

Arts in Rural Consultation



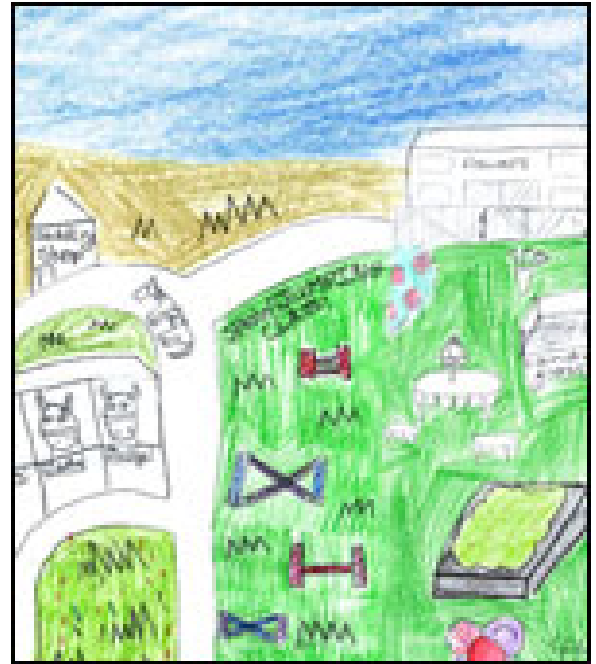
Project Final Report April 2006



Final Report on Shropshire's 'Arts in Rural Consultation' Project

1. Introduction

- 1.1. In 2002 the Countryside Agency provided three-year funding for a Community Development worker post in the Community Council of Shropshire, to work with people who experience social exclusion in rural communities. The job description contained a commitment to use the arts as part of the work.
- 1.2. The Arts in Rural Consultation (ARC) Project was developed after the first eighteen months of the post, to explore the effectiveness of using the arts as a way to secure more inclusive consultation in the Parish planning process. ARC was developed in discussion with workers at both the Countryside Agency and the Arts Council West Midlands.
- 1.3. In April 2004 the Arts Council agreed funding of £49,850 to support ARC pilot schemes in four parishes in Shropshire. Additional funding of £7,000 was subsequently secured from Bridgnorth District Council, Oswestry Borough Council and Shrewsbury & Atcham Borough Council, with the active support of their Arts Development Officers.
- 1.4. Each of the ARC parishes was at a different stage in their parish plan. The project enabled them to work with a community artist to explore how using the arts could engage people who are usually marginal or excluded within more conventional consultation processes. In each local project the artist worked closely with a local advisory group and the wider community to develop ideas about how art could be incorporated into the consultation process and the final plan, and then worked with the community to turn these ideas into action. When appropriate, the artists were able to work with the wider community to produce a piece of work that left a legacy of the project.
- 1.5. This final report should be read together with the independent Evaluation Report which has been prepared by Creative Cultures and contains detailed analysis of the project's achievements, failures, and recommendations for future work of a similar nature.

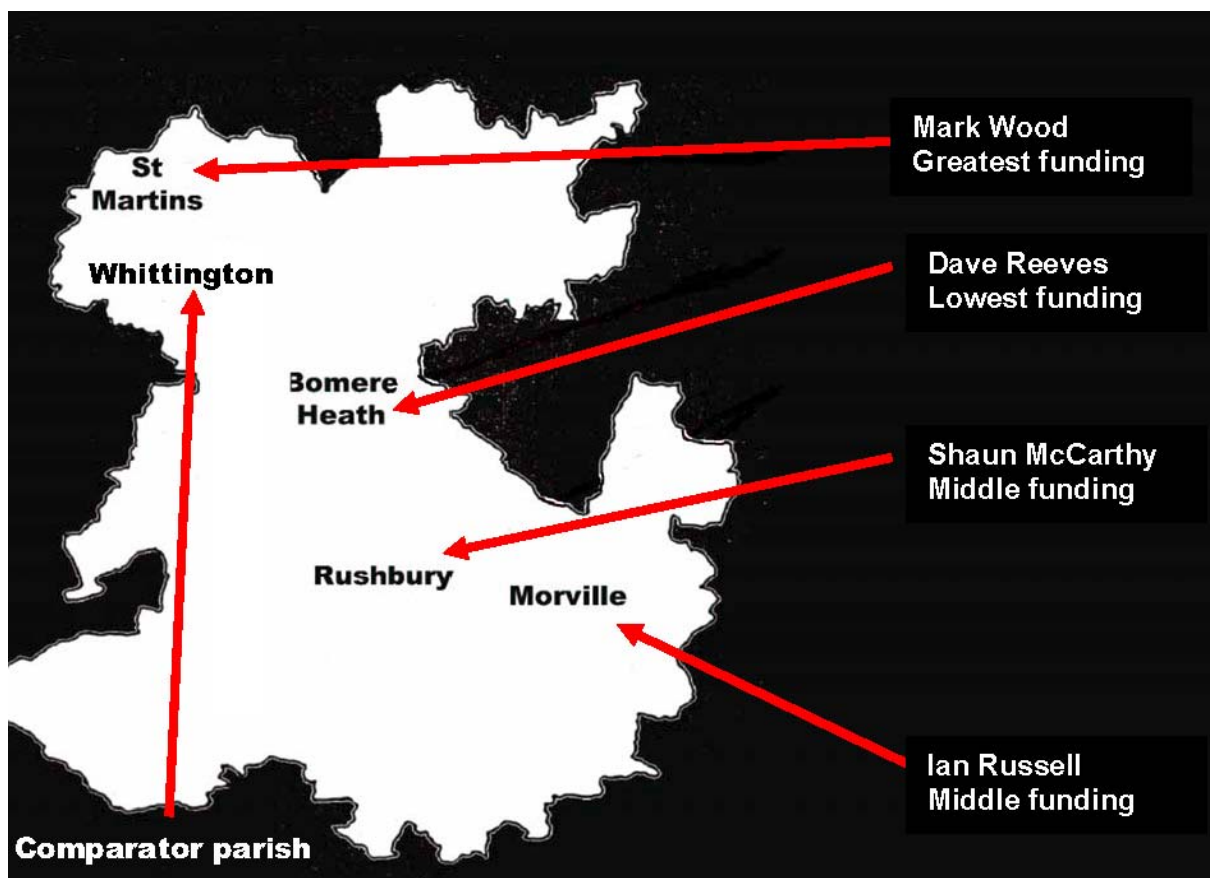


- 1.6. There is also a **Guide to Using the Arts in Rural Consultation**, which sets out the learning and good practice outcomes from this pilot. Both are available on request from Lorraine Smart or Jonathan Hyams, Community Council of Shropshire, 5 Claremont Building, Claremont Bank, Shrewsbury SY1 1RU Tel: 01743 360641: Lorraine.Smart@shropshire-rcc.org.uk jonathan.hyams@shropshire-rcc.org.uk



2. What did the project set out to do?

2.1. The ARC Parishes



Profiles of the four parishes and their ARC projects

2.1.1. **Bomere Heath** parish covers an area of approximately 9.5 x 11 km, and is located about 10 km north of Shrewsbury. The parish comprises Bomere Heath village and more than 13 smaller settlements.

It has a population of 3,000 plus, of whom approximately 1,500 live in Bomere Heath itself, which is the main service village for the surrounding area and scattered small settlements. It occupies a predominantly rural setting, with a small industrial unit to the south of the parish. There is a range of community activities in Bomere Heath itself, mainly based at the Village Hall.

There is a smaller village hall in Fitz, which has fewer activities because of low population numbers and dispersed communities. Residents' main concerns were transport, lack of affordable housing, healthcare provision, social exclusion of some residents in the more isolated areas, and the need for more opportunities for recreation

Dave Reeves was appointed as the ARC artist here, with a creative writing and reminiscence approach to the work. Bomere Heath was allocated the lowest number of artist hours of the four local projects, with 20 days. The aim of the Bomere Heath project was to involve as many people as we can in the arts project and by doing so heighten awareness of the Parish Plan consultation process.

The objectives set by the local parish planning group were to encourage meetings and dialogue between the youngest and oldest members of the community; to involve as many people from outlying areas as possible; and to highlight the Parish Plan and the consultation process throughout the community. The criteria for measuring the success of the work were how many people contribute to the project orally or in writing; how many attended public events and displays; and the amount of press and media coverage that the arts project achieved.

Dave's work was split into the following main areas:

- Work with students in Bomere Heath Primary School and Grafton School, one of which was under threat of closure and therefore found it difficult fully to engage in the project.
- Work with residents at Chapel Close warden flats
- Inter-generational work between the two groups, with year six children interviewing older people.
- A Bomere Heath Village Display and story-collecting event
- 'Drop-in' sessions at the village post office and a local pub, to gather reminiscences and turn them into poems.

The final 'product' from Dave's work is a DVD of poems and other writings from the parish, looking at both the history and the hoped-for futures of residents.

Although the project has worked with both children and older people as targeted groups, the final result has been relatively general in its coverage of the local population.

2.1.2. **Morville** is located about 8 km north-west of Bridgnorth, with a population of 542 mostly living in five settlements, the largest of which is Morville itself with a population of some 300, and which is bisected by the busy A458 Shrewsbury to Bridgnorth road.

Morville has no shop or post office. It is a rural parish, although close to and partially defined by its relationship with Bridgnorth which is also the location for nearly all local services.

Morville does have a village school, a village hall and a pub, of which latter both are substantially used by “outsiders”. Local concerns include speeding traffic, maintaining the village school, crime prevention, the expansion of a local quarry, the need for agricultural diversification and the District Council's housing plans.

Ian Russell was appointed as the Morville ARC artist, with a music, theatre and film approach to the work. Morville was allocated a middle number of artist hours, with 30 days.

The Morville project was the only one of the four to have been fully worked out before the artist started work in the parish. The “40 Winks” Project aimed to produce a 'time-lapse' documentary film and soundtrack unique to the parish. At specific locations, as many individuals or groups as possible each photographed the same vista or scene of recurring activity at the same time each week for 40 weeks. Viewed in rapid succession, it was anticipated that changes in light, season, and other factors would produce an eight-month fast-forward film 'diary' of Morville issues. To supply the film's soundtrack residents would at the same time record poetry, music, voices and 'background noise' in and around the parish, and would express their personal view of life in the parish.

It was intended that the film would provide a revealing look by the parish at itself. Actual subjects, locations and sound contributors were to be selected by and from the entire community, with emphasis on geographically and socially isolated individuals.

Ian spent time working with pupils in the local primary school, and using local press and media to encourage local residents to take part in the project. In the event it proved more difficult than had been anticipated to engage local people in the photographic work. Nevertheless, over the nine or so months of the project some 2,000 35 mm film images were obtained. These were professionally transferred to CD in JPEG form. From these images the final film was assembled, and the local soundtrack was added to produce a ten-minute 'view' of Morville. This was shown at Morville School to project participants and interested residents on the evening of 13th March 2006.

2.1.3. **Rushbury** is in an area of outstanding natural beauty, covering approximately 9 km² It is located 13 km north of Church Stretton, and has a population of 547, scattered over a rural area with two main villages and outlying farms and hamlets, bisected by the busy B4371. There is a primary school, a village hall and two pubs but otherwise very few facilities; there is no shop or post office.

Local concerns include agricultural diversification following the foot and mouth epidemic, traffic and road safety, the lack of local amenities such as shops and transport, service provision for older residents and the need to maintain the high quality of the local natural environment.

Shaun McCarthy was appointed as the ARC artist in Rushbury, with a drama and script-based approach to the work. Rushbury was also allocated a middle number of artist hours, with 30 days. Rushbury was further into its parish planning process than the other three ARC parishes, and the arts-based work was therefore focused more on revision and implementation than on consultation.

The Rushbury project had been a mixture of completed, abandoned and ongoing work. This was in large part because of the culture and topography of the parish, lacks obvious social or geographic ties. The Rushbury ARC project therefore consisted of a number of discrete smaller projects, working with children, young people and people who live in the rural hinterland:

a) **Youth theatre group.**

This was a group of young people who had worked together before, and had put on their first such performance in December 2004 . The group met four times as part of the ARC project and did some general work on how to put a play together. The subject of the play was to have come from issues they had in their lives.

There was a break over the summer and the work was not carried on afterwards because of a fall-off in support from participants, many of whom were dependent on parental transport to attend meetings.

b) **Village primary school project**

Year 5 and 6 pupils undertook their own version of a parish survey in school, and came up with descriptions of places that they consider special, illustrated with professional photographs, which has been important in defining what they love or hate about living in Rushbury. These were put together as an exhibition which was displayed at the school at the end of term and elicited good response from parents and carers. It was exhibited at a school open day on July 20th, moved to the village show in August, and it was planned to take it to other venues later. All 23 children in the group contributed at least two pieces of creative writing each.

Some pupils augmented the professional photographer's shots with their own digital images. School staff devoted considerable classroom time with the pupils to developing work for the exhibition.

c) **An 'adult' writing group**

A performance group for adults was started early in the project but faltered relatively early on, retaining a small core of active people but losing people who were less engaged. The group was working on how to make an *Archer's* type drama of village life, using as the starting point issues that were heavily commented on in the Parish Survey. This group eventually disbanded, and the work was not completed.

d) **Photo and text exhibition**

A local amateur photographer had in the past photographed every property in the parish, with their residents standing outside them. These were collated, and fifteen residents volunteered to write reminiscences to accompany the images of their properties. The resulting exhibition of photos of Rushbury properties and occupants, and their present-day written reflections resulted in some twenty five more families and individuals writing reflections, and a much bigger exhibition was put together. Participants included people from outlying farms, who rarely take part in any parish activities. The final exhibition has been transferred to digital format, and is available on DVD.

A general village web site has been constructed and examples of creative work from these strands have been loaded on to it. This creative material supports the Parish Plan on the website, and this is spreading a sense of ownership through the community.

2.1.4. **St Martins** is a parish of some 6 km², about 10 km north of Oswestry. It has a population of around 6,500 of which some 3,000 live in the village of St Martins. It is a former coal mining area where mining ceased in the 1960s. It has since developed into a dormitory community, with an increase in residents seeking employment outside the area. The parish has recently secured a new village centre building and a skateboard track.

Residents wanted more attention paid to activities for 10-16 age group and provide better quality green space for all age groups, bolstered community spirit and help to overcome apathy in some sectors of the parish. Anti-social behaviour (including vandalism, under-age drinking), traffic levels, poor quality of new housing design are particular concerns, as is the quality of life overall for all age groups.

Mark Wood was appointed as the St Martins ARC artist, with a photography and video-based approach to the work. St Martins was allocated the highest number of artist hours, with 50 days. St Martins had already undertaken some survey work before the start of the ARC project, which informed the planning process. It had also worked with an artist who had documented aspects of local life through photography.

In the first Parish Plan Steering Group meeting which Mark attended he was challenged to find ways to engage the area's young people, especially those who do not engage in any organisation activities. The project would have to complement existing parish planning work, and reach areas that standard forms of survey fail to reach. Mark's original work plan included three possible starting points:

- a) **The Youth Club:** investigating the possibility of initiating a series of video projects with various groups of teenagers, which could be at school as well as at the Youth Club. The young people could make short films under Mark's direction, with themes including video diaries, skating, evenings on the streets, and perceptions of older people. This work could spread from youth club members to teenagers on the streets.
- b) **Schools:** drawing projects that support the citizenship curriculum would be prepared ready for implementation in the 2005/06 academic year, with St Martins-centric information packs. Evening art events/showcases could draw in parents into the planning process.
- c) **Shropshire Wildspace! Project: Ifton Meadows.** The main aims of the Wildspace! project are to work with local communities to help them manage and raise awareness of Local Nature Reserves and to encourage their educational and recreational use and enjoyment. The Ifton Meadow project is one of three in Shropshire. Mark proposed to liaise with the project's Community Liaison Officer to investigate how the ARC Project could integrate into Wildspace! initiatives and vice-versa.

In the event, the work focused on the Youth Club and on primary school children. The work with the Youth Club used video diaries to record young people's experiences and thoughts about St Martins. Subjects raised included play areas, lack of a golf course, lack of access to recreational swimming as opposed to lessons in the school pool, lack of sports facilities, and inadequacies in local 'chippy' facilities.

The original videos also included sensitive issues such as bullying. This was edited out of the final footage, and saved for appropriate use in other settings. The final edited version was intended to be shown at different venues around the parish and on a giant screen outside the Community Centre.

Work with children involved them drawing and photographing their own images of the parish, and assembling these as an exhibition which was intended to engage their parents and other family members as part of the consultation process. In a related piece of work, images drawn by children were scanned, text was been created to accompany them, and some were animated. The results were made into a very large display which can be taken to a range of locations in the area.

The project culminated in 'The Big Event' at St Martins Community Centre on 13th January 2006, which was attended by some 250 people. The event attracted considerable media attention, with BBC television news giving it prominent coverage. It consisted of around half an hour of video and animation, featuring thoughts from the diary room and hundreds of drawings made by the young people of the parish, projected onto a giant screen outside the Centre.

The Event attracted a broad cross-section of the community and enabled them to contribute to the Parish Plan by stimulating debate through the themes and issues raised in the artworks.

Also on show was a five metre long digital mural composed from drawings made by the children of Ifton Heath Primary School. The mural was a social landscape of St Martins containing ideas for future development as well as points of current concern.

Lots of useful feedback was received, with contributions to the parish planning process from young people, children and their parents. There was a questionnaire specifically designed for the event, which was widely distributed and completed by participants. The event provided a real 'buzz'.

2.1.5. Whittington was used as a comparator parish, against which to assess the impact of the ARC pilot. Whittington is located 3 km north east of Oswestry. It has a population of 2,491 (2001 Census) and is made up of the five settlements of Hengoed, Lower Frankton, Babbinswood, Park Hall and the historic village of Whittington itself.

Whittington is relatively well serviced by public transport, although most people use private cars. There is good access to clubs, sports and social facilities, as well as five pubs, a senior citizens' club, a multi-purpose community centre, a cricket club, a bowling green, a rugby club, a showground football club and an athletics track. Whittington Church has an active congregation and there is a Church of England primary school.

There is a local shop and Post Office, providing essential services to the community and employing local people. The Post Office has a notice board and welcomes the display of information.

The parish plan was developed by a Planning Group, initially consisting of four volunteers. They co-opted four others, ensuring that representation was secured from most areas of the parish.

The Planning Group included a 16 year old member, in order to include the views of younger residents and to have a credible direct link with them. A questionnaire was distributed to young people aged between 10 and 17 through local schools. 38% of the returned questionnaires were completed by 11 year olds.

The Planning Group felt that there was a strong sense of local ownership of the plan, and that it had been there from the outset. It showed itself in the willingness of people to take part. There were two small settlements on the outer fringes of the parish that probably had not felt really included in the process, and although a number of local networks was interested in the parish plan (including farmers, church groups, Women's Institute and parent and toddler groups), they did not have the time to get actively involved.

- 2.2. 'Arts in Rural Consultation' was a pilot project which ran from April 2004 to March 2006. Its main aims were to:
- develop and promote arts-based mechanisms for engaging the whole community in local planning and consultation
 - explore and evaluate the effectiveness of using arts in this way
 - foster a greater appreciation of the value of using the arts as a way to create solutions to local issues
 - learn and share skills between professionals working with local rural communities
 - spread good practice nationally
 - ensure that the final community plans genuinely reflect the views and needs of everybody who makes up a local community
 - and specifically, to demonstrate that through using the arts local community consultation and planning is able to engage those labelled 'hard to reach', such as people living on estates, 11-18 year olds, over 70's, disabled people and those with caring responsibilities.
- 2.3. The project objectives included:
- demystifying arts-based community work
 - providing training for Community Development and other local practitioners on arts-based community consultation and engagement techniques and evaluating qualitative outcomes
 - identifying community artists in and around Shropshire with experience of undertaking Using arts within rural community consultations to ensure the inclusion of groups which are often excluded or reluctant to become involved.
 - giving new skills to all participants (Community development and other workers / Artists / Community)
 - promoting greater understanding and use by decision makers (e.g. Planning Departments, Government Offices, etc.) of arts-based consultation outcomes
 - developing awareness-raising activities, including informal training on interpreting qualitative findings of this nature.

2.4. The planned project outcomes included:

- A demonstrable arts contribution to the local consultation and planning processes
- Where appropriate, artwork created by the community and the community artist
- Production and dissemination of a case studies resource pack
- Production and dissemination of a guidance and training pack
- Evaluation of the project to test the basic premise that the arts will actively engage local people in consultation and decision-making, and especially those living in more isolated rural settings, and to track and assess the impacts of such creative activity and process, through to successful completion of the Parish Plans and beyond.

3. **Process**

3.1. **Setting up the project**

Setting up the project comprised four stages; (1) setting up the main steering group, (2) selecting the four pilot parishes, (3) selecting an evaluation consultant, and (4) selecting the artists

3.1.1. **Main Steering Group**

The main project steering group was set up on 12th July 2004. It was agreed to keep the group small and focused on project progress and support. Its original members were: Claire Carter (CCS), Jonathan Hyams (CCS), Carl Jaycock (Independent community artist), Helen Battersby (Arts Development Officer, Bridgnorth District Council) and Claire Hudson (Arts Council West Midlands). Project briefs for parishes, artists and evaluators were written, and recruitment and selection processes were agreed.

3.1.2. **Selection of Pilot Parishes**

The opportunity to take part in the ARC project was advertised through the Shropshire Association of Local Councils newsletter to parish councils, and through news items in Shropshire-wide local papers. Applications were received from seven parishes, who were invited to complete an application form setting out their reasons for wishing to be a pilot scheme and details about their parishes' demography and key issues. The four successful parishes were of different sizes, demographic characteristics and stages in their parish plans.

3.1.3. **Selection of Evaluation Consultant**

The contract for an Evaluation Consultant was advertised through the Arts networks. Three consultancies were shortlisted and invited to make presentations and attend interviews in Shrewsbury on 24th September 2004. The contract was awarded to Creative Cultures.

3.1.4. **Selection of Artists**

Advertisements were placed through artists' networks and in local papers at the end of October 2004. Some 30 artists were sent briefs, of which some 80% were from Shropshire and the rest from the wider West Midlands. There were only six final submissions, and the quality proved disappointing. It was decided to re-advertise the brief, which delayed the project by several months.

Following consultations with artists who had asked for project briefs but not submitted applications, amendments were made to the brief and advertisements were re-issued in January 2005. Over seventy artists requested tender briefs. Seven artists were shortlisted and invited to attend a selection day on 3rd February.

The process comprised an individual rôle play/presentation, an interview and later in the day an 'open' event (called a "Showcase") to enable artists and parish representatives to meet and talk. This enabled the parishes to have a meaningful input to the selection decisions.

Each artist was allocated space for four hours in a large Shrewsbury exhibition venue. Parish representatives were encouraged to visit all the artists and discuss their past work and the parish's needs. Scoring and ranking forms were used to gather individual parish representatives' views, and these were later collated into collective parish rank orders and notified CCS.

The whole process resulted in the panel and the parishes reaching a very close consensus, not only on the preferred artists but also on their most appropriate parishes.

3.2. **Starting the work**

3.2.1. The parish representatives, artists, main steering group and evaluators all met together for the first time on 23rd February 2005 to discuss the overall project, including artists' induction to their parishes and the evaluation process.

3.2.2. Each artist was then introduced to their local ARC steering group, and taken on a "tour" of the parish. They then went through a process – different in each of the parishes – of meeting key local individuals. The artists then drew up (or revised) project plans and discussed and agreed them with their local steering groups.

3.2.3. Part of this phase of the project was concerned with establishing the practicality of operational arrangements, for example payment systems for artists' fee and expenses payments and whether central co-ordination meetings were needed as frequently as originally planned.

3.3. Doing the work

3.3.1. The main steering group meetings planned for March and May 2005 were cancelled after consultation with parishes and artists. There was therefore no meeting between February to September 2005. The project co-ordinator arranged a series of local meetings with artists and parish steering groups to ensure that overall co-ordination of the project was maintained as far as possible, and that appropriate support was provided where necessary.

3.3.2. The steering group meetings in September and November 2005 and January 2006 focused on parish project progress reports, networking and sharing experiences, the evaluation process and planning the end-of-project events.

3.4. Ending the project

3.4.1. Shropshire Celebratory event

This event was arranged to enable the different participants to meet and share their experiences. It was held at the Belmont Arts Centre, Shrewsbury on the evening of 3rd April, and consisted of an 'open' event from 5.30 pm to 8.30 pm with exhibitions of the work from each of the four local projects. There was food, drink, and a few short celebratory speeches. Local press and media were invited.

3.4.2. Regional dissemination of ARC outcomes and practice guides

- At the time of writing there are plans to disseminate ARC outcomes and practice guides through a meeting of the Shropshire Community Development Network, to inform Community Development workers across the county about the project outcomes and guides. Arts development and community development workers and managers from within and outside the county will be invited to this event.
- It is intended to contact planners and Arts Development Officer networks in Shropshire and neighbouring counties and ask for time at their meetings to talk about ARC, as well as looking for opportunities to talk about the project at other Regional conferences and events.
- It is intended to have the case studies resource and guidance and training packs accessible through as many websites as possible, and to complete all this work before October 2006.

4. **Did the project meet its goals?**

4.1. The evaluation report on the project concludes that ARC met the majority of its aims and objectives; some more clearly than others. In summary:

- The arts engagement with local people elicited a deeper response than would have been the case using more traditional consultation methods
- The effectiveness of CCS and its project management skills have been a real benefit
- The artists have brought vision and imagination to their work in the community
- There was high enthusiasm and commitment from the Parish groups
- Individuals gave freely of their time and energies, and actively helped to integrate the artists into their communities.
- All of the artists have gained in terms of their learning
- The artists encouraged changes in perception of the viewpoints, interests and concerns held by others - especially in bringing the views of children and young people to the attention of adults.



4.2. However, there were areas where the project was less successful:

- It failed to work with other 'hard-to-reach' groups such as people living on estates, disabled people and those with caring responsibilities.
- The effectiveness of communication varied considerably between the four projects.
- The extended timescale brought some disadvantages, including a loss of momentum during the summer of 2005.
- The Parish Planning process was not always well synchronised with the arts projects.
- The management and administrative burden on the parish groups needed to be better managed

5. **Lessons**

5.1. Detailed recommendations are set out in the evaluation report, and include:

- a) Project Planning
 - At the outset, establish clear links between the planning process and the arts project. Identify points at which they should feed into each other, and actively maintain these links.
 - Create contingency plans to enable feed forward/back when lapses of continuity are unavoidable.
 - Avoid running projects over the summer unless the project plan is able to accommodate the consequent issues.

- b) Host communities
 - Involve host communities at early stage in project development, to feed in their concerns and alert them to expectations and capacity issues.
- c) Target groups
 - Note that transport problems in rural areas are likely to present a significant obstacle to participation by different sections of the population.
 - Reaching dispersed “hard-to-reach” people may mean identifying and contacting individuals rather than groups.
- d) Recruitment and selection of artists
 - Ensure artists’ jobs are widely advertised, through relevant networks, publications and electronically through *Arts Jobs*.
 - Use the briefing and interview format employed by ARC as a model of good practice. Include artist and local authority representatives, and ensure that artist representatives are paid properly for their time.
 - Retain an element of the ARC “show and share” process for artists to present their work to the host communities within a revised final selection process.
 - Ensure that shortlisted artists are paid for their preparation work and attendance at extended selection processes.
- e) Process management
 - Recognise the ‘hands off but supportive and responsive’ style as a model of good practice.
 - Recognise that active management/trouble shooting may be appropriate if working with less experienced artists.
 - Where the intention is to involve specified local groups, the project manager needs to be assertive in seeing that this is followed through.
 - The project manager should attend host community meetings frequently, particularly in the early stages of a project, to assess progress and help to clarify expectations and needs.
 - Steering group meetings should be planned to accommodate people’s needs, e.g. by organising sessions out of office hours or at different locations.
 - Ensure that all meetings take place in fully accessible locations.
 - Ensure that all meetings drive the project forward, and that they happen frequently enough in the lifecycle to sustain momentum.
- f) Communications
 - Check out understanding and expectations in all parties, especially during the early stages of the project.
 - Ensure that there are proper mechanisms for exchanging information between artists and host communities, either through a physical or a ‘virtual’ base for the project such as a widely-accessed website.

- Ensure that there are agreed communication channels and standards between all parties at the start of the project. Any subsequent changes need to be formally agreed between all relevant parties.
 - Ensure that there is one main contact person for the project management, and one consistent main contact for the host community(ies). Where possible, avoid splitting this rôle between different people.
- g) Working with artists
- During recruitment look for evidence of efficiency, organisation and communication skills in the artists (in documentation, interview and references).
 - Consider providing the artist(s) with a float for expenses, against records of expenditure on agreed items.
 - Where there is more than one artist, ensure that they have sufficient opportunities to meet as a formal part of the project's structure and budget, to communicate, network and share their experiences.
 - Ensure that artist(s) have access to a physical base and technical resources to support their work. Where this is not available in the host community, consider an arrangement such as "hot desking" within the commissioning organisation.
 - Artists need to be flexible enough to adapt their working practices to the ways of their host communities.
 - Ensure that artists fully explain their work to their host communities
 - Ensure that the art-form used is inclusive, and accessible to the host community.
 - Artists need to be aware that the host community's most powerful personalities may not be representative of the community as a whole.
- h) Working with Host Communities
- Identify and actively address any capacity issues in host communities (whether in numbers of people involved, skills or experience) as early as possible.
 - Recognise that communities with little or no experience of arts activities need more time to build up understanding, acceptance and enthusiasm for such programmes.
 - Host communities should be pro-active in working with artists, and need to ask questions, take risks and get involved.
 - Seek to reduce host communities' hands-on management burden. Where possible recruit additional volunteers to spread the load.
 - Consider providing early training and ongoing coaching in evaluation for the host communities.
 - Simplify and reduce the amount of project administration and paperwork generated, especially with respect to evaluation.
 - Provide more opportunities for networking between host communities, to share expertise and offer mutual support. Where possible, try to set up dedicated websites for the projects, with chatrooms and encourage exchange of information.

5.2. **Project management recommendations**

Additional recommendations have arisen from the project manager's experience. These include:

- Ensuring that host communities receive high levels of support, especially in the early stages of a project, and on their own territory.
- Maintaining regular meeting of all participants over the whole of the project period.



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