Documenting Arts + Health

CPD peer based artists clinic
12th April 2012
at the WHAT Centre for Arts & Health, Waterford

Resource pack
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INTRODUCTION

Following the development of artsandhealth.ie, the national arts and health website, by the Waterford Healing Arts Trust and Create, the national development agency for collaborative arts in social contexts, in 2011, there is a coordinated effort in Ireland to document and make more visible the range and depth of arts and health practice.

This comes with its own set of challenges. Confidentiality of patients is central to the culture of healthcare while public celebration is central to arts practice, and so documentation can become one of those points of tension between the world of art and the world of health.

If we take it that good documentation is based on a relationship of trust between the documenter and the documented, working in healthcare contexts, particularly acute settings with its transitory populations, the involuntary nature of the context in terms of arts experiences and the vulnerability of participants presents a range of challenges to the documentation of arts and health.

**Documenting Arts + Health** was a peer based artists’ clinic suitable for those interested in exchanging and developing good techniques around documenting their practice in healthcare contexts. Co-hosted by the Waterford Healing Arts Trust, Create and Visual Artists Ireland, it took place in the WHAT Centre for Arts and Health in April 2012.

This resource pack covers a broad spectrum of documentation relating to arts and health practice from fund-raising to report writing. Offering useful guides and checklists, it is envisaged that it will be a useful reference document for artists and may be dipped into on a needs-must basis. It also offers a summary of the discussions from the **Documenting Arts + Health** event.

I would like to thank Alison Kershaw, Cliona Harney, Sarah Searson, Claire Meaney, Patrick Fox and Emily Power who all contributed material to this resource pack and gave stimulating presentations at **Documenting Arts + Health**. Thank you also to those artists who participated in the event and contributed so actively to the discussions.

Mary Grehan
Arts Director
Waterford Healing Arts Trust
www.waterfordhealingarts.com
www.artsandhealth.ie
ARTS + HEALTH - TYPES OF DOCUMENTATION

Patrick Fox, Director, Create  director@create-ireland.ie

The three principle opportunities related to documentation of artworks produced in healthcare contexts are:

1. Documentation of Process:

This will involve capturing and representing the collaboration and how the work developed, who was involved, how it evolved. Ideally this documentation will provide the intended audience with a level of information that will directly impact on their interpretation and understanding of the finished artwork. Things to consider:

What am I trying to capture?  
What is my intent?  
Why is this important? What story does this tell?  
How might I use this material at a later date?  
What permissions do I need?  
Will this impact on the relationship between artists & participant?  
Might I want to use this material for other purposes at a later date?  
What are my methods, what tools will serve me best?  
How can you convey the experience of the work?  
What are the ethical considerations?  
How important is this to the project?  
Do I have the correct skills to do this?

2. Documentation of Product:

This will involve considering how to best capture the end result and key to this phase is the intended audience of such documentation. Things to consider:

What is the main output for this documentation?  
Who are you speaking to?  
How can you convey the complexities of the project?  
What are you trying to say?  
Are you trying to create an audience engagement opportunity or is this simply for posterity?  
Is this an extension of the artwork?  
How does the documentation of the end product tell the story of the work?  
Does it tell the story?  
What are the ethical considerations?  
Who owns the work? How do you negotiate this?  
Could this be classed as a representation of the work?  
How can you communicate in an accessible way?
3. Documentation for Dissemination & Evaluation

This type of documentation is much more controlled and will typically involve comparative data collection, benchmarking etc. This type of documentation must reference the original intent of the project and support the assessment of this. Things to consider:

What are you evaluating?
What are your measurement criteria?
What are the most effective tools?
Who is your audience?
What is the relevant data?
How does this tell the story of the project?
What are the ethical considerations?
Is this critical documentation or for posterity purposes?

Ethical Considerations

For each of these specific areas, there are time sensitive considerations and there are ethical considerations. Working in a healthcare environment will most likely mean that you will be working with and have contact with at risk groups. At risk groups are broadly defined as children, young people and vulnerable adults and within each of those headings are various subsets. Protection and welfare policy in Ireland is a developing area with no current one size fits all approach – we have a huge number of papers that promote good practice and guidance and some further reading is suggested later on.

Other than the provisions contained in the Child Trafficking and Pornography Acts 1998-2004, which contain provisions on the exploitation of children, there is no specific legal constraint on taking photographs or recording visual material with children and young people. Photographs and visual images are regarded as personal data under Data Protection law. Personal data is data relating to a living individual who can be identified from the data or from the data in conjunction with other information in the possession of a data controller or data processor – including for example, written details about a person held electronically or on paper, photographs and CCTV images.

As a result, there is a huge emphasis placed on organisational and individual responsibility with many complexities involving what are classed are moral obligations and civil responsibilities. The bottom line is that you have to be confident that you are protecting yourself and that you

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2 [http://www.dataprotection.ie/guidance](http://www.dataprotection.ie/guidance)
are factoring into your planning, contracting and delivery a set of ethical responsibilities to protect those with whom you come into contact.

The important point here really in terms of documentation is ensuring that YOU feel comfortable and that YOU have done all that is required of you by asking the relevant questions. For example: You complete a one off engagement in a hospital waiting area, a group of children feature in the documentation. The transient nature of the group means that it’s very difficult to secure permissions after the fact – can you use this content?

Similarly you may have inadvertently breached confidentiality – you interview someone about a particular experience they’ve had – you have not expressed the end result of that content and the participant refuses to sign off image consent – you have wasted your own time and that of the participant.

It’s important to be clear about your intent, plan for the unexpected and safeguard both yourself and those you are working with. It is critical that you get a clear understanding from the commissioner about their expectations. You may find they have never engaged in an art project of this nature and do not have the adequate support structures in place.

Questions to ask your commissioner:

- Do you have a Child & Vulnerable Adult Protection Policy?4
- What are your definitions? Do we share understanding of key terms?
- How do you work in public areas?
- What is your Data Protection Policy?
- Can you supply me with a relevant consent form? Is the consent form adequate for the project – think back on your documentation requirements. How might this work be represented? Does it cover web, print, representation etc. (see Appendix 1 for a sample consent form)
- How are completed image consent forms recorded and stored? How long are they kept?

If the answers to these questions are not adequate or forthcoming, you might consider seeking support through peers and resource organisations (such as Create Ireland) or by creating a framework that you feel protects you and your work, based on your understanding of current best practice and law.

For further Reading - visit www.create-ireland.ie

4 www.dohc.ie/publications/our_duty_to_care.html
**ARTSANDHEALTH.IE**

**Claire Meaney,** Project Manager

artsandhealth.ie is a national arts and health website which was developed by the Waterford Healing Arts Trust (WHAT) and Create, the national development agency for collaborative arts, and is funded by the Arts Council and HSE South.

The website provides a resource and focal point for the field of arts and health in Ireland.

artsandhealth.ie offers arts and health practitioners a place to document their work beyond the contexts of healthcare settings enabling them to reach a wider audience, and to bring it beyond the context of healthcare settings.

We encourage you to actively contribute content on a regular basis and are seeking the following material:

**News and information**

artsandhealth.ie is actively seeking current information about arts and health events, opportunities and general news. If you have something to share with those interested in arts and health in Ireland, please register on the site to submit your news at [www.artsandhealth.ie/submit](http://www.artsandhealth.ie/submit)

**Resources**

We invite you to share with us examples of Research & Evaluation, Articles & Documentation, Policies & Strategies and Guidelines for Best Practice relevant to arts and health. These should be of high quality in terms of clarity of language, level of critical analysis, presentation and reflect best arts and health practice.

**Detailed Case Studies**

We wish to develop a bank of well documented arts and health projects, with clear artistic vision, goals and outcomes, which are delivered by professional artists. These aim to inspire practitioners, aid peer learning and illustrate the breadth of arts and health practice in Ireland.

Contact Claire Meaney by e-mailing [info@artsandhealth.ie](mailto:info@artsandhealth.ie) or phoning 051 842664
RECORDING IMAGES SOUND AND VIDEO

Cliona Harmey, artist  www.clionaharmey.info

Artist Cliona Harmey made a presentation on recording images, sound and video at Documenting Arts + Health which can be found at: http://prezi.com/ef_vperf1ciz/documentation-tools-techniques-and-handy-tools/

Choosing Media Equipment: Get advice, do homework & web searches. It is also important to seek advice from other people who have used similar equipment.

Assess your own needs in relation to equipment:
Indoor / outdoor, discreet / formal, speed / immediacy, level of processing, broadcast standard / consumer / prosumer standard, gallery installation quality/ document quality / quality for web?

Sound quality: do you need a camera with the ability to have an external mike? Or will you use onboard camera microphone (does your camera allow you to set levels and override autogain (gain can amplify background noise). What duration of recordings do you need? Does the camera have limitations on this? (i.e. some Digital SLR's will only do 20 minutes).

Workflow: can you and your computer handle it? High end HD cameras may have very big files.

Zoom: with camera make sure it has optical zoom -not digital zoom. Optical zoom is higher quality; digital zoom just magnifies the image and will look pixelated.

Handling: how does the equipment feel? Handheld versus tripod etc.

Still Cameras: mobile, compact/point and shoot, compact bridge, bridge - compact system CSC, DSLR – See details of models with pros and cons at the end of the document**.

The main influences over quality are sensor size and lens quality. Camera models and technologies are continually changing and cameras have many pros and cons. You need to weigh camera models up against your way of working, technical needs & your own level of ease with technology.
PHOTO-EDITING SOFTWARE

User’s guide to free image editing software:
http://www.whatdigitalcamera.com/equipment/advice/531813/free-photo-editing-software.html

Proprietary licensed software
Adobe Photoshop Elements (30 day trial) - Licence €81.67 with Premiere (video) €107.62
Adobe Elements Lessons: include main image editing functions, cropping, straightening, colour balance etc.

Resizing: Resolution measured in dpi: dots per inch. Images coming off digital camera will be at 72dpi and will have a large pixel dimension.

Resolution: be mindful when resizing that you are not throwing information away or bumping up file size with empty data. Leave Photoshop resample image off to maintain file size integrity.

Free Open Source Image Editing Software
Gimp : Download http://www.gimp.org/
Tutorials : http://www.gimp.org/tutorials/
GIMP tutorials http://www.gimp.org/tutorials/

Information on the philosophy of the Free Software movement:
“Free software” means software that respects users' freedom and community. Roughly, the users have the freedom to run, copy, distribute, study, change and improve the software. With these freedoms, the users (both individually and collectively) control the program and what it does for them. ...Thus, “free software” is a matter of liberty, not price. To understand the concept, you should think of “free” as in “free speech,” not as in “free beer”. http://www.gnu.org/philosophy/free-sw.html
VIDEO RECORDING

HD (high def) versus SD(standard def): The standard definition workflow is much easier but industry standards are moving towards HD. Within a number of years standard definition will most likely be obsolete.

Small cheap cameras profess to doing HD. The quality will be lower than on a larger more expensive camera. If you want very high end production values it is sometimes worth getting someone else to film or look after that end of documentation.

**HD versus SD** - Standard definition cameras are still very good. HD formats can lead to big files. You need a decent computer – technically to output HD you need to follow workflow through all the way: i.e. show on bluray disc or HD media player and need HD TV or Projector. HD can also be downsampled to SD(standard definition). Common consumer formats for HD include HDV and AVCHD.

**Workflow** is a term used to describe the steps involved in getting your media from camera into software and out to your output format.

**Standard definition workflows:** these are quite straightforward.

**HD workflows:** some HD camera footage may have quite a specific workflow. Do your homework: you will need to look at what software you have access to and also get as much information as you can from the camera supplier, manual and more specifically from the web regarding the workflow specific to your camera. Your camera may come with custom software. Do web research about your camera model by including “workflow” and the software you have in the search term.

**When purchasing a camera think in terms of ease of use versus the level of manual control you want.** Very often users have to pay for manual control such as a focus ring, external mike inputs etc. Focussing via a menu may be very fiddly. See diagram below re video camera options.
This is a handy place to start looking into different camera models. It has video cameras broken down into starterHD, enthusiast, proHD, blog camcorders etc.

Again a series of decisions i.e. indoor, outdoor, discreet, formal, speed, immediacy, level of processing, broadcast standard, gallery, document or web? Sound quality – onboard or the ability to have a onboard mike.
VIDEO EDITING

Most video programs have a similar interface

— A Project file
— Timeline/sequence
— Media Clips

When setting up to import your files, you need to set the project settings in the **Project file**. The project file is actually a small txt file that holds your project and sequence settings, it is important that you set your project preferences here (ie dvpal, hd 1080i, hd1080 p etc.) Some programs will have easy setups. Make sure project settings match your camera settings.\(^5\)

The timeline/sequence is the place where you drag media clips to edit and put in sequence.

**Media clips** - these are big meaty files which are your digital media content – i.e. video and audio clips you drag to timeline. Be mindful that these files are not contained in the project file but are linked to it. Be mindful that when you move media files around outside the program you may break this connection - make sure to plan and save project files and media files, so that you know where they are. If you move files outside program you may need to reconnect them.

Transcoding is the process of taking a video file and changing it to a different format or bitrate.

**Video Editing Software**

*Adobe Premiere Elements / Adobe Premiere Pro* (download and try for free 30 days)

*Free software that comes with your Operating System:* iMovie, Windows MovieMaker

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\(^5\) The best advice when working with HD is to take note of settings you shoot at: including frame size dimensions, frame rate etc. You can get these from the manual and camera menu. When editing make sure that the preferences in your video software project file match this. Depending on the footage you will sometimes have to pre-process (transcode) the files before you bring them into the software. This is normally with a helper application like *Mpeg Streamclip*. Sometimes you can bring files in directly and the software may attempt to compensate but files may be difficult to edit or may end up lossy or muddy.
Other budget/free software

(PC) VideoPad good for beginner

Pinnacle studio HD good for people with a little experience (PC)

iMovie (MAC) advanced and beginner mode: HD ready but check list of cameras with which its compatible on apple website. It is compatible with AVCHD a common HD format. MAC ONLY

Microsoft Live Movie Maker (PC) Limited and a little basic for the more advanced user.
Cons: For HD users it can't handle AVCHD (one of the common consumer formats), lacks high-end features.

Mpeg Streamclip A good helper application which can convert video from one file format to another. It is a free video converter/player/editor for Mac and Windows. It can play many movie files, not only MPEGs; it can convert MPEG files between muxed/demuxed formats for authoring; it can encode movies to many formats, including iPod; it can cut, trim and join movies. MPEG Streamclip can also download videos from YouTube and Google by entering the page URL.
http://www.squared5.com/
AUDIO RECORDING

Handy Portable Audio recorders: price from €100-300/400
Read reviews online before buying
Zoom H4N - http://www.thomann.de/ie/zoom_h4_n.htm
Zoom H2N – 195 EUR http://www.thomann.de/ie/zoom_h2n.htm

Online Supplier & larger range of recorders:
http://www.thomann.de/ie/portable_recorders.html
TIP: For high quality make sure you can record wav as well as mp3.

Take Steps to get a good recording

These recorders usually have good manuals. Read and learn how to set levels.
If practical, test or monitor your sound before and during recording using headphones.

Common settings

- Normally record in an uncompressed format like .wav or .aiff. Mp3 is lower quality: because of smaller file size this would be good for very long durational recordings i.e. over a number of hours. Otherwise stick with .wav or .aiff. The standard frequency settings are 44.1khz (cd quality), 48khz for video (not all recorders will do this). Make sure your recording is stereo.

- Set Levels -**adjust input volume** so that there is no clipping/peaking -see diagram below:

![Diagram showing input volume levels]

- Gain: sets the microphone's level of sensitivity to sound. Depending on the volume of the sounds you are recording, set gain setting to either high or low. Set gain to low for high volumes of sound (rock concert) and high where sound may be quiet. If at all possible keep gain to low but cross check with levels, making sure that you get a good strong sound signal on the input panel.

- Generally put **auto gain control (AGC)** off, otherwise microphone will seek sound and you may get a lot of hiss. However in a group meeting where there is a variance of voice levels you may find auto gain control useful.
• Lowcut (optional) if a strong wind blows into the microphone, other sounds will be affected by the sound of the wind. Sometimes the wind is louder than the sound you’re trying to record, making it impossible to get the recording you want. If this happens, try turning LOW CUT on. Because the wind sounds produce low frequencies, you can reduce the noise by cutting out the lower frequencies during recording.

• If recording voice, and you want to be unintimidating, place you recorder at a slight angle close to to the interviewee (lean securely on a small wedge of wood or place on a small tripod).

Audio Software

**Audacity** is a free sound program for recording and editing audio on a home computer. It is a very sophisticated programme and can do everything one would expect from a modern audio editor. One can install and run on Mac OS X and Windows.
http://audacity.sourceforge.net/

**How to Guides:**
http://en.flossmanuals.net/audacity/index/
http://en.flossmanuals.net/audacity/open-import-a-file/
http://en.flossmanuals.net/audacity/basic-editing/
http://en.flossmanuals.net/audacity/advanced-editing/
http://en.flossmanuals.net/audacity/exporting/

**Microphones and Proximity guide:**
http://vimeo.com/1080128

When recording think also about ambient sound, think of the materials in the space. Will they deflect or absorb sound? Heavy blankets or duvets can be used to dampen down sound reflection. Also remember to turn off auto gain control and adjust levels so they don’t peak or go to top of sound monitor (this causes distortion).

**More info on sound recording and sound as a field of art:**
https://sites.google.com/site/considersound/field-recording
DISTRIBUTION

It is a good idea to be mindful of your rights and details re ownership when subscribing to media sharing websites. Make sure to read terms of service etc.

Video Sharing
Vimeo is a recommended uploading option. It gives you a greater degree of control than youtube and you maintain the rights. You can also choose to share with specific people and password protect. Vimeo also has a nice set of guides (video school) for shooting and sharing as well as a video editing app to use on the fly in your mobile phone.
http://vimeo.com/
http://vimeo.com/videoschool

Youtube: the most popular video file sharing website
http://www.youtube.com/

Streaming:
http://www.ustream.com/, simple streaming software, free service will probably have ads, the subscription service will not.

Public Sound Sharing
http://soundcloud.com/

Print on Demand
Sites like Lulu or Blurb are suitable for small or once off print runs. You or a designer can design files offline using your own software or one offline using software provided by the site. Make sure to read their specifications and guides re setup and sizing.

Lulu  http://www.lulu.com/ When you publish using Lulu, you get a free isbn and listing on amazon.

Blurb  http://www.blurb.com

Comparison of Lulu and Blurb
http://www.imafish.co.uk/blog/pete/28-02-10/blurb-lulu-comparison-self-publication-services

Photobooks  http://www.snapfish.ie/snapfishie/photobook

Print on Demand newspapers
http://www.newspaperclub.com/
Web – Blogs – Social Media

Many current dynamic web sites are powered by content management systems. A blog can be set up in a few minutes using blogger, tumblr or some other service. Google also has a site building service which is a very quick way of setting up a site to collate resources. Wiki's are collective spaces for sharing info. You may need to think a little about rights, privacy etc when you use some of these tools.

For a more advanced website with one or more users, you could also investigate wordpress. It has customizable templates. This site, http://en.flossmanuals.net/wordpress/, explains the difference between wordpress as something you install on a webserver and wordpress.com as an easier solution for a beginner.
PRESENTATION TOOLS

Open Office: almost a carbon copy of Microsoft Office. This free open source program includes word-processing and presentation tools. Its native format is to save files as .odt but you can also save files as .doc /.ppt which are compatible with word.
http://www.openoffice.org/

Prezi.com: handy non linear system for planning and delivering presentations. You edit sequences online on a large canvas and deliver either online or export and deliver offline.
http://prezi.com/

Web 2.0 tools – Social Media Guides
Artists Newsletter UK has published a series of video guides to social media tools:

Blogging:
http://www.an.co.uk/knowledge_bank/article/981762/1346706

Twitter:
http://www.a-n.co.uk/knowledge_bank/article/1023782/1346706

Facebook:
http://www.a-n.co.uk/knowledge_bank/article/1171332/1346706
<table>
<thead>
<tr>
<th>Camera Model</th>
<th>Description</th>
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<tbody>
<tr>
<td><strong>Compact/Point and Shoot</strong></td>
<td></td>
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<tr>
<td>Compact cameras are small, light cameras that range from enthusiast cameras to simple point and click cameras. They do not offer interchangeable lenses.</td>
<td></td>
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<tr>
<td>Canon Ixus</td>
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| **Compact Bridge** |
| Compact Bridge cameras are 'bridge' the gap between DSLRs and compact cameras. They have good zoom function and feel more like a traditional camera. They do not have interchangeable lens but are of good quality. Lighter and more user friendly than a DSLR. |
| Canon Powershot Sx260HS |
| Nikon D9100          |

| **Bridge Cameras** |
| Bridge Cameras 'bridge' the gap between DSLRs and compact cameras. They have good zoom function and feel more like a traditional camera. They do not have interchangeable lens but are of good quality. Lighter and more user friendly than a DSLR. |
| Canon SX40Hs         |
| Nikon P5100          |

| **Compact System** |
| Compact System sensors size equivalent to DSLR but much lighter smaller camera body. Easier to use for a beginner. May not have the full range of manual features of a DSLR. However it has changeable lenses. |
| Price range approx €399-499 |

| **Cons** |
| - Limited range of manual functions. May be capable of video but sound may not be great quality. Some models |
| Canon SX40Hs |
| Nikon P5100 |

| **Digital SLR** |
| Digital SLR -digital equivalent to 35mm camera, manual control, changeable lenses, depth of field and large camera sensor. |
| Price Range €500-€800 |

| **Cons** |
| - Price, Bulky and heavy. Capable of video but sound may not be great quality. More expensive models may have microphone input. Due to weight a decent tripod with video head would probably be essential for video (approx €200). |
| Some Models |
| Canon 1100D |
| Nikon D8100 |

| **Models with external microphone capability** |
| Models with external microphone capability |
| Canon 550D |
| Nikon 5100 |

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As these are quite a major purchase, it may be worth trying them out beforehand. At least go to a camera shop and see what they are like to hold. Some camera shops also rent equipment and subtract price of rental from final purchase if you decide to buy. (Conn’s Camera’s Dublin)
WRITING AS A DOCUMENTATION PRACTICE

Sarah Searson, artist and consultant, [www.sarahasearson.com](http://www.sarahasearson.com)

Sarah Searson advised Create and WHAT with the development of [www.artsandhealth.ie](http://www.artsandhealth.ie) and developed with Clodhna Shaffrey [www.publicart.ie](http://www.publicart.ie) from 2009 to 2011. She has lectured in artists practice and policy at UCD and DIT and developed professional development programmes with Visual Artists Ireland and Dublin City Council. At *Documenting Arts + Health* she made a presentation on mediating practice for different contexts with a focus on writing which can be found at: [http://www.slideshare.net/harrietbadger/waterford-healing-arts-trust](http://www.slideshare.net/harrietbadger/waterford-healing-arts-trust)

Many Writing Contexts…… a creative process

- Part of the artwork
- Organisation of the artwork
- Mediation of the work
- Promotion of work communication
- Documentation of work as record
- Creating capital and legacy
- Documentation of partnerships, projects for co—funders
- Documentation for future contexts and application contexts
- Diaries notebooks – informing
- Essays positioning/ reflecting Archives
- Interviews – exchanging public and private
- Applications – revisit, reuse
- Project proposals
- Process notes – concepts

Organisation

- Project start-up.
- Development, management
- Project mapping – tracking, administration
- Communications methods - blogging, emails, letters, project statements, PDF type documents
- Writing becoming an integrated part of work process, and collaborative processes
- Writing – scripts, documentation of Art Process for publication
- Writing as a support to images and the context of those images
- Mediation of how is the text supporting the work
- Understanding of a context or practice
- Is this working to underpin a message?
Promotional releases – supporting communications through the stakeholders

Are you aware of what’s happening and how work is being represented?

How can writing really work for you? Creating capital particularly with regard to time and legacy.

With people centred work are you capturing a good scope and giving yourself time for this?

Documentation of work as Open access – using blogging and diary record as a method of access to project and as a document of record?

Do you understand the needs of project partners?

Are you writing for co—funders specific or contexts outside of the arts – education, healthcare etc.?

The writing is an act of mediating value beyond the scope of arts practices?

Documentation for future?

**Hints and Tips**

**Reasoning**

Why are you writing this statement, document, notice, blog etc?

What are the specific characteristics of the medium in which you are writing?

Focussing on why and what you want to say – you can fix how to say it.

Who will read this? Is it for artists, artists and a range of audiences, audiences or non arts people? Am I informing about something specific or general - e.g. something in total or in process?

Is it clear?

**Consideration of context**

Is this a public communication, semi-public or private?

Try to be rigorous about your understanding of placement.
Is this an Arts Council application, a residency application, if it’s the documentation of a project - who is this documented for?

Is it necessary to have much text and what text is useful for a particular context?

Be very clear that people read quickly- they will be scanning rather than deep reading.

When reviewing your documents they could be reading between ten and seventy others over an intense period of time.

Are they scanning your document for something that is of specific interest?

When you are deciding what information to include you must consider if it is relevant to everyone or just some. The most important element is to keep the art to the fore – and connected to who you are. Think about how and where to place technical or theory information. This allows those interested to have it on a close read - but keeps things interesting.

Documentation writing – for reports or books......Think about the writing style and tone; you can have a number of styles, and can bring in other ‘voices’ with quotes, texts and references especially in bigger reports, evaluations or documentary texts.

Think about what this communicates.

The third person - is formal, factual and reporting tone and depersonalised

First Person Personal - is observational, personal and confidential

First Person Participant - advocates, testifies and can seem objective if used well

Structure

When you’ve clarified what you're doing and considered your audience plan the structure of your document.

There is no convention other than what might work for you, gather a set of documents you like - the layout, the imagery, the use of references, captions, maps etc . Call it trailing rather than cogging!!

Even an email needs structure. They are often too general leaving the recipients unsure if they need to do anything in response or not. The example I showed is over structured so that the crucial information is not to the fore.
First think about what you need to say and then the order in which to say it.

From an arts perspective, keep that understanding of the practice to the fore. It is the priority.

Start with a short general intro and then drill down to the detail, linking topics where possible and clearly showing where new, unrelated topics start.

Really good contextual images can work very well, because the context is often with people or places that read as ‘every-day’ contexts - captions really support a document or text.

They move process ideas along. Mix it up. Cluster images.

I really like to keep things visual. You may find mind maps useful to help you plan your document. Another way is simply to write topics and sub-topics on post-it notes and stick them on a white board. You can move them around until you’re happy the structure works and then take a photograph with your mobile or just write them down. This is a good brainstorming technique if several people are working on a document together. I use a programme called Mind Genius and a programme called Dragon.

**Drafting**

When writing we often spend too much time struggling to get the right word or phrase and this breaks the ‘flow’. Write as quickly as possible - go back later. The words and sentence structure sound more natural if you do and will be easier to read. If you get stuck, mark the spot, skip over it and continue. Or just highlight - I have started to use the comment post-its. It’s often quite hard to write an overview, introduction or summary first so you might want to leave these until last. That might go for applications too - maybe get on with the Project Proposal and then get into the details of forms. Or vice-versa!

**Polish**

This is the bit where you get help. When you’ve written the first draft, you can now begin to polish it. Review for tone - this is especially important. How are your images working with the text?

How is it looking? What’s it saying to you? Is it too formal, too jargonistic, too first person?
Where you have struggled to find words for before will now be easier to write. You might notice little habits, repeating certain words, over explaining things or under explaining. There might be whole bits to delete or more images to add in. Look at each sentence. Does it say anything useful? Is it too long? Will a range of people understand it? Could some info go in as footnote?

Look at the words and punctuation. Are there any unnecessary words? Could you change some of the complex words for more familiar ones?

Have you overdone the passive voice? Have you eliminated common punctuation errors that would make your document look weak? Look at each paragraph. Does it describe a single concept or do you need to break it up with a header? Are the headings appropriate and are they consistent? Is there plenty of white space round the text? Is the layout working well?

**Tired Eyes v Fresh Eyes**

For formal documents, such as structured project evaluations or project proposals/ write ups, leave time even if it’s just overnight. With fresh eyes, you see more and you notice what is working well for you. A trick is to copy the document and change the way it looks. Make the font larger or smaller and print it if you’re used to viewing it only on screen. Just by making it look different and reading a printed page rather than the screen will make it appear fresh.

**Feedback**

Ask.. Find out.. Respond..

There are conventions within organisations and industries which may help you to know about, and make life easier in the future. Feedback helps you to understand a range of conditions.
Fundraising is a competitive activity. This guide by Lisa Le Feuvre introduces the main funding sources and offers guidelines to help make winning funding applications.

Introduction

Fundraising is a competitive activity – there are always more applications than there are funds available. This guide introduces you to the main funding sources and offers guidelines to help you make winning funding applications.

Fundraising

Trying to generate financial support for your project can be very time consuming. Developing an efficient method of sourcing funds will make the best use of your time – freeing you up to develop your actual practice – and will increase your likelihood of success. Securing funding is a process of: 1. researching sources. 2. making a case for your project. 3. making applications. 4. awaiting assessment. 5. hearing outcome. 6. working with funders if the application is successful.

Research

Always make time to do research on potential funders – you need to match what you are doing to the aims and objectives of potential funders. Keep a careful record of your research, as this will be useful for the next time you are looking to raise income. Take a note of all deadlines and ensure you have enough time to apply. Applications that have deadlines must be adhered to. Draw up a ‘hit list’ from your research – don’t waste your time on applying to sources which are unlikely to be successful. Instead draw up a top ten list of likely funders, and approach the top five, leaving the others as a contingency plan if you are unsuccessful.
Before applying it's important to establish:

• What the potential funder is interested in funding?

• What kinds of activity will it fund?

• What approaches will the potential funder expect?

• What kinds of funding does it offer? Eg start up funds, running costs, capital funding, project funding, core funding.

• Whether you are you eligible? (You might need to be a charity, or to be located in a specific geographical area, for example.)

• Whether you can complete your project within the required time period?

• Whether you have the financial and management skills, and can prove it?

**Funding sources**

The three main sources of financial support for arts projects are:

• public funding

• grant-making trusts

• commercial sponsorship.

These are covered on the following pages.

Public funding The Arts Councils of England, Scotland, Wales and Northern Ireland 6 offer funding schemes targeted across all art forms in a range of areas, including:

• individual artists

• projects

• organisations

• research & development

• arts education initiatives.

Visit the relevant websites for current information.

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6 For the Republic of Ireland, see [www.artscouncil.ie](http://www.artscouncil.ie)
Private companies support could be in the form of:

- donations
- advertising eg buying advertising space in your print material
- staff secondment (most common among large companies)
- corporate membership or entertainment
- media sponsorship, eg advertisement in return for promotion of that publication or journal
- sponsorship-in-kind – for specific or materials.

Companies will have specific reasons for sponsorship:

- To advertise a name or brand.
- To improve their public image.
- To make new contacts.
- To reach new client base.
- To give a good local image.

**Raising sponsorship**

Think about a price for sponsorship. This is difficult, so take the time to research similar sponsorship/donation arrangements. In your proposal say how much money you need, and offer a sliding scales of prices.

Sponsorship guidelines:

- Establish why the company will want to sponsor you – remember both parties need to benefit.
- Link the company's target market to your potential audience.
- State the advantages of involvement.
- Ask the company to sponsor a cost centre that is exciting or 'worthy' eg education or commissioning of new work.
- Think about what you can give the sponsor in return eg publicity, limited-edition artwork, special events, promotion of a product to a specific market.
• Treat sponsors as one-off assistance, but at the same time don't burn your bridges.

• Think local first.

• Plan ahead.

Include a cover letter saying what is enclosed with your proposal, how you found the company, your contact details. Give a specific day when you will call to follow things through. Always draw up a written contract following any verbal agreement. Make sure that all conditions of support are specified – it makes things much easier in the long run. Keep in contact with your local Arts & Business\textsuperscript{7} who look to connect companies and projects. They can also provide advice, and sometimes will be able to offer a matching scheme.

**Funding proposals**

You need to prepare your case for funding – funding is competitive, so demonstrate your project is viable, achievable and has long-term relevance to your practice, to audiences, and to the development of cultural practice. Try to define your project as an identifiable, unique project for which you have developed a practical plan of action. Your proposal must communicate:

• A demand for your project.

• How you fit into the funding criteria/profile of the funder.

• Why you are working with your chosen audience and artists.

• Who you are.

• Your goals.

• Your monitoring process.

• Detailed costs.

• Detailed time schedule.

• Sustainability – ensure your project is a comma, not a full stop.

You need to be clear and demonstrate that you are capable of doing what you are proposing.

\textsuperscript{7} For the Republic of Ireland, see Business to Arts, \url{www.businesstoarts.ie}
Some funding programmes will have application forms, others will not. Follow this format to make sure that you communicate the right information:

Introduction:

• How the project come about

• Justify your project.

• Introduce your time scale.

• Introduce partners.

About you:

• Remember the funder probably knows nothing about you.

• Describe your background and experience.

• Outline your current activities.

• If an organisation – describe your legal and financial status.

The project:

• What are your aims?

• What relevance does your project have?

• What do you hope to achieve?

• Who is it for?

The process:

• Time schedule

• Working team and roles.

• Location.

• Methodology.

Evaluation:

• How can you learn from your project?

• How can you measure if you met your aims?
Budget:

- What is your expenditure? (Give accurate costings.)

- Where is your income for this project coming from? (Try to show you have income coming from additional sources.)

Moving on:

- Make sure your project has a clear end.

- How will you move on from this project? Funders like to feel that their input will have a long-term effect – this will inspire confidence.

Good practice

- Ensure you have the full funding guidelines for each application.

- Analyse the funding criteria in detail before filling out forms.

- Always indicate why you are approaching each funder and adapt your case to the guidelines.

- Always type forms and application letters, and keep a copy for your own reference.

- Ensure any additional material is included, eg reference letters, equal opportunities statements.

- If visual material is requested make sure you follow the stated format and amount of material.

- Label each image, indicate which is the top and never send originals.

- Submit applications to the deadline.

- Wait to hear from the funder rather than pushing them for an answer.

Assessing applications

Funders will filter applications and will automatically reject those who do not fit. They will assess your application in terms of you fitting the purpose of the fund:

- Target/funding profile.

- Ability to realise the project.
• Quality of your project.

– and if they can justify their support. Any funder will need to have confidence that you can achieve what you set out to do.

Conditions If a funder supports you there will always be terms and conditions which will be outlined in the contract. Always make sure that you can fulfil your side of the contract before accepting the funds. Remember to always involve your funder and cosset the contact for future applications. Thanking sponsors and providing them with full documentation is essential. Most funders will ask for an evaluation report, and it is good practice to include this whether requested or not.

The writer

Lisa Le Feuvre is a lecturer, curator and SpacePlace trainer. She writes for a number of international art magazines, is Associate Lecturer in Art Management at Birkbeck College and lecturer at Chelsea School of Art.
Press releases are a presentation of facts, written for journalists in the hope it gets published. They are an opportunity for brands, businesses and arts organisations to reach their target audience through the media. They aim to tell the world about your interesting stories, anything from an arts product launch to a new appointment or award.

Sourced by Sarah Searson - www.sarahsearson.com

Press releases – Project Copy

Although the press release is seen as less important with the explosion of social media and the digital revolution transforming media as we know it, they can still be very effective at securing positive media coverage and are a great way to boost your profile and attract new customers or audience members.

Press releases can be written by yourself, someone within your company or an external supplier such as a PR agency or freelancer, and there are many common mistakes people make when drafting one. Here are my top 10 and how you can avoid making them yourself.

The title isn't working

The title of your press release is the first thing a journalist will see, so make sure it's concise, enticing and gives a good overview of your story. Make your title something that will encourage the journalist to keep reading. Avoid lengthy, detailed titles that go on and on and on... Keep it punchy. If you must use puns, make sure they are witty and avoid using clichés at all times.

It's written in the first person

If you read any news story online or in your local newspaper, you'll notice everything is written in the third person – unless we're talking about quotes from actual people, of course. There should never be any "We did this" or "I think that" written in the body of a good press release – you
You're not providing enough information

Don't make the assumption that a journalist will know everything about you, so make sure you include all the facts. Try to add a summary in your first paragraph, including where your arts organisation is based, the company name and the angle of the story. You wouldn't believe the amount of times I've had to look up where a company is based on Google, just so I can add it to their story on Creative Boom. Some journalists won't be as patient, so make sure you add all the information.

You're forgetting to add proper punctuation

If you're going to write a press release it's essential you use proper punctuation throughout. Journalists are time and resource poor these days, so make their job as easy and as hassle-free as possible by providing 'ready to publish' copy. That way they don't have to waste too much time double checking everything you've written. By supplying first-class copy, it will also gain you a solid reputation as someone who is reliable and provides quality press releases at all times – someone they'll want to publish stories for again in the future.

There's lifted copy from an internal newsletter or website

Copy written specifically for your own arts website or company newsletter will not work for a press release – it's likely to be written in the first person, be too self-promotional and won't have a journalist in mind. Don't be lazy by providing something that you've already used internally. Start from scratch and write your news story specifically for the newspaper, e-zine or magazine you'll be targeting. Aim to mimic their own style of writing.

It's not making the most of quotes

Once you've established an angle for your story, you should always provide one or two quotes from yourself or a spokesperson involved in the performance, project or event. But whatever you do, don't let these quotes go to waste. They are the only thing journalists can't change, so make the most of them by throwing in some strong key messages. Sure, the journalist might not use them, but don't repeat what has already been said elsewhere in the press release – use quotes as an opportunity to really sell yourself and your company. Keep them positive, upbeat and to the point.
There are too many CAPS

Something that really bugs journalists is the use of CAPS to emphasise certain names or words throughout a press release. For example, "CREATIVE BOOM is an online magazine for the creative industries" – it looks odd, a little sneaky and means the journalist has to go back through the entire release and change everything to lowercase. Avoid CAPS because you don't need to highlight your company's name; it will be quite obvious without.

It's too short

Short isn't always sweet. Although you never want to waffle when drafting a press release, don't make the mistake of not providing enough content. More than anything, a journalist will want to get all the facts so make sure you include as much information as possible. You can still be concise and stay on track but don't forget to include every little detail. If in doubt, consider the golden rule of Who, What, Where, When Why and How – ask yourself if you've answered all these questions before sending the release.

Your copy is too promotional

When you've completed your press release, sit back and read it through. Does it scream "Please buy tickets to our show!" or have you given a nice rounded overview of what the production or performance is? You see, although press releases are promotional, they are not advertisements – they are a presentation of facts, so keep it factual and use objective copy at all times.

There's too much over-hyped copy (exclamation mark!)

Copy that is littered with exclamation marks and wild claims about your exhibition, event or service screams spam and will only end up in a journalists spam folder. Avoid unnecessary adjectives because it will only read like an advertisement and that's something you'll want to avoid.

Those are just a few of the common mistakes people make when writing a press release. If you've got any of your own top tips, stories or ideas then please share them by commenting below. I always appreciate your positive input, so we can help as many other arts professionals and creatives as possible.
WEB CONTENT

Sourced at:  
http://blogcritics.org/culture/article/how-to-write-great-website-content/page-4/#ixzz1rjRaWBiB

Sourced by Sarah Searson - www.sarahsearson.com

Content is king they say. This has never been so true as it is when you are talking about web content. There is so much information available on the web these days that people expect information to be unique, timely and relevant. The content needs to be fast loading, clean and easy to read, easy to navigate and especially easy for the search engines to index.

This is the recipe for successful web content in a nutshell but getting from theory to reality is the part that most web sites miss. Going beyond the obvious — Good grammar, spelling and choosing a clean, clear typeface — there are many things that you can do to write quality content for your website. Here are a few to consider:

1) Make your content interesting. Don't just provide dry information and facts. Make it lively and entertaining whenever possible. Sell yourself, your services or your product. Use humour and make yourself likable. Put yourself into your clients shoes and try to write your content as if you were trying to convince yourself to buy, sign-up, or request your own service. What would make you buy your product?

2) Write about things and provide information that you know well. Do it quickly and efficiently so you get your message across fast but also make quality use of the time someone is spending reading your site. If you try to cover a large topic in a mediocre or unconvincing way, people will probably not bookmark and return or even worse they many not even finish reading and move on.

3) Keep your content short and sweet when possible. The first paragraph of your article is critical. If it's dull, boring and lifeless, your reader will surely move on. You must keep their interest right from the start and drive them to pick up the phone or pull out their credit card. On the web people like to get information fast and it better be good. Don't drone on for pages trying to sell and convince people. Give it to them straight and to the point and then if you feel that it might be beneficial to expand on your topic then do so. But never drag out a sales pitch. Allow your visitors to get the information they need and then if they want more you can always provide it.

4) Make your content load fast. There is nothing more irritating than a site that loads slow. There are many reasons for this and the reasons can sometimes be out of your hands like the user's connection speed, network
congestion, slow host server, etc. But overall you and your web developer have control over your content.

First off, the way your web developer codes and programme your page is very important. To the non-literate web person; First, CSS allows you to accomplish more with less and reduce the amount of code on your pages. The less code, the smaller the page size. Second, CSS is the accepted standard in web design as compared to visual mark-up HTML tags that will soon be deprecated and eventually will no longer work.

5) Provide content that is broken up into short paragraphs and short pages. People are much more able to digest content faster if the information is given to them in short bursts instead of long clumps of text.

6) Do not use images to replace text. They take longer to load, they really don't look much better, blind people can't read it and that text will no longer be searchable by the search engines.

7) Only underline links and make sure you have actual links underlined if the link is included in a paragraph of text. If you underline text to emphasize something but it is not an actual link, your readers will almost certainly be confused. The same goes for links that are not underlined. People may miss out on valuable information because they have no idea that the text leads to something more detailed or interesting.

8) Structure your text. Make use of bold headings, short paragraphs, bullet lists and tables if the information requires it. To better organize your thoughts, divide your article into sub-headings. Sub-headings make things easier to digest. Instead of tackling the entire article at once, try writing one paragraph at a time.

9) Use words in your content that people will search for. Search engines consider headings, page titles, bold and linked text to be more important and relevant and the precise wording of these sections of your content are extremely important.

10) Create a lot of links and use relevant keyword phrases as the link text. Ask other sites with similar content to link to your site and most important, tell them the text to use in the link.

11) Make good use of white space and allow your content to breathe. Don't allow text to butt up against graphic elements on your site or photographs, etc. Don't place too much emphasis on your navigation elements if content is important to your site. Allow users to easily read your message in a clean, uncluttered and — in the case of blinking text — non-irritating environment.
12) Write your own content. Use only content (pictures, text, videos, ...) made by yourself or with explicit permission, everything else probably infringes someone’s copyright.

13) Check and double-check your content. Use a spell-checker, and have someone check your texts for correct grammar. Some people are really turned off by those kinds of errors and it can cost you a potential sale or ongoing client. When in doubt hire a copywriter or even someone to proofread your own writing. You usually only have one chance to make that first impression and if you take your content seriously then a small investment in the services of a professional writer will be well worth your money.

14) Try to avoid placing banners at the top of your page. If you run a site that depends on advertising you might want to ignore this suggestion but for most sites, banners will instantly take your customers to another site other than your own and you will lose the sale. If you have to have banners or advertising on your site, limit the number of banners on your site to no more than two per page. One is ideal and try to make the advertising relevant to the content to add value.

15) Promote your content. The most important thing to remember is that content without promotion is well... just content. You need to get the word out that you have something important to say, get your site address in all of your advertising, get your site listed in search engines, write industry specific content that can be provided to other sites, and in general do everything you can to get people to your site where you do your selling. You can do a lot on your own but consider hiring a full time professional if your site is important to you. The money you spend will be returned tenfold (and I can guarantee it) if you follow the rules provided in this article.
EXTRACT FROM THE ARTS COUNCIL’S ARTS PARTICIPATION BURSARY AWARD GUIDELINES

Supporting material is a vital part of your application. Clear, concise and relevant supporting material will help assessors to understand your proposal. Support material must be submitted online unless explicitly stated elsewhere in the Award Guidelines.

You must include a current CV. Full CV(s) should be provided rather than short biographies. Each CV should identify relevant work or skills, e.g. information about expertise in a particular area of work, or information about exhibitions, performances or recordings. Each CV should be no more than three A4 pages in length.

If you are submitting music or sound based material please identify the tracks you want the assessors to listen to. All files should include track listings, names of performers, and instrumentation where appropriate.

If you are submitting images please ensure that they are clearly labelled and there is relevant contextual information. This might include details of the title and date of works, media and dimensions, where work was presented etc.

If you are submitting moving image work please provide relevant contextual information. This might include details of the piece, date, thematic/general comments, where it was presented, names of performers, how the work was financed (e.g. award, self-financed). Long pieces should be edited; no more than 3 extracts should be submitted.

Common mistakes to avoid when submitting materials documenting arts practice:

• inadequately labelled materials;

• no indication of the relevance of materials to your application;

• no list of works – this can lead to confusion over dimensions, media and context;

• no examples of your own work;

• too much irrelevant information (e.g. too many reviews). Be selective with what you submit. It is better to submit one high-quality example than a large amount of lesser-quality, irrelevant material;

• not enough information. Assessor will have no basis on which to make a recommendation;
• examples of old work. Assessors are interested in your recent or current work.

Other general advice to consider when making an application:

• plan your application well in advance;

• read the Award Guidelines thoroughly before you begin making an application;

• remember that several people will be involved in making a decision about your application – so make your application clear, concise and unambiguous;

• do not assume that the assessors will know you or your work. Treat each application as if it were your first;

• have a clear and realistic idea of what you want and how much your proposal costs;

• be selective with supporting material and ensure you include those items that are essential; have someone else look over your application before you submit it.
ART AS DOCUMENTATION: DOCUMENTATION AS ART

Summary of presentation by Alison Kershaw

Manchester-based artist, curator and consultant Alison Kershaw comes from a background of performance art, experimental film making and de-materialised artwork. Through a long career (which began as a cleaner in a mental health institution!) working collaboratively with communities, including people with mental health difficulties, Alison has been exploring the question:

‘Art as documentation, documentation as art - how do you convey a process?’

For her, in many cases the documentation of a creative process has become the product.

Effective documentation can be done simply. Alison illustrated how artist Annabel Nicolson captured the essence of an intimate and private performance back in the late 70s / early 80s through a single B&W image and a spoken account (see http://www.luxonline.org.uk/artists/annabel_nicolson/index.html).

Video and photography are immediate forms of documentation. Despite the digital revolution, Alison continues to document on slide as well as digitally where possible. The back-up of digital material is essential. For her, blogging has become another useful archive of her past work.

It is important to identify the audience for documentation. Is the documentation for the artist? Is it for the commissioner? Is it for the art world? Is it for the participants? What are the anticipated outcomes? What are the needs of the participants? It is not always the right thing for a participant to exhibit their work. Documentation must honour the practice of the artist and the participant or co-producer.

Alison discussed the complexity of collaborative practice. It involves a web of relationships relating to the context of the work, its policies and culture, the market of art, the people and the place. She often found herself working outside the conventional artworld confines, linking into political contexts and institutional space.

Her practice has prompted a number of ongoing questions in relation to documentation and the nature of collaboration:

Where is the art? Is it an image? Is it a conversation?
What is the moment of the art?
Is art a space to facilitate access to moments?
In terms of writing, installation, project, video, performance, what is the moment of exchange?
Alison sees her role as producing a creative space. How can this be shown in a gallery?

How do we broker the materialisation of the experience in terms of authorship?

And again, where is the art?

For more information on Alison’s work, see www.alison-kershaw.com
SUMMARY ACCOUNTS OF DOCUMENTING ARTS + HEALTH CLINICS

In the course of the Documenting Arts + Health workshop in April 2012, three round table discussions took place to tease out some of the points raised through the various presentations. Below is a summary of points discussed at those sessions.

Documentation Clinic 1: Use of multi media
Claire Meaney

Attendance: Cliona Harmey, Patrick Fox, Claire Meaney, Lucia Barnes, Sarah Fuller, Brigid Teehan, Martin Fahy and Sharon dipity Barker

The group were invited to raise questions about documentation via multi-media/ technology.

Issues were raised about writing proposals and the need to anticipate outcomes for funders before starting a project. It can be difficult to determine these. Unforeseen costs emerge as programmes develop such as framing for an exhibition. It was advised to put a contingency amount of between 10% – 20% of the overall budget into the original proposal.

Another issue raised was the recommended point in a project when documentation and ownership of artworks should be discussed. Sometimes artists take on the role as co-ordinator when delivering a programme and find themselves organising these things themselves. WHAT uses a template to assist programme planning between partners and artists which may be useful (see Appendix 2).

The group discussed the challenges and benefits of using Facebook/ Twitter. Social media can be a great tool to promote an event or a project but it can also come with a downside of making one’s private life public. Some people have two Facebook pages: the page for close friends and a professional page.
Documentation Clinic 2: Language
Emily Power

Present: Pauline Keenan, Marie Brett, Ciara McMahon, Tess Leak, Sarah Searson, Mary Grehan, Alison Kershaw

Writing is more engaging when it reflects the personality of the author. However, a level of professionalism must also be maintained.

Projects evolve as they progress. The act of writing creates a space for reflecting on this and re-aligning the process with the original core idea.

Applying for funding can be laborious, often appearing to have no reward. However the planning involved in writing an application can in the long run be time well spent. It is important to find a synergy between the criteria of the funding and an artist’s aims. Once the artist understands the conventions that they are working within, they can, over time, begin to agitate and alter them to accommodate their ideas.

Good documentation can have a powerful impact beyond the life cycle of a project. It has the potential to communicate an artist’s process to new partners.

In the case of collaborative and relational practice, a context is needed to appreciate an image and therefore well captioned images offer greater clarity.

Documentation is not always ethically appropriate. Some work especially that of an intimate nature, may not be made to be shared. On the other hand, without documentation how would people know about the work? Would there be a legacy? The decision of whether to document or nor can be as much the participant’s as the artist’s.

The motivation of stakeholders around documentation may vary. It can be challenging to harmonise all the motivations and expectations of all involved.
Documentation Clinics 3: Plenary session
Emily Power

Present: Pauline Keenan, Marie Brett, Ciara McMahon, Tess Leak, Sarah Searson, Mary Grehan, Alison Kershaw, Cliona Harmey, Patrick Fox, Claire Meaney, Lucia Barnes, Sarah Fuller, Brigid Teehan, Martin Fahy and Sharon dipity Barker

Documentation needs a clear purpose. An understanding of the end audience supports effective communication.

Oversaturation of information in contemporary society makes it difficult to discern what existing documentation is significant to our needs. Not all documentation is relevant.

Within the field of arts and health where much work is transitionary and ephemeral, documentation provides a record of work done and can make a case for it to continue.

The language of an art proposal should complement accompanying material.

It can be more difficult to write a succinct 500 word proposal than a long one. Within a small amount of text where word counts are severe, it is important to maintain absolute clarity and consistency of purpose, avoiding contradictions.

The Arts Council and other funders are reliant on artists and organisations to deliver their strategies. Therefore, when applying for funding, the artist / organisation needs to reference the relevant strategy with a view to establishing a reciprocal relationship between funder and funded.
APPENDIX 1 - SAMPLES OF CONSENT FORMS

Consent form to use images, photographs or quotes of anyone aged 18 years or over

We would be grateful if you would read and complete the below form and return it to the address given or workshop leader

Please print all details in the white space below except where otherwise stated.

<table>
<thead>
<tr>
<th>Your Name (Block Capitals):</th>
</tr>
</thead>
<tbody>
<tr>
<td>I understand that image(s) and quotes may be used for the following purposes:</td>
</tr>
<tr>
<td>Electronic and printed information, displays and exhibitions relating to the activity shown in the picture</td>
</tr>
<tr>
<td>Any similar campaign or related area</td>
</tr>
<tr>
<td><strong>For evaluation and publicity material produced by NAMED ORGANISATION</strong></td>
</tr>
<tr>
<td>I understand that the image(s) will <strong>NOT</strong> be used for:</td>
</tr>
<tr>
<td>Anything which may be viewed as negative in tone or that may cause offence, embarrassment or distress.</td>
</tr>
<tr>
<td>Having read the statement above, do you give your consent for image(s) / quotes to be used? (please put a tick in appropriate box)</td>
</tr>
<tr>
<td><strong>NO</strong>, I do not give my consent for image(s)/quotes to be used</td>
</tr>
<tr>
<td>Your Signature:</td>
</tr>
<tr>
<td>Date (Date/Month/Year):</td>
</tr>
<tr>
<td>Once completed, please return to:</td>
</tr>
</tbody>
</table>
Consent form to use images, photographs or quotes of a young person aged up to 18 years

Dear Parent/Guardian/Carer

We would be grateful if you would read and complete the below form and return it to the address below or workshop leader

Please print all details in the white space below except where otherwise stated.

<table>
<thead>
<tr>
<th>Name of young person (Block Capitals):</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of person responsible for the young person:</td>
<td></td>
</tr>
<tr>
<td>I understand that image(s) and quotes collected may be used for the following purposes:</td>
<td></td>
</tr>
<tr>
<td>Electronic and printed information, displays and exhibitions relating to the activity shown in the picture</td>
<td></td>
</tr>
<tr>
<td>Any similar campaign or related area</td>
<td></td>
</tr>
<tr>
<td><strong>For evaluation and publicity material produced by NAMED ORGANISATION</strong></td>
<td></td>
</tr>
<tr>
<td>I understand that the image(s) and quotes will <strong>NOT</strong> be used for:</td>
<td></td>
</tr>
<tr>
<td>Anything which may be viewed as negative in tone or that may cause offence, embarrassment or distress for the young person or their parent or guardian.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Having read the statement above, do you give your consent for image(s) / quotes to be used? (please put a tick in appropriate box)</th>
<th>YES, I give my consent for image(s)/quotes to be used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Signature of person responsible for the young person:</td>
<td></td>
</tr>
<tr>
<td>Relationship to the young person:</td>
<td></td>
</tr>
<tr>
<td>Date (Date/Month/Year):</td>
<td></td>
</tr>
<tr>
<td>Once completed, please return to:</td>
<td>Named organisation’s address/artist</td>
</tr>
</tbody>
</table>
## APPENDIX 2 – PROGRAMME PLANNING CHECKLIST

<table>
<thead>
<tr>
<th>Programme name</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Venue</td>
<td></td>
</tr>
<tr>
<td>Dates &amp; time(s)</td>
<td></td>
</tr>
<tr>
<td>Number of participants</td>
<td></td>
</tr>
<tr>
<td>Contact person</td>
<td></td>
</tr>
<tr>
<td>Partner organisation</td>
<td></td>
</tr>
<tr>
<td>Contact person</td>
<td></td>
</tr>
<tr>
<td>Contact details</td>
<td></td>
</tr>
<tr>
<td>Artist(s)</td>
<td></td>
</tr>
<tr>
<td>Contact details</td>
<td></td>
</tr>
<tr>
<td>Health &amp; safety designated person</td>
<td></td>
</tr>
<tr>
<td>Contact details</td>
<td></td>
</tr>
<tr>
<td>Project budget</td>
<td>Income</td>
</tr>
<tr>
<td>Programme aims</td>
<td></td>
</tr>
<tr>
<td>Methodology / activities</td>
<td></td>
</tr>
<tr>
<td>Date of briefing meeting</td>
<td></td>
</tr>
<tr>
<td>Date of interim meeting</td>
<td></td>
</tr>
<tr>
<td>Date of debriefing meeting</td>
<td></td>
</tr>
<tr>
<td>Supervision of artists</td>
<td></td>
</tr>
<tr>
<td>Performance indicators</td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
<td>--</td>
</tr>
<tr>
<td>Details of participants</td>
<td></td>
</tr>
<tr>
<td>Special needs of clients</td>
<td></td>
</tr>
<tr>
<td>Evaluation methods</td>
<td>Please attach any interview questions/questionnaires.</td>
</tr>
<tr>
<td>How will the project be documented?</td>
<td></td>
</tr>
<tr>
<td>Artistic outcome</td>
<td>Will there be an artistic outcome? Who owns this?</td>
</tr>
<tr>
<td>In the case of visual artwork, will this be for sale?</td>
<td></td>
</tr>
<tr>
<td>In the case of sale of artwork, what is the financial agreement between the organisation, participants and the artist/artists?</td>
<td></td>
</tr>
<tr>
<td>Is there a signed agreement? Whose are the signatures of the agreement?</td>
<td></td>
</tr>
<tr>
<td>Exit strategy</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 3 – BIOGRAPHIES OF FACILITATORS OF DOCUMENTING ARTS + HEALTH

Alison Kershaw is a visual artist. She trained at Falmouth school of Art, and shortly after began to work as an artist within a large local residential mental institution, Budock hospital.

In 1988, she took up a post within the Manchester Mental Health Service, as part of a team of non-medical professionals working in community bases with people with "enduring mental health illness". She left the NHS in 1993, to work as a freelance artist in residence in a community project in central Manchester.

Alison now works as an artist, curator and consultant - and retains her base at St Luke’s Art Project, which she sees as her major work of art. She makes commissioned projects herself, often collaboratively. The interactive nature of her practice manifests in a variety of forms, from physical objects or installations to the documentation of creating a new organisation or developing exhibitions or events in different environments. [www.alison-kershaw.com](http://www.alison-kershaw.com)

Cliona Harmey is an artist and lecturer. Recent work often combines sculpture with newer technologies. She worked for a number of years on IMMA's artists panel and has worked as a workshop facilitator in a variety of settings including healthcare. She studied sculpture at NCAD, Hdip Computer Science at UCD and has a MA in Visual Practices from DLIADT. She is based in Dublin and works at the Media Dept at NCAD. Recent projects include ‘Quantified Self’ in collaboration with Shimmer medical devices firm at The Lab, Dublin, ‘Unbuilding’ at Mermaid Bray, & eMobilart International Media Residency. [www.clionaharmey.info](http://www.clionaharmey.info)

Patrick Fox is the new Executive Director of Create Ireland. Create is the national development agency for collaborative arts in Ireland, supporting artists and communities. Create supports artists across all artforms who work collaboratively with communities in different social and community contexts, be they communities of place or communities brought together by interest. Prior to taking up post at Create, Patrick was the Programme Manager at FACT (Foundation for Art & Creative Technology) in Liverpool with a key responsibility for Collaboration and Engagement. Patrick ran their successful Community Programme and as part of FACT's core work he directed the community, health, innovation, social media, youth and education programmes. Amongst his many programme responsibilities, he was also instrumental in developing social media and digital citizenship strategies. During his time at FACT, he also commissioned leading UK and international artists and represented the organisation internationally. Patrick has been key to developing an Arts & Health strategy for FACT, with a dynamic off-site programme, and key
cross sectoral partnerships within the health, social housing and regeneration sectors.

Born in Dublin, Patrick graduated from Dublin City University with a BSC in Multimedia and holds a Masters in Cultural Leadership from Liverpool John Moores University.

Patrick is also a member of the board of Axis, the UK online resource for contemporary arts.

www.create-ireland.ie

Mary Grehan is an artist, curator, writer and arts manager. Having graduated from NCAD (1988) and UCD Arts Administration Studies (1989), she has been working as an arts manager/curator in social contexts since 1989. She was the first curator at the National Maternity Hospital in 1994, the first Artistic Director of Tallaght Community Arts Centre, (1995 – 2000) and is currently Arts Director of the Waterford Healing Arts Trust. Mary has lectured in professional practice at IADT (1999 - 2001) and WIT (2003) and has also worked as a freelance arts consultant. In 2005/06 she completed a Masters research study (with distinction) at the University of Central Lancashire entitled Mind Where You Look which took the form of a comparative study between an acute hospital and a gallery as sites for viewing art.

www.waterfordhealingarts.com
www.artsandhealth.ie

Claire Meaney is an artist, curator and arts manager. She has been the Assistant Arts Director at the Waterford Healing Arts Trust since 2007. She has a BA in Fine Art, DIT (2002) and a Certificate in Youth Arts, NUI Maynooth (2006). In 2010 she completed an MA in Arts and Heritage Management, WIT. Her minor dissertation is titled The Artist’s Perspective of Making Collaborative Art in a Hospital Context in Ireland. In 2010, she was awarded an Arts & Health Bursary Award from the Arts Council to develop her arts participation practice. Claire is Project Co-ordinator/ Moderator of artsandhealth.ie.

www.waterfordhealingarts.com
www.artsandhealth.ie

Sarah Searson is a curator and policy advisor. She has worked extensively with public authorities in Ireland advising on policy and practices. Currently she is working with The Grangegorman Development Agency. Details of her writing, projects, lectures, and curation work can be found on her website.

www.sarahsearson.com