



# TOOLKIT LIX1001

**A PRACTICAL GUIDE TO CREATING A SHAREABLE  
TOOLKIT FOR YOUR CREATIVE PROJECT**

**CREATIVE EXCHANGE**  
POWERED BY SPRINGBOARD FOR THE ARTS

[www.springboardexchange.org](http://www.springboardexchange.org)

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## INTRODUCTION: WHAT IS A TOOLKIT?

A “toolkit” can mean lots of things – a box filled with mystery wrenches and screwdrivers, a step-by-step list of instructions, or a group of general resources. At Springboard for the Arts, we imagine a toolkit as a way to share a program or idea that has been put into action, using a specific set of tools, documents and resources that you’ve created. You’re taking what you’ve learned and developed and formatting it to share with others.

That’s what this Toolkit Toolkit is designed to help you do – pull out the pragmatic, useful steps in your program or idea that you want to share, and help you build in the space for adaptability that makes your program useful in other geographies and communities. You probably already have the bulk of the content you need to create a toolkit – this document is designed to help you put it all together and share it.

Over the past five years, the staff at Springboard for the Arts have created toolkits for many of our programs – Artists Access to Healthcare, Community Supported Art, Irrigate Artist-led Creative Placemaking and Work of Art: Business Skills for Artists. Through creating toolkits, we’ve been able to share our work with other communities across the country, and for those communities to adapt our work to create their own projects.

The Toolkit Toolkit was created by the staff at Springboard for the Arts based on our experiences creating toolkits for our programs and refined with the help of our partners. Special thanks to Esther Robinson and the team at ArtHome, and Kemi Ilesanmi and The Laundromat Project for being first readers of the Toolkit Toolkit. Thanks to the organizations of the first Leading Organizations cohort – Metro Arts in Nashville, MACLA in San Jose, Macon Arts Alliance, and Greater Pittsburgh Arts Council – for creating new toolkits to be shared on Creative Exchange. Thanks to mnartists.org for their partnership on the Community Supported Art toolkit, LINC for partnering on the Artists Access to Healthcare toolkit and the city of Saint Paul and LISC-Twin Cities for partnering on Irrigate. Thank you to the John S. and James L. Knight Foundation, the Surdna Foundation, the Kresge Foundation, the Tremaine Foundation for their generous support of our programs, Creative Exchange, artists and creative placemaking.

We support the movement of artists in communities by sharing our toolkits, along with toolkits from partners at Creative Exchange ([www.springboardexchange.org](http://www.springboardexchange.org)). Our goal is to make as big an impact across the country as we can. We invite you to join us in that movement.

A handwritten signature in black ink, appearing to read 'CA Swanson', with a long horizontal line extending to the right.

Carl Atiya Swanson  
Associate Director  
Springboard for the Arts

## WHY DO I WANT TO CREATE A TOOLKIT?

Congratulations! You are doing work you are excited about, you are proud of and you think that your idea may work in other communities. Maybe other organizations have asked how they can do the work that you do, or have asked you to come and set up a similar program for them. Going into another organization or community, without the same level of connections or local knowledge can be daunting, not to mention time consuming for staff, and may not be the best way for your idea to spread. Creating a toolkit is an exciting and accessible first step to take in sharing and growing your program. With a toolkit you can:

**Share what you've learned:** You've done the work. Now share the internal logic behind your programming. Toolkits are an opportunity to share your values as well as your practical ideas with others.

**Raise awareness:** A toolkit is a way to expand interest in your programs, grow your network of practitioners and achieve a new level of scale with your programming.

**Help replication:** Toolkits give people who are interested in your programs guidance about what you've done and how you've done it, and provides a way for people to imagine the work that they would have to do to create your program in their community.

**Get feedback:** With others looking to replicate your programs, you are going to get feedback about what works in new contexts and situations. Writing a toolkit is also an opportunity to take a look at your program and re-examine some of your own working assumptions and put your practices to the test.

Toolkits are an exciting opportunity for growth on many fronts, but creating a toolkit is also work. You're going to have to remember how you got your program started, collect or create documents, clarify your processes, and articulate them to be understood by someone outside of your organization. This Toolkit Toolkit is designed to help you along the way.



*Your toolkit is a living document – you are writing it so that others can use and adapt it, and you can change it too. If you imagine that the toolkit is a snapshot of your work in time – rather than a permanent, unchanging record – that can take a lot of pressure off your team to make a perfect, comprehensive document.*

## WHO IS MY TOOLKIT FOR?

This can be a tricky question, and one that you should try and decide early on. The intended audience will determine how much detail you should include. A toolkit that is written for a general audience will need to be simple and direct, with attention paid to definitions and use of professional jargon. A toolkit that is written for other practitioners or professionals will need to include more nuance and detail. Two good things to remember throughout the process are that your toolkit cannot be everything to everyone, and if you try and include all of your experiences, the toolkit becomes unwieldy.

You should also take a look around your sector and see if there are other programs that are doing similar things, or other toolkits out there. Seeing what other resources and services exist, what the fees for the toolkit or resources are, and identifying who your ideal user is can help guide you as you write your toolkit, and then as you market it afterwards.

At Springboard for the Arts, we have focused on creating toolkits that are accessible to a general audience, and then making ourselves available to consult with people who want to replicate the toolkit or who want more in-depth information about the work. This has the double benefit of making the toolkit easily shareable, but then also building relationships with like-minded, invested practitioners.



*The Gallery at the Macon Arts Alliance. Get the toolkit: <http://springboardexchange.org/non-profit-gallery-toolkit/>*



**TOOLKIT TIP**

*If you want to strike a balance for both general audiences and professionals, the smart use of an appendix can help keep the main body of the toolkit clear, while making more in-depth information available.*



## WHO DO I NEED TO MAKE THIS TOOLKIT?

We have found that there are some key people and roles that can make a toolkit process move smoothly. Even if you are creating the toolkit on your own or in a small team, these roles can help keep track of what tasks need to happen and how they relate to each other in the big picture of the toolkit.

**Artists/Program staff:** Get the people who have done the work! If the practitioners are not the ones doing the lead writing on the project, they should be heavily involved in sharing experiences and clarifying the process.

**Project manager:** Having someone assigned to take the role of keeping an eye on the timeline, making sure the materials are in place and supporting the other team members can be invaluable.

**Writer:** Someone has to write the toolkit! Ideally this is someone with a deep understanding of the project from a practical standpoint, or who has been well briefed, has access to the practitioners and has researched the project.

*The Neighborhood Postcard Project in action in Devils Lake, ND: <http://springboardexchange.org/postcardproject/>*



**Visual materials manager:** Who is responsible for collecting and archiving project images? If there aren't project images, creating or commissioning images to help tell the story of your toolkit should fall to this role.

**Copy editor:** Whether it's a professional editor or a staff member with a knack for grammar and clarity, a copy editor can clean up and shape the language that will make for an effective toolkit. This should not be the same person who wrote the toolkit.

**Graphic designer:** Your toolkit doesn't have to be fancy to be effective, but a graphic designer can be invaluable in highlighting special tips, including photographs that tell the story of your program and laying out the document to be user-friendly.

**Outside stakeholders:** If your project or program is a partnership with a funder, another agency or some other organization, having that partnership represented in the idea-generating and editing process may be necessary and useful.

**Outside readers:** Who do you know who is in your target audience? Who do you know and trust to give you feedback? Find those key people and ask them to read your toolkit. It's best if that person hasn't been involved with the creation of the program or the toolkit to give you an outsider's eye – your goal is to make sure the toolkit is so clear, your readers will say, "I could do that!"



*For professional services like graphic design and copy editors, there may be professional associations in your area who would be willing to make referrals or offer services at a discount.*

## HOW DO I GET STARTED?

An excellent question. As a practitioner, steeped in doing the work, stepping back and explaining the process from a bird's eye view is going to take some conscious effort. You may also have different levels of documentation about the process – some organizations and individuals keep all sorts of records from meetings and decisions, some, not so much. Either way, there is going to have to be some editing and clarifying of the process. Here are some tips and tactics to help you get started gathering the information you'll need, organizing it, and making it accessible:

**Have a conversation:** This is an easy way to start, as it's often easier to talk about something than it is to write about it. Have the program creator or person in charge of running the program sit down with another person and then have them describe what the program is and what it does. Have the other person take notes about what jumps out at them, ask probing questions, and clarify jargon. You can even record the conversation if you like, and use the transcription in the toolkit writing process. To get a complete picture, you can also repeat this process multiple times with people involved in different aspects of the program.

**Figure out what's important to you:** What are the values or core principles that you or your organization hold that you feel are important to make the program work? It doesn't have to be everything, but should the key points that you want to make sure are included in any replication. A good way to clarify the values is to ask yourself, "What would I be mad about if they changed?" or fill in the blank, "If they didn't have \_\_\_\_\_, the program wouldn't be the same."

**Brainstorm with a group:** Get a group of people who are invested in the program together to share what they think is important about the program that should be communicated to others. Ask about practical steps, work flow, what was easy to do and what were the pain points of the program. You can use post-it notes to collect their ideas that you can then arrange around similar themes or concepts to shape the content areas for your toolkit.

**Create a timeline:** Go back to the very beginning. Mark off important moments of partnership, pilots, growth and realizations. If your program is iterative, or a repeating event, use the timeline process to outline the different phases of planning, organizing, executing and evaluating. Those different areas of work may help provide some structure for your toolkit.

**List your staff:** Who has been involved in the program? Making a list of jobs and roles is a way of envisioning the scope of the program and is important information to share with a potential replication partner.

**List your partners:** Who are the people who helped create and launch your program? Listing them and their contributions may help provide context for the kind of partnerships that a replication might need to start a program.



**Open a file:** If you are in the middle of the project or program (or even if you are looking retrospectively) having some open file that team members can use to record ideas, process notes, dead-ends and observations can be useful as a record of the process as it is occurring. This is an internal document, but one that can be a great reference for why you do the things you do the way you do them. If you have an enterprise system, you can use that for note-taking, but it can be as simple as a shared Google Doc.

**Gather your documents:** What are the forms, templates and standard documents that you use in your program? Gathering these can fill in gaps and help describe the process. It's often easier to show the document than try to describe what it is.



Community Supported Art boxes ready for pickup. Get the toolkit: <http://springboardexchange.org/communitysupportedart/>



*Be upfront about the challenges and limitations of your program, and also if you've tried things with it that just haven't worked. People who want to replicate the program will have ideas about adapting it for their community. Sharing what hasn't worked and why can be as useful as sharing what has.*

## HOW DO I STRUCTURE MY TOOLKIT?

Once you've gathered up all that raw information, you are going to need to set about organizing it and writing the toolkit. Set some general headings that can act as chapter titles to help with the flow of the toolkit. From the tactics in the previous section, there are a couple suggestions already in place that you might consider using. The list of staff and partners can provide important opening context for how the work is done. The timeline structure is an easy way to identify and articulate the process steps. Your brainstorming and open document can provide important tips to share and build up an FAQ section. And your document gathering provides the practical support and context for your work.

To that end, many of the toolkits we have created at Springboard for the Arts follow a similar flow of content. A sample framework for your toolkit might look like this:

**Introduction:** What the program is and why it is important/who it impacts.

**Values/Core Principles:** Your values that are important to making the program work.

**What you need for the project:** The partners you need, what staff requirements there are, what kind of budget we are talking about.

**Project steps:** The timeline for the project, or major milestones to hit. Include supporting documents that help track those milestones or do that work.

**Activity information:** If your program is an ongoing project, some day of or action steps to take. Include details for specific events in the program timeline.

**Evaluation/Next steps:** What you do to evaluate the program, what you do sustain the program.

**Frequently Asked Questions:** Answer common questions and fill in any gaps. These may come from your experience of people asking, or what you want to tell people.

**Appendix:** Additional resources, templates, documents or adaptations. This is a great place to put your very detailed, step-by-step instructions for practitioners.



*Read other toolkits! Hopefully this Toolkit Toolkit has helped you organize your thoughts and information, but looking at other examples can be an invaluable help, and instructive. You can get all the other Creative Exchange toolkits at <http://www.springboardexchange.org/>.*

## WHAT DOCUMENTS SHOULD I INCLUDE?

Those who have used our toolkits have told us that some of the most useful resources are templates for practical documents we used during the program's life. We recommend you remove a few details, such as names and contact information, to make the templates more general. That said, the whole documents can be really instructive for users – more so than generic templates. Whole documents (especially communications or calls) can really set the tone for how you talk about your program, which is valuable to users looking to replicate. See the Appendix of this Toolkit for samples. Here are suggested documents to include as examples and templates:

**Budget:** This is a big one – people are going to want to know how much it will cost them to run the program, how much up-front investment they will need, and what sources of income might be. An upfront appraisal of your income and expenses – personnel, materials, marketing, hospitality, etc. – can help clarify a decision to replicate your program. You don't have to document down to the last supplies purchase, but give a clear picture.



*If you want to underscore the adaptability of your program, you may want to offer sample budgets that show how your program can work at different price points. The Irrigate toolkit for artist-led creative placemaking includes sample budgets for a project that includes 10 artist projects totaling \$35,000 and also a project that includes 75-100 artist projects totaling \$235,000.*

**Timeline worksheet:** Even if you must reconstruct the timeline from your notes, you should include a project timeline in your toolkit. This document is second only to the budget in terms of practical value to potential replicators, since it helps them see the big picture. For example, if your program is an event or time-limited in some way, you can break down when to start planning, building a team, finalizing details, contacting media, doing the program and following up with evaluations. If your program is an ongoing project, those same steps plus sharing significant milestones can make the workflow clear.

**Calls for artists/collaborators:** Depending on your project, you may have to put out calls for others to be involved. Sharing the language of those calls lets collaborators know what to expect and the parameters for involvement.

**Contracts:** If your program involves working with artists or collaborators, having contracts with those individuals or organizations that lay out the scope of duties, timeline for deliverables and payment terms can be incredibly useful for people looking to replicate the program.

**Sponsorship asks:** Especially if your program is an event, reaching out to sponsors can help spread the word and provide financial or in-kind support. Sponsorship asks should be tailored to the specific organization, but a general example can give a good idea of how the program is publicly presented.

**Press releases:** Media outreach can be an important part of a program, and media outlets are always on the lookout for new stories to share. Press releases should be written so that a journalist can easily find the topline information, and be well-written with quotes from staff, partners or participants that can be included in any news stories. Don't forget to include your organization's contact information!

**Evaluations:** Evaluating programs can always be a tricky affair, especially if you are looking to gather information on intangibles such as experience and feeling. Sharing evaluation documents can help a potential replication think about how they set up the program and share questions that might make you able to compare impacts across geographies and communities. You may want to include a variety of different evaluation forms, to cover participants, partners, customers or other specific populations.



*As with any legal document, you want to share your contracts as an example only. Laws vary state by state, and so you'll want to include that disclaimer and recommend that people replicating the program get any legal documents looked over by an attorney with specific local knowledge.*

*Leading the Work of Art: Business Skills for Artists workshops. Get the toolkit: <http://springboardexchange.org/workofart/>*





## WHAT SHOULD MY TOOLKIT LOOK LIKE?

We format all of our toolkits to 8.5 x 11 sheets in a PDF. It's not fancy, but it's easy to read on a screen, as well as to print out and share. You may want to create other layout designs, but just keep ease of sharing – which often happens digitally – in mind. Here are a couple other things we've learned from our experience that are useful for your graphic design:

**Use color:** Using color or shading (like the shaded boxes we've used here for the TOOLKIT TIPS) can help pop out important information. Just don't forget that the color should also look good and be legible if the document is printed in black and white.

**Photos are worth 1,000 words:** Photographs really do tell the story of your project, and can help get people excited about doing the work. Don't forget to include captions for context and photographer credits.

**Make it easy to navigate:** Make the spacing clear, include a table of contents and easy to read page numbers. The basics go a long way to making the toolkit inviting and easy to use.

**Make it yours:** If your organization has a logo, color scheme or other brand identity – use it! Using your basic building blocks as a guideline can help make other design decisions and show how the toolkit is an extension of your work.

*Santa Cruz Museum of Art & History's Pop-Up Museum in action. Get the toolkit: <http://springboardexchange.org/popupmuseum/>*





## SHOULD I CHARGE FOR MY TOOLKIT?

This is a question for you about your organization's values around sharing and growth. What are you trying to accomplish with your toolkit? How tightly do you want to control who gets your toolkit? What is your expected revenue from toolkits? How much involvement do you want in replications? Answers to these questions will help determine not only whether you should charge for the toolkit, but also the amount of information in the toolkits and what kind of copyright structure you use.

Some organizations hold their information close and charge for toolkits, consultation or expertise. At Springboard for the Arts, we have decided that we value local knowledge and expertise, and want to help support that to grow the movement of artists in community across the country. To that end, we are now freely sharing the toolkits themselves.

That's not where we started, though. We used to charge for toolkits, at a \$45 price point. This was in order to invest people in the toolkit, and show some commitment to replicate the program. However, that revenue never offset program costs and we came to realize, especially with the launch of Creative Exchange, that it was more important to us to share the ideas of our programs widely and build relationships than filter requests. Not every program is right for every requestor, but it often takes sharing the information to find that out.

Our original fees also included an hour of consultation over the phone or Skype about the replication process. Consultation and training is something that we have retained as an earned income stream. We can share the toolkit for free and answer some general questions, but if a requestor wants to get in-depth about replication, then we can assign staff time at a reasonable rate. We can also build relationships to set up more direct-contact trainings and consultations at rates that cover our costs and add to our organization's bottom line.



*Whether you are charging or not for your toolkit, it is always a good idea to include suggested attribution language for replications. Our general attribution line reads: "This local program is modeled on the NAME program in Minnesota, created by PARTNERS and Springboard for the Arts." We also request a link back to our site for any web presence.*

## HOW DO I SHARE MY TOOLKIT?

Once you've written the thing, you want to get it out into the world! There are many ways to host and share your toolkit. You'll have to decide what works best for you, your expectations and your staff capacity. Here are some practical ways to share your toolkit, with some pros and cons for all of them:

**Free download:** You can just create a site, or a page on your website and host a free download of the toolkit.

*PRO:* No management needed, little extra staff time used.

*CON:* No real contact with requestors, no relationship building, no tracking of toolkits.

**Request form:** Set up a request form (through a service like MailChimp or Formstack) that allows people to request a toolkit and auto-responds with a link or attachment.

*PRO:* Information capture, little management or staff time.

*CON:* Not customizable, requestors may not want to share information.

**Direct email:** Set up an email address for people to contact to get the toolkit sent to them.

*PRO:* Hands-on, personal contact, customizable answers, good data capture and a human connection.

*CON:* Can take more staff time, relies on human response time to get the toolkit back, adds an extra step for requestors.

*A project during Irrigate, artist-led community development. Get the toolkit: <http://springboardexchange.org/irrigate/>*



**Send it to your partners:** If you have partners who are interested in your work or who have requested that you help them set up similar programs, sending the toolkit can be a good way to get an initial reader and user base.

*PRO:* Deepens relationships, adds new value to your partnerships.

*CON:* Assumes a network of partners, may result in more use of staff time.

**Do a press release:** Use the press release template and announce your toolkits existence to the world.

*PRO:* Potential for media coverage to share with new audiences, builds media relations.

*CON:* No guarantee of coverage or audience, takes staff time.

**Share it with Creative Exchange:** If your toolkit is about bringing artists and communities together, we may be interested in hosting it on Creative Exchange as part of those shared resources. Email [creativeexchange@springboardforthearts.org](mailto:creativeexchange@springboardforthearts.org) to be in touch.

*PRO:* National sharing platform and recognition, additional press and social media support, external staff to assist in sharing and connections, data capture, flexible staff involvement.

*CON:* Your organization will not be the first point of contact for toolkit requests, as Creative Exchange will receive first notification, exposure on Creative Exchange may lead to requests for consulting or advice that may take up staff capacity.



*Imagine you get replication requests from two separate organizations working in the same geographic area. Would you want them to know about each other or potentially work together? If you answered "Yes," find a way to share your toolkit that allows for tracking and exchanging information.*

## WHAT SHOULD I EXPECT AFTER PUTTING MY TOOLKIT OUT?

So you've created a toolkit, put it out in to the world – what's next? Here are a couple quick observations about our experience to help you with your expectations and fuel some ideas of what to do next:

**It takes work:** No matter how you are sharing your toolkit, it takes work to get it out there and get it in front of people. Digital sharing is great, and can cast a wide net without a large amount of effort, but getting in front of people and telling them about your work is the best marketing you can do. Speaking at conferences, tabling at fairs, making connections with reporters and journalists, these are all ways to increase your visibility and reach.

**Not everyone will use your toolkit:** You may get a lot of requests for your toolkit, but that doesn't mean that everyone will use it to create a program of their own. In our experience, the number of people who actually follow through and create a program is really small compared to the number of requests. It's still worth sharing your toolkit, though – you are sharing the framework of how you work and your values, the toolkit is a filter to help people clarify whether they really should do your program, and you never know where new connections might lead.

**Staying in touch is hard:** Even if someone is really interested in your work, even if they do create a program of their own, that doesn't mean that they will stay in touch and tell you about how it went. You will often have to initiate follow-ups if you want specific feedback or to connect other people who are replicating the program. An easy thing to do to help keep track of new replications and media mentions is to set up a Google Alert for your program's name.

**Find ways to connect people:** A continuation of the note above – how are you going to try and connect people? For our Artists Health Fair toolkit we tried to create a formal cohort of replicators, but found that it was too time-intensive to work well. For Community Supported Art, we have created a CSA Facebook page that we manage where we post media mentions of CSA replications and monitor for incoming questions. There are also resources on Creative Exchange in the conversation threads on the toolkit pages and through our Google Hangout conversations that are information records. If you have new ideas, let us know about them!

# APPENDIX

## Sample Core Principles (Irrigate & Community Supported Art)

### *IRRIGATE CORE PRINCIPLES*

Though this tool is designed to be customized to your specific context, critical to its success are these core values and principles:

- Focus on local artists. Artists are in every neighborhood, on every block. These are people who know the place, love the place, and will use their creativity to tap into a place's potential and opportunities. An invitation and a charge to artists to use their creative skills to help their own neighborhood produces powerful and authentic results.
- Define artist broadly. The simple act of naming people as artists and supporting them to design creative projects is an important means of building agency and equity.
- Work from existing assets. Work with and from what exists in a place – people, cultures, organizations and businesses. Each is a resource and has strengths to bring to the issue. By boosting and connecting what exists, you increase social capital and relationships that can continue long past a project timeframe.
- Collaborate cross-sector. Work with diverse and even unlikely partners and stakeholders – more perspectives, skills and networks create deeper change.
- Give people a common cause. Help people see how their small action can combine with others and together add up to something bigger in support of where they live. Make t-shirts to make the cause visible and to give people a sense of shared identity and investment.
- Provide simple mechanisms. Make it easy for people to work together, with simple and low-risk on-ramps. Have as few rules and restrictions as possible.
- The whole is more than the parts. Seeding a place with many small projects involving multiple artists provides more opportunities to engage community, attract media coverage, and develop more relationships than one single large project.
- Build lasting relationships. Collaborating together in new ways creates relationships, capacity and work habits that last beyond a project and lead to other actions.
- Pay artists! Part of the goal of this project is to demonstrate the value of artists' contributions to their community. Even if your resources are modest, make sure artists are paid for their work.



### **WHAT MAKES A COMMUNITY SUPPORTED ART PROGRAM UNIQUE**

**A self-sustaining economic model.** The essence of Community Supported Art (and agriculture) is building new economic models for local producers. To that end, the program income is sustained by the CSA members and the partner organizations. CSA is built on reciprocity and relationships between artists and the larger community.

**Building authentic connections with local food community.** We have discovered that community members who love local food tend to love local everything. By building authentic relationships with local food co-operatives, food media and publications, farmers markets, locally sourced restaurants, and small farms, we were able to find a broad new audience for local art. If you are not familiar with how an agricultural CSA works, do some research and find some farms near you.

**Making pick-up events places where artists and members can build deeper connections.** One of the most important success criteria for CSA was in building lasting relationships between art producers and consumers. Since many members may have never seen and/or heard of CSA artists before, the events really serve to build and deepen those relationships. It's one thing to buy a piece of art; it's another to have the artists on-hand at the pick-up site to answer questions, talk about their practice, or just say hello. Feedback is usually that participants want more time to meet each other and to learn more about the artists. Events are a great opportunity to bring the community into artists' studios/work spaces or to bring art into public spaces and events.

**Careful attention to quality: jurors, art and presentation of shares.** CSA is about patron education and risk-taking on the part of CSA members, but you also want to be certain everyone takes home something they absolutely love (or at least like). Pay careful attention to your jury. Make sure they are comfortable with curatorial responsibilities, understand the spirit of the program, and will be serious-minded but also have fun with the process. You want art and artists that also "fit" the program. Make sure the artists selected have a proven track record of being able to meet production timelines, and are open to building new audiences for their work. Finally, the organizers should take special care in the presentation of the artwork at pick-up events. Members should be surprised and excited in the opening of their shares as much as they are in the artwork itself.

**Art is limited edition for CSA only — rare and unique — unavailable elsewhere.** CSA artwork should be created for the program in limited editions. This is what makes it, like an agricultural CSA, fresh and local.

**Keep it simple.** We want you to change, improve and adapt the CSA model to suit the needs of your community. As you make those changes, keep in mind that the simpler you keep the program the easier it is for people to engage. For example, we recommend that you keep the name Community Supported Art (CSA). It creates a clear link to the model of Community Supported Agriculture, which will give you a head start in explaining the program and its rationale to your community.

## Sample Easy Lifts/Pain Points Exercise

This is a simple exercise that can be used as a guide for individual list-making or as a structure for group brainstorming when thinking about the history, process and structure of your program.

What were the things that were easy to do for us? (Easy Lifts)	What were the things that were difficult or that we got stuck on? (Pain Points)
Why were those things easy?	How did we resolve the difficult things?

## Sample Budgets (Irrigate & Community Supported Art)

### IRRIGATE

#### Sample Budgets

These sample budgets provide some guidelines for a small and large project and include all of the costs of implementation. We start with \$1000 as the basic amount to support an artist project; depending on your location, a different amount might make sense. It is important that this support be modest, so that you can 1) pay many artists to try collaborative work, 2) create a low-risk environment for artists and collaborators to try new ways of working, and 3) create a project that a collaborator could fund on their own.

			→
Expense range	Single site/ Shorter time frame	Larger site/ Longer time frame	
<i>Number of artist projects</i>	10	75-100	
<b>Staffing</b>			
Project management, design, workshop facilitation	\$10,000	\$90,000	
Key partner support	\$2,000	\$20,000	
Social media/marketing		\$5,000	
Evaluation	\$3,000	\$10,000	
<b>Artist training</b>			
Outreach and artist recruitment	\$1,000	\$5,000	
Collaborating organization support	\$2,000	\$30,000	
Artist workshops (space rental, supplies, hospitality)	\$2,000	\$10,000	
<b>Artist projects</b>			
Project stipends (includes materials)	\$10,000	\$100,000	
Overall marketing and events for artist projects	\$5,000	\$15,000	
<b>Total</b>	<b>\$35,000</b>	<b>\$285,000</b>	

## *Community Supported Art*

### **Sample Budget**

#### **Community Supported Art (CSA) Program Budget**

<b>Income</b>	<b>BUDGET</b>
50 shares @ \$300	\$15,000
<b>TOTAL</b>	<b>\$15,000</b>
<b>Expenses</b>	
9 Artist commissions @ \$1,000 ea	\$9,000
Staff time	\$2,000
Packing materials	\$750
Pick-up events / venue rentals / food (\$500 ea. / 3 events)	\$1,500
Panel day (lunch for panelists, though this could also be used as a stipend)	\$250
Printing (farm letters, promo materials)	\$500
Marketing (hiring a freelance PR person, advertising)	\$1,000
<b>TOTAL</b>	<b>\$15,000</b>

## Sample Call for Artists (Community Supported Art)

### **Community Supported Agriculture ART! (CSA) What is a CSA?**

Over the last 20 years, Community Supported Agriculture (CSA) has become a popular way for consumers to buy seasonal food directly from local farms. With the same buy-local spirit in mind, Community Supported Art is a similar endeavor to support local art, artists and collectors. It's been replicated in over thirty cities in North America over the past five years. We are seeking artists, of all disciplines, to launch our inaugural Community Supported ART (CSA) program.

Our local CSA program is modeled on the Community Supported Art project created by Springboard for the Arts and [mnartists.org](http://mnartists.org) in Minnesota.

Artists will be selected from a jury of local food and art luminaries to receive a stipend of \$1,000, great connections to local collectors and promotional support.

Here are the basics of how the CSA works:

Selected artists will create 50 "shares" for the program. A typical share will consist of a work of art/object of artistic production — multiples are encouraged, however creative ideas that translate your practice into this format or connect to themes like sustainability, farm, or food are also welcome. For example a limited edition of vinyl 7", a run of screen-prints, series of small tea cups, run of photographs, tickets to an upcoming performance or event, letterpress editions of a poem or short story, or even 50 small original paintings. Collaborations between artists or work by collectives are also welcome.

Interested consumers/collectors will purchase a share (aka a "membership" or a "subscription") via [YOUR WEBSITE HERE, WHERE YOU PLAN TO HAVE THE SHARES FOR SALE] and in return receive 3 "farm boxes" of locally produced artwork at intervals this season. The pick-up evenings will be at local art sites and will be events in themselves.

Benefits of the CSA program include:

For Artists:

- Support for the creation of new work
- Establish relationships with local collectors and patrons
- Participate in the launch of an exciting new model of art support and distribution!

For CSA Members:

- Receive multiple works from local emerging and mid-career artists at a fantastic value!
- Develop relationships with the local artists and art community
- Discover new artists and explore a variety of disciplines
- Support local artist's careers and a vibrant community



## Sample Timeline Exercise

This is a simple exercise to help you develop a timeline for creating a toolkit through answering a series of questions and working backward to reach a start date. There are lots of resources online such as Gantt charts and project management spreadsheets that can help you timeline a project, show where there are bottlenecks are, visualize what work can be done simultaneously, and assign tasks. For this exercise, it may be handy to have a calendar in front of you where you can make notes.

Here's the big question: When do you want your toolkit to launch? Whether it's the day you put it out into the world, when you hold an event for it, when you need it by for a partnership, find that date and use it as your anchor. Write it down.

Our launch date is: \_\_\_\_\_

Here are questions then that will help you work backwards to develop a timeline. Think in terms of an appropriate time scale – probably weeks – and use the freelancer's rule of overestimating to build in slack to the project. When possible, be in touch with potential collaborators to get availability from them and build awareness of the project.

- Are we going to apply for funding for this toolkit creation process?
- How long will it take to gather research and historical materials for the toolkit process?
- Do we have images to use or do we need to collect/commission some?
- Do we have staff time to dedicate to writing the toolkit? How much time will it take?
- Do we have partners who will need to edit or review the toolkit? What is an appropriate time frame for them?
- Do we have a designer who can lay out the toolkit? What is their time estimate?
- Are there materials unique to our project that we will need to collect?

From these time estimates, work back from the launch date to give yourself a timeline. For example, if material gathering/research takes 3 weeks, writing process takes 4 weeks, time for partners to approve/edit is 4 weeks, designer layout is 2 weeks, and the launch date is August 1, you can build a timeline that looks like this:

Start Date	Duration	Task	Process Notes
May 2	3 weeks	Material gathering/research	All pix & docs
May 23	4 weeks	Writing process	1 <sup>st</sup> draft at 2 weeks
June 20	4 weeks	Partner approval	Follow up every week
July 18	2 weeks	Designer layout	Make sure all pix sent
August 1	N/A	Launch toolkit!	Share widely!

Here's a blank timeline spreadsheet for you to work with.

Start Date	Duration	Task	Process Notes
		Launch toolkit!	Share widely!



*You can also use this process to timeline your project itself, for sharing in your toolkit – see the Sample Timeline (Community Supported Art) on the next page.*

## Sample Timeline (Community Supported Art)

### COMMUNITY SUPPORTED ART TIMELINE

Here's a rough timeline based on what we've used in the Twin Cities for several years. Note that it gives the artists a few months to get their work ready from when they're notified in April, to when the work is due, in June, July or August. You can stagger the artists so that printmakers, book artists or others whose work is less time-intensive are a part of the June share, and so that artists whose work is more time-intensive are in the August share.

We've typically sold shares in the late spring and had the events in the summer (mostly do we can have the pickup events outdoors). However, many programs have done so in the fall or holiday seasons. Regardless of when you time the sales, your primary considerations are 1) to make sure the artists have enough lead time to create the work and absorb any production delays, mishaps, false starts, etc., and 2) to make sure you have enough time to sell out the shares between when they go on sale and the first pickup event.

- December 1: Press release to artists websites, call for work boards, etc.
- December 15: Applications open
- December 20, January 10: Public informational sessions (at your offices, a partner organization, or a public library, with a slideshow about successful submission techniques, images of other CSA projects, and a Q&A)
- January 15: Call closes, panel receives submissions for review
- February 10: Jury panel convenes to make final decisions on artists
- February 15: Notify artists
- February 16: First press release announcing artists and sell date
- March 20: Second press release
- May 3: Begin selling shares (no pre-sale)
- June 15: First pick-up event
- July 15: Second pick-up event
- August 15: Third pick-up event

**Number of events** For years, we had three pick-up events. In 2013, we tried having only two. Some programs have even done one big blow-out event. The Arts Partnership in Fargo, North Dakota has three pick-up events stretched over 6 months to create a longer experience for the participants. Whether you go with one, two, or three, the important thing to keep in mind is that they're set up to be fun, give the artists and shareholders a chance to mingle, and won't stress you out too much.

## Sample Sponsorship Asks (Artists' Health Fair)

### *SOLICITING TABLE SPONSORSHIP*

Dear [POTENTIAL TABLE SPONSOR'S NAME],

[YOUR ORGANIZATION NAME] would like to invite you to participate in our Artists' Health Fair, created exclusively for uninsured and underinsured artists and arts administrators to learn about their health care options. Healthcare is one of the biggest barriers to making a life as an individual artist. The challenges that come from being without an employer-sponsored health insurance plan, plus having sporadic (and often low) income, lead artists to believe they can't get the healthcare they need.

The Health Fair will take place on [DATE AND TIME] at the [VENUE NAME] in [VENUE CITY]. We expect [ATTENDANCE GOAL] artists, arts administrators and their families to attend.

We invite you to participate in any of these ways:

- \*Host a table to talk to attendees about your services
- \*Provide free or low-cost screenings
- \*Apply to host a workshop on the healthcare topic of your choice
- \*Provide promotional materials for Resource Bags given to attendees

More information and a sponsorship registration form is attached. If you'd like to participate, please email the registration form and logo to [EMAIL ADDRESS] by [DEADLINE]. (Insert info about early registration incentive).

If you have any questions, please feel free to email me or give me a call. We do hope that you are able to attend.

Thank you so much!

## ***SOLICITING MEDIA SPONSORSHIP***

My name is [COORDINATOR NAME], Coordinator for [YOUR ORGANIZATION NAME]'s Artists' Health Fair, an event to connect our member community of artists and arts administrators in [HEALTH FAIR GEORGRAPHIC REACH] with information and resources regarding their healthcare choices.

I know that [MEDIA OUTLET YOU'RE WRITING TO] has been is an essential source of information for artists in our community and I hoped that you would be please be interested in helping us out as a Media Sponsor?

The Health Fair will be held on [DATE AND TIME], and we'd ask that you'd be able to help promote the event in any of the following ways by [DATE YOU'D LIKE MEDIA SPONSORS TO PROMOTE THE EVENT BY]:

(Edit for each media outlet)

- Print or online advertisements
- Promotion on your website/events calendar
- Ads during your radio broadcast
- Any other ideas you have!
- 

In return, we will feature [MEDIA OUTLET YOU'RE WRITING TO] as one of our key sponsors on our website, in our e-newsletter (which goes out to over 5000 artists and art supporters), and in our Health Fair event program. Optional: If you'd like, we're happy to provide our in-house design resources as well as any copy for promotions as needed (just let us know). You would also be welcome to include any promotional items in the event goodie bags (provided to each attendee) or to host a table at the event if you wish. Most importantly, you'll be supporting [YOUR STATE]'s vibrant arts community by making critical healthcare resources and information available to artists and their families.

I've attached an information sheet about the fair in this email if you'd like to review, as well as our Media Sponsor Registration Form (you're welcome to simply send me your response via email as well). The registration deadline is [REGISTRATION DEADLINE].

Thanks so much! I look forward to hearing from you - and hopefully to your participation!



## ***SOLICITING MARKETING PARTNERSHIP***

Greetings [NAME],

[YOUR ORGANIZATION NAME] is thrilled to be hosting the Artists' Health Fair on [DATE], and we would like to extend an invitation to your network of artists and arts administrators to attend. You will be receiving a package from us next week that will contain a set of informational materials that we hope you will consider sharing with those in your network that might benefit from the resources available at the event.

The Artists' Health Fair has been organized to benefit uninsured and underinsured artists and their families (as well as arts organizations) who are looking to explore their health care options. The Health Fair provides a centralized resource for information about programs offered by low-cost providers of health and wellness care as well as medical and dental insurance. In addition, the Health Fair will feature presentations on current healthcare topics and a broad range of free or low-cost screenings. See the attached event flyer for additional information.

Organizations that are able to help spread the word about this valuable event in at least one of the following ways will be featured as an Organizational Partner on the event page of our website and in the program that will be provided to each attendee.

### **WAYS TO HELP:**

- \* Send the Artists' Health Fair electronic flyer and/or event information to your email list
- \* Send Artists' Health Fair postcards to your mailing list (you will receive 10 postcards with your information package next week, please let us know if we can provide you with additional postcards for larger mailings)
- \* Hang copies of our printed flyer in the public areas that your members frequent (5 printed flyers will be included in your information package next week, please let us know if you would like additional copies)
- \* Include the Artists' Health Fair in your online events calendar
- \* Promote the Artists' Health Fair in your organization's newsletter
- \* Feature a banner advertisement for the Artists' Health Fair on your organization's website (if you would like an ad prepared, please send specifications to [EMAIL ADDRESS])

Please email me your logo by [DEADLINE] if we can count on your support in promoting the Artists' Health Fair in any of the ways listed above. We are also open to your ideas about getting this information out to your network!

I look forward to hearing from you, and hopefully to your participation!

## Sample Press Release (Irrigate)



### FOR IMMEDIATE RELEASE

September 15, 2011

### Contact:

Laura Zabel

[laura@springboardforthearts.org](mailto:laura@springboardforthearts.org)

651-292-3213 (o)

### **New project linking Saint Paul arts-based community development to Green Line Light Rail Transit receives \$750,000 grant**

*A new national consortium of arts funders called ArtPlace selects project for potential to be replicated across the U.S.*

Soon, hundreds of projects led by local artists will bring new life and vibrancy to the Green Line Light Rail Transit route in Saint Paul, thanks to a new partnership announced today between the City of Saint Paul, Twin Cities Local Initiatives Support Corporation and Springboard for the Arts.

The partnership's project, called Irrigate, has received \$750,000 in support from ArtPlace, a new private-public collaboration. Each project supported by ArtPlace has been selected for developing a new model of helping towns and cities thrive by strategically integrating artists and arts organizations into key local efforts in transportation, housing, community development, job creation and more.

Over the next three years, Irrigate will mobilize and train artists in community development and creative placemaking, and activate hundreds of artist-led projects along the corridor to benefit businesses and neighborhoods. These projects will change the landscape of the route with art, creativity and a population of artists who are engaged in their community.

"In Saint Paul, we've known for a long time that our artists aren't just the soul of our city, but the arts industry is a huge economic engine. It only makes sense that we turn to these same strategies to achieve our goals for the Central Corridor," said Mayor Chris Coleman, whose office is a key driver in the effort.

The effort plans to bring together a period of significant infrastructure development, a high concentration of artists on both ends of the Corridor, a wide ethnic and cultural mix across the Corridor and a city with a strong track record of artist community engagement.

The approach ArtPlace is taking, known as "creative placemaking," has emerged as a promising way to increase the vitality of communities and help them grow. In 2011, the National Endowment for the Arts built on its two decades of work in creative placemaking by announcing the first grants in its new Our Town program, designed to support public-private partnerships to strengthen the arts while energizing the overall community. ArtPlace takes this movement a step further, as the first major public-private partnership to encourage creative placemaking across America.

"ArtPlace is accelerating creative placemaking, where cities and towns are using the arts and other creative assets to shape their social, physical and economic futures," said Rocco Landesman, Chairman, National Endowment for the Arts. "This approach brings new partners to the table to support the arts and recognizes the arts as vital drivers of community revitalization and development."

For more information about Irrigate, visit [www.springboardforthearts.org/community-development](http://www.springboardforthearts.org/community-development)

## Sample Artist Contract (Community Supported Art)

### Contract for Participation in Community Supported Art

This letter, when signed by all parties, shall constitute a PARTICIPANT AGREEMENT made as of the [DATE]th of [MONTH], [YEAR] between \_\_\_\_\_ (hereinafter referred to as the “Artist”), located at (address)\_\_\_\_\_ and [YOUR ORGANIZATION] (hereinafter referred to as the “CSA”), located at [YOUR ADDRESS] \_\_\_\_\_ .

WHEREAS the Artist is a recognized professional artist; and

WHEREAS CSA has selected the work of the Artist and wishes to commission the Artist to create an edition of 50 works of art (“the Work”) as per the Artist’s proposal; and

WHEREAS the parties wish to have the creation of this work of art governed by the mutual obligations, covenants and conditions herein;

NOW, THEREFORE, in consideration of the foregoing premises and the mutual covenants hereinafter set forth and other valuable considerations, the parties hereto agree as follows:

#### 1. Preliminary Proposal and Design

The Artist hereby agrees to create the Work based on the preliminary proposal and design as submitted to CSA through their call for artists, described as follows:

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#### 2. Payment

CSA agrees to pay a fee of [\$XXXX] to the Artist upon the signing of this Agreement. This fee shall be paid in advance of the Work being created and is intended to assist the artist in financing the creation of the work and serve as a stipend for participation in the CSA program. The Artist understands that they are responsible for claiming this income and applicable sales or transfer taxes.

#### 3. Completion and Delivery

The Artist agrees to complete and deliver the Work to [THE LOCATION] by [TIME] on [DATE]. Should the Artist choose to ship the Work to CSA rather than deliver it personally, the Artist will be responsible for any necessary shipping insurance to protect the Work. The completion date shall be extended for [XX] days should the Artist be disabled by illness preventing progress of the Work. The completion date shall also be extended by [XX] days in the event of delays caused by events beyond the control of the Artist, including but not limited to fire, theft and Acts of God. The completion date shall not be extended for reasons including insufficient materials or lack of planning. Should the Artist be unable to complete and deliver the Work by the above mentioned

date for reasons other than those listed within this paragraph, they will be asked to return the stipend of [\$XXXX], in full, to CSA within [XX] days of breaching this contract.

#### 4. Insurance

CSA will not be insuring the work for the duration that it is dropped off until it is picked up by the Shareholder, but will handle the work with extreme care so as not to damage or alter the work prior to receipt by the Shareholder.

#### 5. Rights to Reproduce and Image Use Rights

The Artist agrees to allow CSA reproduce any of the images submitted to the call for artists in marketing materials for the CSA program. The Artist agrees to allow CSA to document and reproduce images of the Work for the exclusive purpose of promoting the CSA Program.

#### 6. Ownership and Shareholder Rights

Title to the Work shall remain in the Artist until the Artist drops off the work for delivery. The Artist is in agreement that CSA will be including the Work in [XX] different Shares, which will be purchased by [XX] different Shareholders. After CSA facilitates the purchase and transfer of the Work, ownership is transferred completely to the individual Shareholder. Due to the nature of the CSA Program, we will not have individual Shareholders hold any contractual obligations. By signing this contract, you are in agreement that the Shareholder does not bear responsibility for Non-Destruction, Alteration and Maintenance or Repair of the Work.

#### 7. Governing Law

The laws of the State of Minnesota shall govern this agreement

IN WITNESS WHEREOF, the parties hereto have signed this Agreement as of the date first set forth above.

Artist: \_\_\_\_\_

CSA: \_\_\_\_\_

## Sample Evaluations (Irrigate & Community Supported Art)

### *IRRIGATE WORKSHOP EVALUATION*

(Format to one page with space for response.)

<Program name> Workshop Evaluation – Date \_\_\_\_\_

1. When you came in this morning, what were your expectations?
2. What were elements or activities in the workshop that worked well for you?
3. What could have been improved or done differently?
4. Any other thoughts or ideas to share?

Thank you for your comments! We use them!

## **COMMUNITY SUPPORTED ART ARTIST SURVEY QUESTIONS**

Have you had any contact with shareholders since your participation in CSA?

- Yes, I've sold artwork directly to a shareholder.
- Yes, I've had a studio visit from a shareholder.
- Yes, shareholders have signed up for my mailing lists.
- Yes, shareholders have attended an opening or event I've had.
- Yes, shareholders have contacted me via email.
- No, not that I know of.

Have you had any contact with other CSA artists since the project ended?

- Yes, I've bought artwork from another CSA artist.
- Yes, I've sold artwork to another CSA artist.
- Yes, I've done a studio visit with another CSA artist.
- Yes, I've curated another CSA artist into an exhibition, project, etc.
- Yes, I've attended another CSA's artist's exhibition.
- Yes, I've emailed another CSA artist I met through the project.
- No, not that I know of.

Have you incorporated the project you created for CSA into your ongoing practice? (You've continued it on a larger scale, completed similar work since, etc.)

Was the stipend enough to produce your shares?

How much time did it take to produce your work?

- Less than a month.
- 1–2 months.
- 3–4 months.
- 4–6 months.
- More than six months.

What did you use your \$1000 stipend for?

- Art materials for the CSA project (paper, paint, etc.).
- Fabrication for the CSA project (having an object made
- Printing for the CSA project.
- Studio time /payment to myself.
- Payment to an assistant.
- Costs related to art but not CSA specifically. (More than \$700.)
- Living expenses not related to art.

How important were the following aspects of the CSA project? (Range from "Very Important" to "Unimportant.")

- The opportunity to make new work.

- An opportunity to meet collectors and get your work in their hands.
- Receiving funds to make your work.
- Having a promotional relationship with the Walker Art Center and Springboard for the Arts.
- Meeting other artists.
- Attending the pick-up events.

Please rank the following aspects of the CSA administrative process. (Range from “Very Satisfied” to “Very Unsatisfied.”)

- Staff Communication
- Program Promotion
- Pick-Up Events
- Application process

Anything else you’d like to tell us about the CSA experience, what you got out of it, what you wished had been done differently, etc.?



## **COMMUNITY SUPPORTED ART SHAREHOLDER SURVEY QUESTIONS**

Have you had contact with any artists since your participation in CSA?

- Yes, I've purchased artwork directly from a CSA artist.
- Yes, I've had a studio visit with a CSA artist.
- Yes, I've signed up for an artist's mailing list.
- Yes, I've followed an artist on social media (Twitter, Facebook, etc.).
- Yes, I've attended an CSA artist's opening or event.
- Yes, I've emailed a CSA artist directly.
- Not yet, but I plan to reach out in the next six months.
- No, and I don't plan to.

What was your favorite piece of artwork in the CSA share you purchased?

How many of the nine pieces did you give as gifts?

- None, I kept all of them.
- 1–3 pieces.
- 4–6 pieces
- More than 6.
- I gave them all as gifts!

Were you familiar with any of the CSA artists before becoming a shareholder?

- Yes, one or two of them.
- Yes, three to six of them.
- Yes, most or all of them.
- No, none of them.

Have you purchased original artwork before?

- Yes.
- No.

How many visual arts openings, performances or other arts-related activities do you attend a month?

- Few or none.
- One or two.
- Two to four.
- More than one a week.

## Sample Creative Exchange Toolkit Page (Artists' Health Fair)

### TOOLKITS

#### Artists' Health Fair

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SPRINGBOARD FOR THE ARTS | TUESDAY, FEBRUARY 18, 2014



Access to healthcare is one of the biggest career threats to making a life as an individual artist.

SHARE     

However, no matter which state you live in, there are public healthcare programs, low-cost health clinics and reliable health insurance brokers. And chances are, there are non-profit organizations and social workers that know the healthcare system and resources inside and out.

Luckily, there is also an easily accessible format for reaching out to these resources. Health Fairs have been, and continue to be, the healthcare industry's standard for outreach and education. Most importantly, all of your work culminates in an event that brings the arts community in direct contact with these resources. This toolkit, created by Springboard for the Arts and Leveraging Investments in Creativity, will walk you step-by-step through the process of creating an Artists' Health Fair and Guide to Healthcare for Artists, complete with logistical pointers and lessons we've learned from our program in the Twin Cities. This toolkit is available for free from Springboard for the Arts, with an option for phone/Skype consultations starting at \$45.

#### Artists' Health Fair At-A-Glance

- Springboard for the Arts hosted the first Artists' Health Fair in 2006 in St. Paul
- Since then Springboard for the Arts has hosted four Artists' Health Fairs in Minnesota, connecting over 1,000 artists with health care.
- 3 cities – Columbus, Pittsburgh, and Fargo – have used the Artists' Health Fairs toolkit to replicate the project in their cities.
- Check out a video on the Artists' health Fairs model:  
<https://www.youtube.com/watch?v=wOcjO8rTxdU>

#### Interested in this toolkit?

Email Carl at [creativeexchange@springboardforthearts.org](mailto:creativeexchange@springboardforthearts.org) to get the toolkit or join our discussion below!

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## ADDITIONAL HELP

This Toolkit Toolkit is intended to help you organize your thoughts and resources as a way to effectively and efficiently share your work through a toolkit. If you have questions not addressed here, email [creativeexchange@springboardforthearts.org](mailto:creativeexchange@springboardforthearts.org). We are happy to answer your questions or, if applicable, suggest additional consulting services depending on your interests and needs. Prices are determined on the scope of the work. We also appreciate feedback and adaptations.



Toolkit Toolkit is licensed through the Creative Commons Attribution-NonCommercial license. This license allows you to remix, tweak, and build upon our work non-commercially. Although your new works must acknowledge us and be non-commercial, you don't have to license your derivative works on the same terms. The following attribution line would be appreciated for inclusion in your toolkit, and in any press or promotional materials around your toolkit:

*This toolkit modeled on the Toolkit Toolkit, created by Springboard for the Arts for Creative Exchange, [www.springboardexchange.org](http://www.springboardexchange.org).*

Any link back to our websites would also be appreciated for any web presence:

**Springboard for the Arts: [www.springboardforthearts.org](http://www.springboardforthearts.org)**

**Creative Exchange: [www.springboardexchange.org](http://www.springboardexchange.org)**

**CREATIVE EXCHANGE**  
POWERED BY SPRINGBOARD FOR THE ARTS