas for broader creative placemaking activities and initiatives. The markets can further create cultural tourism destinations in a region while disseminating cultural practices.

### Goals/Objectives

*Artisan Markets* build community through the arts. The market can feature local artisans, food vendors, small businesses, and musicians who are all community members and essential to a community's economy. The market allows for people to build relationships by mingling, shopping, and supporting the local economy in an innovative and grassroots way. The community also benefits beyond the market's footprint through dollars spent at local eateries, shops, gas stations, and even at established places of entertainment, such as community theaters, arcades, or campgrounds.

### Partners/Participants

*Artisan Markets* can be planned with Extension, Main Street programs, downtown associations, chambers of commerce, or community arts agencies. Support and participation also includes local artists and crafters, food vendors, musicians, community volunteers, shoppers, spectators, and so on.

### Process

Developing an *Artisan Market* requires a team of organizers with strong community relationships for seeking permissions for temporary street closures, health department permits, city-assisted setup/cleanup, electricity access, and unanticipated issues on the day of the event. After a planning team is assembled, the following steps are important.

#### 1. Location

Pick a location and identify permits or permissions that may be needed. You may need permission for the day before, day of, and day after the event for setup/cleanup.

#### 2. Frequency

Decide event times and frequency. Are you planning a one-time market to encourage community members to shop local during the holiday season or a once-a-month event in the summer to encourage consistency and community engagement? Establishing frequency will help artists plan their inventory. Do not plan markets too often, or they will no longer feel like a special destination to the community.



Figure 6-1. A 2016 night market in Elkhorn City, KY



*“The night market allowed residents to bring vibrancy to our city and make real economic impact in a small town.”*

*— Pike County arts agent*

### 3. Volunteers

Build a group of volunteers who will help with planning, action steps, day-of setup, and so on. Planning a market needs attention to scheduling and coordination and requires lots of physical labor.

### 4. Vendors

Determine how many vendors you can include and what types of products can be sold. Plan this in advance to prevent the market from becoming a flea market or big yard sale. Establish guidelines and a juried process (if necessary) to ensure the quality of products. If you plan to have a vendor fee, determine the price, create a method for vendor registration, and decide how to collect fees, whether it be online, through payment app services, or by check through the mail.

### 5. Promotion

Promote the market to vendors before promoting to the public to ensure you will have enough vendors prior to advertising to the public! Collect vendor contact information and get copies of licenses/permits on file. Promote to the public widely with photos and videos of merchandise, musicians, and food vendors. Let people know what to anticipate. Encourage special market giveaways or promotions to use on social media to entice market attendance. Vendor donations for raffles or door prize drawings held during the event can also attract interest.

### 6. Communication

Communicate with vendors about setup times, what to expect, and what setup items they should bring, such as tables, chairs, tents, and extension cords. Have a “load-in” time window for artists a few hours prior to the event to ensure you do not have late arrivals backing up a truck through crowds as the event begins. There is no such thing as too much communication when it comes to these details! Ensure trash cans, restroom access, seating, shade, and large fans are provided if outdoors during the summer. Local hardware stores are often willing to loan these items for the day in exchange for a sponsorship recognition.

### 7. Prepare the Site

Mark vendor spaces using temporary chalk or tape. Number each space beforehand and have a map of where vendors will be set up. You do not want vendors arguing over who gets the “best” booth areas. This also allows you to ensure that you do not have similar booths next to each other.



Figure 6-2. A local artisan booth from the 2016 night market featuring work from a visual artist



Figure 6-3. Elkhorn City night market vendor and patrons

## 8. Communicate to Volunteers and Vendors

On the day of the event, have clear responsibility lists for volunteers. Have someone in charge of directing vendors to set up. If it is a large event, assign volunteers to a block of vendors to ensure that any needs are met. There will always be complications, so delegate accordingly to allow you to enjoy the market as well.

## Outcomes

The first *Artisan Market* in one small town in July featured 35 vendors and attracted over 1,000 attendees—more than the city’s population! Multiple vendors sold out of their products with several reporting over \$1,000 in sales in a single evening. One vendor exclaimed, “I made over \$1,000 directly and placed over \$2,000 in new

commissions this evening!”

## Benefits

That *Artisan Market* had more than 1,000 attendees with 37 vendors in August and 800 attendees with 35 vendors and small businesses in September. On average, food vendors sold out and multiple vendors reported excellent sales. A handmade jewelry vendor said, “This is one of the most successful events I have ever attended. I did better here in one evening than the festivals I go to, and those last a few days.”

## Effects

*Artisan Markets* allow residents to bring vibrancy to small towns by engaging each other in passing, striking up conversations about community, and making a real economic impact. It showcases the value of shopping local and supporting a neighbor’s economy. By shopping locally, dollars recirculate in the community and create a continued ripple effect.

## Applications

*Artisan Markets* allow people in a community to come together, raise money for the arts in their community, and support local artists and businesses all at once. Every community has a range of arts, artistic talent, and creative skills to showcase to a broader audience. Markets can bring together different people for opportunities to exchange and gain economic means.

## Key Points / Summary

- *Artisan Markets* are an ideal medium for building community and supporting economies as markets attract varied audiences and vendors.
- The events help artisans plan, prepare, and sell their unique art pieces and the experiences also help with future arts commissions and entrepreneurship ideas.
- *Artisan Markets* have the potential to help artists expand their work and communities with creative placemaking as the events also attract visitors.

# Artisan Markets Checklist

Determine time and location for market

- Connect with local government for help with utilities and waste management
- Book an event space (account for time needed to setup and take down)
- Advertise to and book vendors
- Determine frequency of event (1/month has proved a success)
- Discuss schedule with vendors so they have enough time to restock

Advertise to community

- Social media, radio, newspaper, etc. (Use high-quality imagery of what will be offered)
- Giveaways and raffles are a good way to attract visitors



Before

Setup and Take Photos

- Setup: waste disposal/restrooms/seating/vendor spaces
- Take photos of the market

During



Kitchen and Dry Storage Area

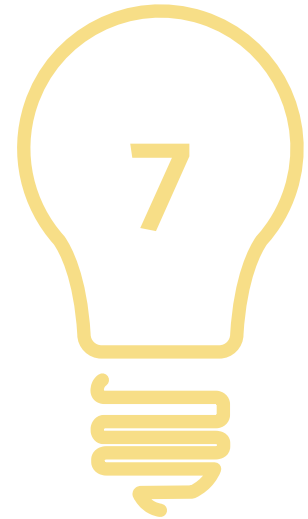
- Kitchen and Dry Storage Area

Helps local artists plan, prepare, and sell their unique pieces

Makes a significant economic impact a small town

Help artists expose their work and communities with creative placemaking





# Creative Writing

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*Creative Writing* is a simple, flexible way to encourage community members to reflect on their relationship to a place—whether that is a building, a park, a community, or a region. By responding to basic writing prompts, participants can reflect on the elements of a community they want to preserve, change, or advance. They can share with each other to develop a collective sense of identity arising from words, phrases, or concepts.

*Creative Writing* is an approachable, nonthreatening way to launch conversations in a group or community. By listing natural elements and real-world examples of their home or community, as well as abstract concepts like smells, tastes, and feelings, a participant can express their sensory relationship to place and community in a creative way.

This activity requires few supplies and is very flexible on time commitment. You can engage in a one-time workshop or a series of workshops or activities over several sessions. This activity is recommended as a first engagement to introduce participants and facilitators to arts engagement in traditionally non-arts settings because of its flexibility, simplicity, and impact.

**KEY WORDS:** Writing, Reflection, Community Growth, Creative Conversations

# Creative Writing Background

*Creative Writing* grew from general weariness of icebreaker activities intended to foster group comfort and dynamics. All too often, icebreakers involve pairing individuals to discuss prompts in an attempt to build camaraderie before the group begins working on a task together. Icebreakers can be fun for extroverts and painful for introverts. This particular activity evolved from a facilitator who wanted to establish an icebreaking activity to allow comfort for everyone in the group-forming process.

Incorporating *Creative Writing* into a community meeting happens by crafting questions, or writing prompts, for attendees to answer. This can be done with open ended questions or offering structured poetry forms such as a haiku style, simple rhyming, or a “Where I’m From” poem. By encouraging attendees to explore their relationships to place and community in writing, this simple activity can produce powerful conversations and reflections.

## Placemaking Components

By encouraging quiet reflection through prompted creative writing, a facilitator can give people time to determine what elements of a community are valued, remembered, and revered. A few minutes spent in quiet reflection sets the tone for discussion around topics such as:

- Community slogans and identities
- Parks and recreation construction
- Community pedestrian or cycling plans
- Establishing historic or cultural districts

The prompts encourage participants to observe and interpret their relationship to a place. The results can be synthesized in several ways to encourage more interactions in a group of residents or community members to combine individual writings to create a collective

narrative that explores community values, identity, and experiences.

## Goals/Objectives

When convening residents to discuss planning processes for public spaces, it is important to guide them through a reflection process to determine their impression on public spaces. This particular activity is useful for having residents reflect on their past experiences and values to determine what elements they want to carry forward in future public spaces, such as the creation of a new park, a new marketing campaign for a community, or a new community event that highlights arts and culture.

## Partners/Participants

This activity is best implemented when participants come from a variety of community backgrounds, neighborhoods, and generations. It is important to have stakeholders and community leaders along with residents who are affected by decision making. It is also important to engage multigenerational participants: what a 60-year-old resident may value could be very different from a 15-year-old. Someone living several miles out of town will have different needs than someone downtown. By diversifying the community participants, this activity can introduce new concepts, needs, and values to use to influence decision making that affects all residents.

## Process

After identifying a date for your event and inviting participants, complete the following steps.

### 1. Gather Materials

- Loose paper or journals
- Writing prompts
- Pencils with erasers
- Optional: Laptop with speaker for playing an audio clip or background music to break silence

A good writing prompt can be very simple—do not make it too long! If the meeting is to talk about downtown, offer a few prompts such as:

- My favorite memory of downtown is...
- The best downtown I have visited was...
- When I go downtown I feel like...

Be sure to give a variety of writing prompts so individuals have an opportunity to choose.

If you would rather use poetry, the haiku form is a fun and easy way to engage attendees. A haiku is a style of writing that has 3 lines. The first line has 5 syllables, the second has 7, and the third has 5. Encourage attendees to write a haiku about downtown, a public park, or your community in general. An internet search will reveal several haiku templates for you to use.

Another wonderful prompt for engaging around sensory experiences and memories is the “I Am From” Project format from George Ella Lyon and Julie Landsman. “I Am From” is a writing prompt that starts each sentence or phrase with “I Am From \_\_\_\_\_,” and the writer finishes the phrase with the sights, sounds, tastes, and smells from their memory. This prompt is an effective way to have all participants discuss the community in an original way. For more information and templates, visit <https://iamfromproject.com>.

## 2. Read Writing Prompts

After selecting the perfect prompt, begin by reading it aloud so participants can hear it clearly. Participants can read along, and you can accommodate varying levels of literacy and auditory learners. Depending on your audience, you may refer to the prompt as a question, poem, or a creative writing piece. Discuss using descriptive, sensory, and image-evoking language.

## 3. Respond

Now share the printed template or prompt. Have participants respond to the questions,

write a clue, or an “I Am From” by filling in the blanks with elements from their own history. There may be some who did not grow up in the community in which they live in now—encourage them to write about whatever “home” they wish, whether it is from childhood, early adulthood, or a mix. The most important thing is that they do not feel confined, restricted, or out of place if they do not have childhood memories of this specific community. The goal is to generate phrases and thoughts that create a shared sense of concepts everyone values—not that everyone is homogeneous and from that specific community.

It helps to play soft instrumental jazz music or quiet instrumental songs in the background to break the awkward silence. We have been so conditioned to fill in silence that it can be unnerving at times, but that is precisely why this exercise is so important. Allow thoughts to fill the silence and create quiet reflection rather than quick talking. There will be a few participants who are not as engaged or do not complete their writing—that is fine. All work at a different pace, and all experience this activity differently.

## 4. Share with the Group

Ask if anyone would like to share their whole piece, a few lines or one specific line they are very proud of. Allow them to determine how much they want to share. Your role as facilitator is to establish a tone of support, interest, and encouragement at all levels so that when the conversation shifts to harder or more controversial topics such as land use, participants feel a sense of trust and confidence that they can express their opinions clearly without judgment.

## 5. Identify Common Themes

After a few individuals share, ask if participants notice common themes in the writing. For example, many participants will name a type of regional/local food, or a landscape feature such as the mountains, river, or a certain building downtown. This can allow the facilitator to later pull the conversation in the direction of

improvements, preservation, or goals for the downtown.

## Outcomes

This activity is intentionally flexible to allow it to inspire new themes and conversations each time it is used, across several topics and planning processes. It can be used as a stand-alone art workshop or as an icebreaker activity to lead into a serious discussion about a community's future.

### Benefits

In one session, participants convened to create a mural in the community and had difficulty agreeing on what the mural should reflect. The facilitator used this exercise to generate conversation around themes and memories in the community. Half the participants in the room had grown up in the area and felt a strong sense of ownership and identity. The other half had moved to the community in adulthood and also felt a strong sense of ownership and identity. Through this exercise, the group realized that all in the room had childhood memories with similar experiences as well as generationally different experiences.

### Effects

People in the room who had grown up together commented something like, "I've known her

all my life, but hearing her read her writing helped me learn something new about her that I didn't know." One participant, originally from another country, shared beautiful descriptions of childhood foods, and someone commented, "Even though you are from a different country, our comfort foods sound the same."

## Applications

Keep the activity going by having each participant share at least a line of their writing. Add it to a whiteboard or large paper to create a collective creative writing project. Distill each line into common themes—how many participants listed a food item or natural element, such as a river? What emerges as valued and important? Natural elements (such as a mountain or river) can lead to a discussion about valuing and preserving natural landscapes and integrating landscape into community and economic development practices.

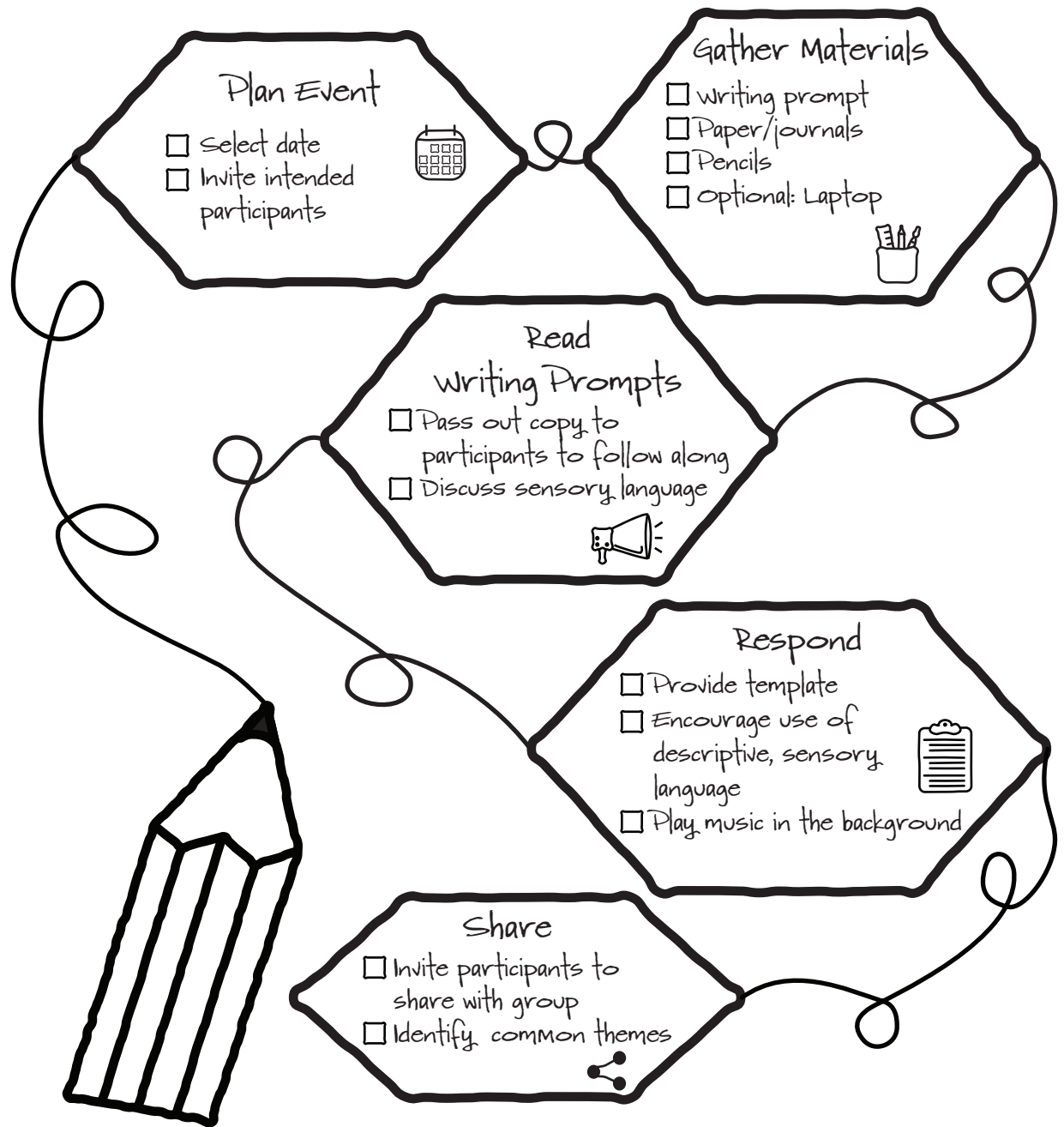
Move this exercise to the future by creating prompts such as, "In ten years, the downtown will..." or similar future-looking themes. Push the conversation further and reveal themes around safety and security, such as sidewalks and pedestrian pathways past and present. How can the group envision new ways to make youth and parents feel safe and secure when the landscape, community infrastructure, and elements have changed?

## Key Points / Summary

- *Creative Writing* can help build a sense of community, foster shared experiences, and inspire goal setting by taking written phrases and collating them in a collective value system.
- *Creative Writing* is intentionally flexible to allow it to inspire new themes and conversations each time it is used, across several topics and planning processes.
- Intergenerational representation is important to ensure that a variety of experiences in the community are heard.



# Creative Writing Checklist

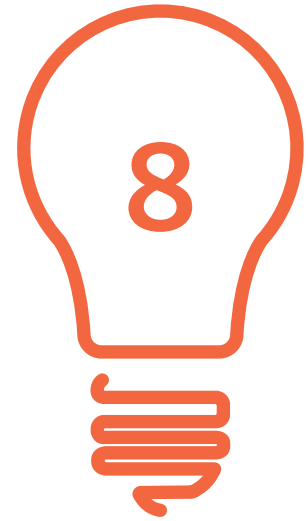


Builds a sense of community, shared vision, and goal setting in a creative way.

Creates a vivid collective picture of where the community has been and where it is going

The program is flexible, allowing it to inspire new themes and conversations each time it is used





# Paint Your State

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Watercolor paints are an easy, familiar art form that many have used at least once in their school days or childhood. By incorporating watercolor painting into a community conversation or planning meeting, you can reduce technological distractions such as people responding to emails or scrolling social media. Occupying their hands can prevent them from reaching for technology without even realizing it. At an introductory level, watercolors are a relaxing and forgiving way to incorporate art into other community meetings or topics by giving participants a few simple instructions and then having them create while the facilitator continues with the meeting agenda or topic. You can partner with an experienced facilitator to introduce this activity to your group, or you can lead both activities at once.

KEY WORDS: Watercolor, Community Conversation, Meeting Activities, Introductory Arts

# Paint Your State Background

Every state has certain themes and identifiers that make residents feel special, unique, and proud of where they are from. In Kentucky, our identifiers range from basketball to horse racing to bourbon. Almost any Kentuckian can speak on at least one of these topics with pride and interest. By tapping into those shared identifiers with your participants, you can help start a conversation while everyone creates a unique piece of artwork around the topic. What common identifiers exist in your state, community, or group? What could you provide a simple outline of for participants to illustrate as you discuss the topic to reinforce the concept and engage the creative and analytical sides of a person's mind?

## Placemaking Components

Incorporating watercolors into a meeting agenda is a simple, straightforward way to bring art into any topic. In Kentucky, this activity has been used at County Extension Council meetings, Cattlemen's meetings, Homemaker meetings, and even State Advisory Council meetings, as well as many youth, community, health, and planning meetings at the county and local levels.

### Goals/Objectives

Often in discussion meetings—no matter how important the topic—some participants will be distracted: scrolling through social media, doodling on notes, typing on laptops. By providing participants with something to occupy their hands and minds, you can increase focus and attention on the meeting agenda and topic at hand.

### Partners/Participants

This activity can be used by all age levels, skill levels, and all levels of literacy and experience. By selecting an image to be painted that aligns with the topic, an infinite number of engagement themes can emerge. For simplicity, this example uses the outline of the state of Kentucky to demonstrate the process, but

you can incorporate any other image. When discussing state issues, an outline of the state is appropriate. When this activity is used to address youth engagement and youth outcomes, an image of a 4-H clover can be provided. Other images can include a simple quilt block, a river or tree, or a native plant or fruit, such as a coneflower or orchid.

## Process

### 1. Determine Your Topic

As the facilitator, determine the goals you want to accomplish with this activity. Do you want a stand-alone workshop, or do you want to incorporate your topic into a larger discussion meeting? The goals will determine how much time you intend to spend on the activity and what type of imagery you use.

### 2. Create Discussion Questions

The prompts for discussion are as important as the activity itself. What is the goal of the discussion? Do you want the group to reach consensus or listen to other viewpoints? Plan three to five question prompts that are relevant to the agenda. One group used the following questions to move through the conversation:

- What do we want to preserve about our community?
- What do we want to change about our community?
- How can we accomplish these things?

### 3. Select Your Imagery

Reflect on what image to provide participants. Simple lines with very little overlap or fine detail is best—an outline to be filled in with paint. A silhouette of your state is a good, accessible example. To prepare beforehand, print the outline of the state, cut it out, and lay it on top of a sheet of thick paper, such as cardstock or watercolor paper. Trace the outline in pencil first, then go over the pencil line with a thick permanent marker. Create one sheet for each participant.

## 4. Gather Other Materials

- A pencil with eraser and a dark permanent marker (water-based marker colors will run when wet, but permanent ink will not).
- A few pieces of thick paper. Watercolor paper works best to keep one's piece from warping, but cardstock is better than thin notebook or copy paper.
- A set of watercolor paints and a soft-bristled paintbrush. Children's watercolor paint sets work well for this activity. Participants may want to play around with paintbrushes in different shapes and sizes for different effects.
- Two cups of water—one cup for brush rinsing and one for adding fresh water to the paint.
- Paper towels for drying brushes and cleaning up.

## 5. At the Event

Provide one outline, one set of watercolor paints, one or two brushes, two cups of water, and a few paper towels for each participant. Practice painting an outline on your own so you can explain tips for a successful illustration. Encourage participants to have fun and blend colors to illustrate their state—this is not going to be in an exhibit; it is just for enjoyment while discussing the topics on the agenda.

## 6. Facilitate Watercolor Activity

If you need further support, consider this script to introduce participants to the activity:

"A blank sheet of paper can be intimidating. A quick way to get past that feeling is to wet your brush with plain water and coat your entire paper with water only. This prepares the paper for accepting the paint color and helps paint 'move.' Consider beginning by painting the whole state with one light wash of color. You can build new colors on top. What might certain colors say about your state? It will be difficult to paint detailed objects in a realistic style if you are a beginner to watercolors. You may have more success by making abstract paintings, focusing on color and technique. Do not fight the water. Let the water do the work.

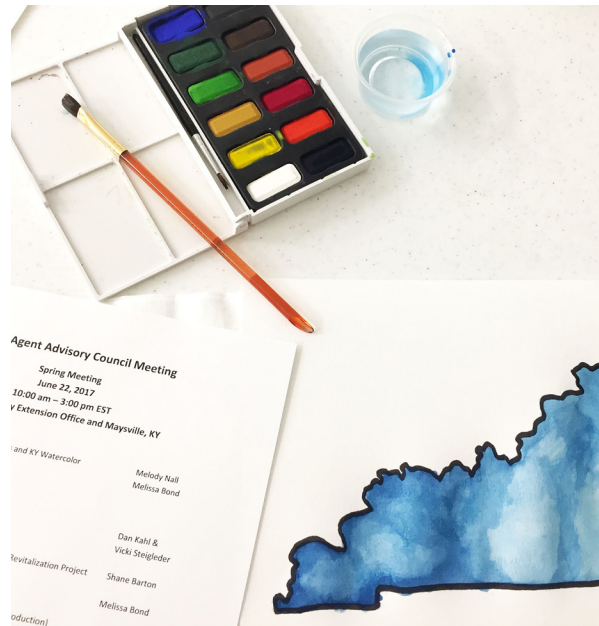


Figure 8-1. Watercolor activity example during a meeting

Your first painting may not be perfect. If you make a mistake, do not worry—you can always add more water or color to blend it away. Just experiment with color and see what you come up with as we move on with the agenda for our meeting."

## 7. Lead Discussion

The first step to a quality community conversation is to establish ground rules, such as "assume everyone has good intentions." Use a large piece of paper or whiteboard to write down rules the group agrees on. Work through the agenda items and questions, ensuring that everyone who wants to speak has an opportunity to do so. Ask questions to have participants speak further if needed. If the conversation is about a controversial topic, discussion facilitation is best accomplished by an experienced person who is able to remain neutral. If you do not have this experience, consider bringing in a neutral outside party to facilitate the discussion.

## Outcomes

As you use this activity more frequently, you will gain confidence in quickly teaching participants how to use watercolors and then continuing

with the meeting agenda. Experiment with different techniques to share tips as they paint. Try putting thick, dark drops of paint onto the outline then holding your paper up to create a “running watercolor” effect. Work your brush into the paper to allow for a swell and buckle topographic effect. Sprinkle table salt onto the paint and wait for it to dry. Salt will draw paint to the crystal and give your piece a speckled texture. Coffee or fruit juices can also be used to create natural tones.

### Benefits

By incorporating this activity into a series of other activities in this toolkit, you can provide your clientele with a comprehensive approach to arts engagement methods in a variety of formats to suit your needs.

### Effects

In one Kentucky community, a controversial meeting about land use and tax increases was scheduled for discussion. The facilitator used this activity and found that the tension in the room was eased because individuals were able to look at their paper and paint while speaking about the topic. It created a sense of calm that had not existed in a previous meeting about the same topic. Giving participants a structured, focused activity to engage in during tense



Figure 8-2. Pastel activity with a youth group

moments kept them from shifting to their phone or tuning out altogether to avoid conflict.

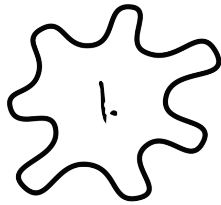
## Applications

This activity can be adapted to fit a variety of community meetings or topics. It can also be used as a stand-alone workshop to introduce new audiences to using watercolors and experimenting with art techniques. In addition to watercolors, other mediums like pastels or colored pencils may be used to introduce other techniques.

## Key Points / Summary

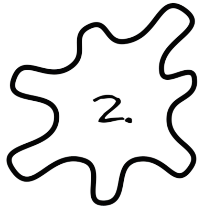
- *Paint Your State* can be used as a strategy to get participants to express their creativity.
- *Paint Your State* can provide a structured approach to address distraction and disconnection from the topic at hand.
- Painting with watercolors is a very fluid process. Mistakes are easily corrected by adding more water or more paint. Working through mistakes and exercising creativity helps build problem-solving skills, patience, and determination.
- *Paint Your State* and its applications offer opportunities for participants to artistically express their potential skills while contributing to unique creative placemaking.

# Paint Your State Checklist



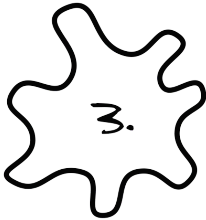
## Gather Materials

- Thick paper
- Pencils
- Permanent markers
- Subject template
- Watercolor paints
- Soft paintbrushes
- Cups for water
- Paper towels



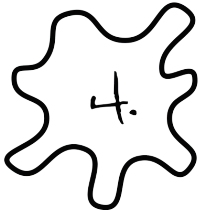
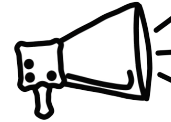
## Plan Event

- Date + time, venue
- Tables and chairs
- Create discussion questions (3-5)
- Select imagery



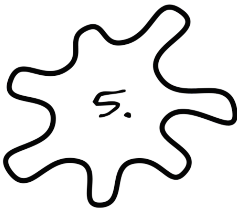
## At the Event

- Provide one state outline, one set of watercolors, two paintbrushes, two cups of water, and a few paper towels per participant



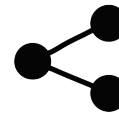
## Facilitate Activity

- Introduce the activity to participants (see provided script)



## Facilitate Discussion

- Establish ground rules for discussion
- Remain neutral on controversial topics



The medium of watercolor is forgiving - mistakes made encourage creativity.

Engages participants when topics of conflict arise and keeps them focused

The activity is adaptable and can be applied to many topics in community meetings

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# SECTION 2

Section 2 includes five activities centered more on engaging with community members as ways to collect assessments, information, and ideas for visioning and planning efforts related to creative placemaking.





# Intercept Survey

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Placemaking efforts often have the goal of creating more resilient communities. Success is frequently measured by increased engagement, civic participation, and pride of place, along with the increased capacity, skills, exposure, and self-confidence for participants. While many of these goals represent attitudinal shifts and require qualitative evaluation, efforts that aim to improve resiliency by using the arts as part of new economic development strategies may consider this simple quantitative survey tool.

The *Intercept Survey* is a tool and process for evaluating creative placemaking efforts where increased foot traffic and retail spending effect are part of the goal. These tools can help uncover the economic effects of a group or organization's efforts by coupling a retail spending-focused *Intercept Survey* and crowd counting method to collect data from pedestrians, trail users, or event attendees. Implementing an *Intercept Survey* as part of a larger creative placemaking evaluation process allows organizers the opportunity to report on return on investment and local retail effects in conjunction with broader qualitative or cultural metrics. Collecting data allows organizers to center the truth of what one may anecdotally know to be occurring. Data offer clear and compelling explanations and inference about the resulting effects. Data collection of this type allows organizers to uncover new questions, justify funding allocations, and bolster future creative placemaking opportunities.

KEY WORDS: Survey, Evaluation, Return on Investment, Economic Impact

# Intercept Survey Background

The *Intercept Survey* is a short, easy-to-answer survey to share with attendees at a community event to determine some economic effect the event has on the community. It helps overcome the hurdle of securing funding for projects by providing evidence of the effects of cultural activities. The surveys are conducted in person, by “intercepting” or directly approaching attendees and asking them to fill out the survey right then. It shares value of the return on investment for stakeholders. This can be important evidence for encouraging stakeholders to increase their investment in the community.

## Placemaking Components

Increased foot traffic and related retail spending are common goals for placemaking endeavors, whether it be a new trail system, historic walking tour, community festival, public art installation, or tactical urbanism interventions in a community. A challenge many communities face when wanting to implement these kinds of projects is securing, sustaining, and increasing funding. The *Intercept Survey* addresses that often asked question: “What do we get out of this program?”

### Goals/Objectives

*Intercept Surveys* evaluate the effects of increased foot traffic on retail spending in communities where creative placemaking activities are hosted or offered. *Intercept Survey* can inform organizers and stakeholders about their visitors, their origins, and how those visitors are spending their money while in the community.

### Partners/Participants

Surveys work best when there are a few committed people willing to hand out, collect, and discuss these surveys with attendees. Adding more members to the team to observe

participants directly or count the number of participants at an event will enhance the quality of information gathered.

## Process

### 1. Questions to Inquire

What are you trying to learn? Identify what specific questions your group wants to ask the visitors that relate to the overall goals of the placemaking effort. A list of potential placemaking efforts alongside two open-ended questions should be considered for information collection. Attitudes (feelings and opinions), behaviors (what they do), and demographics (who they are) are all categories that should be considered when drafting survey questions.

### 2. Draft Your Survey

The survey questions should be adapted for the target audience, and should be straightforward and clear, considering different levels of literacy. It is important that organizers identify the population to survey and how many completed surveys to collect. Are you planning to survey all attendees or only those who participate on a certain day? Is there a specific demographic you want to survey? This will inform your survey structure.

### 3. Refine the Questions

Most questions should be multiple choice for convenience and brevity for respondents. A few

*“The Intercept Survey is an invaluable tool [that] lets you quantify concepts that sometimes are just ideas on a page or in your head.”*  
— Chair of the Leslie County Community Foundation

open-ended questions can allow participants to expand on their responses if they want. Decide what information you are seeking, the content, and form of response. Make the survey as short as possible while still gathering necessary information.

#### 4. Collect Data

Start with collecting a total population estimate to accurately draw conclusions from the survey sample. Affordable, simple clicker counters are an easy way to track numbers. Designate volunteers to count attendees in a certain area on each hour or half hour, depending on what data you are seeking. For surveyors who approach participants to ask questions, have a plan or script for them. Surveyors should be clear and concise and emphasize that the survey will only take a short time (five minutes or less). Approach potential respondents with a smile. Be prepared with printed copies of the survey, pencils or pens, clipboards, and storage for completed surveys (a folder or box).

#### 5. Record and Clean Data

After the surveys are collected, the information needs to be recorded and reviewed to draw conclusions. A spreadsheet is recommended because it allows for simple and efficient statistical analysis. Have someone willing to input the data into a digital format.

#### 6. Analyze and Report the Results

Simple statistics can be found through predetermined functions in many software spreadsheets. The analysis results will be useful data. Manually calculating the collected responses is only recommended for smaller sample sizes because it can become tedious and error-prone in larger samples. The compiled data from the surveys will probably represent trends and behaviors of the larger participating population. Having the total number of attendees recorded is important at this step to calculate percentage responses.

**Kentucky Event Attendance Survey**  
*Your input will help us understand the economic impact of this event. Your participation is completely voluntary. Thank you for your time!*

**Where are you from?**  
 City  State  Zip

How many people are in your party?

Income Level:  
 < \$25,000     \$25,000 to \$50,000     > \$50,000

What is your primary reason for being in the area?  
 I live here     This event  
 Visiting friends & family     Other \_\_\_\_\_

If staying away from home, how many nights will you be in the area?

Where are you staying? Check one.  
 Private Residence/Home     Hotel     Bed & Breakfast  
 Campground     RV

How did you hear about this event? Check all that apply.  
 Newspaper     Television     Magazine     Radio  
 Word of Mouth     Social Networking     Attend Yearly     Posters

How many years have you attended this event?

Insert your Extension Office address here

University of Kentucky  
College of Agriculture, Food and Environment  
Cooperative Extension Service

What was the highlight of the event for your group?

What is one thing you would change about the event?

How much will you spend on the following?

Gasoline  
 \$0-\$10     \$10-\$20     \$21-\$30     \$\_\_\_\_\_

Food & Drink  
 \$0-\$20     \$21-\$40     \$41-\$60     \$\_\_\_\_\_

Festival Vendors & Exhibitors  
 \$0-\$50     \$51-\$100     \$101-\$150     \$\_\_\_\_\_

Other Stores  
 \$0-\$50     \$51-\$100     \$101-\$150     \$\_\_\_\_\_

Hotel/Lodging  
 \$0-\$50     \$51-\$100     \$101-\$150     \$\_\_\_\_\_

Total Spending  
 \$0-\$100     \$101-\$200     \$201-\$300     \$\_\_\_\_\_

Educational programs of Kentucky Cooperative Extension serve all people regardless of race, color, age, sex, religion, disability, or national origin.

Figure 9-1. Example of Intercept Survey postcard questionnaire (original size 3.5 inch x 5 inch)

## 7. Check and Answer the Research Question

After analyzing and summarizing the survey information, identify trends in the responses. Did the results teach you something new or reinforce what you suspected? Did they create new questions you would like answers to? The results should provide insight into the original question and help develop new questions. Organizers can draw conclusions from the results and acknowledge what they revealed about the placemaking effort.

## Outcomes

In a small rural community, organizers adapted and developed a survey to evaluate the impact of their local parks and trail system. The survey was pilot-tested at their quarterly meeting with visitors and board members. They determined the average amount spent on a trip to their town was \$142 and the experience was rated 4.7 out of 5. The city has plans to continue to survey people at festivals, special events, and trailheads to gather more data.

### Benefits

Training people on an *Intercept Survey* also allows the chance to train on appropriate

survey questions, data collection, and data interpretation. Discussing and reflecting what questions will meet a community's needs and interests will allow refinement to meet local needs. By collecting an estimated amount that visitors spend in a community, important economic revelations can be made and shared with stakeholders or the general public to gain further support for future programs.

### Effects

*Intercept Survey* results confirm and inform groups of their creative placemaking planning efforts and help with allocating budgets.

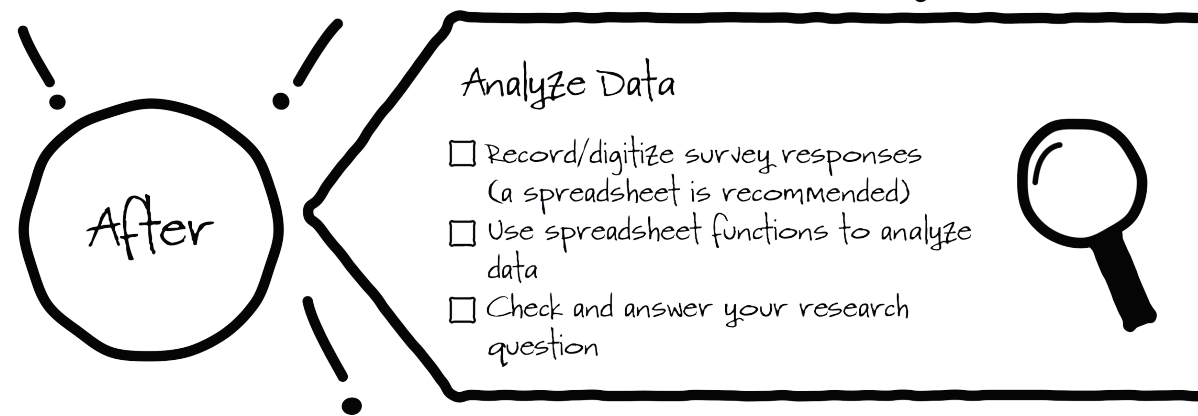
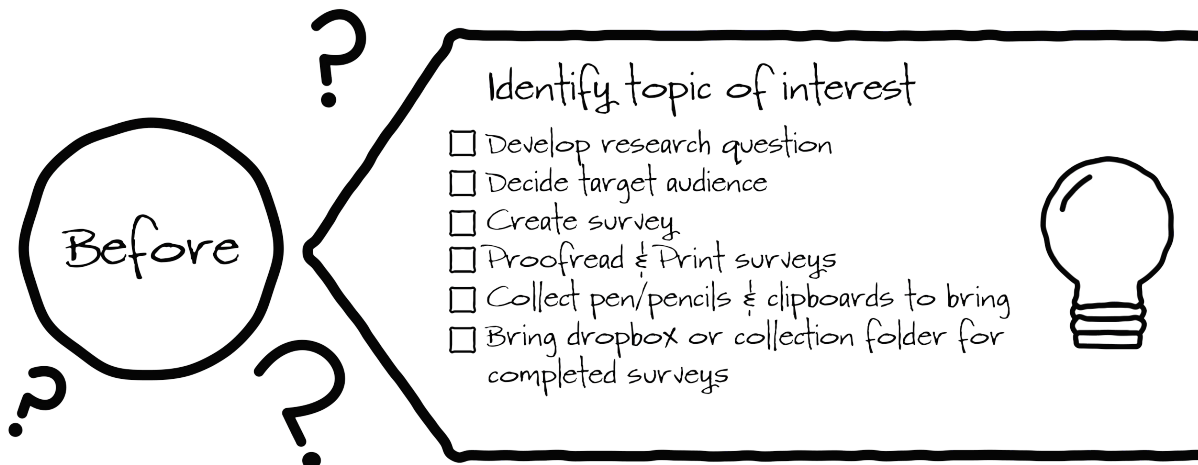
## Applications

*Intercept Survey* is highly adaptable to different situations to gain insights from everyone from pedestrians, to trail users, to event attendees. *Intercept Survey* is a crucial piece of larger placemaking planning because it allows stakeholders to project economic effects, estimate returns on investment, and generate new ideas. The survey questions can be designed to answer various questions and target specific audiences. The survey is scalable to any size event or location and can be implemented in a variety of ways for maximum effectiveness.

## Key Points / Summary

- *Intercept Survey* is a simple tool for evaluating creative placemaking efforts where increased foot traffic and projected retail spending are part of the matrix of the goals.
- *Intercept Survey* provides insights for planning groups about who is coming, where they are coming from, and how they are spending their money while at an event, venue, or destination.
- Surveys are adaptable and can be modified for various audiences and specific research questions directly related to your goals.
- The brief and engaging survey coupled with a scripted introduction and invitation help justify financial expenditures and future funding request efforts.

# Intercept Survey Checklist



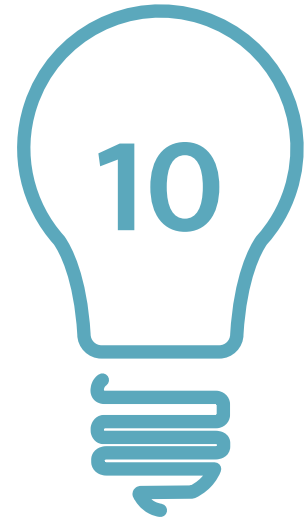
Simple and effective tool to evaluate creative placemaking efforts

The surveys are adaptable and can be modified to cater to many different audiences

The results help justify financial expenditures and future funding requests







# Radical Walking

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*Radical Walking* is an activity to engage participants as they walk through and examine their surroundings and ultimately share their ideas and visions for creative placemaking. In the *Radical Walking* process, people see, hear, smell, taste, and feel to collect information and ideas about their physical environment. The information is used for creative expressions, presentations, or visions.

*Radical Walking* aims to foster new engagement in community and economic development projects. Participants walk in small groups, observe and sense their surroundings, and discuss the experience. They are empowered to voice their findings, observations, thoughts, and ideas in creative ways. Collectively, the findings provide a basis for expressions and visions for shared spaces (public or semipublic). *Radical Walking* has been used to support a cultural plan; has been conducted in workshops, trainings, and conferences; and has been incorporated in community planning and design projects.

**KEY WORDS:** Shared Spaces, Storytelling, Collective Ideas, Creative Expressions, Community Development, Planning and Design

# Radical Walking Background

*Radical Walking* is a way to recapture an understanding of everyday spaces through slow walking and paying attention to our senses by exploring shared and public spaces. The initial idea of *Radical Walking* emerged from the works of a French theorist and philosopher from the mid-20th century (Koo, Hustedde, & Young, 2018). *Radical Walking* supports creative placemaking with an engagement process and a series of activities to entice people to interact with their surroundings.

The activity includes guiding questions, activities, and a survey for after that can be used to help participants observe, interpret, and voice their ideas for vibrant communities. The activity can be used by community leaders and volunteers to get people involved in more holistic ways than town hall meetings, hearings, or workshops.

## Placemaking Components

Neighborhoods and towns have public and shared spaces that belong to everyone, such as streets, sidewalks, and parks. Public spaces can also be gathering spots. Sometimes people block off streets for parades, concerts, or food celebrations. In neighborhoods, art may be displayed along their streets and buildings. Sometimes the art is permanent; other times, it is only meant to last for a day or two.

### Goals/Objectives

Input about how people view public spaces can be an important step for creating and sustaining vibrant communities. *Radical Walking* allows us to examine our surroundings in creative ways. We use our senses (sight, hearing, smell, taste, and touch) to experience and understand our surroundings, while connecting ideas in ways that devices cannot. We can map how emotions, such as fear, pleasure, and joy, are related to spaces in ways that cannot be captured on a conventional map.

### Players/Participants

Project leaders, community leaders, stakeholders, collaborators, or volunteers can lead *Radical Walking*. Ultimately, it will be up to the project leader to compile, interpret, and synthesize the information shared with their stakeholders, whether it be community members, neighborhood associations, planning or design committees, and so on.

Participants can be recruited from varied age, ethnicity/race, education, gender, and other backgrounds. For participants to feel more comfortable, their peers or social networks can set up and conduct a *Radical Walking* activity. This activity can be targeted by inviting people that your committee knows directly, or you can cast a wider net by promoting and advertising it to encourage more people to attend.

Consider a wide range of people with varying levels of mobility. For instance, exploring downtown may have very different meanings for people with small children and those who use a stroller, a scooter, or a wheelchair. Consider all types of participants for this activity.

### Process

#### 1. Set up Small Group(s)

Facilitators (project leaders, trained volunteers, etc.) should recruit people (community members, people who live or work in the area) to go on walks. It works well to organize groups of three to five people to take leisurely walks in the public spaces. Small groups allow everyone to share their observations and thoughts in a casual atmosphere.

#### 2. Walk the Route(s)

For each group, one person should volunteer to be a guide and ask unbiased questions. Let people talk about public spaces as they see fit and do not ask questions in leading or negative ways. For example, a guide might ask: "How do you feel about this mural?" or "What do you like or dislike about how this park is used?" "What

smells need to be enhanced or minimized?", etc., instead of biased questions such as: "Do you dislike this mural as much as I do?" or "Don't you think we should clean up this park?"

During the walk, participants should use their five senses: touching, smelling, seeing, hearing, and tasting. Our bodies have emotions associated with the senses. Participants should note emotions that come up as they use their senses in the neighborhood. Group discussions should flow into ways to improve neighborhoods and public areas. Some example questions corresponding to the five senses are shared on the next page.

### 3. Encourage Storytelling

Some walkers may have stories to share about public places in the neighborhood. These stories can provide understanding about the history or sense of place. Some public places are expressions of who we are. On certain days or in particular places, there is music, dance, visual arts, the written word, street theatre, and more.

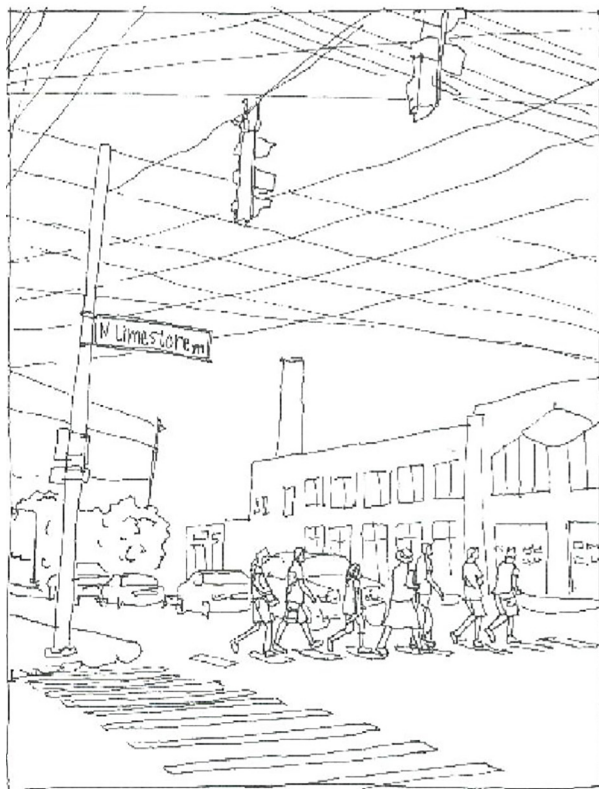


Figure 10-1. Illustration of a walk through an urban neighborhood in Lexington, KY

Consider these question prompts:

- What kinds of art do you find in the neighborhood?
- What attracts you? Why?
- What do you find disturbing? Why?
- What kind of artistic expressions would you like to see? Why? Where?
- If you could change something here for a day, a weekend, or a week, what would you like to see happen?

### 4. Complete Written Surveys

After the walk and discussions, participants complete a short written survey about public spaces. This lets them leave records of their observations, thoughts, and visions. The surveys should be returned to the project leader or facilitator. The information can be used to note the similarities and differences regarding the use of public spaces.



Figure 10-2. High school students walk through an urban neighborhood (top), and participate in a mapping activity after a walk (bottom) in Lexington, KY

## Radical Walking Facilitation Example Questions

<b>Sound-scape</b>	<p>What do you hear?            What sounds are unexpected, the most pleasant, or interesting?            Are there sounds in the neighborhood that trigger different kinds of emotions?            What are those emotions?            If you could develop a sound map of the neighborhood, what would it look like?</p> <p><i>Future</i>            What would you like to hear in a certain public space; for example, a poem, play, speech, or certain kind of music?            Are there opportunities for sounds to be experienced at greater or lesser levels?</p>
<b>Smell-scape</b>	<p>What kinds of odors do you smell in the neighborhood?            What smells triggered your emotions?            What would a smell-scape map look like?</p> <p><i>Future</i>            What would you like to smell in a certain public space?            Are there opportunities to enhance or minimize certain smells to strengthen our neighborhood?</p>
<b>Taste-scape</b>	<p>What do you taste during the walk?            What tastes surprised you?</p> <p><i>Future</i>            What tastes can be enhanced or added to the neighborhood?            What would you like to tell people about the tastes of the neighborhood public spaces?</p>
<b>Visual-scape</b>	<p>What do you see without judging the neighborhood?            What did you expect to see?            What surprised, amused, or frightened you?            What did you see that was beautiful or has the potential for beauty?</p> <p><i>Future</i>            What do you want to see in the neighborhood?            What pleasant views of the neighborhood public spaces would you like to share with people?</p>
<b>Touch-scape</b>	<p>What do you feel if you rub against built or natural places in the landscape?            What does the touch of the bark on a tree, fence, pavement or fountain feel like?            What happens when you experience people, animals, or insects touching you or not touching you?            What emotions do these touches trigger?            If you led a blind person in the neighborhood, what would you want them to touch?</p> <p><i>Future</i>            What would you like your feet to touch?            What would you change about the built or natural environment that would encourage people to touch?</p>

(Source: Koo and Hustedde, 2018)

## 5. Compile Data

Take some time to compile the data and survey responses, and enter into a spreadsheet. It should be presented to participants to guide more discussions that can lead to community-based action.

## 6. Reconvene Participants

Invite participants to an informal gathering to share the data and lead conversations around the results. Have a conversation about what they experienced during the walk. Storytelling follow-up questions could include:

- What parts of the story should be kept alive?
- Is there some kind of action that could or needs to take place?

## 7. Take Action on Observations

Groups can summarize their experiences with a sticky-note activity, group drawing, a short skit, or another creative approach. They might decide to take some kind of action as a group or partner with other groups. Near the end of the informal gathering, project leaders or facilitators should ask what the group has decided to do and provide additional assistance if needed. Ultimately, *Radical Walking* is intended to build democratic participation and a greater sense of neighborhood identity.

## Outcomes

Participants shared their observations, thoughts, and ideas from what they sensed during the walk. They were offered an opportunity to voice subjective ideas without outside influences. Everyone's ideas were valued. Some ideas, thoughts, and visions were similar. Small groups helped facilitators and community leaders gain information that was not expressed in other settings.

### Benefits

*Radical Walking* engages people in creative placemaking. Instead of traditional town hall

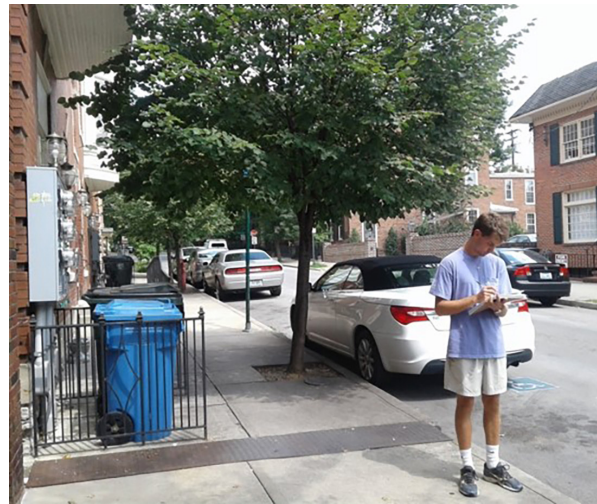


Figure 10-3. University landscape architecture students walk through an urban neighborhood as part of a design project in 2015 (top), and another group of landscape architecture students participate in *Radical Walking* in the downtown in 2016 (bottom) in Lexington, KY

processes, which tend to reinforce existing power dynamics, *Radical Walking* offers a more equitable groundwork for gathering community input, thus creating a more level playing field for participation. Depending on the scope, timeline, and goals of a project, *Radical Walking* can be adaptable to many situations.

Overall, *Radical Walking* supports and confirms that people are interested in their surroundings and can offer ideas for future enhancements. *Radical Walking* can open up new opportunities for community development practitioners, collaborative artists, and designers. *Radical Walking* is also a personal and intimate form

of community development planning—by validating and honoring the reactions that people have to the places they call home. The activity is honest and imaginative, a framework that is more closely linked with the lived human experience.

### Effects

*Radical Walking* has been used with different people and in various settings such as for a cultural plan, agriculture teacher training session, BikeWalk conference session, Downtown Revitalization workshop, and landscape architecture design. The processes and activities helped foster a sense of delight and pleasure in understanding the opportunities, challenges, and changes needed for public spaces.

## Applications

*Radical Walking* can be used for many creative placemaking projects. Different aspects or activities can be adapted for specific project needs and visions. Consider doing this activity in different seasons to get a sense of how the community and walkability changes throughout the year.

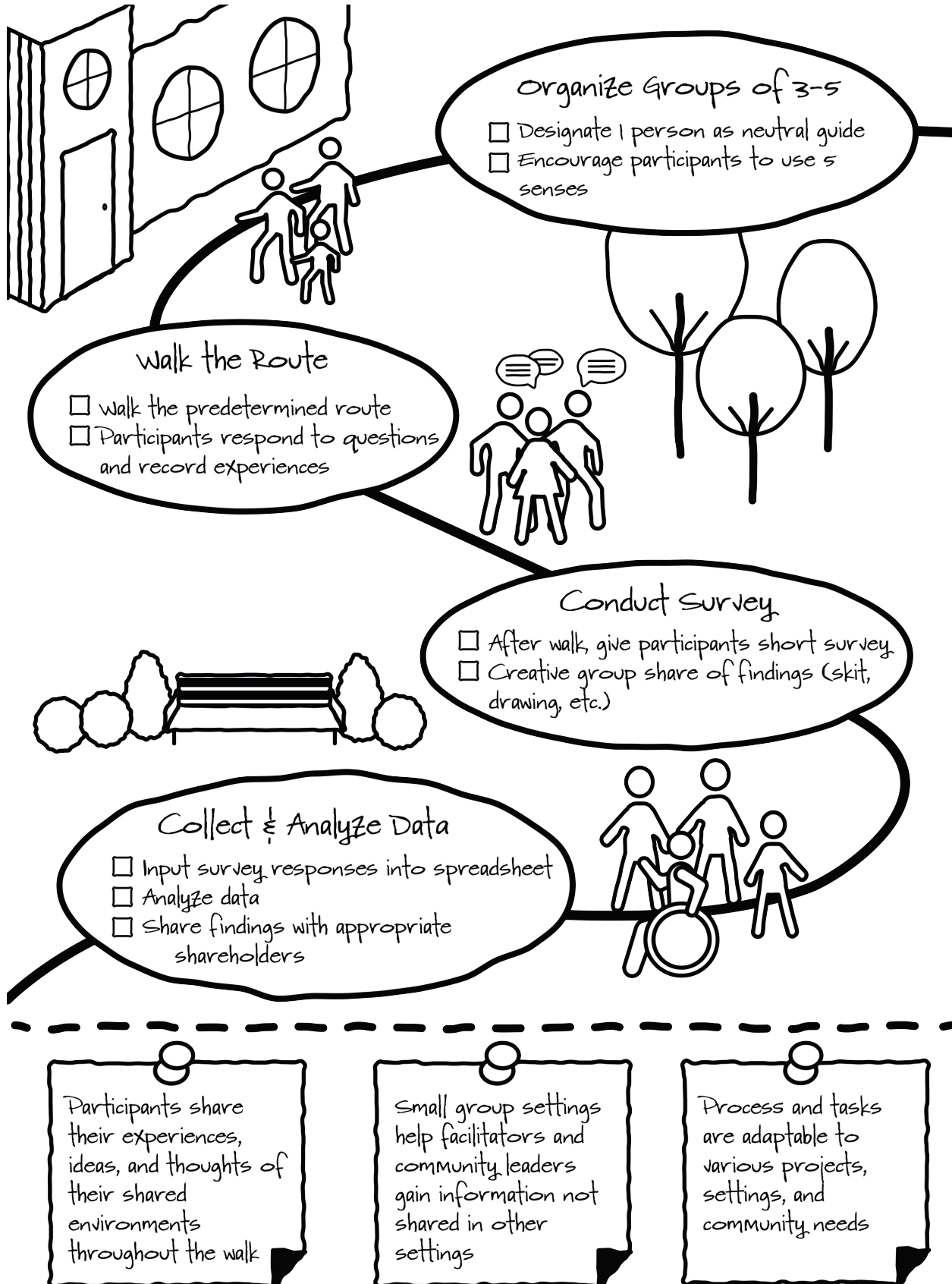
Project leaders and groups can develop an action plan and carry it out. Groups can have deep discussions about changes in shared and public spaces to strengthen sense of place, enhance the built environment, and support revitalization efforts and community and economic development.

Community vibrancy and livability are enhanced in the small-group discussions, collective identification processes, and creative features, events, or programs for shared places. *Radical Walking* can strengthen the sense of neighborhood togetherness and shared visions.

## Key Points / Summary

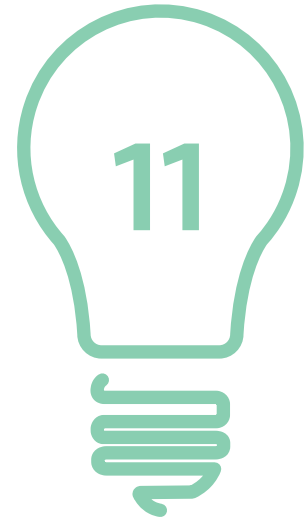
- *Radical Walking* supports creative placemaking with an engagement process and activities to entice people to examine and engage with their surroundings.
- *Radical Walking* helps us recapture our understanding of everyday spaces through slow walking, with an emphasis on shared and public spaces.
- *Radical Walking* activities help participants observe, interpret, and voice their ideas for creating vibrant places.
- Community leaders and volunteers can engage stakeholders in *Radical Walking* to encourage engagement in community and economic development.
- *Radical Walking* can be used for various creative placemaking projects, and different aspects of the activity can be adapted for specific project needs and visions.

# Radical Walking Checklist









# Chalk and Talk

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*Chalk and Talk* is a way to informally gather and summarize views and experiences about a place while attendees are immersed in a local festival or event. The information can inspire dialogue and help inform organizers about preliminary steps to take toward longer-term creative placemaking, design, planning, and revitalization initiatives.

*Chalk and Talk* trifold boards are set up in high-profile locations at large gathering events, such as festivals. Engaging prompts are visibly placed on top of the boards to invite people to share their ideas for the community or city. Everything written or drawn on the boards during the session is recorded (typically photographed). After the events, organizers can transcribe and categorize the comments by their similarities and extract general themes. Comment groups are labeled accordingly, analyzed, and prepared in a short report. Organizers should deliver the report to local partners and elected officials to share findings.

KEY WORDS: Placemaking, Community Engagement, Downtown Revitalization

# Chalk and Talk Background

*Chalk and Talk* emerged as a way to engage local residents and visitors during regional events, such as festivals or homecoming days, to gather thoughts about places while attendees are immersed in the space. By having volunteers engage attendees to respond to prompts on three large chalkboards, the project informally collects valuable feedback about the event that can be summarized into categories later. Sharing this summary with local leadership can empower them to take action based on the collected data.

## Placemaking Components

*Chalk and Talk* seeks to engage people in a creative and accessible way about their feelings, thoughts, and views on a place. It is a way to gather and summarize the varying views and experiences of attendees of local festivals and events by capitalizing on public input and opinion. Everything written or drawn on the boards during *Chalk and Talk* is photographed, transcribed, and categorized in a spreadsheet. Once the comments are categorized by likeness, general themes begin to emerge. Comment groups are labeled, analyzed, and compiled into a report for local stakeholders.

### Goals/Objectives

*Chalk and Talk* inspires dialogue and solicits input efficiently and effectively to establish the first steps toward design, planning, and revitalization initiatives. By engaging people in conversations about cities, *Chalk and Talk* identifies themes that can inform local leadership about residents' thoughts and feelings in a fresh and creative way that can be used meaningfully.

### Partners/Participants

Festivals and local events are the perfect location for *Chalk and Talk* because they attract local and visiting participants. This project

requires someone to construct the chalkboards, permission to set up at an event, and one or two people to engage attendees in conversation to capture their thoughts and experiences. After the event, someone should compile the findings and share them with local leadership to spark conversation about action items. The more community partners invited to the findings report, the more successful the action items will be.

## Process

### 1. Determine Your Prompts

First, consider what information you are seeking and how you are planning to use it. *Chalk and Talk* uses three prompts, one on each board section, to engage residents and spark conversation. What questions would you like answered for your community? Example prompts include:

	Example 1	Example 2
Board 1	Next time...	I love <city> because...
Board 2	I come	<city> would be better if...
Board 3	To <city>	<city> needs...

Determine which prompts to use based on what results you are trying to achieve. Example 1 was used in a rural downtown setting to support ideas for downtown revitalization. Example 2 was used at a community festival that brings many locals downtown.

### 2. Build the Boards

*Chalk and Talk* uses trifold panel boards that are easy to build, transport, and store. The design is easily replicable. The commonly available materials cost about \$250, and many elements can be secured through donations.

### 3. Collaborate with Partners for Setup

Get permission to set up at a local fair, festival, or other regional event. At the event, the

chalkboards should be situated in a central flat location to maximize participation.

#### 4. Engage Participants

During the event, one or two facilitators need to engage with participants and embrace the “talk” portion by asking visitors to participate or clarify the information you are seeking. This is important because some people respond to what is written on the specific panel rather than the prompt as a whole. For example, participants may write that the city “is the best place to live” or “I came to dance in the street!” Also, people may be reluctant to be the first to write on a panel. It helps to write a couple of example comments to show people what is anticipated. Balancing the chalk and the talk is also important because not everyone feels comfortable writing, nor does everyone want to engage in a conversation. This maximizes opportunities for inclusion.

#### 5. Document Responses

Keep responses focused on the prompt. As the boards fill up, make sure to photograph each section before erasing it to make room for new comments. Remove the least helpful and leave the strongest responses there. Keep in mind the “talk” is as valuable as the “chalk” of what people write, which is often shorthand versions of what was discussed. Have a notepad nearby to jot down key conversation points. This is helpful when evaluating the responses. Some people draw pictures and will put a check next to another comment they agree with. Noting the check marks is important because it can show that multiple people support an idea.

#### 6. Organize Comments into Themes

Following the event, type up all of the comments. Organize the comments under each prompt used on the boards. Print the document and use highlighters to color-code each theme. For example, if someone wrote “more shopping” as a comment, that would be categorized under “Retail.” If someone wrote “we need a <restaurant name>,” that would be categorized under “Dining.” Events, landscaping, or signage



Figure 11-1. Participants engage with the *Chalk and Talk* at the ArtsWalk in Paris, KY, in April 2019.

would go under “Community Pride,” and comments about roads, sidewalks, traffic lights, or benches would go under “Infrastructure.” There are typically four to five themes, including an “Other” or “Misc.” column for comments that do not easily fit together.

#### 7. Summarize and Highlight Findings and Processes

Prepare a straightforward summary document to highlight the findings and process. It is important to show how you took the original comments and grouped them together. Summarize the themes into a paragraph to provide a snapshot explanation of what they mean.

#### 8. Share Findings

Present your findings to key partners and provide a copy of the summary document. Work with them to identify next steps based on the findings. These are the key steps to getting value out of the feedback that residents provided.

## Outcomes

Many small towns are tired of talking about revitalization and are ready to act, but they are not sure what first steps to take. This program provides those first incremental moves toward larger placemaking initiatives by allowing for quality community input. In one Kentucky community, a lack of downtown seating was noted using *Chalk and Talk*. Using this information, the city used hay bales as mobile, temporary seating to determine where people would like to see more seating downtown. This low-cost and low-commitment option allowed the city to test various locations and change them based on residents' desires and feedback prior to investing in expensive permanent benches.

### Benefits

*Chalk and Talk* was developed as a fun and interactive engagement tool to start conversations focused on what residents and visitors would like to see or experience in their community. *Chalk and Talk* acts as a preliminary program to identify the first step toward small changes and progress while working toward long-term goals. One of the strengths of *Chalk and Talk* is that it does not commit anyone to action but will spark a dialogue about what people want to see and experience in their community.

### Effects

Presenting the findings to city leadership, stakeholders, and community partners will deliver emerging themes from the boards directly to those with the power to create change. This process allows the presenter to answer questions about the feedback from residents and creates an opportunity to brainstorm with them to inspire next steps and action.

## Applications

*Chalk and Talk* has been an effective tool for engaging residents about their towns, and can work in communities of all sizes. Organizers can explore the most effective way to communicate the findings based on the host community's unique culture and set of circumstances. This activity can be adapted for many scenarios. The prompts mentioned above, such as "Next time I come to <Community Name>," can be easily changed to gather the information that you need, whether it's about health, arts, economics, and so on. Each panel can have its own prompt, allowing you the opportunity to pose three questions to attendees. Consider using these prompts to further spur conversation:

- The next generation of <city> needs...
- My favorite thing about <city> is...
- Next time I come downtown I want to see/hear/taste/smell...

## Key Points / Summary

- *Chalk and Talk* seeks to gather community input used to make the first incremental moves toward larger placemaking initiatives.
- Input is collected through responses written on the boards or mentioned to facilitators.
- *Chalk and Talk* identifies themes that can help inform local authorities and stakeholders about people's thoughts and feelings in a fresh and creative way.
- Sparks conversation with stakeholders about approaching new placemaking opportunities.

# Chalk and Talk Checklist



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# Downtown Photo Challenge

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*Downtown Photo Challenge* is an interactive way to get people, particularly youth, up and moving in downtown while using social media as a method of seeing their setting in a new light. It engages community members, encourages creativity, sparks curiosity, and ideally creates new content to market the community. With minimal cost and low barriers to entry, *Downtown Photo Challenge* can embolden participants to immerse themselves into their downtown and take ownership of their place.

Participants can use any photography format, from smartphones to digital cameras, to capture shots that they think best fit the photo prompts. *Downtown Photo Challenge* allows participants to actually walk through downtown and identify, document, and highlight those aspects that define it in the same way that placemaking supports creative solutions for community issues and brings light to particular physical, cultural, and social aspects that come together to create the identity of a place.

KEY WORDS: Downtown, Youth, Social Media, Photography

# Downtown Photo Challenge Background

The composition of a photograph can evoke emotion, interest, or disdain. Photography is the most accessible art form because of technology advancements, and young people are masters of this skill. Even with editing, overlaying, and filtering at their fingertips, though, it still takes an eye to capture the perfect shot that allows the audience to see and feel what the photographer was seeing. *Downtown Photo Challenge* highlights a young person's instinct for the perfect photo and celebrates viewing the community through fresh eyes.

## Placemaking Components

*Downtown Photo Challenge* is an interactive way to get youth up and moving in downtown while using social media as a way to see their community in a new light. It engages young people, encourages creativity, sparks curiosity, and ideally creates new content to market your community. With virtually no cost and low barriers to entry, this activity can embolden community members to immerse themselves in their downtown and take ownership of their place.

### Goals/Objectives

The original project was created to engage community members at an annual community event. Community members had previously stated that no young people hung out like generations past had done. This project helps participants rediscover their downtown and encourages young people to interact with downtown spaces in a new way.

### Partners/Participants

This activity requires at least one person to coordinate the promotion, organization, and prizes. The social media aspect of the challenge can be adapted to best fit the audience. For example, some participants will

not want to post directly to their personal accounts, but would like to have their photo submissions shared on a different account, like a community's Main Street program or Cooperative Extension Office's web page or social media. It is important to consider a wide variety of submission options for different ages. Intergenerational involvement enhances submissions and community response.

### Process

The actions involved are simple. Using clear, uncomplicated prompts, encourage residents to take interesting photos of downtown. The results are incredible. Not only does this process allow for creativity, but it displays each participant's individuality and shows how they find different aspects of downtown interesting.

#### 1. Set Guidelines and Create Prompts

Decide ahead of time if participants are allowed to edit their photos. Using the many color filters and edit features on a smartphone may give some participants an advantage, but will also create vibrant content. Not allowing edits evens the playing field but may not produce as stunning of results.

Create photo prompts for participants to follow. Rather than saying only nouns, such as "car, streetlight, building," use descriptive, general phrases to inspire creativity such as "on your feet, textures, looking up, nature." Creating a variety of prompt ideas will allow participants to share their observation of the prompts rather than generating multiple submissions of the same building downtown.

#### 2. Scheduling

When to conduct this activity can be the most difficult decision. If there is a community event taking place, it might be an opportunity to engage an audience that would not normally be downtown. This will also make the area look full and bustling in the photos. If you want to spark activity to encourage more traffic downtown, selecting a "business as usual" weeknight or weekend may be the best approach.



Participants should not need much time to take the photos. This encourages quick thinking and capturing moments instead of curating shots. Allow enough time for participants to walk across downtown (perhaps two to four hours), check in, receive their prompts, return photos, and check out.

### 3. Location

Once a date and time have been selected, choose a location where participants can check in. The check-in process should include a sign-in sheet to capture demographic data and contact information should you need to reach out to participants at any time during the challenge. Check-in should also include a photo release form where participants sign that they understand their photos may be used by your organization to promote downtown.

### 4. Promote and Incentivize

Promotion is imperative to the success of this activity. Should the group decide to host this activity during another community event, there will be an opportunity to promote both. If not, determine the best way to reach the ideal audience. Look for opportunities to promote the challenge in various media forms, like traditional media (newspapers and radio), as well as digital media in the form of social media. Send flyers through the school system and to local businesses.

Consider how to incentivize the *Downtown Photo Challenge*. Some participants will be excited that their photos might be used to market downtown, and others may prefer a competition to win a prize such as a gift card, swag, or money. If anything, prepare a certificate to give to winners.

### 5. Photo Submission Process

Decide how participants will submit their photos. One method is to attach all photos to one email and send to the organizer's email address. Be sure to have them include their name in the subject line, and confirm their email address and cell phone number. An email address could be created just for the event so the organizer does



Figure 12-1. Downtown "City" Photo Challenge flyer example

not lose any submissions in their inbox. This should simplify the process for anyone using a smartphone, as they will be able to send their photos directly from their device. If anyone is using a handheld or digital camera, give them a deadline for sending their photos. For example, they may have 24 hours after the event to turn in their photos and receive email confirmation from the organizer that their photos have been accepted and will be judged.

### 6. Instruction Sheet and Photo Prompts

After checking in, participants will be given an instruction sheet. It will include the organizer's contact information, where to send their photo submissions, the photo prompts, and how to check out of the activity.

The photo prompts chosen should be open enough to encourage creativity and uniqueness. Prompts should not be too specific. Allow

participants to interpret the prompt in their own way. If there is a word or slogan that describes your community, this might be a fun way to see how community members interpret it.

Table. Example list of photo prompts

- On your feet
- Textures
- Parallel lines
- Something round
- Local business
- Nature
- Looking up
- Transportation

## 7. Participation and Submission of Photos

After checking in and receiving their prompts, send participants out to take photos. Make sure they understand the process, including how to submit photos, and remind them to be as literal or abstract as they want when interpreting the prompts. Participants should be aware that these photos will be judged based on their ability to promote and market downtown.

Having participants “check out” is crucial to making sure that the organizer has received all photos. You do not want an excited participant to miss out on consideration because their attachments were too large and could not be received by your email. Requiring a face-to-face “check-out point” allows the organizer to make sure that they have received the participant’s photos, allows for such troubleshooting as mentioned previously, and gives the organizer the opportunity to relay other vital information to the participant, such as when submissions

*“The photo challenge was fun because it made exploring downtown a fun game.”  
— Youth participant*

will be judged and the timeline for contacting winners.

Should participants choose to post their photos to their personal social media, be sure to develop a hashtag for the activity, or use one that already has a following and some momentum in the community.

## 8. Select and Notify Winners

When selecting judges, choose individuals who are unbiased but also invested in downtown and have a love for their community. Choose an appropriate number of judges for the number of submissions so as not to be overwhelming and have no ties. Since participants will not label each photo according to its corresponding prompts, remind judges to evaluate the set of photos as a whole and consider the originality and the ability to promote and market downtown.

Once there is a winner or winners selected, contact the individuals. Set up a time to meet with them to give them their prize, as well as to collect some qualitative data on the activity.



Figure 12-2. “Looking Up” by Smith in Winchester, KY



Figure 12-3. "Door" by Smith (left) and "Local Business" by Worland (right) from Winchester, KY

## 9. Evaluate

Send a digital survey to participants with the following questions:

- How difficult was the process of participating in *Downtown Photo Challenge*? How would you change or adjust the process?
- What did you enjoy most about this activity?
- Would you participate in another *Downtown Photo Challenge*?

If possible, take photos with winners and gather some quotes. This can add to marketable material for downtown and for the host organization.

## Outcomes

Submissions for *Downtown Photo Challenge* can reflect varying interpretations of the same prompts. This helps organizers and community members rediscover and reevaluate



Figure 12-4. "On Your Feet" by Stamper in Winchester, KY

spaces and places of interest. The photo challenges encourage participants to look at their downtown through a new lens, not of practicality or usefulness, but more for creativity.

### Benefits

In one small town in Kentucky, 114 participants (half adults and half youth) entered *Downtown Photo Challenge* during a monthly “Sip and Stroll” event. This created an opportunity for family groups and friends to explore downtown together and discover new spaces.

### Effects

This activity can have long-lasting and future effects through community engagement, pride, and creating social media content. This also builds community buy-in. If residents begin to see their photos or their friends’, family members’, and coworkers’ photos in the newspaper or social media, they will begin to transform their perceptions of place and hopefully invest in their community in the way

they invest in one another. In addition, if a great photo is published with a hashtag, it could attract unknown audiences to new places or places to revisit.

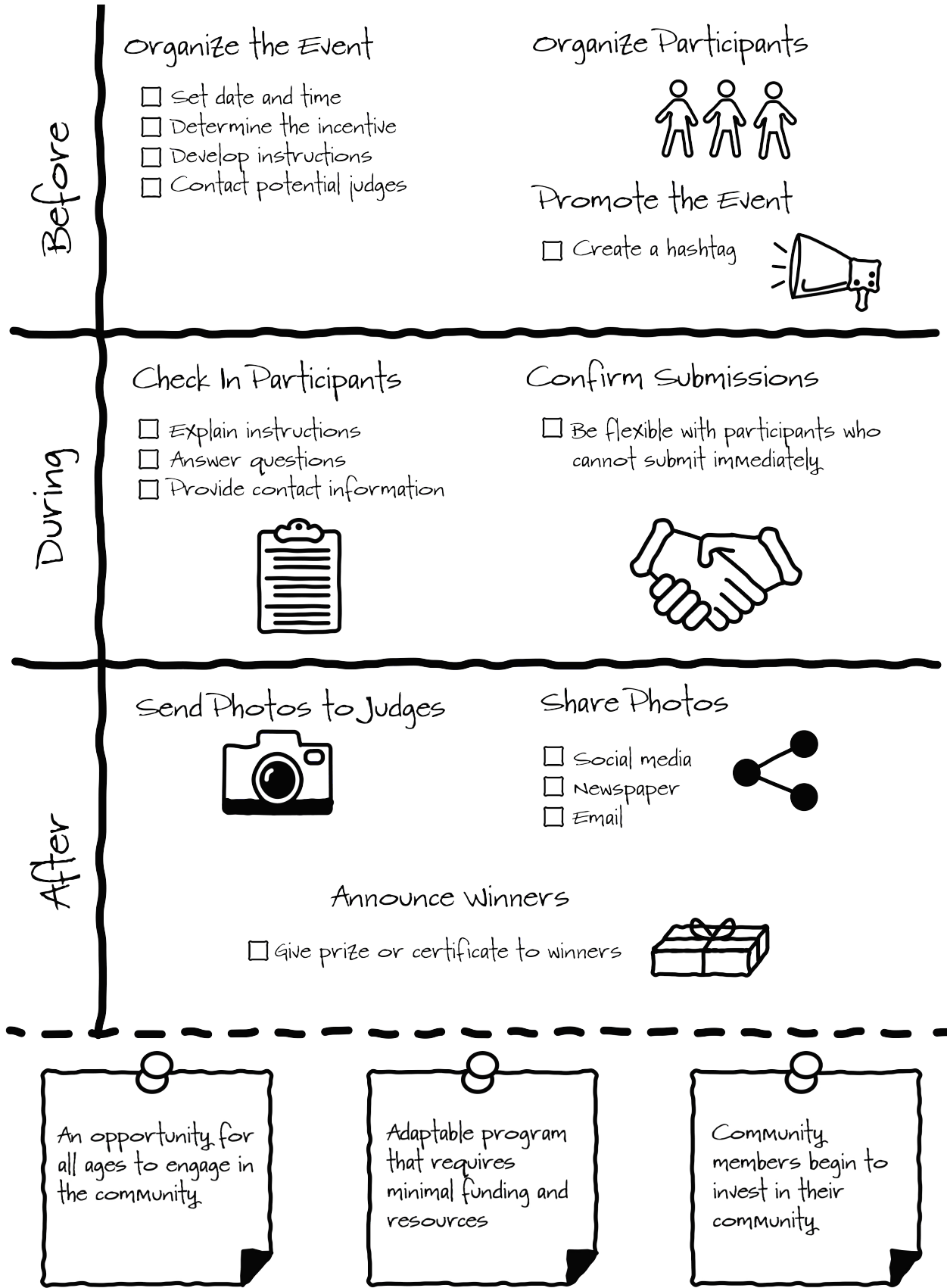
## Applications

This activity can be adapted and applied to other needs and goals for groups to achieve their creative placemaking endeavors. *Downtown Photo Challenge* is incredibly adaptable to accommodate varied individuals, groups, organizations, or community assets or visions. It has low barriers and allows participants to immerse themselves in downtown, while also giving organizers photo artwork to use in marketing, promotions, and future creative placemaking presentations. For example, a sustainability group could focus on ways their downtown is working to support sustainable practices or green spaces. If a group has a historic preservation focus, the prompts could include relevant architectural features.

## Key Points / Summary

- *Downtown Photo Challenge* provides an opportunity for youth engagement in your community.
- *Downtown Photo Challenge* is an incredibly adaptable program that requires minimal funding and resources.
- Participants engage by capturing photos of their downtown in response to given prompts.
- Cash prizes encourage participation. Received media can be used to promote downtown.
- Submitted photos can be used to promote downtown.
- Community members begin to invest in their community as a result of *Downtown Photo Challenge*.

# Downtown Photo Challenge Checklist







# Bracket Challenge

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The *Bracket Challenge* activity has the potential to creatively engage members of the broader community in the future enhancement of their downtowns and neighborhoods. *Bracket Challenge* delivers a process to support shared community visions implemented in the short term as a tangible outcome but with the potential to help communities visualize permanent installations as part of a longer-term effort and vision.

*Bracket Challenge* applies the bracket idea often used to organize sports tournaments to engage people in voting on a creative placemaking project they want to see implemented but with a good cause to benefit local nonprofit organizations. Community members are invited to donate items for the local organizations, which are tallied as votes for the project of their choice to be installed in the community. After three rounds of voting, the winning project is identified and could be implemented. This process allows placemaking efforts to be developed along with community input.

KEY WORDS: Placemaking, Community Engagement, Downtown Revitalization

# Bracket Challenge

## Background

*Bracket Challenge* uses a bracket reminiscent of sports tournaments, such as that utilized during March Madness (basketball) and various World Cup or Olympic Games (soccer, archery, etc.). The widely understood bracket format is an innovative way to harness engagement in a project while keeping it place-based. *Bracket Challenge* is composed of eight potential placemaking projects that could be installed on a minimal budget.

*“I love this concept. It’s a great tool to teach kids about democracy and kindness.”*  
— *Winchester resident*

local nonprofit who could operate the day-to-day operations of the voting boxes and receive the donated items at the end of the project. City officials are an important partner because the winning project may be installed within the public realm and right-of-way.

## Placemaking Components

It can be challenging to attract foot traffic to downtown spaces. Sprawling developments have bypassed our downtowns and created empty spaces. However, creative efforts and excitement have drawn attention back to Main Streets and the core of towns and communities. *Bracket Challenge* shows how to use placemaking in a smaller community to make it more relevant, interactive, and even competitive. By allowing residents to vote on their favorite placemaking activity by donating items to local nonprofits, residents can be engaged in decision making and feel good about helping their neighbors.

### Goals/Objectives

This activity helps groups identify placemaking projects they would like to test within their community. Groups prioritize the number of temporary project ideas they believe are beneficial and ask community members to vote on the pilot ideas while engaging with the broader community. This also raises awareness about local nonprofit initiatives and gathers support for those entities.

### Partners/Participants

Partners need to include a planning team to identify the types of placemaking projects in the bracket, a local funder, city officials, and a

### Process

#### 1. Identify the Projects

Identify projects that support a variety of goals while building a coalition of partners. Be sure a city representative is on the planning committee to agree to all projects in the bracket. Important partners may include the mayor, the city manager, and public works. Public works are fundamental because they often help with the installation, typically reducing further costs. Use caution with photographs of products during the promotional phase—use phrases like “public seating downtown” rather than “benches” so community members will not expect exactly the object they see.

#### 2. Secure Funding

Funding is needed to create the voting boxes and install the winning project. The planning committee should scale potential projects based on available funds. The installations could be temporary or short-term goals to test larger project viability. An identified pilot project through *Bracket Challenge* prove the need for these creative placemaking concepts before larger investments may be made in the future.



### 3. Determine Voting Process

There are many ways to determine the voting process. Will people vote with ballots, money, or donated items? The original program determined that people would vote by donating items, such as toiletries or canned goods, to a local nonprofit. Identify the nonprofit that will receive the donated items and set up the voting boxes each day to create shared ownership.

### 4. Build the Donation Boxes

The second phase is the shortest, requiring a weekend to build the boxes. The boxes can be built with products from a local hardware store or through donated items to reduce cost.

### 5. Advertise and Vote

If this event is planned to coincide with the real March Madness, plan for roughly three weeks to vote. This creates momentum, as most communities are following their sports brackets closely as well. Have the boxes in a highly visible location downtown to encourage traffic. Empty the boxes at the end of each evening to

reduce theft and reset voting for the next day. Post regularly on social media which projects have won each round and what donated items will count as votes for each week. For example, a local shelter may need new, sealed, travel-size dental products one week and new socks another week. Work closely with your nonprofit partner to be sure the products received are what their clientele can actually use.

### 6. Announce the Winning Project and Install

Installation of the winning project may be the most challenging part of this activity. If your committee overpromised in the first phase, this stage can easily backfire. Have projects that can be installed with relative ease to meet community expectations and budget goals.

## Outcomes

In one Kentucky community, the eight projects identified for people to vote on were



Figure 13-1. Example of a placemaking Bracket Challenge to reimagine downtown Winchester, KY.



Figure 13-2. Voting boxes placed on Main Street in Winchester, KY (top). The winning project, a shade canopy, was installed in the same location (bottom).

directly chosen from their master plan. They were intended to provide an opportunity to incrementally install a project supporting the master plan while raising awareness about it and getting people used to seeing and experiencing downtown differently before the large-scale installation of the plan. After three rounds of voting, the winning project was a shade canopy, which was installed over a portion of the sidewalk in the heart of downtown. The final cost of the shade canopy

was less than \$2,000 and was installed over two days by public works. The temporary canopy was made of fringed pennants, which moved with the wind, providing a kinetic feel in addition to color and shade.

## Benefits

This activity engages people to vote on what they would like to see installed in their community as a built, tangible project. This activity directly listens to and uses community input to select projects. *Bracket Challenge* can also help citizens get involved in the longer-term vision for their community through installation of short-term incremental projects that support the bigger picture.

## Applications

*Bracket Challenge* can help advance community conversations regarding the public realm while resulting in an implemented project. These projects do not exist in isolation, but are incremental steps toward longer-term goals. For example, health departments can use them to explore programming needs. The overall effect of *Bracket Challenge* is that it raises awareness about downtown, brings people downtown to vote on projects in the very location where the project would be installed, and creates an implemented project that fosters broad discussions about downtown.

## Key Points / Summary

- *Bracket Challenge* allows local residents to vote on a project they would like to see installed in their community.
- Voting can be done through donations, supporting local needs while providing a tangible way to count votes.
- The winning project can be installed in the community, resulting in a project that people can see and experience.
- *Bracket Challenge* brings together local partners to reinforce the vision for downtown.

# Bracket Challenge Checklist

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RESEARCH

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## Research Introduction

The Arts Extension program in Kentucky was established in 2005 as a pilot program in Pike County. Since then, the program has expanded to include multiple assistants, county agents, state associates, and specialists and a network of contacts through local, state, and national organizations (Allen et al., 2014; Bond, 2016).

In Kentucky, each Extension employee is responsible for reporting metrics to the Kentucky Extension Reporting System (KERS) to account for their statistical contacts, meetings and activities, program indicators, and successes. For a list of metrics, see the appendix. Each county office collaborates with local leadership to establish a Plan of Work every five years, which provides guidance for activities that respond to local community needs.

The Plan of Work documents are also available in KERS for public access. At the end of each reporting year, agents upload five to eight success stories highlighting specific programs or activities that an agent has accomplished. As the Arts Extension program grew in Kentucky, the Plan of Work developed and diversified. For example, Breakfast with the Arts was initially developed in Greenup County, but has been replicated as a statewide program. Community Theatre was developed in Pike County and has expanded to other counties. Arts in AgriCULTURE programs generated in Whitley County are now delivered statewide.

### Research Objectives

The research section provides an overview of the statistical data reported by the Arts Extension agents and staff in Kentucky for 2013–2019. The objectives of the research are to share:

- statistical findings from the Kentucky Arts Extension program with community and economic development Extension professionals throughout the nation.
- some of the limitations from data collecting and reporting in Kentucky.
- information applicable for creative

placemaking endeavors that can be integrated into Extension programming in other states.

### Key Terms

- *Activity*: the method of delivery for agents to reach participants.
- *Participants*: the target audience for programs and activities offered by Extension agents, reported as statistical contacts.
- *Plan of Work*: a guide for programming in which Extension agents develop new plans every four years and make minor updates annually to address new or emerging issues in the community.
- *Program indicators*: data captured for state reporting efforts (due annually).
- *Success stories*: describe the public benefits of the programs, helping fulfill CAFE's reporting requirements for the NIFA Plan of Work and the required Annual Report of Accomplishments. The stories are web-based, searchable in the KERS, and of great benefit to the Kentucky Cooperative Extension. Extension agents are expected to submit five each year (CAFE CES PSD, n.d.). These are referred to as impact statements in some reports.



Figure R-1. Poster for community theatre performance of *Bloodsong* in Pike County, KY

## Methods

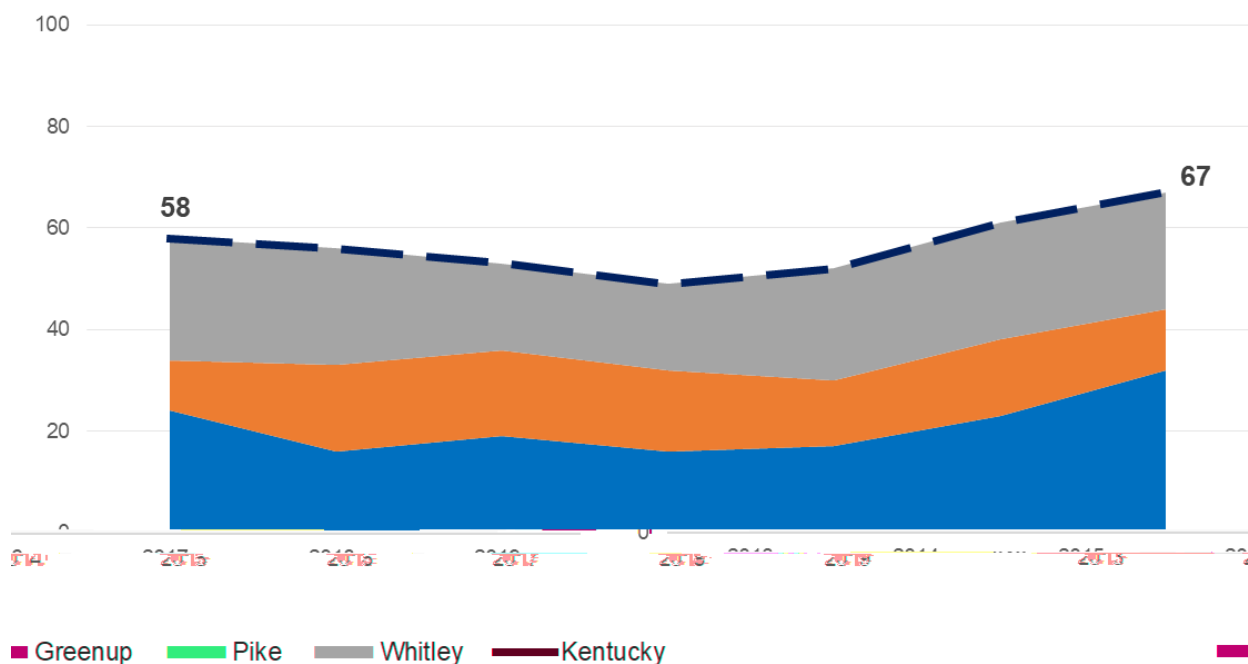
Qualitative and quantitative data reported in the KERS system and collected by the agents were gathered to analyze programs conducted by Arts Extension personnel in Kentucky. Although the Arts Extension program has a 16-year history, in the Research Section program, Plans of Work, and data were analyzed only from reporting years 2013-2019. This is because of the limited availability of detailed statistical data before 2013. County offices were not required to hold on to documents, including participation information, for more than six years. Data from 2005 to 2012 exist, but only as aggregated statistics because of archival limitations. The online reporting system was restructured in 2013 to encompass more data and more robust program indicators, leading to more consistent data across counties and programs. Not every Kentucky county has an Arts Extension agent, as illustrated in the timeline presented on page 5 of this toolkit. Data in this analysis were reported for Greenup, Pike, and Whitley Counties. Data for 2020 was not included in the analysis because of COVID-19 restrictions that severely affected programming, reported contacts, and community engagement.

## Results

Starting with the Plan of Work for each county, the researchers cross-referenced agents' success stories and statistical contacts to find the correlation between activities and participants. An activity was considered successful and included in the analysis if it had consistent attendance, statistical data, repeat occurrence across program years, or reported successes. Demographics on participants were also collected and reported. The activities were grouped under three major themes:

- Artistic and Essential Skill Development
- Enhancing the Creative Economy
- Quality Arts Engagement and Experiences

Activities in the toolkit were selected based on these major themes, as listed in the table of contents. In total, 396 activities were implemented between 2013 and 2019. Of these, more than half (228) correspond to those included in the toolkit. In addition, out of 130 success stories reported during the same time frame, over 70 percent (94) relate to the selected activities. Because the Extension



Some instances were excluded due to insufficient data.

Figure R-1. Number of activities relevant to creative placemaking for Kentucky that delivered arts programming between 2013 and 2019 (Data Source: Kentucky Extension Reporting System, 2020)



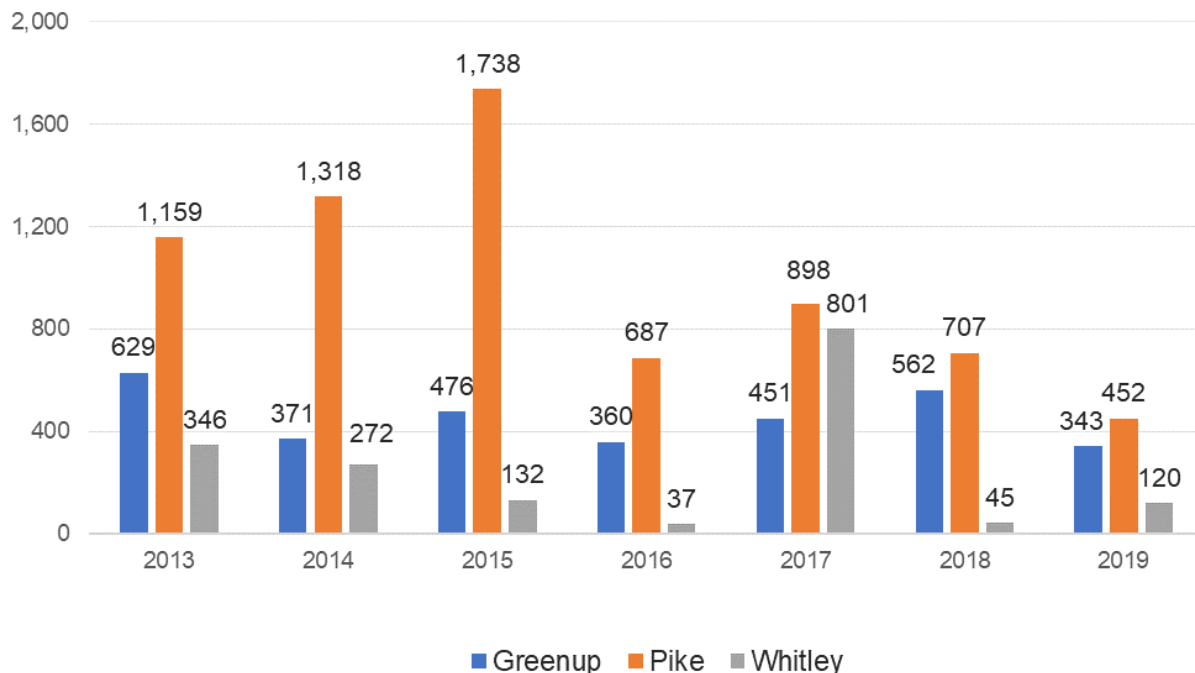
agents are only required to record five to eight success stories showcasing their work in a year, it is expected that the number of success stories is significantly smaller than the number of activities reported. Furthermore, activities can be implemented more than once or over multiple programs, and success stories can be linked with more than one activity. Data on participants relate to the activities; to account for potential duplication, the results on the demographic data (gender, age group, race) are presented as averages or percentages.

Overall, collectively, the Arts Extension program number of activities has increased from 58 in 2013 to 67 in 2019. However, the activities fluctuated year to year depending on personnel and internal transitions. On average, over the years, the Arts Extension agents had almost 700 people participating in the activities implemented as part of their Plan of Work. Pike County has some of the highest numbers of participants in those activities, followed by Greenup County (Figure R-2). This is not surprising because Pike County is the largest county of the three reported and is the first one

to offer these types of programs in Kentucky.

When taking into consideration the specific activities included in the toolkit, the research findings highlight that some activities were offered throughout, some occasionally, and some only in the past couple of years (Table R-1). Some of the activities in the toolkit (e.g., *Paint Your State*) were elevated to a statewide activity and are not directly reflected in the agent and staff data. Some of the activities are tied to multiple themes; for the purpose of this toolkit, each activity is listed under a primary theme with its focus on capacity building.

Table R-2 depicts that some of the activities were geared more toward youth than adults, some had more female than male participants, some are better fitted for working with smaller groups (e.g., *Creative Writing*), and others work better for larger groups (e.g., *Community Theatre*, *Breakfast with the Arts*). These activities can be adapted to fit the community's needs and do not necessarily have to be tailored to the same audiences as the data for Kentucky illustrates.



Outlier values were not included

Figure R-2. Average number of participants in activities that are relevant to creative placemaking in all three counties that have delivered arts programming between 2013 and 2019 (Data Source: Kentucky Extension Reporting System, 2020)

Table R-1. Years of occurrences for the activities that are relevant to creative placemaking in the counties that delivered arts programming between 2013 and 2019 (Data Source: Kentucky Extension Reporting System, 2020)

	2013	2014	2015	2016	2017	2018	2019
<b>Artistic and Essential Skill Development</b>							
Breakfast with the Arts	✓	✓	✓	✓	✓	✓	✓
Creative Writing	✓	✓	✓	✓	✓	✓	✓
Paint Your State	✓			✓	✓	✓	✓
<b>Enhancing the Creative Economy</b>							
Artisan Markets	✓	✓	✓	✓	✓	✓	✓
All Eyes on Art	✓				✓	✓	✓
<b>Quality Arts Engagement and Experiences</b>							
Arts and AgriCULTURE	✓	✓	✓	✓	✓	✓	✓
Community Exhibitions	✓	✓	✓	✓	✓	✓	✓
Community Theatre	✓	✓	✓	✓	✓	✓	✓

Table R-2. Participant demographics for the activities that are relevant to creative placemaking in the counties that delivered arts programming between 2013 and 2019 (Data Source: Kentucky Extension Reporting System, 2020)

	Number of Participants	Male	Female	Adult	Youth
<b>Artistic and Essential Skill Development</b>					
Breakfast with the Arts	2,011	45%	55%	39%	61%
Creative Writing	37	11%	89%	97%	3%
Paint Your State	37	38%	62%	60%	40%
<b>Enhancing the Creative Economy</b>					
Artisan Markets	398	42%	58%	93%	7%
All Eyes on Art	243	55%	45%	96%	4%
<b>Quality Arts Engagement and Experiences</b>					
Arts and AgriCULTURE	572	43%	57%	98%	2%
Community Exhibitions	706	44%	56%	92%	8%
Community Theatre	1,589	48%	52%	88%	12%

# Recommendations for Practice

This study has found that although Extension agents may be trained in a specific arts discipline (such as music or theatre), with time, interest, effort, and collaboration, the agents have expanded and extended their areas of expertise to include creative placemaking efforts in their communities.

More states are considering the addition of arts, placemaking, or design programming within Extension, and the following recommendations would facilitate easier incorporation of a new program:

- Establish a clear scope of practice, mission, and vision before hiring professionals in the field. Create measurable indicators based on arts effects, design, or placemaking to track successes in a highly structured way from the beginning of the program. This will save considerable time years down the road

when trying to analyze long-term effects and retroactively categorize programming efforts into specific areas.

- Consider the types of programming that staff will deliver. If they are hands-on art projects, a budget, facility, and resources are required, such as art supplies and equipment. If the focus is on community planning and design, determine what outcomes you hope to see to determine which credentials staff will require.
- Evaluate the pros and cons of state-level personnel compared with county-based personnel. If your Extension system begins with county-based personnel rather than campus-based infrastructure, be sure to establish a key point person at the state or campus level and include that person in all programmatic meetings targeting Agriculture, Family and Consumer Sciences, and 4-H Youth Development to ensure consistency in quality, messaging, and structure.
- Coordinate with colleges outside of the College of Agriculture, such as the College

## Limitations

- The results section is based on self-reported numbers. A predetermined method of collecting and reporting participant information for different types of activities, implemented across the board, can help agents.
- There are differences in reporting over the years in terms of requirements and even in the way similar activities were classified by agents from different counties. Lack of consistency in reporting style hinders data analysis. Thus, setting up a statewide online system of reporting, with specifically defined program titles and activities from the beginning, is highly recommended.
- Not all years and counties could be included in the research section. Only data from 2013–2019 were used to report results in the toolkit. In addition, Muhlenberg County was excluded from this analysis.
- Some success stories repeat over program plans. Likewise, an activity can be applied to more than one program. Participant information is reported for the activity. Double-counting participants can happen.
- Success stories that could not be directly linked to a program were not included in the final results.

of Fine Arts or College of Design, in your institutions to provide agents with research, support, and information relevant to their professional fields.

With proper planning and thorough consideration, any Cooperative Extension system can enhance their Extension engagement by incorporating arts, placemaking, and design into their existing community and economic development efforts.

## Key Points / Summary

- UK Cooperative Extension Services has a 16-year history of implementing arts programs in Kentucky.
- Although they are trained in specifically defined arts areas, Arts Extension agents have expanded their efforts to include programs in all areas of creative placemaking.
- Over time, the number of programs and activities relevant to placemaking has increased and diversified. Some activities are now implemented statewide.
- On average, 700 people participated per activity implemented by the Arts Extension agents and staff as part of their Plan of Work. Some activities are geared toward larger groups, some are tailored for smaller groups.
- For best practices, a consistent system of reporting the programs or work plans, activities, and success stories, as well as clear guidelines on what should be reported and where, is recommended.

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# APPENDIX

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## A. Arts and Creative Indicators

### Arts and Creative Indicators Background

The Arts Extension program was established in 2005; however, there is limited reporting data available due to archival limitations before 2013. During that time, arts engagement and arts evaluation was an emerging field with limited national indicators or accepted measurement tools to evaluate and quantify effects. The Kentucky team's reporting structure and system evolved to fine-tune the ways to measure engagement methods. In 2013, through the Kentucky Extension Reporting System, Arts Extension agents had the following broad categories under which to report their programming:

- Community Engagement
- Economic Development
- Agritourism
- Tourism
- **Arts in Community**
- Administrative Functions

All of these categories except Arts in Community were primarily used by agents in Agriculture or Family and Consumer Sciences to report their efforts in these areas, so parsing out data related specifically to arts programming was challenging. Arts in Community became the primary line item under which all arts efforts were combined. While this was beneficial to the program, it did not allow for more specific measurement.

In 2016, the reporting fields were expanded to include more specific headers relevant to Arts Extension and Community Design efforts. These were:

- **Arts and Creativity**
- Economic Development
- **Community Design/Creative Placemaking**
- **E-Commerce for Artisans**

- **Trail Design**
- **Arts Engagement**
- Administrative Functions

Items in bold indicate the primary headers under which Arts Extension and Community Design efforts were reported. This allowed the reporting infrastructure to filter efforts based on more specific engagement.

In 2017, national research emerged about ways to measure the impact of arts and design programs in the expanding field of Creative Placemaking. After an evaluation of existing Arts Extension programming that determined most programming fell under three core categories, the Arts Extension measurement system was restructured to include three core areas, known as Strategic Initiatives. These core areas with their subheading reporting indicators were:

#### **Community Relevance & Civic Engagement**

- Community Design
- Creative Placemaking
- Community Leadership and Volunteer Engagement in the Arts
- Creative Community Conversations

#### **Arts Engagement & Artistic Excellence**

- Arts Engagement in the Community
- Arts and Community Health
- Breakfast with the Arts
- Artistic Skill Development
- Increasing Access to Quality Arts Experiences

#### **Enhancing the Creative Economy**

- Artisan Markets
- Financial and Marketing Literacy for Artisans
- Creative Inventory Asset Mapping
- Strategic Planning for Arts Agencies

The data matrix of programming reports under this new structure allowed for easier data parsing,

## A. Arts and Creative Indicators (Cont.)

connecting themes between programs, and creating reports on a broader scale of categories. Individual line items have been added or removed each year under these headings. Each year, the Kentucky program fine-tunes the wording based on the previous year's reporting to evolve the program to capture as much specific data as possible.

### Current Arts and Creative Indicators

The following list is the most current list of indicators as of 2021 reported by primarily Arts Extension and Community Design staff, but also Extension personnel from other program areas that are directly engaged in arts programming in their communities. This includes program assistants, Extension agents, state associates, specialists, and faculty. SI indicates a major Strategic Initiative, and C1, C2, or C3 indicate core themes under that initiative. Note the addition of specific numbers to report under each core theme to better capture the exact effects of arts engagement efforts.

#### SI 1: COMMUNITY DEVELOPMENT THROUGH THE ARTS

##### C1: Community Design/Creative Placemaking

- Number of arts/creative placemaking projects completed
- Number of participants involved in community art projects
- Number of public art installations formed
- Number of individuals reporting increased knowledge, opinions, skills, and/or aspirations in creative placemaking in their community
- Number of volunteer hours spent planning and implementing creative placemaking initiatives
- Number of individuals assuming leadership

positions in creative placemaking efforts

- Number of new programs developed using sound creative placemaking strategies
- Number of inactive spaces transformed into active arts spaces

#### C2: Enhancing the Creative Economy

- Number of artisans who report an increase in income based on what they learned through Extension programs
- Number of participants reporting a change in financial and/or marketing knowledge
- Number of venues available for local artists
- Number of business plans developed by artisans with Extension support
- Number of artisans selling product in an artisan or farmers market
- Number of dollars earned by participating artists
- Number of participants reporting increased appreciation for local artisans
- Number of participants gaining access to Extension programming through local market

#### C3: Arts and Community Health

- Number of participants reporting an increase in healthy behavior due to Extension arts involvement
- Number of cross-sector community coalitions in which Extension is involved
- Number of participants reporting improved knowledge, opinions, skills, or aspirations regarding the effect of arts engagement on healthy aging
- Number of health care providers reporting an increase in collaboration with artists, arts agencies, or artistic incorporation into their practice

#### SI 2: QUALITY ARTS ENGAGEMENT

## A. Arts and Creative Indicators (Cont.)

### C1: Arts Engagement

- Number of arts/creative placemaking projects completed
- Number of artisans participating in Extension program
- Number of artisans who report an increase in income based on what they learned through Extension programs
- Number of participants involved in community art projects
- Number of opportunities for creative expression
- Number of opportunities for intergenerational creative engagement
- Number of documented next steps for an individual or community plan inspired by arts engagement projects
- Number of opportunities to discuss individual perceptions of one's community through interactive arts activities
- Number of participants reporting an increase in community pride through participation in Extension arts programming
- Number of participants reporting an increase in understanding the importance of arts engagement
- Number of Extension artistic opportunities available for a community to come together

### C2: Increasing Access to Quality Arts Experiences

- Number of teaching artists brought to community through Extension collaborations
- Number of participants reporting an understanding of quality artistic experiences
- Number of Extension facilitated arts programming receiving local, state, or national recognition
- Number of participants engaged in artistic activities that advance critical thinking
- Number of participants reporting appreciation of artistic accomplishments

- Number of artists reporting appreciation and/or validation of their artistic accomplishments
- Number of community members reporting a new artistic experience
- Number of artists showcasing work (visual, literary, performing) through an Extension-sponsored or -coordinated event
- Number of community members engaged in an Extension-sponsored gallery exhibit

### C3: Volunteer Engagement in the Arts

- Number of individuals reporting increased confidence in artistic community leadership
- Number of Arts Extension programs/activities conducted by volunteers
- Number of volunteer hours rendered toward Extension arts activities
- Number of Arts Extension volunteers serving on community boards, agencies, and planning commissions
- Number of new relationships formed between arts and non-arts groups with Extension as the connector
- Number of artists and arts groups presenting programs through Extension partnerships
- Number of residents providing community input into arts programming
- Number of cross-sector partnerships formed on arts initiatives
- Number of participants in arts activities/events

### SI 3: ENHANCING ESSENTIAL SKILLS THROUGH THE ARTS

#### C1: Essential Skills Development

- Number of participants self-reporting increased comfort, focus, resilience
- Number of opportunities for creative expression
- Number of participants self-reporting increased mindfulness

## A. Arts and Creative Indicators (Cont.)

- Number of participants reporting a change in the way they see their immediate surroundings
- Number of participants self-reporting increased recognition of effects of patterns of negative thought
- Number of participants reporting increased confidence, self-esteem
- Number of participants reporting ability to handle and correct mistakes
- Number of participants completing a project from start to finish
- Number of participants reporting an increase in confidence
- Number of participants reporting increased use of creativity
- Number of participants reporting making deliberate choices
- Number of participants reporting use of critical thinking skills
- Number of participants reporting increased sense of belonging/support

### **C2: Breakfast with the Arts**

- Number of students improving nutrition access through increased breakfast attendance
- Number of students reporting an increase in confidence in performance skills
- Number of students gaining knowledge or skills in audience etiquette
- Number of students involved in programs integrated into other Extension programming

### **C3: Artistic Skill Development**

- Number of individuals reporting increased knowledge, opinions, skills, and/or aspirations in the visual, theatre, musical, dance, literary arts
- Number of Arts Extension programs/activities in skilled arts development conducted by volunteers
- Number of hours volunteered to Extension arts activities in artistic skill development

## B. Example Arts and Creativity | Community and Economic Development Logic Model

This logic model helps identify community situations, assumptions, resources, keys players, and measurable impacts.

### Outcomes - Impacts

- University Faculty & Staff
- State Arts Council
- State Humanities Council
- Extension Arts Agents
- Artists
- Main Street Programs
- Teaching Artists
- Chamber/Merchant Associations
- Arts Institutions
- Libraries / Educational Institutions

### Outcomes - Impacts

#### Activities

- Theatre, Visual, Performing, Literary Arts
- Arts in Health care
- Community Design
- Creative Asset Inventory Mapping
- Creative Placemaking
- Agent Professional Development and Trainings
- Teacher Professional Development and Trainings

#### Participations

- Integration Across Program Areas: 4-H, FCS, FA, CED, ANR/HORT
- Action Team Members:
- Arts Extension Program Leader
  - Arts Extension Agents
  - 4-H Program Leader
  - FCS Program Leader
  - ANR Program Leader
  - CED Program Leader
  - Community Design Faculty
  - Non-Extension Partners

### Outcomes - Impacts

#### Initial Outcomes

- Increase awareness of existing arts initiatives
- Agents understand creative placemaking and apply to their local communities
- Artisan entrepreneurs develop enhanced business practices
- Evaluation resources: community forums, listening sessions, surveys, formation of arts councils and community arts organizations with Extension involvement; agents reporting under strategic initiative

#### Intermediate Outcomes

- Creative placemaking is incorporated within economic development strategies
- Arts are identified in more county plan-of-work reports
- Communities engage in creative asset mapping
- Communities develop pride and local culture
- Communities collectively increase skill set within the arts

#### Long Term Outcomes

- Communities are more diverse and resilient due to arts inclusion in creative placemaking
- Extension agents are confident in arts-related community development practices
- Communities entice arts entrepreneurs
- Communities are designated as cultural districts

#### Situation

- Enhance creative capacity for communities
- Encourage and support the inclusion of creative placemaking as an economic development strategy
- Develop further evaluation tools for measuring impact

#### Assumptions/Resources

- State Led: Arts Extension, Creative Placemaking, Community Design, Creative Asset Mapping, Artisan Entrepreneurial Development
- Agent training: 4-H Visual Arts, Engaging Extension councils creatively, Youth engagement, Creative asset inventories, Identifying community artisans

#### Indicator and Agent Metrics

- Refer to list from Appendix A in this document

## C. Artistic Skill Development Evaluation Form

# Artistic Skill Development Program Evaluation

Check the box that most closely represents your thoughts about the corresponding statement.

As a result of participating in this program:				
I have increased my skill in _____ art form.	Strongly Disagree	Disagree	Agree	Strongly Agree
I am better able to express myself through _____ art form.	Strongly Disagree	Disagree	Agree	Strongly Agree
I applied art concepts in creative expression.	Strongly Disagree	Disagree	Agree	Strongly Agree
I have a greater understanding of how to practice this art form to improve my artistic ability.	Strongly Disagree	Disagree	Agree	Strongly Agree
I made choices that led to a successful final product.	Strongly Disagree	Disagree	Agree	Strongly Agree
I had an opportunity for creative expression.	Strongly Disagree	Disagree	Agree	Strongly Agree
I continued working on my project despite any frustrations.	Strongly Disagree	Disagree	Agree	Strongly Agree
I solved a challenge in this class by thinking and planning.	Strongly Disagree	Disagree	Agree	Strongly Agree
I got to know other members of my community better.	Strongly Disagree	Disagree	Agree	Strongly Agree
I sought the opinion of others when having difficulty.	Strongly Disagree	Disagree	Agree	Strongly Agree
I learned about other Extension programs in my community.	Strongly Disagree	Disagree	Agree	Strongly Agree
This is my first time participating in Extension programming.	Yes	No		

Comments:



## D. Arts and Community Health Evaluation Form

# Arts and Community Health Program Evaluation

Check the box that most closely represents your thoughts about the corresponding statement.

As a result of participating in this program:				
I am better able to recognize negative feelings/ thoughts when they occur.	Strongly Disagree	Disagree	Agree	Strongly Agree
I feel good about myself.	Strongly Disagree	Disagree	Agree	Strongly Agree
I feel confident in choices I made.	Strongly Disagree	Disagree	Agree	Strongly Agree
I have a greater understanding of how negative feelings/thoughts can affect my decision making and overall well-being.	Strongly Disagree	Disagree	Agree	Strongly Agree
I increased my knowledge about healthy behavior.	Strongly Disagree	Disagree	Agree	Strongly Agree
I had an opportunity for creative expression.	Strongly Disagree	Disagree	Agree	Strongly Agree
I had an opportunity for intergenerational interaction.	Strongly Disagree	Disagree	Agree	Strongly Agree
I used information I learned to make smarter physical decisions.	Strongly Disagree	Disagree	Agree	Strongly Agree
I got to know other members of my community better.	Strongly Disagree	Disagree	Agree	Strongly Agree
I sought the opinion of others when having difficulty.	Strongly Disagree	Disagree	Agree	Strongly Agree
I learned about other Extension programs in my community.	Strongly Disagree	Disagree	Agree	Strongly Agree
This is my first time participating in Extension programming.	Yes	No		

Comments:

## E. Advancing the Creative Economy Evaluation Form

# Advancing the Creative Economy Program Evaluation

Check the box that most closely represents your thoughts about the corresponding statement.

As a result of participating in this program:				
I am better able to recognize a quality logo.	Strongly Disagree	Disagree	Agree	Strongly Agree
I learned how to better market my product.	Strongly Disagree	Disagree	Agree	Strongly Agree
I learned how to value and price my product.	Strongly Disagree	Disagree	Agree	Strongly Agree
I will use the skills I learned to develop a product to sell.	Strongly Disagree	Disagree	Agree	Strongly Agree
I have an interest in pursuing a career in the arts.	Strongly Disagree	Disagree	Agree	Strongly Agree
I would like more information on small business development in the arts.	Strongly Disagree	Disagree	Agree	Strongly Agree
I would like more information on financial planning resources.	Strongly Disagree	Disagree	Agree	Strongly Agree
I would like more information about local/regional arts vocational training.	Strongly Disagree	Disagree	Agree	Strongly Agree
I met others in the community who are interested in my success.	Strongly Disagree	Disagree	Agree	Strongly Agree
I shared an idea through writing, speaking, or through visual symbols.	Strongly Disagree	Disagree	Agree	Strongly Agree
I better understand how I can contribute to my community through the arts.	Strongly Disagree	Disagree	Agree	Strongly Agree
This is my first time participating in Extension programming.	Yes	No		

Comments:



# SPARK!

## EXTENSION CREATIVE PLACEMAKING TOOLKIT



This project was funded by the National Endowment for the Arts (NEA), OurTown, Knowledge Building Grant. This effort was in partnership with the National Association of Community Development Extension Professionals (NACDEP).

To download this toolkit, go to <http://cedik.ca.uky.edu/spark>.