

# PARTICIPATE

## TOOLKIT



A GUIDE FOR ARTISTS LOOKING TO DEVELOP  
COMMUNITY ENGAGED ART PROJECTS

**FESTIVAL  
OF MAKING**



**PANGAEA  
SCULPTORS'  
CENTRE**

# PARTICIPATE

## RULES OF ENGAGEMENT

TAKE TIME TO GET TO KNOW YOUR PARTICIPANTS AND  
BUILD TRUST

ENSURE OPPORTUNITIES TO GET INVOLVED ARE  
OFFERED TO THOSE WITH SMALL VOICES

YOUR JOB IS TO FACILITATE COLLABORATION,  
LEADING INDIVIDUAL VOICES TO BECOME A COHESIVE  
WHOLE

BE LED BY YOUR PARTICIPANTS

ALLOW SPACE FOR THINGS TO CHANGE AND ACCEPT  
YOUR VISION MAY BE ALTERED

OWNERSHIP AND AUTHORSHIP ARE SHARED

CREATE ART WITH (NOT ABOUT OR FOR) PEOPLE

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# FESTIVAL OF MAKING 2018

THE THREE ARTWORKS COMMISSIONED FOR THE 2018 FESTIVAL OF MAKING ARE INCLUDED TO GIVE EXAMPLES OF THREE DIFFERENT TYPES OF PARTICIPATION. THE HOPE IS THAT THIS GUIDE CAN BE USED AS A LEARNING TOOL FOR FUTURE PROJECTS AND OTHERS WANTING TO DELIVER SUCCESSFUL PARTICIPATORY COMMUNITY PROJECTS.

BY SHARING OUR LEARNING WE HOPE TO CREATE EVEN MORE AMBITIOUS ARTWORKS IN THE FUTURE BASED ON OUR EXPERIENCES. SUPPORTING AND ENCOURAGING OTHER FINE ART PRACTITIONERS TO WORK WITH COMMUNITIES WE HOPE TO ENABLE THE CREATION OF TRULY COLLABORATIVE PUBLIC ARTWORKS.

THIS GUIDE IS CREATED BY PANGAEA SCULPTORS' CENTRE (PSC) AND IN BRISTOL STUDIO WITH THE EXPERIENCE OF THE THREE PARTICIPATE PROJECTS 2018.

## BECK PRIOR AND STEPHANIE TUDOR BARTON HILL ART WARRIORS

COMBINING A LOVE FOR COLOUR, GEOMETRIC FORM, SURFACES AND COMMUNITY ARTS: PRIOR MADE AND STUDIO MERAKEI COLLABORATED WITH NINE YOUNG PEOPLE FROM BARTON HILL TO BUILD A LARGE WOODEN, TESSELLATING SCULPTURE COVERED IN SCREEN PRINTED COTTON.

YOUNG PEOPLE FROM THE LOCAL AREA STARTED BY EXPLORING THEIR NEIGHBOURHOOD, PICKING OUT SHAPES, COLOURS AND TEXTURES AS THEY WENT. THEY THEN USED THE IMAGES THEY GATHERED TO CREATE SHAPES AND PATTERNS TO SCREEN PRINT ON TO FABRIC. THE GROUP TURNED THE SCULPTURE INTO AN INSTALLATION, AND



EVENTUALLY THEY THEMSELVES BECAME PART OF THE ARTWORK CREATING T-SHIRTS AND NAMING THEMSELVES THE BARTON HILL ART WARRIORS.

**PARTICIPANTS - LOCAL CHILDREN**

**HOURS PLANNING & PREP - 123**

**HOURS DELIVERY - 15**

**FUNDS - PROJECT FUNDS & EXTRA**

**NUMBER ENGAGED - 9**

## AMY PECK AND DEE MOXON WOVEN THREADS FROM THE WEAVING SHEDS

AMY AND DEE BUILT A NOMADIC 'HOME' INSTALLATION BASED ON TRADITIONAL SOMALI AQALS AND BRITISH GYPSY/ROMANY/BENDER TENTS WITH MEMBERS OF THE LOCAL SOMALI COMMUNITY. THE 'HOME' IS BUILT FROM WOODEN POLES AND LENGTHS OF HAND DYED, PRINTED AND WOVEN TEXTILES TO CREATE A UNIQUE AND THOUGHT PROVOKING 'DEN'. THE 'DEN' WAS CREATED DURING THE SUMMER AT BARTON HILL URBAN PARK WHERE DEE AND AMY HELD DROP IN BUILDING WORKSHOPS.

AT THE FESTIVAL THE 'DEN' BECAME A SPACE FOR SHARING FOOD, EXPERIENCES AND STORIES OF THIS NOMADIC LIFESTYLE. ON THE DAY VISITORS TO THE FESTIVAL

"CASPER'S NAN CALLS HIM 'A BAG OF TRIANGLES' BECAUSE HE'S SO BONY. CASPER LOVES THE ARTWORK AS HE SAYS HE'S MADE SOMETHING JUST LIKE HIM"



CREATED ANOTHER DEN OUT OF PLUMBING SUPPLIES AND FABRIC ALONGSIDE THE MORE TRADITIONAL LOOKING SHELTER.

**PARTICIPANTS - SOMALI WOMEN AND FAMILIES**  
**HOURS PLANNING, PREP & DELIVERY - 80**  
**FUNDS - PROJECT FUNDS & EXTRA**  
**NUMBER ENGAGED - 153**



## ANNABELLE SHILLIDAY COMMUNITY LOOM

ANNABELLE INVITED MEMBERS OF THE COMMUNITY TO HELP HER BUILD A GIANT PIECE OF FABRIC ON HER GIANT LOOM. SHE TOOK THE LOOM 'ON TOUR' THROUGHOUT THE SUMMER TO VARIOUS COMMUNITY HUBS. VISITORS TO THE FESTIVAL OF MAKING WERE ALSO INVITED TO ADD TO THE WORK.



**PARTICIPANTS - NURSING HOME RESIDENTS & FESTIVAL VISITORS**  
**HOURS PLANNING & PREP - 24**  
**HOURS DELIVERY - 18**  
**FUNDS - PROJECT FUNDS**  
**NUMBER ENGAGED - 88**

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# COLLABORATE

## ENGAGING COMMUNITIES

BUILDING STRONG RELATIONSHIPS WITH LOCAL GROUPS IS VITAL. NEW AND EXISTING CONNECTIONS SHOULD BE NURTURED WITH THE INTENTION OF DEVELOPING TRUST, ENCOURAGING ENGAGEMENT AND FACILITATING LOCAL ADVOCACY.

MAKING EARLY LINKS WITH GROUPS IS ESSENTIAL AND SHOULD NOT BE LEFT TOO LATE. DO NOT PRESUME THAT GROUPS WILL HAVE TIME TO PARTICIPATE AND ENSURE YOU LEAVE ENOUGH TIME TO FACILITATE A MEANINGFUL EXPERIENCE.

YOU CAN ENGAGE WITH GROUPS IN MANY DIFFERENT WAYS:

- AD HOC/ POP UP PLAY EVENTS
- STRUCTURED DAYS AND TIMES
- ON THE DAY INTERACTIVE PIECE
- ONE-OFF DROP-IN
- TAKING UP RESIDENCE

WE ADVISE THAT YOU EXPLORE WHAT GOES ON IN YOUR LOCALITY. FEED IN TO OTHER LOCAL EVENTS, BE MORE PRESENT IN THE COMMUNITY. IT IS THE ARTIST'S RESPONSIBILITY TO ENSURE THAT ANY COLLABORATION WITH A GROUP HAS THE GROUPS VOICE AT ITS HEART.



# CREATE

## THE ART

PARTICIPATORY, COLLABORATIVE, CO-PRODUCED, ALL THINGS THIS GUIDE AIMS TO HELP INDIVIDUAL ARTISTS NAVIGATE. THE TRICKY BIT IS CREATING AN ARTWORK THAT IS ALSO SUCCESSFUL.

IT SHOULD BE UNDERSTOOD FROM THE OUTSET THAT THE PROPOSED IDEA WILL CHANGE AND IT SHOULD CHANGE. IF THE FINAL ARTWORK IS UNCHANGED FROM THE ORIGINAL PROPOSAL THEN IT IS VERY UNLIKELY TO HAVE BEEN A SUCCESSFUL COLLABORATION.

A THEME CAN BE HELPFUL TO TIE THE ARTWORK TOGETHER AND KEEP THE GROUP YOU'RE WORKING WITH ON TRACK. THE THEME IS A USEFUL SPRINGBOARD. IT SHOULDN'T CONFINE THE DEVELOPMENT OF THE ARTWORK.

OUTLINE HOW YOU INTEND TO MAKE YOUR COLLABORATORS CO-PRODUCERS. IT IS GOOD TO ESTABLISH THIS BEFORE YOU START MAKING THE WORK AND REFERENCE IT THROUGHOUT TO MAKE SURE YOU ARE ALL ON THE SAME PAGE. MAYBE SET OUT A LIST OF GROUND RULES THAT THE GROUP DEVISE TOGETHER AT THE START, TO MAKE SURE EVERYONES' VOICES ARE HEARD.

ARTWORKS SHOULD HAVE A LEGACY FOR THE COMMUNITY. WHETHER THAT IS THROUGH THE ARTISTS' PRACTICE OR, FOR EXAMPLE, THROUGH TOURING THE EXHIBITION OR CREATING A PERMANENT HOME FOR THE ARTWORK WITHIN THE COMMUNITY.



# ESTIMATE

## MINDING THE PENNIES

ALL PROJECTS IN PUBLIC SPACES ARE COSTLY. IT IS THEREFORE IMPORTANT AT THE OUTSET TO SET REALISTIC BUDGETS, ESTABLISH WHAT FUNDS ARE AVAILABLE, CLARIFY WHERE THEY ARE COMING FROM AND WHAT THEY ARE FOR. ANY PROJECTS THAT ARE TO BE SITED WITHIN THE PUBLIC REALM WILL REQUIRE EXTENSIVE PERMISSIONS, INSURANCE AND LOCAL AUTHORITY AGREEMENTS SO DON'T FORGET TO FACTOR ALL THIS IN.

ARTISTS SHOULD BE REMUNERATED FOR THEIR TIME. BOTH DESIGN AND PRODUCTION COSTS SHOULD ALWAYS BE INCLUDED. FOR GUIDANCE ON FAIR WAGE PRACTICE VISIT THE A-N WEBSITE.

FUNDING CAN COME FROM A VARIETY OF SOURCES. ONCE FUNDING FROM ONE SOURCE IS SECURED IT IS EASIER TO ACCESS ADDITIONAL FUNDING.

MAKE YOURSELF AWARE OF LOCAL AND NATIONAL FUNDING BODIES, GET YOURSELF ON MAILING LISTS AND KEEP ABREAST OF WHEN NEW FUNDS ARE RELEASED. THE TURN AROUND FOR GRANT FUNDING CAN BE ANYWHERE FROM SIX WEEKS TO THREE MONTHS. ENSURE YOU HAVE ENOUGH TIME TO APPLY AND, IMPORTANTLY, DELIVER YOUR PROJECT WITHIN THE GIVEN TIME FRAME.

SUSTAINABILITY IS BIG. IF YOU ARE ABLE TO CROWDFUND, SELL TICKETS, RUN WORKSHOPS ETC, THIS SHOWS FUNDING BODIES YOU ARE ABLE TO THINK ABOUT YOUR PROJECT IN A FINANCIALLY SUSTAINABLE WAY.

LARGER POTS OF MONEY CAN ENABLE MORE AMBITIOUS PROJECTS. HOWEVER, SOMETIMES STARTING SMALL AND DEVELOPING YOUR IDEA CAN LEAD TO MUCH MORE SUCCESSFUL RESULTS, FOR BOTH THE ARTIST AND PARTICIPANTS.





# LOCATE

## TIME & PLACE

PROJECTS INVOLVING PARTICIPATION CAN OFTEN TAKE LONGER THAN ANTICIPATED AS RELATIONSHIPS AND IDEAS NEED TO BE GIVEN SPACE TO FLOURISH.

CONSIDER THE TIME OF YEAR AND WHAT IT MEANS FOR YOU AND THE GROUP YOU ARE PLANNING TO ENGAGE. FOR EXAMPLE, SCHOOL HOLIDAYS CAN BE A USEFUL TIME TO ENGAGE FAMILIES AND YOUNG PEOPLE. HOWEVER, THE SUMMER HOLIDAYS CAN BE DIFFICULT FOR ARTISTS WITH FAMILIES AND SUMMER COMMITMENTS.

FORGET THE WEATHER! IN THE UK YOU CANNOT PREDICT IT AND SO SHOULDN'T LET IT DICTATE YOUR ACTIVITY. JUST MAKE A PLAN B IF YOU ARE PLANNING ON WORKING OUTSIDE.

WHERE? GO TO WHERE YOUR PEOPLE ARE! DON'T EXPECT THEM TO COME TO YOU. YOU ARE MORE LIKELY TO GET MORE RELAXED AND GENUINE ENGAGEMENT FROM PEOPLE IF THEY ARE IN A SPACE THAT THEY FEEL COMFORTABLE IN. THIS WAY YOU ARE MAKING IT EASY FOR PEOPLE TO ENGAGE AND SHOWING THEM YOU ARE WILLING TO MAKE THE EFFORT.



# ADMINISTRATE

## ADMIN AND OTHER STUFF

MAKE GOOD CONTACTS WITH THE GROUPS YOU ARE WORKING WITH. HAVE A COUPLE OF WAYS OF CONTACTING PEOPLE, SOCIAL MEDIA AND MOBILE NUMBERS ARE OFTEN BETTER THAN EMAIL ADDRESSES.

THOSE WORKING WITH COMMUNITY GROUPS OFTEN WORK PART-TIME. VOLUNTEERS THAT MIGHT RUN GROUPS ARE OFTEN BUSY WITH FAMILIES AND OTHER WORK COMMITMENTS SO IT'S WORTH TAKING ALL THIS INTO CONSIDERATION. YOU MIGHT NOT GET A REPLY TO AN EMAIL FOR A WEEK OR MORE.

CONTACT TIME WITH THOSE COMMISSIONING THE PROJECT IS VITAL, SET AT REGULAR INTERVALS. THIS WILL ENSURE THAT ANY POTENTIAL ISSUES CAN BE DEALT WITH, AS AND WHEN THEY ARISE.

DOCUMENT AND EVALUATE YOUR PROCESS THROUGHOUT. GOOD WORKING HABITS ARE NOT ONLY USEFUL FOR PROMOTING AND SHARING YOUR PROJECT AS IT DEVELOPS BUT IT MAKES EVALUATING AND DOCUMENTING THE PROJECT POSTHUMOUSLY LESS PAINFUL.

