

Arts in Rural Consultation



Project Final Report April 2006

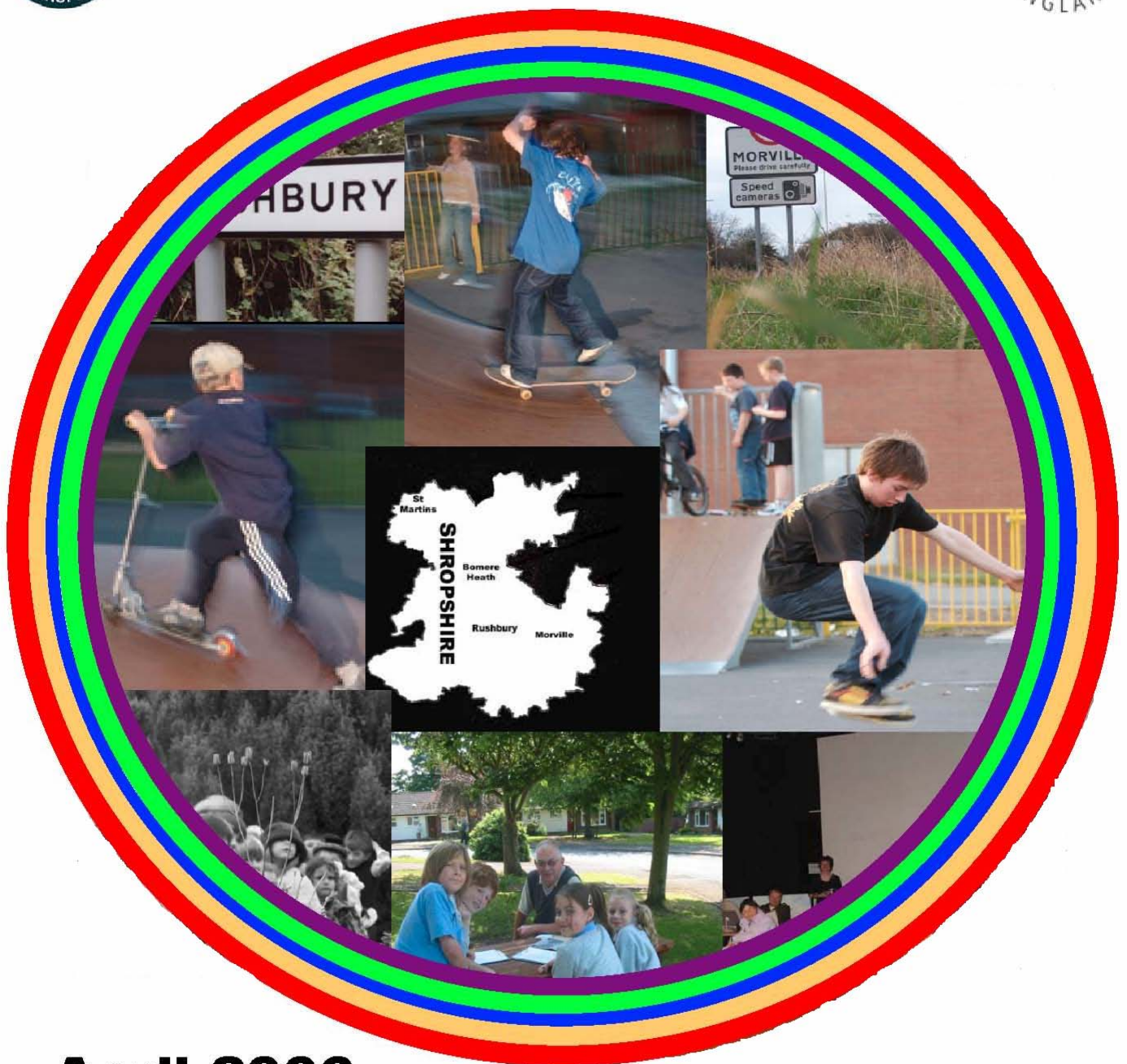


A Guide

to using the



Arts in Rural Consultation



April 2006

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1. Introduction

1.1. The Community Council of Shropshire ran the Arts in Rural Consultation (ARC) pilot project in four rural parishes between April 2004 and April 2006. This Guide is based on that experience. It sets out a step-by-step approach to planning, setting up, managing and evaluating the use of arts in rural consultation work. It also contains appendices describing detailed guidance to writing an artist's contract, case studies of the four local projects, and a case study of the ARC artists recruitment and selection process. We hope that the Guide will also prove useful in running more general rural community arts projects.

1.2. The ARC project was set up to demonstrate whether using the arts as part of rural community consultation and planning can engage those groups often labelled as 'hard to hear', and help to ensure that the final local plan genuinely reflects the views and needs of *all* the



Ian Russell 2005 (Morville project)

groups that make up a geographical community. It was a national pilot project, funded by the Arts Council West Midlands, Bridgnorth District Council, Oswestry Borough Council and Shrewsbury & Atcham Borough Council.

We wanted ARC to help demystify arts-based community work, and encourage people to think more laterally about rural consultation. We hoped that the project

would engage community artists in and around Shropshire, and give new skills to all participants.

1.3. ARC has made important arts-based contributions to four Shropshire local consultations, and artworks created by the local communities working alongside their community artists.

1.4. The map on page 4 shows where the local projects were located. Each has enabled the local community to work with an artist during the production of their Parish plan. Each artist worked closely with both the local steering group and the wider community to develop ideas about how art could be incorporated into the process, and then worked with the community to turn these ideas into action.



Mark Wood 2005 (St Martins project)

2.2. History of the Project

2.2.1 A small ARC project steering group was set up in July 2004. It focused on project planning, progress and support. Its original members were: Claire Carter (Community Council of Shropshire), Jonathan Hyams (Community Council of Shropshire), 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. The Steering Group was later expanded to include representatives from the project parishes and the four ARC artists.

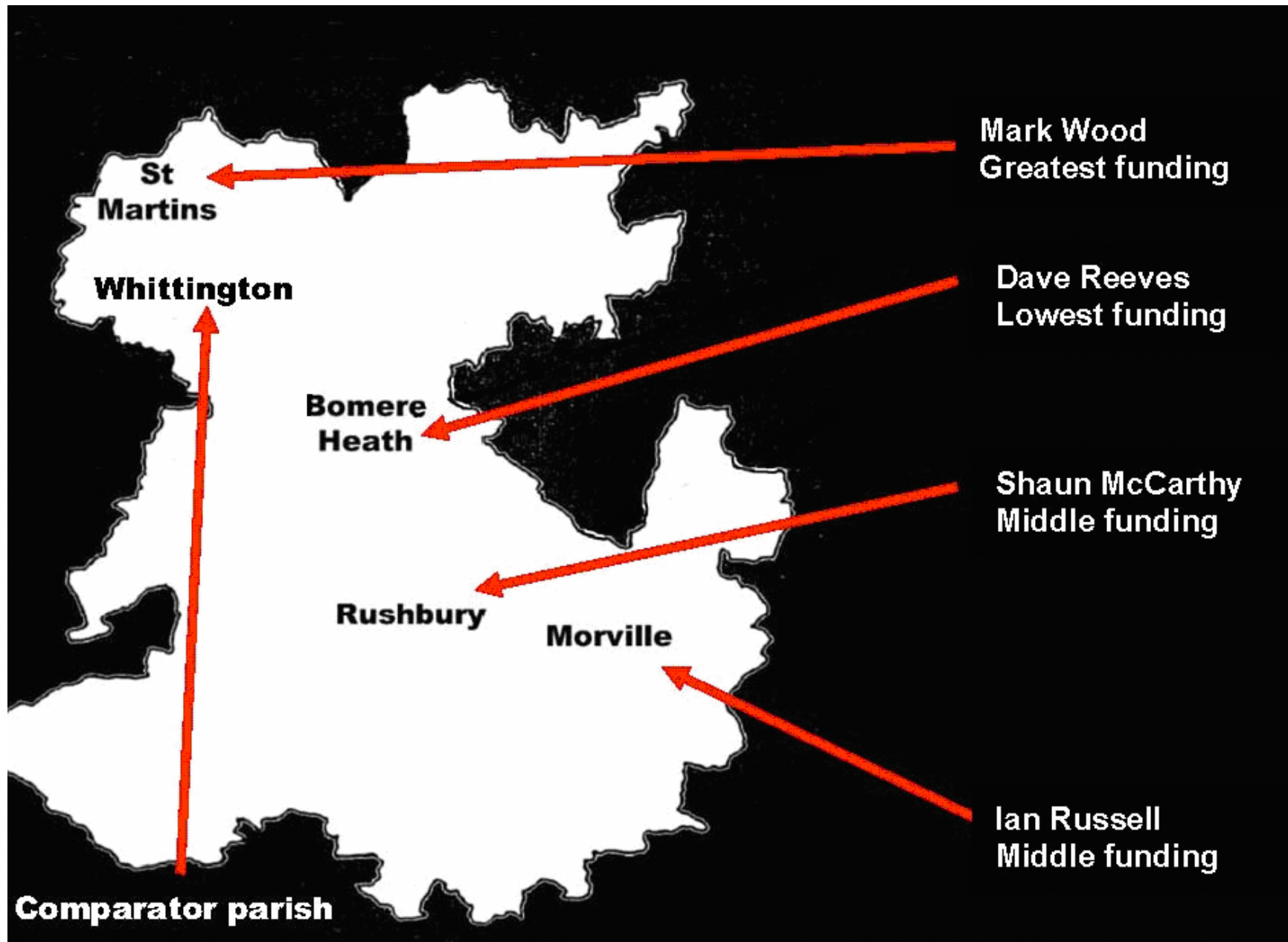
2.2.2 The opportunity for parishes to take part in the ARC project was advertised through the Shropshire Association of Local Councils newsletter to parish councils, and through news items in Shropshire-wide local papers. Applications were received from seven parishes, who were invited to complete an application form setting out their reasons for wishing to be a pilot scheme and details about the demography and issues for their parishes. Four parishes of different sizes, demographic characteristics and stages of parish planning were selected (see map on page 4); Bomere Heath (Shrewsbury & Atcham Borough), Morville (Bridgnorth District), Rushbury (South Shropshire District) and St Martins (Oswestry Borough).

2.2.3 The contract for an Evaluation Consultant was advertised through the Arts networks. Three consultancies were shortlisted, and all were invited to make presentations and attend interviews in Shrewsbury on 24th September 2004. The contract was awarded to Creative Cultures, 9 Shooter's Hill Road, London SE3 7AR Tel: 020 8293 9271



Rural Community Council of Essex - Planning for Real

2.3. The ARC Parishes



2.4. Parish Case Studies

Detailed case studies of the local projects are set out in Appendix two.

3. What do we mean by 'The Arts'?



Mark Wood 2005 (St Martins project)

When considering the arts in rural consultation, we mean any creative process or technique which enables people to express their thoughts or feelings about issues, areas or communities. This can include visual arts (painting, drawing, photography, film, sculpture, etc), literature (writing, speech, poetry, etc) performing arts (drama, music, dance, etc), or any combination of these.

Among other forms, the ARC Project used drama, photography, creative writing, drawing, and painting.

Examples of the arts in rural consultation and planning used elsewhere include Parish maps, 'Planning for Real' (© Neighbourhood Initiatives Foundation), and reminiscence groups.



**Strange snakes slithering over a slippery hedge of slime,
Big long necked dogs jumping over me to catch their prey,
A Loch Ness monster spying on anyone who comes by,
A beast ready to jump and grab you.**

Shaun McCarthy 2005 (Rushbury project)

4. **Project Planning Checklist** (Adapted from 'Creative Projects', Arts Council England)

Thinking about using the arts in local consultation?

- How will using the arts become a central part of the consultation and planning process?
- How will using the arts make the consultation and planning more inclusive?
- Have you considered how socially excluded people might be involved in planning the project?
- Have you identified clearly what are the aims for the project?
- How might the project involve other staff, participants and the wider community?
- Do you need to use a professional artist, or are there appropriate skills and experience in the local community?

Identifying and choosing a suitable artist? (N.B. a detailed case study is set out in Appendix three)

If you are using a professional artist:

- Are you picking artists from a directory? Have artists on the list been checked for quality, or are you using an open list?
- Are you using fair recruitment procedures (see Appendix one).
- For all projects, are there at least three artists to choose from? For longer projects have contracts been widely advertised?
- How will you know you are recruiting an artist with high standards of community arts practice and the skills to work effectively with socially excluded people.
- Have you checked references carefully before offering an artist a contract?
- Have you found out about other projects in which they've worked and talked to them?
- If necessary, have you checked that artists have been through the Criminal Records Bureau vetting procedure?
- Have you checked whether an artist will be covered by your public liability insurance? If not, have you asked them to provide evidence of their own cover?

Developing plans with an artist or arts organisation?

- Have you clearly communicated the project aims for to your artist?
- Have you agreed together a written set of aims and objectives for the project and how these will be delivered?
- Have you agreed the artist's fees? (we recommend that you contact your local authority Arts Development Officer for guidance on fee rates and travel expenses]
- Have you agreed any extra pay for e.g. planning meetings, staff training sessions or evaluation meetings?

- Have you agreed who will be responsible for what? E.g. supplying materials and equipment; groupwork preparation and clearing up
- Have you agreed on practical details? E.g. dates and times; groups and group sizes; spaces available.
- Have you made your artist aware of your Equal Opportunities policy?
- Have you made your artist aware of your Health and Safety policy?

Contracting an artist or arts organisation?

(N.B. more detailed guidance is set out in Appendix one)

Is there a letter or a formal contract which sets out what has been agreed between you and the artist? Does it include:

- All dates including planning and evaluation meetings
- Groups involved
- Responsibilities of artist and project planning group
- Fees, expenses, and what they include and exclude
- Payment schedule
- What will happen if the project is cancelled
- Copyright
- Equal opportunities responsibilities
- Health and Safety responsibilities

While the project is running

- Have you planned ample time to discuss with the artist how you both feel the project is going?
- Have you planned how to evaluate progress against your agreed aims and objectives?
- How will you make sure you are both keeping to your agreed roles?
- How will you make sure that you are using the artist(s) for their professional arts and community work skills, and not as a substitute planner or researcher?
- How are you carefully documenting the project, valuing the process as well as the end-product?

When the project is finished

- Pay promptly - ideally within twenty days of completion of a project

- **Celebrate your achievements!**



Mark Wood 2005 (St Martins project)

5. **How do we employ an artist?** (N.B. a detailed case study is set out in Appendix three)

There are four main stages in employing an artist: **recruitment, selection, the contract, and induction.**

5.1. **Recruitment**

It is important to draw up a **project timetable** in advance of any advertisement. This can significantly reduce the time it takes to appoint an artist, and makes the process more efficient and cost-effective. It also helps applicants to organise appropriately and with minimum disruption.

Recruitment begins with **project brief** or **project description**. This describes the work to be done, and *not* the person doing it. It should set out the **overall purpose** of the contract, **key tasks** and **reporting relationships, expected outcomes** and the range of **duties**.

In order to recruit appropriate artists, it is also important to prepare a **person specification**. This is a list of the **skills, abilities, experience, knowledge, qualifications** and **attributes** that a person *must* possess to be able to do the work to the standard required.

It is important that these documents do not include unnecessary requirements, which might, for example on grounds of race, faith, gender, sexual orientation or disability, impact adversely on applicants being able to undertake the duties and responsibilities of the contract.

The contract should be advertised in as wide a range of appropriate media as possible. Examples will usually include local papers, arts newsletters and email and internet networks. The following contacts may be useful:

General artists	
Arts Council (England) Phone: 0845 300 6200 Regional office addresses are available on their website. The Arts Council publishes ArtsJobs, which contains details current arts vacancies and opportunities (http://www.artscouncil.org.uk/pressnews/maillinglists.php)	Arts Hub publishes lists of job vacancies on its website: (http://www.artshub.co.uk/ah1/default.asp?ref=google),

Visual artists	Musicians
a-n The Artists Information Company First Floor 7–15 Pink Lane Newcastle upon Tyne NE1 5DW Phone: 0191 241 8000 Fax: 0191 241 8001 Email: info@a-n.co.uk Website: http://www.a-n.co.uk/cgi-bin/db2www.exe/home.d2w/input	Musicians' Union 60–62 Clapham Road London SW9 0JJ Phone: 020 7582 5566 Fax: 020 7582 9805 Email: info@musiciansunion.org.uk Website: http://www.musiciansunion.org.uk/
Technical staff	Composers, arrangers, copyists, etc
BECTU 373–377 Clapham Road London SW9 9BT Phone: 020 7346 0900 Fax: 020 7346 0901 Email: info@bectu.org.uk Website: http://www.bectu.org.uk	The Performing Right Society 29–33 Berners Street London W1T 3AB Phone: 020 7580 5544 Fax: 020 7306 4455 Email: info@mcps-prs-alliance.co.uk Website: http://www.prs.co.uk
Actors, singers and dancers	Writers
Equity Guild House Upper St Martins Lane London WC2H 9EG Phone: 020 7379 6000 Fax: 020 7379 7001 Email: info@equity.org.uk Website: http://www.equity.org.uk	Writers' Guild 15 Britannia Street London WC1X 9JN Phone: 020 7833 0777 Fax: 020 7833 4777 Email: admin@writersguild.org.uk Website: http://www.writersguild.org.uk

5.2. Selection

The selection process should follow a number of stages:

7.2.1. Shortlisting

- o Shortlisting is a systematic way to judge applicants on the basis of the information in their applications or submissions. It uses evidence to score applicants on how well they meet the essential criteria for the work set out in the person specification.

- o Shortlisting decisions must be systematically recorded and decisions fully documented so that feedback can be given where requested, and any complaints or questions on failure to be shortlisted can be investigated.
- o To avoid any potential conflict of interest, people involved in shortlisting must state if they have any close personal knowledge of or involvement with applicants.
- o In the event that the field of candidates is not adequate in quality or quantity, a number of steps should be considered:
 - Review and revise the project brief, fees and expenses, and person specification
 - Review and revise the advertisement to make it clearer or more interesting
 - Re-advertise, using different/wider media and networks

5.2.2. Selection Methods

In order that the process is rigorous and fair it is important to choose appropriate selection methods. Methods often used include:

- o Presentations
- o Panel interviews
- o Presentations
- o Exhibitions of artists' work

A combination of these methods is usually best. A decision on which to use should be taken at the start of the recruitment process, and should be indicated in the invitation to shortlisted artists to take part in the selection process. For projects using the arts in rural consultation the selection panel should where possible include a community artist and a local authority arts development officer.

5.2.3. General points about interviews

The panel interview is an essential part of fair and effective recruitment. The quality of information gained at interview will largely depend on the quality of questions asked. A pre-interview meeting or discussion should be arranged for the interview panel to plan and structure the interviews properly. Any agreed structure is unlikely to work unless rôles are clearly agreed and the panel has a clear collective understanding of what it is doing and who does what.

At this meeting the panel should ensure that:

- o Questions are discussed carefully and agreed before the interview. These must focus on the attributes, behaviours and competencies needed to succeed in the rôle as identified by the person specification.
- o There is logical progression through subjects or topics.
- o There is agreement how questions are to be divided between panel members so that all areas that need to be discussed with

the applicants are covered but not duplicated. Questions or person specification items may be grouped together so a separate question for each item may not be necessary.

- o All applicants must be asked the same initial questions, but subsequent questions may differ according to responses and/or a need to probe deeper or ask for expansion.
- o No question will be asked in a way which is unfairly discriminatory, or which could lead to allegations of unfair discrimination,
- o Answers will be scored according to an agreed rating system.
- o General rules for conducting the interview are agreed.

5.2.4. Access to interviews

In line with good equal opportunities practice any disabled applicant who meets the essential criteria for appointment should be invited for interview. Confirmation of any support they require should be sought from applicants well in advance of interview. The panel will need to consider such matters as the need to hold the interview in a suitable room or building, and to set out the interview room to avoid discomfort or disadvantage to applicants.

5.2.5. Case study: ARC selection process

A record of the ARC selection process is set out in Appendix three

5.2.6. Pre-appointment checks

It is important to carry out some checks before a contract is awarded. Failure by an applicant to provide accurate and truthful information, or withholding information that is relevant to their appointment can result in a breach of contract.

The most common checks are:

- o References from organisations and/or individuals who have employed or contracted with the artist in the past, and who therefore have a knowledge of their work and character. The purpose of obtaining references is to confirm or gain *factual* information on a applicant's earlier and current work, and the extent to which they meet the selection criteria. No information should be sought or considered which is irrelevant to this purpose. Reference requests should ask specific questions about the extent to which applicants meet the selection criteria for the contract, and should include a copy of the project brief and person specification.
- o Criminal Record Bureau (CRB) disclosures should be required for people working with vulnerable groups, such as children and older people. Any requirement for CRB disclosures should appear in contract advertisements and recruitment briefs.

Such disclosures will contain details of spent and unspent convictions, cautions, reprimands and warnings, or will state that there are no such records. In the event that a CRB check reveals a positive disclosure, only information which is specifically relevant to the work should be considered.

5.3. **The Contract** (More detailed guidance is set out in Appendix one)

Always set out what has been agreed in a letter or a formal contract (a written and signed agreement). Either should include:

- All significant dates, including planning and evaluation meetings
- All groups involved in the work
- Responsibilities of artist(s) and project planning group
- Fees, expenses, what they include and exclude
- Payment schedules and any requirements to invoice
- What will happen if the project is cancelled
- Copyright arrangements
- Equal Opportunity and Health and Safety responsibilities

5.4. **Induction**

- a) Induction is a vital part of ensuring that a newly-contracted person is welcomed to the work, and in helping them understand what is required, where they fit in, and the support available.
- b) The timescales and stages of induction should be agreed with the artist, and supervision should be on a regular basis to ensure that information is understood and issues arising are addressed.
- c) It is important that policies and procedures (including health and safety and equality of opportunity) are made clear during the induction process.
- d) Time spent setting expectations and quality standards at this point can save time, effort and stress in the future.

6. Managing a community arts project

A number of key points, some of which have been noted elsewhere in this Guide, contribute to the effective management of a consultative community arts project. These include:

6.1. General

- Using the arts can enable risks to be taken in the work, creating the possibility of exciting, innovative and creative approaches to consultation.
- Be clear from the beginning about everyone's expectations from the work.
- Steering group meetings need to be planned and run on a regular basis in order to ensure adequate support and inclusion for artists and local groups.
- Steering group meetings should be arranged to meet people's physical and timing needs, for example by organising some meetings out of office hours.
- Make sure that all meetings drive the project forward, and that they keep up momentum.
- Clear links are needed to identify how the planning process and the arts project(s) feed into one another. These need to be set up early in the process.
- Avoid running community projects over the summer, unless arrangements have been made to accommodate people's holidays and lower levels of engagement.
- Create plans to enable adequate communication when there are gaps in continuity.
- Where possible, use the guidance and support of any local authority Arts Development Officers.
- As part of the planning process draw up an exit strategy for the whole programme



Mark Wood 2005 (St Martins project)

6.2. Managing artists

- Where possible, employ an 'arms length' approach to managing artists and local projects in order to build trust and self-reliance for participants, artists and local groups.
- **However...** the project manager should be prepared to step in and sort out problems when requested.
- Similarly, proactive troubleshooting should be used when timescales or momentum slip

- If working with less experienced artists, active management and troubleshooting may be appropriate
- Where there is more than one artist, provide regular opportunities for them to meet and share experiences.

6.3. Project management on the ground

- Identify the support needs of local groups early in the process.
- Involve local communities at an early stage in the project development, to enable them to feed in their concerns, expectations and needs.
- The project manager should regularly attend local community meetings to assess progress and help clarify expectations and requirements, particularly in the early stages of a project.
- The project manager should be prepared to support the relationship between specific groups and the artist(s).
- Successful projects involve a great deal of time and energy by local people in supporting 'their' artist. This includes sorting out practical problems and having a clear sense of purpose and direction of the artist's work.
- 'Hard-to-reach' groups in smaller rural settlements are likely to be a few individuals rather than a group or community.
- It is important to secure good media coverage (including local radio, television, press), to help publicise and promote the projects and localities as well as the artists.
- It is important to the arts should give local people fun and enjoyment.
- An outside artist may find difficulty in understanding or engaging with a local community, which can appear not very coherent or transparent to an outsider

6.4. Communications

- Make sure that there are proper mechanisms for exchanging information between artists and local ('host') communities.
- Make sure that methods of communicating are agreed between all parties at the start of the project and that any changes are formally agreed.
- Make sure that there is one main contact person for the project management and one main contact person for the host community. If possible, avoid splitting or changing this role between different people.
- Artworks (photographs, DVDs, poems, plays, etc) can extend the reach of projects as well as contributing to their legacy. Such artworks should form an integral part of arts in rural consultation projects.

7. Working with people

7.1. How do we work with an artist?

7.1.1 In principle, working with artists is no different to working with any other professionals. An artist is paid to perform a number of tasks and to produce a number of outcomes from a piece of work. In the case of arts in rural consultation this process will include a mixture of community work and arts work.

7.1.2 Artists' needs

As with other professional workers, to work at their best artists need a clear structure and good support. In all cases they will need:

- Access to a **physical base**. Where this is not available within the project itself, some arrangement such as a space and/or desk for the artist's use in another agency's local office or in the contractor's office should be negotiated.
- **Technical resources** to support their work, for example access to recording or photographic equipment and processing facilities.
- A **named person** from the local project group / community to act as mentor, adviser and 'fixer' for the artist

Where there is more than one artist working on a project, they will need sufficient opportunities built in to the project to **meet, network and share their experiences**.

7.1.3 Artists' responsibilities

- Artists need to be flexible enough to adapt their working practices to fit in with the needs of their 'host' communities.
- Artists must explain their work fully to their host communities
- Art-forms and practice must be inclusive and accessible to members of the 'host' community
- Artists need to be aware that the most powerful local personalities are not necessarily representative of the community as a whole.

7.1.4 Issues for 'host' communities and groups

- any shortfalls in numbers of people involved, skills or experience should be identified early, and help sought to address them
- In communities with limited experience of arts activities more time is needed to build up understanding, acceptance and enthusiasm
- Work proactively with artists; question, take risks and get involved
- Try to recruit additional volunteers to spread the administration and management load

- Simplify and minimise the amount of project administration and paperwork
- Consider setting up a dedicated website for the project, with 'chat rooms' to encourage exchange of ideas and information.

7.2. How do we involve people?

7.2.1. There are important questions in working with *all* people and groups, which should be considered well before any project is started. When working with people who are not part of the 'mainstream', these can assume an even greater significance. They include:



Photo: Lorraine Smart 2006

- Where did the project idea come from?
- Whose needs is it meeting?
- Why *should* anyone engage with people from “outside” their own background or community?
- What might prevent them engaging?
- What might they gain if they do engage?
- What might they lose if they engage?
- Why should they trust the project?
- Have appropriate people who share the experiences of different groups and communities been identified, and their possible involvement negotiated? Has appropriate training, support and encouragement, and possibly payment for such people been arranged?.
- How will local people's participation lead to their ideas, needs and experience being part of the project's outcomes?
- Is the organising group open, and aware of how their own attitudes and culture may affect how they approach different groups in the community.
- Does project planning take account of the time needed to engage effectively and to involve different groups in the community?



Photo: Lorraine Smart 2006

8. What if things go wrong?



The Hitchhikers' Guide to the Galaxy

Firstly....they will!

Secondly, when they do, it can be a creative opportunity - both for the consultation and for the arts-based work.

When things do go wrong, or when you anticipate that they might, there some practical steps that can be taken:

In general: Don't ask leading questions, such as; "is everything OK?" Ask indirect questions such as; "What is happening with....?" or "What is the timescale for ..?" This approach avoids the "Oh, I'm fine" or "Oh, it's OK" kind of response.

Talk with the artist(s), with local people, with your steering group

For example: How do they think the project is going? What do they think about (x piece of information)? What changes would they like to see in the project? How are the main people getting on? What support do people need? Is the project slipping, and if so how?

If there is serious project slippage, communication problems or funding issues, **talk with your funders** - they do need to know, and will want to help you to sort out any difficulties. You may also find it useful to identify and talk with **sympathetic 'outsiders'** (for example your local Arts Development Officer) for a dispassionate view about any problems.

9. Evaluating a community arts project

9.1. What is evaluation?

Evaluation involves gathering evidence before, during and after a project and using it to make judgements about what happened. The evidence should prove what happened and why, and what effect it had. Evaluation can also help you to improve what you are doing during the project and what you do next time. Evaluation provides guidance to help frame precise, unloaded questions, and can help see through the mass of mundane or “interesting but not very useful” questions to find the true, fundamental questions at the heart of a piece of work.



Photo: Lorraine Smart 2006

Evaluation is about:

- **Evidence** - evaluation draws on quantitative information (data) which can reveal patterns that are not obvious; for example where particular groups of participants have benefited significantly more than others. Evaluation is not a replacement for intuition, but it can help to test and explain intuition.
- **Cause and effect** - evaluation is at its best not when it is describing or summarising your work, but when it is investigating what is achieved, why, how and when. Evaluation can help to explain the constraints and contexts that affect a piece of work and therefore help to ensure that different expectations are realistic.
- **Perspectives** - even the simplest project or activity can benefit from asking different stakeholders (participants, artists, partners and funders) about their experiences and perceptions of the work.
- **Reflection** - evaluation can provide a structure to prompt and record feedback on achievements. Observations probably already exist about what does and doesn't work in projects or activities. Evaluation helps to make the best of these observations so that they are not lost in the busy day-to-day life of an organisation.
- **Learning** - evaluation is a process of continual questioning, seeking evidence and reflecting on findings. Through time this will allow improvements in the work and ensure that the best use is made of available resources. Evaluation not only measures, but contributes to success.

9.2. **Benefits of evaluation**

There are clear benefits to evaluating your work.

- Evaluation helps with planning, as it makes you think about what you're aiming to do, how you will do it and how you will know if you've succeeded
- Ongoing feedback keeps you on track and helps to avoid disasters
- Evaluation helps you to adapt and change as your project continues
- Evaluation is a good way of dealing with 'quality assurance' – you keep an eye on things to make sure quality is maintained
- Evaluation helps prove the value of what you are doing
- Evaluation records your contribution to the field you are working in
- Your evaluation can help others working in the same field
- Information you collect can also be used for reporting back to those with an interest in the project (e.g. participants, funders) and telling others about what you've done
- The evidence you collect can support future funding applications

9.3. **Stages in evaluation**

There are three stages to evaluation:

- a) before you start your project/activity
- b) during your project/activity and
- c) after your project/activity.

Each of these evaluation stages requires you to:

- ask yourself questions
- set up or apply systems
- involve people and
- take action.

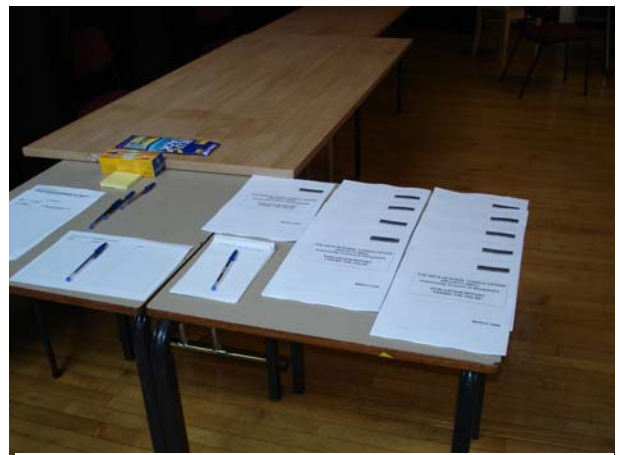


Photo: Lorraine Smart 2006

All four of these elements are important. If you neglect thinking, you might be missing out important issues. If you neglect systems, you might be collecting weak or incomplete information. If you neglect people, evaluation might generate resistance rather than interest. If you neglect action, valuable insights from evaluation might be lost.

9.4. **Planning the evaluation**

9.4.1. Evaluation should be considered at the planning stage of a project.

The main focus of evaluation will be the planned outcomes (aims, objectives and targets) and whether they were achieved. Checks should also be built in to ensure that unplanned outcomes are not missed.

9.4.2. You can organise an evaluation yourself or you can ask someone else to do it for you. Either way you need to include it in your budget, as whoever does the evaluation will need to be paid for their time.

9.4.3. The things to sort out when planning an evaluation include the following points:

- **What kinds of information or evidence** you are going to include in your evaluation – e.g. what people say, what they have done (process and finished work), what you have done, how local people have responded.
- **What questions** you are going to ask.
- **How you plan to answer those questions** – this is really about what sort of information you need to answer the questions and how you will collect it. Do you need numbers (e.g. 50 people attended 20 workshops) or information with more depth? Useful evaluation usually combines both types of information.
- **When you should collect the information.** As a minimum you need to collect information at the end of your project but if you can ask questions at the beginning of the project, you will have a 'before' picture against which you can look at the 'after' picture to assess any change.
- **How you will collect the information.** You may already have some of the information you need, perhaps from previous evaluations or findings from consultations. There are many different ways of collecting information, e.g. keeping a register, using a questionnaire, taking photographs, videotaping people's thoughts about a project, asking them to keep a diary, etc.
- **How you are going to make sense** of the information you have collected.
- **How you are going to present the results** of the evaluation.
- **Who you are going to share it with** and how.

10. Links and contacts

Organisation	Address	Telephone	Email/ website
Arts Council Head office	14 Great Peter Street London SW1P 3NQ	0845 300 6200	enquiries@artscouncil.org.uk http://www.artscouncil.org.uk
Arts Council North East Office	Central Square Forth Street Newcastle upon Tyne NE1 3PJ	0845 300 6200	enquiries@artscouncil.org.uk http://www.artscouncil.org.uk
Arts Council North West Office	Manchester House 22 Bridge Street Manchester M3 3AB	0845 300 6200	enquiries@artscouncil.org.uk http://www.artscouncil.org.uk
Arts Council Yorkshire	21 Bond Street Dewsbury West Yorkshire WF13 1AX	0845 300 6200	enquiries@artscouncil.org.uk http://www.artscouncil.org.uk
Arts Council West Midlands	82 Granville Street Birmingham B1 2LH	0845 300 6200	enquiries@artscouncil.org.uk http://www.artscouncil.org.uk
Arts Council East Midlands	St Nicholas Court 25-27 Castle Gate Nottingham NG1 7AR	0845 300 6200	enquiries@artscouncil.org.uk http://www.artscouncil.org.uk
Arts Council East	Eden House 48-49 Bateman Street Cambridge CB2 1LR	0845 300 6200	enquiries@artscouncil.org.uk http://www.artscouncil.org.uk
Arts Council South East	Sovereign House Church Street Brighton BN1 1RA	0845 300 6200	enquiries@artscouncil.org.uk http://www.artscouncil.org.uk
Arts Council South West	Senate Court Southernhay Gardens Exeter EX1 1UG	0845 300 6200	enquiries@artscouncil.org.uk http://www.artscouncil.org.uk
Arts Council London	2 Pear Tree Court London EC1R 0DS	0845 300 6200	enquiries@artscouncil.org.uk http://www.artscouncil.org.uk
Arts Council ArtsJobs	http://www.artscouncil.org.uk/pressnews/maillinglists.php		
Arts Hub	http://www.artshub.co.uk/ah1/default.asp?ref=google		

Organisation	Address	Telephone	Email/ website
a-n The Artists Information Company	First Floor 7–15 Pink Lane Newcastle upon Tyne NE1 5DW	0191 241 8000	http://www.a-n.co.uk/cgi-bin/db2www.exe/home.d2w/input info@a-n.co.uk
BECTU	373–377 Clapham Road London SW9 9BT	020 7346 0900	info@bectu.org.uk http://www.bectu.org.uk
Bridgnorth District Council Arts Development Officer	Westgate Bridgnorth WV16 5AA	01746 713100	arts-dev@bridgnorth-dc.gov.uk http://www.bridgnorth-dc.gov.uk
Creative Cultures	9 Shooter's Hill Road, London SE3 7AR	020 8293 9271	vanessab@creativecultures.co.uk
Community Council of Shropshire	5 Claremont Building Claremont Bank Shrewsbury SY1 1RJ	01743 360 641	enquiries@shropshire-rcc.org.uk http://www.shropshire-rcc.org.uk
Equity	Guild House Upper St Martins Lane London WC2H 9EG	020 7379 6000	info@equity.org.uk http://www.equity.org.uk
Musicians' Union	60–62 Clapham Road London SW9 0JJ	020 7582 5566	info@musiciansunion.org.uk http://www.musiciansunion.org.uk/
The Performing Right Society	29–33 Berners Street London W1T 3AB	020 7580 5544	info@mcps-prs-lliance.co.uk http://www.prs.co.uk
Writers' Guild	15 Britannia Street London WC1X 9JN	020 7833 0777	admin@writersguild.org.uk http://www.writersguild.org.uk

Appendix one

Detailed guidance on writing a contract

1. A contract is only as useful as both parties' willingness to abide by it, and has only as much weight as either party's will to enforce it. It is there for clarity and as a bottom line.
2. In an ideal world, the contract would be equally binding on both parties, but it seldom is. A piece of work not completed on time by an artist can have a greater impact than a payment date missed by a commissioner. Most contracts are with larger organisations who can use the full weight of the law if necessary, involving the artist in considerable cost and stress.
3. Contracts don't usually go into fine detail, so it is sensible to draw up a list of standards agreed by both parties. These might include:
 - Requests for written information will be honoured within 7 working days.
 - Phone calls will be returned within 48 hours.
 - Clarity over what the payment terms mean; e.g. does "payment within twenty one days" mean that payment will be received within 21 days or that it will be posted second class on day 21?
 - A named person as "point of contact" in each organisation.
 - Agreement to inform each other of changes of circumstance which are likely to affect the progress of the contract.
 - Agreement not to withhold payments or outcomes without explanation.
 - Agreement to an open and honest dialogue about any barriers to progress.
4. **Use of 'off the shelf' contracts**

These documents can be confusing both to artist and contractor because:

 - they will have been created for a specific project, artist and commissioner. The requirements of the current project, artist and commissioner will not be the same
 - any changes by the artist or commissioner to meet their precise requirements will often undermine or change the importance of key aspects of the original, rendering it inappropriate or wrong
 - they can be seen as an easy, quick fix for aspects of professional practice which artists or commissioners would prefer to ignore. They therefore inhibit learning and developing

5. **Guidance on writing a contract**

Guidance on different aspects of contracts between artists and commissioners is available at:

<http://www.publicartonline.org.uk/practical/contracts/goodpractice.html>

<http://www.publicartonline.org.uk/practical/commissioning/guidance4artists.html>

http://www.artscouncil.org.uk/publications/information_detail.php?sid=3&id=69

6. **Elements of a legally binding contract**

A contract for using the arts in rural consultation should contain information under the following headings:

- a) **Names and addresses of the artist and the contractor**, and details of a nominated person in each case who will be responsible for negotiating and agreeing matters relating to the contract.
- b) **Obligations of the artist**, including:
 - a description of the work to be done
 - the geographical location of the work
 - the groups to be included
 - the looked-for art products
 - the looked-for consultation outcomes
 - the work to be done and meetings to be held with the commissioner
 - the work to be done and meetings to be held with other artists and workers
 - any work to be done on evaluating the project
 - any update reports
 - provision of a written schedule of work for the project
 - arrangements for agreeing any changes in the schedule of work
 - notifying the commissioner of any difficulties or delays in delivery of the work
 - arrangements for assigning any part of the work to a third party
 - adherence to the commissioner's equal opportunity and health & safety policies and procedures
 - need for receipt of a satisfactory criminal record check and references, and for current insurance to cover public liability and professional indemnity.
 - requirement for provision of transport; including insurance for **business use**
- c) **Obligations of the commissioner**, including:
 - payment to the artist; daily or contract rate and VAT status; definition of working days; inclusion of planning and preparation time; attendance at meetings; project contact time; travel and training time

- arrangements for staged payment of fees
- payment for materials; expenditure conditions and limits; timing; need for invoices and receipts; reallocation of underspends
- payment of expenses; travel; accommodation; meals; telephone; printing, postage and related administration costs
- consider providing artists with a float for expenses, against records of expenditure on agreed items
- settlement terms for invoices or other payment arrangements
- timescale for the work
- confirmation that the artist is not an employee of the commissioner

d) **Copyright and Reproduction**

- ownership of copyright (including design rights, performing rights, recording rights, etc.) for all work produced (usually remains with the artist).
- the commissioner's rights to reproduce the work
- any requirement for the consent of the artist (e.g. to alter the work)

e) **Moral Rights:**

The right of the artist to be identified as the author of any work which they create.

f) **Amendment and Termination:**

- agreement by both parties before implementation of any changes or amendments in the terms of the contract.
- notice to be given by the artist to remedy any failure by the commissioner to honour their obligations, and to terminate the contract if the failure is not remedied.
- notice to be given by the commissioner to remedy any failure by the artist to honour their obligations, and to terminate the contract if the failure is not remedied, and arrangements to pay the artist for the actual work period completed.
- commissioner's right, in the event of reasonable grounds for believing that an act or omission by the artist constitutes gross misconduct, to suspend the work forthwith, and to pay the artist for the actual work period completed.

Appendix two

Parish Case Studies

1 Bomere Heath

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 which 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 another village hall in Fitz, which is smaller and 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.



Dave Reeves 2005 (Bomere Heath project)

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 **Morville**

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 ARC artist here, 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.

3. **Rushbury**

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 post foot and mouth agricultural diversification epidemic 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 here, with a drama and script-based approach. 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. It needed re-thinking and possibly re-launching. 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.

4. **St Martins**

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 want 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 ARC artist here, 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 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'.



St Martins Mural (Section) - Mark Wood 2006

5. **Whittington**

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, run by a local family. These provide essential services to the community, and employ 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.

Appendix three

Case study: ARC artists selection process

- a) Artists' project briefs were prepared, setting out detailed guidance on the contracts (job description), the required skills, knowledge and experience (person specification) and the background for the work.
- b) The contracts were advertised in local and national arts media, inviting community artists to apply for a project brief and to submit proposals.
- c) Applications were assessed against a predetermined set of criteria, and scored and ranked.
- d) A presentation formed the first part of the artists' selection process, providing an opportunity for each artist to demonstrate how they would go about engaging the community in the project and how they would support local people to develop their ideas. This exercise was conducted as though it was a first meeting between the artist and a small sub-group of the main Parish Plan Steering Group, with the panel playing members of the sub-group. The panel's rôles reflected views, experience and attitudes the artists were likely to come across during the project. The artists were asked to lead the 'meeting' and the exercise lasted for around ten minutes.
- e) Following this exercise the panel conducted an interview with each artist, who were then given an opportunity to question any aspects of the project. The interview was structured around the following questions:
 - What excites you about this project?
 - What challenges can you foresee arising during this project and how would you try to meet them?
 - Why do you think community-art is successful in engaging people who are usually excluded? Can you give us an example or 2 from your own practice.
 - How will you deal with conflict within the local Steering Group? E.g. there are 2 priority groups identified and one of the group doesn't agree with the choice.
 - Process or product? Which do you see as most important in this project?
 - Why do you think your art form is particularly appropriate for this project?
 - How will you present the results of the arts-based consultation to those people who will be writing up the parish plan?

- f) The artists were asked to take part in an “artists’ showcase” from 5.15 pm to 8.00 pm, which was held in a local conference venue. They were asked to display appropriate examples of their work, and to discuss with parish representatives their experience and approach to the project. This part of the day was seen by artists as the least successful part of the selection process. It made the day very long, and involved them in working the equivalent of one or two professional days without pay to compete for the contracts. The parish representatives saw the process as positive, as it enabled them to have a genuine decision-making rôle in selecting the artist they preferred. However, the project evaluation report recommended that elements of this “showcase” should be retained for future projects as a mechanism for artists to present their work to the host communities, and that shortlisted artists should be properly paid for the time they spend taking part in this process.



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