



# Walsall Council

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## **Advice Pack for developing Participatory Arts Projects**

The enclosed Arts pack is intended as an information resource for artists, organisations and individuals who wish to work in or with the arts. It contains useful information on sources of funding, arts organisations, training providers and other useful contacts.

You will also find advice on working as a freelance artist, finding work, and networking, project planning and development as well as information about commissioning artists, developing projects and legislation.

If you have any comments or suggestions about the pack, please direct them to the Creative Development Team at the address above.

# Arts Pack

An information resource for artists,  
organisations and individuals who  
wish to use the arts

Produced by Walsall Creative  
Development Team

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## 1.0 Definitions

### Artists:

Those who identify themselves as artists and produce their own work – this may include collaborations with other artists

### Art workers:

Those who utilise the arts to work with people for project work in the community or in other settings

### Art Teachers / instructors / trainers:

Those who pass on specific arts skills to individuals and groups

*Some individuals have the skills to work in all 3 areas.*

### Public art:

Permanent pieces of art in public places or arts events and happenings in public spaces

### Participatory Art:

Participatory arts are opportunities that engage groups of people in a creative activity usually as part of a larger project.

### Youth Work & arts projects:

Youth Work and arts projects explicitly seek to use the arts as a medium through which to carry out youth work. Artistic aims will not be the main focus, i.e. process comes before product

### Youth Arts Work:

Youth arts work develops arts based projects with young people without the explicit intention of implementing youth work within the process. Artistic aims are likely to be the main focus

### Environment:

The environment is seen as urban, social and natural. It is the sum of all external conditions to a system, or organism that affect or interact with the system. Arts projects can address urban, social and natural environmental issues

### Regeneration:

Regeneration is perceived as the process of renewing old sites that have become disused or rundown and bringing them back into use, participatory arts are frequently used to work within regeneration led agendas

### Arts Education:

Participatory arts projects frequently take place within educational settings, they have, as a key aim, the delivery of an element of the national curriculum and are likely to tie in with specific taught subjects

Art forms:

Arts are referred to in the widest context. Although WAMS has a primary interest in visual arts

## **2.0 Participatory Arts**

Participatory arts provide a basis whereby the collective parts exceed the group's expectations.

Components and arts worker skills found within a participatory arts project:

- That art workers will facilitate the group to learn arts techniques
- That these will vary depending on the level of the group, from basic to advanced
- That there will be a collective, agreed, aim
- That the level of achievement will be collectively greater than singular input
- That the group members are stimulated to be creative
- That there isn't simply a 'Blue Peter' style process but creativity is engrained at every level

Therefore, art workers will need to be:

- Able to work sensitively with group members who may have a variety of skill levels
- In a position to help find ways for individuals to express their ideas through the art form(s)
- Able to find a simple format for individuals to contribute to a collective piece

### **Group work**

The art worker will need to have strong skills in group management

Examples of essential group management skills include:

- Bringing out the quieter members of the group and ensuring that no one dominates the process
- Ensuring that all participants have a positive experience by noticing subliminal behaviour
- Possessing good listening skills
- Being able to problem solve promptly and effectively
- Enable democratic decision making processes through group discussions
- Keeping the project on track to achieve the aims set out
- Maintaining strong communication with all stakeholders

## Health and safety

When leading a group you should take the following steps to ensure your own and the group members health and safety, consider the following questions at the start of each project and re-visit them during the project:

- **Equipment**
  - Is it safe?
  - Do participants need supervision to use it?
  - If electrical, is it PAT tested annually?
  - Are all leads taped down so as to prevent anyone tripping?
  - Is it appropriate for the age group, the setting and the number of participants?
  - Will equipment be stored safely while not in use?
- **Materials**
  - Are the materials toxic?
  - Do they create fumes and need ventilation?
- **Activity**
  - Could the activity cause harm to anyone in any way?
  - What measures will you put in place to ensure everyone's safety (also known as a Risk Assessment – see below)?
  - Are participants dressed appropriately for the activity?
- **Environment**
  - Is the environment suitable for the activity?
  - Is there the right furniture?
  - Does the layout ensure safety?
- **Numbers**
  - Will there be adequate supervision for the numbers?
  - Will there be adequate supervision for the nature of the activity?
  - Find out how the group may react to gauge how you will cope with behaviour
- **Risk Assessment**
  - Write down all of the things that could go wrong
  - Gauge how likely a risk each one is
  - Write down the steps you have taken in order to minimise each risk
  - This will protect you if anything does occur since it demonstrates that you have taken all reasonable measures to ensure all participants safety

## **Public Liability Insurance**

You are liable for anything that goes wrong to do with your actions (what you are asking people to do) It is therefore recommended that practitioners take up public liability insurance for a small annual fee.

Venues will be covered for anything that occurs as a result of the venue facilities.

## **Criminal Records Bureau (CRB) checks now known as Barring and Disclosure checks (DBS)**

The purpose of the check is to ensure that anyone with a history of abuse or violence, or suspected abuse or violence, will not be placed to work with vulnerable people. The check is only accurate for the time of applying therefore some organisations require these to be updated periodically.

The legislation applies to:

### **I. Regulated activity relating to children**

The new definition of regulated activity relating to children comprises only:

- (i) Unsupervised activities: teach, train, instruct, care for or supervise children, or provide advice/guidance on well-being, or drive a vehicle only for children;
- (ii) Work for a limited range of establishments ('specified places'), with opportunity for contact: for example, schools, children's homes, childcare premises. Not work by supervised volunteers;

Work under (i) or (ii) is regulated activity only if done regularly. We are providing statutory guidance about supervision of activity which would be regulated activity if unsupervised.

- (iii) Relevant personal care, for example washing or dressing; or health care by or supervised by a professional;
- (iv) Registered childminding; and foster-carers.

If you work with children, young people or vulnerable adults you will be required by law to have a DBS check. The check will scan criminal records and for an enhanced check will contact the police authorities for any circumstances where you have been under suspicion. Minor misdemeanours will be highlighted but will not prevent you from carrying out work with groups.

The checks may take more than 6 weeks to complete – possibly longer at particularly busy periods (such as the summer holidays when teaching staff are required to have checks completed).

You need a host organisation to organise the check for you, sometimes this will be carried out by an organisation employing your services. We do, however, recommend that art workers organise a check since this will ensure that you are immediately ready and available to begin employment with an organisation – particularly since projects may need to begin quite soon, with insufficient time for a police check to be processed.

Walsall Creative Development Team at Walsall Council can organise this for you but will charge for the cost of the fees (Currently about £68) and you must register with the artists database with the team. We currently also recommend renewal every 2 years. You can contact the team to arrange this on 01922 653114.

### **3.0 Arts as a tool for change**

The arts and creative processes are ideal to use as a tool for change. In a relaxed, fun environment issues can be explored and expressed, awareness raised and conclusions drawn. Subsequently, participants will be in a far better position to make more informed choices in their lives.

Arts products can be an exciting way to communicate ideas for public awareness and can take the work done within a group to a much wider audience.

#### **Issue based work**

All participatory arts projects will be issue based in that issues crop up during a project that need addressing within the group. Some projects will start with an issue as part of their aim.

More general issues may be:

- Group building
- Community cohesion
- Confidence building
- Group identity
- Improving the group's environment etc

Specific issues may be:

- Anti racism
- Health issues for specific target groups
- Anti bullying
- Intergenerational issues
- Drugs
- Anti social behaviour
- Environmental issues

Art workers working on issue-based projects must feel confident about the issues concerned. In order to ensure this, it is vital that they are able to research current practice that may differ from the arts workers own opinions.

They will need to ensure that the project is supported through advice from experts in the field otherwise they may produce something that cannot be used in the public domain.

The art worker will need to be skilled in brokering the opinions of the group as well as considering current practice. They will also need to ensure that throughout the project the process is non-judgemental whilst also easing people through a process of change.

## **4.0 Developing a project**

Developing an arts project may be led from quite a range of places:

- A commissioning organisation may choose to use the arts to achieve their aims. They may develop the project idea and seek art workers to work on it.
- An arts organisation may develop a project idea through partnership development with other agencies and seek art workers to work on it.
- Artists and art workers may come up with a project idea and seek out the relevant agencies to develop a partnership to make the project happen
  - For this to happen, the artists concerned need to be at the forefront of current thinking in their project area and have an idea of the availability of funding.

### **Commissions for arts projects**

Many types of groups and agencies use, or want to use, participatory arts to aid their work. The issue is how do commissioners find out about artists and how do artists find out about commissions?

This can often happen in quite a range of ways, such as:

- Through personal recommendations
- By word of mouth
- Using a database
- Contacting other Arts Development Officers
- Contacting arts organisations, museums & galleries
- Drawing artists from particular communities
- Contacting agencies, such as the Arts Council or MLA

In Wolverhampton we are encouraging artists to register on a database and encouraging commissioners to use the facility to recruit artists and art workers.

## 5.0 Funding

### Grants for the Arts:

To find out about Grants for the Arts funding, visit [www.artscouncil.org.uk](http://www.artscouncil.org.uk) or telephone 0845 300 6200 and ask for Arts Council West Midlands.

The Crafts Council also offers funding (although not specifically lottery funding). Contact them at [www.craftscouncil.org.uk/](http://www.craftscouncil.org.uk/) or at 44a Pentonville Road, Islington, London, N1 9BY, Tel 020 78062500

Awards for All also offer arts-based funding. They work with groups with a small income who have at least a set of agreed rules. Their website address is [www.awardsforall.org.uk](http://www.awardsforall.org.uk) or telephone them on 0121 3457700 or 0845 6002040

If developing a participatory arts project it may be useful to consider non-arts led sources of funding, it's worth looking at the lottery portal at [www.lotterygoodcauses.org.uk](http://www.lotterygoodcauses.org.uk)

One source of non-arts specific lottery funding for groups could be the Big Lottery Fund, website details are [www.biglotteryfund.org.uk](http://www.biglotteryfund.org.uk)

You might also want to consider Heritage Lottery Funding if your project involves British heritage over at least the past 50 years, go to their website at [www.hlf.org.uk](http://www.hlf.org.uk) or call them on 0121 616 6870

Individuals can tap into one of the few lottery funds for individuals, 'unlimited' funding. They offer funding for smaller applications of up to £5, 000 (Stage One) and for larger projects up to £20, 000 (Stage Two). Unlimited have offices in Birmingham, their website address is [www.unltd.org.uk](http://www.unltd.org.uk) or call them on 0121 766 4570.

### Charities and Trusts

[www.grantfinder.co.uk](http://www.grantfinder.co.uk) is a useful source for finding out about funding for all kinds of projects.

Voluntary groups could contact their local Voluntary Service Council, which offers a 'funder finder' service. There is also a software package called 'Funder Finder' which is available at some main libraries.

## 6.0 Partnerships

Partnership funding works best when it draws on the strengths and expertise of each participant or stakeholder. An approach where each partner contributes and benefits according to their abilities really helps to strengthen a bid for funding, so long as there are clear lines of responsibility

Any project partnership must be carefully managed so that it can enhance the success of the project.

However, too many partners, without carefully negotiated roles and expectations can pull a project in different directions, this can mean that no-ones expectations or aims are fulfilled, an unwelcome situation for all those involved.

We recommend that where partnerships are concerned a written agreement is negotiated and produced giving clear outlines and roles for all of those involved.

## **7.0 Planning**

All planning should take consideration of the following:

- Consultation with partners and participants
- The production of a transparent project outline
- Clear negotiated aims and objectives
- Budget
- A detailed time plan
- Contracts or Memo of Understanding for all of those who will work on the project
- Clarity about how the project will be managed on a day to day basis
- Clarity about who should be involved in steering the project
- Key milestones for decisions / problem solving/ evaluation
- A plan for evaluation, monitoring and documentation
- A plan for dissemination / celebration

### **Flexibility**

Arts projects are, by their nature, unique and with all the careful planning in the world you should expect that there is likely to be something unexpected along the journey of a project.

To capitalise on unexpected outcomes and reduce the risks of problems, flexibility should be built into project management. Two areas to be particularly aware of are:

- Don't time line too tightly to deadlines
- Have a budget contingency

## 8.0 Project management

It is imperative to be clear about who is managing the project with clear lines of responsibility drawn up.

### Contracts

The following is an example of a contract used by Walsall Creative Development Team:



## Notes To Accompany Official Order

Ref:

Please note this agreement is only valid with an Official Order from **Organisation X** which will be sent direct to The Artist. The official order is the legal contract with The Artist. As these notes are an accompaniment to the order, they should be treated in the same light.

Please quote the order number on all invoices.

**Between:** **Name of Organisation X**  
**Address of Organisation X**

**And:** **Name of Artist**  
**Address of Artist**

### **Equal Opportunities**

**Artists** will not knowingly discriminate towards any participant or other professional on the grounds of gender, age, race, class, nationality, sexuality, disability or cultural difference.

When and where appropriate, **the Artist** will endeavour to challenge discrimination or difficult language and / or behaviour being displayed by persons(s) within the group participating in the project.

### **Monitoring and Evaluation**

**Artists** will monitor the project and keep records of attendance (standard forms are enclosed with this contract). **The Artist** will also be expected to work with **Organisation X** to evaluate the project.

### **Copyright**

**Artists** undertake that all work is original and will not infringe the copyright or other right or the rights belonging to a third party.

Copyright of any images or material as part of the project belongs to **the Artist**. If **Organisation X** or any other partner e.g. The Primary Care Trust wish to use finished work in another context in the future permission will be sought from **the Artist**. **The Artist** must credit **Organisation X** and any other partners when they use the work in other contexts and vice versa.

### **Cancellation by Organisation X**

If for any reason beyond the control of **Organisation X**, the **Organisation** is unable to comply with the work outlined in the work schedule, the **Organisation** will write to **the Artist** explaining the situation.

All payments for work undertaken up to the date of the notice will be paid in full.

The **Organisation** will then renegotiate a new work schedule.

If it is not possible to renegotiate a new work schedule, the outstanding payments will be forfeited by **the Artist** and the agreement will be automatically terminated.

### **Cancellation by the Artist**

If for any reason of accident, ill health or other circumstance beyond the control of **the Artist** and they are unable to comply with the work outlined in the work schedule, all outstanding payments will not be paid, pending re negotiation.

If it is not possible to renegotiate a new timetable, the outstanding sums will be forfeited by **The Artist** and the agreement will be automatically terminated.

### **Termination of the agreement**

In the event that either party is in breach of this agreement, the other party shall be entitled to terminate the Agreement by giving to the party in breach notice, in writing, specifying the breach and stating that in the event that the breach is not remedied within 5 days from the date of the notice, the Agreement will automatically terminate.

### **Health and Safety**

**Artists** will:

Ensure that planned activities secure the health and safety of all participants.

Abide by all health and safety regulations operating within the venue.

### **Liability**

It is the responsibility of **the Artist** to ensure that they have adequate insurance cover, including Public Liability Insurance.

Organisation X is not responsible for any loss or damage to person or property (including personal injury or death) arising out of or related to the work that the Artist undertake on behalf of Organisation X, unless directly attributable to the negligence of Organisation X.

The Artist will indemnify for any loss or damage suffered to person or property by Organisation X arising under this Agreement between Organisation X and the Artist in relation to the work or otherwise which is a result of any act, omission, default or negligence of the Artist.

**Materials**

Material, travel and administration costs to be included in the total Fee. Artists must supply all the necessary materials for the project to occur. This includes the delivery of all materials and finished work either to the venue in which the project has occurred or to Organisation X at the above address.

**Fee**

Total fee of £ [redacted] (exclusive of VAT). The fee will be paid in x instalments. Dates for invoicing [redacted]

This is an inclusive fee of all costs including travel expenses and material costs. Tax and National Insurance is the responsibility of the freelance artist.

Payment will be made on receipt of invoice. Please note payment takes 30 days. The payment is subject to Organisation X monitoring the delivery of the agreement and being satisfied that all conditions have been met

**Role of Artist:**

[redacted]

**Role of Organisation X:**

To provide co-ordination support for project  
Any other tasks deemed appropriate

[redacted]
[redacted]
[redacted]

**Time table:**

[redacted]

Signed ..... Print Name .....  
Date .....

Witness..... Print Name.....  
Date .....

On behalf of **Organisation X**

Artist..... Print name .....  
Date .....

Tax Reference.....3

CONTRACT ENDS

### **Steering Group**

A steering group can be an effective way to include everyone involved in key decisions during a project.

A steering group can involve any combination of:

- Representatives from partner organisations
- Those directly working on the project, including artists/ art workers
- Local community representatives
- Experts in the field
- Representatives for the participants

### **Recruitment of participants**

Some projects will have a group already in mind at the planning stage. Otherwise you can use some of the following to recruit:

- Publicity campaign – use of local press and publications – make sure the invite is clear and you have the capacity to take phone calls
- Public events in a supermarket, library, school, in the street, the pub, the doctors, youth club, nightclub – anywhere where you can get permission and where your target group goes. The event should be memorable, fun and non-threatening.
- Find a volunteer or pay a community champion – this can be particularly effective when trying to reach particular ethnic groups.

Take into account any needs the participants you are recruiting may have, for instance:

- Translation and interpretation
- Physical accessibility of venues
- Cultural accessibility of venues
- Local perceptions about accessibility

- Cultural and religious traditions

If you need to recruit a representative cross section of the community it is vital to be aware of the conflicting needs and it may even be necessary to provide separate programmes for different community groups.

## **Monitoring**

Monitoring is the process of checking progress against agreed, generally quantitative targets.

Make sure that all monitoring information is clearly laid out from the start and that everyone responsible knows what information is needed.

It is very difficult to get information after the project has finished.

Be aware of the Data Protection Act and be clear to participants how and where information will be stored and for what purpose.

## **Documentation**

Be aware that you may need to make arrangements to have professional photographs if you intend to put any in a report or produce a printed display. Snaps, for example, do not generally provide the best quality image.

Be aware that written permission is needed for anyone's, but particularly a child's, image to be used in the public domain. The Data Protection Act includes the use of photographic and video files

Contract and brief a photographer with what you are looking for e.g.

- People looking actively engaged in doing the activity
- Capturing the essence of the session
- Photographing the end products

Take snaps as well and get a double set of prints, they are great to give out to groups as a memento. Make sure you consult with everyone about taking any photographs, as there are restrictions for some groups. It is much easier to only take photographs when you have permissions at the time of photographing than to try and track people down to be able to use their image at a later date.

Also be aware of intellectual property for permission to use imagery e.g. old photographs, other people's art work etc for any work to be published in any form.

## **Evaluation**

Evaluation entails checking progress against agreed objectives and measures the achievement of expected outcomes.

Begin your evaluation at the start of your project, not at the end.

Good evaluation is about making changes and adapting as you progress, it isn't about only assessing or identifying mistakes right at the end of your project. In order to do this it's important to:

- Refer to the aims of the project in your evaluation
- Decide at the beginning what you are going to evaluate
- Consider how you are going to measure your success
- Consider outputs or hard evaluation that you can measure by facts and figures
- Consider outcomes or softer evaluation which will be measured more by anecdotal evidence and imagery
- You may want to record opinions and attitudes (via participant quotes and observations) at the beginning of the project and again at the end

Where possible try to use creative methods for evaluation, as the very reason that arts and creativity are used as a process is to encourage people to express themselves in different ways, so it makes sense for the evaluation to be creative too – in order to obtain better feedback.

## **9.0 Recruiting artists/ art workers**

### **How to find artists**

Walsall Creative Development Team also keep a database – please contact the arts team on 01922 653114

For larger projects you could enter the proposal into the following publications:

#### *ArtsJobs:*

ArtsJobs is an email subscription service provided by the Arts Council. You can access it through the Arts Council's website at [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

#### *Arts Professional:*

Arts Professional is an arts sector newsletter that is published by Arts Intelligence on alternate Fridays and delivered to over 6500 readers.

Contact Arts Professional at:

PO Box 1010, Histon, Cambridge, CB4 9WH

Tel: 01223 200200, Fax 01223 200201

[editors@artsprofessional.co.uk](mailto:editors@artsprofessional.co.uk)

[www.artsprofessional.co.uk](http://www.artsprofessional.co.uk)

#### *Artists Newsletter:*

Artists Newsletter is a magazine published primarily for the visual arts sector.

The website address is [www.a-n.co.uk](http://www.a-n.co.uk) or call them for more information on 0191 241 8000

### *Arts Council England West Midlands:*

Arts Council West Midlands produce a quarterly email newsletter within which you can publicise jobs and projects for free. Contact the Arts Council on [www.artscouncil.org.uk](http://www.artscouncil.org.uk) or telephone 0845 300 6200 for any further information.

### *Crafts Council*

See contact details above, the Crafts Council also provides information on opportunities.

## **Developing a brief for artists/ art workers**

A brief for an artist or arts worker should contain:

- Your aim for the work
- Outline any particular issues that you hope to address
- Outline any particular themes that should be considered within the work
- The timescale you are working to
- If you are looking for a particular art form product
- Purpose of the product
- Your target audiences
- Fee

You should also clearly state how you want people to apply – you could ask for CV's, samples of work, references, experience and a proposal for your project.

## **Fees**

Artist's fees can vary and you may want to pay more for more experienced artists. The current recommended rate for artists is £175 per day.

## **Using a tendering process**

It is recommended that equal opportunities processes are used wherever possible. As part of this process you may want to:

- Advertise the opportunity as widely as possible
- Ask for tender proposals
- Make a shortlist
- Carry out interviews

## **Interviews**

At the interview stage you should:

- Ask to see examples of their work
- Explain what you are looking for in more detail

- Ask for details of experience
  - Through questioning be clear as to the role they took and ask searching questions about:
    - The methods they use when working with a group
    - How they engage with the participants
    - How they bring the ideas for participants together for a product
    - How they would evaluate the success of the project
    - Their availability and flexibility

Be prepared to give feedback to unsuccessful artists

## 10.0 Artists development

### Training

#### *Adult Education Service*

ENTER ARTS: survival skills for artists

Who can take part?

Enter Arts is for artists, who may be at various points in their career, including:

- Recent graduates
- Returning to work after a career break
- If you would like to refresh your skills in publicising your work and networking in the arts world
- If you are changing your career direction and would like to investigate the possibility of freelance work

There is a day time course at Bilston Craft Gallery, Mount Pleasant, Bilston WV14 7LU;

And a night time course at Wolverhampton City Learning Quarter, Old Hall Street, Wolverhampton, WV1 3AU

Tel: 01902 558180, Email: [enquiries@aes.wolverhampton.gov.uk](mailto:enquiries@aes.wolverhampton.gov.uk)

#### *Arts & Media Training Coventry*

Arts and Media Training is a leading independent training and advisory resource for artists and arts organisations in the West Midlands region committed to supporting innovation and talent and to meeting the needs of arts professionals at every stage of their careers.

[www.amtcc.org.uk](http://www.amtcc.org.uk)

### *Crafts Council*

The Crafts Council provides a range of bursaries and development schemes for crafts practitioners. There is also a national register for crafts practitioners wishing to show their work.

For more information go to their website, details as above.

### *Creative Alliance*

(an alliance between Birmingham Artists, Friction Arts, Seeing the Light)  
Creative Alliance is a group of experienced creative professionals working collaboratively to develop, support and train creative talent. They provide apprenticeships as well as a schedule of training programmes that are designed by creative professionals to help give your career a kick start or provide you with skills to progress further in the industry.

Email [info@creativealliance.org.uk](mailto:info@creativealliance.org.uk), or telephone 0121 2247308

[www.creativealliance.org.uk](http://www.creativealliance.org.uk)

### *Creative College in the community*

Creative College provides free practical training programmes in association with *West Midlands Creative Alliance*. Email [creative.college@tribalgroupprojects.co.uk](mailto:creative.college@tribalgroupprojects.co.uk) or telephone 0845 094 3140

[www.creativecollege.co.uk/](http://www.creativecollege.co.uk/)

### *Education Arts Service West Midlands*

The online resource for education and arts practitioners in the West Midlands region, facilitating wider participation in arts and culture, both in and out of school.

With a [searchable directory](#) of artists and organisations, guidance, news and opportunities, EAS WM offers teachers, educators, youth workers, arts practitioners and creative industry professionals the tools to develop projects and collaborate!

### *Light House*

The Light House offers private screenings, media reference library, equipment hire and an equipment library. It also provides a variety of courses designed to develop the production skills of experienced practitioners and for those that are aspiring to enter the industry.

Light House, Chubb Buildings, Fryer Street, Wolverhampton, tel 01902 716055.

[www.artspromotional.co.uk](http://www.artspromotional.co.uk)

### *PLOT*

Plot provides career support, mentoring services, business advice, incubator space, access to prohibitively expensive technologies, technical support, professional marketing, networking opportunities with both the target sectors nationally and the local business community

[www.plotonline.co.uk/home\\_details.htm](http://www.plotonline.co.uk/home_details.htm)

[plot@light-house.co.uk](mailto:plot@light-house.co.uk)

### *Walsall Adult Community College (WACC)*

WACC provide courses for those wishing to become Adult Education Tutors. This qualification can be used to teach sessions in the creative industry, e.g. evening classes in a community setting. These are short, intense courses that are chargeable. For more information please contact the college on 01922 654510.

## **Marketing**

It is important for an artist or art worker to market yourself or your work.

You may wish to develop marketing materials such as:

- Postcards: with a good image can act as a memorable calling card or compliments slip
- Leaflets: allow for more images and text to describe your work
- A web site: can get a wide audience but you need to tell people it's there
- A digital portfolio: of your work to send electronically or to show on a laptop

You must, however, ensure that you target your market.

## **Database**

There are many databases in the region. The more databases you register with, the more you and your work will be known. Ask wherever possible for the chance to show or have an informal chat about your work since this will provide the holder with a sense of who you are and how you work.

Be aware and keep records of where you are registered – if you change address or phone number you will need to let everyone know, in order to keep your records up to date.

You will be asked if your details can be passed on to other organisations – this is advisable in order to maximise your potential for work.

Take every opportunity to meet other artists and art workers. Sometimes work gets passed on from other art workers or they may recommend you. Opportunities to have creative exchange with other artists and arts workers can spark ideas for new directions of work and for collaborations.

## **Experience**

To work in participatory arts or teaching you need to have experience, for some areas of work such as formal teaching (e.g. Adult Education classes) you will need qualifications.

If you are new to the work and would like to try it out you could volunteer your services in return for material costs. It is advisable for your first experience to pick a setting that will be supportive and don't be too ambitious.

## **Mentoring**

Mentoring can be described as “the help given by one person to another in making significant transitions in knowledge, work or thinking.” (Clutterbuck & Megginson, 1995)

Mentoring is practised within an ongoing relationship between a mentor and a mentee. The relationship is the deliberate creation of a supportive pairing between a more experienced (and potentially skilled) person with a less experienced (and potentially less skilled) person. The aim being for the less experienced person to grow and gain identified competencies and skills. Significantly however, mentoring develops both the mentor and the mentee.

The exact relationship between the mentor and the mentee is flexible. It may involve structured sessions identifying very specific areas of need or desired growth. Alternatively, it may require a far looser, more fluid approach where open, less formal discussion and debate may take place.

Mentoring may also include **shadowing** where the mentee works with their mentor – or another artist – and observes their practice. They may engage with the practice to a greater or lesser degree depending upon what has been agreed with the leading artist/ practitioner.

### **Key Fields within Mentoring:**

- The mentoring relationship is known and acknowledged by both mentor and mentee
- The mentor encourages the mentee in a constructive, supportive environment
- ‘Rules’ and expectations are defined and understood at the start of the mentoring relationship

### **Positive Approaches that enable constructive mentoring**

- The mentoring relationship is planned not spontaneous
- There is a clarity of roles for both the mentor and mentee
- The relationship is based on a shared goal
- Behavioural change is acknowledged by all as essential for mentoring to work

The 3-stage model is frequently used within mentoring, the key fields are:

1. Exploration
2. New understanding
3. Action Planning

1. Exploration
  - Take the lead
  - Ask open questions
  - Collectively set an agenda
  - Pay attention to the relationship and work to develop it
  - Clarify overall aims and objectives
  - Clarify specific aims and objectives and work out how they fit in
  - Offer support and counselling where required
  
2. New Understanding
  - Offer support and counsel
  - Listen to and challenge what is said
  - Give constructive feedback
  - Ask open-ended questions
  - Establish clear priorities
  - Give information and advice
  - Coach and demonstrate new skills
  - Share experiences
  
3. Action Planning
  - Examine options for actions and their possible consequences
  - Encourage new and creative ways of working – and thinking
  - Ensure the mentoring process and relationship flourishes
  - Help make decisions and solve problems
  - Negotiate an action plan
  - Monitor progress and constructively evaluate outcomes

### **Professional Standards**

It is important for artists and art workers to keep professional (not necessarily formal) standards:

- In the way you present yourself – reliability is important
- In the way you present your work
- In the quality of work produced:
  - It needs to be fit for purpose:
    - A permanent art feature should withstand wear and tear,
    - A communication piece should get a clear message across

## **11.0 Networking**

### **Useful Contacts**

#### *ALISS*

ALISS aims to promote creativity in teaching and learning by supporting partnerships between arts and education in the West Midlands. ALISS is

based at the Belmont Arts Centre, 5 Belmont, Shrewsbury, SY1 1TE. For more information, see their website [www.aliss.org.uk/](http://www.aliss.org.uk/) or telephone 01743 249349.

#### *Arts Council England West Midlands*

For local information on opportunities, events and funding visit their website at [www.artscouncil.org.uk](http://www.artscouncil.org.uk) and select 'West Midlands' as the region.

#### *AXIS*

AXIS is an online resource for artists practicing in the UK. The aim is to create links between artists and commissioners, galleries, architects and other arts professionals in order to publicise work opportunities. AXIS also organises events, conferences, presentations and workshops. For further information go to [www.axisweb.org/](http://www.axisweb.org/)

#### *Bilston Craft Gallery*

Bilston Craft Gallery is the largest dedicated craft venue in the West Midlands. There are regular exhibitions featuring contemporary crafts - ceramics, glass, jewellery, textiles, metalwork and woodwork.

Contact details: Mount Pleasant, Bilston, WV14 7LU, Tel: 01902 552507

Email: [bilstoncraftgallery@dsl.pipex.com](mailto:bilstoncraftgallery@dsl.pipex.com)

[www.wolverhamptonart.org.uk/bilston](http://www.wolverhamptonart.org.uk/bilston)

#### *Creative Alliance*

As mentioned in the training section Creative Alliance is a group of experienced creative professionals working collaboratively to develop, support and train creative talent. As well as providing training opportunities, they also host a 'Job Plot' on their website where you can view and add jobs, opportunities and current talent in the area.

<http://jobplot.co.uk/>

#### *Eagle Works*

Eagle Works is an artist run studio space in Alexandra Street and has been established for over 20 years. Its main objective is to provide low cost studio facilities for artists from a range of backgrounds. There are 16 studios of varying sizes as well as an exhibition space. The artistic policy requests that artists work be progressive and contemporary.

Contact web address: [www.smfrancis.demon.co.uk/eagle/](http://www.smfrancis.demon.co.uk/eagle/)

Contact address: Eagle Works Studios and Gallery, Great Brickkiln Street, Wolverhampton, WV3 0PW, Tel: 01902 425958

E-mail: [eagle@eagleworks.org.uk](mailto:eagle@eagleworks.org.uk)

[www.eagleworks.org.uk](http://www.eagleworks.org.uk)

*Education Arts Service West Midlands – details as in Training section.*

*Light House – details as in Training section.*

#### *Maker's Dozen*

Maker's Dozen, No. 8 Wulfruna Street, Wolverhampton WV1 1LW

The Makers Dozen is supported by Wolverhampton Arts and Museums and aims to provide reduced studio space for Wolverhampton based artists. Contact Wolverhampton Art Gallery for further details and rates on 01902 552055

#### *Midwest*

Midwest aims to be a catalyst for creative thought and action, complementing the development of artistic practice within the visual arts. The website which can be found at [www.midwest.org.uk](http://www.midwest.org.uk) offers an information and chat service for artists.

#### *Regional Arts & Health Network*

Praxis - **praXis** is the arts and health network for the West Midlands region, bringing people together who are involved in arts and health to reflect on their work and share good practice. If you are an artist, arts development worker, community worker, or a health and social care worker wanting to develop arts work, then this network is for you! For more information please visit <http://praxisartsandhealth.org.uk/>

Walsall Arts Into Health - WAIH has been working with NHS Walsall since 1994 to develop a broad and innovative programme of Arts into Health work. For more information please visit [www.walsallartsintohealth.org.uk](http://www.walsallartsintohealth.org.uk).

Creative Remedies - Creative Remedies is an arts and health website for Staffordshire and the West Midlands. It showcases projects, has a contacts database, features current news and provides advice to those involved or wanting to become involved in arts and health activity. For more information please visit [www.creative-remedies.org.uk](http://www.creative-remedies.org.uk).

Working Parts (Black County Arts & Disability Network) - [www.workingparts.co.uk](http://www.workingparts.co.uk)

Friction Arts – Community Arts company offering Training, mentoring, artist support and exhibiting space [www.frictionarts.com](http://www.frictionarts.com)

#### *Turning Point West Midlands*

Turning Point West Midlands (TPWM) is part of national Turning Point Network set up to deliver a shared vision for growth in the sector. They provide artists support and development, with information on opportunities, events and initiatives.

Quadrant, a bar in the centre of Wolverhampton, also offers exhibition space. Email: [quadlounge@aol.com](mailto:quadlounge@aol.com)  
[www.quadrantlounge.co.uk](http://www.quadrantlounge.co.uk)

#### *Workshops for Schools*

Workshops for Schools offer creative, inspiring and exciting workshops for schools and nurseries. They provide a tailor made service to all educational settings providing them with specific Artists for their particular event. Whether it be curriculum based, extended school provision or nursery. If you would like

the opportunity to hold workshops through this company, please contact Adele Deane on [info@workshopsforschoolsandnurseries.co.uk](mailto:info@workshopsforschoolsandnurseries.co.uk)

## **12.0 Getting Exhibited**

When approaching galleries to ask about exhibiting possibilities, it is important to do your research beforehand. Think about the identity and character of the institution. Do you feel your work would be appropriate for this organisation?

Most galleries have an exhibitions policy, find out what this is and you will have a better understanding of the gallery's agenda / priorities. If you are hoping to speak to someone about your work, arrange this in advance, it's less likely that if you just drop in someone will be available to talk to you.

Find out the exact name and title of the person you need to contact. Normally this is the head curator, although some galleries have many curators with different specialisms. Send in your most up to date CV, a written statement of ideas, include colour images.

If you are not offered an opportunity do not be disheartened, keep trying and remember that galleries tend to programme 2-3 years in advance. If you want something more immediate try approaching more flexible spaces that are not governed by such regulated ways of working.

### **Funding for Touring Exhibitions**

If you wish to organise your own exhibition you may be able to apply for funding for this. The Arts Council website and the MLA West Midlands website have indexes of funding sources.

It is important to think about what funding stream would be the most appropriate for your project, for example the Wellcome Trust supports projects involving artists and science and has a very specific agenda.

Some galleries and art institutions do take touring exhibitions as part of their regular yearly programme. If you wish to organise a touring exhibition, research appropriate funding, for example an ideal source is the Arts Council touring exhibitions grant. Think carefully about which venues might be appropriate and be realistic about setting your hiring fees and tour schedule.

## **13.0 Working Freelance**

### *Creative Launch pad*

*Creative Launch pad offers free expert help and advice for people working creatively in the West Midlands. They are also a one-stop access point to creative development organisations, business support agencies, funding sources and training. Drop in at 7/8, The Custard Factory, Gibb Street,*

*Digbeth, Birmingham, B9 4AA or contact them via the website at [www.creativelaunchpad.co.uk](http://www.creativelaunchpad.co.uk)*

#### *Metapod*

Metapod supports individuals and creative organisations using digital/new technologies in the West Midlands. They provide on-line information and advice to those wishing to develop their creative practice. They organise regular events as well as running a variety of initiatives. Metapod can be reached at Metapod Ltd, 84 High Street, West Bromwich, B70 6PE, [info@metapod.org.uk](mailto:info@metapod.org.uk), Tel. 0121 553 4884 / 0121 244 8080

#### *The Crossing at St. Paul's*

The Crossing is an inspirational social enterprise company that is housed in the church of St Paul's, Walsall, and exist to serve the community and put the Christian faith into practice.

They are a company with a social conscience with an ethical trading policy, are committed to the Fair-trade and Make Poverty History movements and are actively involved in the regeneration of our town.

The Crossing has featured in the national TV and press for its fabulous conversion and exemplar work, and many established and emerging third sector businesses are based on our model of social enterprise.

Their core products and services include four Conference Rooms to hire, a Coffee Shop, Retail Outlets, and catering although their business is much broader than that: The ground floor of our building consists of retail shops selling niche market products, a Day Chapel and a Social Economy Centre that provides support to other social firms in Walsall; The mezzanine floor houses a 70 seater Coffee Shop, an exhibition area showing work by local artists, Management and Church Offices and the Walsall Carers Centre, part of the Princess Royal Carers Trust. The second floor consists of meeting rooms that are used for a variety of functions including conferences, business meetings, training sessions, exhibitions, theatre, music, church services and faith events.

Contact details are: The Crossing, St Paul's Church, Darwall Street, Walsall, WS1 1DA, Phone: 01922 645992, Fax: 01922 724897, web site: [www.thecrossingatstpauls.co.uk](http://www.thecrossingatstpauls.co.uk)

#### *Blakenall Village Centre*

Blakenall Village Centre has been widely acclaimed as a flagship building, not only as a local landmark but also as a bustling community 'hub'. This regeneration success was built with the aid of cash from the Government; the centre has taken shape after local people expressed their views on what improvements were needed. The centre was designed by the community, for the community and is owned by the community. Blakenall Village Centre host exhibitions by local artists in their foyer and balcony areas.

Thames Road, Blakenall, Walsall, West Midlands, WS3 1LZ, Tel: 01922  
712858, Fax: 01922 473480, Email: Email Us,  
Web: [www.walsallsnewdeal.org.uk](http://www.walsallsnewdeal.org.uk)

For more information or for a list of the services and partners involved visit the  
website at [www.thebestof.co.uk/walsall](http://www.thebestof.co.uk/walsall).