COMMUNITY ARTS *Baltic-Nordic Network*

A SHORT GUIDE TO COMMUNITY ART

2022

A SHORT GUIDE TO COMMUNITY ART

Contents

🏵️ **WHAT IS COMMUNITY ART?**

Concepts of participative art and community art

Two similar concepts are often used – **participative** and **community arts**.

According to the TATE online dictionary[1] **participative art** is a term that describes a form of art that directly engages the audience in the creative process so that they become participants in the event.

In participatory art projects, the artist views the audience as an active participant or co-author in the artistic process - the spectrum of the extent to which the audience can be involved can be very wide, from pre-written scripts and role-plays to the participation in decisions about the content of the work.

Participatory art activities are possible in all artistic genres: fine arts, performing arts, music and dance, craft and design, literature/storytelling, audiovisual.

On the other hand, **community art** is defined as an artistic activity that is based in a community setting[2], characterized by interaction or dialogue with the community and often involving a professional artist collaborating with people who may not otherwise engage in the arts.

A community is defined by the people in it - where they live, what they do, what their interests are, how they identify themselves. It can be a small town, a school, a prison, a university, a hospital, or a community with special interests such as environmental protection. Communities can be of many different kinds.

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[1] https://www.tate.org.uk/art/art-terms/p/participatory-art#:~:text=Participatory%20art%20is%20a%20term,Tate
[2] https://www.tate.org.uk/art/art-terms/c/community-art#:~:text=Community%20art%20is%20artistic%20activity,otherwise%20engage%20in%20the%20arts

> **Community art** *is the creation of art as a human right, by professional and non-professional artists, co-creating as equals, for operating as equals, for purposes and to standards they set together, and whose processes, products and outcomes cannot be known in advance.*

FRANCOIS MATARASSO
A Restless Art

Renowned freelance community artist, writer and consultant, an author of the book "A Restless Art"[3] François Matarasso emphasizes a human right aspect in art creation, the need for professional artists and non-professionals to work as equals.

A community art project is created when an artist collaborates with a community to make a creative process possible during which its participants can express their needs, desires, inspirations, identity or sense of belonging.

Community arts projects are used by organisations in areas such as youth, health and community development because they can reach people and have a significant impact on their lives. While the range of projects implemented in community contexts varies, the most successful projects focus on participant personal development, creative processes and artistic outcomes. Making art with people requires fair rules and a safe environment where people can challenge ideas, experiment fearlessly, learn new skills, express their thoughts and be respected. No two projects are the same. Every community is different, artists work in different ways, and the aims and outcomes will be different. But the common ground is a shared belief in the creativity of all people and their inherent right to express what is important to them in ways that are relevant, challenging and engaging.

In the West community art as a form of participatory democracy flourished in the 1960s, when the term community art began to be used in English-speaking countries, often in connection with contemporary art projects. Community art became a form of cultural

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[3] Matarasso François "A Restless Art", 2019 https://arestlessart.com/the-book/

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democracy, as its essence was linked to broad participation opportunities for all members of society.

Community art workshops were held in prisons, trade unions, schools, churches, day-care centres and institutions for people with, for example, physical/emotional problems, eating disorders and terminal illnesses (Cohen-Cruz 2002)[4].

According to François Matarasso[5] "cultural democracy accepts that all art expresses values, and that the just way to live with that truth is to accept that everyone has the right to express their values in art". Community art is a more active attitude than a goal of many cultural policies to provide an access to culture to wide audiences and sees the audiences themselves as creators.

Three possible directions in community art work are following:

1) artist-led art projects where the artist acts as an activist for social change, inviting local communities to reflect on social and political issues of importance to the community;

2) dialogue-based model: the artist acts as a facilitator or mediator of the creative process of a community group, presenting the result of the work in a public space for further discussion in the local community;

3) the artist acts as a facilitator to encourage and empower individuals (often people at risk of social exclusion) through artistic processes that could not be intended for public

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[4] Cohen Cruz. An introduction to community art and activism
https://libdisplay.library.upei.ca/sites/default/files/an_introduction_to_community_art_and_activism_cohen_cruz.pdf
[5] Matarasso François "A Restless Art", 2019   https://arestlessart.com/the-book/

performance (e.g. Forum Theatre as one of the methods of Theatre of the Oppressed, created by Brazilian director and teacher Augusto Boal).

Arts and community projects can take place in many contexts and can raise public awareness of many issues including health promotion, environment and sustainability, urban renewal, rural revitalisation, cultural planning, community strengthening, social inclusion and cultural diversity.

Community art for social cohesion and civic activism in local communities

Art gives people the opportunity to share their experiences, thoughts, feelings and imagination. It enriches our lives by enabling us to see and experience the world through other people's eyes.

Art can:
- tell powerful personal and community stories;
- help us to understand other people's experiences, developing empathy and humanity;
- challenge mainstream ideas and offer alternatives;
- present complex and controversial ideas;
- help us to see differently;
- open space for critical thinking;
- bring hope. help us imagine and give form to what does not exist;
- transform us, our communities, ideas and situations;
- provide a public platform for expression.

The creation of a work of art can be an individual expression or, if the process has been collective, an expression of a community. Democracy, social justice and civil society - they all depend on individuals and their ability to communicate their thoughts and feelings.

Often, community arts projects involve community members who can acquire these necessary skills and/or confidence to tell their stories with their own voices.

Societies that are inclined towards diversity, creative expression and cultural activities are richer, stronger and better able to cope with social challenges. Engagement in the arts can address social inequalities and disadvantages, and create a vital and shared identity. Art can contribute to other fields such as education, health, the justice system, community building and reconciliation. A society in which people participate in cultural activities has a greater potential for interconnectedness, caring and social development.
Making art in a community context is a social activity: it involves sharing, collaborating and building relationships with others. There is growing evidence that participation in the arts develops creative thinking that is transferable to all areas of knowledge. It teaches us to connect different ideas and experiences. Creative thinking and flexibility of mind are increasingly recognised as desirable attributes in the 21st century.

The social objective to strengthen social cohesion and civic activism in community art projects is often as important as the artistic objective for such activities.

Through various art projects, society can become more aware of the reality of certain social problems (e.g. climate change, urban regeneration, migration, lost cultural traditions, painful memories, loneliness, sickness, challenges of virtual life etc.), even when large parts of society do not have yet the direct contact with aforementioned challenges in their daily lives, but still there is a need for public response and involvement so that the quality of life of all local communities can be improved.

It would therefore be important for cultural producers and artists to learn and master the techniques and methods needed to work and create together with communities, specifically providing opportunities for creative expression for people whose participation probably face bigger barriers and obstacles due to non-existent habits or previous experience.

Successful community arts projects can have the following impact for local communities:

- 🧩 positive changes in the local community, strengthened social connections-neighbours start talking -
- 🧩 opportunities for new initiatives;
- 🧩 new, meaningful experiences for participants, e.g. more self-confidence, new skills, new friendships;
- 🧩 inclusion of marginalised groups, recognition of their needs;
- 🧩 a stronger sense of belonging to one's place, greater civic engagement and care for the local neighbourhood and neighbours.

Art and cultural institutions on the other hand can work on their strategic audience development goals through community art projects reaching new audiences.

🧩 ORGANISATIONAL ASPECTS OF COMMUNITY ART PROJECTS

Working with communities

Working with communities can have ethical, cultural and legal implications. To avoid misunderstandings or suspicion on the part of the audience involved, it is important to carry out background research on any community you plan to work with. Always act respectfully, honestly, clearly and openly. Does the community really want to do this? Is it a win-win? These are important questions that should be answered in the affirmative before projects are implemented.

While no two community arts projects are the same, those that are successful usually share a number of core values and characteristics, including a commitment to the issues and needs that communities have.

All community art projects should encourage and include:

- social inclusion and equity, respecting diversity and embracing differences and needs;
- active participation;
- creative collaboration;
- community and/or collective ownership;
- transparency, clear processes and fairness;
- clear understanding of expectations, process and context;
- reciprocity - sharing, caring and generosity;
- respect and trust;
- empowerment of participants;
- development of skills, knowledge, capacities and opportunities;
- a shared understanding that everyone has rights and responsibilities.

Building trust and a respectful environment for community members

Ethical considerations

People need to know that the project is being carried out in good faith and in the public interest. A set of ethical guidelines - values and principles - will encourage appropriate behaviour. These guidelines should be discussed with community members and project partners at the start of the project and applied throughout its lifetime.

While a formal set of ethical guidelines is not always necessary, an understanding of the basic principles of respect, integrity, good behaviour and confidentiality will contribute to the success of the project. Some projects will require a formal code of ethics: a clear statement of what the group does or does not consider to be ethical/acceptable behaviour. Whether this will be necessary will depend on the nature and experience of the people involved. Confidentiality, privacy, copyright, intellectual property and liability involve moral principles as well as legal obligations that will persist beyond the completion of the project. It must be clear from the outset how these matters will be dealt with.

Code of Conduct

The Code of Conduct sets out expectations for acceptable conduct, contributions and outcomes by project participants. It sets boundaries and clarifies what commitment is required. A Code of Conduct that is specifically agreed with participants is more likely to gain acceptance and create a willingness to comply. A formal code of conduct can be developed for a project where guidelines need to be clearly highlighted. Even if a formal Code of Conduct has not been developed, it is always useful to discuss at the beginning of each project what everyone expects.

Responsibility

Running a community arts project requires a high level of responsibility and accountability in all aspects of the project - moral, legal, financial and artistic. The project team must ensure that it has done everything possible to ensure that high standards are maintained in all areas.

Confidentiality

In many projects, private and sensitive information may be revealed in workshops or interviews. Unless it is understood that this information will be treated confidentially, people may be left feeling vulnerable. Participants need to feel safe and confident that what they say is not discussed outside the project. If the material is to be used in a wider context, for example in a public performance, it is important that all participants understand from the outset how the information can be used and agree to this. To ensure confidentiality, a contract with a confidentiality clause should be drawn up and signed by all participants.

Privacy

Individuals and organisations must comply with the law relating to the collection, processing and use of personal information. Organisations, artists and project managers should only collect the personal information (e.g. home addresses, telephone numbers,

medical information) from project participants that is necessary to run the project. This information must not be disclosed to another party without the consent of the individual.

Copyright and intellectual property

Copyright law protects the ownership of creative products such as visual art, films, literary works, music and multimedia. Copyright is a set of exclusive rights. These rights give the copyright owner exclusive control over certain uses of the work. It gives the copyright owner the ability to negotiate and get paid when other people want to use the work.

When working with communities, it must be clear who owns the work produced throughout the project. If an individual produces a work, they can retain the copyright and grant the project the right to use it for a specific time or purpose. However, there are exceptions to this. For example, if it is a commissioned work or a work created during paid hours, the copyright may be retained by the employer. Copyright and intellectual property issues can be complex, especially if you work in a group context. If a creative work is developed in collaboration, you will need to negotiate some kind of joint copyright agreement. If many people own the creative work, it may be more practical to authorise one or two people to give permission for use, especially after the project has been completed.

Cooperation building

Participatory processes allow the public to be actively involved in various aspects and stages of the project, from planning meetings to the production and presentation of art. Whatever the activity, it should be designed in a way that makes it easy for people to participate.

Through participation, people contribute to a shared framework of values, goals and visions. They develop trust in the project and gain a sense of ownership of it. How people

choose to engage with the project - whether they are part of the planning team, or make art, or help with the organisation - all participation should be valued.

Successful participatory processes:

- ensure that people feel safe and respected;
- create an environment where ideas can be proposed, explored, listened to, shared, discussed, developed and supported;
- allow all views, even those that are opposed;
- encourage people to contribute and participate in their own way;
- ensure that people know that their contribution is valued and recognised as part of the success of the work.

Collaboration is a concept often used in both community and contemporary art contexts. Collaboration is like a good conversation in which the people involved build on what the other is saying.

Good collaboration includes the following elements.

- The artist(s) and participants develop art together.
- Ideas are developed over a period of time and in a series of processes. The author may not be obvious or important. The process of developing the final idea is as important as the idea itself.
- Participants' thoughts, views and knowledge are often challenged.
- Healthy debate is allowed, as well as room for disagreement and argument.
- People's skills and knowledge are respected and recognised. People have different roles and responsibilities.
- A work of art cannot be produced by any of the individuals involved. Working together, individuals not only contribute skills, knowledge and ideas, but push each other to higher levels of achievement. The work of art produced is greater than the sum of its parts.

Artistic decisions do not have to be unanimous. The role of the artist is to provide artistic leadership.

Inclusive environment

Race, ethnicity, gender, class, religion, disability and age are some of the elements that make up a person, but none of them define a person. Each individual is unique. For example, knowledge about religion or race does not necessarily translate into knowledge about the manifestations of a particular person. It is always better to challenge your assumptions and talk to people about their beliefs and practices.

Inclusive arts practice is essential for building an environment of trust. Communities, whatever their characteristics and however they may identify themselves, each have different cultural values, protocols and behaviours that need to be understood and respected.

Working with artists

A professional artist brings his or her specific knowledge and experience in their art genre, as well as the ability to teach skills, inspire creativity and facilitate the production of new works of art for people who are not necessarily close to making art.

The artist will encourage and challenge people to explore new ways of thinking, feeling, doing and often. The artist is empathetic to the experience of a particular person and their life stories. The artist wants people to experience the many facets of art and creativity - revelation and re-creation. Like many community workers, artists want to make a difference by being socially responsible for their neighbourhood.

A professional artist also understands contemporary art practice and will take responsibility for ensuring that the artistic outcomes are of high quality. Involvement of a professional artist will bring creativity, experience and artistic merit to the project.

Creativity

Creativity is an important human quality. Creativity allows us to develop new ways of doing things, to respond to change and to be more open and flexible. Creative people understand that there is more than one way of doing something, and that almost every way has its value.

Experienced artists understand their own creative processes. They know that although the paths of creativity are different for each person, many elements are similar. Knowing the elements that make up the art-making process allows the artist to guide the less experienced.

Artistic achievement

People in communities who work with experienced artists in a well-planned process can produce powerful, high-quality art. The artistic merit of the art produced - informally and formally - will be judged by participants, partners, peers and audiences. Whether a work of art is of high quality and successful is often a matter of vigorous debate.

The word 'excellence' often appears in policy and funding documents as a word that carries many assumptions when determining the quality of the artistic process and outcome. How quality will be assessed in a project, and by whom, is important to consider to ensure that the objectives are achieved in harmony.

The role of the artist

An artist or group of artists can work with communities in different ways. It is important to develop a clear job description for the artist's work based on information about the community, the groups or individuals involved and the desired outcomes.

According to the *A Work Guide - Making Art with Communities* developed by *VicHealth* and *Arts Victoria* in Australia[6], there are the following roles that artists can undertake.

✿ Facilitator

A person who enables, assists, directs or helps others to create art. The artist can facilitate processes to develop ideas, skills and knowledge, and collaborative processes to make the artistic work.

✿ Interpreter

The artist leads the process of gathering ideas and stories from the public, interpreting them to create artworks.

✿ Teacher

A teacher of skills and knowledge.

✿ Animateur

A person who brings cultural and artistic processes to life by involving people in an idea and helping the community to take action.

✿ Mentor

An arts practitioner with a wealth of knowledge and experience who is willing to share ideas and provide advice and guidance. A mentor works with a community member or less experienced artist to help develop skills and knowledge about arts practice.

✿ Consultant

An artist who advises on the conception, development and/or implementation of an art project.

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[6]Making Art with Communities – A Work Guide https://www.vichealth.vic.gov.au/media-and-resources/publications/making-art-with-communities-a-work-guide

❁ Project Manager

The person who manages all aspects of a project, including planning, communications, budget management, evaluation and reporting. Many artists are reluctant to take on this role as it can distract them from their main function of making art.

The choice of the artist

It is very important to select the right person for the job. Not all artists have the skills and personal qualities needed to work in a community setting. Even those who do will not necessarily be suitable for every community.

The artist's CV or curriculum vitae will help you assess their suitability. It is just as important to meet face-to-face and engage in direct conversations about the project. The following criteria should be considered when selecting an artist.

Skills:
- ❁ good knowledge of art practice;
- ❁ good communication skills;
- ❁ good organisational skills;
- ❁ experience of working with communities;
- ❁ research skills;
- ❁ negotiation and conflict resolution skills;
- ❁ ability to work collaboratively.

Personal qualities:
- ❁ flexibility, adaptability;
- ❁ genuine interest in or knowledge of the society in which you plan to be involved;
- ❁ ability to question self and others;
- ❁ ability to share and be generous;
- ❁ ability to recognise and eliminate premature assumptions;
- ❁ ability to be honest about one's own agenda;
- ❁ understanding what it means to be a participant.

Project concept development

Anyone can propose a project idea: artists, community members, cultural organisations or municipal staff. Transforming an initial idea into a well-developed concept takes time. The initial stages may seem a bit chaotic, but with research, ideas will form a solid concept. A clear and achievable concept will help when seeking support from the community, other organisations, potential sponsors and potential funders.

Throughout the project, it is necessary to constantly review the concept, processes and plans in order to develop, change, implement and evaluate what has been done, what is happening and what has happened. Flexibility and the ability to change and respond to new ideas and challenges are essential for the success of the project.

To turn an idea into a fully developed concept, you need to answer a few simple questions:
- Who will be involved?
- Why do you want to work with this particular community?
- What do you hope to achieve with this project?
- What do you want to do?
- How do you want to do it?
- Where and when do you plan to do it?

The design of the project should always include:
- participatory processes (e.g. brainstorming, individual conversations, meetings, consultations) with community members, artists and other stakeholders;
- research (e.g. talking to people who have done community art projects);
- reflection;
- evaluation;
- synthesis - combining ideas and information into a single concept.

It is important to discuss the following questions at an early stage:

- ❀ the art form that will be most appropriate for the specific objectives and situation;
- ❀ the artist or artistic team needed;
- ❀ the possible type of creative processes;
- ❀ the expected results;
- ❀ the timeframe of the project;
- ❀ resources required.

Participants

Clearly define the community to be worked with and what could contribute to the involvement of this community. Barriers to participation, such as childcare needs, language difficulties or lack of transport, should be anticipated and how these barriers could be overcome should be considered.

Partners

It can be very effective to work with organisations that share common goals or work with the same community. Each organisation, especially those from different sectors, will bring different skills, knowledge and resources to the project. The potential partnership should have a clear purpose with added value for the project.

Partnerships can take many forms - networking and information exchange; sharing resources and staff. Whatever the type of partnership, clear communication is essential. It is preferable to clearly define objectives, roles, responsibilities, contributions and expectations at the outset of the partnership.

Artists

Artists should preferably be selected and involved in the project as early as possible. They should be involved in the concept formation and design of the project.

Project work group

The project work group includes community members, artists, representatives of partner organisations and other people with relevant experience. This group can provide support,

advice or resources to project staff and participants. The work group should be kept small, otherwise it may be difficult to bring everyone together or make decisions. It should be clear whether the group has advisory or decision-making power.

Project manager

Project management can be carried out by any of several people: a member of staff in one of the partner organisations, a specially hired project manager or an artist. Whoever takes on the role, a clear job description is required. It is very important to identify the role of the artist, project manager and other project staff roles and responsibilities. Deciding who will be the project manager should take into account the scale of the project, the workload and the skills required - whether it is realistic for one person to do it all, or whether it requires two or more people.

Support staff

Support staff are essential in some projects. When working with people who have special needs, it is important that they are properly supported to get the most out of their involvement. It also allows the artist to focus on the art-making process. Examples of support staff are caretakers for people with disabilities, sign language interpreters and youth workers for 'at risk' young people.

Volunteers

Volunteering has significant benefits for both the individual and society as a whole. Volunteering is a great way for people, whatever their age, cultural background, location or circumstances, to get involved in society. It can bring enormous personal satisfaction to the volunteers themselves, as well as making communities more active, confident and resilient.

Communities can become stronger through the efforts of volunteers and voluntary organisations. Communities form closer and more lasting bonds and activities can have a long-term impact on a practical or emotional level through a sense of community.

Research shows that people who volunteer report better physical and mental health and improved employability. Volunteering allows people to learn new skills, meet people and

make social contacts, as well as providing a sense of belonging through teamwork and involvement in the local community.

Projects can involve many organisations and individuals in the community. Local businesses, other community groups and artists can provide valuable support and expertise. Broad participation can help build a more cohesive and capable community.

Choice of art genre

Each artistic genre has its own requirements in terms of processes, equipment, location/space and materials. Some art forms require people to work together; others require people to work more independently.

To decide which art genre might be more appropriate for a particular community, the following questions can be considered:

- ❊ What is culturally appropriate?
- ❊ What will attract and interest your participants?
- ❊ What will best contribute to the desired outcomes?

For example, if you want participants to learn to work more effectively together, you might choose theatre or choir as an art form. If you want to develop literacy skills, you could choose a poetry project.

- ❊ What resources are needed?

The project may require several different types of spaces:

- ❊ an office for the project coordinator;
- ❊ an artist's studio;
- ❊ meeting places;
- ❊ a studio or rehearsal room;
- ❊ access to specialised facilities such as a sound recording studio or video editing, video editing equipment;
- ❊ a place for public presentation.

Depending on the size of the project, the planning phase may take several months.

Project planning is required to turn the concept into a feasible project. The project plan should answer the following questions.

1. Community
- Who is the target community?
- What is the relevance of the project for this community?
- Are there any barriers to their participation (e.g. transport, childcare, culture, religion, etc.)?
- How will you overcome these barriers?
- How will you ensure that the community has access to the project?

2. Project values
- How does the project meet the needs of the community?
- What processes and structures will be used to ensure that the project is inclusive and owned by the community?
- Does the project provide different opportunities for involvement depending on the interests and capacities of participants?

3. Artistic merit
- What art form or combination of art forms will be used and why is it relevant to the target community?
- What is the background and experience of the artist(s) involved?
- What is the artistic concept of the project?
- What creative processes will be used to realise the concept and address the needs and expectations of the community?

4. Implementation of the project
- What is the timeframe for project development, production, presentation and evaluation?

- Who is included in the project team and what is their role?
- Who are the project partners and what are their roles and expectations?
- What are the objectives of the project and what will be the key indicators of success?
- What are the barriers to achieving these objectives? What are the possible solutions to these obstacles?
- What resources are needed for the project and where will you get them?
- Is a public presentation planned? How will you attract an audience?

5. Outcomes; what will be the impact of the art project on:
- individual participants,
- community,
- the artist(s),
- project partners,
- society,
- the art genre?

6. Evaluation
- How will you know that you have achieved what you wanted?
- How will you collect information to measure this?
- Who is the evaluation for?

Project management

Careful and thoughtful planning is essential for a successful project and helps to avoid many of the pitfalls that can occur in community arts projects. A clear and detailed project brief will be a good start, but ongoing planning will be needed as the project moves from the design to the implementation phase. Involving people in the planning process is essential for a strong and successful project.

A written plan is effectively a map that allows you to get from start to finish without too many detours.

Depending on the scale of the proposed project, several planning documents may need to be developed.

A timetable -
this outlines the tasks and activities to be carried out at specific stages or dates to ensure the smooth running of the project.

Implementation plan -
extends the timetable by providing details of who and what to be done, and within what timeframe it is to be achieved.

Financial plan –
shows the resources needed, their estimated cost and where they can be obtained.

Communication plan –
shows how participants, community members, partners and staff will be communicated with.

Health and safety plan -
designed to ensure the health and safety of all people involved in the project, including community members.

Risk management plan –
identifies and analyses all risks associated with the project and how they may will be managed.

Evaluation plan –
helps to assess how well the project has achieved its objectives and results, choice of evaluation process.

Documentation plan –

shows how the project will be documented.

Change is the most predictable aspect of any community arts project. Adequate planning, clear communication, risk management and a flexible approach will provide a solid basis for adapting to changing circumstances without causing too much stress to the project. Sometimes the catalyst for change can be positive, for example when a new idea or a new partner adds value to your project.

Project evaluation

It is important that the project is completed as well as it started. There is a lot of energy at the start of a project, but by the end people are often tired or have moved on to the next task. It is therefore important to organise a joint project presentation event at the end, which can be a celebration of the individual project groups or the community. Whatever it is, it will be an opportunity to acknowledge achievements, celebrate what has been done together and thank people. It is a time for praise, pride, recognition and constructive criticism.

Project evaluation can analyse both how successful the project implementation process has been and what are the results and benefits of the project for the organisers, the participants and the local community.

	Participants	**Organizer**	**Community**
Process	How were they involved?	How well was it organized?	How community was involved?
Result	What happened with participants during the project?	What happened as a result?	What happenes in community during the project?
Impact	What happened with participants after a project conclusion?	What happens in longterm after a project conclusion?	What happens in community in longterm after a project conclusion?

Recognising and appreciating people's contributions and talents throughout the project is important for the community. At the end of the project, it is important to thank everyone who has been involved - staff, participants, community members, partners, sponsors and funding bodies. If a publication, short report or other documentation has been produced, it is advisable to send a copy to all the people and organisations involved.

USEFUL RESOURCES

❁ **Baltic Applied Theatre school** https://www.bats-school.eu/

❁ **Community Arts Toolkit** by the Arts Council of New Zealand
https://www.creativenz.govt.nz/development-and-resources/community-arts-toolkit

❁ **Making Art with Communities – A Work Guide**, 2013
https://www.vichealth.vic.gov.au/media-and-resources/publications/making-art-with-communities-a-work-guide

❁ Matarasso François **"A Restless Art"**, 2019   https://arestlessart.com/the-book/

❁ Matarasso François, Goldbard Arlene **"Ethics and Participatory Art",** 2021

https://gulbenkian.pt/en/publications/ethics-and-participatory-art/

ABOUT THE BALTIC-NORDIC COMMUNITY ARTS NETWORK

The Baltic-Nordic Community Arts Network is developed by Culturelab (Latvia), Tartu Centre for Creative industries (Estonia) and Viserums Konsthall (Sweden).

At the core of the network are two Baltic organizations with the experience of providing trainings for cultural managers and supporting new creative partnerships – Culturelab in Latvia and Tartu Centre of Creative Industries in Estonia along with Nordic partner – Virserums Konsthall in Sweden, an active regional NGO working with local and regional artists and communities for more than 20 years.

We are looking forward to expanding the network with new members from Baltic and Nordic countries, promoting the idea of community art and raising the capacity of organizers and artists willing to work with local communities.

OUR GOALS

- to raise the awareness of the importance of community arts projects and to educate cultural producers and artists in Baltic-Nordic countries, improving their knowledge and skills working with participative arts methods in order to bring the best results for communities via creative work of professional artists;
- to boost an interaction among Baltic and Nordic artists undertaking community art projects learning from each other.

NORDIC-BALTIC
MOBILITY
PROGRAMME

Culture

The development of the network is supported by the Nordic-Baltic Mobility Programme for Culture.

More information

Follow news of the network on **Facebook**