

HOW TO WORK WITH LOCAL AUTHORITIES

A GUIDE FOR ARTISTS

/ INTRODUCTION

This factsheet has been produced by Dover District Council (DDC) and Dover Arts Development (DAD). It came about after the two organisations worked together on an Arts Council England funded project, *Art in the Park – Kearsney Interpreted*.

While working together, it became apparent that artists and local authorities have different ways of working, different priorities and use different language.

DDC and DAD decided that it would be helpful to produce two factsheets:

A guide for local authorities on how to work with artists, and a guide for artists on how to work with local authorities.

We hope that artists and local authorities find these guides helpful. The following points are designed to help you find the process straightforward and enjoyable.

If you consider the following points, you should find that both parties can work together happily and productively in order to produce the great art in the public realm that each party wants to achieve and that benefits everyone.

// WHY DO IT?

Working with a local authority can help you to develop your professional skills, work with new audiences, experience the challenges of developing a piece of art for the public realm, gain a deeper understanding of the community that you are working in and leave a legacy of an artwork in the public realm.



/// HOW DO LOCAL AUTHORITIES WORK?

The local authority has a number of processes to go through and a number of people who will need to sign things off. This means that some procedures may take longer than you expect. Their worldview may, to an artist, seem unduly focussed on issues that can seem tedious or unnecessarily difficult. Do bear in mind that local authorities have to comply with many different regulations, laws and local bylaws.

You will need to have any written statement signed off by the local authority before it is made public.

You will be expected to have public liability insurance (PLI) in place. PLI is uncomplicated and reasonably priced and can be arranged through organisations such as a-n The Artists Information Company <https://www.a-n.co.uk> or Axisweb <https://www.axisweb.org>

Local authorities will have different stakeholders to satisfy and different objectives to reach. You may be asked to adapt your work to address particular concerns or objectives.

Local authorities deal with criticism and contrary views as a matter of course and if you are producing artwork in the public realm, you should be prepared for similar reactions to your work as well.

The local authority will expect you to invoice them according to the payment agreement that is outlined in your contract or letter of agreement. It's likely that you'll be given a Purchase Order number when you're commissioned. This is part of the authority's finance procedures. You'll probably need to quote this number on your invoice/s.



//// YOUR ROLE

As in any project, communication, honesty and teamwork are essential.

Your commissioner will appreciate you keeping in touch, so that they know all is progressing as planned, or to be made aware of any unexpected happenings. This helps to build trust and will make it easier to discuss any issues that arise.

Remember that members and officers of a local authority are also people. They also have their anxieties albeit mostly triggered by different things to yours.

Your commissioner has a different role to that of a funder. Working with a commissioner is more of a partnership. Commissioners put a lot of creative and emotional energy into projects.

They are likely to stay closely involved through the project as by commissioning the work, the local authority is endorsing what you produce. While the local authority will want you to be free to produce exciting work, they will also want it to represent their project's aims and values.

Make sure that you've budgeted for your costs accurately (time and materials), as there is unlikely to be any additional funding available once the budget has been set. Think about your fee and how much you want to spend on things such as production, materials or other artists' fees. You can find help with this on a-n The Artists Information Company
<https://www.a-n.co.uk>

You'll be expected to comply with policies and legislation. At the outset, check with the local authority whether your proposed work is

likely to need planning permission, or any other consents or requirements (for example the Environment Agency has strict rules about what can be placed in or near a river). You may have to apply for permission from planning or another authority. It is useful to find out what sort of support you can expect with this from the local authority.

You may have to pay for the consents that are needed for your artwork from your budget, unless otherwise agreed.

Think about what maintenance your art work will need after its completion. Local authorities work with limited budgets so you'll need to take this into consideration.

If you are producing a work that involves contributions from members of the public you will be expected to obtain the necessary signed agreements for using their words, photographs,

videos or voices in your work.

If you're going to involve schools, be aware that many schools have a long lead-in time and need to plan far in advance.

Local authorities will expect you to do a risk assessment for any activity, workshop or event organised in a public space and for any object/structure placed in a public space. Risk assessments aren't about taking away all risk, they are about identifying and avoiding unnecessary risk by putting procedures in place to manage them.

A template invoice, risk assessment and matrix for working out risk are attached to the end of this guide. Your risk assessment is likely to be much longer but this is a guide to get you started. Think about each stage of your activity/event, the hazards that could occur and how you can manage them to reduce the risk of harm.

This is not an exhaustive list but think about the following:

- || Slips, trips, and falls
- || Traffic accidents
- || Food allergies
- || Will you be using any toxic substances?
- || Could participants come into contact with harmful substances such as dog faeces, poisonous plants, used needles, broken glass?
- || Is your event/activity adequately lit?
- || Are noise levels safe?
- || What are the evacuation procedures if there is a fire or other emergency?
- || Is there a risk of heat stroke/hypothermia if it takes place outside?
- || How would you get help if there was a medical emergency?
- || How will children or vulnerable adults be looked after and what would happen if someone went missing?
- || Is anyone being left alone where they could be at risk of harm?



You're likely to have other risks to consider, depending on what you are doing, but this is a starting point to get you thinking. Ask your commissioner for help if you're unsure as they will probably be used to doing risk assessments.

TEMPLATES FOR ARTISTS

* The following templates are best viewed by rotating the pages in Adobe Acrobat Reader. If necessary, please print the templates by scaling up to fit A4 size sheets.

<p>Vehicle movement in an area used by pedestrians</p>	<p>Artist Participants Members of the public</p>	<p>12</p>	<p>The car park is open to the public as usual and cars will be travelling at low speed. The meeting point is away from the car park and no activities will take place in the car park itself.</p>	<p>6</p>	
<p>Medical emergency</p>	<p>Artist Participants</p>	<p>24</p>	<p>First aid provision will be on site to deal with any minor injuries or accidents and to assess any medical situation. There will be a fully qualified first aider on site. Treatment can be given in the van if needed. If the issue cannot be dealt with by first aider, 999 will be called. Any incidents will be reported to the Event Manager and logged on an accident/incident form</p>	<p>6</p>	

Signature of Assessor: _____ Signature _____

Date: __XX/XX/XX__

GENERAL RISK ASSESSMENT TEMPLATE

Task / activity or premises assessed:

Information about the event and location

Location: *Address*

Name of assessor: *Name*
 Review Date: *xx/xx/xx*

Date of assessment: *xx/xx/xx*

Hazards and Effects	Affecting Whom (staff / visitors / public / contractors)	Risk rating with no controls	Existing Controls (if any)	Residual risk rating (with existing controls)	Actions required where residual risk is still too high
Outline of activity/task:					
Slips, trips and falls caused by infrastructure at event, un-level ground, mole hills	Artist Participants Members of the public	24	The event routes will be checked beforehand to ensure there are no major hazards. Artist will take care not to leave equipment or luggage laying around where it may be a trip hazard.	12	
Risk of falling into water	Artist Participants Members of the public	32	Artist will take care not to run any activity so close to the water's edge that people are at risk of falling into the water. Parents/carers will be advised that they must supervise their children at all times.	12	

RISK ASSESSMENT MATRIX

RISK RATING MATRIX						
LIKELIHOOD	SEVERITY					
	Multiple Death 10	Single Death 8	Major Injury 6	'3 Day' Injury 4	Minor Injury 2	None 1
Certain 10	100	80	60	40	20	10
Very Likely 8	80	64	48	32	16	8
Probable 6	60	48	36	24	12	6
Possible 4	40	32	24	16	8	4
Unlikely 2	20	16	12	8	4	2
V: Unlikely 1	10	8	6	4	2	1

The numerical scale used is to allow comparisons of the risk levels only. No literal meaning is implied by the scoring level.

'Major injury' shall be defined in the Reporting of Injuries, Diseases and Dangerous Occurrences Regulations.

KEY TO SHADING	
48 – 100	High Level of risk is unacceptable
16 – 40	Medium Level of risk may be tolerable. Seek to reduce level of risk.
1 – 12	Low Level of risk is acceptable

DEFINITIONS FOR LIKELIHOOD	
Certain	10 Has happened before and is expected to happen on this occasion.
Very Likely	8 Has happened before and is very likely to happen on this occasion.
Probably	6 Has been known to occur before and is likely to happen on this occasion.
Possible	4 Has been known to occur and it may happen on this occasion.
Unlikely	2 Has been known to occur before but no reason to suggest that it will happen on this occasion.
V. Unlikely	1 Has never happened before and there are no reasons to suggest it will happen on this occasion.

INVOICE TEMPLATE

TO: *Name of local authority contact*
Address
Address
Postcode
Email
Tel:

FROM: *Name of artist*
Address
Address
Postcode
Email
Tel:

PURCHASE ORDER NO. 123456

INVOICE NUMBER 123456

Date

Item – what the invoice is for	Amount
Work carried out	£
TOTAL CLAIMED	£

Bank details for payment

Name of bank:	<i>Name</i>
Branch sort code:	<i>Number</i>
Account number:	<i>Number</i>
Account holder:	<i>Number</i>