

Culture Collective Application Guidance

How your application will be assessed

A panel will assess applications. This will comprise members of staff from Shetland Arts, an individual from another arts organisation involved in the Culture Collective programme, and a creative practitioner based in Shetland.



What we are looking for

- Projects that clearly target one of the priority groups (Question 3 in application).
- Projects that show how they will meet at least one of the intended social outcomes for this project (Question 6 in application).
- Projects that involve participants in creating/shaping the type of activities, or give them choices about what they do, so that they play active roles in the creative direction of projects.
- Interesting ideas and projects that are relevant to, and will benefit, the groups and individuals they aim to target.

More broadly, we (as a panel) aim to select a portfolio of projects that cover a wide range of artforms, geographical areas, and priority groups. This is to ensure we are providing opportunities that are accessible to as many people in Shetland as possible.

About Culture Collective

Culture Collective is a national programme supported by Creative Scotland to establish a network of creative practitioners, organisations and communities working together to create a positive difference in response to COVID-19. Shetland, Orkney and the Outer Hebrides are working together as an 'island group' to share their experience and contribute to their communities. You can find out more about the national programme here: [Culture Collective](#)

Opportunities and Commitments

Successful applicants will become part of this network and can take advantage of opportunities provided nationally and across the 'Creative Islands Network'. In addition to your project, it is expected that successful applicants will:

- Attend 4 online meetings (1.5-2 hr) over the course of the project with the Creative Islands Network (Shetland, Orkney, Outer Hebrides).
- Produce a blog post or other contribution about your project/the programme/your practice for Creative Islands Network to share publicly during the project period.
- Highly encouraged to attend (if possible) at least one wider Culture Collective event (cuppas, open spaces, training sessions, public/discussion events).

This time (two days) should be budgeted for in Question 9.

If you have any questions about completing the application form please contact maya.darrell-hewins@shetlandarts.org

Question Guidance

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| Question 1. | <p>Title – A title for your project helps us imagine it, and gives the project an immediate identity.</p> <p>If you have received funding through Culture Collective before, and want to continue with the same project, we need to see clear explanation of the benefits to continuing, or developing this project. This might include expanding the project to work with more people, working in different geographical areas, or working more deeply with existing participants, but you need to explain what impact this will have and why your project is best placed to achieve this.</p> |
| Question 2. | <p>As the aim of this project is to work with others (the target groups) and help them develop their ideas, it's important that you tell us not just about your practice but your experience working, supporting, teaching or sharing work with other people. This doesn't have to be formal teaching experience or experience related to your practice – voluntary work or 'hobbies' count too.</p> <p>We want to know you can deliver exciting and supportive creative activities with others.</p> |
| Question 3. | <p>Please indicate which of our target groups you are planning to work with. Working with 'more' groups is not necessarily better. We want to see clear links between the target groups and your project.</p> <p>Applications will be treated equally, regardless of how many groups they plan to work with.</p> |
| Question 4. | <p>Projects that have a clear idea of who they want to work with, and who have discussed their plans with these groups and organisations tend to find planning, recruitment of participants and delivery of projects runs more smoothly. Groups might include anything from informal community or voluntary groups, to third sector organisations (like Age Scotland or CLAN) to statutory services (such as care homes or schools). If you have said you are going to work with a particular organisation or group, it is reassuring for us to see evidence of this – whether that is an email of support, or a description of the type of conversations you have had.</p> |
| Question 5. | <p>Project Plan. A project plan is a schedule for your project that you prepare to decide what activities you need to accomplish, when these activities need to be started and finished, how long these activities will take, and who will be responsible for each activity in order to complete your project successfully.</p> <p>It may help you to work backwards by starting with delivery of activities at a venue and listing all the things that need to be done to make that happen (deciding on a day and time, booking venues, speaking to group staff, buying materials, preparing templates before the session etc). You can then work out in what order you need to do these things, and start making a project plan. You should plan to complete your projects by the end of April 2023.</p> |

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| | <ul style="list-style-type: none"> - You may even wish to draft an activity plan to help you work out how you need to set up activities, how long participants will spend doing the activities, if a break if needed etc. - You should make sure you address the specific bullet points in the question (key dates, number of sessions, structure of project, location). - You can find some guidance/examples below. These are both generic to all projects so not everything will be applicable to your work. You do <u>not</u> need project management software. <p>https://www.projectmanager.com/guides/project-scheduling https://filestage.io/blog/project-plan-template/</p> |
| <p>Question 6.</p> | <p>Shetland Arts use six Social Outcomes to measure how well activities benefit our community. When planning an activity, we decide which of the Social Outcomes we want the activity to contribute to and how we will measure the impact. We later evaluate if we have been successful and decide how we can improve on what we do.</p> <p>The social outcomes associated with this project are:</p> <ol style="list-style-type: none"> 1. Improved quality of life through greater access to creative and social experiences (Did you enjoy the experience?) 2. Improved feeling of inclusion and equality through greater understanding of other cultures and lifestyles (Did you learn about other people and their lives?) 3. Improved community resilience through a more diverse creative economy (Do you think the project helped the Shetland economy?) <ul style="list-style-type: none"> • Your project does not have to address both outcomes (1 & 2) if this is not appropriate to the work. We are looking for thought and quality in answers that relate to your project. • Applications that address one outcome or both outcomes will be treated equally. <p>It is important to us that you as a creative practitioners benefit from this work, and we'd like to know how you feel the project will help you and your practice (Social Outcome 3). This could range from giving you an income, to testing an idea or new process, to learning new skills.</p> |
| <p>Question 7.</p> | <p>Evaluation. Shetland Arts, the Islands Consortium and the Culture Collective team will be involved in evaluating the overall project but you will need to collect information to find out if your project has been successful in its aims. You should be clear on what you are trying to achieve (based on the social outcomes and target groups), and have a plan for collecting information that will enable you (and us) to find out if your project has done this.</p> |

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| | <p>Some things you might hope to find out include:</p> <ul style="list-style-type: none"> • Did people feel happier after undertaking activities? • Did they enjoy socialising with others? • Did they learn new skills? • Did they feel more confident? <p>You could find these things out by asking people to answer written questions, drawing a picture, asking for a verbal response or writing down your own observations about what people said or how they acted during the activity.</p> |
| <p>Question 8.</p> | <ul style="list-style-type: none"> • If you have any specific training or access needs in order to undertake your project, list these here. • If you have any ideas for training, people you would like to hear speak or things you would like to learn, let us know these too, as well can try to arrange these over the duration of the programme. |
| <p>Question 9.</p> | <p>Budget. A budget shows us that you have thought about (and researched) the costs of your project, won't run out of money for things like materials, and are paying yourself fairly for your time. Remember you should include preparation, planning and admin time in your fee.</p> <ul style="list-style-type: none"> • You should clearly separate your 'fee' from equipment and material costs in your project. • For guidance on fair pay in the Arts, there is a Creative Scotland document on industry standards here. • Please include the equivalent of two days work into your time and budget specifically for meetings and training as part of the Creative Islands Network and Culture Collective. • If you require a PVG Scheme Membership Statement for your project, and do not have one, please include this cost in you budget. <p>Some information and examples of project budgets can be found here: Applying for Grants: Creating A Realistic Budget Creative Capital (creative-capital.org) Artquest > Project budgets How to Develop a Project Budget: A Complete Guide 2022 - proposalforNGOs (proposalsforngos.com)</p> <p>Additional Support (Cash or In-kind) It is important that you include any additional funding or support you might receive to undertake the project, such as a partner organisation paying for some activities, or letting you use a space for free.</p> <p>In-kind support might include</p> <ul style="list-style-type: none"> • Donated use of equipment or venues • Use of premises or office space for the project |

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| | <ul style="list-style-type: none"> • Voluntary labour <p>Access Costs Access Costs are non-artistic costs that help make your project accessible. This might include transport, carer/support staff, or relaxed events. You may need to add subtitling/closed captions to music or moving image work, or create digital versions of activities to enable some people to participate. If you are unsure, speak to the groups/organisations you plan to work with, to find out what they might need.</p> |
| <p>Question 10.</p> | <p>PVG Scheme. Protecting Vulnerable Groups (PVG) is a Scotland-wide scheme to ensure that young people and vulnerable adults are kept safe, by checking those who work with them do not put them at risk through their behaviour. Depending on how you plan to deliver your project you may need to apply for a PVG Scheme Membership Statement.</p> <ul style="list-style-type: none"> • You may not need a PVG membership to work with some groups (for example adults who are not deemed vulnerable). • If you require a PVG Scheme Membership Statement for your project, and do not have one, please include this cost in you budget. <p>Voluntary Action Shetland can provide information about this and Shetland Arts can also support you if you have questions. https://www.voluntaryactionshetland.com/what/organisations/pvg-scheme</p> |
| <p>Question 11.</p> | <p>A risk assessment demonstrates you have thought about potentials risks to yourself, other staff, participants and the public in relation to your activity. After identifying risks you can also take action to reduce or control those risks to keep people safe.</p> <p>The Health and Safety Executive provides further information and general workplace example risk assessments: Risk assessment: Template and examples - HSE</p> <p>Examples of arts activity risk assessments: Art Workshop Risk Assessment (dovermuseum.co.uk) Microsoft Word - Arts and Crafts Risk Assessment 2017.docx (marwellactivitycentre.co.uk)</p> <p>A good risk assessment recognises and acknowledges risk, and puts in place measures to reduce these risks if possible. It is not possible to totally eliminate all risks, and any assessment that claims to do so would not be realistic. Rather it is what you do to reduce the likelihood of accident or injury that is important.</p> |