

**Listening to the Life Bank:  
an arts based research project designed to develop an arts and creativity strategy for  
Kensington Life Bank**



## **SUMMARY**

**Listening to the Life Bank** was a short, intensive research project undertaken by a team of artist researchers in collaboration with the staff, parents, children and other stakeholders who participate in the services offered by Kensington Life Bank.

The purpose of the research was to address the question of what an arts and creativity strategy for the Life Bank might look like; and to identify possible mechanisms of how this strategy might be developed and sustained.

The purpose of this report is to feedback our first findings and to spark further thinking about what an arts and creativity strategy in the Life Bank might consist of and how its users could be involved in developing that strategy.

The report contains samples of 13 **illuminations** (our 'data'); identification of over 30 themes and issues which arose from the analysis of that data; and the introduction of 8 **drivers** which emerge from those themes. All names of contributors referred to have been anonymised.

We finish by identifying 2 **tools** for developing a strategy:

the **Arts and Creativity Compass** - a visual and textual tool which long term users would use to discuss, develop and plan arts and creative practice in a future Life Bank.

and

the **Creative Dining Tables** - an interactive, user friendly tool to promote thinking and discussion about arts and creativity by both long term and short term users of the Life Bank.

**The next stage of the project is for staff and stakeholders to discuss the development of the two tools and agree a timetable for their refinement, introduction, piloting and development. Staff are very welcome to join us in any aspects of this process.**

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## **1. Purpose of the Project**

**Listening to the Life Bank** was a short, intensive research project undertaken by a team of artist researchers in collaboration with the staff, parents, children and other stakeholders who participate in the services offered by Kensington Life Bank.

It arose after discussions with Lyn Carey which indicated that whilst the Life Bank had a significant and varied history of many different arts and creative projects, there seemed to be an issue as to how that work might be co-ordinated and directed.

The purpose of the research was thus to address the question of what an arts and creativity strategy for the Life Bank might look like; and to identify possible mechanisms of how this strategy might be developed and sustained.

## **2. Approach**

We undertook interviews, observation, practical arts workshops and desk-based research undertaken through a series of three-day visits undertaken by a research team of five, cross disciplinary artist researchers spread over three Life Bank weeks from 29 October 2007. The aim of the team was to 'listen' to Kensington Life Bank and collect data - opinions, actions, photographs, sounds, movements - which provided the raw material used to inform the development of a future arts and creativity strategy.

The purpose of engaging a team of artist researchers has meant that knowledge of the Life Bank has been developed from different perspectives: not just linguistic or textual forms of communication (meetings, reports, interviews) but spatial, musical, and visual information: a method we felt important given the Centre's diverse mix of users and participants.

Photographic and audio records were made of the environment and maps collated which describe how the space was used, what kind of social interactions and what kind of arts and creative activity currently takes place.

## **3. This report**

The purpose of this report is to feedback our first findings and to spark further thinking about what an arts and creativity strategy in the Life Bank might consist of and how its users and other interested parties could be involved in developing that strategy.

It is composed of 13 **illuminations** (our 'data') from which 8 **drivers** arise. We then propose that those 8 **drivers** form 2 **tools** for developing a strategy:

the **Arts and Creativity Compass** - a visual and textual tool which long term users would use to discuss, develop and plan arts and creative practice in a future Life Bank.

and

the **Creative Dining Tables** - an interactive, user friendly tool to promote thinking and discussion about arts and creativity by both long term and short term users of the Life Bank.

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#### **4. Illuminations - the raw research data**

This section feeds back the raw data of the research in a heavily digested and summarised form. It arises from the 'listenings' of the researchers and the field notes and interviews that researchers generated as a result of their residencies in KLB.

##### **4.1 Illumination 1: *The Story So Far***

*The Bishop arrives and we all go quiet: he acknowledges that he's going to read out his contribution to the brochure - P is for Partnership etc. The stories he refers to include:*

- \* youthfulness and energy needed for partnerships*
- \* park options is the real thing*
- \* ambition is healthy but not 'dodgy' ambitious people within the local community*
- \* bottom up partnerships / bottom up leadership is best*
- \* local involvement is most important*
- \* local knowledge is key, no substitute for local people*
- \* professional surveys tell 'us' what we know already*
- \* local people know local solutions*
- \* sustainable is an over used word*
- \* the life bank earns and pays its own way because it provides a service that people want.*

*He ends up commending Park Options and 'the story so far.'*

There was, today, a clear sense of the importance of story telling and story making in how Park Options represents itself to itself and others. The Park Options Story has some important characters within it: not solely the advocates and supporters but as importantly, individuals who were *self confessed cynics* at the beginning of the project who have changed their minds by the end of the project development story.

The languages of those characters and their communities are equally diverse and occasionally their discourses are jarring, competing or cohesive. They are represented by:

- \* the multilingual tea drinkers who sit in the café first thing in the morning.*
- \* the professional regeneration discourses of jobs, employment and footfall.*
- \* the marketing discourses of publicity, press and PR agents.*
- \* the small and big talk of parents.*
- \* the utterances of young infants.*

The story of Life Bank is not yet over though: there is *a powerful story to come* although we are reminded that *you have to remain true to your values and strive to improve: the place is now dependent on up and coming stars - you know who you are - you need to maintain integrity, commit, learn from the stars and take the courage to lead.*

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**4.2. Illumination 2: *Plenty of wholesome ingredients for lots of lovely food but...***

*The main space begins to fill up with people: parents with small babies and toddlers, ESOL students and Nursery staff, all having lunch. We go down to mingle and chat and we are offered food – lovely! Overall feedback is positive, although some issues begin to appear: wall displays seem to be discouraged, as is the practice of leaving flyers on tables; some spaces notably the Hall are not used as often as they could be; there could be more links with members of the community, whose skills could contribute to KLB activities – e.g. cooking, music, dance, arts and crafts etc; there seems to be a lack of knowledge about the refugee communities and the individual stories they could tell among the other users... But everyone agrees the building is lovely... ‘breaking bread’ together is a recognised activity, ripe with potential creativity and enjoyable for everyone (who likes eating)...*

All the ingredients are apparently in place: from a musical point of view, the low ceilings and non-parallel walls help to localise the sounds of small person activity, helping to keep energy and focus in each delineated area without excessive spillage. Potential participants and creators are all available: babies play in the Baby room; older children have snacks by the servery, and the nursery children play happily outside: the question arises of how to combine these ingredients to generate a longer lasting, sustaining and sustainable experience for all.

**4.3. Illumination 3: *Who’s doing the cooking?***

*People matter more than places, this is a wonderful, shared space, no separation of staff and parents, we’re all together, everyone is so welcoming, and anyone is welcome here. Lyn goes to a lot of trouble to keep this entrance space clean and tidy - there are plenty of places to sit and free tea and coffee, you can stay as long as you want.*

We become aware of other visitors through the years who bring stories, gifts and experiences in a range of artistic and human endeavours. We are presented with individual life stories and stories of the Life Bank itself: especially designed children’s books as to what went on inside the centre when it was built, the diverse range of activities the children do in the nursery and albums of photographs of previous arts projects with the Royal Ballet and Royal Liverpool Philharmonic Orchestra.

We are told about previous successful art projects: an animation art project where parents, children and staff made stop motion films with plasticine creations: other big punchy art projects with impressive arts institutions - the Royal Ballet, the Liverpool Philharmonic - and various storytellers. But what happens in between?

We hear about the huge impact these projects have had and how enthusiastically they have been received: but wonder whether the talk of *professional impact* masks the need to talk about *home grown difference*? And whether the enthusiasm for what the professionals can cook up for the inhabitants of KLB can be refocused to generate enthusiasm for some ‘*home cooking*’, which makes a longer term,

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sustainable and viable difference which can be taken away to inhabitants' future homes.

**4.4. Illumination 4:            *The left ear, right ear and final front ear: listening with our whole beings***

The presence of a specialist musician on site prompts the discussion about there not being enough music activities on site. Yet everything that is happening musically is vital and important – the recorded music, singing action songs, letting the children experience the percussion etc. Perhaps the confidence of the professional specialist highlights the lack of confidence of the non-specialist. And yet on site, the presence of volunteers and a volunteering programme might hear of specific art and creative skills among volunteers - and confidence in the staff could be heightened by working with *local* specialists, as opposed to *visiting* specialists.

We hear of musicians and artists out in the neighbourhood who would rise to the challenge of not only offering their artforms to enhance the experience of the children and other Centre user groups, but who could also offer sharply differing cultural perspectives on what it means to be artistic, to be expressive and to be creative. One of the Congolese women loves to dance, as does a Sri Lankan woman. Another sings in a gospel choir at church. A Chinese woman offers her perspective on how musicians in China are forced to practice and don't have time for anything that they like to do so they become 'bored'. We hear of instruments from their home countries and come up with thumb-piano (mbira or kalimba), erhu (Chinese violin), pipa, drums, and accordions.

Local specialists are adept too at sharing knowledge with visiting specialists:

*I chat and play almost absently, until I hear one of the women say she is from Egypt. I play one of the Egyptian tunes I know, and to my delight she recognises it! I play another she also knows... I find out she volunteers while her own children are at another nursery and reception.*

**4.5. Illumination 5:            *Finding a magical space***

Space determines how relationships emerge. Sarah said that there was a fantastic openness within KLB built on the sharing and communication of ideas from one group to the next. They both discussed how the building seemed to reflect that inside. They both felt positive, open and calm to be sat in the space.

*This is the nicest building I have ever worked in, I was involved in some of the planning meetings and it is completely designed around the needs of the people coming in. I love the white and the blocks of purple and the wood and natural materials, it's calming, no matter how busy it gets I feel peaceful and calm. Wherever you are you can see the light from outside. There are no closed doors either, due to the windows, you can see into every room and out of it too. I love the space in the nursery; it is open but has clearly separated areas so you still feel part of the whole space. My daughter has moved from room to room and she's aware she has progressed from one zone to another. She loves the upstairs room, it's a bit of a treat to go up there, sometimes they have music, or make it dark with little fairy lights, it's seen as a magical, special place.*

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**4.6. Illumination 6: Dazzled by the professionals**

*Sue has a daughter Eve who is in the preschool of the nursery. She told me how last night her daughter had been raving about "This Martin guy", she explained that Eve never spoke so passionately or excitedly as anything she had ever done in nursery before, "She sometimes brings home paintings, drawings or models of things she's made and sometimes about the singing but Martin seems to have made a real impact on her!" Sue told me of how Eve had described all evening what Martin looked like and what he said and what he did. At one point Eve's dad had said to her "You seem to really like this Martin guy, who do you prefer? Your daddy or Martin?" Eve sat and thought for a minute and then answered "Martin!"*

Discussing the value of creative materials and people's responses to them opens discussions about how people use them and whether they would know what to do with them. This leads to a sharing of feelings about how comfortable staff have felt with different art forms; Naomi recounted some stories from her childhood of how she used to break out in a sweat when in art lessons, how she would construct elaborate escape plans to get out of class and how she helped other children with their English work in order for them to do her needlework. Nancy and June also shared stories of how there was a real focus on being able to draw within their school education and if you couldn't you'd just give up.

One day a professional came to look at the community garden and Jenny felt he had an attitude and looked down on her. We say that we think that's a great idea as you could produce food for KLB too. Someone stops to chat and Jenny says she is being cross examined. She says she really likes working out the front because people stop to chat to her. She has a huge pile of marmite butties and a lot of bulb catalogues.

**4.7. Illumination 7: The power of memory**

*perception is most powerful when it engages both memory and experience. This empowers conversation to become real exploration. Real conversation has an unpredictability, danger and resonance; it can take a turn anywhere and constantly borders on the unexpected and unknown. Real conversation is not a construct of the solitary ego, it creates community*

John O'Donahue

Staff discussed how to progress and build upon what they already have developed and what creative tools they could introduce in future courses. Paula has presented them with the printed packs and they are delighted, the parent's packs are brimming with photos and they spark off lots of memories and stories about individual children and families....

One little boy who was 6 weeks old when they started the course walked past them with his mum, Liz and Sarah jumped up to greet them both and share the photos and stories with them. It's a really lovely moment and the mum is delighted to see herself and children in print with her words alongside the images. The little boy points out pictures of himself and his friends and they've all got great big grins on their faces.

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**4.8 Illumination 8: Time in the Life Bank: 2 clocks**

*Intriguingly, there are 2 clocks in the reception area - one for those from outside, the public, who are signing in, and one for those inside, for the staff... The 2 clocks are, according to Susanne, are either for staff or parents - you use the one depending on where you're looking. You look straight ahead from the reception window if you're an entrant and signing in; or if you're a staff in the centre, look straight ahead from the public area. These clocks are no more than 6 feet apart but are on different walls. Its just as well they tell the same time although I'm reminded of the Red Ladder play, Taking Your Time, in which factory owners used to weigh down the big hand of the public clock to make the time goer slower... hence the bosses were 'taking our time'.*

KLB is living migration issues in the raw heat of the movement of people across spaces and time zones. It strikes me they need more than two clocks in the reception office: the chances are that everyone's in a different temporal zone in one way or another here.

**4.9 Illumination 9: The threat of the casual professional**

*It's 9.50 and the professionals start to arrive. Parents and children have arrived earlier and are ensconced in the nursery etc - but the professionals - social services in this case who are there for a child protection case conference arrive later in the morning. Is this a sign of status? The later you arrive, the more important you are? Of course, you can be more relaxed with an 10am start, rather than the 8.45 surge of activity down the main ley line into the nursery - presumably timetabled to assist parents into work. Interesting to watch the informal, disguised professional - casual dress, rucksacks, not many suits in sight, some trainers, predominantly white compared with the predominantly black adults and kids who are arriving for the nursery etc.... and I wonder about 'the threat of the casual professional'.*

The vestibule itself has lots of sign so compliance, achievement, EU logos, Sure Start logo, Urban Hope, National Lottery kite marks - plus exhortations to smoke outside or come along for dental screening or 'play and learn'. Even drinking a cup of tea becomes an event which is not free of some advice for how to moderate your life choices: in this case how to moderate your drinking habits. *"have plenty of water or soft drinks between alcoholic drinks. It won't spoil your fun and will help you avoid a hangover"* ([www.pssst.org.uk](http://www.pssst.org.uk) - Be Alcohol Aware - A city safe Initiative: Liverpool's Crime and Disorder Reduction Partnership). That *partnership* word again, just while we're having a cup of tea.

The case conference is being processed in the large meeting room at the end of the space, the space which sits on top of the reception area. The professionals emerge downstairs, they've got down there without passing me. *"He kicked her in the head"* floats upstairs, shorn of context and much meaning. What have they been listening to, today? witnessing? Judging upon?

What has it come to, when our reception areas receive not just welcome visitors but also report on the unwelcome, the undesirable, the awkward? Those reception areas are like magnifying, scrutinising glasses to wider, more complex worlds.

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**4.10. Illumination 10: Observation, scrutiny and inspection**

*One man (the only other one there) stares at me continuously. Shaved head and sovereign rings on every finger, I wonder how I am perceived. Yes I have a notebook and camera in my hand, but I am dressed in jeans and casual shirt. He is with his partner and they are being helped as they look through the phone book. I'm a little worried that I am not blending in so I take my tea to two ladies who are sitting with their little ones waiting for the new Baby Connect course to start.*

I see Yvonne. Immediately she looks terrified to see me but proceeds to bombard me with all the good work she is doing. From nowhere I am told about the great artwork they did yesterday. She had told them a story on the carpet and then their "self initiated art" followed. I am shown examples. She is very pleased that some of them have managed to draw eyes for the first time. She is very excited about this work but it is almost in a way that is intended to convince me that this is what I'm looking for. Lots of OFSTED speak. *"I know all this work needs formally planning and it isn't at the moment"*. Yvonne tells me *"I have my OFSTED inspector hat on at the moment. They could walk in at any time!"* I asked if there had been any drama that had developed from the story – any actions, improvisation, pretending to be the monster, sound / music work? She immediately goes on the attack *"Well, come on then. You give the ideas."* I don't. I don't feel that that is what I'm here for. I explain that I'm not here to judge or be like OFSTED, I just want to see what is happening and wondered if that starting point had opened the doors to any more creative work.

Pam passes by and says, *"You are ganging up on us today"*.

**4.11. Illumination 11: The desire for instrumental solutions**

*Nancy and I talk about creativity at KLB. I refer specifically to drama but explain that I'm not looking for grand performances on stages etc. "Drama definitely needs attention. It could do with really developing". Nancy believes that the first thing to do to encourage drama is increase people's confidence. "The older members of staff aren't so bothered about making a fool of themselves, but the younger ones are a little more reluctant". During this discussion, she looks wistfully into the middle distance and says, almost to herself, "I wish someone would ask me to read stories." I pursue this and she tells me she finds it very liberating. "Pretending is great. You can be anything."*

Leaving Nursery I am grabbed by Yvonne who wants a chat with me. Some of the conversation is totally unrelated to the work we are doing: she picks up on my question about whether drama had been used with the monster's work. I am asked what I would have done with those spatial limitations. We discuss in some depth. She asks for some of my paper and starts to write what I'm saying down, confirming even further my concern that she is looking for a written answer that will fix all her problems. I decide, therefore, to introduce the idea of it being child-centred and that we can't always plan a lesson for such opportunities. She asks for examples. I refer back to the spider incident earlier. I explain that whilst I'm not saying that we make a meal out of every single thing that happens in our classroom, I will take this example



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as we both witnessed it. I discuss how we could develop music, dance, drama and art from the spider incident.

**4.12 Illumination 12: (Wo)Men at Work**

*'Everyone seems nice so far'*

*'Everyone's boss. You get a few girls who bitch but that's the way they are'*

Carolyn has been attending for 18 months before her baby was born... She met the others at baby massage.... the babies didn't like being massaged and wriggled like eels however the women bonded. Lifebank has been a lifeline to them in their baby's first year. Gill couldn't go to ante natal classes as she didn't have a partner so she did them at the centre.

KLB is a largely female environment. Given a chance women want to co-operate. Today I am surrounded by co-operation. I am reminded of tribal societies. The women co-operate and support each other to rear the kids, make clothing, gather and prepare food. The men are "out there" doing the hunting. What about the subgroup apinae of the social group apidae? Bees? yes this is a hive. The workers buzz about and feed the larvae. The queens have ultimate control. The odd drone drops in and out.

**4.12. Illumination 13: Innate creativity and artistry**

*The artists one advantage is this: that his lunacy is not locked up but enjoys a certain standing because of its products"*

Herman Hesse

I discover that there is some Role Play established in the Parent Survival course. Yvonne pretends to be the naughty child but when they have tried to get participants to take on roles they are very reluctant. She identifies that we need to put people at ease with activities such as this. Play and Learn involves Linda, one of the home workers who accompanies mums to sessions, arranges appointments etc. She gets referrals from health workers and then brings the families into KLB. I hear her talking about the music and dance on a Monday: Musical Minis, in which visiting specialists come in and do dance and music with the children. The parents join in too. I ask if there is any drama at all – I get a very clear, immediate "No". I ask if there are any actions or storylines for the children to follow or any "pretending". *"Oh Yes. Lots of that. We do stories and lots of actions and rhymes. This week we were doing 'Here We Go Round the Mulberry Bush' and we were all brushing our teeth and going round and round."*

A phrase of dance: Enter / sign / converse / move -I can choreograph that! Greet / welcome / direct / sign / inform / navigate / orientate - this is developing into a full length work.

Entrances and exits / Comings and goings / To-ings and fro-ings I decide to go and observe from those perspectives and go downstairs. Two men are learning on the breakfast bar. They keep shifting position: leaning, standing, leaning, step back, step forward, turn into room, sit at table. get up in unison and move to doorway, meet and greet Cherry and are gone. I have just witnessed a duet.

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The Table Dance: fixed tables, circles, rectangles, people gather. At the far end everyone stands up and leaves. An interplay of fixity and movement, Naomi weaves her way around the tables, lands temporarily and moves on.

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## **5. Emergent Themes: drivers to arts and creativity**

We found that over 30 different and interlinked themes emerged from an analysis of the residencies and the illuminations - each of which had a number of associated issues. We have clustered those themes together to form **drivers** which are described below: we suggest that these drivers are the main motivating forces which will inform how an arts and creativity strategy is developed.

These drivers are:

- 5.1 Cty community
- 5.2 Com communication
- 5.3. Div diversity
- 5.4. Nar narrative
- 5.5 Ref reflection
- 5.6 Rel relationships
- 5.7 Str organisational structure
- 5.8. Spa space / time

The relationship between driver, theme and issue are described below:

### **5.1. Community**

<b>Theme</b>	<b>Issues</b>
Views of community	Community viewed in deficit or in strength?
Banking	Resources are transmitted or constructed?
Role of art	High art or popular culture?
Inclusiveness of community	Who's in? who's not?
Models of community development	Inorganic or organic?
Language, gatherings, gravitation	Inclusive or exclusive?

### **5.2. Communications**

<b>Themes</b>	<b>Issues</b>
Showcases	For benefits of external or internal audiences?
Artefacts	purchased vs self-created (inorganic, organic)
shop windows	rhetoric vs reality
signage	Invisibility vs visibility
presentation	all-male front, but internally female-dominated
Scope vision	360° or narrower focus?
communication planning	implicit vs explicit

### **5.3 Diversity**

<b>Theme</b>	<b>Issues</b>
Participation or consumption	cultural / participant
Whose culture is privileged?	local vs global preferences

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**5.4 Narrative**

Theme	Issues
Whose story is being told?	whose? Small numbers or larger audience? When? Recent or historical
Creativity and arts practice as a route to memory	Holistic approach or approach based on skills, qualifications or technical expertise?

**5.5. Reflection**

Theme	Issues ...
Reflection	Opportunities to reflect and review
Evaluation	Opportunities to act on reflection and amend future provision

**5.6. Relationships**

Theme	Issues ...
Professionals	levels of intervention –deskilling /re-skilling or self-help?
Conflict	tick box culture vs soft outcomes
Co-working	Co-operation or collaboration
Engagement	who? Superficial or complex? how? Long or short term? why? Instrumental or integral to ethos?
Tolerance	Ability to tolerate the other
Fluidity	Extent of relationships – vertical and horizontal; fixed or fluid

**5.7. Organisational Structure**

Theme	Issues ...
Policy frameworks	Limiting or permissive?
Signposters / switches	who / where are they? Many? Few? Visible? Invisible?

**5.8. Space**

Theme	Issues ...
The kitchen metaphor	Places of potential available?
Soundscapes	localised? accident or intention? space for 'accidents'?
Catalogue land	purchased vs self-created (inorganic, organic)
Fabric and texture	Constructed or natural
PH - space neutrality	Heavily defined and prescribed or unreflecting, non-reflecting, unemotional?
Orientation	Child or adult?
Intimacy	formality / informality public or private?
View and gaze	Directed or open? Short, medium or long depth of focus?
Functionality	Multiple or specific?
Timetabling	Tight or loose? Levels of flexibility?

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## **6. The Arts and Creativity Compass**

We suggest that an Arts and Creativity strategy for KLB can be developed through using the 8 drivers as a means of describing where the organisation is now (either as a whole organisation or as its constituents) and where it would like to be. The eight drivers were as earlier described as:

Cty	community
Com	communication
Div	diversity
Nar	narrative
Ref	reflection
Rel	relationships
Str	structure
Spa	space / time

We propose that in order to plot out the journey of where the organisation is now and where it wants to get to, the Arts and Creativity compass is used as both a diagnostic tool and strategic guide. There are several points to make about this compass and how it can be used to develop a strategy:

- i. Each driver above is allocated one sector of an 8 sector compass.
- ii. Each driver is composed of three main issues, e.g. the driver **community** might be summarised in the three issues of

Views of community (V)  
Inclusiveness (I)  
Models of development (M)

- iii. Each issue would be described in *either / or* terms, for example:

Views of community - is community seen as something that is broken, damaged, needs fixing: *or* do you see community as something that is strong, competent and **capable**?

Inclusiveness - is community here all inclusive? *Or* exclusive?

Models of development - can community be built by external forces and resources (inorganic) - *or* can community be built internally, by its own members?

- iv. each issue is located in the compass with one end at the centre of the compass, the other end at the edge of the compass (see diagram).
- v. Discussion with the organisations key stakeholders should aim to agree points on that compass which indicate where those stakeholders think the organisation is currently located in relation to each of the drivers and issues: a spider's web diagram can then be plotted from these markings.
- vi. The views of different stakeholders should be compared for significant differences.

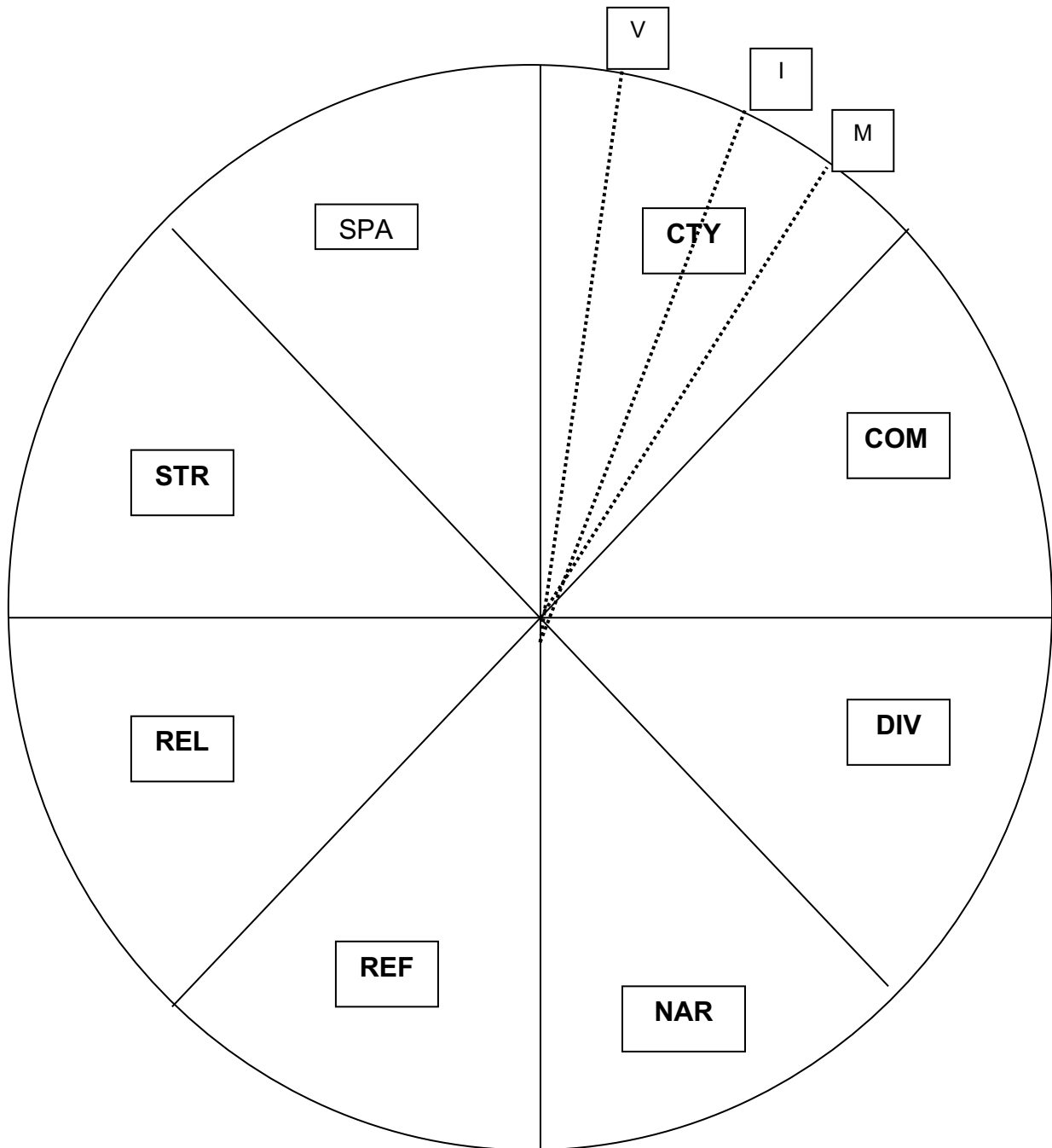
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vii Agreement should then be sought about how significant those differences are; what steps need to be taken to address those differences; or confirmation that the current position is acceptable to all concerned.

viii. The compass is then used again to plot out where the organisation would like to be within a specific time frame. An action plan can then be developed as to how that journey from *now* to *the future* can be achieved.

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**6.1. ARTS AND CREATIVITY COMPASS**



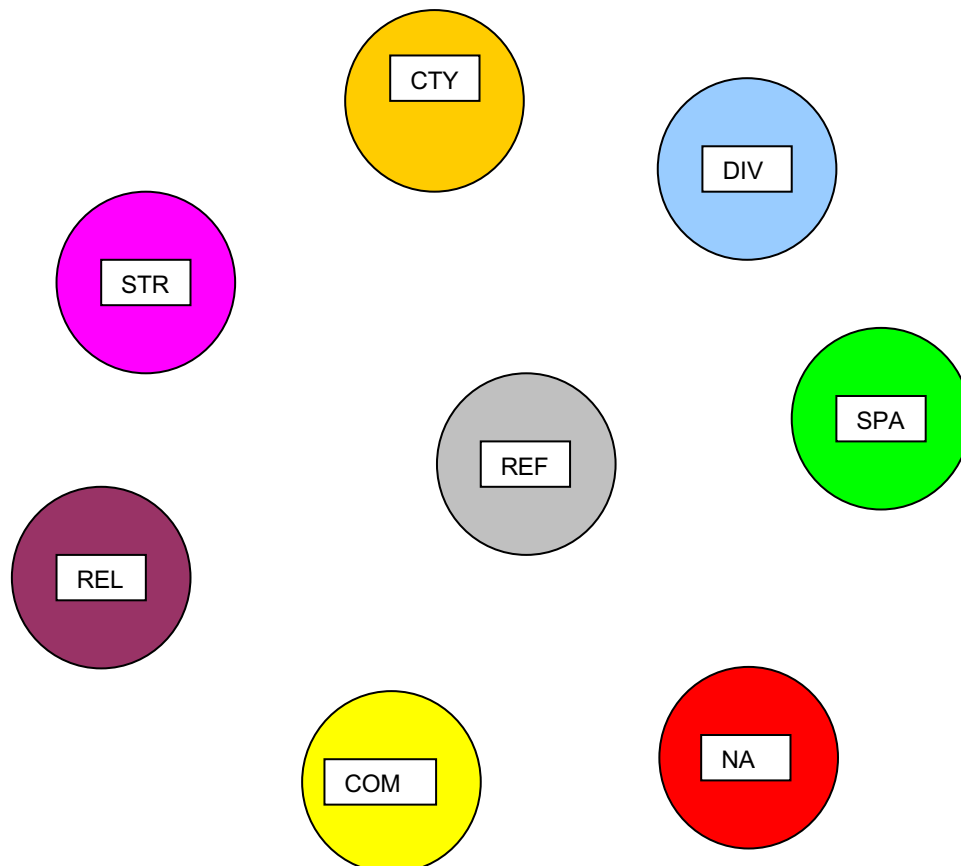
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## **7. The Creative Dining Tables**

We recognise that whilst an arts and creativity compass may be useful in determining strategy, many users of KLB are transient users of the organisation - and yet may have plenty to offer in terms of arts and creative practice.

We would therefore like to suggest the development and production of 8 dining tabletops which could be placed in the KLB's eating area which would be designed around the drivers of the compass - community, communications, diversity, narrative, space, organisational structure, relationships and reflection.

Each tabletop would be colour coded, made of high quality clear Perspex and secured on top of the existing tables. Edges of the tops would indicate all 8 colours and so place that table in a wider 'context'. A number of artefacts would be placed under the Perspex which summarise the drivers in order to promote discussion and reflection about creative and arts practice in KLB.



Artefacts might include for example:

CTY: a broken toy, an incomplete jigsaw puzzle, a family photograph - items which prompt discussions and reflection on the views, inclusiveness and models of community.