Community Involvement
in
Museums, Archives and Libraries

Toolkit
for
improving practice

Developed by COGS
for
Yorkshire Museums Council

C O G S

Communities and Organisations
- Growth and Support

*re:*source The Council for **Museums**
Archives
and Libraries

YORKSHIRE
MUSEUMS
COUNCIL
SERVING MUSEUMS AND
GALLERIES IN YORKSHIRE AND
NORTHERN LINCOLNSHIRE

COGS

Community Involvement

in

Museums, Archives and Libraries

Toolkit
for
improving practice

Developed by COGS
for
Yorkshire Museums Council

COGS

CONTENTS

COGS

Introduction to the toolkit

"If social inclusion policies are to be fully effective, it is vital that individuals and representatives from excluded and community groups, are involved in developing, introducing and monitoring the service. Establishing and maintaining these links is time consuming, but every opportunity should be taken for fostering community consultation and partnership." (Libraries For All, DCMS.1999.)

Background

Yorkshire Museums Council (YMC) has been working with a range of agencies to explore and enhance the capacity of museums, archives and libraries to involve communities in both the planning and the delivery of services. In Summer 2001, YMC contracted COGS (community development consultants) to develop and produce a practical guide and resource about community involvement specifically focused on the context of museums, archives and libraries. This contract was part of a wider Access and Learning project that also included a skills and training audit, the drawing together of some examples of practice and research around Friends and support organisations. These pieces of work are written up in "Open Doors, Open Minds" and "Friends Like These", published by YMC alongside this toolkit.

"Community Involvement in Museums, Archives and Libraries" was developed through:
- application of an existing framework (Active Partners),
- research,
- sector based workshops,
- piloting of draft materials by staff in museums, archives and libraries.

The timescale has been fairly short and this toolkit is intended to be a starting point for a developing resource.

The toolkit is aimed at people working in the sector who want to enhance community involvement. We hope that the toolkit will not only be used by those who are themselves directly engaging with communities but by others particularly those operating at a senior management and strategic level. While innovative approaches to community involvement are often spearheaded through limited term projects, sustainability depends upon a strategic approach to community involvement.

The aim of the toolkit is to provide a practical resource to help improve practice around community involvement. You can use the toolkit to evaluate community involvement in past work, assess and review current work and plan future developments.

Guide to the sections

Introduction to community involvement

The purpose of this section is to explore some of the initial considerations when working with communities. These include such issues as: what is meant by 'community'; principles of involvement; levels and phases of involvement; and approaches and methods.

Introduction to the guidelines for museums, archives and libraries

This short section introduces the 'sector specific' guidelines that have been developed through the workshops with staff from museums, archives and libraries. There are thirteen guidelines, or outcome statements, from which you are encouraged to select those that you particularly need to focus on. The introduction provides guidance on how to apply the guidelines to the process of or planning, review and evaluation.

The guidelines in detail

This is the longest section of the toolkit providing detailed practical ideas and suggestions for each of the thirteen guidelines. There is a brief explanation of each guideline followed by a question for consideration, suggested indicators of progress, ideas for practice and examples of practice from within the sector. Each guideline also has a page for you to make notes when relating it to your own work.

Appendices

The appendices include other information and resources e.g. contact details for the examples of practice, a glossary of terms, useful organisations and books etc.

What do you think?

This toolkit is a resource that can be updated and improved. Please tell us what you think and give us your ideas and suggestions for further contents. There is a feed back from at the back of the toolkit for you to fill in and return to YMC. Please use it.

We hope you find this toolkit a useful first step.

Introducing Community Involvement

What is 'community'?

Community is most often used to mean a geographical community in which people live. It is also accepted that community can be used to mean people with a common interest or perspective. For the purposes of these guidelines community is understood as both geographically based e.g. around neighbourhoods, and as identity based e.g. in relation to age, race, gender, educational needs. As Appendix C illustrates staff in the cultural heritage sector work with a range of communities. There is therefore no one homogeneous community. This has significant implications for consultation and participation.

Working with communities

'Community' is seen as a good thing and there are policies and programmes coming out of most government departments instructing agencies to work more closely with communities. Whilst this is a very positive move, there is little guidance on the roles that staff in different agencies should play and little advice around the complexity of community involvement.

It is hoped that people working in museums, archives and libraries, whether employed by public or private sector agencies, will want to meet the challenges of community involvement and to further the work of involving existing and potential users in service development. However, it is recognised that any work to involve communities in a meaningful way is additional to many people's core tasks and is likely to require a broader range of knowledge and skills. The aim of these materials therefore is to help you to develop an understanding of what community involvement is all about so that you can locate the work you are doing within a strategic framework.

Principles of involvement

There are certain principles that we feel should underpin any community involvement work you engage in. These include:

- The necessity of understanding the community/communities you are working with – composition, needs, priorities, tensions, strengths, existing networks etc

- The need for partnership working and resourcing of participation at all stages of the process and the need for recognition of long term involvement

- Sensitivity around accountability and representation structures – building effective groups/structures that strengthen communities rather than divide them.

- The need for a range of wider (formal and informal) ways in which people can participate - creating some community ownership and control.

- The need for clarity and recognition of influence e.g. evidence that communities have been heard.

- The recognition that people participate from a variety of starting points and cultural experience and that this has implications for how people learn and contribute.

Levels of community involvement

Different strategies can be used to promote involvement. It helps to think about the level at which you want to involve people, recognising that this may change over time. The diagram below identifies four levels.

Levels of participation		
High ↑	**Participation** - in planning - in service delivery	The full involvement of groups, individuals and organizations in all aspects of planning or service delivery
	Involvement	The occasional participation of groups, individuals and organizations in some aspects of partnership planning or service delivery.
	Consultation	Gathering the views and comments of individuals, groups and organizations on partnership plans and/or services.
↓ **Low**	**Information** - active (e.g. meetings/presentations) - passive (e.g. leaflets/newsletters)	Informing individuals, groups and organizations on partnership plans and activities.

Appendix A (ii) gives a pro-forma linked to the above diagram to help you to plan your work effectively.

Another way of thinking about this is to consider the roles you want people to play in your activities, project or service. The five roles framework (CDF 1996) is helpful here.

Consider whether you want communities to be involved as:
- Beneficiaries and users of services
- Consultees and representatives of opinion
- A focus for general activities
- Deliverers of service and generators of development
- Potential long term partners

The level of support and learning people may require will depend upon the level at which they become involved. For example, if people are solely involved as beneficiaries and users of services, then they are likely to need up-to-date information on the services and facilities available whereas if you are trying to involve people themselves as a source of general community activity then they may need to learn group work skills, be linked into relevant networks and be provided with some specific training around working with communities and other agencies.

Phases of involvement

Communities are complex and individuals within groups and communities may have different perspectives and agendas. Conflict within groups is always a possibility. You will need to think through what you are aiming to achieve, consider some options, and plan what should happen.

➲ **Beginnings**
The phase at which something triggers the need to involve people, and you start to think what that involves.

➲ **Planning**
The phase when you think through the process, make the first contacts, and develop an approach.

➲ **Involvement**
The phase in which you use methods and techniques to involve people.

➲ **Sustainability**
What happens in this phase will depend very much on the level of participation - you may be reporting back on consultation, or at another level setting up partnerships.

Before starting an involvement process it is important to reflect on the role you have - the 'hat' you are wearing. The way you act may be influenced by how far you control resources, how decisions are made within your service and to whom you are answerable. People's attitudes to you will certainly be influenced by the role and power they think you have.

Community involvement - points to bear in mind

It is essential to clarify the purpose of participation - because that will determine who benefits and how.

Here are a few pointers to consider as you work through the involvement process.

♦ Bare in mind that people have limited patience and attention spans: how will you deal with long development times?

♦ Be sure everyone understands the constraints: what the process will **not** achieve for them. Unrealistic expectations can only lead to disillusionment.

♦ Be realistic about what can be achieved with the time and resources available. Don't underestimate people. Give them tools to manage complexity, don't shield them from it.

♦ Divide the activities/learning/issues into bite-sized chunks.

♦ Start with people's own concerns and the issues relevant to them. Don't superimpose your own ideas and solutions at the outset.

♦ Help people widen their perceptions of the choices available and to clarify the implications of each option.

♦ Build in visible early successes to develop the confidence of participants.

♦ Continuously review and widen membership. As new interests groups are discovered how will they be integrated into the process?

♦ Help people to build their understanding of complex and remote decision processes which are outside the delegated powers of the participation process but which are affecting the outcomes.

♦ Nurture new networks and alliances.

♦ Plans must be meaningful and lead to action.

♦ Build in opportunities for reflection and appraisal.

♦ Make sure people are having fun!

(Taken from D Wilcox 'Guide to Effective Partnerships')

Access to involvement

There are often barriers to people becoming involved – some of these may be obvious in hindsight but are easily forgotten in the planning process! Below is a checklist.

- Timing. Is this convenient?

- Place. Do people feel comfortable about the venue?

- Childcare responsibilities. Should a crèche be arranged or childcare costs be covered?

- Age. Should you go to meet children, young people, older people at schools, clubs etc. - rather than expect them to come to your meetings?

- Formality and literacy. Will people be put off by the style of meetings and expectation of high levels of literacy and confidence?

- Cultural/racial issues. Should written information be translated? What cultural factors might be relevant to the timing and place of meetings, and provision of refreshments?

- Disability. Is the building accessible? Should a signer be provided at meetings?

- Poverty. Should expenses be paid to allow people to participate?

And don't forget, access is about more than making it easy to meet or understand materials. For example do `community leaders' reflect the interests of those they may claim to represent?

A community involvement approach

The following is a checklist for community involvement practice developed by someone working in the cultural heritage sector.

- Identify the community groups you are going to work with
- Be honest about what is possible
- Find some key contacts in the group/community who is interested in working with you
- Arrange a meeting with the group/community or invite them into an event
- Get to know them and try to establish some trust between you
- Build up working relationship
- Ask them what they would like
- Contact groups within the community – facilitate discussion of services and facilities and show that their suggestions are valued and their needs are recognised.
- Hold some general consultations e.g. citizens panel, questionnaires, focus groups, meetings and workshops etc
- Establish a community panel/group for a regular and ongoing relationship, consultation, partnership, and evaluation.

Making links

As stated above, most people working in the cultural heritage neither have the time nor specific training and skills to undertake community development. However, you do have lots of other knowledge and skills to share and by working with others you can help to make the sector more open, welcoming and relevant to people's needs.

The kind of people you might want to work alongside, or form partnerships with, could include:
- Community (development) workers
- Regeneration workers
- Community education workers
- Health visitors
- Youth workers
- Community arts workers

These people may be located in a variety of settings including the local authority, council for voluntary service, local voluntary sector organisations, Primary Care Trusts/Groups, in Sure Start Projects, in Health Action Zones, in Sure Start Schemes, in SRB (Single Regeneration Budget) schemes.

Working in partnership with other agencies is not only about bringing together complementary skills but also developing a more co-ordinated approach to community involvement which avoids duplication and maximises the use of resources such as information about communities, community contacts and networks. Many funding bodies will look more favourably at initiatives at projects that demonstrate a collaborative approach between agencies and with communities. Effective joint or partnership working is not however always easy and tensions can easily arise. It is important to initially spend some time discussing the purpose of joint working and how you will work together in order to ensure that there is clear agreement at the outset about what you are doing. This includes:

What are your aims and rationale for working together?
What each of you is bringing to the achievement of these aims?
What will be the respective roles and responsibilities of the different people / agencies involved?

Introduction to the Guidelines

On the following pages we have provide a set of guidelines specifically focused on developing community involvement in the Cultural Heritage Sector. These are based upon ideas developed through a series of workshops held for staff in the sector.

The guidelines are related to three key strategic themes that need to be addressed in order to increase community involvement in the sector.

1. **Inclusivity** – ensuring inclusive and equal access to involvement.
2. **Capacity** – building understanding, skills and knowledge across all partners.
3. **Influence** – ensuring community involvement leads to change at both a strategic and operational level.

In relation to each of these themes we provide a number of outcome statements or 'guidelines'. These describe what you might be seeking to achieve either as a process or outcome of effective community involvement. There are thirteen guidelines in total.

You can use the guidelines relevant to your work to help you to:
- Evaluate community involvement in past work
- Assess and review current work
- Plan future developments

To further help you in doing this each guideline is accompanied by:
1. A brief explanation/rationale
2. A question to help you consider what needs to be addressed/what action you can take.
3. Some suggested indicators of progress
4. Ideas for practice
5. Examples of practice
6. Notepad - you may wish to use the worksheets in Appendix A here.

The purpose of the guidelines therefore is to provide a framework for your own planning and reflection. They may not all be relevant to your own situation and/or the achievement of some may be outside your own control. All the guidelines are important however and ideally all should be addressed by the sector as a whole.

Guidelines for museums, archives and libraries

I N C L U S I V I T Y	1. Equal opportunities/social inclusion policies are implemented. 2. Community involvement is enhanced through implementation of the service access policy. 3. Real and perceived barriers to access are broken down 4. A range of community needs is reflected in service provision.
C A P A C I T Y	5. An "in service" organisational policy for community involvement is in place. 6. Staff are trained and motivated to work with different groups as part of their personal and professional development. 7. Communities (and individuals) are empowered through involvement in the cultural heritage sector. 8. Museums, archives and libraries are recognised by communities and other agencies as learning centres. 9. Core funding is provided for sustained provision. 10. Evaluation is undertaken in order to continually improve practice.
I N F L U E N C E	11. Communities are enabled to participate in service planning and development. 12. Mutually beneficial partnerships are developed across the sector domains and with other agencies. 13. There is two-way communication and dissemination of information between services and communities.

COGS

The Guidelines in Detail

Inclusivity

-

ensuring inclusive and equal access to involvement

The guidelines contained within this theme are all about recognising the diversity of communities, widening access to services and addressing the issue of inequality. Many of the barriers to community involvement relate to inequality of opportunity. An understanding of these, of the degrees of confidence and power to participate, is crucial in creating equal access. An opportunity for one person may be a barrier for another.

1. Equal opportunities/social inclusion policies are implemented.

Equal opportunities policies should enshrine public recognition of, and commitment to addressing, equalities issues. The process of working up a policy needs to be as inclusive as possible to enable the development of understanding. Policies will include a statement of intent, and commitments in relation to employment, volunteer recruitment and support, governing body membership, and accessibility of procedures and services.

Key consideration

In what ways can you use the equal opportunities/social inclusion policy to improve practice?

Indicators of progress

- The policy is a working document that staff within the sector understand and relate to.

- The policy is monitored for effectiveness and the content is periodically reviewed by service providers to ensure relevance.

- Training and support around equal opportunities and anti-discriminatory practices and the development of appropriate policies is provided

Ideas for practice

- Undertake some research to find out what the policy is actually called and where it is located – is it hidden within another document?

- Stimulate internal and external; sharing of experience and training provision in relation to implementation of the policy.

- Identify who is responsible for developing and writing these policies and find out how others in the organisation (and outside) can influence them.

- Organise training to explore what equal opportunities and social inclusion really mean. Involve as many as possible to encourage a holistic approach and positive attitudes.

Examples of practice

- ✓ "Making the Dinosaur Coast accessible for all" Project, (a Scarborough Museums and Gallery project). Scarborough Borough Council is 'committed to the provision of high quality services in a way which is available to all'. The aim of the Dinosaur Coast project is to proactively deliver equal opportunities by targeting socially excluded audiences – children, young people and families from socially excluded communities and Disabled people. The most deprived wards in the project area and rural communities will be targeted with publicity and staged events. Events will be held at popular locations visited by a range of people (e.g. the beaches of the coastal resorts). Wherever possible events will be held at locations that are fully physically accessible.

- ✓ 'Forged: Making History in Sheffield' is a social history project funded by the HLF Museums and Galleries Access Fund with the aim of providing equality of access to Sheffield galleries and Museums Trust's cultural services and resources. In order to achieve this the Trust recognises that strategies will have to be implemented that ensure that a commitment to practice and attitudes that ensure equality of access exists at all levels and in all areas of work.

- ✓ Kirklees Community History Service is committed to responding to and representing the cultural diversity of the borough's population. Approximately 11% of the population of Kirklees is made up of ethnic minorities, and 22% of pupils in the borough's schools are from ethnic minorities. Ten years ago contact with ethnic minority communities was largely the responsibility of one museum outreach officer, now it is the collective responsibility of four teams within the Community History Service. To encourage access to the museums the service concentrates on outreach projects and work with schools. They also target people living in areas with high levels of social and economic deprivation, and in places distant from museum sites and poorly served by public transport. The emphasis of their work is on promoting the sharing and exchange of skills, knowledge and experience amongst different ethnic groups.

- ✓ The 'Sobriety' Project (The Waterways Museum and Adventure Centre in Goole) has an equal opportunities policy which covers physical access, access to learning opportunities, access to volunteering, access to employment, monitoring, and staff and volunteer training. Equal opportunities is an agenda item at all staff meetings. Examples of implementation of their policy include paying for childcare for students with young children, running children's clubs during school holidays so that parents can attend courses, adapting the museum site and all the boats but one so that they are wheelchair accessible, and use of a portable hearing loop.

2. Community involvement is enhanced through implementation of the service access policy.

Access policies are designed to ensure that there is a wide-ranging audience making use of the resources (collections, staff, buildings and information) held within museums, libraries and archives. Policies should cover both physical access e.g. access for Disabled people, people with prams, proximity to public transport, as well as intellectual access – people feeling confident to use services and recognising the value and relevance of different services. It is hoped that new users of services will then in turn be able to influence future provision.

Key Consideration

How can you ensure the widest possible access to the service?

Indicators of progress

- The policy is a working document that staff within the sector understand and relate to.

- The policy is monitored for effectiveness and the content is periodically reviewed by service providers to ensure relevance.

- There are regular forums for sector staff to discuss and share practice around initiatives aimed at increasing and widening access.

- Access and developing audiences is a shared responsibility across the organisation.

- Service managers are willing to try out new ways of working.

- There is increased and repeat use of facilities and services

Ideas for practice

- Explore who is responsible for writing, revision and implementation of the policy.

- Develop methods of helping people to understand the relevance of the access policy to their work. Work with colleagues to ensure that it is as wide reaching and effective as possible.

- Joint working with other departments/sectors/agencies can help to achieve a shared responsibility; it helps to make others aware of what you can provide and they may have useful community contacts and supply you with an audience of 'non-users'.

Examples of practice

✓ Doncaster Museums Service has developed a very clear Access Policy with aims and proposed actions for 2001-04. These include proposals for reflecting the diversity of the local community and developing sustainable partnerships. An Access working group is monitoring progress in achieving objectives included in the access policy.

✓ York City Council's Library Service produces an Annual Library Plan with a list of service objectives (tied into the City's corporate objectives) which are about improving access (see 5 for more details). In 2001 they ran a Family Learning weekend that was geared around concept of inclusivity. The planning of the weekend involved consulting with information, guidance and advice organisations and service users. Funding came in the form of free support from Leisure and Arts and Education departments. The main library opened specially on the Sunday. In 2002 it will be part of a bigger initiative.

✓ Calderdale Museums and Arts Community Outreach and Access Programme is funded by the Heritage Lottery Fund and employs a Schools Outreach Officer and a Community Outreach Officer. One of the officers is part of the Calderdale Museums and Arts strategy team, and she is consulting with members of staff about how they would like to see the education provision of the service develop.

✓ 'Forged: Making History in Sheffield' aims to increase access to museums by:
- devising a marketing strategy that ensures that people are better informed about the service provided
- consulting with community members about their particular needs and desires of the service and feeding comments into development plans
- connecting with people of all ages and from all walks of life in order to collect or create materials that tell the stories of their lives and the area that they live in. The stories will be brought together in a participative, community led exhibition at the City Museum from February 2003.

Groups and individuals will be invited behind-the-scenes at the museum to select objects for the existing collections to tell their own stories, providing their own interpretation, thereby re-appropriating them for themselves. Throughout 2002 and 2003 a number of community events and displays will be organised to celebrate the heritage of local people.

3.   Real and perceived barriers to access are broken down.

People may be prevented from accessing services through 'real' barriers such as the physical inaccessibility of buildings, opening times which are inappropriate and charging polices as well as through perceived barriers such as a sense of services being 'not for us' (too 'intellectual'), and a lack of understanding of what is on offer.

Key Consideration

What are the barriers to involvement and how can you help to break them down?

Indicators of progress

- Services are being used more frequently.

- Increasing numbers of people, from communities previously under-represented, are accessing services.

- Opening hours reflect the needs of communities.

- Access to specialist collections is opened up.

- Services are offered on an outreach basis i.e. beyond the building.

Ideas for practice

♦ Market research has an important role re identifying barriers.

♦ Good marketing and PR do increase visitor figures, profits and hopefully budgets. People need to be given reasons for using services e.g. what's in it for them and why should they use the service.

♦ Outreach work helps to break down barriers - a permanent core funded outreach service that develops long term relationships with community groups can make a huge difference to people's perceptions about what is and isn't for them.

♦ Cafes can help to make buildings more friendly and welcoming.

♦ A more flexible approach can encourage more people to see the service as a resource. Workshops for specific target groups could be held during what are normally 'quiet' times, informal evening sessions can provide greater opportunities for social interaction, and sites can be for made available for other purposes e.g. weddings, children's parties etc.

♦ Identify possible sources of advice and funding for overcoming physical access issues e.g. there may be a designated local authority Access Officer.

Examples of practice

✓ The Ferens Art Gallery in Hull and SEA Productions and Animation ran a social inclusion project entitled "Open Spaces" in 2001. The aim of the project was to engage 'hard to reach' young people in a variety of arts. The project was funded by Yorkshire Arts and cost £10,000. Twenty-five young people participated in the project, which ran at the Gallery over six days. Of those recruited, 47% had never been to the Ferens Art Gallery before, citing reasons such as they thought it would not interest them and that they felt unwelcome / unnerved. 75% said they would visit again. Referral agencies provided active support and encouragement throughout the entire project, enabling project workers to concentrate on delivering the workshops. The Gallery's Education Officer was also present throughout the whole project to offer advice, information and support in relation to the Gallery. Each young person was given the opportunity to get involved in dance, drama, video, music, performance, 2D art, collage, digital photography, digital art, animation and editing. Each discipline used the Gallery's collection as a starting point for ideas.

✓ The 'Travelling Trunk' initiative (Dales Countryside Museum) aims to increase awareness and open 'communication routes' with local communities. The museum had identified the need to make contact and develop projects across the Dales because of a perception (highlighted at a Friends meeting) that it was just a Wensleydale service.

✓ The Viewfinder project in Rotherham was designed to increase access to a collection of 20,000 local photographs. Images were scanned and made available on workstations (designed to meet the latest disability guidelines) in the archive service, a local museum and five community libraries.

✓ Wakefield Museum, in partnership with the Early Years partnership and Libraries is initiating a heritage lottery funded project "vehicle to social inclusion" to provide transport for socially excluded under 5's and over 55's to attend workshops at the museum.

✓ Barnsley Rightstart project provides literacy and numeracy support to parents in libraries. A free crèche is provided whilst the sessions are in progress.

✓ Kirklees "Separate Sense" project was aimed at non-users of museums. The project centred around a group of young South Asian women who were involved in producing a video installation and exhibition about their families and their ethnicity. The exhibition began at Bagshaw Museum, Batley then toured local venues in Kirklees. It was funded by the Regional Arts Board (£8,000). 26,000 people accessed it over six months. Next year a project with Asian and Irish communities is planned.

✓ The Sheffield Galleries and Museums Trust recognises that real barriers exist that prevent people from benefiting from its services and would like to address this. One of the aims of the "Forged: Made in Sheffield" Project is to ensure that people who often face barriers e.g. due to bad health, lack of education, low incomes etc can get involved.
The view that 'museums are not for the likes of us' is discussed with project participants during initial project sessions and visits to sites. Programmes of activity are devised to combine activities held in community venues with those in city centre museum sites. The project will test the assumption that we need to go

out to people before they will come in to us. Transport and child-minding fees have also been built into the project budget.

✓ Doncaster Archives organised local history mornings in different parts of the borough. These gave the library and information services an opportunity to create a greater sense of understanding of its services within different communities. Qualified members of staff were on hand to answer questions and build up a sense of trust and understanding with individuals and community groups. The sessions were run in conjunction with a digitisation project which allowed the community to build a database of local history sources – making them more widely available.

✓ "Making the Dinosaur Coast accessible for all" Project, Scarborough is aimed at audiences that do not have ready access to the region's natural heritage, specifically: children, young people and families from socially excluded communities and Disabled people.

✓ "Making Sense" is a project run by Scarborough Borough Council which involved artists working with people with disabilities to create four large scale artworks, inspired by the natural history collections, to stimulate the senses. The project was funded by the Regional Arts Lottery Programme.

✓ North Lincolnshire Museums found that physical access and poverty were barriers for many potential visitors to the service's museums. In response to this the museums ran open days, providing free transport to each museum and workshops geared specifically towards the audience (mainly young families).

4. A range of community needs is reflected in service provision

Different services will have groups of users they want to target to become more involved. These will vary depending upon the service e.g. they may include specialist interest groups or they may be communities which are recognised to be generally under-represented such as young people, minority ethnic groups, or isolated rural communities. The sector should be striving towards increasing the range of people who feel part of the organisation.

Key Consideration

How can you respond to the needs of different communities?

Indicators of progress

- The sector's community networks are extended to provide greater opportunities for involvement.

- Direct contact and communication mechanisms are established with relevant groups.

- Joint activities including research activities are carried out.

- Common goals and aspirations are explored through meeting with target groups and communities.

Ideas for practice

♦ Undertake research to find out the make-up of the community.

♦ Use a range of consultation methods to find out what current and potential users want from the service.

♦ Involve Friends and other user groups.

♦ Be open to working with ideas proposed by communities even if they don't fit with established ways of working.

♦ Collect artefacts from community – 'rescue and resource' – to give communities a sense that the service reflects them.

Examples of practice

✓ Bradford Central Library adapted a poorly used newspaper reading room into a teenage library following consultation with current young users.

✓ Dales Countryside Museum worked with the RNIB Arts Advisor to review the service provided in relation to people with visual impairments. An appeal was made within a local talking newspaper for people to comment on the service and make suggestions for improvement. New features will be reported in a media accessible to people who are visually impaired.

✓ Wakefield Museum is working with different focus groups in the community to find out what people from their everyday lives now would like to see in the museum's collection. The idea is to be more proactive and relevant in the museum's collections policy.

✓ Clifton Park Museum, Rotherham worked with three Asian artists from Eastwood and helped them stage an exhibition of their artwork that reflected their own heritage. The exhibition, "Collections, Communities and Memories", was well advertised and visitor numbers were good (5,000), including an increase in the number of Asian visitors. One of the artists has subsequently run workshops on Islamic art in schools and has had an exhibition of Islamic art in the local parish church which attracted press coverage. There are plans to work with the lifelong learning team in Adult Education to expand work with Disabled people and ethnic minority communities.

✓ Calderdale Museums and Arts Community Outreach and Access Programme is funded by the Heritage Lottery Fund and employs a Schools Outreach Officer and a Community Outreach Officer who work in tandem running school arts projects and reminiscence / history projects with community groups. Reminiscence sessions about what life used to be like in the home have been run at two Age Concern day centres and at a BUPA residential home complex. A music and leisure reminiscence session is being developed for Oakdale Therapy Unit at Calderdale Royal Hospital. Once the session has been run at the unit it will be offered to other groups who care for elderly people.

✓ Through the "Forged: Made in Sheffield" project, the Sheffield Galleries and Museums Trust is connecting with people of all ages and from all walks of life from the north-east of Sheffield in order to collect or create materials that tell the stories of their lives and the area that they live in. (This is an area with an above average elderly population and with approximately three-quarters of households being economically inactive.) A number of community events and displays are being organised to celebrate the heritage of local people. The stories will be brought together in a participative, community led exhibition at the City Museum.

Capacity

-

building understanding, skills and knowledge across all partners

Capacity is about developing the understanding, skills and resources related to community involvement and partnership working. This relates to those working within the cultural heritage sector, the organisational development of the sector, and communities themselves.

5. An "in service" organisational policy for community involvement is in place.

It is important that the service promotes community involvement from the 'top down' and is geared up to enabling communities to be more involved e.g. it may be necessary to review roles and responsibilities, decision making mechanisms and resource allocation. Staff responsible for service delivery need a policy framework within which they can develop community involvement.

Key Consideration

In what ways can the service support and respond to community involvement?

Indicators of progress

- A community involvement policy is developed through consultation both within the service and wider communities.

- All staff have been involved in the development of the policy.

Ideas for practice

- Involve all staff in discussions about the creation and implementation of the policy.

- It may be useful to 'tap into' the local authority policy/strategy unit to identify which groups of people are identified as being "socially excluded" and where they are.

- Consider the possibility of having one member of staff with a remit for community involvement, keeping up to date information and disseminating it, but not having sole responsibility for delivery.

Examples of practice

✓ York City Council's Library Service produces an Annual Library Plan with a list of service objectives (tied into the City's corporate objectives) which includes the following objectives:
- Improved community library services
- Reaching more people who need libraries
- Better books and reading opportunities
- Supporting lifelong learning
- Better access to information and citizenship
- Equipping people to deliver the plan

The Library service employs a senior librarian with a community initiatives brief. Part of her role is to co-ordinate community initiatives and to link with other workers and agencies through a community development network.

✓ Sheffield Galleries and Museums Trust is committed to inviting community involvement in the development of its displays, exhibitions and education programmes. A key aim of 'Forged: Making History in Sheffield' is to pilot strategies for integrating community involvement into the work of the Trust at all levels and in all areas of activity. It will inform future practice in order to ensure that the needs of community groups are met through displays and services. In 2000 a cultural strategy and plan was devised in consultation with community members and support agencies / groups. The stated aims of the Forged project are:
- community empowerment through allowing individuals and groups control over how their own lives are represented;
- combating social exclusion by ensuring that people who are isolated and lacking in confidence become involved with the project;
- providing a platform for sustained development through recording people's histories for posterity and housing learning resources and interactive exhibits in community venues;
- lifelong learning opportunities through offering museums and galleries as learning centres, and, in partnership with training providers, offer skills training.

6. Staff are trained and motivated to work with different groups as part of their personal and professional development.

Community involvement may require adopting a different approach to working and developing some new skills. Staff within the service will need to have an understanding of what they themselves might do and what can be achieved through working with others. The focus of any training provision should be about 'working with communities' and should be provided across the organisation e.g. to front of house staff, curators, and senior managers as well as outreach workers.

Key Consideration

How can you best develop your learning to work effectively with communities?

Indicators of progress

- Existing staff understanding and skills are identified alongside a training needs analysis at all levels of the service.

- Provision is made to meet training needs around community involvement.

- Staff with relevant 'expertise' are encouraged and supported to share their knowledge with others.

- Different sources of relevant training provision are identified

- Staff are supported and encouraged to take up training opportunities around community involvement.

Ideas for practice

- Ensure that appraisals and training revues include the identification of needs related to working with communities.

- Establish staff training around working with specific groups e.g. black and minority ethnic groups, disabled peoples groups.

- Work in partnership with other agencies in order to share skills and develop expertise.

<u>Examples of practice</u>

- ✓ "Making the Dinosaur Coast accessible for all" Project, Scarborough will create three new jobs. A training budget has been allocated to each post to provide training in project / people management, audience development and museum skills.

- ✓ Staff from East Riding Archives Service prepared and presented diaries from the archive through public workshops – this was the first project of its kind for the service and gave the staff new experience and skills in outreach.

- ✓ York City Council's Annual Library Plan contains a staff training objective ('equipping people to deliver the plan'). Training for library staff includes customer services and customer care, basic skills awareness and reading development training for library staff running reading groups.

- ✓ One of the Calderdale Museums & Arts Community Outreach & Access Programme officers has attended a training course in the art of storytelling in order that she can develop outreach storytelling sessions.

- ✓ The 'Sobriety' Project (The Waterways Museum and Adventure Centre in Goole) undertakes extensive staff and volunteer training including listening skills, customer care and 'welcome host'.

7. Communities (and individuals) are empowered through involvement in the cultural heritage sector.

Communities may need a range of resources in order to further their own self-development and to be able to get more involved in service design and development on an equal footing with others. This includes making support available to the small very local groups and networks just as much as the larger ones.

Key Consideration

How are you supporting communities to build their capacity?

Indicators of progress

- Resources are provided for groups and communities (resources can include: access to relevant staff, information, materials, facilities and equipment, training, funding, rooms/venues etc)

- Volunteering is viewed as a positive function by the service.

- There is an active outreach programme to build capacity and increase skill in communities.

- Support and training (around skills specific to the service as well as around group and project development) are provided to enable communities to be involved in an informed manner.

- Friends, trustees and user groups are supported and provided with information to enable their involvement in service delivery.

Ideas for practice

♦ Making resources available such as access to computers and the internet, meeting rooms and permanent community exhibition spaces can help to create and support involvement and a sense of community identity with the service.

♦ Projects which favour participation will enhance people's self confidence e.g. local history groups have been established which have increased self-confidence, training in the basics of heritage care has done the same and has led to a higher level of community exhibitions and collections in the community itself.

♦ A community budget could be allocated to user groups/Friends groups

♦ A formal structure for community volunteers could be established through volunteer organisations – this would bring people together enabling communication and skill development.

♦ 'Volunteer days' could be held with prizes for active/long serving volunteers.

♦ Involve communities in generating learning resources e.g. exhibitions, displays, activities and workshops

Examples of practice

✓ "Making the Dinosaur Coast accessible for all" Project, Scarborough, has as one of its objectives, building the capacity of existing local natural heritage based societies and organisations by providing opportunities for people to gain greater experience, understanding and access and by developing their programmes of activity. It aims to do this by providing taster or familiarisation sessions for Disabled people; by encouraging and facilitating networking and by providing training; by encouraging existing groups to contribute to the Dinosaur Coast programme; and by funding specific activities or events to enhance the work of groups and to develop new audiences.

✓ Kirklees Community History Service organises an annual programme of Family Festivals aimed at providing opportunities to celebrate the cultural richness and diversity of the area. A Polish Christmas event was held in Huddersfield in 2000. The local Polish Church, Community Association, schools and Polish families were involved in planning the project which involved, amongst other activities, raising funds to pay an artist to build a traditional Polish crib which was unveiled at Tolson Memorial Museum at Christmas 2000. The Polish Community Association was given help in becoming constituted so that they could apply for the grant themselves.

✓ 'Seeing Choices' project, May – June 2001. This was a joint project between the Bridge Project (a street drugs agency) Bradford, and Cartwright Hall Art Gallery. It was funded by Bradford LEA's Adult Learning Fund. The project ran six sessions (three at Cartwright Hall and three at the Bridge Project). The gallery's artist worked with a tutor at the Bridge project. The students were introduced to the artist's different artwork and were then encouraged to exercise choice in making decisions about the artwork they were going to produce. The students were given digital cameras and collected images from the gallery, the adjacent park and the Mughal Garden. A selection of the images was chosen by each participant to work on in more detail. Individual pieces were exhibited alongside a composite collage of their work.
A great deal of consideration was given to the students' vulnerability and joint planning ensured that strategies were worked out, for overcoming potential difficulties, prior to the launch event.

✓ The 'Sobriety' Project (The Waterways Museum and Adventure Centre in Goole) has a Waterways to Work for Women initiative. This is an ESF funded programme of training for women in the Humberside region in skills such as customer care, physical confidence building, boat handling and management leading to the Community Boats Association's certificate in community boat management. The aim of the initiative is to build confidence and make it possible for women to gain qualifications in order to find employment in the waterways labour market and associated areas such as tourism. The original six students have all passed their Boatmaster's licence.

✓ The Dales Countryside Museum initiated a review of its working relationship the museum Friends (FDCM). A review group was formed and FDCM committee members were invited to join a working group. The group discussed the various

work areas, how their members could be involved, the opportunities that the Museum could provide and the potential for working in a mutually beneficial way. Volunteer teams have been formed to support different work areas and a training programme has been developed. This will impact on service delivery and will maximise resources as well as provide opportunities for people within the community to develop new skills and interests.

8. Museums, archives and libraries are recognised by communities and other agencies as learning centres.

The role of the cultural heritage sector as a resource for learning is often not fully recognised or utilised by communities and other agencies involved in education and learning. Raising awareness of and developing understanding about the part the sector can play in meeting learning needs is an important first step in involving communities and developing inter-agency partnerships.

(See "Inspiring Learning" a framework for access and learning in museums, archives and libraries; re:source 2001 for more information related to this guideline.)

Key Consideration

How can you develop your service and raise the 'profile of the cultural heritage sector as a learning centre?

Indicators of progress

- A learning environment is created which can meet a range of community needs.

- Effective learning opportunities and learning resources are created through the sharing of skills and resources with other partners (agencies and communities).

- Groups and communities take up and value the learning opportunities provided.

- People develop their skills, knowledge and confidence through participation in learning programmes.

- More people become involved in projects as a result of taking up learning opportunities.

Ideas for practice

- Work with Learn Direct Centres (government initiative).

- Establish a partnership with a local college: run courses and day-schools relevant to project themes. This can bring in 'new' users and contacts for future projects.

- Promote the image of museums, archives and libraries as learning centres and establish links and partnerships with agencies and staff such as WEA, lifelong learning teams, Education Action Zones, agencies working with children and families etc.

- Encourage teacher training at museums, archives and libraries. Identify dedicated staff to build the necessary links – incorporating the needs of the national curriculum into activities as appropriate.

Examples of practice

✓ The project will provide learning opportunities by offering museums and galleries as learning centres and through sharing skills and resources out in the community. This is being achieved in the following ways:

- The ILM marketing and media trainees in the area are running the marketing and publicity of the project as part of their professional development.
- In partnership with the WEA a local history course will be set up. The work of the group will feed in to the background research for the final exhibition.
- An ILM Scheme will provide training for people locally to set up and manage their own local history archive.
- Project work is being tied into the literacy and numeracy training programme provided by Family Learning Development Workers in the area.
- Training is being provided for Family Learning Development Workers on how to use Trust sites as family learning centres.
- A Scheme of work is being developed tied into the history and geography curriculum and literacy strategies for primary schools in the area.
- Young people will be taught video-making skills in the process of creating a record of their own experiences
- A course taught by Rotherham College for parents locally in making storysacks will use museum displays as the inspiration for the story and resources for the sack. Support and guidance will be provided by the Trust's Family Education Officer.

✓ Clifton Park Museum, Rotherham has made a grant application to NIACE to provide heritage training. This is a joint piece of work with Adult education lifelong learning team. They are meeting with disability and ethnic minority community group representatives to discuss the project.

✓ Barnsley Libraries working with Bookstart reading groups and with Rightstart providing information / training sessions for parents in literacy and numeracy.

✓ Doncaster Community Archive Project was a digital archive capturing the heritage and history of different communities within the Doncaster borough. One of its key aims was to create opportunities for ICT and basic skills training both formally and informally. The WEA and Doncaster Council will be using work from the project for educational purposes in the future.

✓ Abbey House Museum, part of Leeds Museums and galleries, has a dedicated education officer. Educational activities include workshops for the young on the theme of toys and an on-line resource called 'Making Connections II' aimed at key stage one classes which enables teachers to access information and download images and text which can be used in preparation for a visit to the museum or for supporting follow up work; it can also help children with subjects they need to address within the national curriculum.

✓ The Dales Countryside Museum ran an NVQ course in Archaeology in the spring of 2000. Eleven students took part, attending the museum on alternate Saturdays for four months. 77.7% of students completed the course. Of those who completed, 100% passed. The course was organised and taught by staff from

Craven College but held in the museum's education room. Museum staff were consulted with on their roles and on the museum's display materials.

✓ The 'Sobriety' Project (The Waterways Museum and Adventure Centre in Goole) runs a range of training courses, some of which are accredited through the Open College Network at levels 1 and 2. Courses include boat handling for women, environmental studies, museum skills, practical conservation, digital imaging, customer services, canal craft knowledge etc. Childcare costs for students with young children are met by the project and in the holidays they run children's clubs whilst parents are accessing courses. They also provide work experience for volunteers.

9.   Core funding is provided for sustained provision.

Much of the sector's work that increases community involvement is carried out through projects reliant on short term funding. As community involvement is a slow process that requires resources, every effort should be made to make the case for longer term funding. This may be helped through working in partnership with others and securing funding from outside the sector e.g. regeneration and renewal funding.

Key Consideration

How can you ensure that successful projects have a long-term future?

Indicators of progress

- Longer-term initiatives are funded.

- Sustainability strategies are considered at the beginning of a project and throughout its development.

- Partnerships are forged which help to 'open up' access to /'lever in' other resources.

Ideas for practice

♦ Use government policy objectives re lifelong learning and social inclusion to lobby for funding.

♦ Make use of re:source and YMC policy documents to make the case for sustained provision.

♦ The success of short-term projects can be used as a case study for securing longer-term initiatives.

♦ Build a case for your work through evaluation (see YMC evaluation guidelines – 'A Journey of Discovery')

♦ Ensure that community outreach is a part of the agency/service corporate plan and is included in the strategic aims and objectives.

Examples of practice

✓ The City of York's Library Service employs a senior librarian with a community initiative brief. This post is core funded.

✓ The Treasure House Project in Beverley, East Riding of Yorkshire, is a new build project. Capital costs are being met by grants from the Lotteries Board (£3m) and the local authority (£1.6m). The local authority are committed to meeting the ongoing running costs of the centre once it is built, which will be approximately £1/2m per year.

✓ A key part of the 'Forged; made in Sheffield' project documentation will be a video that showcases the history of the project. This will be used as an advocacy document for community outreach by SGMT in the future and will be used to convince future sponsors to provide funding. The project aims to justify the existence of a community outreach post for the Trust on a permanent basis.

10. Evaluation is undertaken in order to continually improve practice.

Evaluation is about learning from action and should be seen as part and parcel of the work. It is not something to add on to the end of a project but should be undertaken throughout the work, involving all partners (sector staff, other agencies and communities). Evaluation can promote flexibility, creativity and innovation, ensuring that services are relevant and effective.

Key Consideration

How can you effectively review and evaluate your work?

Indicators of progress

- The processes of involvement and influence are evaluated through people's views and insights, as well as outputs/numerical hard data.

- Friends and user groups are involved in identifying evaluation questions and indicators of progress and achievement.

- The findings of community based evaluations are fed back to the community itself for validation and discussion.

- Evaluation informs future development e.g. clear action plans are developed in relation to evaluation findings.

Ideas for practice

- Provide evaluation training for both staff and communities.

- The most appropriate people to collect and analyse information for evaluation are often community members. Training, support and resources could be provided for those who participate.

- Gather impressions, suggestions and feedback as part of your everyday work (i.e. creative approaches rather than end of project questionnaires).

- Make use of the YMC evaluation guidelines – 'A Journey of Discovery'.

Examples of practice

✓ "Open Spaces" – a social inclusion project for 14-19 year olds run by Ferens Art Gallery, Hull and SEA Productions & Animation was comprehensively evaluated and all the findings written up into a report. The statistical and anecdotal evidence proved that the project successfully fulfilled, and in some cases exceeded, its original aims. The participants' views were sought as to what the gallery could do to encourage them to return. Evaluation report available.

✓ Doncaster Community Archive Project was conceived in Autumn 2000 as a digital archive capturing the heritage and history of different communities within the Doncaster borough, making images more widely available to a larger audience. Community involvement was seen as central to the project in order to engage with socially excluded groups, around ICT in particular. The project was fully evaluated. The evaluation focused on the project's implementation and the benefits and the uses to excluded groups and to council employees. It also looked at the partnerships involved in the project, the costs incurred by the Libraries and Information Service and its future. The conclusion of the evaluation was that the two most important aims had been met – the creation of a digital archive and participation by different community members through local history mornings, groups and talks. The main benefit has been the creation of opportunities for ICT and basic skills training. Evaluation report available.

✓ The Sheffield Galleries and Museums Trust "Forged: Made in Sheffield" project has built in an external evaluation of the project. The evaluation strategy will be prepared by the end of January 2002. Approaches and techniques will include:
  • Qualitative participation evaluation, getting all participants to complete feedback forms;
  • Statistical reporting of numbers of people reached and numbers of first time visitors or repeat visitors to the museums galleries and visits to the web site and exhibition;
  • Video recording of the project, to be made by young people;
    Interviews with project partners.

✓ The 'Making Memories' project based at Swinton Lock Adventure Centre involved introducing ICT to older people in Swinton (Rotherham). The participants' views and requests were continuously taken into account and evaluation forms were used at various stages. This resulted in the participants having full ownership of the project.

Influence

-

ensuring that community involvement leads to change at both a strategic and operational level

For all the rhetoric of community involvement, communities are often the last to be considered when plans are being developed. It is important to value the involvement of communities and to try to ensure that they have an influential voice.

11. Communities are enabled to participate in service planning and development.

This requires developing a strategic approach to involvement – identifying the purpose of involvement and the scope for responding to different perspectives that may arise, as well as considering how people might participate. Existing community groups and networks can provide a crucial channel for community involvement. Creative approaches should also be tried to ensure that those not already active can participate - many people do not like meetings but would participate in other ways.

Key Consideration

How can you enable a wide range of people to influence the service?

Indicators of progress

- There is a strategy in place for ongoing consultation, evaluation and related action.

- The sector collaborates and works in partnership with communities.

- A range of opportunities is provided through which community members can influence decision making. E.g. regular open forums, referendums.

- Communities/groups continue to use the service because they feel some 'ownership' of it.

- Policy discussion documents are produced in clear language and circulated to relevant groups of people.

- Your work is meeting the objectives of the community as well as your own.

Ideas for practice

♦ When setting up a community budget or employing a development worker, there is a need to ensure that full consultation and evaluation is undertaken through meetings, events, and direct targeting of groups. The findings, which will be backed up by some community ownership (and therefore more sustainable) can then be presented to those empowered to provide the resources.

♦ Events like Windrush '98, community loans, consultations, and artwork for exhibitions all help participants make a contribution.

Examples of practice

✓ "Ronnie the Raven's Puzzlepath" was a project launched by the curator of the Tolson Museum and the education officer for Kirklees Community History Service in 1999 to create an inter-active trail for pre-school children. The community were involved from an early stage, with parents, teachers, young people, Early years specialists and little children from local playgroups and nursery schools being invited to a consultation day at the museum. They were given a tour of all the galleries and were asked to flag up ideas for making displays and exhibits more interesting and relevant for small children. Children were observed to see what caught their attention. The result was the installation of a series of interactive puzzles directly related to existing collections and displays. A local artist created a cartoon character Ronnie the Raven. Two local teachers read and recorded Ronnie's bedtime story for the nursery element of the Puzzlepath. Versions of the story were recorded in English and Punjabi. Trail labels are written in English, Urdu and Punjabi. The Puzzlepath guide for parents and teachers is also multilingual. The Puzzlepath was launched in May 2000, since when visitor figures have increased by 30%.

✓ Kirklees Polish history event in Huddersfield in 2000. The local Polish community was involved in planning the project which involved raising funds to pay an artist to build a traditional Polish crib which was unveiled at the museum last Xmas. The group was given help in becoming constituted co that they could apply for the grant themselves. The turnout for the unveiling was the biggest ever.

✓ Fisherman's Choice Project, Scarborough. This is a Yorkshire Arts funded project which aims to increase access to the borough's fine art collection and to introduce new audiences to the art gallery through involving representatives of the fishing industry in the curation of an exhibition of paintings depicting the sea and fishing boats. Fishermen and women have been recruited to select and interpret the collection for the exhibition planned for the summer of 2002.

✓ Calderdale Museums & Arts Community Outreach & Access Programme sent out 500 questionnaires to various community groups in Calderdale to assess needs and areas of interest of local people. Groups that responded positively to the questionnaire were then approached with a view to joint working. This information was acted on by developing workshops with a wide general appeal that could be adapted for different age groups and abilities, making use of objects from museum collections. Workshops included Japanese printmaking with a group of elderly people suffering with mental health difficulties and puppet making, printmaking and felt making in Junior Schools.

✓ The Treasure House Project, Beverley is a joint Museums, Archives and Libraries initiative. Community consultation is taking place in two stages. The first stage was to consult with the 'big players' such as civic trusts and town councils on the concept and design. The second stage of consultation on a cultural strategy will take over a year and will be much broader, using a whole variety of consultative techniques.

COGS

- ✓ The Sheffield Galleries and Museums Trust "Forged: Made in Sheffield" project is about community involvement. This will happen in a variety of ways, including management of the project. A steering group of community members, acting as a 'creative think-tank', will:
  - advise on issues and subjects of most interest and relevance to local people;
  - contribute expert advice, guidance and advocacy for the project through their own networks;
  - provide links to other community members and groups;
  - decide on subject matter and themes for activities and the exhibition;
  - discuss and approve proposals for the exhibition;
  - help to organise events, book venues etc.

Steering group members will be recruited via personal contact, the project leaflet which asks people to register an interest, and by direct invitation to voluntary and community organisations. Public opinion will also be sought through talks to community groups at their meetings and also through stalls at events and festivals. Ultimately, public opinion gathered as a result of the project will feed into the Trust's future development plans.

12. Mutually beneficial partnerships are developed across the sector domains and with other agencies.

External partners often have a very positive attitude towards what can be offered through the cultural heritage sector. In addition other agencies can often provide research information on local needs and share skills, useful contacts and resources. Partners can provide extra resources such as training - they may be able to access funding the cultural heritage sector can't, or can strengthen applications for funding.

Key Consideration

How can you make use of networks and partnerships?

Indicators of progress

- There are examples of collaborative working across the sector.

- There is positive feed-back from community groups and other agencies.

- Identified mutual benefits arise from partnership working.

Ideas for practice

- Set up a cross-sectoral working group to explore potential areas of joint working.

- Consider the areas of knowledge, skills, resources etc that you both have to offer and that you may need to develop work with communities.

- Identify potential groups / agencies for partnership working and establish regular communication.

- Get involved in relevant networks to develop relationships with potential partner groups and agencies.

Examples of practice

✓ The Treasure House Project, Beverley is a joint Museums, Archives and Libraries initiative. It is seen as part of a heritage network involving local and regional government and charitable organisations. This is a £5m capital project for a new building next to the existing Art gallery and Library which will act as a portal to the world of heritage and culture. The building will act as a hub for information flow and will include education spaces, theatre, exhibition spaces, library, archives and ICT facilities. Visitors will be actively involved in the process using search rooms to access primary and secondary sources of information about local history. Computers will provide a virtual heritage service. The reason for working together across museums, libraries and archives is that people do not view the world in 3 separate domains.

✓ York Family Learning weekends are geared around concept of inclusivity. The planning of the weekend (which took place in October 2001) involved consulting with information, guidance and advice organisations and service users. Funding came in the form of free support from Leisure and Arts and Education departments, Borders Bookshop, the castle and a number of voluntary organisations. Libraries opened on Sundays. In 2002 it will be part of a bigger collaborative initiative.

✓ "Making the Dinosaur Coast accessible for all" Project, Scarborough, will be delivered in partnership with a number of existing organisations, such as play centres, Community Education, Sidewalk (work with young people), Scarborough and District Blind and Partially Sighted Society and Scarborough District Guides.

✓ Calderdale Museums and Arts Community Outreach and Access Programme is funded by the Heritage Lottery Fund and employs a Schools Outreach Officer and a Community Outreach Officer who work in tandem running school arts projects and reminiscence / history projects with community groups. One of the workers is working with libraries to stage joint museums and libraries events in libraries throughout the borough. Their first venture was running a Victorian Christmas workshop at five different libraries.

✓ The Dales Countryside Museum NVQ course in Archaeology was run in partnership with Craven College and the Yorkshire Dales National Park Archaeologist.

✓ The Lavender Group, established in 2001, brings together workers in Rotherham from libraries, archives, museums, arts, theatres and lifelong learning. The purpose of the group is to explore possibilities for joint working. For example workers have collaborated in developing an oral history project and are, together with local history groups, organising a local history fair to be held in the town centre. The group meets on a regular basis - approximately monthly.

✓ The 'Forged: Making History in Sheffield' project is driven at a strategic level in partnership with:
  • An Education Action Zone.

- local creative hubs, Monteney Community Workshop and the Burton Street Project
- Sheffield Libraries, Archives and Information
- Sheffield Youth Service
- SPELL – NE (Sheffield Partnership for Education and Lifelong Learning – North East)

At the level of project work with individual groups a range of other organisations are involved including the WEA, North Sheffield Drug and Alcohol Project, Colley Working Men's Club.

13. There is two-way communication and dissemination of information between services and communities.

Information (or lack of it) is cited as one of the greatest barriers to involvement. Participation can be hampered if communities do not know what opportunities are available to them, and also if one service provider does not know what another is doing. It is important that there is a strategic rather than an ad hoc approach to information collection and dissemination. This guideline is therefore about information sharing across the sector and between partner agencies and communities.

Key Consideration

How can you help the flow of information between communities and the service?

Indicators of progress

• An information strategy is developed and reviewed.

• Information is provided in plain and relevant languages and in a variety of formats.

• Information is circulated from, to and within communities.

• A range of publicity channels is used as appropriate to the target audience.

• Effective relationships are developed with the media to raise public awareness of services.

• Friends and other support organisations are kept informed in order for them to 'champion' the service.

Ideas for practice

♦ Information can be circulated through newsletters. If these are aimed at communities then communities could be involved in their production. Regular newsletters can encourage involvement.

♦ Links with local journalists can ensure that newspapers are a method of information sharing.

♦ Information should be understandable. Every effort should be made to refrain from using jargon, and to speak and write in plain language.

♦ Timescales will need to take account of the time it takes for information to reach all sections of the community

♦ Consider creative ways in which communities, particularly those who do not 'come into' your service or buildings can feed in ideas e.g. suggestion boxes in community centres.

Examples of practice

✓ In Calderdale a heritage lottery funded project employs a schools outreach worker and a communities outreach worker to work in tandem. One project during Africa week was to take artefacts out of the museum and into schools.

✓ The Dales Countryside Museum is carrying out an enquiry into why some people do not use the facility and to find out how the museum can be made more relevant. As part of this enquiry 'Travelling Trunk' displays are being developed for use by museum staff when they go out to other venues to tale part in workshops, focus groups or other activities in schools and colleges. These collections of artefacts, pictures and other materials will be used to demonstrate what the museum has to offer but also to get feedback what the public would like the museum to do.

✓ The 'Forged: Made in Sheffield' Project has set up a number of communication channels to inform people locally about the project and to give people a chance to say how they would like to get involved:

- Leaflets asking people key questions which identified their main interest and concerns were distributed around the community along with post boxes for ease of return
- A regular slot has been provided in the free community newspaper for project updates and stories
- A Local History Roadshow will be held and the project will have a presence at community festivals which will promote the project and invite people to take part.

COGS

Appendices

Guideline

How this relates to your work

Action	Possible indicators

Notes

COGS

Appendix A (ii)
Levels of participation

This should help you to explore strategies that promote effective involvement (at various levels), identify examples of good practice in promoting involvement, and identify difficulties and possible ways of overcoming them.

Firstly, try to identify the guidelines you are working towards and the level at which you hope people will be involved/or the level at

which you think they were involved. Write the guideline into the appropriate level. Plan your strategy or identify the strategy you have adopted and write this into the appropriate box. Complete the following boxes as appropriate, depending on whether you are completing the table in advance of carrying out the work – in which case it forms part of your planning strategy, or in hindsight- in which case it forms part of the evaluation process.

Level	Guideline	Strategy/approach adopted	Scope of activity (target audience/ numbers involved)	Resources required	Desired/actual outcomes (related to indicators)
Participation - in planning - in delivery					
Involvement (infrequent/ occasional)					
Consultation					
Information					

Appendix B – Contacts for Examples of practice

Abbey House Museum, Leeds
Kirkstall
Leeds LS5 3GH
Tel: 0113 2755821

Barnsley Rightstart
Rightstart Co-ordinator
Brierley Hall
Church Street
Brierley
Barnsley S72 9HT
Tel: 01226 711381

Calderdale Museums & Arts Community
Outreach & Access Programme
Community Services Directorate
Shibden Hall
Lister's Road
Halifax HX3 6XG
Tel: 01422 352246

Clifton Park Museum, Rotherham
Community Curator
Clifton Park Museum
Clifton Lane
Rotherham S65 2AA
Tel: 01709 823635

Dales Countryside Museum
Station Yard
Hawes
Wensleydale DL8 3NT
Tel: 01969 667494

Dinosaur Coast Project,
Scarborough Borough Council
Museums and Gallery Officer
Tourism and Leisure Services
Londesborough Lodge
The Crescent
Scarborough YO11 2PW
Tel: 01723 232323

Doncaster Community Archive Project
Doncaster Archives
Doncaster Central Library
Waterdale
Doncaster DN1 3JE
Tel: 01302 734301

Doncaster Access Policy
Directorate of Education and Culture
Museum and Art Gallery
Chequer Road
Doncaster DN1 5AE
01302 734286

"Family Learning Weekend 2001"
Senior Librarian
Community Initiatives
Education & Leisure Services
York Library
Museum Street
York YO1 7DS
Tel: 01904 655631 / 552830

"Fisherman's Choice", Scarborough
Museums and Gallery Officer
Tourism and Leisure Services
Scarborough Borough Council
Londesborough Lodge
The Crescent
Scarborough YO11 2PW
Tel: 01723 232323

"Forged: Made in Sheffield"
Sheffield Galleries and Museums Trust
Public Programmes Officer
Western Park
Sheffield S10 2TP
Tel: 0114 2782653

Kirklees Community History Service
Community Education Manager
The Stables
Ravensknowle Park
Wakefield Road
Huddersfield HD5 8DJ
Tel: 01484 223800

"Making Memories"
The Swinton Lock Adventure Centre
Dun Street
Swinton S64 8AN
Tel: 01709 578778

"Making Sense"
Museums and Gallery Officer
Tourism and Leisure Services
Scarborough Borough Council
Londesborough Lodge
The Crescent
Scarborough YO11 2PW
Tel: 01723 232323

"Open Spaces"
Ferens Art Gallery
Education Officer (Art)
Queen Victoria Square
Kingston Upon Hull HU1 3RA
Tel: 01482 613902

Seeing Choices, Bradford
Cartwright Hall Art Gallery
Lister Park
Bradford BD9 4NS
Tel: 01274 493313

 "Separate Sense", Kirklees
Kirklees Community History Service
Ravensknowle Park
Wakefield Road
Huddersfield HS5 8DJ
Tel: 01484 223800

"Sobriety Project", Goole
Education Officer
Waterways Museum & Adventure Centre
Dutch River Side
Goole DN14 5TB
Tel: 01405 768730

Tolson Memorial Museum, Kirklees
Community Education Officer
Kirklees Community History Service
Ravensknowle Park
Wakefield Road
Huddersfield HD5 8DJ
Tel: 01484 223800

The Treasure House Project, Beverley
Principal Museums Officer
The Chapel
Lord Roberts Road
Beverley
Tel: 01482 887700

Wakefield Art Gallery
Lesley Best
Education and Outreach Officer
Wakefield Art Gallery
Wentworth Terrace
Wakefield WF1 3QW
Tel: 01924 305900

Yorkshire Archeological Trust
Andrew Jones
Head of Education
Cromwell House
13 Ogleforth
York YO1 7SG
Tel: 01904 663000

Appendix C - comm@NET: supporting community archives.

A community archive is a collection of photographs, documents, text stories, oral reminiscences and video clips that have been digitised using specially developed Comma software and basic IT equipment. They are fully searchable databases that serve as a record of a community's cultural heritage and are published as a local CD-Roms and on the Internet. The two distinctive characteristics of community archives are:

- the community creates their own archive

- the community owns the copyright to it

A wide range of groups is involved in community archives including community groups, local and family history societies, residents associations, sheltered housing schemes, reminiscence groups, workplace groups, schools, libraries, museums and archives. The photographs and associated reminiscences collected by community archive groups are usually domestic and personal in nature and are not the kind of material which would normally find its way into archival collections.

One of the most significant features of community archive projects is that the ownership of the resulting collections remains with the community itself. Contributors agree the release of copyright in their photographs for use on a CD-Rom or the Internet, but retain the ownership and rights to the original. The copyright in the collected archive belongs to the community group.

Although community archives involve the use of new technology, the software has been specifically developed for people who may never have touched a computer in their lives before and is extremely easy to use.

Community archives are as much about process as they are about product. The benefits to communities have been identified as social, educational, cultural, creative, health, and economic.

In 2001 two Museums received grants of over £100,000 to develop projects involving community archives. A number of other co-ordinated projects involving museums, libraries and archives are planned.

comm@NET is a not for profit organisation that promotes, supports and develops community archives. comm@NET offers advice, training and support to groups, schools, and organisations and co-ordinates a range of projects across the UK.
Contact:
Project Co-ordinator
Commanet
PO Box 27
Leeds, LS13 1XS

Tel: 0113 274 3587

Appendix D - from first 'Toolkit development' workshop

Who do we want to involve?

Pre-school nurseries
Schools / teachers and school children
Further education students
Higher education students
Children
Young people
Disaffected children / excluded teenagers
Families

Academic community
Professional community
Industry groups
Retired/redundant industrial workers
Working class

Older people
Older people in sheltered
housing/residential care
Black older people
Women
Ethnic minority communities
Minority cultural groups

Mentally and physically disabled
People with special needs
Homeless young people and adults

'Reluctant' readers
Carers
Community groups
Voluntary groups
Religious groups
Social groups
Specialist groups/societies
Well woman groups
Environmental groups
Local history and heritage groups
Friends of the museum

Urban communities
Rural communities
People living in the immediate
neighbourhood Parish
Visitors to the area

Specific geographic areas

Non-users/visitors
Socially excluded communities
Deprived communities
(socially/economically)

Virtual visitors

Why do we want to involve them?

Promoting access and participation
Developing partnership and networks
Building sustainable relationships
So that we are relevant and responsive to
the community
Develop connection with locality
To give 'ownership' of the service
To ensure that museums and galleries
represent all communities interests
Improve relations with involvement
To help shape the service and extend its
diversity
To promote understanding and effectiveness

Raise awareness of service
Turning non-users into users
Widening audience and interest
Improve representation
Increase user numbers
Meet targets
Provide meaningful stock

To improve quantity and quality of research
materials and make better use of existing
resources

To gain support for developments
Education and life long learning
To enhance learning experience
To provide specific facility and improve amount
and quality of knowledge
To widen participation and improve access to
HE
Facility towards gaining employment
Help to assure community worth through
expression of heritage
Develop records of community held artefacts
Build on 'basic skills'
Capacity building
Increase skills in the community
Create sense of identity and belonging,
improve health and self-esteem and rebuild
communities with greater sense of pride
To promote careers in the sector

Understand what barriers may exist and
address this.
Respond to government initiatives and other
cultural strategies and policies
Best value
To attract funding
To show relevance with social inclusion
agenda

Appendix E
What is community development?

Community development is concerned with change and growth - with giving people more power over the changes that are taking place around them, the policies that affect them and the services they use (Marilyn Taylor, *Signposts to Community Development; CDF*). As such it is relevant to all levels of participation. It seeks to 'enable individuals and communities to grow and change according to their own needs and priorities' (Standing Conference on Community Development) rather than those dictated by circumstances beyond their boundaries. It works through bringing people together to 'share skills, knowledge and experience.'

Community development methods

The methods used within **c**ommunity development will be particularly relevant to participation processes that seek to empower community interests. Marilyn Taylor lists the following main methods:

- Profiling and policy analysis. Developing a community profile and analysing policies - local, national, international - as they affect the community.

- Capacity building: training people in the skills that they need to achieve their goals.

- Organising by building sustainable and accessible organisations around issues that are defined by the community as important.

- Networking to build links between organisations where this can help to achieve objectives.

- Resourcing groups by linking them to outside resources and expertise.

- Negotiating to encourage service providers to adopt a community development approach, and assist people and groups in the community in their relationships with service providers and policy makers.

Ultimately, community development works through collective action to achieve social change.

Some roles on community involvement

• catalyst	• promoter	• advocate	• clarifier / analyser
• initiator	• steerer	• networker	• listener / reflector
• challenger	• facilitator	• trainer	• supporter
• negotiator	• encourager	• co-ordinator	• information sharer

Some processes of community involvement

• starting groups	• supporting collective action	• promoting accountability
• community consultation	• supporting group development	• promoting accessibility
• facilitating learning	• promoting / supporting equality	• dealing with conflict
• politicisation		

COGS

Appendix F- Glossary of terms

Active Citizen
Used by central government to encourage people to provide services themselves rather than expecting the state to do so. It has an emphasis on people's responsibilities rather than their rights - encouraging people to become charitable.

Alliances
Alliances usually have a common purpose, and particular objectives. They bring allies together, but have little in the way of formal or informal contractual arrangements between participants.

Business plan
A costed development plan, which will usually cover a period of 3 or more years.
The items to be included depend on the purpose for which the plan is to be used. Business Plans are frequently required by funding bodies.

Capacity building
Helping people to develop the skills and confidence to become involved in community activities.

Collective Action
Working together with others to achieve a common aim.

Community
The web of personal relationships, group networks, traditions and patterns of behaviour that develops among those who share either the same physical neighbourhood and its socio-economic situation, or common understandings
and goals around a shared interest.

Community Action
Community based campaigns and networks concentrating on issues of concern to that community. Methods can range from the presentation of a petition to a local councillor to non-violent protests, such as those held by some Community Development Projects of the 1970's, the public demonstrations against deportations or in support of the miners, and the camps set up in 1993 to save the pits.

Community groups and the community sector refer to those very small groups and organisations that might range from self-help groups to neighbourhood controlled community infrastructures. Community groups are characterised by their self-help nature, are self-controlling, typically have few resources and are totally, or almost always, reliant on voluntary effort. It is the fact that they are engaged in meeting their own needs, under their own control, that distinguishes them from other voluntary organisations
The community sector is an umbrella classification for community groups.

Community Members are the individuals living in a community of geographical area or of interest. Typically, they comprise a diverse grouping expressing different views and priorities.

Community regeneration
Renewing communities by responding to the needs expressed by their members, and by ensuring they are involved as equal partners in any funding or improvement initiatives. Community regeneration recognises that, as stakeholders in regeneration, communities have the strongest interest and commitment to the long-term future.

Community Work
A process whereby oppressed people gain the skills, knowledge and the confidence to tackle the sources of their problems and bring about desired changes.

Consultation
Seeking the views of individuals and organisations in order to gauge opinion, and, in some instances, involvement with, a particular issue. An agency commissioning the consultation may seek to involve the parties more or less actively, depending on the intended purpose.

Empowerment
Ways in which knowledge, skills, resources, and power can be transferred to people previously on the margin of an organisation.

Exit strategy
What will your organisation do next, after the funding for the project has run out? Will you seek funding from another source? If so, when will you begin the process? Funders often ask for an exit strategy as a condition of grant aid

Mentor
Experienced and trusted advisor

Milestone
A stage of achievement within a funding programme. Funders will often ask for an indication of milestones as a condition of grant aid. e.g. Barchester Play Organisation indicate that six months into their grant programme they will have employed a part-time worker and publicised their new library project in a number of community languages.

Monitoring
The systematic collection and recording of information to help an organisation know how it is doing; it helps to account for the work of the organisation.

Neighbourhood Work
Using a community development approach to work with neighbourhood organisations, or groups of local people who come together to try and solve their own problems or those of the locality.

Networks and networking
A loose, semi informal collection of individuals or groups who are in direct or indirect communication with each other. Networking 'is the process by which relationships and contacts between people or organisations are established, nurtured and utilised for mutual benefit. Alison Gilchrist, 'Community Development and Networking' *CDF and SCCD Briefing Paper No* 7 1995

Not-for-profit organisations
An organisation either run by a voluntary management committee as a co- operative/collective employing workers or a company to providing a service and whose excess funds are ploughed back into the provision of services.

Participation

The process by which users become partners in contributing to, and sharing in, decisions affecting the lives of the users' groups they represent. There is a distinction between user and community participation.
User Participation involves working with individuals to enable them to make their own decisions.
Community Participation involves groups of people representing the community having a voice in the decision making processes that affect them.

Partnerships
Groups of organisations jointly undertaking particular pieces of work. They may include statutory agencies, voluntary and community organisations, the private sector and individuals.
The structure of partnership arrangements ranges along a continuum from highly formalised partnerships to looser arrangements. There are many models of how partnerships operate in practice, and no single blueprint fits all circumstances.

Partnership Working
This usually involves some kind of contractual arrangement between participants operating within a formal, or semi-formal, framework in which roles and responsibilities are identified and agreed.

Service level agreements
Service level agreements have been in existence for some years. They are somewhere in between contract and grants. For example, a local authority will set out in detail the service it requires and a voluntary sector community organisation/ project will agree to provide the service.

Single Regeneration Budget
Government programme to provide support for local initiatives towards the regeneration of their areas. It acts as a catalyst to complement, or attract, other resources, private, public or voluntary to help improve the quality of life in local areas. (*Policy Action Team 10 on the Arts and Sport by the DETR July* 1999.)

Social Exclusion
This is the process through which individuals and groups are excluded from participation in the society in which they live.

Voluntary organisations and the voluntary sector
Voluntary organisations are 'not for profit' and are set up and run by voluntary management committees that may or may not include local people or service users. Most employ paid staff and might, though not necessarily, involve volunteers in carrying out their service. Some, but not all, are charitable.
(Note: Over the last five years there has developed a much greater clarity about the distinction between the community and voluntary sectors. See community sector above)
 (Some of the above definitions are taken from ACW Skills Manual 2001)