

community arts center handbook

henry sanoff

evrim demir mishchenko

Supported by Graham Foundation for Advanced Studies in the Fine Arts

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With the support of the Graham Foundation for Advanced Studies in the Fine Arts and Scientific and Technological Research Council of Turkey (TUBITAK 2219 grant program).

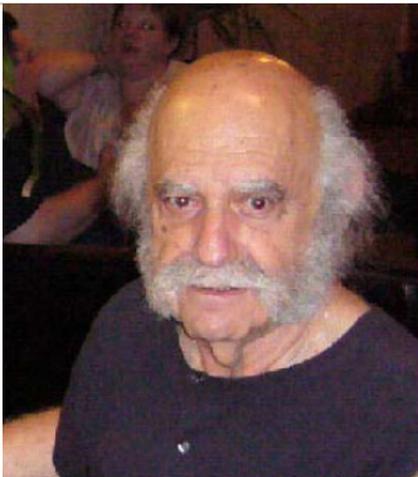
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Henry Sanoff, AIA, Distinguished Professor Emeritus, College of Design, North Carolina State University is known for his many books—including, *Democratic Design*, *School Building Assessment Methods*, *Schools Designed with Community Participation*, *Programming and Participation in Architectural Design*; *Community Participation in Design and Planning*, *Creating Environments for Young Children*, *School Design*, *Integrating Programming Evaluation and Participation in Design*, and *Visual Research Methods in Design*. He is the former USA editor of the *Journal of Design Studies*, and recognized as the founder of the Environmental Design Research Association (EDRA). His research has concentrated in the areas of community participation, school facilities, children's environments, community arts, community revitalization, and aging populations. Professor Sanoff has been a visiting lecturer at more than 85 institutions in the USA and abroad and a visiting scholar at The University of London, Oxford Polytechnic, Royal College of Art, Monterrey Technical Institute, Tokyo University, Western Australia Institute of Technology, University of Sydney, University of Melbourne, University of Wellington, Royal Danish Academy of Art, University of Thessaloniki, University of Hamburg, Seoul National University, Yonsei University, Misr University (Egypt), University of Veracruz, and the Polish Institute of Architects. He received the NCSU, Holladay Medal of Excellence, Phi Kappa Phi Faculty Achievement Award, ACSA Architecture Distinguished Professor, ACSA Community Design Award, Distinguished Fulbright Award to Korea, Fulbright Senior Specialists Award to Peru, and the EDRA Honor and Service Awards.



Evrin Demir Mishchenko, UIA, Ph.D., works as an Associate Professor of Architecture at Mersin University, Turkey. She has received a fellowship from the Scientific and Technological Research Council of Turkey (TUBITAK) to work at NCSU with Prof. Sanoff on this publication. She has B.Arch and M.Arch degrees from METU in Ankara, Turkey and Ph.D. in Design degree from NCSU, Raleigh, USA. Demir Mishchenko's studies received several awards including ARCC's King Student Medal for Excellence in Architectural and Environmental Research, 1st Place in research category in EDRA's Active Place Competition, Best Paper Award in ARCC/EAAE's conference in Dublin, NCSU Alumni Fellowship, Turkish Department of Family and Social Policies Accessibility Quality Award, and Accessible IT Platform of Turkey Accessible Education Award. Her research focuses on neighborhood design, walkable communities, accessibility, inclusive design, campus design, children's environments, active living by design, health and design, community participation and more recently on creative industries and community art centers. She has received research grants from national and international organizations including the European Union and TUBITAK.

Preface and Acknowledgment

The Community Arts Center Handbook is a collection of illustrated methods to aid arts organizations at various stages of the planning and design process. Setting up a new arts council or improving an existing requires a visioning process that offers community participants opportunities to make their arts concerns known, as well as planned actions to achieve desired outcomes. The effectiveness of an organization depends upon a relationship to its constituents, who may be actual members or the broader public. The transparency of the councils' goals can influence the way that media is used to keep the community informed. Consequently, a well-planned communications program delivers information translated into the language of the audience. Assessing community assets through workshops and surveys of arts activities provides the basis for identifying facility space requirements—and such requirements determine the suitability of existing facilities for use as an arts center. Arts groups sometimes embark on a building program without knowing where to begin and who should be involved. It is also evident that each arts group differs in its organization, scope and community support, yet most are similar in their lack of funds and dispersal of activities and locations. Arts groups using this guide will find that they will become better informed about planning, design and management and are better positioned to identify appropriate professionals to implement their ideas.

The illustrations in this book represent Henry Sanoff's involvement in projects in Australia, Japan and the United States. Other contributors include Graham Adams, Kofi Boone, Lucy Davis, Matt Devine, Marilia DoVal, Neil Goldberg, Jeffrey Levine, Ann McAllum, Evrim Demir Mishchenko, Rory O'Moore, Sergio Ortiz, Ryoko Sato, and Nadya Snigiryova. Additional support came from an earlier grant (1982-1983) from the National Endowment of the Arts Design Arts Program and the North Carolina Arts Council for the publication of an Arts Center Workbook. The recent arts groups that served as clients include Reidsville, and Lumberton, North Carolina with Tammy Spencer. Rebekah Thompson, and Jeffrey York with the support of the North Carolina Arts Council.



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photo by E. Demir Mishchenko



The essence of a community is its art—music, festivals, paintings, literature and other forms of creative expression. There has been growing recognition of the role that the arts and artists play in economic and community development. This is evident since community arts support local economic development indirectly by enhancing interaction within and between communities, which in turn generates businesses, jobs, and tourism.

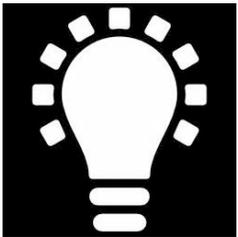
Introduction

Arts-centered activities contribute to the sustained advancement of human dignity, health and/or productivity within a community. These include activities that educate and inform us about the world and us and build and improve community capacity. Community art spaces are also credited with generating economic revitalization through the adaptation of older, vacant buildings and by attracting visitors who in turn support local businesses and other cultural enterprises. This eBook then, is about the planning and design process for creating a community arts center.

Flexible and multifunctional, community art centers not only present art, but often serve as art school, resource and outreach center, and community gathering space. They often work closely with local artists and the communities in which they are located to present and debate local history and cultures and engage in neighborhood improvement projects. In these and other ways, art spaces build on local assets to enhance community involvement, interaction, and participation. This also contributes to a better understanding of the role of public space in community development through an examination of community art spaces.



photo by H. Sanoff



Creative Economy

There is a new way at looking at growth and development that connects the economy and culture. Central to this new way of thinking is that creativity and knowledge are influential in promoting economic growth. The term creative economy has evolved as a idea based on creative assets that generate economic growth.

Creativity is the use of ideas whether traditional or novel, to produce new ideas. Creative economy as a term is first used by John Howkins in his book, *Creative Economy*. For Howkins, neither creativity nor economics is new, but the nature and extent of their interaction is new that leads to extraordinary value and wealth. Howkins, seeing creative industries as the core to creative economies, has defined various sectors that comprise creative economies ranging from arts and crafts to newly emerging fields of computer and research and development.

Creative economy embraces economic, cultural and social aspects. It can benefit communities by fostering income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.

Regardless of the way in which creativity is interpreted, there is no doubt that, by definition, it is a key element in defining the scope of the creative industries and the creative economy.

Creative industries are central to creative economies. While the broader definition of creative economy idea is often agreed upon, what constitutes creative industries varies and there are different models reflecting different conceptualizations. One approach sees creative industries as those sectors requiring “creativity and talent, with potential for wealth and job creation through exploitation of their intellectual property” and classifies different creative industry categories mostly focusing on arts and cultural sectors. These areas are advertising, architecture, arts and antiques market, crafts, design, fashion, film and video, music, performing arts, publishing, software, television and radio, and video and computer games.

In the international arena, discussions focused on the role of cultural industries in development, with particular emphasis on the importance of local artistic and cultural activity as a means for economic empowerment and poverty alleviation. Such creative industry approaches combine culture and arts related sectors with technology and research and development.

Another interpretation of a creative economy is Richard Florida’s, *The Rise of the Creative Class*, where he describes the emerging “creative class,” which is a group of professional, scientific, and artistic workers whose presence generates economic, social, and cultural dynamism. According to Florida, the creative class are the people who contribute to the economy through creativity. He asserts that creative class workers are not attracted to places by jobs but cultural activity and social climate. Creative people help cities thrive in profound ways. Economist Ann Markusen draws a connection between the presence and influences of thriving artist communities with successful industries of all types. She demonstrates that productivity and earnings in a regional economy rise in correlation to the number of artists within its boundaries, applying the phrase “artistic dividend.”

Further Information

John Howkins, ***The Creative Economy***.

Richard Florida, ***The Rise of the Creative Class***.

Ann Markusen. *Creative Cities: A Ten Year Research Agenda. Journal of Urban Affairs, Futures of Urban Studies Research*.

There are different definitions of creative industries but arts and culture have been consistently used as one of the major categories in most approaches.

THE BIG PICTURE

*The non-profit Arts & Sciences sector
is a \$72,938,282 dollar
industry.*

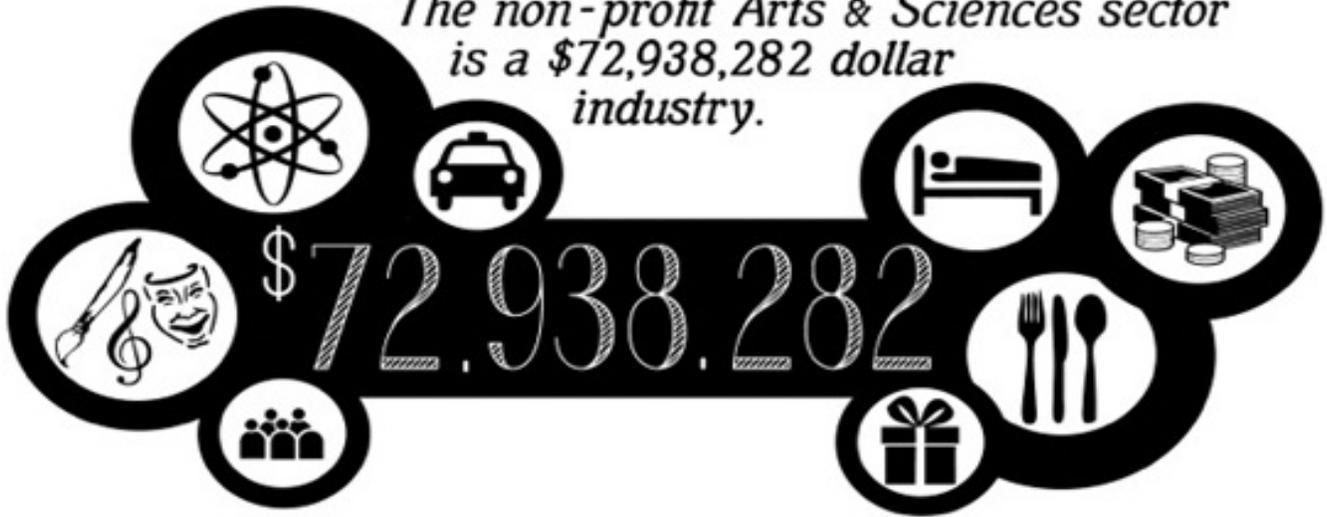


photo by flagartscouncil.org



Nonprofit Funding

The source of funds is a constant topic of conversation among arts nonprofit organizations particularly during difficult economic times. Locating appropriate sources of funding and estimating needs tend to be the most pressing issues. Typically, arts organizations are more adept about creating programs than they are about funding strategies, particularly since the different types of funding that support arts nonprofits have never been clearly defined.

In the for-profit world, by contrast, there is a much higher degree of clarity on financial issues. This is particularly true when it comes to understanding the idea of business models, which incorporate a company's strategy.

There are however, several nonprofit models that are commonly used by nonprofits in the United States described in an article entitled *Ten Nonprofit Funding Models* by W.L. Foster, P. Kim, and B. Christiansen. Typically, there is not a single approach for a given nonprofit to pursue. Instead, it is necessary for arts nonprofits to articulate the models that they believe could support the growth of their organizations, and examine the potential and constraints associated with those models.

For stability, an organization needs to have a source of revenue for at least 70% of their operating costs and a plan to raise the rest of the funds needed for their annual budget. Competition for the funds is fierce consequently arts organizations must use more than one or more of the following strategies to raise the money they need.

Member Motivator

Member Motivator is a funding model whereby nonprofits rely on individual donations from members of the organization because the arts are integral to their life and from which they benefit. Nonprofits using the Member Motivator funding model connect with member donors by offering or supporting the activities that they already seek. It is equally important to determine if the organization has the ability to manage fundraising efforts.

Cause Connection



Cause Connection is a fundraising approach focuses on causes, such a promoting the arts, that are important for members of the community by creating a structured way for people to connect with the arts where none existed previously. The aim is to build connections to the cause and offer ways for members to be involved. This approach requires a large potential donor base with a connection to the arts that you can begin to communicate with and invite to participate usually in a small way at first. It is necessary to attract and involve a large number of people through direct mail or social media.

Major Donor Support



Major Donor Support is a model that tries to get a majority of support from major gifts. Supporters usually are drawn by connections with either a staff person, the people who benefit from the service or the approach or technique used to help the people. The focus is on developing donor relationships with people of means who can make a large gift and connecting them to the arts. These gifts are usually once a year and the approach should be personal solicitation, not mass appeal. These donors are also often require a report on how funds were used and on the effectiveness of the program funded by the gift.

Membership

Membership is another organizational model. People usually belong because they are personally invested in the arts, which tend to be important to the members everyday life. Members feel that they get a collective benefit from belonging to the organization. This usually means providing common benefits to a growing group of people who consider the membership to have value for their lives. Fundraising often is a value exchange for these organizations so gift premiums are often an important tool for fundraising.

The Big Benefactor

The Big Benefactor model is where organizations rely on major gifts from a few individuals or foundations or a major government grant. This type of funding may be a good way to get started, but the funding typically relies on one source, which limits organizational continuity. This approach works best for one-time projects in an organization where immediate action fueled by sufficient support has a high probability of a big return. One down side is that such gifts usually take a long time to develop requiring other funding before and in between grants.

Market Makers



Market Makers are where arts nonprofits generate the majority of their revenues from fees or donations that are directly linked to their activities. They often receive funds from businesses or service agencies to help people use the services from the donating businesses when they could not give directly to the beneficiaries or provide the services directly based on legal or tax restraints.

Most arts organizations will need to rely on one or two of the strategies presented particularly since charitable organizations are small compared the large number seeking funds. Arts organizations need to be constantly looking at new programs and opportunities to maintain the interest of community members to continue their support.

Business Plan

A business plan is a decision-making tool whose content and format is determined by the organization's goals and audience. A business plan represents all aspects of a business planning process starting with vision and strategy and including marketing, finance, operations, human resources as well as a legal plan, when required. A business plan is a summary of those sub-plans. Preparing a business plan draws on a wide range of knowledge from many different business disciplines: finance, human resource management, intellectual property management, supply chain management, operations management, and marketing, among others.

A business plan, written by the organizational staff includes elements such as:

Organizational Overview – the mission, goals, current audiences, etc.

Description of Product or Service – the new idea to be implemented, and its relationship to the organization's core mission

Market Analysis – the potential customers and target market for the new product or service, including an assessment of potential competitors or collaborators that already exist in the community

Marketing Plan – a strategy for reaching the potential audience

Operating Plan – the resources necessary to launch the idea (i.e. qualified staff, facilities, computers), and the milestones/ timeline for implementation

Financial Plan – the money it will cost to start and run the program or service, and the corresponding income sources

Appendices – reports and studies that support the business plan

Further Information

William L. Foster, Peter Kim, and Barbara Christiansen. *Ten Nonprofit Funding Models*. **Stanford Social Innovation Review**.

Carter McNamara. **Field Guide to Nonprofit Strategic Planning and Facilitation**.

People need to know what an issue is about to be able to decide whether they want to participate. One way to inform and stimulate people to participate is to set up exhibits in public places, such as a shopping mall or at street fairs.

Sending a news release to a newspaper, radio or TV station is one way to get media interested in doing a story. Often a news release is used to persuade an editor to do a story, especially in larger communities where there is competition to get the attention of the media. Press kits are a more detailed and authoritative source of information useful for reporters. They should contain summary information about the decision process, as well as key technical studies. Newspaper inserts are also effective as a means to inform the public about the process and to keep people adequately informed. Newsletters are an effective means of sustaining interest throughout an extended decision making process. They can provide more information than can be communicated through the news media.

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Community Workshop Planned To Discuss Arts Center Needs

The Scotland Arts Council will sponsor a community involvement workshop on Thursday at 7:30 p.m. in the Laurinburg-Scotland County Area Chamber of Commerce conference room.

The workshop is an opportunity for community-minded citizens to assess the community's arts needs for a center.

Ann Crumbliss, president of the local Arts Council, said that in mid-August Danielle Winthrow, community development coordinator with the North Carolina Arts Council, inquired if the Arts Council would be interested in participating in a study program sponsored by the School of Design at North Carolina State University in Raleigh.

"We were excited about the possibilities of such a study and agreed to be part of the program," Ms. Crumbliss said.

She added that in order to adequately and accurately assess the community's needs for an arts center, community involvement is necessary.

During a 15-week time period, two fifth-year design students will develop a feasibility study for an arts facility. Based on the particular community's arts needs, a plan will be developed for the space requirements to fulfill those needs, she said.

The students who will work with the study are Jilla Nobakht and Terry Barrett, who met with Arts Council officials last week to plan the community workshop.

The public is encouraged to attend the workshop.

Workshop Plans

Jilla Nobakht and Terry Barrett of the School of Design at North Carolina State University in Raleigh talk with Jimmy Morgan, local Arts Council member; Martha McRae, executive director of the Arts Council; and Ann Crumbliss, president. The group discussed plans for a community workshop.

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ROBERT ROSS/STAFF PHOTOGRAPHER
A vacant building that once housed a movie theater at 231 S. Scales St. in Reidsville may become a visual arts theater soon.

Art center considered

Size and location of proposed sites seen as helpful to ongoing downtown revitalization

BY MIRANDA BAINES
STAFF WRITER

A community arts learning center may be coming to Reidsville. Toward that end, the Reidsville Downtown Corporation and the Fine Arts Festival Association received a \$6,000 grant from the N.C. Arts Council to explore the project.

"They only awarded two of these grants last year, so they are very com-

petitive," said Tammy Spencer, director of economic development. Lumberton, in Robeson County, also received the grant.

The feasibility grant would help Reidsville evaluate converting the old McCrory's store at 225 S. Scales St. into a community arts learning center.

"Judging from the support we've gotten so far from The Gallery and the Second Saturday Songwriters Soiree, there's no doubt that we have the support in the community," Spencer said.

"There's such a need for a place where artists can be together and work together,"

Spencer's vision for the learning

center is to house a visual arts gallery, arts studios, classrooms for art workshops and possibly office space for non-profit organizations.

Reidsville is also investigating the possibility of converting the vacant building next door into a performing arts theater. The building was a theater years ago.

"It probably would not take much to bring it back to its theater capacity," said Jeffrey York, public art/community design director for the N.C. Arts Council.

Recently visiting Reidsville were York, Henry Sanoff, professor emeritus with the School of Architecture &



ROBERT ROSS/STAFF PHOTOGRAPHER
A grant will help Reidsville explore the option of converting this old store on S. Scales Street into a learning arts center.

ARTS

from page A1

Design at N.C. State University; and W. Graham Adams, Sanoff's consulting partner for the N.C. Arts Council's facility feasibility study grant program. They toured the facilities and did a series of interviews with representatives from the visual and performing arts community.

Sanoff said he could sense the community's enthusiasm for the center.

"The energy is there. Now it's just a question of fundraising," he said. Sanoff said the old McCrory store is an ideal spot for a community arts learning center.

"The location is excellent — right behind the downtown. It would help the downtown revitalization immensely," said Sanoff. "The size is certainly adequate for an arts center."

York agreed.

"It's a wonderful location — 10,000 square feet of pretty much open space, and a theater right next to it that could serve a lot of different purposes," said York.

"There's a lot of activity that's beginning to happen in that downtown area. We think it will certainly serve as an anchor for all the growth that's taking place in that area."

The grant is part of the

See ARTS, Page A2

N.C. Arts Council's Creating Place program. Since the program was created in 2001, York said, the arts council has awarded 32 grants totaling \$149,000 for cultural facility design development.

Sanoff said a lot of communities get buildings donated for arts centers and need help starting art programs. He said the N.C. Arts Council has started looking at feasibility studies for arts centers once again this year. York said the Creating Place program provides money to bring communities from the vision phase to the design phase of public art facility projects.

A workshop from 5:30 to 7:30 p.m. Monday will help move the community into the design phase of the project. A reception at 5 p.m. will precede the workshop at Cafe 99, 128 S. Scales St.

"The community workshop, I think, is going to be a hoot," said Spencer. "They will actually participate in the design process."

She said both consultants and York would be at the workshop. York, Sanoff and Adams will return with a design and a cost estimate.

Sign up for the workshop by Friday by e-mailing tspencc@ci.reidsville.nc.us or calling 347-2307.

Staff writer Miranda Baines can be reached at mbaines@reidsvillereview.com or 349-4331, ext. 35.

Marketing Methods

Communication has become part of the daily routine of business people, administrators, and professionals, yet there is a lack of awareness that many of their problems originate from and can be solved by communication. A well-developed communication consciousness will help to make meetings more effective and less hostile as well as to insure that important information reach the people that require its use. Communication awareness means that information is focused and translated into the language of the audience. The audience, whether client or user, should be understood as to, what they care about and why. Working with people often becomes a communications problem that can easily be overcome by including stakeholders in the development of the work that will ultimately depend on them for acceptance and success.

Walking Tour

Another approach to facilitate user's awareness to environmental situations, particularly where people have adapted to intolerable conditions is a planned walk or walkthrough the area of study. This walk allows participants to rediscover a familiar situation or to acquaint the participant with a new situation. This approach might include a map or plan designating specific stops to record impressions, and a list of specific tasks. This technique is most effective as an introduction to the participatory process. A map of an eight-block study area, locating specific stops, appeared in the Smithfield newspaper before an open community workshop. Townspeople filled the streets on this self-guided walking tour to rediscover the positive as well as negative features of the town.

Brainstorming

Teamwork is beneficial in creative problem solving, but nowhere more so than for idea generation. The best-known method for doing this is brainstorming. Classic brainstorming is a verbal method of problem solving used with small groups of from three to nine people with three rules to follow:

- 1. Generate as many solutions as possible*
- 2. Wild ideas are encouraged*
- 3. No criticism is allowed - judgment is deferred*

There are, however, other brainstorming methods sometimes referred to as brain writing, for groups' larger twelve members. These methods can also be used by a group of people who cannot meet in the same place at the same time.

Other brainstorming methods are:

Gallery: Each member is given an easel and a large pad with time to write down all his/her ideas about the problem. Time-out is called. Participants circulate among the easels, and then return to their own to make additions and modifications. Idea hitchhiking occurs. Notes are collected and given to another team for evaluation. This method is particularly effective for people who are uncomfortable when speaking in front of a group.

Cranford Slip Writing

Pin Card: People sit around a large table and write ideas on note cards. The cards are then passed around and participants can add their ideas and improvements to the original idea. Cards are then collected to be evaluated by another team. This method is used to collect ideas when large groups of people want to be involved in the process. After the problem definition has been presented, each participant is asked to write down twenty ideas on slips of paper, with each on a separate slip. These are collected and given to another team to organize and evaluate the ideas generated.

Interactive Methods

Verbal and written brainstorming techniques can be combined to take advantage of the best features of each approach. Groups of about twenty people can participate in interactive brainstorming, and these method feature periods of idea writing with verbal sharing of ideas.

Idea Trigger: After an initial period of silent activity, in which each participant writes down ideas on a notepad with two columns, each member takes turns reading their list. As members read from their list, other participants cross off any new or hitchhiking ideas they have in the second column. After going around the group once clockwise, the process is repeated moving counter-clockwise around the group. Once the second cycle is completed, the ideas are collected for later evaluation.

Further Information

Henry Sanoff, ***Community Participation Methods in Design and Planning***

Panel Format: When a larger group is present, say from 20-30 people, a panel of 5-10 participants can be formed, who then verbally brainstorm in front of the rest of the group. The group at large will write down their own new or hitchhiking ideas as they listen to the panel. After the process is completed, the ideas of both the panel and the “audience” are collected for later evaluation.



photo by H. Sanoff



Participation Process

Participation in community issues places serious demands and responsibilities upon participants. Although people voluntarily organize to participate in community projects, the technical complexity of such projects usually requires professional assistance. In addition to the need to address technical complexity, sound design and planning principles must be incorporated in the planning process. Without guidance, community groups may respond only to situations of crisis and may not achieve the goals that originally united them. The management of participatory efforts is important.

People will join if change can and will occur. Participation can function if it is active, directed and if those who become involved experience a sense of achievement. At the same time, a re-examination of traditional design and planning procedures is required to ensure that participation becomes more than confirmation of a professional's original intentions.

The goal of participation is to encourage people to learn as a result of becoming aware of an opportunity to examine new environments for learning. Learning occurs best when the process is clear, communicable, open, and encourages dialogue, debate, and collaboration. As more people learn about educational issues their decisions will have positive effects on the quality of the learning environment. Participation does not imply that there is no longer a role for institutional leaders. It only means that a dialogue is necessary between parents, teachers, students, educational administrators and public officials regarding needs and resources to meet needs. The architect's role is to facilitate the community's ability to reach decisions about facility design through an easily understood process.

Most often this will take the form of making people aware of environmental alternatives. This role also includes helping people develop their resources in ways that will benefit themselves and others. Facilitation is a means of bringing people together to determine what they wish to do and helping them find ways in deciding how to do it. A facilitator should make everyone feel included in what is going on and that what each person has to say is being listened to by the group. Facilitation can also include the use of a variety of techniques whereby people not professionally trained can organize themselves to create a change in the environment. If people are to discover the principle of quality for themselves, they are more likely to do so in small groups. Significant changes in people's behavior will occur if the persons expected to change participate in deciding what the change shall be and how it shall be made.

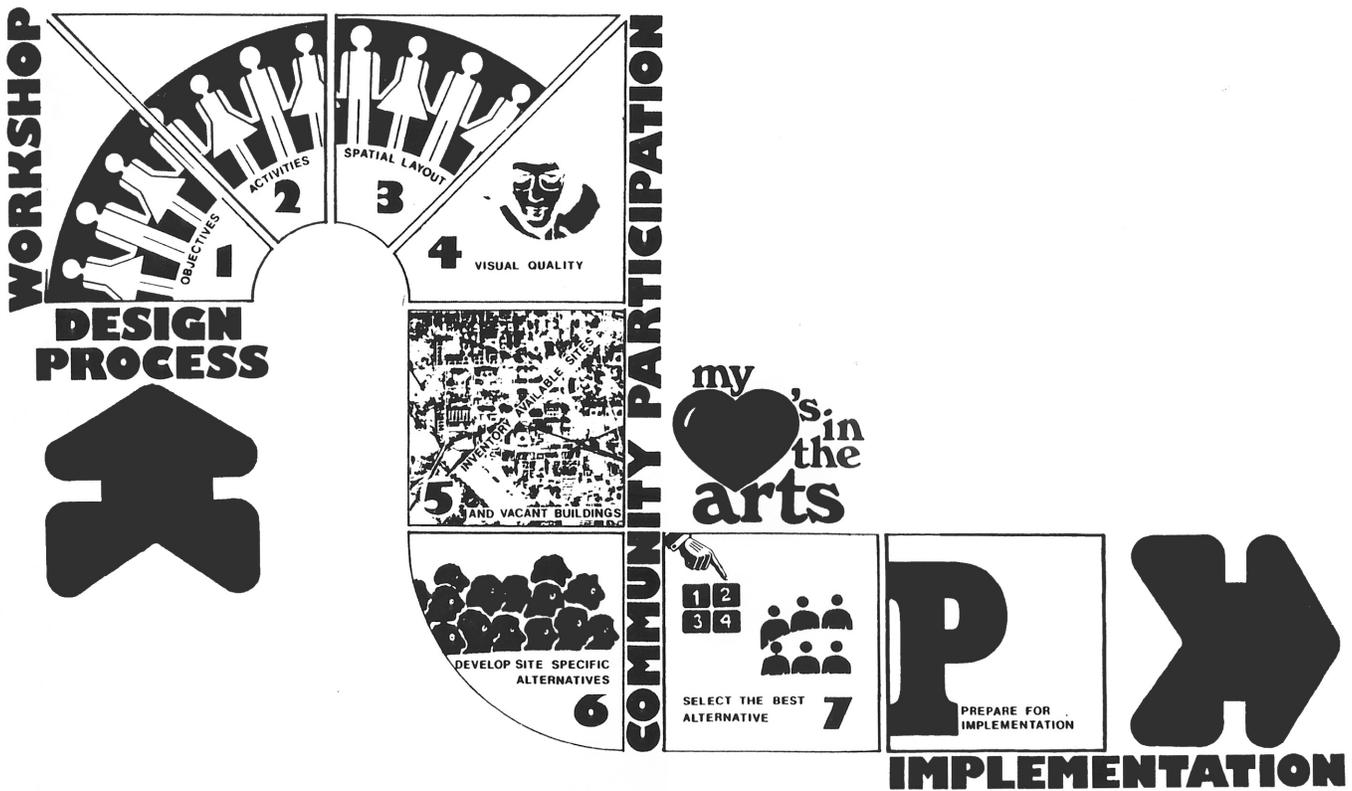


image by H. Sanoff

Good planning for community participation requires careful analysis. Although it is critical to examine goals and objectives in planning for participation, there are various techniques that are available, each of which performs different functions. In the last several decades, there have been numerous efforts to accumulate knowledge about various participation techniques, as well as the function that these techniques perform. Community surveys, review boards, advisory boards, task forces, neighborhood and community meetings, public hearings, public information programs, interactive cable TV, have all been used with varying degrees of success, depending on the effectiveness of the participation plan. Because community participation is a complex process, it requires considerable thought to prepare an effective participation program.

Participation Checklist

Engage community members in the development of a shared vision

Inform and educate the public about the arts center project

Encourage a sense of community ownership, pride of the project

Create interest about opportunities for the community to participate in the project as an outlet for local artistic and cultural expression

Create relationships between the arts council, the community and local arts and cultural groups

Engage youth to become active participants in arts and cultural activities

Build and maintain momentum for the project



photo by H. Sanoff



photo by H. Sanoff

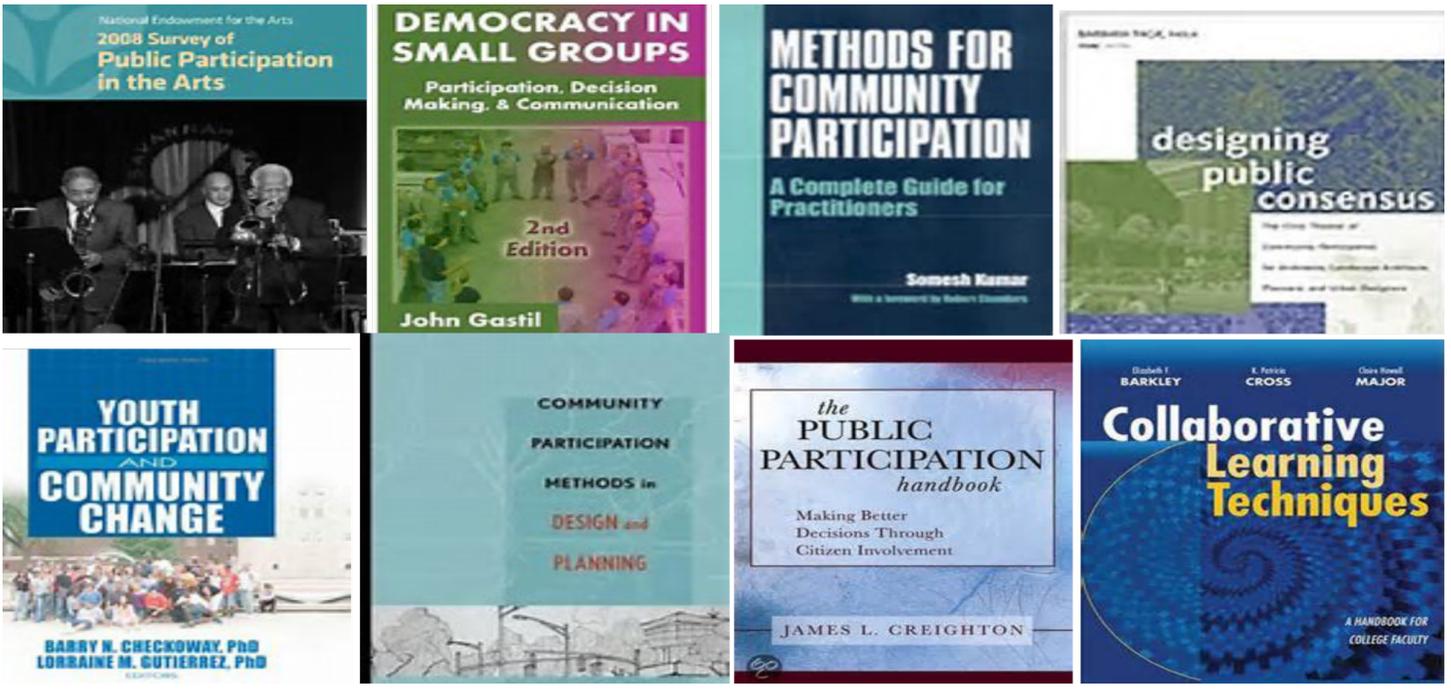
Further Information

Henry Sanoff. **Community Participation Methods in Design and Planning**

See more at:

http://artscapediy.org/Creative-Placemaking-Toolbox/Who-Are-My-Stakeholders-and-How-Do-I-Engage-Them/A-Guide-to-Engaging-the-Community-in-Your-Project.aspx#ensuring_your_project

Small groups engaged in the arts center space planning process are effective since they allow every member in a community workshop to participate.



Participation Techniques

The Community Workshop Process has proven to be a successful goal-setting technique, a collaborative exchange, and an interdisciplinary problem-solving approach. It is a successful participatory design strategy when applied to specific goal-oriented objectives of a clearly defined problem. It is a collaborative planning process when used in conjunction with other participatory techniques within a defined program. The two main objectives of the community workshop are as follows:

1. *To gain the unified support of a representative cross section of citizens who are committed to implementing the proposed solutions*
2. *To get the commitment of the power structure to secure the necessary resources to affect the changes*

The following are the basic workshop strategies:

Perception of a common goal or sense of urgency

Involvement of all factions of the community

Full citizen participation (includes those not experiencing the problem)

Maintaining a sense of individual contribution to the total process

Resolution of conflict and redirecting its energy toward community tasks



photo by H. Sanoff

The essential ingredients of a community workshop are:

An identifiable problem

User participation

Involvement of professionals from within and from outside the community.

The adoption of short and long term goals

A commitment to put the recommendations of the workshop into action

First, the community must have a sense of urgency about creating a community arts facility in order for a *workshop* to become an effective mechanism for change. It is important to get various groups to work together toward achieving common goals. This is more likely to occur if the individuals within these groups feel a sense of personal contribution to the total process. If citizens do not perceive that they can satisfy their own goals, they will not participate. Creating a dialogue within working groups will allow people who are not experiencing the problem to learn from those who are.

This process requires an accelerated rate of participation and an unveiling of all agendas. With all parties at the table, the dialogue evolves into decision-making. An individual's interests are not ignored; rather, they are considered with others and are modified accordingly.

The role of modification during the process is important to identify at the outset of the workshop. The eventual goal is local consensus. The extent to which consensus demands modification is something that cannot be ignored. In his discussion of consensus decision-making, Avery, in his book, *Building United Judgement*, comments, "What occurs in consensus is not compromise, i.e. giving up of something you want, a something that is assumed to be fixed and unchangeable, but a profoundly if subtly different event: reformulation, in which what you started out wanting itself changes. You do not lose something of this fixed position, you change, see something better, improve your benefits in the contexts of the group exchange, the new information, the longer better vision generated."



photo by H. Sanoff

Consensus is seen as an agent of self-awareness and knowledge through action or learning by doing. On the other hand, compromise is seen as a loss. The perception of this “loss” needs to be adjusted so that the consensus process is seen more as an evolving modification or reformulation of ideas.

Strategic planning cycles typically begin with an appreciation and articulation of a perceived necessity and threat. Opportunity also can capture people’s attention, although it seems to do so less frequently than necessity and threat. People and organizations are attached to ideas. Organizations, agencies, and institutions are all organized around ideas, many of which are outmoded. Strategic planning, if it is to be effective, is often focused on replacing the way things are being done now with other ways. It is more important to manage ideas, rather than people or structures, because ideas are the rallying points of collective action.

A group process for identifying strategic issues is referred to by Greenblat & Duke as the “snow card” or “snowball” technique that combines brainstorming, which produces a long list of possible answers to a specific question---with a synthesizing step, in which answers are grouped into categories according to common themes. Each of the individual answers is written onto a 5-by-7 inch index card called a “snow card”; the individual cards then are fastened to a wall according to common themes, producing several “snowballs” of cards.

Guidelines for using the snow card technique are:

Select a facilitator to guide the process.

Form the group(s) that will use the technique. The group size can vary between 5 to 12 members. Several groups can be formed if large numbers of people wish to participate.

Participants should be seated around a table where the index cards can be read clearly by all members.

Participants should focus on a single problem or issue.

Participants should silently brainstorm as many ideas as possible, and select five best items to be transcribed onto separate index cards.

Cards are collected by the facilitator, fastened to the wall, clustered by all participants, and then discussed until agreement is reached about categories and their contents.

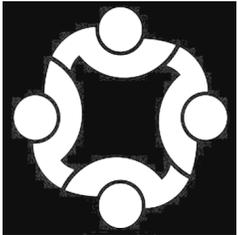
Further Information

Michael Avery. ***Building United Judgement.***

Cathy Greenbelt & Richard Duke. ***Principles and Practices of Gaming Simulation.***



photo by H. Sanoff



Workshops

Workshops are the settings for many types of participatory techniques. The term workshop means that citizens engage in experiences that provide an opportunity for learning about human relations. Learning is most functional when it grows out of personally involving experiences that require reflecting, developing, and testing of new insights and approaches to problem solving. These processes become clear when participants are required to resolve their differences as they pursue a common goal.

Workshops achieve a high level of interaction between people sharing a common purpose. A workshop is a planned event in which participants learn from each other as they explore issues. An important component in the development of a workshop is that of building group cohesion. Opportunities should be provided for group members to become so involved with each other that they begin to see each other as persons and become interested in each other. It is the intent of this experience to facilitate learning that might otherwise be haphazard and diffuse. To accomplish this, it is necessary to organize the experience so there is a focus to the group process. It should also increase the probability that certain learning will occur for the participants. This experience, however, does not dictate what a participant should learn.

Development of characteristics such as listening and problem solving are skill-building aspects of the goals. They include methods of interpersonal communication, group problem solving, sensory awareness, giving and receiving feedback, and team building. Techniques employed to direct learning include activities such as making or building something, discussions, summarization's, board games, interviews, inventories or checklists, role-playing, and tasks.



photo by H. Sanoff

An appropriate combination of goals and techniques will produce an atmosphere appropriate for learning. Workshops can vary widely in topics, time lengths and goals, so it is necessary that all three be carefully chosen. Since the workshop participants will be using various activities to heighten their sensitivity to the environment, the meeting space and graphic quality of the materials are important factors that can contribute to a successful session. The quality of meeting space should reflect an awareness of the environment by insuring adequate ventilation and light, movable furniture and a general setting that would make the participants feel comfortable. Arrangements setting the audience apart from the speaker are not desirable since it is important to establish a feeling of informality and encourage interaction.

Generally it is useful to promote an upcoming workshop, especially those open to the public, with mail flyers, press releases to the newspaper, and television and radio coverage. Participants attending workshops should receive an information packet including the program and workshop schedule. It is also useful to document the workshop by taking photographs, slides, videotapes, or audiocassettes, as well as recording all decisions.

Certain activities are basic to any environmental workshop. First, it is necessary to clearly state the workshop's goals, schedule and events. Participants will become involved if they know what to expect. As an opening activity it is desirable to provide the participants with a personal experience that will relate to what they will encounter. This overview might take the form of a simple lecture, the presentation of environmental issues, or a slide show, which introduces basic concepts of awareness, understanding and action. The focus should be on active participation in activities that involve all the senses, allowing discovery and encouraging exploration. Each participant should carry new information and fresh insights from the workshop. Group performance is more effective when it is clear to the member why the group was formed. It is important that there be a leader who will clarify the members' roles and group objectives of the workshop. Appropriate role definitions will help reduce barriers among members, encourage free communication, and decrease the tendency for high-status individuals to be unduly verbal.

Workshop participants need to understand the context of their discussions and see the potential of their collective creativity before the process starts. Workshop participants should be divided into groups of five to nine people, since groups of fewer than five people may lack the knowledge or critical judgments available to analyze the problem and reach a decision. As groups become larger than nine people, an opportunity to participate decline and dissatisfaction occurs. Workshops can be conducted with many parallel groups in

one or several locations simultaneously, however, opportunities for groups to periodically present their conclusions are necessary.

Antagonism and conflicts arise when groups create together just as they do in 'real-life' situations. In both situations negative forces can emerge which can destroy personal relationships and group cohesiveness, or become positive forces for dynamic change and interchange. The core of the issue is to recognize conflict and to make it acceptable and visible, not attempt to squelch it or deny its validity. Conflict, when looked upon as an important resource, can become useful rather than destructive. A group leader or facilitator can help members share activities and learn to work together.

One major source of conflict in community workshops occurs when participants feel that their viewpoints are not being heard and, for this reason, they become belligerent and antagonistic. It is the responsibility of the group facilitator to see that conflicts, when they arise, are settled constructively. One of the important ways of resolving conflict is for the leader to listen to what is said and then to repeat it -- making sure of what the person or the group has said. This is called the language of acceptance, which means that one person accepts the other person even though you may not agree.

A recorder working with each group is also an important contributor to the successful operation of the process. The recorder's function is to keep notes about what everyone in the group says so that in feedback sessions, each person has the assurance that he or she is being listened to and their input is being valued. Summaries are one method of group feedback that helps to resolve conflicts. After each session, the group leader can summarize important points, insuring that everyone's point of view has been accurately stated. This insures that the process evolves on a basis of common agreements and people can identify and accept accomplishments before continuing on to the next activity.

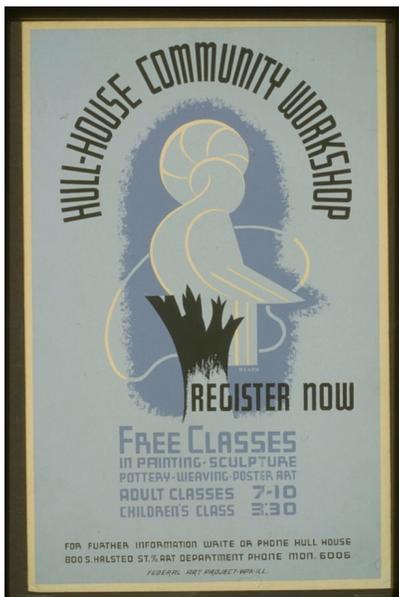


photo by Library of Congress

In participatory sessions, opinions, biases and judgments have their place, but their purpose is to allow choice and encourage input rather than to prevent ideas from flowing. Summaries during the session allow the group to perceive what has been happening and to determine how to continue. Agreements can be reached or disagreements can be made visible so they can be constructively resolved. This information should be diagrammed in a series of easily understood drawings and models. Based on the objectives agreed upon in the workshops, a series of program alternatives can be developed. Alternatives should be discussed in meetings with appropriate groups and may be presented to the larger community for approval.



photo by H. Sanoff

The intention is to agree to which of the solutions best responds to the concerns of all participants. This final workshop is a necessary step prior to implementation of the project. Workshops are an effective method for achieving face-to-face interaction between citizens as they share in decisions that determine the quality and direction of their lives.

Study Circles

The basic steps for organizing a study circle are outlined by the Study Circles Resource Center (SCRC). They include:

Organize a working group of community leaders

Involve the working group in a study circle process

Program planning by the working group

Identify and recruit sponsors

Recruit and train discussion leaders

Develop a timetable to coordinate all study circles

Generate media coverage to promote the study circle program

Recruit study circle participants

Inform all participants about proposed actions

In contrast to typical public meetings and workshops, a community-wide dialogue on public issues is accomplished by study circles grounded in the historical town meeting tradition. They consist of small groups of 5 to 15 people who agree to meet several times to collaboratively discuss a community issue. Study circles are voluntary and highly participatory. Each member has an equal opportunity to participate so the group can assimilate the experience of all its members. People are invited to share their ideas and learn from each other. In the process they can explore new ideas because agreement is not an objective of the discussions.

In the past, most study circles have taken place within schools, colleges, community groups and religious institutions where important issues were considered. Recently, however, there is a growing interest in community building using a community-wide study circle program.

Community-wide study circle programs tend to be broad-based discussion sessions involving numerous study circles. Extensive collaboration among community organizations allows for the involvement of citizens from all parts of the community. They generally develop out of a sense of urgency resulting from a local or pending crisis and often evolve into successive rounds of discussions. On the personal level, study circles allow participants to “take ownership” of an issue. Participants form new friendships and new community connections. Participants also learn that they are often not alone in their desire to confront an issue.

For organizations that sponsor study circles, it broadens their connections to the community, and new working relationships with other organizations develop. For the community, the study circle can result in actions that include everything from new playgrounds to programs for addressing community problems. Study circles can also lead to new collaboration between community sectors. A community-wide study circle program is usually initiated by a working group of community leaders who approach the issue from different experiences and perspectives. A study circle among the working group will allow participants to understand the process and the value of a dialogue between different community organizations. It will also help to solidify the working relationships within the group.

The working group is responsible for planning the program that entails recruiting study circle participants, leaders, and identifying sites in the community. It also requires the identification and recruitment of sponsors who can lend their resources and credibility to the program.

Once sponsors have been recruited pilot study circles will help to solidify their commitment and their understanding of the study circle process. Pilot study circles can also help to recruit a pool of potential discussion leaders. Once recruited, discussion leaders will require training through the support of a local college or university or human relations organization. Media coverage of the study circle program can help to gain greater community visibility and to explain why people should take part in study circles.

Model Making Workshop

A collaborative project between high school and kindergarten students focused on a waterfront development model locating arts and cultural activities.

Further Information

Robert Chambers, ***Participatory Workshops.***



photo by H. Sanoff



Art Gallery

Existing

What three features do you like best about the scene?

- I. original character, materials form
- II. generous space in foreground
- III. potential and position

What three features do you like least about this scene?

- I. Absence of landscaping
- II. Art gallery sign
- III. Delapidation



Design Idea

What three features do you like best about the scene?

- I. landscaping
- II. sign + projection room removal
- III. Public Use

What three features do you like least about this scene?

- I. Mural
- II. Milk depot entry
- III. lack of relevant sign



Bangalow, Australia

A series of community workshops in Bangalow, a small town in Australia, brought together a wide range of participants concerned with the town's future. The thrust of the Arts and Culture events consisted of involving community residents in a meeting at the local public hall. Community residents, working in small groups, commented on several key town's features as well as design ideas for changes. The primary focus was the image of the Art Gallery and how it can be more welcoming.

Project conducted by by H. Sanoff , M. Devine, A. McAllen, R. Ackland, D. Young, D. Huxtable



photo from Google Earth street view

An Arts Workshop consisted of children working in their school where they developed a collaborative mural depicting their aspirations for the town's future. The mural was posted in the Community Workshop.



photo by H. Sanoff



photo by H. Sanoff

*Highland Park,
Richmond, VA*

The aim of the workshop was to allow each participant to select three goals with the highest priority for a key community issue, such as Education and Culture. The procedure for achieving this was to provide each participant with 3 colored tabs to fasten to three goals they felt were important.

Individuals then participated in a group with a facilitator (Jeff Levine) keeping the discussion focused. The group received a list of the goals achieving the highest priorities. Group discussions focused on identifying strategies to match each goal, and developing an action plan for each strategy. Action plans answered the question of “who, how, and when?”

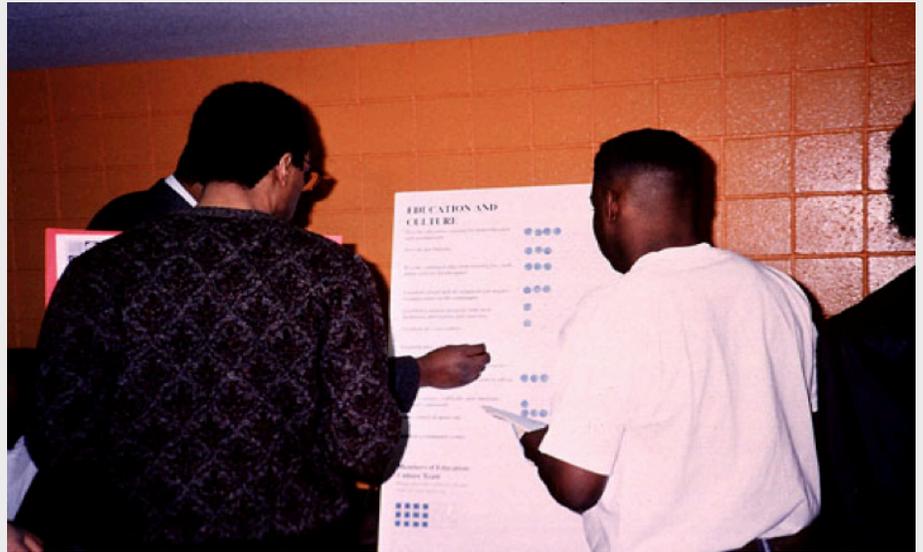


photo by H. Sanoff



photo by H. Sanoff

EDUCATION AND CULTURE

- Provide education training for undereducated and unemployed ○○○○○○○○
- Provide job training ○○○○○○○○
- Provide continued education training for youth, adults and the handicapped ○○○○○○○○
- Establish a local skill development/job market training center in the community ○○○○○○○○
- Establish a mentor program with local business, universities and churches ○○○○○○○○
- Establish day-care centers ○○○○○○○○
- Establish after-school programs ○○○○○○○○
- Develop a self-awareness and esteem program ○○○○○○○○
- Sponsor art, culture and special events to attract people to the area ○○○○○○○○
- Provide a racially, culturally and ethnically integrated community ○○○○○○○○
- Reduce school dropout rate ○○○○○○○○
- Establish a community center ○○○○○○○○

image by J. Levine

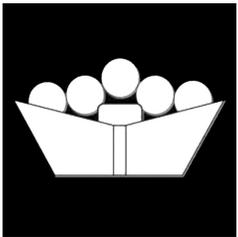


photo by H. Sanoff

A promotion campaign including graphics material and banners to announce the forthcoming meeting.



photo by H. Sanoff



Visioning

Visioning is a process that seeks to create useful guides for public actions intended to position the community for the future. Participants are asked to think about how the arts community should be and find ways to identify, strengthen and work toward a community vision. Participants are asked how they would like their arts environment to be in 20 years and to try to put that vision into words or images. It is effective to start the process with a large group informally brainstorming what should be included in the community vision. Then, breaking into small working groups of about seven, participants should discuss the ideas and present them to the larger group. Once participants present their views, common themes are identified and strategies are developed to move the community in the direction of the vision. Although specialists may carry out specific policies and recommendations, citizens remain responsible for the framework within which decisions are made. The shared vision belongs to the group rather than to any one individual.

Community visioning projects are conducted by citizens, often referred to as stakeholders, who care about the future of their communities. The stakeholders in successful visioning processes represent the community's diversity. As the planning group for the visioning process, they set goals and develop the action plan and implementation strategies.

Successful visioning projects usually follow a similar process. The National Civic League has identified a 10-step process:

- 1. The Initiating Committee** - This group of about 10-15 people representing the broader community lays the foundation for the visioning process. They focus on the process and logistics necessary to move the process forward. Their diverse interests lend credibility to the process.
- 2. The Project Kickoff** - This initial event allows participants to get to know each other and to understand the purpose of the visioning process.
- 3. The Environmental Scan** - At this stage it is useful to examine those forces from the state and national level that can impact the community.
- 4. The Community Profile** - Here the participants examine the current circumstances in the community and examine their future if no intervention occurs.
- 5. The Civic Index** - This is a tool developed by the National Civic League to measure the communities problem-solving capability.
- 6. The Community Vision Statement** - A vision is the way to develop a framework for projects and priorities for 10, 20, or 30 years into the future.
- 7. Action Plans** - Participants identify projects, implementation strategies, timelines, and responsible parties.
- 8. A Community Celebration** - A visioning process should conclude with a celebration acknowledging the work of all participants and announcing the plan to the community.
- 9. Shifting from Planning to Implementation** - This is the transition stage where responsible parties build on the momentum of the celebration and begin their work.
- 10. The Implementation Committee** - Successful visioning projects require a group to oversee and support the implementation process.



Strategic Planning

Strategic planning is an organized effort to produce decisions and actions that shape and guide what an arts community is, what it does, and why it does it. Strategy is the act of mobilizing resources towards goals. It includes setting goals and priorities, identifying issues and constituencies, developing an organization, taking actions and evaluating results. Strategic planning requires information gathering, an exploration of alternatives, and an emphasis on the future implications of present decisions. It can facilitate communication and participation, accommodate divergent interests and values, and foster orderly decision-making and successful implementation.

The following are the basic workshop strategies:

Perception of a common goal or sense of urgency

Involvement of all factions of the community

Full citizen participation (includes those not experiencing the problem)

Maintaining a sense of individual contribution to the total process

Resolution of conflict and re-directing its energy toward community tasks

A strategic plan is a method of developing strategies and action plans necessary to identify and resolve issues. The challenge in creating a plan is to be specific enough to be able to monitor progress over time. To be usable, a strategic plan should have built-in flexibility to allow for revisions to occur, as new opportunities become apparent. Strategic planning is action oriented, considers a range of possible futures, and focuses on the implications of present decisions and actions.

The development of a strategic plan requires the creation of a vision statement to provide suitable guidance and motivation for the ensuing process. The vision should emphasize purposes and arrived at through group sessions to establish a common reference point for the broad objectives of the community. It outlines the key areas of concern within the community and will help people make decisions that support that vision.

The foundation for a strategic plan, often referred to as environmental assessment, considers needs, priorities, issues and opportunities. Environmental assessment, or post-occupancy evaluation (POE) is the practice of using methods such as surveys, questionnaires, observation's of people's behavior, and focus groups to discover exactly what makes the educational environment work well for its users. POEs can be effective in correcting environmental errors by examining buildings in use, or in preventing potential errors using survey results in a projects' programming stage. Such environmental assessments have also helped to persuade arts groups to choose design alternatives that they might not otherwise have considered.

The community workshop process has proven to be a successful goal-setting technique, a collaborative exchange and an interdisciplinary problem-solving approach. It is a successful participatory design strategy when applied to specific goal-oriented objectives of a clearly defined problem. It is a collaborative planning process when used in conjunction with other participatory techniques

within a defined program. The two main objectives of the community workshop are as follows:

1. To gain the unified support of a representative cross section of citizens who are committed to implementing the proposed solutions.
2. To get the commitment of the power structure to secure the necessary resources needed to affect the changes.

The community must have a sense of urgency about creating a community arts facility in order for a *workshop* to become an effective mechanism for change. It is important to get various groups to work together toward achieving common goals. This is more likely to occur if the individuals within these groups feel a sense of personal contribution to the total process. If citizens do not perceive that they can satisfy their own goals, they will not participate. Creating a dialogue within working groups will allow people who are not experiencing the problem to learn from those who are. An identifiable problem

The essential ingredients of a community workshop are:

User participation

Involvement of professionals from within and from outside the community.

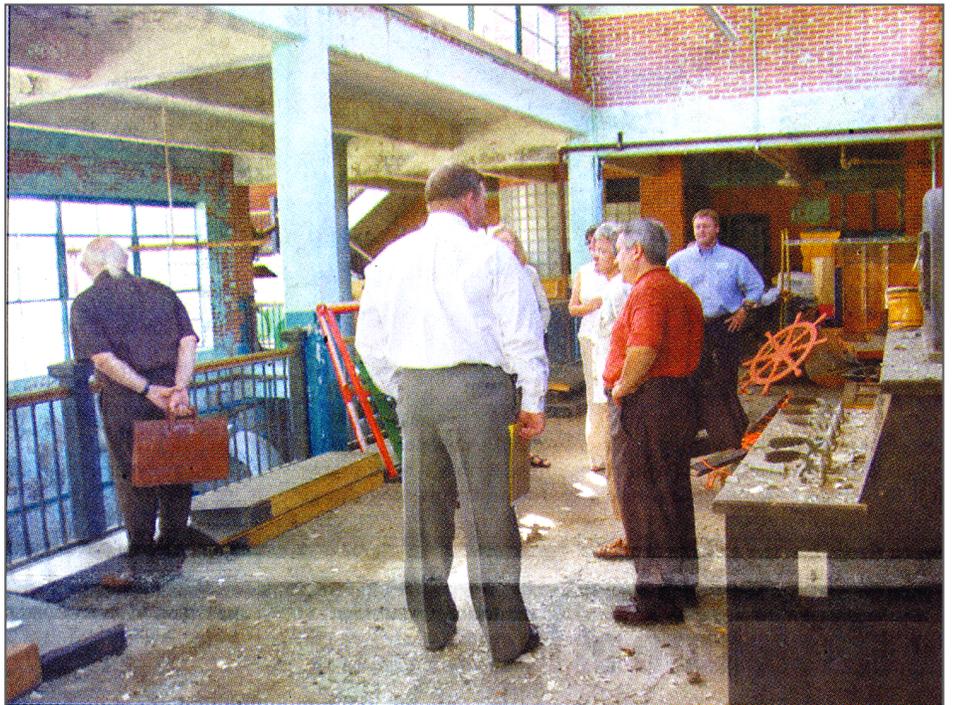
The adoption of short and long term goals

A commitment to put the recommendations of the workshop into action

This process requires an accelerated rate of participation and an unveiling of all agendas. With all parties at the table, the dialogue evolves into decision-making. An individual's interests are not ignored; rather, they are considered in relation to others and are modified accordingly. The role of modification during the process is important to identify at the outset of the workshop. The eventual goal is local consensus. The extent to which consensus demands modification is something that cannot be ignored. In his discussion of consensus decision-making, Michael Avery comments, "What occurs in consensus is not compromise, i.e. giving up of something you want, a something that is assumed to be fixed and unchangeable, but a profoundly if subtly different event: reformulation, in which what you started out wanting itself changes." You do not lose something of this fixed position, you change, see something better, improve your benefits in the context of the group exchange, the new information, the longer better vision generated.

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STAFF PHOTO BY BRIAN FAIN

Local artists, city officials and two consultants recently toured the abandoned water plant to see if it could be used as an arts center. Information on possible designs and costs is expected in December.

Arts Council has vision for city's abandoned water plant

GENA SMITH
STAFF WRITER

LUMBERTON — The Robeson County Arts Council hopes to brighten the community with red, blue and green paint, which it expects to splash inside the old water plant to turn the eyesore into something attractive and functional.

The county's Arts Council, which has existed since 1985, received a grant in August to pay two consultants from the North Carolina Arts Council to come to Lumberton to recommend how the Water Street building can be reshaped into an arts building.

The two consultants, Henry Sanoff and Graham Adams, held a workshop earlier this month at City Hall during which 40 local artists and interested community members offered ideas.

"I was surprised," said Becky Thompson, secretary of the Robeson County Arts Council. "The ideas have been so expansive."

The vision includes classrooms, studios, a restaurant, a gallery and a store. Sanoff and Adams are expected to have some drawings and cost estimates for the Arts Council next month.

"I do think we really need some art in Robeson County," 17-year-

old Marcy Bishop said. "I think it's a really great project to be involved in because it's bringing art into the picture for Robeson County because, you know, what does Robeson County have? There's not really a lot going on."

Bishop, a student at West Bladen High School, is an acrylic painter who recently added oil to her palette. She said she can't wait for the Arts Council to transform the 12,000-square-foot building.

"I think it would inspire (my peers) to be more creative," Bishop said. "I would be inspired if I'd seen it... I know some people who are good at art, but they

Further Information

Michael Avery. *Building United Judgement*

Donald Schon,. *The Reflective Practitioner.*

The sculptures that are highlighted in this walking map are simply a handful of those that make up our sculpture collection. To view and locate all of the pieces, you may visit www.caldwellarts.com/sculpture

This map was funded in part by a grant from The Unifour Foundation, Inc. A Component Fund of the North Carolina Community Foundation.

While downtown, you will also notice sculptures that are part of Tucker's Gallery. Tucker's Gallery is a showcase of outdoor works created by area sculptors and displayed in downtown Lenoir. Each time you visit you may see something "old" replaced with something new. Many pieces in Tucker's Gallery are purchased by visitors to the gallery. This outdoor gallery is managed by local artists and is not officially affiliated with the Caldwell Arts Council. However, you may call the Caldwell Arts Council for more information at 828-754-2486.

online image by www.caldwellarts.com



Asset-based community development is a constructive approach that focuses on the valued aspects and skills of the community and builds future strategies on these assets. Rather than the problems and needs of the community, strengths and potentials of the community is the main focus in this approach.

Arts Based Assets

Assets are positive aspects of the community that are valued by community members and seen essential to be sustained for future generations. Assets can be physical and tangible entities such as buildings or people in the community, or they can be intangible such as neighborhood organizations, or certain community values and skills. Identification of assets is an important step in any asset-based development study and requires participation of community members. This process is called community engaged asset mapping and is useful in understanding shared values and recognized strengths of communities. Community engaged asset mapping will give community members the opportunity to discuss different attributes of their communities, give them power in decisions shaping their communities and will provide useful outputs for future strategies. Such a process will produce an inventory of both tangible and intangible potentials in the community which may result in an actual map as well as information needed for developing future strategies. In the end of asset mapping process, you may collect:

An inventory of all the good things about your community

A ranking of the most valued aspects of your community

The reasons why people place high value on assets in your community

Arts based assets can be identified in a community-engaged asset mapping process. Physical assets, such as arts related buildings, workshops, stores, performance areas and the like can be identified in a focus group of artists or a community workshop. Similarly, intangible assets, such as artists, key people and organizations related to the arts and the types of arts they are involved can be identified in community workshops.

Assets are what we want to keep, build upon, and sustain for future generations.



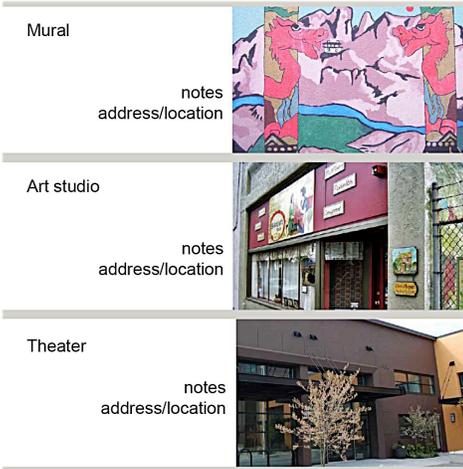
photo by H. Sanoff

Asset Mapping Methods

There are several methods that can be used in community engaged asset mapping. Most common and beneficial methods that can be used in identifying arts-based assets are inventories, community walks, photo-visioning and story telling. Focus group meetings and community workshops are useful venues to bring together arts-related people and gather information on arts based assets where one or more of the following methods can be applied. In some cases where organizing such a meeting is not possible questionnaires and interviews may be utilized.

Arts Inventories

Making an arts inventory is one of the first steps of arts based asset mapping. An arts inventory is a list of arts related assets, both tangible and intangible put together on an actual map format. Making an arts inventory will help to have an overall picture of what assets a community has related to the arts. The location of artists workshops, arts stores, performance areas as well as any possible space or building that can be utilized for arts purposes can be identified on a map. Information such as names, types of arts and location of artists and groups working on arts can easily be integrated to an inventory map.



modified image from Portland asset map



photo by H. Sanoff



image by E. Demir Mishchenko

A simple map of the area can be used as a base map where the information can be recorded on the map in community workshop. Key people in town, arts associations can also provide helpful input for an arts based asset inventory. A current base map of the area can be obtained from the city planning departments. Nowadays there are several digital mapping softwares or websites available online where a base map can be easily obtained. Google Maps or Google Earth provide free maps of almost all locations in the world.

Community Walk

A community walk is a method where information on an area of interest and participant evaluations about an area of interest are collected through an organized walk through activity. Evaluation questionnaires, base maps, or route sketches can be handed out to participants for this activity. A community walk can be done individually where these handouts can be distributed to participants with a given deadline for return. Likewise, a guided or unguided group community walk activity can be organized where a community workshop may follow and community members can share their first-hand experience.

Other recording notes about assets directly on the handout, the participants may take photographs or record videos of their observations which may later be recorded on a collective asset map.

Familiar features of our everyday environment sometimes can be surprisingly unfamiliar. Most people can easily walk past a building every day without ever noticing it. In this first step – a walking tour through the town will consist of observing the buildings, the open spaces, the roads and linking paths, the parking spaces, and the road signs. This rediscovery process is aimed identifying the town’s assets, which includes the qualities, and potentials. We will use our discoveries and experiences to make decisions about what should be done to benefit the town and its visitors, and share those experiences at a community workshop.

Selma Walking Tour

The walking tour path and the locations of stops are indicated in the map. It is suggested that you follow the sequence shown on the map. Starting point: Pollock Street X Railroad Street. Walk along Pollock Street towards Anderson Street. At what point do you feel that you are entering the downtown area?

Stop 1: Does this view lead you into the downtown? Look towards the row of buildings on the other side of Anderson Street. Are these buildings being used to their full potential? How else might they be used?

Stop 2: Observe the open space around you. What would you like it to be used for? As you walk up the alley on your left, note your reactions. Would you make any changes in the surroundings? If so, which changes would you make?

Stop 3: Stand at this point and observe the view towards Pollock Street, the back of the buildings, the trees, and the grass. What are your impressions of the area?

Stop 4: Observe the row of buildings across the street. Notice the canopy and the details on the facades. What do you particularly like about this view? Turn left on Raiford Street. While walking, note your reactions as you approach the corner of Raiford and Anderson Streets.

Stop 5: Look at the old Person-Vick building diagonally opposite. What features of this building do you like the most? Continue your walk along Raiford Street taking particular note of the graphics along the way and record your impressions?

Stop 6: Look towards the theater. What do you think about its location?

Stop 7: Would you like to sit and spend some time in this location? Which of its attributes do you like most? Would you like this place to be used for any other activity?

Stop 8: What do you feel about this space? Would you like it to be used for any other activity? Continue long the alley into Railroad Street. Look to your left towards the railway station. Notice also the area between you and that building. What are your reactions about this space?

Stop 9: Stop at the corner of Railroad and Raiford Streets. Look at the entire length of Raiford Street. What do you feel about this view? Would you make any changes on what you see? If so, what changes would you make?



You have now completed your walk through the downtown area. What are your favorite buildings in this area? Do you often come here? If not, what do you feel would make you come more often?

Community Arts Inventory Data Form

In column 1, identify the arts activities that ARE PROVIDED in YOUR COUNTY. In column 2, identify the arts activities IN WHICH YOU PARTICIPATE. In column 3, identify the arts activities YOU WISH WERE PROVIDED IN YOUR COUNTY.								
PERFORMING ARTS	1	2	3	VISUAL ARTS	1	2	3	
Musical Theater				Engraving				
Comedy/Drama				Lithography				
Children’s Theater				Silk Screening				
Story Telling				Calligraphy				
Mime/ Clowning				Painting/Drawing				
Puppetry				Sculpture				
Cabaret				Photography				
Set Design				Poster Art				
Opera				College/Montage				
Orchestra/Symphony				Film Making				
Band				Television				
Chamber				Digital Arts				
Small Group								
Solo/Recital				CRAFTS	1	2	3	
Singing				Musical Instrument Making				
Chorus/Choir				Ceramics/ Pottery				
Children’s Chorus				Toy Making				
Music Recording				Basket Making				
Ballet				Dolls				
Ethnic/Folk/Square dance				Furniture Making				
Modern dance				Stained Glass				
Ballroom dance				Glass Blowing				
				Gardening				
Notes:				Flower Arrangement				
				Weaving				
				Sewing				
				Needlepoint				
				Quilting				
				Batik				
				Clothing/ Fashion				

image by H. Sanoff & E. Demir Mishchenko

See more at:

<http://artscapediy.org/Creative-Placemaking-Toolbox/Who-Are-My-Stakeholders-and-How-Do-I-Engage-Them/An-Introduction-to-Cultural-Asset-Mapping.aspx#sthash.ddeeHrAX.dpuf>

Culture Mapping

Identify the creative people, organizations, companies and other resources in the neighborhood, and how do they connect with each other.

Identify creative and cultural issues, challenges and opportunities.

What are the creative space issues, challenges and opportunities?

Is the area known for culture or engaged in cultural tourism promotion?

Engage the creative assets and cultural resources already embedded in the community?

See more at:

<http://artscapediy.org/Creative-Placemaking-Toolbox/Who-Are-My-Stakeholders-and-How-Do-I-Engage-Them/An-Introduction-to-Cultural-Asset-Mapping.aspx>

SKILLS CHECKLIST

Name: _____

Address: _____

Neighborhood: _____ Phone: _____

Days/Times Available: _____

What are your skills, abilities, and gifts?

- | | | |
|---|---|--|
| <input type="checkbox"/> Singing | <input type="checkbox"/> Carpentry Skills | <input type="checkbox"/> Technology (radio, TV, DVD, computer, etc...) |
| <input type="checkbox"/> Playing an instrument
(_____) | <input type="checkbox"/> Auto-Repair Skills | <input type="checkbox"/> Transport (car, van, bus, truck) |
| <input type="checkbox"/> Production | <input type="checkbox"/> Fishing | <input type="checkbox"/> Construction |
| <input type="checkbox"/> Painting | <input type="checkbox"/> Mowing Lawns | <input type="checkbox"/> Plumbing |
| <input type="checkbox"/> Drawing | <input type="checkbox"/> Electrical Skills | <input type="checkbox"/> Handiwork |
| <input type="checkbox"/> Pottery | <input type="checkbox"/> Tutoring | <input type="checkbox"/> Child Care |
| <input type="checkbox"/> Sculpture | <input type="checkbox"/> Mentoring | <input type="checkbox"/> Cosmetology |
| <input type="checkbox"/> Photography | <input type="checkbox"/> Writing Grants/Letters | <input type="checkbox"/> Hair Design |
| <input type="checkbox"/> Other art skills | <input type="checkbox"/> Writing Reports | <input type="checkbox"/> Elder Care |
| <input type="checkbox"/> Theater | <input type="checkbox"/> Typing | <input type="checkbox"/> Agriculture/Farming |
| <input type="checkbox"/> Dance | <input type="checkbox"/> Making Phone Calls | <input type="checkbox"/> _____ |
| | <input type="checkbox"/> Cooking/Baking Skills | |

Have you ever taught a class? _____

If so, what subject/grade level? _____/_____

image by



photo by H. Sanoff

Photo Surveys

Photo surveys help groups develop design ideas by taking and discussing photos of their existing environment. They can be used as part of an action planning event or as an independent activity.

Photos can be taken of memorable places, beautiful buildings, special places



photo by H. Sanoff

Community engaged asset mapping techniques



photo by H. Sanoff

A mapping strategy based on the **game twister** was created to engage teenagers in locating places for cultural activities in their town



photo by H. Sanoff

A game based on Monopoly where children drew pictures of cultural and recreational activities



photo by H. Sanoff

A drawing wall allowed children to contribute to the community planning process.



online image by unisa.ac.za

Children's model of their ideal neighborhood focusing on cultural activities



photo by H. Sanoff

Adults and children engaged in a community mapping workshop



photo by E. Demir Mishchenko

Candy and clay used for building a model



photo by H. Sanoff



Goal Setting

The results of a community arts assessment can serve as a starting point for the identification of goals. A goal is an end toward which an effort or direction is specified. A goal specifies a direction of intended movement not a location. In this sense a goal reflects an underlying value that is sought after and is not an object to be achieved. Goal setting can be seen as the guiding process necessary for creating successful community arts facilities.

Goals identify what should be accomplished through the plan. Therefore, it is the participants in the planning process who are responsible for shaping goals over the course of the project. Goals begin as open-ended ideas derived from knowledge of community needs. Whereas a goal is the desired general result, an objective is the desired specific result. Objectives should respond to each goal by defining a direction. They are definable and measurable tasks that support the accomplishment of goals.

Twelve reasons for setting goals:

- 1. Setting goals provides a sound basis for planning, implementation, and evaluation.*
- 2. Setting goals clarifies problems.*
- 3. Planning based on goals elicits community support.*
- 4. Goal setting leads to positive action.*
- 5. Goal setting leads to creative problem solving.*
- 6. Goals are based on the potential of a community.*

7. Plans based on goals can be evaluated and consciously changed.
8. Goal setting promotes human resource development.
9. Goal setting identifies the community-wide needs and values of minorities and special populations.
10. Goal setting has long-term educational value for the participants.
11. Goal setting is a good investment.
12. Participatory goal setting demonstrates good faith on the part of community leaders.



photo by H. Sanoff

Goals may be stated in a variety of ways. Jones suggests the **PARK** categories be used to organize goal statements:

Preserve (what we have now that is positive)

Add (what we do not have that is positive)

Remove (what we have that is negative)

Keep out (what we do not have that is negative)

Goal identification, the first stage, requires an awareness of the problem and a willingness to confront controversial issues. Goal clarification is the attempt to understand and describe feelings and emotions that may be explicit or unexpressed and implicit. Identifying goal priorities is a process of rank ordering according to a certain criterion. The sum of goal identification, goal clarification, and establishing goal priorities comprises what is commonly known as goal setting. The primary inputs to goal setting are the collective knowledge, skills, abilities, and experiences of participants in the process. Although most processes are iterative, there are three stages of development integral to goal setting that require examination here are three stages of development integral to goal setting that require examination.

A goal statement should contain one major thought, but not specify how it will be met. Statements should begin with an action word such as develop, provide, maintain, reduce, continue, increase or upgrade. Equally important as writing clear goals is making sure they represent stakeholders' views.

Goal setting entails documentation and analysis. It also entails local informants, a community of clients, all of whom have their own social, political and economic agendas. Goal setting involves collecting stories and identifying common themes that bind people together. Local people can provide knowledge about function, values, history and structure of community institutions. Story gathering, or qualitative research, is an approach whereby people are treated as informants, not as subjects. They are encouraged to tell what has happened to them as a way of explaining how things work, not just what things are. Goal setting results in a mutual understanding of interests and, subsequently, of interpretation of issues. Strategies further clarify the methods required to reach a goal. There may be a variety of strategies required to reach a goal. Action steps advance those strategies further by specifying activities that contribute to their achievement. An action plan defines what action will be taken, who is responsible for getting it accomplished, and when the action plan should be complete. An action plan is expressed as follows:

What - A document that defines the actions to be taken, the person(s) responsible, and the time frame for completion.

Why - Define roles and responsibilities and provide a tool for tracking implementation.

How - Define actions; gain commitments; agree on deadlines.

Further Information

Bernie Jones. **Neighborhood Planning.**

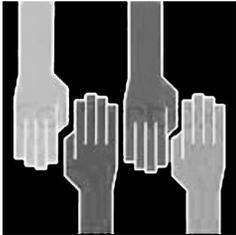
Although participants in the strategic planning process are amenable to supporting the actions required, a sense of ownership and accountability for all enabling actions will effect successful implementation.



photo by H. Sanoff



online image by noorculturalcentre.ac



Conflict Resolution

All communities and organizations experience conflict at some time during their daily interruptions. Christopher Moore's view is that conflict and disputes occur when people are involved in meeting goals that are incompatible, that people are working against each other, and that their goals are competitive. Others suggest that conflict involves incompatible behaviors between parties whose interests differ; where people are disrupting each other's actions. The assumption that conflict is based on opposing interests leads to viewing conflict as a power struggle. If people have cooperative goals it leads to viewing conflict as a common problem that can be resolved for mutual benefit.

Benjamin Lozare states that people find themselves in conflict because they assess situations differently, vary in their objectives, and prefer different courses of action. Such differences may occur because people have different values, or they may have different information, or they may process information differently.

While there may be negative consequences associated with conflict, disputes can be positively resolved if the participants can develop cooperative problem solving procedures. Avoidance of conflict, however, undermines people's well being and effectiveness. Managing conflict reduces the time wasted by redoing tasks and results in more efficient use of resources. Addressing conflicts encourages people to understand the viewpoint of others and become less egocentric. People can become more confident and feel empowered to cope with difficulties by directly confronting them. Having others listen and respond to their feelings build people's self-esteem. Learning to manage conflict facilitates the well being of people as well as the effectiveness of organizations.

The absence of conflict usually means that different viewpoints have been excluded from the decision-making process. Conflict can broaden views of what is possible and allow more choices. Disagreement can be used to uncover prejudices, needs, values, and improve skills in interaction. Groups that use conflict for learning, instead of winning or losing, become stronger.

Research has established that the probability of achieving favorable outcomes is enhanced when all parties know and practice sound negotiating techniques. Such situations help mediate differences without the use of manipulative methods. Negotiation is a procedure for resolving disputes. It is a form of joint problem solving. People in conflict, however, often need some form of help to settle their differences. Mediation is a voluntary process of helping people resolve their differences with the assistance of a neutral person. Mediation is applied to a variety of organizational, environmental and public policy disputes. For mediation to occur, parties must have begun the process of negotiation. So, mediation is an extension of the negotiation process requiring the involvement of a mediator who brings a new dynamic to the dispute. Negotiation is a psychological process involving group dynamics where there is often an expression of strong emotions. Problems associated with negative dynamics in the negotiation process are often associated with a lack of trust and poor communications. Creating an atmosphere of trust and cooperation is referred to as conciliation, an integral part of mediation.



photo by H. Sanoff

Twelve stages of the mediation process described by Christopher Moore:

- 1. Initial contacts with the disputing parties to build rapport and credibility, educating the participants about the negotiation process, and a commitment to the mediation process.*
- 2. Selecting a conflict resolution strategy to guide mediation, which include competition, avoidance, accommodation, negotiated compromise, and interest-based negotiation.*
- 3. Collecting and analyzing background information about the people through direct observation, interviewing, and secondary sources such as reports, minutes, or newspaper articles.*
- 4. Developing a detailed plan for mediation, identifying strategies that will enable agreement, answering such questions as who should be involved, what procedures will be used, how will participants be educated about the process and agree to proceed.*
- 5. Building trust, cooperation and clarifying communication by responding to intense emotions, suppressing emotions, and resolving misperceptions.*
- 6. Opening negotiation by establishing ground rules and behavioral guidelines by facilitating communication and information exchange. Communication techniques might include:*
 - a. Restating what has been said in the same words,*
 - b. Paraphrasing what has been said in different words,*
 - c. Dividing an idea into smaller parts,*
 - d. Summarizing the message,*
 - e. Organizing ideas into a sequence,*
 - f. Generalizing the points in a message,*
 - g. Probing questions of elaboration, and*
 - h. Questions of clarification.*
- 7. Defining issues and setting an agenda by ranking the issues in terms of importance and selecting the most important items for discussion; by identifying issues that are most likely to reach agreement; by identifying which issues require agreement first; by negotiating more than one issue simultaneously to allow for trade-offs; and by defining issues based on principles, then work out the details.*
- 8. Uncovering hidden interests of disputing parties can be identified through communication techniques such as restating, listening, or generalizing as well as questioning and brainstorming in small groups.*
- 9. Generating options for settlement is best achieved in small discussion groups using brainstorming, Nominal Group Process, or by using hypothetical scenarios where participants in small groups identify how the problem can be solved.*
- 10. Assessing options for settlement often requires an initial review of the interests of all parties, then combining, dropping or modifying alternatives to reach a final settlement.*
- 11. Reaching agreement requires disputing parties to reduce the number of differences to terminate their conflict. This final bargaining stage requires parties to make offers, concessions or agreements as they incrementally converge on a settlement within a prescribed deadline.*
- 12. Formalizing the settlement can be a public or private oral exchange of agreement, or a written agreement of promises between disputants.*

Mediation is a participatory process where the mediator educates the parties involved in the mediation process. The primary responsibility for the resolution of a dispute rests on the parties themselves, where agreements reached in negotiations are voluntary, and the mediator's responsibility is to assist the disputants in reaching a settlement.

*Combining Conflict
Resolution and Public
Participation*

Combining conflict resolution and public participation processes is a model proposed by Sociologist, Desmond Conner, to diffuse a controversy when several citizens groups oppose a proposed action. Conflict resolution focuses on developing understanding, trust and acceptance among appropriate parties, with the assistance of mediators or facilitators. In some instances, however, significant publics do not have organizations to represent them in discussing key community issues. Integrating conflict resolution and public participation allows the general public to be informed and involved as well as to develop consensus building with group leaders.



online image by ricgroup.com.au

The integrated process is described as follows where each strategy is identified as public participation (PP) or conflict resolution (CR):

(PP) Develop a profile of the community's social characteristics, key leaders and groups.

(CR) Meeting of interest group leaders to identify key issues and options.

(PP) Inform the general public through various media about the process and proposals.

(PP) Organize workshops to discuss issues and produce a synthesis for interest group leaders.

(CR) Interest group leaders review proposals and public responses to it.

(PP) Inform the general public through various media about alternatives indicating selection criteria and their assessment.

(PP) Organize workshops to respond to public concerns for group leaders to consider.

(CR) Convene a third meeting of interest group leaders to review alternatives and establish evaluation criteria.

(PP) Publish alternatives acceptable to interest group leaders and seek responses from the public.

(PP) Organize workshops to identify preferred alternatives and convey results to group leaders.

(PP) Conduct surveys to broaden participation from the general public. Convey results to group leaders.

Further Information

Edward deBono. **Conflicts: A Better Way to Resolve Them.**

Desmond Conner & Suzanne Orenstein. **Combining Conflict Resolution and Public Participation for Challenging Cases.**

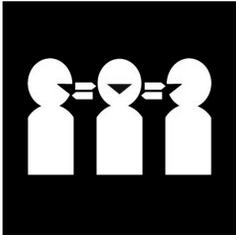
Benjamin Lozare. **Power and Conflict: Hidden Dimensions of Communication.**

Christopher Moore. **The Mediation Process.**

This process relies on effective public information to allow people to make informed decisions. Too many information campaigns failed because people were not prepared to receive information that did not support their worldview. Consequently, opening people's mind to change is a crucial initial step. Edward DeBono suggests that people need to think in a design mode. Rather than determining blame for present situations, where argument, negotiation and analysis tend to look back, people need to look forward at what may be created. Equally significant is the need for mediation expertise to create effective working relationships between special interest groups, technical consultants and elected officials.



photo by H. Sanoff



Surveys & Interviews

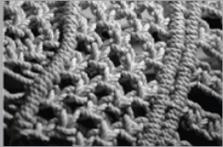
Surveys and interviews can be conducted at various points and with different groups—members of arts groups, organizations and the general public. A survey can be conducted at the outset to help determine objectives. At a later stage surveys and interviews are a principal tool for collecting inventory data. You can approach the target population in a variety of ways, by means of written surveys, telephone interviews, in-person visits, or meetings with key representatives. Members of the community become your respondents.

Surveys can be distributed either actively or passively through facilities and gathering places. With an electronic mailing list in hand you can send them out, and with the collaboration of local media or organizations, or you can insert them into newsletters and bulletins.

Respondents may be on your list because they are users of a resource, representatives of groups or organizations, or individuals with many connections and links to different resources. They can be divided into two categories, according to the richness of the information they can offer: those who will be surveyed (supporting) and those who will be interviewed (core). Supporting respondents are usually, but not always, individual participants without any strong affiliation to a group. They could be audience members, users of a facility or resource, or members of the general public. They could be representatives of groups who are clients of a service or resource, individual users of a resource such as an artists' association, or less active organizations.

TEJER/COSER/SASTRERIA

Quien lo Sabe:



Macramé

Maria Elena Fernandez
Ana vicenta fernandez
Albairis Moya
Rosa Disla
Dominga Nunez



Bordados y teja

Ana Altagracia Velascuez
Elbia Cardenes
Blacina Albrincales
Miledy Concepcion Polanco
Llola Mercede Rosario



Coser ropa/Sastreria

Maria Acosta
Rosa Madre
Maypa rpoa velazquez
Altagracia Reinoso

Arts inventory survey form developed in the Dominican Republic by Brian Gaudio

Core respondents are usually, but not exclusively, people who have been involved for a long time in the direction of an organization or institution, or knowledgeable individuals with a history of involvement.

Survey questions for groups and organizations should be different from those for individuals. For one thing, the needs and concerns of individuals are very different, as are their experiences. It is helpful to survey a number of local artists or users as individual respondents, to have a sampling of data regarding their situation.

To obtain information about artists in the aggregate, the best source is probably their professional association. You might decide not to ask a respondent's name, but be sure to ask their function, in what sector they operate, and their relationship to the resources in that sector. It is amazing how often such fundamental kind of information are inadvertently lost through a simple oversight in the survey design. The date on which they complete the survey can also be significant.

If you do ask their name, be sure to include a mechanism for getting back to them, by e-mail or snail mail. This will aid communications, provide valuable information for the database, and facilitate follow-up. Quantitative responses, such as yes or no, or using a scale of one to five, are easier to tally and record, but brief, qualitative responses yield much richer information. For example, you could ask respondents how often they use or visit three named resources (the arena, the library and the riverside park).

Alternatively, you might ask them to name the top three facilities or resources they use on a monthly basis. The answers will not be the same. You could discover in the second case that the top three are the library, the hilltop, and a bar on Broadway that hosts local bands, and that the arena ranks eighth.

Survey questions should be specific and tailored to your objectives. In designing the questions themselves, it is usually helpful indicate possible responses or give examples; these will encourage respondents to think about the questions in ways they might not otherwise. It is also advisable to give them the opportunity to express themselves freely, as with a comments section, so that the response will not be pre-determined.

Further Information

Ron Czaja, *Designing Surveys: A Guide to Decisions and Procedures.*

Interviews, on the other hand, should be designed to do two things: solicit the specific kinds of information you are seeking and leave room for volunteering other information or observations.

The emphasis on volunteering other information is greater in an interview than in a survey. Your interview respondents should be selected for the depth of their knowledge and, because of that, their ability to expand on the basic questions. Build in open-ended, leading questions. For example: In your opinion, why did a certain project or program succeed or fail?

Arts Council Survey

Please tell us what you would like to see in a community arts program:

Check off the area(s) of art you would most like to have supported in our community:

- Children's programming, including one-day events or a series of sessions
- Painting, watercolor, and drawing exhibits and activities, such as a group art-day in a scenic area
- Photography interest group events, including workshops, contests, speakers
- Sculpture and clay art, including demonstrations, hands-on work sessions, exhibits
- Metal or glass work for artistic design with sculpture and stained glass demonstrations
- Woodwork and carving for artistic design; demonstrations, workshops, exhibits
- Clothing, fabric, and textile arts, dyeing, weaving, design; demonstrations and workshops
- Quality jewelry events such as hands-on workshops, art fairs with sales, and demonstrations
- Quality crafts, including shows and one-time workshops, such as a holiday wreath-making session
- Quilting, including demonstrations, workshops for the beginning quilter, quilt shows
- Instrumental music performances, group or solo
- Vocal music performances, group or solo
- Dance performances, individual or group
- Group recreational dance including country, folk, and square dance
- Theatre and music productions
- Video production workshops and showcase events, contests
- Stories, literature, and poetry with readings, group discussion, and judging of original works
- Events focused on foods, including festivals and contests
- Arranged tours, 1-day or 2-3 days, for out-of-town art, music, and cultural related events
- Art education for all ages including hands-on workshops, demonstrations, presentations
- Art enrichment featuring speakers, film, and visits to local art and cultural events
- Large community events with art show, entertainment, activities for all ages, food and/ or wine

Other:

Name of Organization:

Address:

Organization goals:

1.

2.

Activity Type	Location 1	Frequency	Number of participants	Location 2	Frequency	Number of participants
 Painting						
 Visual Arts						
 Music						
 Recording						
 Dance						
 Theater						
 Pottery						
 Weaving						
 Crafts						
Other (specify: _____)						

image by E. Demir Mishchenko



photo by H. Sanoff



Activity Program

When the arts center activities have been identified it is necessary to determine their space needs and floor area requirements. Every organization included in the arts center should be surveyed for their particular space requirements. The activity survey is an inventory of space needs and area requirements for all participating organizations. It constitutes the basic activity program for the arts center.

This process should be organized by the arts council with every effort made to have participating organizations assess their current work areas as well as to develop projections for future space needs. Completed survey forms can be compiled to avoid unnecessary duplication of space as well as to provide an indication of the total area requirements needed for the arts center facility.

At this stage of the planning process it is necessary to examine the timetable of activities and events, both daily and seasonally to establish a profile of space use. To begin, an Activity Data Form should be developed for each activity in the center that has an area requirement. This is particularly relevant for organizations that are relocating into the center since it provides them with the opportunity to assess their short and long-range requirements. When all the data forms are compiled, the results can be summarized where redundant and overlapping requirements can be eliminated.

The activity survey is an inventory of space and area requirements for all participating organizations, events, and activities. It is the basic program guide for estimating the size requirements for the arts center.

When the arts community needs have been identified and priorities established for the types of activities and events that will be represented by your center, it is necessary to survey area requirements.

Previous sections have shown how to identify appropriate activities and how to arrange them into a floor plan. It is also, however, necessary to assemble detailed information pertaining to space use and floor area requirements. There are numerous types of forms that can be used to record activity information, similar to those illustrated in this eBook.

Generally, every organization included in the arts center facility should be surveyed for their particular space and area requirements. This procedure should be initiated by the arts council with every effort made to have participating organizations assess their current work areas and to develop projections for future space needs. Completed survey forms can be compiled to avoid unnecessary duplication of space as well as to provide an indication of the total area requirement for the arts center.

Activity Data Form

ACTIVITY OBJECTIVES	USER INFORMATION
(What will we do here?)	(Who will be using this space?)
Art Exhibitions	Local arts organizations (FAFA, Studio Group, Potters Guild, Theater Guild, Children's Theater)
Concerts, Plays, Readings, Dance	Visiting artists (visual artists, musicians, writers, dancers, actors,)
Classes and workshops	Area schools and childcare centers
Office space	Retirement centers
Studio rental space	Local artists
Recording studio	General public – entire county and surrounding communities
Photography – darkroom and digital(computer, software, printer, copier)	Area colleges
Community events space	
Interactive children's art space	
Outreach programs – seniors/disabled, etc.	
Historical gallery	

DESIGN OBJECTIVES	PROXIMITY REQUIREMENTS
(What do we need to do this?)	(What will we need to access nearby?)
Gallery space for 2D and 3D art	Not sure what this means!!
Performance space, music, theater, dance, readings(poetry, etc.)- dressing rooms, makeup rooms, set and costume storage	Art supplies are available locally, in surrounding counties, and other regions of NC
Instructional space for visual arts(drawing, painting, sculpture, metalworking, lampworking, photography), chorus, instrumental ensemble/band, writing, craft classes (pottery, jewelry, glass, etc.)	
Sound proofing for recording studio, soundboards, microphones, etc.	Parking is available on the street and behind the building
Building restoration to retain historical value	utilities
Rental studio space for various 2D and 3D visual arts, crafts	
Kitchen for culinary arts classes as well as gallery receptions	
Appropriate gas lines, compressed air line, electricity for kilns, welders	
Retail space for limited art supplies and art/craft/jewelry	
Framing studio	
Piano(s)	



photo by E. Demir Mishchenko



Space Requirements

Since arts centers involve many diverse organizations that have similar or overlapping requirements, a two-fold strategy can be employed to eliminate spatial redundancies. An activity survey can be prepared to allow participating organizations to identify space requirements, occupancy and seasonal requirements. Since a successful arts center must contain the necessary space requirements as well as the appropriate environmental quality scenarios can be used to achieve a proper balance.

A scenario is a theatrical concept used by playwrights to convey a mood or an atmosphere. It is usually a verbal directive interpreted by the set designer, who uses surfaces, colors and lights, to create the illusion intended by the scenario. Scenario statements need to convey images about the general ambience of the environment so that we are to experience what the author had intended. In a similar manner, places in the arts center can be described to convey a mental picture of the environment. By examining the types of activities and people's actions that could occur in each area of the center, statements can be written to further illustrate the conditions for achieving a balance between people's activities and the enclosing environment. Scenarios are useful when the participating groups are diverse and when the newly created environment should be understood as the integration of people and their activities.

Entrance Lobby

The entrance lobby creates the first impression of the entire facility; it exhibits the first signs of welcome. The functions of the entrance lobby are diverse. It is a transition zone from outside to the inside of the facility. It is also a reception area, which directs newcomers to various major places once inside the building. Registration, if required for day to day or special events, may also occur in this area. Another function of the lobby area is its utilization as an exhibition space. All exhibition areas should be appropriately illuminated to insure ease in reading and viewing.

The entrance lobby may serve as an informal lounge where people can sit and observe arrivals and departures of other participants, or wait for arrival of their personal transportation.

As one approaches the arts center, the entry should be easily located. The arrangement of the entrance doors, as it influences surrounding conditions, is an important factor. The flow of traffic from the parking area will determine the number of entrances required. Sidewalk traffic will dictate the location of entrances. Doors should be located so as not to swing into the path of pedestrian traffic. High illumination levels inside the entrance lobby help reduce the contrast in light levels between inside and outside and reduces the chance of accidents, which often accompany an abrupt change from an air lock system should be considered to minimize the drafts occurring inside the lobby area. This is especially important for the protection of the art display area. Once inside, the entrance function as the link to other main activity areas within the building.



Carborro Arts Center by Lucy Davis

There should be coat storage, which is easily accessible. For security purposes the receptionist or other personnel should have visual control over the entire entrance area and coat storage area. Because of the number of activities occurring in this location, it tends to be active and noisy. Sound-absorbing surfaces will help reduce the noise level and allow for better mixing of numerous activities. However, the open lobby space, while noisy, allows people to orient themselves quickly to the major organization of the building. A directory system should be included, which may take the form of visual markers, color coding or symbols to direct participants or visitors to various parts of the building.

Performance Area

The purpose of the performance area is to encourage self-expression and to promote the arts center as a community focal and gathering point. The types of events that will be held within the center include: theatrical, musical, dance, lectures, and films. The performance area includes the house (where the audience sits), the stage, the wood shop, and the dressing rooms. The house should be pleasant, inviting and a comfortable environment. For the audience to be comfortable they should have wide aisles, padded seating, and sufficient knee room. The recommended seating area is five square feet per seat and the circulation is twenty-three percent of the net area. Annoyances such as loud closing doors and noisy air conditioning vents during the performance should not distract the audience. Also, all parts of the stage should be visible from every seat in the audience.



photo by



photo by E. Demir Mishchenko



photo by E. Demir Mishchenko

Audience members should easily and quickly reach restrooms during the intermission rush. The stage should contain specialized types of lighting, sound and public address system, counter weight system for lifting scenery with control areas for each of them. A stage also needs to be flexible. It plays host to many different types of shows, each having different spatial and performing requirements; it then needs to be changeable in both shape and location. Convenience must also be highly considered.

The wood shop is the area of the theatre where the physical appearance of a show is born, and then assembled (i.e. where the scenery and props are built). It needs to be very spacious and well equipped with necessary tools and workspaces. This type of environment will enable many items and images to be created which would not ordinarily be possible in a small and under equipped shop. Ideally, the shop should be associated with any other wood-working program the arts center may offer. It is more economical to have one large shop for all to use instead of two separate smaller ones.

Dressing rooms are much more than just a utilitarian space to change clothes. They should not be dirty, cramped and depressing places, because these factors can affect the mood of the actors. Many items of convenience should be provided like restrooms and comfortable chairs, which each help to contribute to a positive environment for the actors. In conjunction with the dressing rooms is the green room. It should be given the same design considerations as the dressing rooms. It serves as a meeting, assembly space, and lounge for the entire cast and crew of a show.

A dance studio at the arts center will teach students' new skills and self-expression in ballet and other types of dance. This space requires an adequate sound and light system, bouncy wood floor and ballet bars with vertical mirrors throughout the room. Proper ventilation is another vital consideration to prevent sickness or injuries. It is also necessary to include a dressing room with coat racks and toilet facilities. A small office space may be useful in order to do any business such as recording or filing. Locating the studio near the stage or performance area is an important consideration to allow classes to have access to the stage if any rehearsals have to occur there. It may be entertaining and at the same time rewarding for the center to consider organizing a choral and or band group. Any rehearsals could take place in a designated rehearsal room near the stage area. In this way it would insure easy movement of any equipment in preparing for special events of performances. This music room would require proper sound insulation. A secure storage area with individual compartments for students to have access to music and instruments would also be necessary. Other activities could also occur in this space when it is not being used for music rehearsals.

Arts and Crafts

The basic purpose of an arts and craft program is to participate in a group activity that encourages self-expression and develops new skills. The studio requires open space for rearranging worktables as well as storage for materials, works in progress and completed crafts. Craft areas may be large, flexible spaces divided by storage units. Movable worktables provide greatest flexibility but aisles between work areas should be 5 to 6 feet wide to permit unencumbered passage between tables since several people usually work together at a particular table. Work sinks and electrical outlets will be needed in craft rooms and studios. Special power outlets are required for some types of equipment such as kilns, and special ventilation may be required for equipment that generates excessive dust and heat. Certain crafts such as ceramics, woodworking, weaving and photography require fixed equipment and may also require special single-use rooms, provided with easily cleaned floor surfaces. Craft studios do not require visual and acoustical isolation except in the case of where equipment generates excessive heat or noise. A small lounge in the craft area might attract onlookers who enjoy observing. There are several specific requirements for various types of craft studios. Studios where sanding, painting and woodworking occur require special ventilation to supply fresh air and remove dust and fumes. Table space will be required for hammering, sawing, chiseling, vise work and small power tool operation. Storage is needed for raw materials and incomplete projects. Since power tools produce noise that might interfere with quieter activities, acoustic isolation is desirable.



online image by



online image by

Ceramic or pottery studios require several types of special equipment. The pottery wheel for turning clay pots is messy and requires splash shields. Tables are necessary for hand working the clay or casting molds. There should be covered storage for wet clay and for glazing as well as shelf space for storing unfinished work. The kiln requires building, special power outlets and special operation skills for loading, unloading, and temperature control. Also, wall space suitable for hanging special projects will be needed.



photo by E. Demir Mishchenko

The visual arts studio should be an open area with moveable worktables, space for heavy equipment, and abundant storage and drying areas. Studios should be divided into noisy-messy areas and quiet-clean areas. There should be a large amount of natural light. Studios should open to an outdoor area to allow artists to work in good weather. Studios could include classrooms or workrooms, which will be used for small group work and discussions. Horizontal work surfaces, vertical work and display surfaces, horizontal and vertical storage racks, easels, sink, light table, drying racks, doors to outdoors, stools, chairs, chalkboard, projection screen, and a high level of natural light is necessary.



photo by E. Demir Mishchenko

The music studio should be a flexible open space to accommodate various combinations of musicians and instruments. There should be storage space for instruments and it should be possible to leave certain instruments such as piano in the studio. Sound proofing of the floor, wall and ceiling is necessary. There should be a chalkboard with a table for the instructor. A door to the outside is necessary for deliveries of instruments.

A small gift shop permits display and sale of artwork, pottery, woodwork, sewing and photography produced by center members. It could be operated by center volunteers or by participants themselves. The gift shop might be located in the area where the crafts are being produced or it might be incorporated into the entrance lobby so that visitors to the center will have the opportunity to see some of the work done in the center. Another possibility is the incorporation of the gift shop into a display gallery where exhibits of members' work are constantly changing.



image by H. Sanoff



Design Games

Participation can take place through other types of involvement such as design and planning games for organizing group decision-making. A game is a replication of a real situation allowing participants to experience the interactions of a community activity. Gaming is a participatory approach to problem solving that engages a real life situation compressed in time so that its essential characteristics can be examined. This technique permits learning about the process of change in a dynamic environment requiring periodic decisions. Games consist of players, placed in a prescribed setting, with constraints within this setting represented by rule systems and methods of procedure.

Games used for teaching in the community produce outcomes such as learning of principles, processes, structures, and inter-relationships; empathy and understanding for predicaments, pressures, and real-world problems presented by role players; and a strong sense of efficacy. Games used by groups to explore values, ideas, and behaviors as a communication function, result in a better understanding of themselves and others.

Design games get people involved in their play and in their design and planning results. There are several reasons for this, but three are central:

1. Participants take a role and argue the problem from that position.
2. Games organize complex details into an overview of the situation. This allows the player to grasp details that might otherwise be lost.
3. Games require trial decisions, and this commitment sharpens the thought processes of the participants who are required to act.

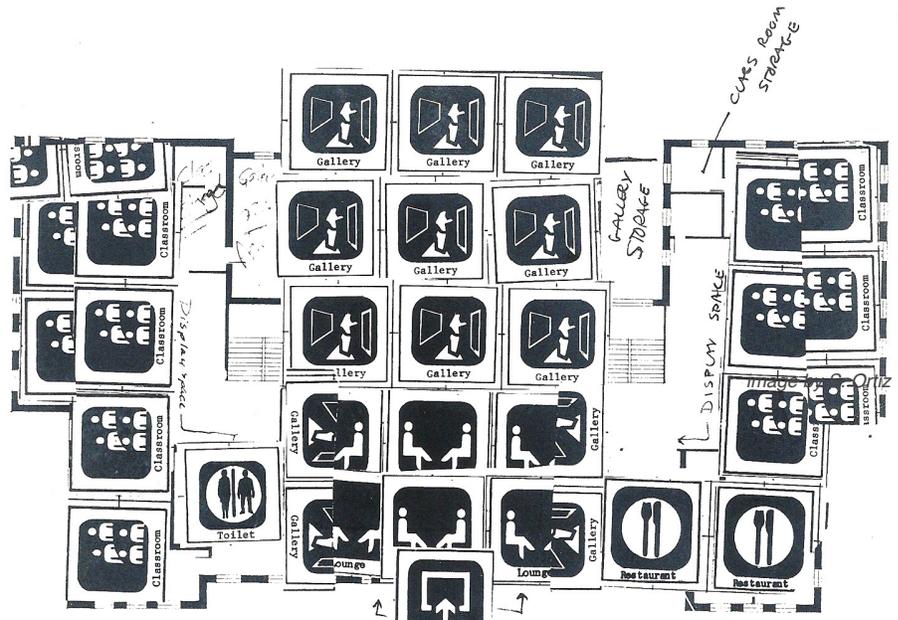
In the arts center design game the participants make choices, hold positions and debate them. In making choices individuals have to examine their feelings, self-concepts, and values. The final goal of the exercise is a plan of action for an entire group of people, a goal that requires some compromising. Participants in these design groups learn about each other's value differences, and use the game props to clarify and reconcile those differences. The planning exercise provides a variety of materials including lists of objectives, activities, and activity symbols. It would be appropriate to add or eliminate from any list of objectives, as well the opportunity for participants to include their own choices of objectives or settings.

To begin the space planning process each group member should review the list of objectives and select four that seem to be the most important. Then, through consensus, the group should agree to the four most important objectives, without resorting to voting. Each participant should forcefully support their individual choices, especially if other group members did not make the same choices. Since decisions made by consensus are more enduring than those made by voting, sufficient time should be allocated for this stage of the process. When consensus is reached on the selection of appropriate activities they can be noted on the record sheet.

Graphic symbols or icons have been created to correspond with each activity area in the arts center.



photo by H. Sanoff



Floor plan of a municipal building conversion to an arts center using graphic symbols corresponding to activity areas applied by S.Ortiz & C. Ratana

The icons vary in size according to their relative floor area requirements. They can be cut out and moved around the grid base, which corresponds to a floor plan. Based on the activities that have been agreed to by the group, corresponding icons should be selected and used as the components in developing a conceptual floor plan, leaving a small space between icons for hallways. When agreement is reached about the placement of activities (icons) they should be fastened to the base grid.

Each team should then present their solution to the larger group, keeping in mind that this process is intended to clarify the needs and requirements of an arts center and allow all community members to become more proficient at assessing the appropriateness of the final design solution.

A familiar feature of games is that of winning and losing. The behavior and the interaction of participants in a game can involve competition, cooperation, conflict or even collusion, but usually limited or partially described. The aim however, is group discussions that are collaborative in nature and that require consensus decisions. Bargaining and voting methods create situations that have only two sides. Such methods are increasingly more unrealistic and usually force people to take extreme positions to influence votes. Also, losers in any situation become disgruntled. Therefore, the arts center design game is based on the premise that there should not be winners or losers in the decision making process. Every participant should be a winner. The consensus process, then, replaces the traditional process of voting.



photo by H. Sanoff

The space planning process works best in small groups of no more than five people. This method aims to accomplish specific tasks ranging from increasing people’s awareness to particular environmental issues, to teaching concepts and relationships, to clarifying value differences between decision makers. Quite often so-called “differences of opinions” result from basic value differences not made explicit. Values clarification methods encourage people to examine their own beliefs.



Children engaged in space planning activities

photo by N. Snigiryova

Parlor games, such as Monopoly can be adapted to space planning, using color coded cards representing activities.



photos by H. Sanoff

Further Information

Henry Sanoff. **Design Games**

Objectives

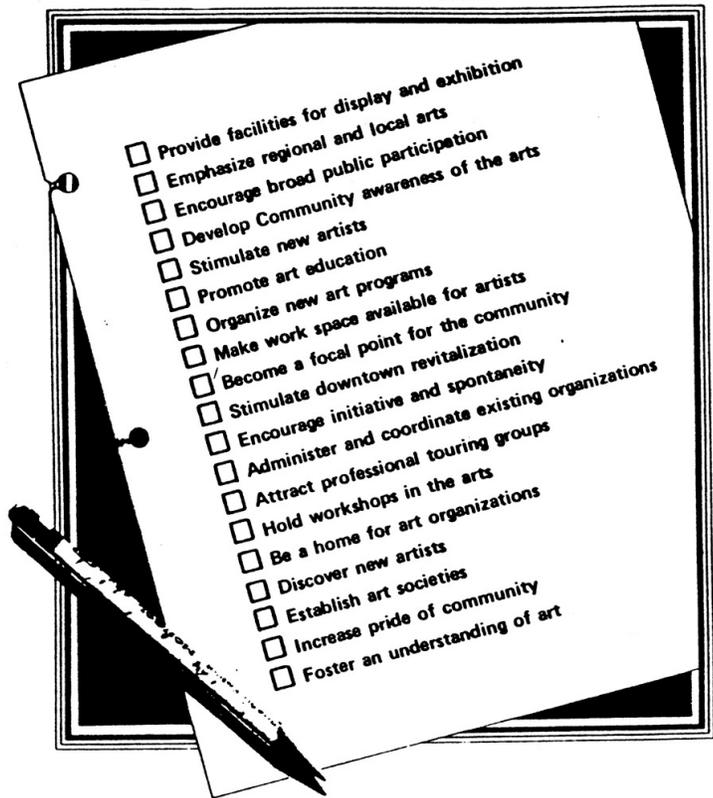
Read over this list of OBJECTIVES and select four, which describe the needs of the community arts center as you understand them. If you think of OBJECTIVES that are not included then add them this list, Next, arrive at a consensus with the other members of your group on the four OBJECTIVES agreeable to all members. Active discussion is the aim of this process so each player should forcefully support their individual choices as well as to be a good listener. Once a consensus is reached record the group's OBJECTIVES on the RECORD SHEET.

Activities

Choose four ACTIVITIES from the list, which supports each OBJECTIVE your group has chosen. Again, if there are ACTIVITIES not included in this list, feel free to add them. Once a consensus has been reached about the ACTIVITIES and their corresponding OBJECTIVES, record those decisions.

The following four pages can be copied or used as a template for creating your own space planning game. An outline of an existing building (footprint) can be used for space planning with the symbols or you can make copies of the grid page and fasten them together as a base for a more hypothetical planning game. Participants engaged in this process will become familiar with the goal setting process and how arts activities are selected.

OBJECTIVES



ACTIVITIES

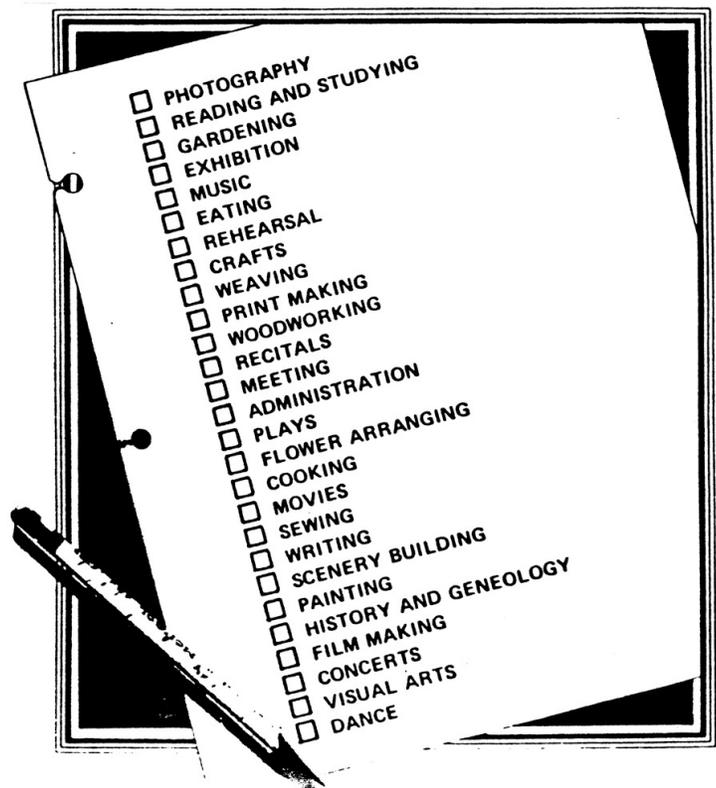
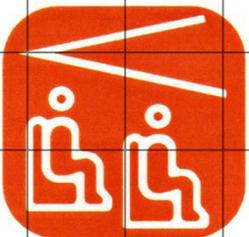
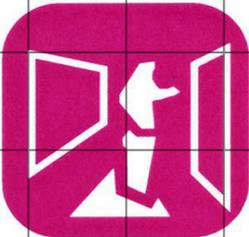
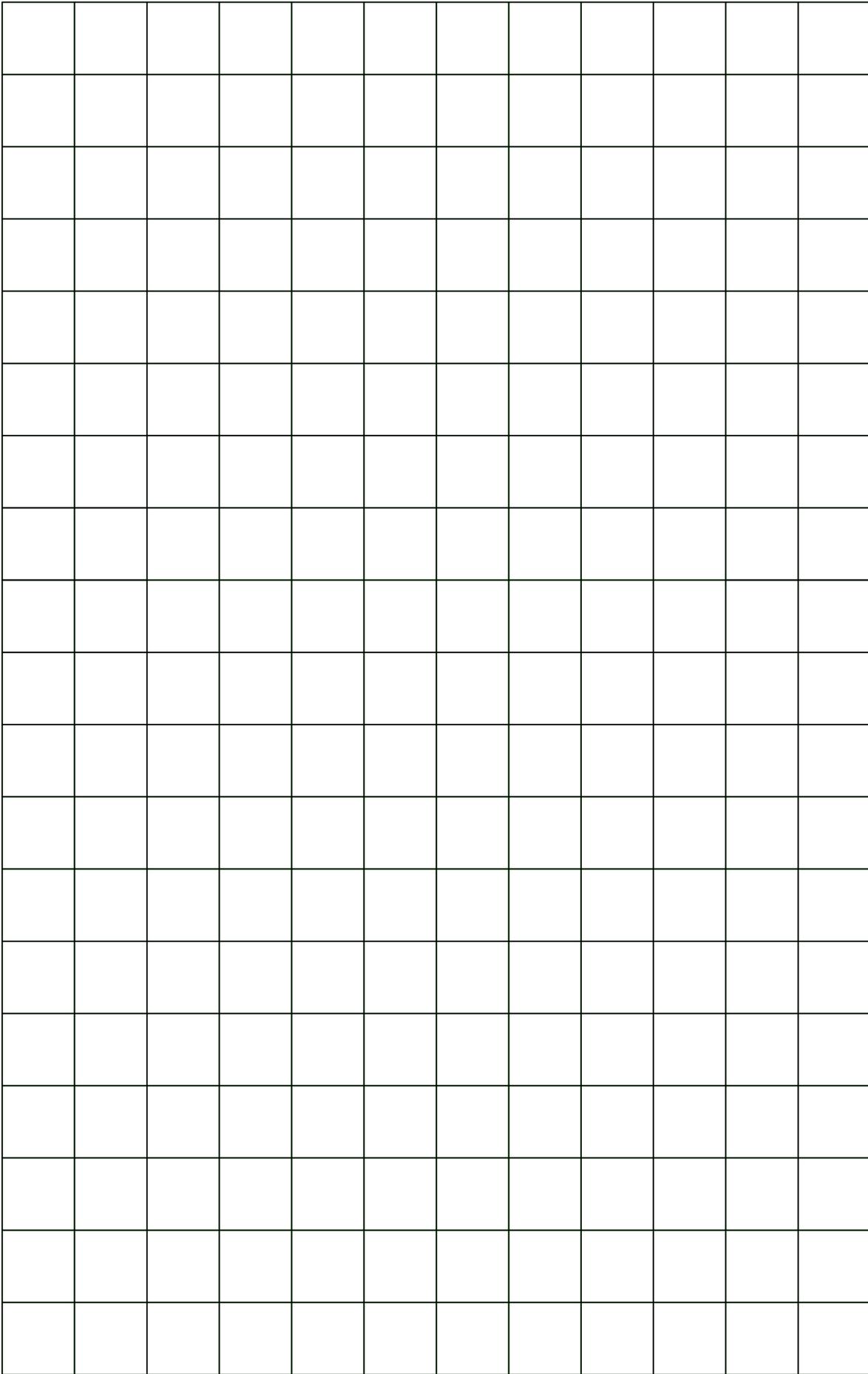


image by H. Sanoff

			
VISUAL ART STUDIO	POTTERY	WEAVING	PAINTING
			
CLASSROOM	MUSIC ROOM	DANCE STUDIO	PRINTMAKING
			
	THEATRE	GALLERY	STORE
			
			LIBRARY
			
CAFE	OUTDOOR CAFE	GIFT SHOP	OUTDOOR GARDEN
			
ENTRY	M. TOILET	W. TOILET	KITCHEN
			
CONFER.	OFFICE	ADMIN.	RESIDENCE
			
			PHOTO
			
			RECORDING



Print two copies of this page as a base for using icons for space planning.

image by H. Sanoff and E. Demir Mishchenko

OBJECTIVES

1	develop self expression	Ceramic studio weaving studio woodworking shop greenhouse
2	stimulate participants	dancing dining games group meeting
3	make activities or services accessible	health maintenance recreation area administrative office personal care
4	encouraging resourcefulness	craft store craft studio greenhouse weaving studio

ACTIVITIES

1	
2	
3	
4	

ACTIVITIES

image by H. Sanoff

The RECORD SHEET is used to note each of the four OBJECTIVES and corresponding ACTIVITIES. Above is an example of a completed RECORD SHEET illustrating the choices made by one group.



photo by H. Sanoff



photo by E. Demir Mishchenko



Preservation & Adaptive Use

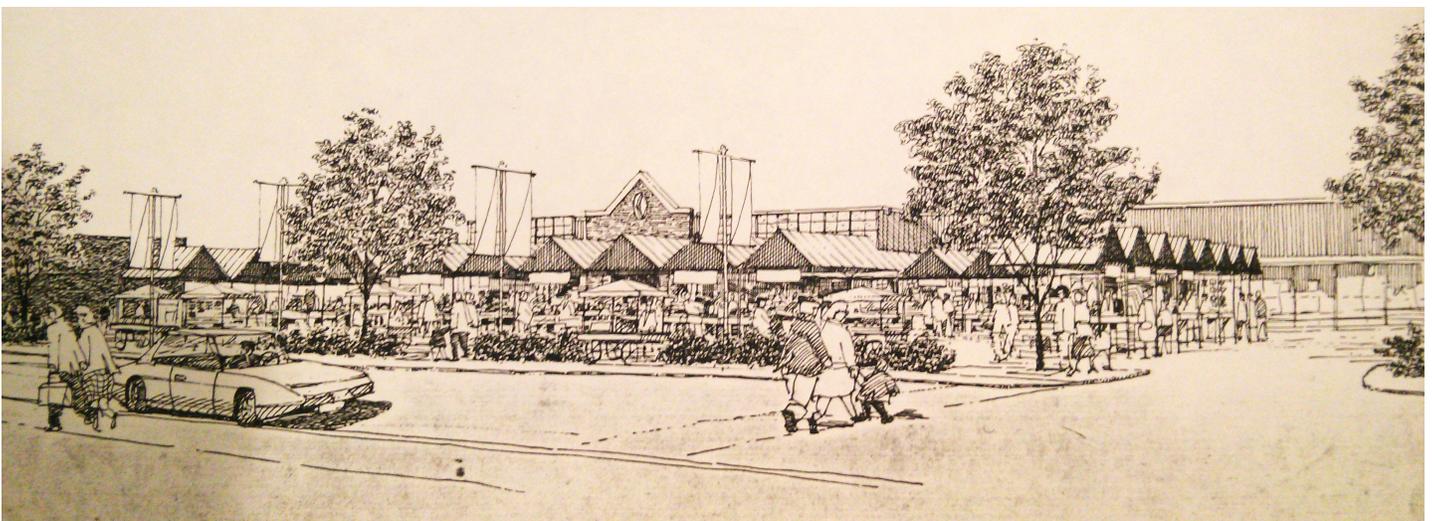
Architecture plays a significant role in giving character, good and bad, to the inhabited land in this country. The built environment physically defines an area, making it different from any other. But, because buildings are so necessary, the built environment, like air and water and the land, has been overlooked until its loss of quality is almost inescapable. This part of the environment has been described by James Biddle, President of the National Trust for Historic Preservation, as totally forgotten. He states that when they are remembered, it is often piecemeal, in terms of major landmarks but not the interstices, the background buildings and street furniture and other elements that hold the environment together.

The National Historic Preservation Act of 1966 marked the beginning of a period of unprecedented growth in the number and scope of preservation efforts nationwide. Preservation, however, has many meanings. There is the preservation that gets residents out to fix up and take pride in a whole neighborhood. There is also the preservation that turns around abandoned nineteenth-century factories into thriving commercial enterprises. There is also maintenance and renovation, as well as concern about designing new buildings or additions to fit appropriately into old areas. Preservation means conserving irreplaceable resources.

Vernacular or anonymous architecture is as much a part of the American heritage as "important" architecture, since unnamed people who left traces only in ethnic building techniques or decoration have given it to us. The realization is coming that buildings are a part of our total environmental resources and that old buildings are non-renewable resources. Preservation today is being seen as a method for controlling the rate of change by advocating the importance of

human scale in the environment as well as recycling buildings that contribute to this livable scale and create a sense of place. The rationale for a community involvement approach to the development of an arts center include the need to stimulate the rejuvenation of small towns, to provide a source of economic activity and growth, and to provide a place for artists to have a home where community residents could establish a renewed sense of civic pride. Current interest in small communities is associated with the concern for what are believed to be more manageable scales of human activity. The apparent changes of the small community, however, have been from an autonomous and distinctive place to live to one that is no longer independent or even separable. Once characterized by limited growth and minimum resident control, small communities are experiencing a renewed interest with people returning to the small town being significantly different from those who never left it. There are also indications that small town residents voice higher satisfaction with work, housing and leisure time activity and the rate of participation tends to be higher in small communities. Despite the higher subjective senses of quality of life, small towns are in need of help particularly from the planners who stamp out master plans, which look alike. The idiosyncrasies and characteristics of each small town are ignored.

Small town business districts are experiencing increased vacancy rates due to suburban shopping malls offering more amenities to shoppers. There has, however, been an impetus towards small town revitalization, which examines alternative uses for downtown business districts. Part of this growing concern is a result of the high cost of new construction, coupled with recognition of the potential amenities inherent in the downtown business districts. Saving old buildings has become a growing concern of many small towns throughout the country. The increasing demand for residential and commercial development, coupled with the continual deterioration of older structures within a community has raised questions concerning the importance of conserving old buildings regardless of their historic significance.



Vacant Piggly Wiggly market converted to the Carborro Arts Center and farmers market. Lucy Davis, Architect, drawing by J. Levine

The reasons presented for preservation can be grouped into four main headings: cultural memory, successful proxemics, environmental diversity and economic gain.

Cultural Memory

Buildings are tangible reminders of the accomplishments and growth that a community has made throughout its history. The collection of different architectural styles throughout a community provides a physical record of the types of environments in which the community's forefathers worked and lived out their lives. These different buildings types are also examples of architectural details and craftsmanship, which were lost with the passing of the generations that produced them. Not only is it important to save these examples of the past as signs of the community's cultural and historical resources, but also it is especially important to save these reminders for the community's young and future generations.

Successful Proxemics

There is a direct relationship between people, the activities they engage in and the places where they perform these activities. The close knit community of the past and the social interaction which once occurred as a result of walking to and from work or the neighborhood store has been lost. The feeling of community identity has begun to diminish due to the change of the neighborhood structure and the declining downtown business district. Successful communities in the future will require more vital downtown areas with contiguous residential neighborhoods.

Environmental Diversity

The present environment is becoming increasingly more homogeneous in appearance and use primarily because fewer people today are directly involved in the design and construction of the buildings they use. While the standardization of the construction industry and standard building plans has produced more conventional buildings, land use zoning too has helped to produce more homogeneous communities. These influences make the preservation of older buildings, with their diversity of building types, very desirable--not only for visual variety but also as an alternative to the monotony of many new environments for living and working recreation.

Economic Gain

The economic gain that preservation can produce for its community is the fourth argument for saving old buildings to new uses, which makes it economical to retain much of the structures. These investments in rehabilitation will not only add to the cultural resources of the community but will also produce a higher market value for the improved property. A catalyst for stimulating the rebirth of downtown areas is the community arts center, which has the capacity to increase the day and nighttime activity of the area, which subsequently creates a demand for additional activities and services.

Artspace

One of the largest open studio environments in the US, Artspace is a non-profit visual art centre that presents exhibitions and education programs.

Located in the historic Sanders Ford building in downtown Raleigh, Artspace features the work of more than 100 regional, national, and international artists. Opened in 1986, the gallery is composed of three exhibitions spaces, an education space, gift shop, and studios for more than 30 artists working in a variety of mediums.

The studios are free and open to the public, allowing visitors to witness the creative process, as well as interact with the artists and purchase pieces from them directly. The gallery also holds art programming and workshops for children, adults, and at-risk youth.



photo by Raleigh Historic Development Commission



photo by H. Sanoff

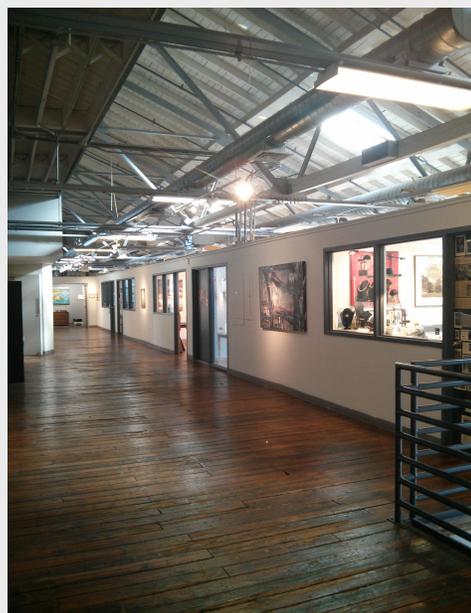


photo by E. Demir Mishchenko

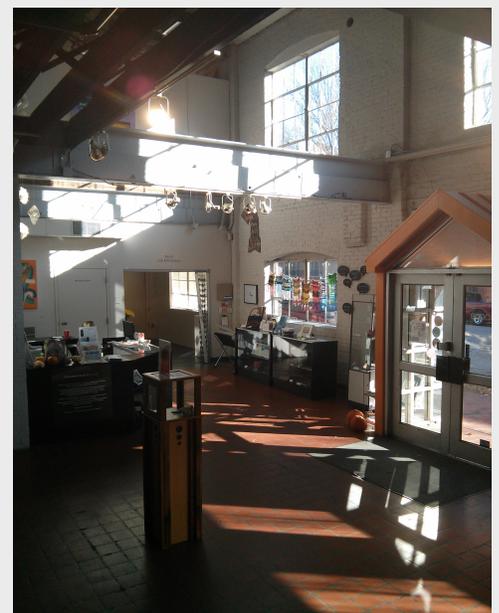
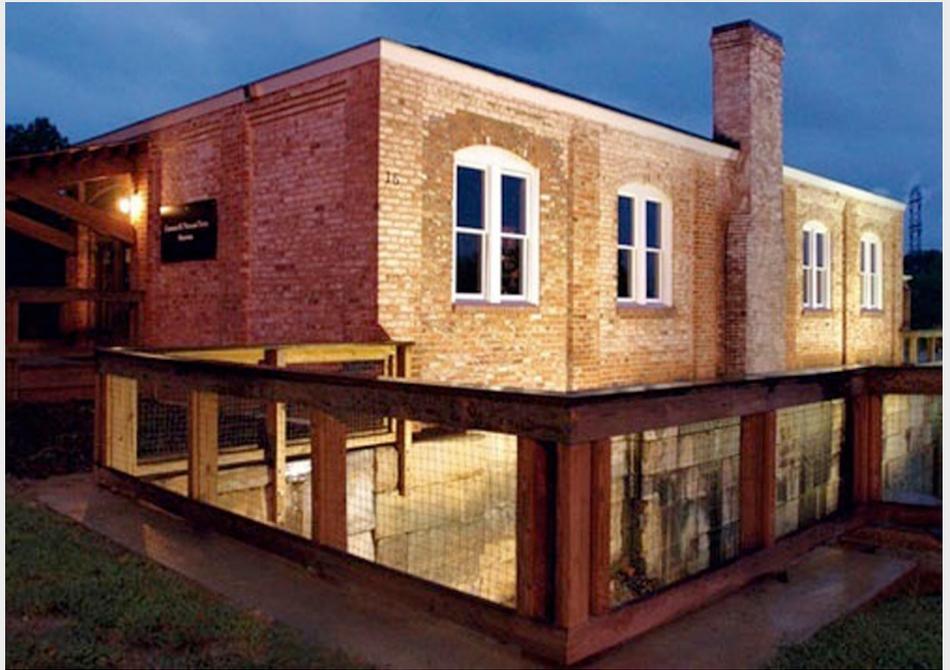


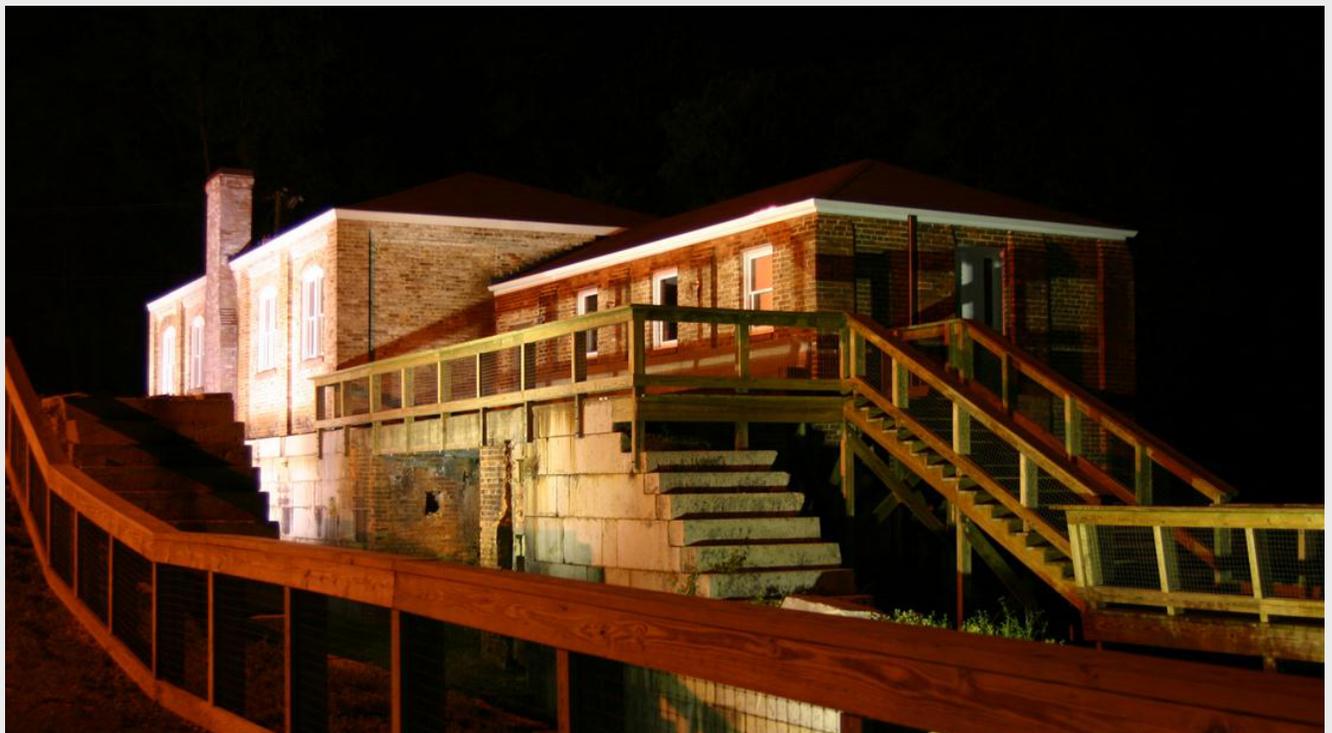
photo by E. Demir Mishchenko

Canal Arts Center and Trail

The 200 years old Roanoke Canal was originally developed into a source of water power to generate electricity. When the canal closed the powerhouse was abandoned. To save the remains of the original canal and its architectural features, a commission was established to begin preservation and restoration efforts. Today, the trail follows the canal's original path for 7.2 miles and the original 1900 power station is now the Roanoke Canal Museum in Roanoke Co. NC.



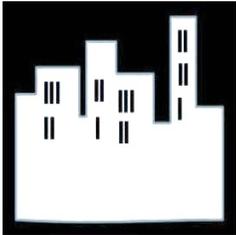
online photo at visithalifax.com



online photo at roanokecanal.com



online image by onfranklinandmain.com



Building Image

Buildings have certain qualities that give them a high probability of evoking a strong image in any given observer. It is that shape, color or arrangement, which enables the making of vividly identifiable mental images of the environment. We all consciously look for non-verbal clues in buildings, interiors, and landscapes, for we know that these clues have something to say about the values of the people who own and occupy them.

Creating buildings and interior spaces that are functional in that they satisfy building codes, or they “work” in terms of the flow and transactions of people is absolutely necessary and insufficient. It is important to create environments that not only “work” but are rewarding and useful to those who inhabit and use them. In a similar way that clothes, hair style and length, cars, and houses differentiate ourselves from our neighbors, buildings can symbolically represent an attitude about what is taking place inside. Often, however, when we think about symbols and meanings in relationship to the environment, it has usually been restricted to monumental buildings, particularly religious and civic. Yet, it is the artifacts of a society, including its buildings and settlements that have given us a better understanding of our past. In fact, we are more aware of how buildings in primitive cultures express underlying values and beliefs than we are about the same process in our own society.

Associations change with time. We as a society, have a tendency to reevaluate the meaning and desirability of buildings rather rapidly. Old factories and warehouses that were considered eyesores and financial liabilities have become values for their strength and history and have been restored and renovated into useful and successful business ventures. Yet, we also see the creation of

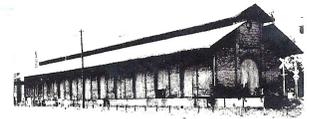
new buildings whose form express no particular function like banks that look like colonial homes, and restaurants that look like gas stations.

The visual quality of the arts center has an important meaning for all of its diverse users, although their background and experiences with the built environment might be different. Although the determination of space requirements for each activity is necessary to assure proper workability, the feeling that each area evokes contributes to the visual quality of the center. It is therefore necessary to examine all the features of a potential arts center and the overall impression it should convey. This can be achieved by using different visual techniques that can heighten people's awareness of the building's image. The building character exercise, which depicts different images is an approach that is effective in small groups in developing a visual quality vocabulary.

Sometimes the character of a building may be more than just visually important. We are able to identify who uses and/or what happens inside it simply by observing some of its characteristics – which remind us, perhaps, of buildings we have seen in the past.

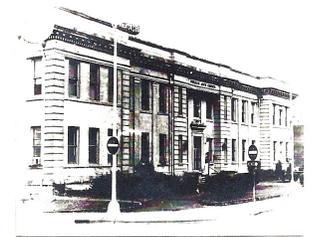
For instance, what does the following building remind you of?

Which of its characteristics influenced your answer?

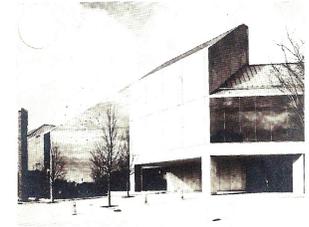
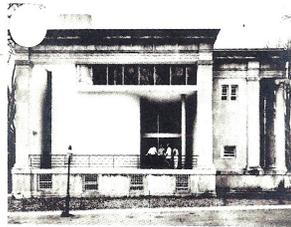


INTERPRETING BUILDING CHARACTER

1. Mark the picture of the building that best fits your idea of an arts center.



2. Briefly describe the characteristics that influenced your choice.



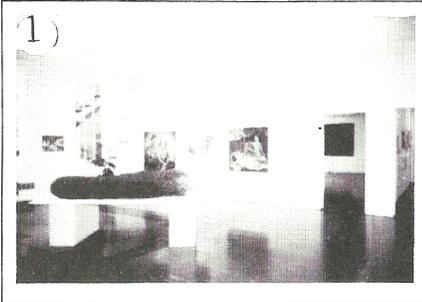
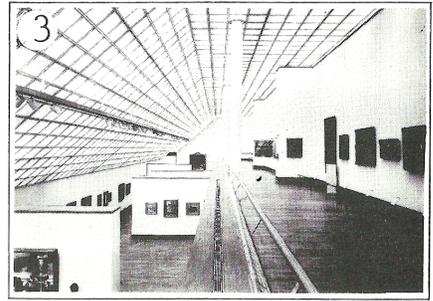
3. If you are in a group, share your opinions with the others. Are there any similarities between your choices?

a) List the picture numbers in rank order according to the image you have of an ideal exhibition space.

Exhibition Gallery

b) Choose one adjective in each pair to describe each of these five pictures. Circle the picture number to show your choice.

- | | | | | | | | | | | | |
|---|---|---|---|---|-------------|---------------|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | Cheerful | Gloomy | 1 | 2 | 3 | 4 | 5 |
| 1 | 2 | 3 | 4 | 5 | Comfortable | Uncomfortable | 1 | 2 | 3 | 4 | 5 |
| 1 | 2 | 3 | 4 | 5 | Dark | Light | 1 | 2 | 3 | 4 | 5 |
| 1 | 2 | 3 | 4 | 5 | Imaginative | Unimaginative | 1 | 2 | 3 | 4 | 5 |
| 1 | 2 | 3 | 4 | 5 | Inviting | Repelling | 1 | 2 | 3 | 4 | 5 |
| 1 | 2 | 3 | 4 | 5 | Noisy | Quiet | 1 | 2 | 3 | 4 | 5 |
| 1 | 2 | 3 | 4 | 5 | Spacious | Cramped | 1 | 2 | 3 | 4 | 5 |
| 1 | 2 | 3 | 4 | 5 | Variety | Monotony | 1 | 2 | 3 | 4 | 5 |



exercise developed by M. DoVal

The Exhibition Gallery image exercise focuses on using adjectives to rate each of the gallery pictures. This approach is also effective for use in small groups where participants can discuss their preferences by using the descriptive vocabulary.



Best Fit Slide Rule

The Best Fit Slide Rule is a design tool that allows participants to consider infill building options and their appropriate character. Participants could include public officials, developers and interested citizens. This technique brings to light aesthetic issues that need to be discussed by various groups to assure that any proposed infill solution is appropriate for the character of the streetscape.

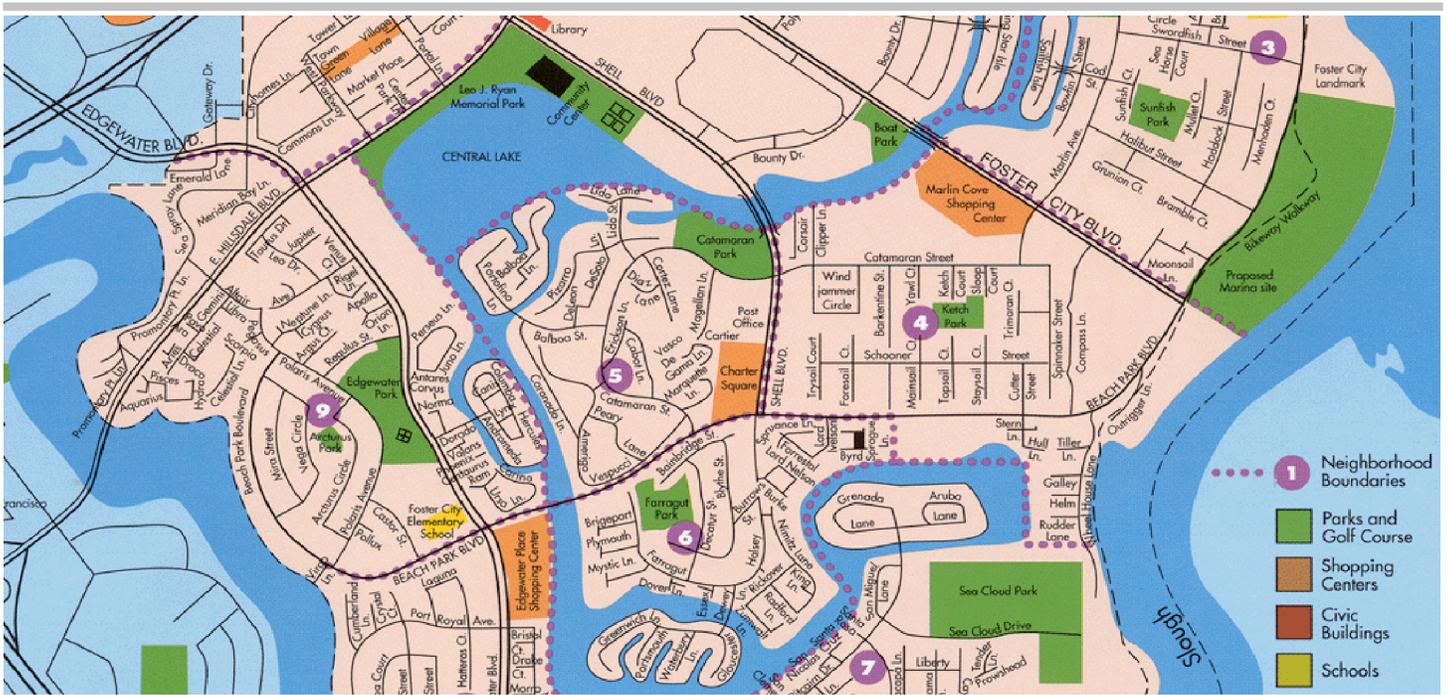
Look at each of these examples of building image and consider which of the paired adjectives better describes it. Check the box closest to the more appropriate adjective in each line. If you think neither adjective applies, check the box in the middle.

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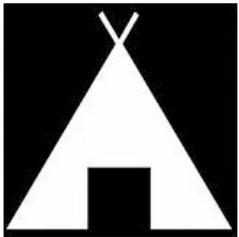
drawings by H. Sanoff

Further Information

Henry Sanoff. *Visual Research Methods in Design.*



online image by



Site Selection

The location of an arts center is vital to its ability to serve the community. Environmental quality and accessibility to users are only examples of the factors that could influence the appropriate location of the facility.

The issues influencing site selection are listed in the adjacent chart where each factor should receive a numerical score representing their degree of importance. Numerical scores are based on the realization that certain issues are more important than others and that any choice should reflect these differences. To use this chart, first multiply the factor weighted value by your rated value for each site. Use the same procedure for evaluating each site and compare the results.

In the process of identifying the best possible location for the arts center, it is necessary to conduct an inventory of available buildings and sites to determine their suitability. Since the Activities Summary Chart contains the floor area required, then possible locations can be screened to insure that they are within an acceptable range.

The Building Classification Survey is a method of recording and comparing vital information about the suitability of available buildings. This inventory contains descriptive information about the building and its most salient features. The critical factors in selecting an appropriate building such as adequate area, building condition, and historical importance can be used in conjunction with other criteria to select the most desirable location.

	CRITERIA	FACTOR WEIGHT	SCALE					TOTAL
A	Parking availability		-2	-1	0	1	2	
	Visual quality (Buildings/ Surroundings)		-2	-1	0	1	2	
	Visual focal point		-2	-1	0	1	2	
	Open space available		-2	-1	0	1	2	
	Image/Identity of the building		-2	-1	0	1	2	
	Historical importance		-2	-1	0	1	2	
	Adequate area		-2	-1	0	1	2	
	Symbolic expression		-2	-1	0	1	2	
B	Building condition		-2	-1	0	1	2	
	Parking availability		-2	-1	0	1	2	
	Visual quality (Buildings/ Surroundings)		-2	-1	0	1	2	
	Visual focal point		-2	-1	0	1	2	
	Open space available		-2	-1	0	1	2	
	Image/Identity of the building		-2	-1	0	1	2	
	Historical importance		-2	-1	0	1	2	
	Adequate area		-2	-1	0	1	2	
C	Symbolic expression		-2	-1	0	1	2	
	Building condition		-2	-1	0	1	2	
	Parking availability		-2	-1	0	1	2	
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D	Adequate area		-2	-1	0	1	2	
	Symbolic expression		-2	-1	0	1	2	
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	Parking availability		-2	-1	0	1	2	
	Visual quality (Buildings/ Surroundings)		-2	-1	0	1	2	
	Visual focal point		-2	-1	0	1	2	
	Open space available		-2	-1	0	1	2	
	Image/Identity of the building		-2	-1	0	1	2	

image by H. Sanoff

BUILDING CLASSIFICATION SURVEY		
	DESCRIPTION	
	Lot Dimensions _____	Past Use
	Lot Acreage _____	<input type="checkbox"/> Entertainment
	Building Dimensions _____	<input type="checkbox"/> Housing
	Number of Stories _____	<input type="checkbox"/> Office
	Building Area _____	<input type="checkbox"/> Restaurant
		<input type="checkbox"/> Retail
		<input type="checkbox"/> Storage
		<input type="checkbox"/> Other _____
		Present Use
	<input type="checkbox"/> Entertainment	
	<input type="checkbox"/> Housing	
	<input type="checkbox"/> Office	
	<input type="checkbox"/> Restaurant	
	<input type="checkbox"/> Retail	
	<input type="checkbox"/> Storage	
	<input type="checkbox"/> Other _____	
IDENTIFICATION		REMARKS
Date of Original Construction _____	<input type="checkbox"/> TYPE 1	
Architectural Style _____	Single story	
Common Name _____	Vacant	
Historic Name _____	<input type="checkbox"/> TYPE 2	
	Single Story	
	Occupied by business	
Ownership	<input type="checkbox"/> TYPE 3	
<input type="checkbox"/> Association	Multi-story	
<input type="checkbox"/> Public	Vacant	
<input type="checkbox"/> Private	<input type="checkbox"/> TYPE 4	
	Multi-story	
	Occupied by business	
	Proposed Use(s) _____	

image by H. Sanoff



photo by H. Sanoff



Action Planning

Action Planning is a management technique that empowers communities to design, implement, and manage such programs as the creation of an arts center. Its key characteristics are participatory, community-based, problem driven, and fast. Traditional planning methods, such as master plans or development plans, take too long to develop, demand substantial resources to implement and are unrelated and of no benefit to many communities.

The underlying philosophy of Action Planning is interdisciplinary, collaborative and community based. Action planning is usefully applied to community improvement, capacity building, new development planning, and for planning under crisis such as rebuilding communities that have suffered political or natural disaster. Action planning is based on the following characteristics: achievable actions, participatory, small in scale and community based, and reliant on local knowledge and skills. The process relies on building on existing organizational structures, available skills and knowledge and focuses on what is achievable with visible, tangible outputs. The benefits of Action Planning include:

Creation of shared visions

Catalyst for action

Resolution of complex problems

Fostering of consensus building

Heightened public awareness

Morale boost

While the issues may be broad in scope, the process begins with small-scale projects that are additive in nature promoting appropriate technologies and local enterprises. While stakeholder participation is at the core of action planning, building coalitions between local government and community groups. Participation occurs when people and organizations are convinced that their interests will be better served in partnerships than without them. The process begins with identifying problems and with identifying opportunities in a workshop setting. At the heart of the action planning process is a series of phases and techniques that include:

Direct observation allows the planning team to see the conditions of the environment under consideration.

Interviews and focus group discussions help to generate insights into those community characteristics that are not visible through direct observation.

Measuring is a quantitative view of environmental conditions.

Surveying resources, a community function, identifies local people and places that are important to any proposed program, similar to the “yellow pages.”

Prioritizing is an ongoing process where stakeholders consider their needs and the feasibility of implementing projects.

Brainstorming is used to allow groups to explore alternative ways of solving problems.

Diagramming allows time-line and population information to be presented in an easily understood graphic format.

Mapping and modeling allows people to record their feelings, perceptions, social networks and to examine existing conditions as well as evaluate proposals for improvement.

Gaming and role-playing can be used to build awareness of planning procedures, to anticipate potential difficulties as well as to allow participants to become sensitive to each others needs.

Group work during all stages of the planning process helps to build cooperation.

Building a program initially explores strategies, options and trade-offs by prioritizing options, identifying conflicts and opportunities, and selecting viable options. The second part of this phase considers planning for implementation. This phase begins with assessing resources, identifying what is needed, and where and when to acquire what is needed. Compliance with permits, etc. and other specific task responsibilities are delegated, and finally potential sites are evaluated to determine the best location for the project.

The Action Planning process does not finish at the end of an event. A follow-up program allows the ideas to fully implemented. Evaluating the impact of Action Planning events is important to help focus attention on long-term objectives and help improve the process.

Action Planning process

Who does what and when

	Getting Started ➔ 1-2 months*	Preparation ➔ 2-4 months*	The Event ➔ several days*	Follow-up ➔ ongoing*
Local Interests Individuals and organizations	<ul style="list-style-type: none"> • Concern to improve environment • Stimulate action • Establish Steering Group and Host (see below) 	<ul style="list-style-type: none"> • Build momentum, enthusiasm and expectation through discussion and by focusing attention on the main issues 	<ul style="list-style-type: none"> • Participate in public sessions 	<ul style="list-style-type: none"> • Analyze proposals • Develop support for strategies and projects • Apply pressure for implementation • Ongoing participation
Steering Group/ Host/Organizer Main enthusiasts and technical advisors	<ul style="list-style-type: none"> • Formation/appointment • Explore options for action • Prepare proposal • Stimulate enthusiasm • Secure commitment from all affected parties • Raise funds • Commitment to proceed 	<ul style="list-style-type: none"> • Select Team Chairperson, Team members, Advisors and consultants • Establish administration and technical support • Gather information • Prepare venues • Publicize 	<ul style="list-style-type: none"> • Event management and administration 	<ul style="list-style-type: none"> • Assess proposals and prioritize • Agree plan of action • Publicity • Spearhead and co-ordinate implementation • Maintain momentum
Event Team Specialists from complementary disciplines		<ul style="list-style-type: none"> • Homework on the locality and the Action Planning process • Reconnaissance Visit by Chairperson 	<ul style="list-style-type: none"> • Arrive • Reconnaissance • Briefings • Topic workshops • Design workshops • Brainstorm • Prepare proposals • Presentation • Leave 	<ul style="list-style-type: none"> • Revisit and assist as requested
Support Bodies National, international and regional organizations	<ul style="list-style-type: none"> • Supply general information and advice • Evaluation visit if requested 	<ul style="list-style-type: none"> • Supply detailed information and contacts 	<ul style="list-style-type: none"> • Observe • Participate • Assist if asked 	<ul style="list-style-type: none"> • Monitor and evaluate • Assist if asked

chart by H. Sanoff

Goal			
Improvement Strategies			
Tasks/Action Steps <i>What Will Be Done?</i>	Responsibilities <i>Who Will Do It?</i>	Resources <i>(Funding/Time/People/Materials)</i>	Timeline <i>By When? (Day/Month)</i>
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.
5.	5.	5.	5.
Implications For Professional Development			
Implications For Family Involvement			
Evidence Of Success <i>(How will you know that you are making progress? What are your benchmarks?)</i>			
Evaluation Process <i>(How will you determine that your goal has been reached? What are your measures?)</i>			

chart by H. Sanoff

Further Information

Sand, M. A. **How To Manage An Effective Nonprofit Organization: From Writing And Managing Grants To Fundraising, Board Development, And Strategic Planning**



photo by H. Sanoff



Lumberton, North Carolina is the county seat and thereby houses the county courthouse and supporting service businesses and offices. It houses a diverse mix of institutions: the African-American Cultural Center, the Library, Exploration Station, Robeson County Heritage Museum, the future Fire Station Museum, Carolina Theater and the future home of the Southeastern Waterworks Community Arts Center.

Lumberton Arts Center

The aim of the Southeastern Waterworks Community Arts Center is to promote the arts in Robeson County for the benefit of its entire citizenry. Workshop and classroom space will be made available for artists, beginners, and producing artists. Artists from the county will be gathered to collaborate on providing regular exhibits, demonstrations, and opportunities for adults, school children, and each other, expanding the county's cultural awareness and productivity. Rotating exhibits will be solicited for the education and inspiration of the community and visitors. A permanent collection will be developed from donations of private and public collections. The main gallery will be designed to host large community gatherings that will be charged rental fees.

To achieve these goals the Water Filtration Plant that has been vacant since 1990 will be renovated and serve as a hub of the downtown revitalization. Vital to the success of this project was a community participation process that was initiated through a grant from the North Carolina Arts Council. The aim of this process is to identify critical project needs and challenges, site opportunities, and functional requirements for the project. After a lengthy discussion, workshop participants cut and pasted the symbols in their desired location on each floor of the three-story building.

A review of the 10 plan proposals revealed a similarity in the location of the major functions, such as the gallery and café on the ground floor, and the artists' residences on the main floor.

Many groups proposed an extensive use of the outdoors including a sculpture garden, children's outdoor garden, and a café and terrace, all of which are included in the design proposal.

The design proposal reflects the general sentiment of the workshop participants. From the main entrance there is a view of the gallery-reception area below with the artists' studios in full view from the entrance adjoining an outdoor sculpture garden. For visual control of the arts center, a staff office at the main entrance is housed behind the existing glass block wall next to a meeting room and youth classroom. A kitchen and café are located on the ground floor surrounded by a south facing outdoor café serviced by the kitchen. The second floor lobby overlooks the main entrance with additional classroom and studio space opening to an outdoor terrace on the roof of the main floor.

Robeson County Arts Center

Space: Gallery
Area: 1000 square space 1000

ACTIVITY OBJECTIVES (What will we do here?)	USER INFORMATION (Who will be using this space?)
The gallery provides a venue for local artist work. The gallery brings visual arts to the community at large - with funding the gallery could introduce the community to artists known outside of our community - There are very few venues for Art Display in the County	The gallery would be open for visits from the general public, an educational service for students K-12 and Community College + University students. This gallery is for everyone.

DESIGN OBJECTIVES (What do we need to do this?)	PROXIMITY REQUIREMENTS (What will we need to access nearby?)
At least 1,000 feet of square space + move if possible. Artificial Track Lighting and/or Sky lights. Large white walls to hang work - Flat walls + hanging system/tools	bathrooms handicap ramps receiving and storage areas parking nice to have simple kitchen facilities for preparing food for groups

NOTES
(What would you like us to know that has not been covered?)

Person to direct + curate gallery
1. " hang exhibits.
1. to prepare publicity materials
person to monitor exhibit during open hours and schedule groups

The City of Lumberton was awarded a \$6000 facility feasibility study grant in conjunction with the Robeson Arts Council in proposing the Water Filtration Plant's new use as an Arts Center. The proposal was the result of numerous community meetings exploring the purpose of a community arts center. Henry Sanoff and Graham Adams, Architects, were selected as consultants to direct the community participation process.

The first step in the process consisted of a walking tour of downtown Lumberton followed by a visit to the Water Filtration Plant. In order to clarify the program needs identified in the initial proposal submitted by the City of Lumberton, the consultants conducted a series of interviews. A typical interview data sheet was distributed to a variety of community members affiliated with the arts to identify key functions to be housed in the arts center. The data sheets served as the basis for the interviews, which provided additional detailed information about desired center functions. These data sheets were compiled into an initial list of center functions and their space requirements. This information served as the basis for the community workshop, which was open to all individuals and groups interested in participating in space planning the arts center.

More than forty people participated in the Arts Center Planning Workshop, held at the Lumberton City Hall. Robeson County Arts Council members, local artists, merchants, public officials including the mayor, and arts faculty from UNC Pembroke joined to share their views about the ideal location for the centers' functions. Ten groups of four or more people were seated at tables, each having building plans and graphic symbols corresponding to each building function. Each graphic symbol corresponds to 100 square feet, therefore the 20 Gallery symbols, for example, represents 2000 square feet. The symbols are grouped according to the space requirements of each of the buildings' functions.

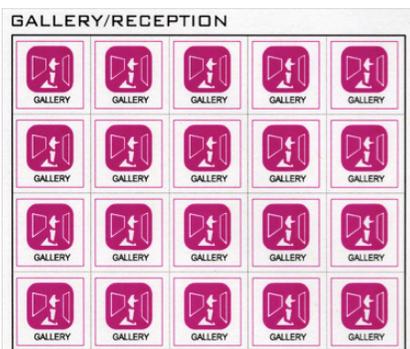


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image by H. Sanoff & The Adams Group



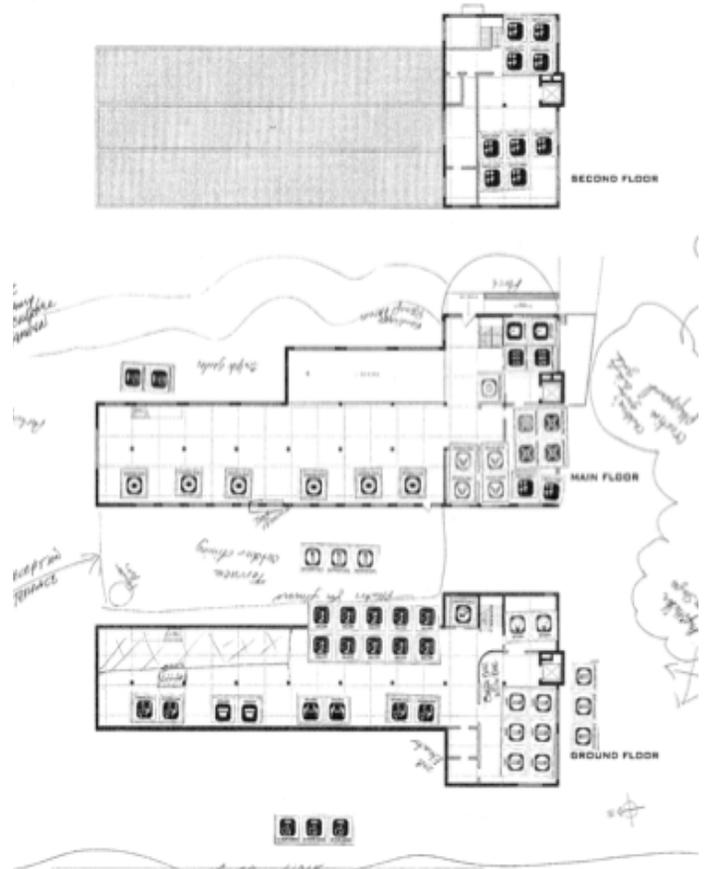
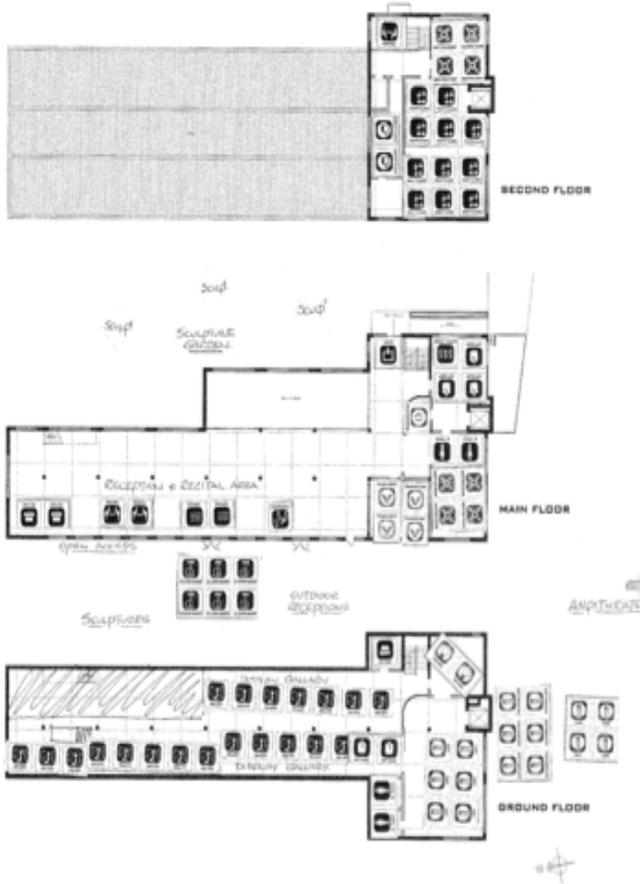
photo by H. Sanoff



photo by H. Sanoff



photo by H. Sanoff

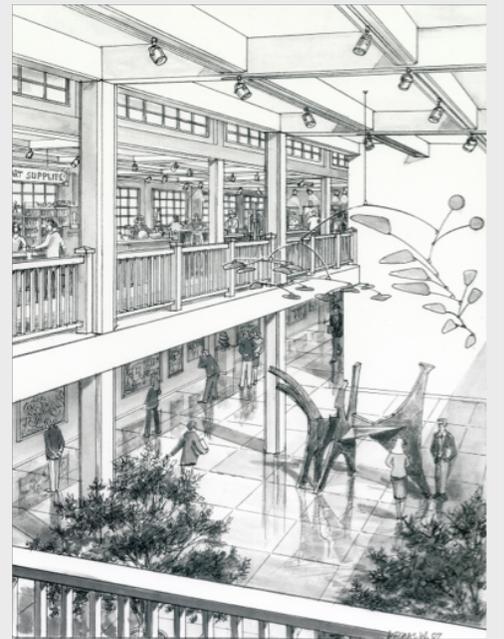


images by H. Sanoff & The Adams Group

Examples of space planning proposals using graphic symbols corresponding to activity areas.



photo by H. Sanoff



drawing by The Adams Group



photo by H. Sanoff

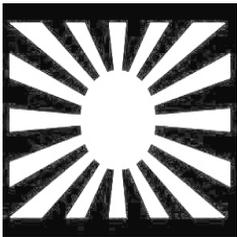


Project conducted by Henry Sanoff, AIA and Graham Adams, PA

Today, arts facilities have become a focal point of cities throughout the world based on the recognition that the arts symbolize the culture of a community. Lumberton, too, has confirmed its' commitment to the arts in the development of the vacant waterworks building as a setting for an arts center. Through exhibitions, educational programs, and subsidize studio spaces, the arts center will serve as a bridge between artists and the public. The goal is to increase awareness, appreciation, perception, and involvement in the visual arts for the public in Robeson County. The site of the waterworks building located near the Lumber River offers the community opportunities for a variety of outdoor arts activities not available in other locations. As a major contribution to the development of the Main Street program, the waterworks building offers a significant presence and a testimony to the importance of the arts in the community



photo by H. Sanoff



Nanao Performance Area

The port city of Nanao, Japan has historical significance for its cultural assets and traditional performing arts. Nanao is also the Sister City to Monterey, California, and features a fisherman's wharf, not unlike those settings found in California. Recently, the city reclaimed an eight-acre area next to fisherman's wharf that was scheduled to be filled by 1998. Originally, the reclamation was part of "Nanao: Marine City Project, proposed by the Chamber of Commerce as a symbolic "greenland." The basic plan was prepared without consultation with the citizens; consequently, a citizens group organized and submitted their own request to the mayor of Nanao. With a goal of motivating people to think about their city, the Nanao Secretariat invited people of all ages to participate in planning the new uses for this reclaimed area.

A small group of volunteers coordinated by Henry Sanoff, initiated a three-day planning process, which began with a chartered boat tour that took sixty, middle and high school students, their teachers and several parents around the future edge of the land to visualize the scale of the site. Adolescents and teenagers were selected to participate in this tour because they had been excluded from previous discussions about the future of this reclaimed area.

The community participation program in Nanao included a search through previous newspapers for articles describing the intent of the landfill, a review of previous proposals, and a public opinion survey. Such a review provided insight into possible activities for the new site, which included cultural, recreational and athletic activities. The workshop, which included adolescents, teenagers and adults, consisted of a mapping design game using graphic symbols to correspond to land uses formed the basis of the community workshop.

Design team members prepared over 50 symbols for different spatial activities. While symbols were identical in size, each corresponded to a specific unit of area. Activity data sheets included the population capacity, the area requirement, and the number of symbol units that would need to be fastened to a large map of the landfill.

A community workshop was held in a central area at the fisherman's wharf shopping mall on a Sunday morning in Nanao. This public venue would give the community workshop high visibility to members of the community. Adolescent's and teenagers worked together in small groups of three to five people. In addition to using the symbols to locate appropriate activities on a map, students used the map as a base to construct a three-dimensional model of their proposals. Each team was provided with a package of model making materials including straws, foam pieces, colored paper, a variety of plastic shapes and glue. Team members collaborated in each step of the process.

Adults began the process by identifying community goals and linking them to appropriate activities. Key goals included the need for a landscape that included the use of water, places for recreation, and the need for a place to hold regular events such as concerts or even a flea market. Activities to satisfy these goals included flower gardens, a landscaped plaza, a child's play area, a park with a water feature, a restaurant, and a concert hall.



image by H. Sanoff



photo by H. Sanoff

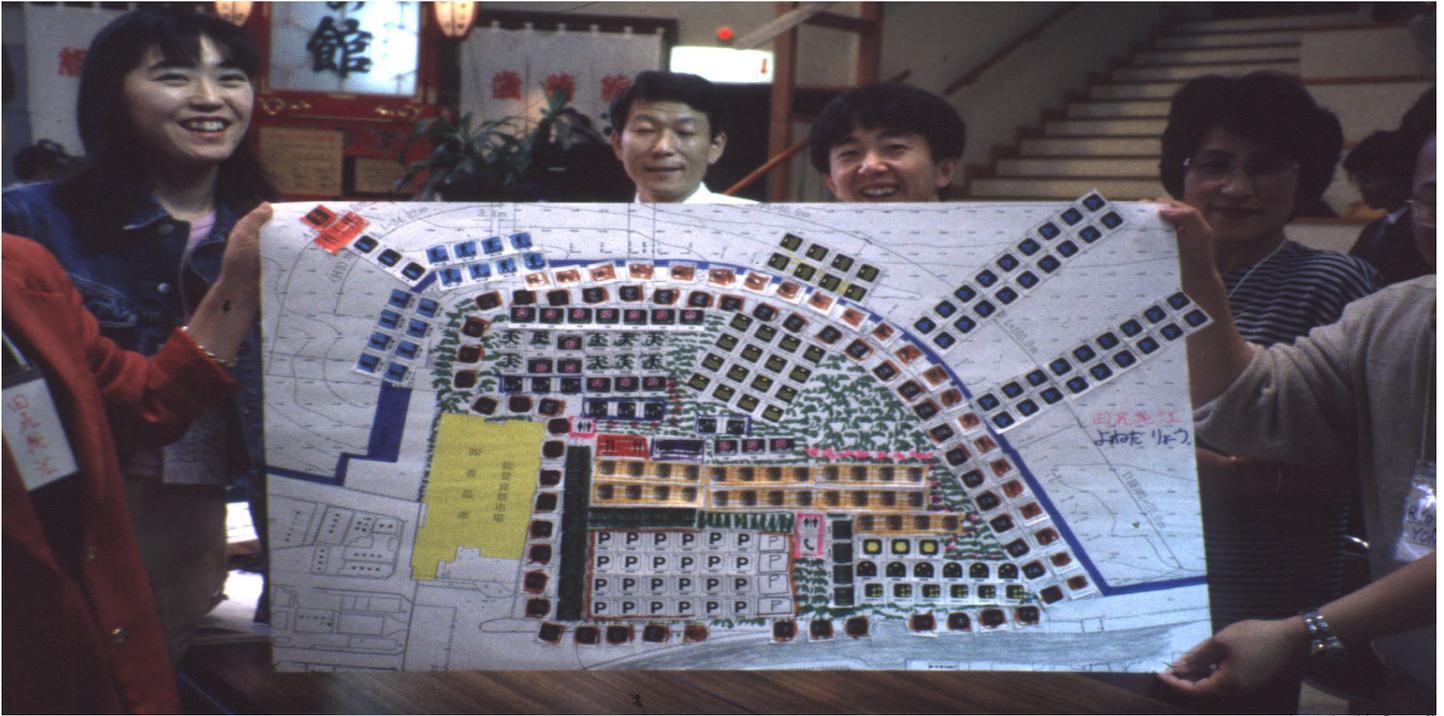


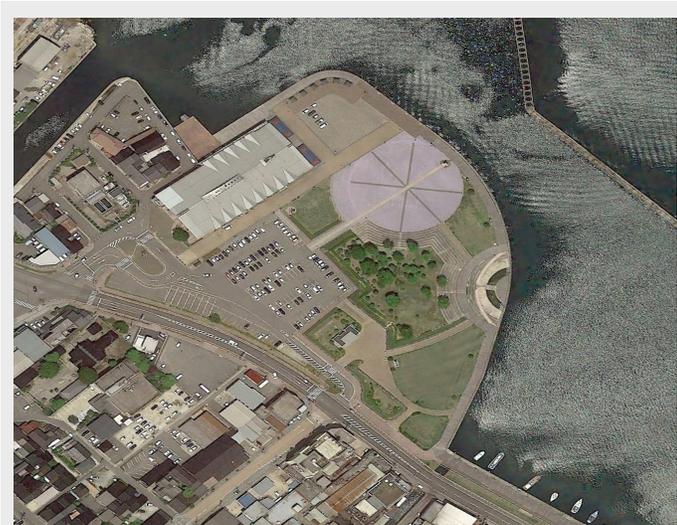
photo by H. Sanoff

All groups produced design solutions, at the same scale, for the landfill area. Representatives from each group concluded the workshop by a brief presentation of their ideas. While it was assumed that each group would opt for activities suited to their age and interests, participants were surprised when students selected activities that would allow for their parents recreational activities as well as for their interests.

Following the community presentation, design teams developed models based on the workshop results for presentation at the local high school for the students' comments, as well as from resident groups. From the student's reactions and resident's comments about the proposals, design models were subsequently exhibited at the Monterey Plaza, the site of the original workshop. A review of the comments allowed the design team to develop one design proposal. This proposal reflected the community's interests, which was contrasted with that of local government that did not involve the community in their decisions. A comparison between the two proposals, made by the residents indicated that the prefecture proposal did not effectively use the view, did not reflect a unified concept, and did not use the open stage area effectively. Two proposals, one developed by the prefecture and one developed by the community design process were presented to the residents of Nanao to allow the broader community to select an appropriate solution. A formal evaluation of the planning process revealed it to be very successful. A review of the comments allowed the design team to develop one design proposal. This proposal reflected the community's interests, which was contrasted with that of local government that did not involve the community in their decisions.

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Through this broad community process the results of the design team were favored and a citizen's council was organized by the prefecture government to assure the results of the workshop were considered in the final scheme. Part of this success is attributed to the attention to detail and organization typical of many Japanese events. The spirit of collective decision making, an integral aspect of Japanese culture, was evident at every stage of pre-planning, and during the planning process. Participants represented all levels of decision-making and community interests. In all cases the press documented the process and the major results, informing the public of the events and decisions that had taken place. Finally, the results of the community workshops were endorsed by the city officials and implemented.



aerial image from Google Earth



image by H. Sanoff



photo by N. Moriyama

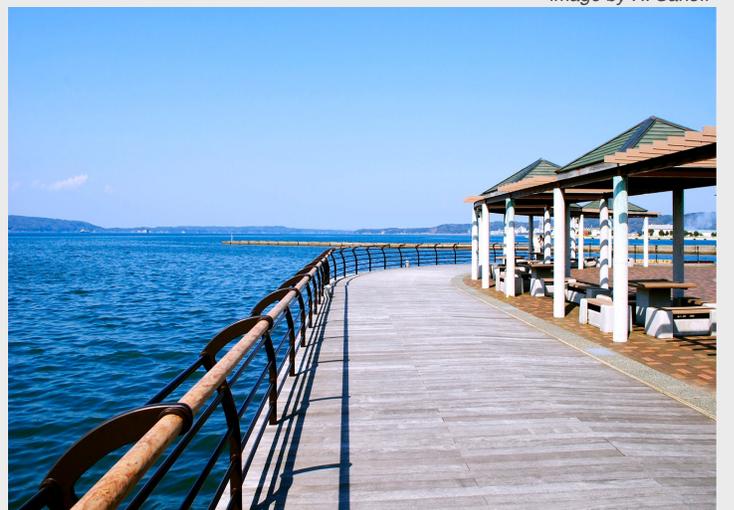


photo by N. Moriyama



photo by K. Boone



African-American Music Trail

A 12 foot high, 23 foot wide sculpture with images of famous local musicians anchors the park, crafted by the sculpting team of David Wilson and Brandon Yow. A large ring of benches will surround the sculpture.

The African American Music Trail connects places and people to commemorate the rich heritage of African American music in Eastern North Carolina and to inspire residents and visitors alike to celebrate, sustain and perpetuate the regions vital musical history and traditions.

African Americans began their time in Kinston nearly 400 years ago, most enslaved and working in area plantations. This era coincides with the beginning of African American musical heritage in the South. African musical traditions adapted to different environments, societies, and religious beliefs. African rituals associated with fieldwork became work songs and shouts, call and response-driven forms of expression, often referred to as blues.

Following the blues tradition came jazz, an innovative mix of composition and improvisation that featured ensemble play. Solo improvisation, revolutionized the music and gave a shape to emerging musical voices such as Louis Armstrong who performed in Sheppard's Warehouse in Kinston. The demand for global leaders of jazz in Kinston led to the development of the New Recreation Center in Dreamland, a district loosely arranged along Tower Hill Street. The center's inaugural concert was Ella Fitzgerald and Dizzy Gillespie's performance to a crowd of 3000. Kinston musicians expanded on Dreamland and developed their own venues for jazz performance through a network of formal and informal places for budding musicians to develop their skills. Tobacco warehouses commonly transformed into places for dances after hours. Front porches became practice rooms. And hole-in-the wall speakeasies and clubs became key locations for experiencing the music. Since jazz performance requires a high degree of professional musical skill, music teachers played an increasing role in the growth of young musicians.

IT'S SWINGTIME AGAIN FEATURING THE

International SWEETHEARTS of RHYTHM

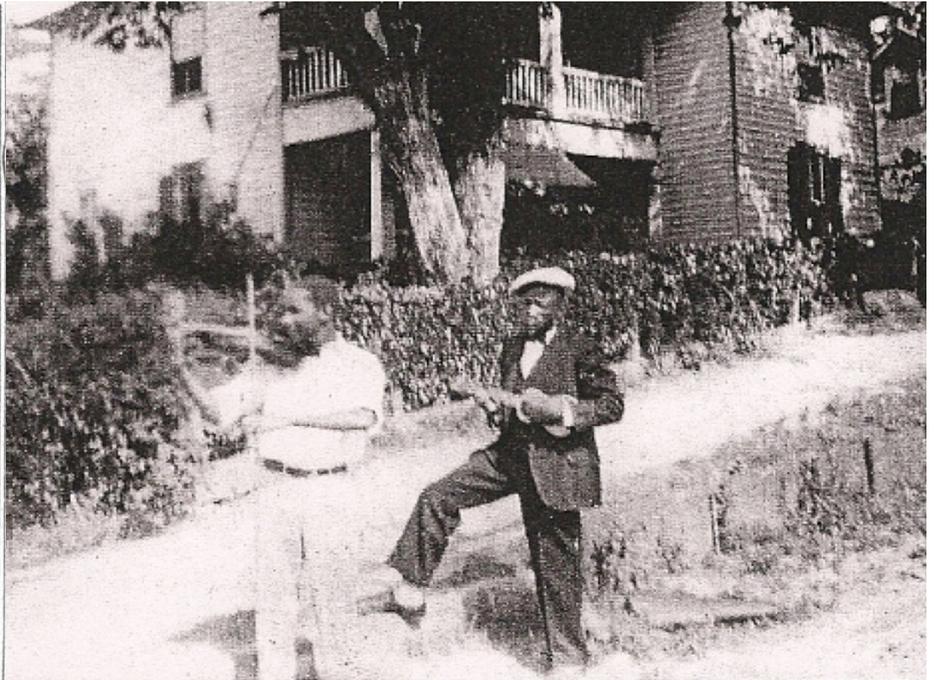
photo by K. Boone
THE ALL GIRL ORCHESTRA
WEDNESDAY NIGHT
FEBRUARY 20, 1946

Sheppard's Warehouse
 W. BRIGHT ST., KINSTON, N. C.
 Gen'l Adm. \$1.75—White Spectators \$1.75
 Advance tickets \$1.50 on sale at

Dunn's Hotel Silver Moon Cafe
 State Theatre Veterans Club

Presented By David Parker

KCCA Archive



Kinston Community Council for the Arts (KCCA) Archive

To celebrate Kinston's musical legacy a trail interpreting African American musical heritage was developed through direct community participation. Through a series of meetings and workshops Kinston citizens conveyed their story's ideas and perceptions. Archival research through historic maps, images and recordings provided the data to analyze oral narratives. Most importantly, historic Sanborn maps linked narratives to actual places. Design workshops enabled Kinston stakeholders to vet archival research and supplement information not yet recorded.

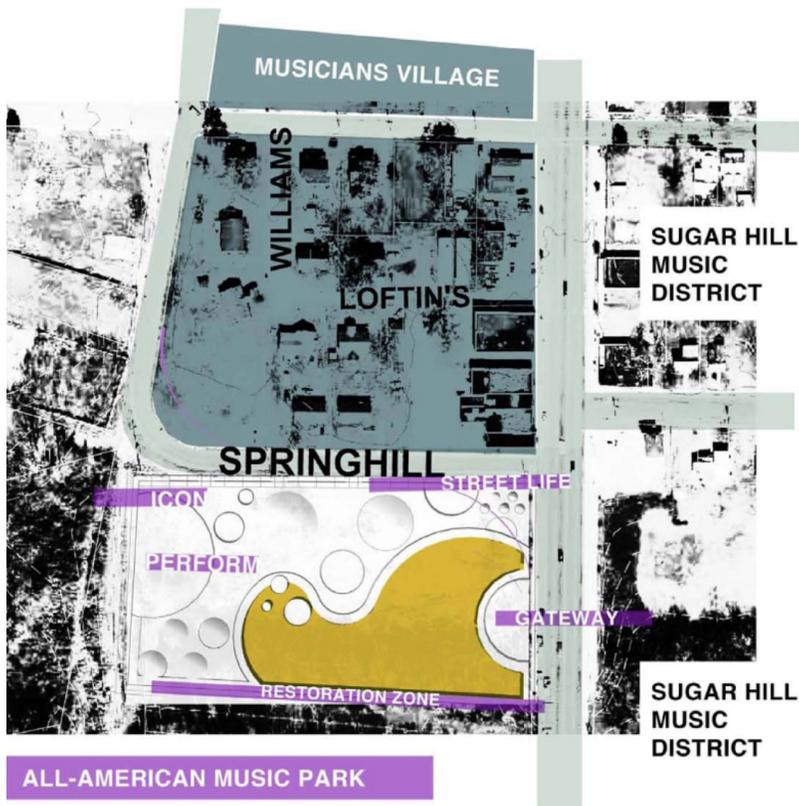


photo by K.Boone

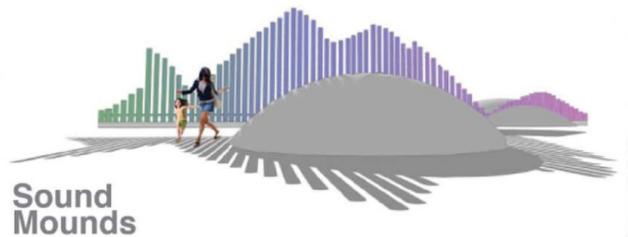
Benefitting from folklorists' inventory of music assets and numerous community engagement sessions in 2008, Professor Kofi Boone and an N.C. State University design team developed a plan for Kinston, which has informed subsequent design efforts, according to literature from the Arts Council regarding the music trail. Boone and his team worked with landscape architects Fernando Magallanes and Terry Narango, and architect Victor Vines. The project received support from the North Carolina Arts Council and the Kinston Community Council for the Arts.



photo by K. Boone



Park Entrance



Sound Mounds



Music Trail features



The Score

This interpretive element will use concrete and reclaimed stone strips to define a central park walk through a lawn area. The Score connects the major spaces of the park, and each strip offers surfaces for inscribing historic information about the park. The Score connects to The Griot and Sound Mound areas in the First Phase plan.



The Gateway

This interpretive area near the corner of South Queen and Springhill Streets showcases the public art designed for the park. This outdoor room provides a landmark experience for visitors, and is the primary space for daily use in the first phase of the park. Interpretive seating surrounding the public art offers opportunities to celebrate historic warehouse venues.

Design proposal for sculpture





photo by E. Demir Mishchenko



Arts Events

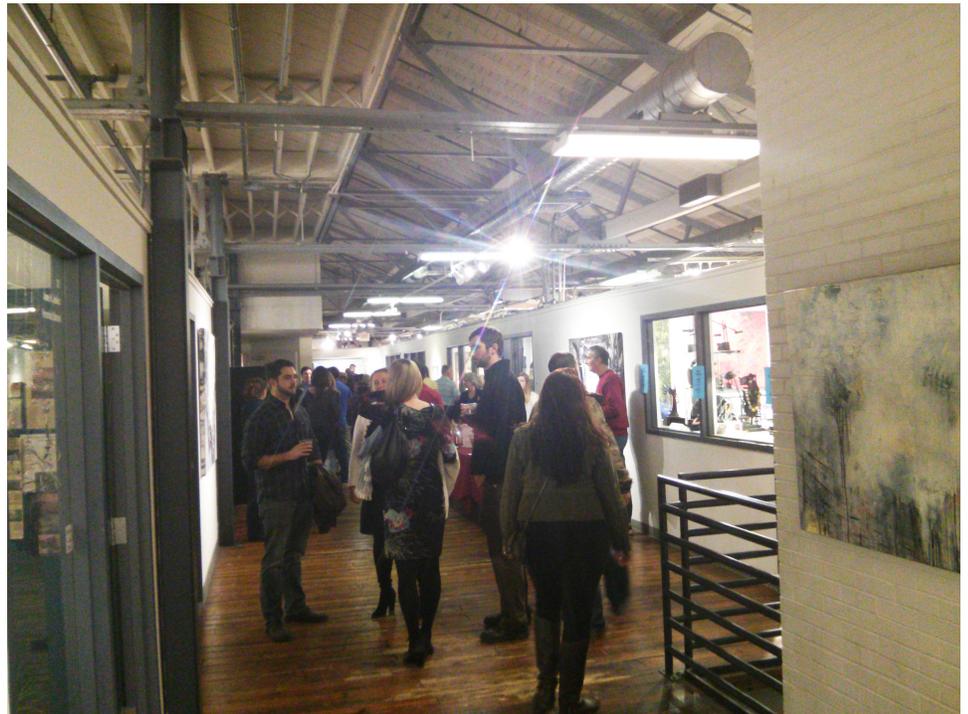


photo by E. Demir Mishchenko

Art Walks are effective for engaging the community in experiencing public and gallery art, local music, and crafts. Art Walks are a free, self-guided tour that combines visual and live art with engaging events. Typically, the first Friday of each month galleries, studios and cultural attractions stay open late for a mind-expanding night of art, food, drink and fun. Annual arts festivals are also a showcase to the community of local and regional talent and a potential source of income for artists.

Local and national arts events are listed on the website:

<http://fineartamerica.com/upcomingevents.html>



photo by E. Demir Mishchenko



phoot by trianglesplorer.com



Further Information

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