

# PUTTING ON A Hi! STREET EVENT



# TOOLKIT



Historic England



EMERGENCY  
EXIT ARTS



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# INTRODUCTION

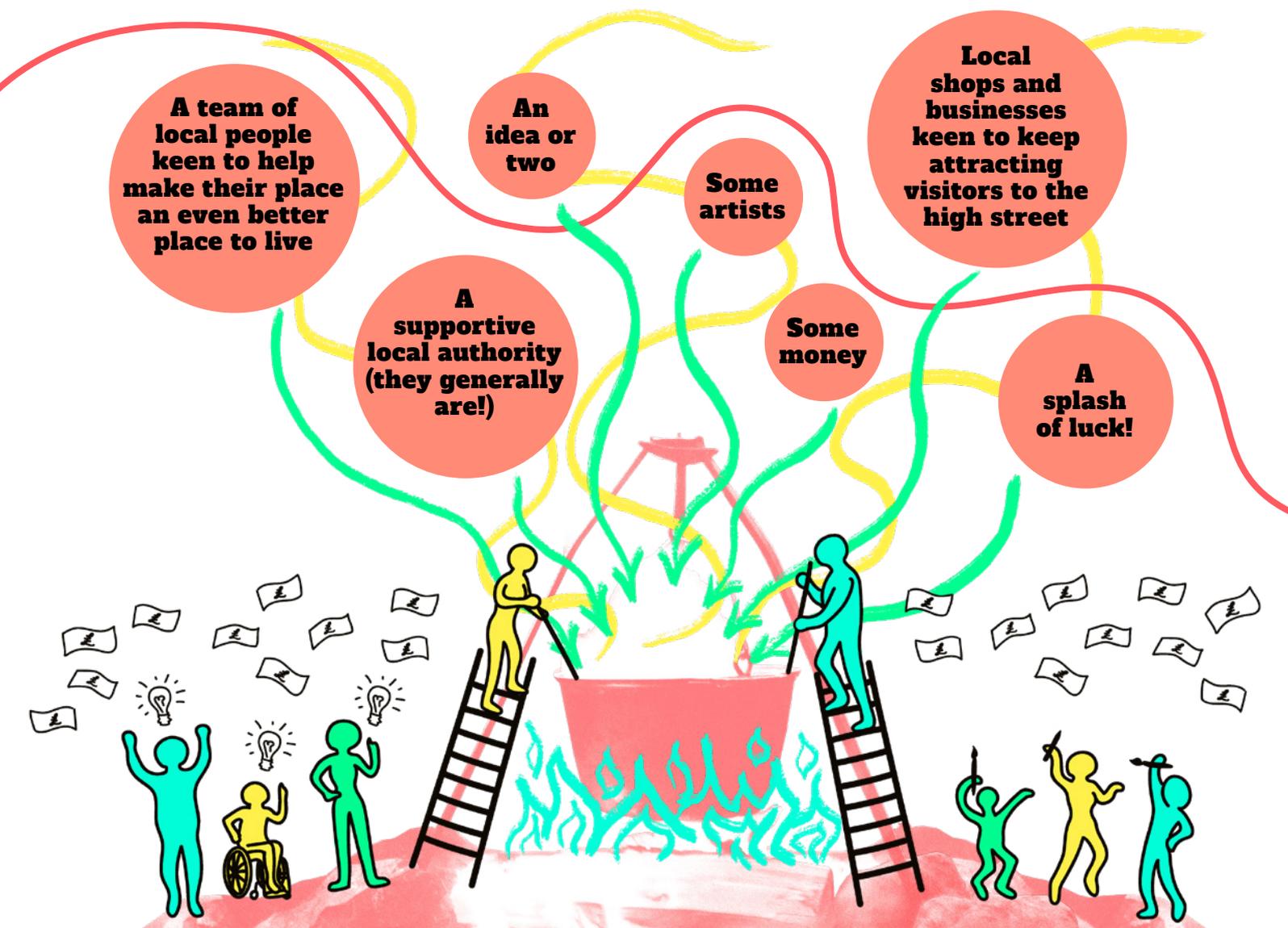


Hi! Street Fest was a project produced by Emergency Exit Arts (EEA) and commissioned by Historic England to celebrate the end of the High Streets Heritage Action Zones scheme in 67 high streets across England. Hi! Street Fest was the finale commission for the High Street Cultural Programme, the largest ever publicly funded, community-led arts and heritage programme, and co-produced with local people on seven high streets ([see film here](#)).

At EEA we firmly believe in enabling people, enhancing places and astonishing audiences. This toolkit takes the lessons, ideas and conversations that came out of Hi! Street Fest, combines them with 40 plus years of EEA experience and pours them into a “how to” for putting on cultural events on your high street. Outdoor arts have been proven to reach the most diverse set of audiences compared to any other art form and to be able to co-produce events with local people makes them all the more special.

We hope this toolkit will be useful when putting on free, community events in high streets or town centres. No matter how large or small the events are, this will help you to streamline planning and execution processes with templates, checklists and timelines such as budgeting, marketing, evaluation and co-creation.

## WHAT DO YOU NEED TO PUT AN EVENT ON?



# LEADING THE VISION



To make an event happen in a public space it helps to have an organisation lead it. Lead organisations have an important overarching role covering technical (e.g. finances, insurance, health and safety, licensing) and the creative aspects of the event as well as managing the process of the decision-making. This may include developing the concept or idea, managing the budget and resources, overseeing pre- and post-production, identifying risks, and ensuring the final product meets the creative vision with safe standards.

Creative producers and project leads need to be good at communicating with people working at all levels to maintain successful working relationships. You need to be well organised to keep track of all aspects of the project with effective leadership skills to motivate and inspire others.

## HERE ARE SOME CREATIVE

A procession or carnival

Street parties

## IDEAS TO HELP ANIMATE

Cultural trails

Dog shows

## YOUR HIGH STREET

Decorating shop windows

## CASE STUDY

### POP-UP POETRY Wednesbury

In Wednesbury, four poets were invited to be 'in-residence' in four local shops and cafes. They spent time in each place speaking to the customers and staff before creating a series of new poems.



At the end the public were invited to tour around each of the shops to listen to performances of the poetry.

The scheme supported local creatives and also the local businesses, as well as providing an entertaining afternoon for the public who come along on the tour.

[Click here to find out more](#)



Photo by Phillip Parnell



# WHAT GOES INTO PRODUCING AN EVENT?

## 1. CONCEPT DEVELOPMENT



When developing a concept, the first question you will need to ask yourself is what are you trying to do? Is it for entertainment, to increase footfall, develop social cohesion, fundraising or a combination of these? What are your outcomes and outputs of the event? Outcomes and outputs can help you define what your event is trying to do and can help show funders that your event aligns with their own aims and vision.

Outcomes address the difference the project is trying to make such as improved quality of life, increased awareness and knowledge, enhanced skills or community resilience. Outputs, on the other hand, are the quantifiable deliverables that result directly from the activities such as the number of attendees, performances, community groups and schools to be involved.

### Consider these things when developing your concept:

**Determine the goals, genre and theme** of the event. What and why is there a need? Define the target audience and create a concept that meets these aims and objectives.

**Determine the format** of the event such as workshops and performances and the venue that can accommodate the expected number of attendees.

**Select suitable times & date** considering factors like religious festivals, seasonal holidays and local events that might conflict. Do you want daylight or darkness?

**Write a clear and compelling pitch**, make sure your project is well-defined and that you can clearly articulate the WHY, WHERE, HOW and WHAT you are trying to achieve.

**Process verses product**, consider if you want to place a higher emphasis on the planning and execution process rather than the final outcome? For instance, if your project's goal is to alleviate loneliness among the elderly, the workshop stage might be more important than the final event.

### CASE STUDY

#### SPRING WINDOWS Ryde

In Ryde, three creative organisations were invited to create immersive new window displays in empty shops on the high street.



This project brought previously empty spaces back to life and made the high street and entertaining place to visit.

[Click here to find out more](#)



Photo by  
Ryde Arts



## WHAT GOES INTO PRODUCING AN EVENT?

# 2. PLANNING AND PREPARATION



Once you have developed the event concept, you can move onto making it happen with the planning, logistics and execution phases.

You will need to create a **timeline** and **project plan** for the event from the outset so it is well-planned and everything that is needed for your event to happen is considered and coordinated.

Timelines should include key milestones that need to be reached and many things take longer than you think so ideally you should be planning 12-18 months ahead. Start with your event date and work backwards to work out what needs to happen when.

Find out about deadlines that can submit all paperwork and apply for licenses to the local authority with enough time.



### Consider these things when putting together your timeline:

**Fundraising** – many funders have 8-12-week decision process and you then want the event to be at least 2-3 months away from the result of any funding bids.

**Engagement** – factor in time for attendees to participate and connect with each other, regardless of race, gender, religion or other differences.

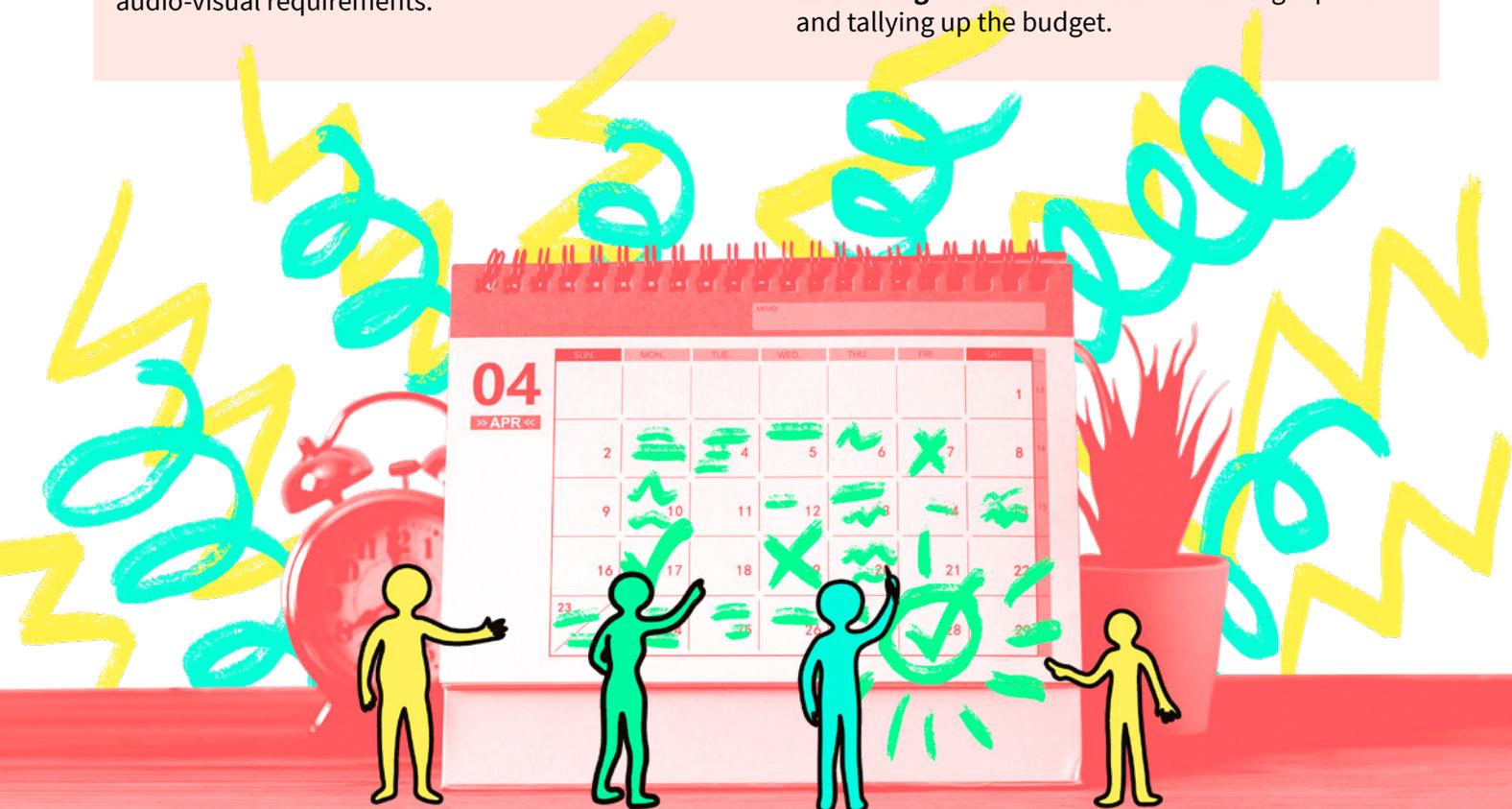
**Logistics planning** – include road closures, risk & safety, transportation, parking, contracting, security, toilet hire, catering, litter pickers, first aid and hiring audio-visual requirements.

**Marketing & promotions deadlines** – ideally, you are ready to promote 2-3 months before the event.

**Event itself** – overseeing the set-up and operation of the event, including registration, ticket sales, audio-visual, technical requirements, documenting etc.

**Debriefing** – you might need a week or two gap after the event before asking key people how it was for them.

**Evaluating** – add in some time for writing reports and tallying up the budget.



# WHAT GOES INTO PRODUCING AN EVENT?

## 3. BUDGETING



All events will need some money spent on them. This might be hundreds or many thousands of pounds, but no matter what size of your event, you will need to have a good idea of the costs involved from the outset.

Go through everything and consider all the costs associated with your event, including road closures, venue rental, equipment, staffing, marketing, artists fees and teacher cover. Be as detailed as possible, and don't forget to factor in any hidden costs, such as shipping fees and transport costs.

### Consider these things when planning your budget:

**Base your budget on real quotes** and don't second guess. Have a clear understanding of the scope of the project, ensuring your budget aligns with your financial sources.

**Include a contingency** for any unexpected expenses or cost overruns.

**Monitor your expenses** once the project is underway, keep a close eye on expenses to ensure that you stay within your budget. Track all expenses and adjust your spending as needed.

**Review the budget once the project is complete** and compare it to the actual expenses. This will help you identify any areas where you could have saved money or where your estimates were inaccurate, which will help you budget more effectively in the future.

### CASE STUDY

#### INTERACTIVE ARCHAEOLOGY Gloucester Street Murals

In Gloucester, an artist was commissioned to create optical illusion murals on the pavements and pedestrianised streets of the city centre, that "unearthed" the history and heritage of the place.

These created fun opportunities for visitors to take photos and learn about the history of their city.



[Click here to find out more](#)

Photo by Gloucester City Council



# WHAT GOES INTO PRODUCING AN EVENT?

## 4. FUNDRAISING



There are lots of different ways you can raise funds for your event, it just depends on which method, or combination of methods will be most effective for your event and audience. Funders will need to get a good understanding of what you are trying to achieve, so make sure you have defined your aims, outcomes and outputs to help with those conversations.

### Consider these things when fundraising for your event:



**Apply for grants** from either foundations, statutory funders (e.g. Arts Council England) and local authorities. Applying for grants can take time, but having a well-defined project and a compelling pitch will increase your chances of success.

**Seek out local support**, check with other local funders who may be more accessible than national or international sources.

**Always read the guidance** to check you are eligible, that they are a good fit and consider the total amounts of funding available.

**Do your homework** and ensure you have gathered all the correct information such as quotes from the community or required match funding.

**Proofread your application** and keep your answers concise.

**Match funding – actual and in-kind:** “Actual” match funding is money, whereas “in-kind” is non-cash funding of free goods or services, such as volunteer time (£12-£15 per hour) or teacher hours or free space that can be given a value.

**Seek sponsorships** from local businesses or organisations to support the event financially in exchange for exposure and promotion.

**Sell merchandise**, food & drink or other items during the event as a source of revenue.

**Charge ticket sales** and admission charges in advance of the event.

**Request donations** from individuals or organisations for funds to support the event.

**Organise raffles** and auctions with a percentage supporting charitable causes.

**Partner with companies** for corporate partnerships for mutual benefit and to secure funding for the event.

**Crowdfund** using online platforms to raise funds from many people is a great way to build a community and a passion around your project. This can take a lot of energy and time.



## WHAT GOES INTO PRODUCING AN EVENT?

# 5. MAKING CREATIVE CONNECTIONS

Project leads and producers play a pivotal role in bringing creative projects to life, and taking time to build meaningful connections with others can lead to exciting collaborations and opportunities. Often, we think of networking like a terrifying round of speed dating, but it is important to have a network around you even if it is seeking in-kind or reciprocal support such as borrowing or hiring tables from a community space.

### Consider these ideas for growing your network of creative collaborators:

**Attend networking events** to meet and connect. Ensure you have your compelling pitch ready to introduce yourself and your event or ideas.

**Stay updated** with industry news, the cultural landscape in schools, the community and trends to tailor your work so it remains relevant, pushes boundaries and meets the needs of your community.

**Follow up** meetings whether in person or online to reiterate your interest in potential collaboration.

**Join forums** to connect, share insights and seek local support.

**Sign up** to Local Cultural Education Partnerships (LCEPs), Business Improvement Districts (BIDs), Heritage Action Zones (HAZs) and know your cultural strategy and local area partnerships.

**Create an online presence** and use relevant hashtags to increase your visibility.

**Be patient** and nurture those connections as building relationships takes time.

### CASE STUDY

## MEANWHILE USE Plymouth

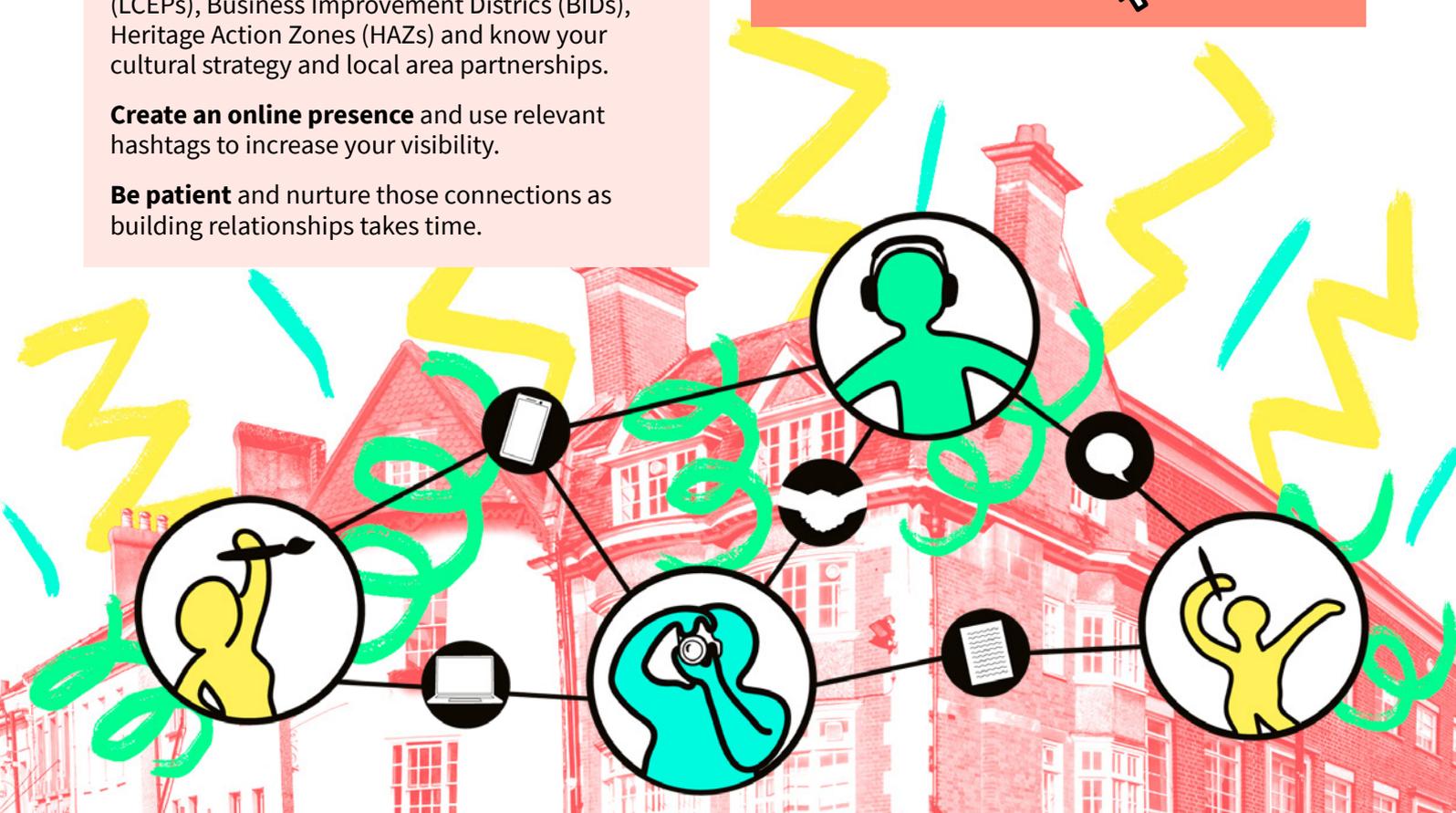
Plymouth Culture in partnership with creatives, art organisations and small business ran a series of events, workshops and exhibitions across a number of empty shop units in Plymouth City Centre.



This created more opportunities for people to spend time in these spaces and creatives to reach new audiences to test and share their work.

[Click here to find out more](#)

Photo by  
Plymouth Culture



## WHAT GOES INTO PRODUCING AN EVENT?

# 6. COMMUNITY, OUTREACH AND CO-CREATION



Co-creation can mean different things to different people, but the defining qualities of true co-creation are collaboration, shared decision making, inclusivity and equal participation. Co-creation can involve communities, audiences and artists in the creative process from ideas to execution, and values diverse perspectives, encouraging active engagement between creators and participants.

### Examples of groups:

**Youth Groups**

**Schools**

**Senior Citizens Associations**

**Religious and Faith-based Groups**

**Community Gardens**

**Carers**

**Neighbourhood Watch Associations**

**Cultural and Global Majority Groups**

**Sports and Recreation**

**Environmental and Conservation**

**Health and Wellness**

**Parents and Teachers Associations (PTAs)**

### When co-creating events, make sure you have included the following elements:

**Inclusive decision making** that ensures that those who are directly affected by decisions are involved in those decisions.

**Empowering communities** within decisions to create a sense of ownership, responsibility and pride in the process or final outcomes.

**Draw on local knowledge and expertise** of different communities to significantly enhance the relevance, effectiveness and efficiency of solutions and in turn improve outcomes.

**Ensure regular communication** with your groups involved and make sure that roles and responsibilities are clearly defined.

### When co-creating, keep revising things to make sure that the points above are being met. You might need to revisit your co-creation methods if you start finding that there are:

**Difficulties in decision-making** with multiple stakeholders and reaching consensus or making decisions is becoming challenging, which can lead to delays or conflicts.

**Power imbalances** are occurring which can undermine the equitable participation and contribution of all individuals involved.

**Lack of clarity and direction** which can lead to confusion and reduced effectiveness.

**Resistance to change** or new ideas or approaches which can hinder the creative process and the exploration of innovative possibilities.

**Compromises in artistic vision** to accommodate different viewpoints, which can dilute or distort the original artistic vision.

**Limitations to scalability and replicability** can rely on specific contexts, relationships, and dynamics, making it challenging to replicate or scale the process in different settings.

# WHAT GOES INTO PRODUCING AN EVENT?

## 7. LICENSING, RISKS AND SAFETY



### 7A. RISK ASSESSMENT

Writing a comprehensive risk assessment is crucial in ensuring the safety of an event. Risk assessments should identify and mitigate potential hazards for the safety of attendees, artists and audiences. The risk assessment should be shared with all stakeholders and you should avoid reusing an old risk assessment from a previous event. Do encourage input from others, especially for specific events and make sure you validate risks by seeking feedback from individuals who are not directly involved in the project.



#### To do a risk assessment you will need to:

**Identify the hazards** associated, including the environment, weather, equipment, people and processes involved.

**Assess the risks** and use a risk matrix to determine the likelihood and severity of the potential incidents.

**Identify control measures** that can minimise or eliminate risks that are practical and feasible.

**Assign responsibility** for implementing and monitoring each control measure to ensure accountability.

**Periodically review and update** your risk assessment and adjust as necessary.

#### CASE STUDY

### COLOUR CRATES Barnsley

Lenny and Whale were commissioned to create new planters for Eldon Street. They researched the history of circus performers in Barnsley and made colourful trunk-style boxes to decorate and inspire visitors.



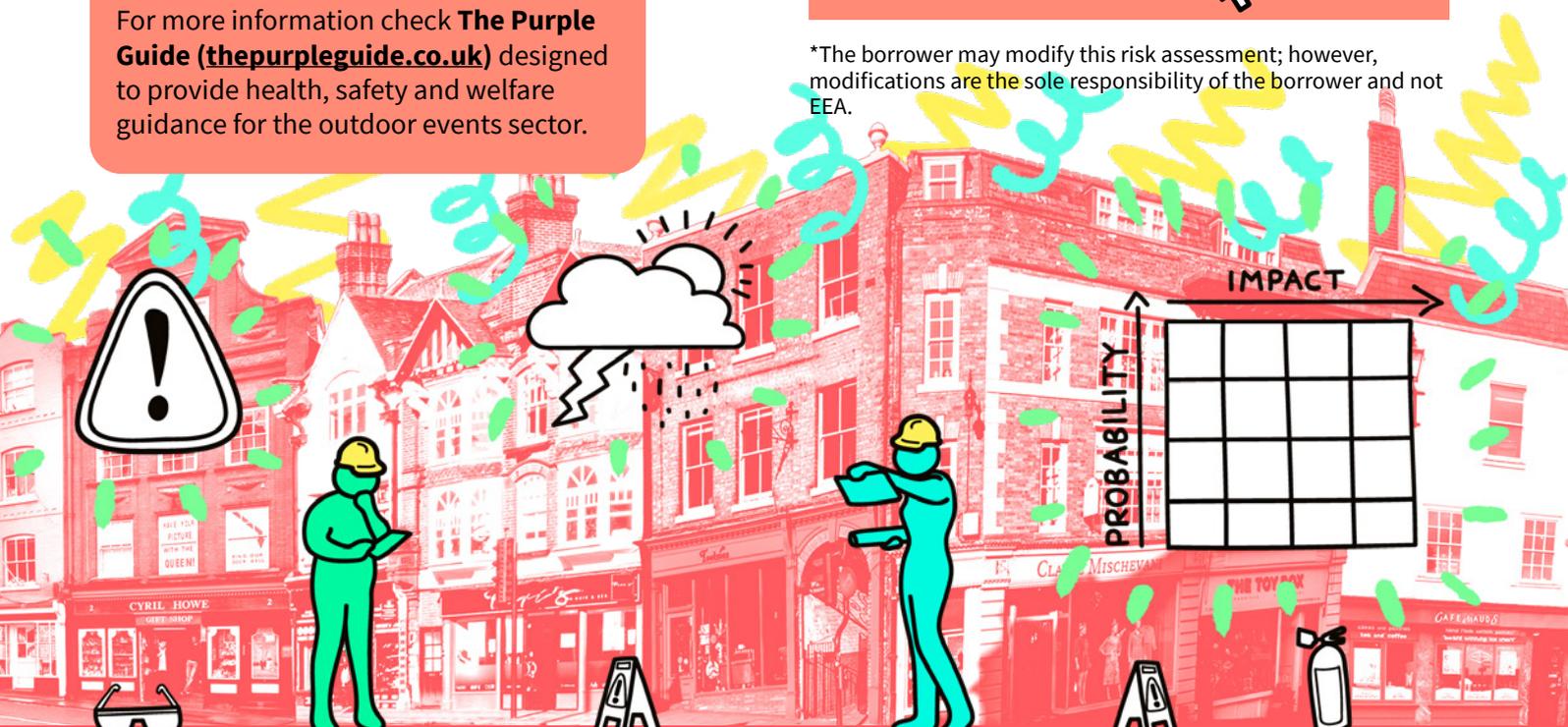
They also provided a practical purpose in the newly pedestrianised street by reducing car access, as well as providing space for plants to grow.

[Click here to find out more](#)

Photo by James Mulkeen

For more information check **The Purple Guide** ([thepurpleguide.co.uk](http://thepurpleguide.co.uk)) designed to provide health, safety and welfare guidance for the outdoor events sector.

\*The borrower may modify this risk assessment; however, modifications are the sole responsibility of the borrower and not EEA.



# WHAT GOES INTO PRODUCING AN EVENT?

## 7. LICENSING, RISKS AND SAFETY



### 7B. EVENT MANAGEMENT PLAN

An event management plan is a comprehensive document that outlines all the details and logistics required for the successful planning and organisation of an event. Like a risk assessment, this can be shared with relevant stakeholders and is a way of ensuring you have considered everything needed to make your event function.

#### Event management plans should include:

**Event objectives and outcomes** and what you hope to achieve.

**Event concept and theme** describing the concept, theme and vision.

**Budget and financial planning** including income from ticket sales and all expenses.

**Venue schedule and timeline** that covers all pre-event, event day and post-event activities, including set-up and take-down schedules.

**Identify groups, partners and stakeholders** defining their roles and responsibilities.

**Marketing and promotion strategy**, including social media and advertising.

**Logistics** such as security, catering and equipment organised.

**Summary of the main risks and strategies** to mitigate them.

**Health and safety** measures in place to the wellbeing of event team and attendees.

**Sustainability initiatives** for minimising the environment impact.

**Participant and attendee experience** including engagement activities such as workshops.

**Evaluation metrics** including collecting attendee surveys.

**Legal and compliance** including permits and insurance requirements.

\*The borrower may modify this event management plan; however, modifications are the sole responsibility of the borrower and not EEA.



# WHAT GOES INTO PRODUCING AN EVENT?

## 7. LICENSING, RISKS AND SAFETY



### 7C. LICENSING REQUIREMENTS

Licensing requirements can vary depending on your region and your event, so do your research to check what is needed for your event as even small-scale venues may require alcohol licenses, for example. Food vendors should possess valid hygiene certificates to maintain the safety and quality of the food served. If you plan to play music, obtain a Performing Rights Society license (PRS) to ensure compliance with copyright and royalty regulations. If your event needs road closures, then you need to liaise with the local authority well in advance for permission.

#### When researching and procuring licenses make sure you engage with the:

**Events team at your local authority** to keep them informed about your event and seek their guidance and support.

**Safety Advisory Group (SAG)** which is made up of representatives from your local authority, emergency services and other relevant bodies providing guidance on event safety. They aim to help organisers with the planning of the event and to encourage cooperation between all the relevant agencies.

#### CASE STUDY

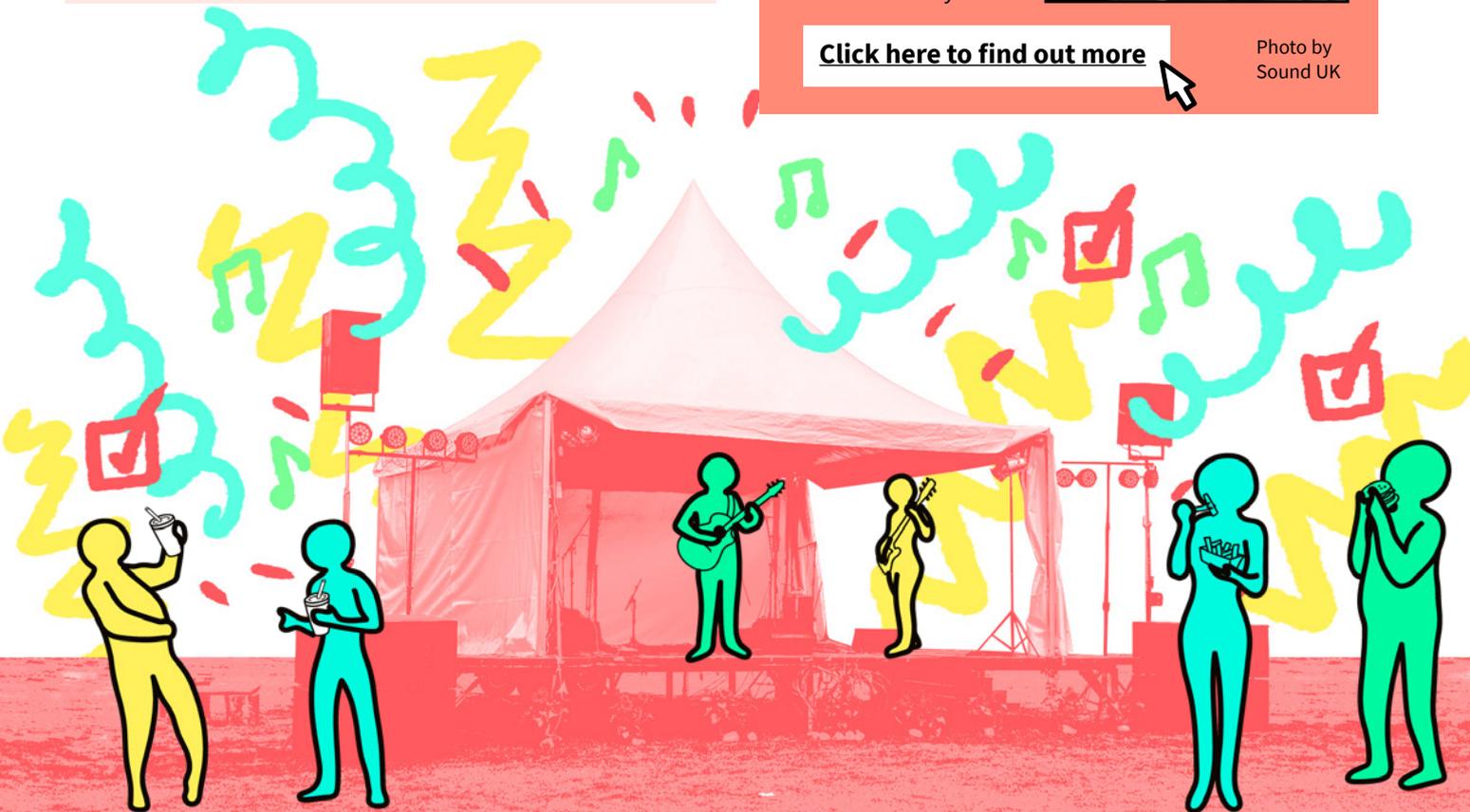
#### SOUND WALKS

Historic England selected a series of artists to create interactive sound walks for their high street. Free to download and listen to on headphones, these works allowed people to learn about the history of the town or city in a creative and immersive way.



[Click here to find out more](#)

Photo by Sound UK



## WHAT GOES INTO PRODUCING AN EVENT?

# 8. MARKETING AND PUBLICITY



Once you have developed your event, it is time to let people know about it. Marketing and promotion will attract an audience and increase attendance and participation. By building buzz and excitement, you can create a sense of anticipation among potential attendees and generate positive word-of-mouth that can help to further increase interest. There are many different promotional methods to use, but think about what is going to reach and appeal to your audience.

### Consider these different promotional methods:

**Printed materials** include flyers, posters, brochures, postcards and business cards.

**Digital materials** include email marketing campaigns, social media posts, online ads and website content.

**Audiovisual materials** include videos, podcasts and webinars.

**Promotional items** include t-shirts, pens and tote bags.

**Event signage** include banners, signs and visual displays.

**Getting press covering** is a great way to reach a wider audience and share the aims and outcomes of your event. When working with press, you will need to write a press release so that journalists have all the right information to include in their publication. Think about when you want to release information to the press, this could be before to increase visibility and audience numbers, or after to share the positive outcomes of your event.

### Consider these things when writing a press release:

**Start with a strong headline** that is attention-grabbing and informative, providing a clear indication of what the event is about.

**Write a compelling lead paragraph** to provide a concise summary of the event and highlight its most newsworthy aspects. It should answer the who, what, where, when, why and how of the event.

**In the body of the press release** provide more details including the performers or artists involved, the venue, the date and time, and any special features or themes.

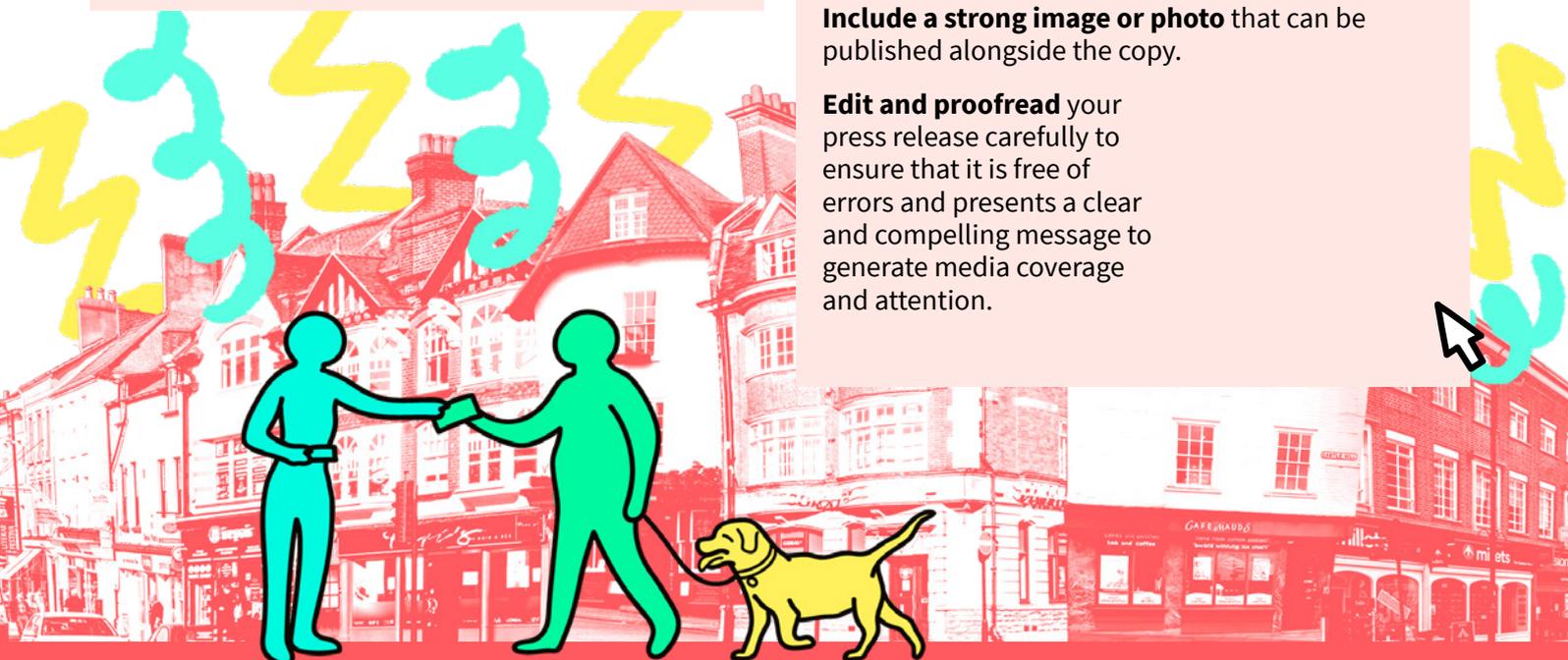
**Include quotes** from organisers, artists or other relevant figures.

**Add relevant background information** on the artists or performers involved in the event, as well as any relevant history or context that helps to explain the significance of the event.

**Include contact information** so that interested parties can get in touch with you for more information.

**Include a strong image or photo** that can be published alongside the copy.

**Edit and proofread** your press release carefully to ensure that it is free of errors and presents a clear and compelling message to generate media coverage and attention.



## WHAT GOES INTO PRODUCING AN EVENT?

# 9. CONTRACTING AND COMMISSIONING ENTERTAINMENT



You might want to consider hiring professional artists or include local and amateur performers in your events.

Hiring professional artists or performers can enhance the quality of the event, they can engage the audience and can create an immersive experience as well as offer a wide range of acts and styles. If briefed, contracted and paid appropriately, they are less likely to cancel at the last minute or arrive unprepared, ensuring that the event runs smoothly.

Fostering community engagement with local and amateur groups can enrich your event experience for both the performers and the audience. It can encourage pride, nurture talent by providing a platform to gain exposure and encourages more people to attend and participate. It can support the local economy by helping small business to sell their products. Local groups bring a diverse range of perspectives and celebrate the cultural heritage of a community making your event more inclusive and accessible.

### Writing an artist brief:

Providing an artist with a brief is essential for ensuing clear communication, aligning expectations and guiding the creative process.

#### What to include:

**A project overview** including the outcomes, target audience and themes you want to convey. It supports clarity and effective communication. Provide images examples to help the artist understand the vision.

**Scope and type of work** such as a length of performance, size and format of 2D work including restrictions and requirements to offer a direction that meets your vision and allows for creative freedom.

**Technical requirements** such as formats, resolution of digital work, size of performance spaces and any technical requirements.

**Fee** and how many days, deadline and how to apply.

### Writing a contract:

#### Always include:

**A description of the work role and timeline** including the scope of the project, context on the wider programme, requirements and expectations.

**State the key deliverables and timeline** if aligned with fees. E.g. 50% up front.

**Make the invisible visible** such as meetings they need to attend and ensure they are paid.

**Policies and procedures** for cancellations or sickness, safeguarding and Disclosure and Barring Service (DBS) required.

**Intellectual property** rights including any copyright associated with the work.

**Public liability** against any losses, damages or accidents.

**Signatures** for both artist and commissioner to indicate their agreement to the terms of the contract.



## WHAT GOES INTO PRODUCING AN EVENT?

# 10. ACCESSIBILITY AND INCLUSION



When events are made accessible, it ensures that people from all backgrounds, ages, abilities, cultures, educational backgrounds and social-economic statuses can participate and enjoy cultural experiences. This creates a more diverse audience, which can lead to new and unique perspectives, a more vibrant arts community and helps to break down barriers in society. Accessibility shouldn't be covered by just one member of the team, but is the responsibility of everybody organising an event.

### Consider these things to ensure accessibility and inclusion:

**Build in access and inclusion** in the planning stages by consulting those with lived experience.

**Provide accessible seating and toilets** for individuals with disabilities such as wheelchair accessibility.

**Provide information in multiple formats** such as braille, large print and easy reads that use pictures and short sentences. Provide audio description and/or assistive devices like hearing aids and closed captioning for people with hearing and visual impairments.

**Provide clear information prior to the event** such as the performance schedule, loud noises and if there are accessible ramps, transport and lifts.

**Train staff and volunteers** in how to interact with individuals with disabilities and how to assist in a case of emergency. Support neurodiverse individuals by offering noise-cancelling headphones and wear lanyards to assist. Have a dedicated staff member or volunteer who deals with access.

**Ensure accessible ticketing** including carer or companion goes free.

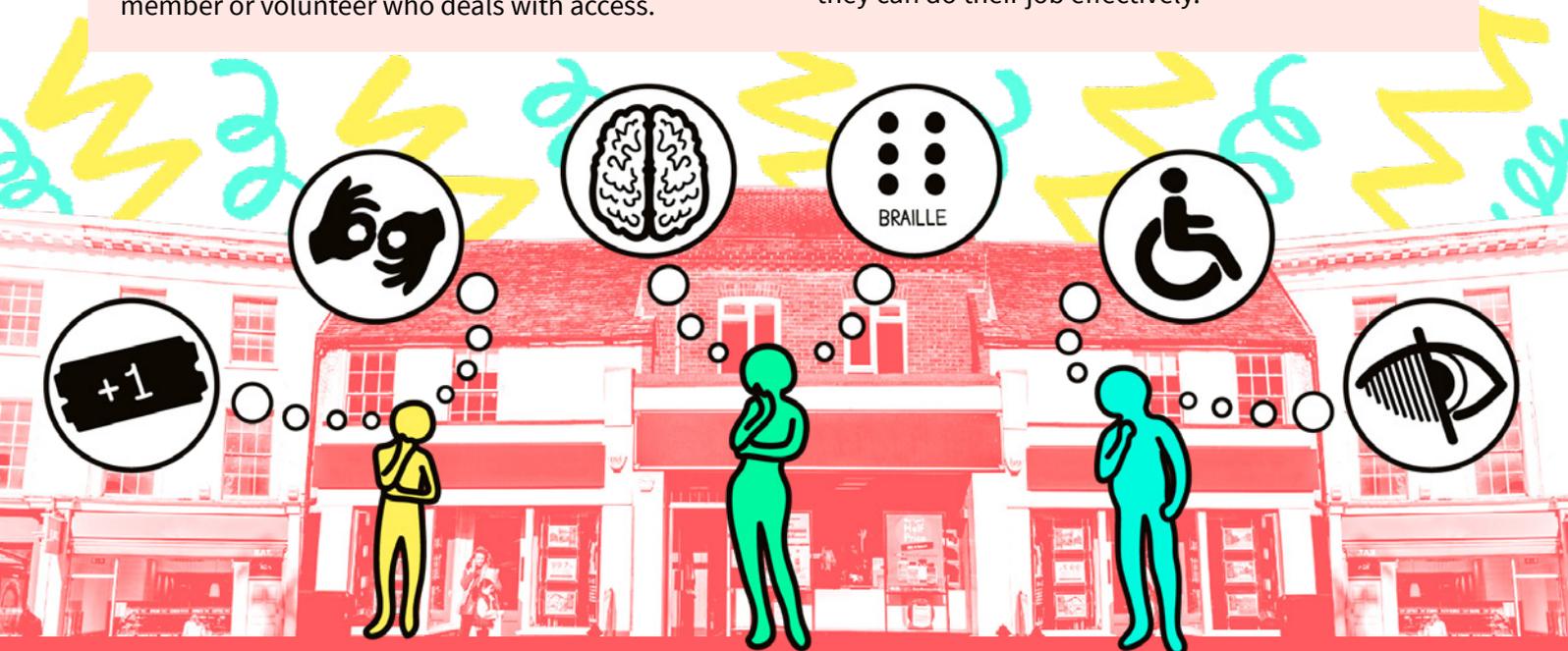
**Schedule relaxed performances and sensory friendly performances** for individuals with autism or provide other sensory sensitivities such as dimmed lighting and reduced sound levels.

**Provide quiet areas** for individuals who may need a break from sensory stimuli or who may become overwhelmed during the performance.

**Consider affordability** for those on a tight budget including discounted tickets, "pay what you can" and/or provide free food and transport. You could build this into your funding application.

**Create access elements** that go beyond the basics and give the aesthetics of access some consideration e.g. turning a ramp into a yellow brick road!

**Accept access riders** used by disabled artists to ensure that their access requirements are met so they can do their job effectively.



## WHAT GOES INTO PRODUCING AN EVENT?

# 11. PROGRAMMING AND ON-SITE MANAGEMENT



The key to on the day programming and managing is thorough preparation and effective communication. You will need to be flexible and adaptable to be able to respond to any unexpected challenges that arise and having a solid plan behind you will help with this.

Programming is the strategic planning and organisation of the content, schedule and activities that will take place during an event. It includes selecting the artists and performers, organising the workshops and entertainment to create a cohesive and engaging experience for attendees.

On-site management or event day coordination refers to the activities and responsibilities carried out during the actual day to ensure that all logistical, operational and organisational aspects run smoothly.

### **Include these things when putting together your programme:**

**Schedule of events**, including detailed sessions and timings.

**Theme and messaging** which are consistent and align with your original objectives.

**Curate the event** and bring it to life by choosing entertainment options such as music or interactive workshops.

**Coordinate the flow of the event** to ensure it is seamless and enjoyable.

**Send a Production Schedule or Info Pack** to performers and schools to make them aware of their arrival time and procession order. Plan the programme so acts do not compete with each other.

### **Your on-site management could include:**

**Venue set-up**, oversee the set-up including signage of silent zones, first aid, food tents or where marquees will be positioned.

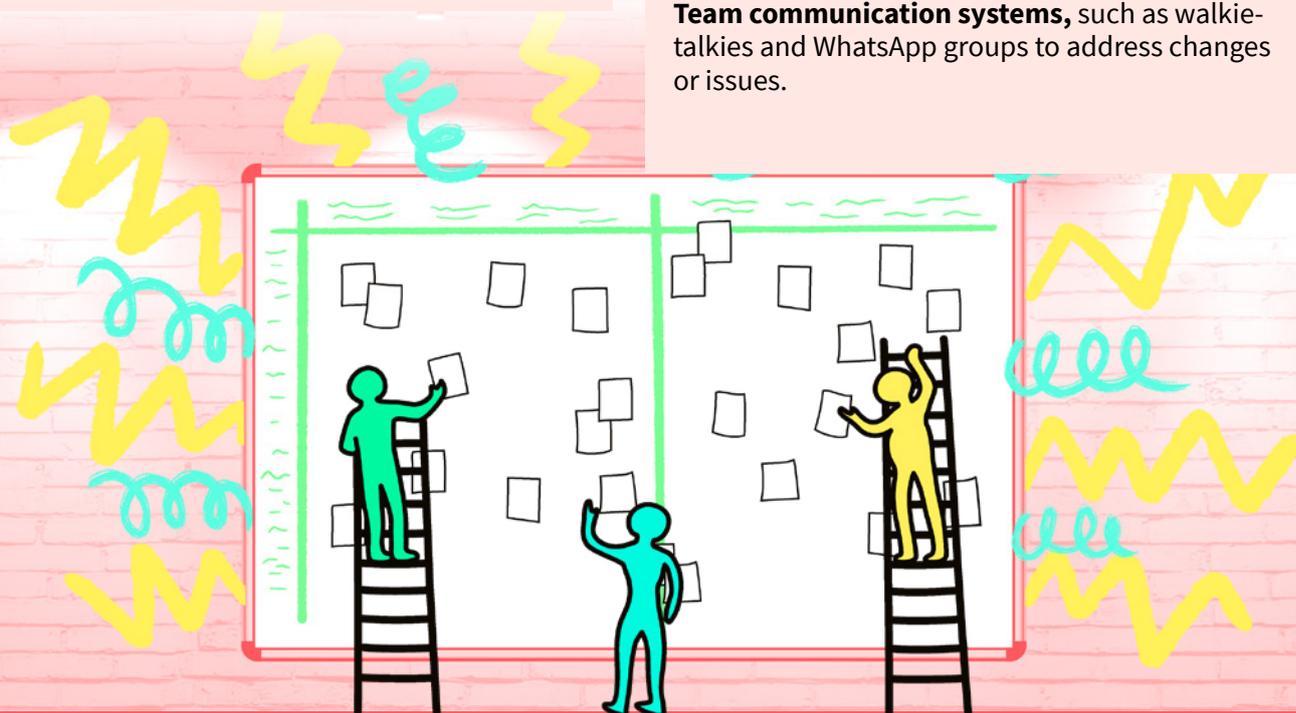
**Disseminate information** such as maps and direction for all stallholders and artists. Highlight key areas, such as the layout, flow and designated quiet zones. Make clear the positions of the lost children tent and dressing rooms.

**Team coordination**, arrive early and check-in with your team including stewards and security so that they can fulfil their roles effectively.

**Vendor coordination**, check that vendors and service providers are in place.

**Technical rehearsals** to ensure lighting functions and sound levels have been checked.

**Team communication systems**, such as walkie-talkies and WhatsApp groups to address changes or issues.



## WHAT GOES INTO PRODUCING AN EVENT?

# 12. DOCUMENTING, MONITORING AND EVALUATION



## 12A. DOCUMENTING

Documenting aims to capture an event by creating a permanent record of it. Photographs and videos of your event can be used for marketing and promotion and are useful for reporting to sponsors and grants makers. They can also be used as a way to share the event's outcomes with others.

### Consider these methods for documenting your event:

**Photography** by hiring a professional, or set-up selfie stations and ask audiences to tag on social media.

**Videography and livestreaming** on platforms like Facebook live and YouTube to broaden your audience and short clips for Instagram and TikTok.

**Social media** to share behind the scenes, interviews and highlights.

**Audio recordings** to capture speeches, performances and audio.

**Live sketching or illustrations** to capture the essence of the event.

**Quotes from participants/audiences** during the event or process can give flavour. Write them down or better still – capture them on video!



### Consent:

Photos, videos and recordings in which people can be identified are a form of personal data which means they are protected by the General Data Protection Regulation (GDPR). Consent forms (also known as Model Release forms) offer legal protection for the event organiser, the record creator and their subject in the event of any future claim regarding the use of the record. A Consent Form should be signed by the subject to show their agreement to the stated future uses of the record. If the subject is under the age of 18 years, a parent or guardian is required to include their name and signature on the form.



## WHAT GOES INTO PRODUCING AN EVENT?

# 12. DOCUMENTING, MONITORING AND EVALUATION



## 12B. MONITORING

Monitoring is an ongoing process that aims to track and gather data on project activities outputs, outcomes and progress to ensure everything is being implemented as planned such as the number of attendees and community groups involved. You may also want to gather data about who came including their ethnicity, gender, postcode, (dis)ability and age.

When storing personal information, make sure you have a General Data Protection Regulation (GDPR) policy in place which outlines how information will be used and how long it will be stored for. Make sure you keep personal information secure.

Monitoring can be combined with evaluation to help give a clear picture of who your event reached and what it achieved.

### CASE STUDY

#### THE EXCHANGE Middlesbrough

The Exchange worked with an artist to create 365 artworks based on the industrial history of the town. These artworks could then be exchanged with members of the public who would in return give one hour of their time to volunteering for a local charity or organisation.



This was a way of creating a new artwork for the place, while also helping increase the number of volunteers supporting local organisations.

[Click here to find out more](#)

Photo by  
Jason Hynes



## 12. DOCUMENTING, MONITORING AND EVALUATION



### 12C. EVALUATION

Evaluation is used to assess whether your event met its aims and desired outcomes as outlined in concept development stage. Evaluation is most useful when it is used as a learning and development tool to improve practice, and not just to judge if something has been successful or not. Evaluating cultural events is important for maintaining quality, providing feedback for improvement, engaging audiences, securing funding and creating a historical record. Feedback and your advocacy can help support other colleagues in the sector to improve too.

**Evaluation shouldn't prove your work, but improve your work.**

#### Why should we evaluate?

- Accountability:** was value achieved?
- Advocacy:** demonstrating effectiveness
- Learning:** did it work? To what extent?
- Developmental:** how did we create change? What do we need to do differently?

You should be looking at capturing two types of data for evaluation: qualitative, which could include quotes, stories and testimonials, and quantitative, which is numerical data. There are lots of ways to capture this data and choose which are going to work best for your audience and event.

**Qualitative evaluation includes quotes, stories and testimonials.**

**Quantitative evaluation is numerical data that can be analysed statistically.**

#### Consider these methods to capture evaluation data:

**Surveys** to gather feedback from artists, organisers and audiences. Surveys can include both quantitative questions, such as rating scales and multiple-choice questions, as well as qualitative open-ended questions for more detailed feedback. Use QR codes for a quick link to online surveys and offer an incentive such as a prize draw.

**Focus groups** for in-depth feedback. Focus groups are facilitated discussions in small groups and work well when there is a key theme to explore.

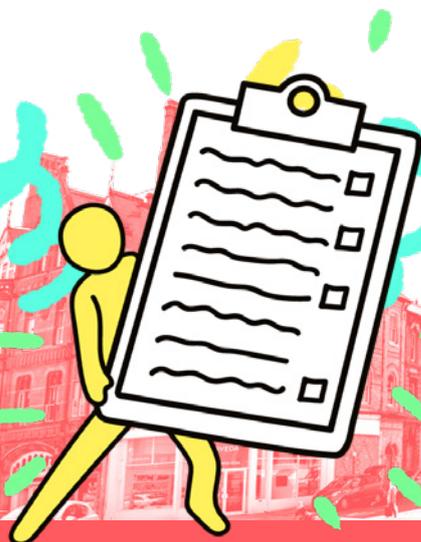
**Reviews and interviews** from professional critics and other experts can provide valuable insights into the quality and impact of an arts event.

**Creative evaluation** that use innovative and unconventional approaches to assess and measure the success e.g. a Big Brother diary room style.

**Technology-based evaluation** that use digital tools and technologies such as social media, mobile apps and data visualisation to collect and analyse data to communicate findings.

**Attendance and revenue data** to provide valuable insights into effectiveness of marketing and promotional strategies and to make decisions about future programming and resource allocation.

**Social media analytics** to track engagement in relation to social media platforms and identify trends.



## 12. DOCUMENTING, MONITORING AND EVALUATION



### 12D. REPORTING

Reporting involves the communication and dissemination of information, findings and outcomes to relevant stakeholders, sponsors, funders and the broader community. It may align with project milestones, or funder requirements, including summaries of monitoring data. Depending on what the reporting is used for, it may include written reports, presentations, diagrams and the inclusion of visual materials captured throughout the process and the final event.

#### CASE STUDY

##### ANIMATING HEXHAM Hexham

In Hexham, local artists created new animations and films through workshops with local people. Then on one evening they projected these on the sides of buildings, in shop windows and in other public places throughout the town.

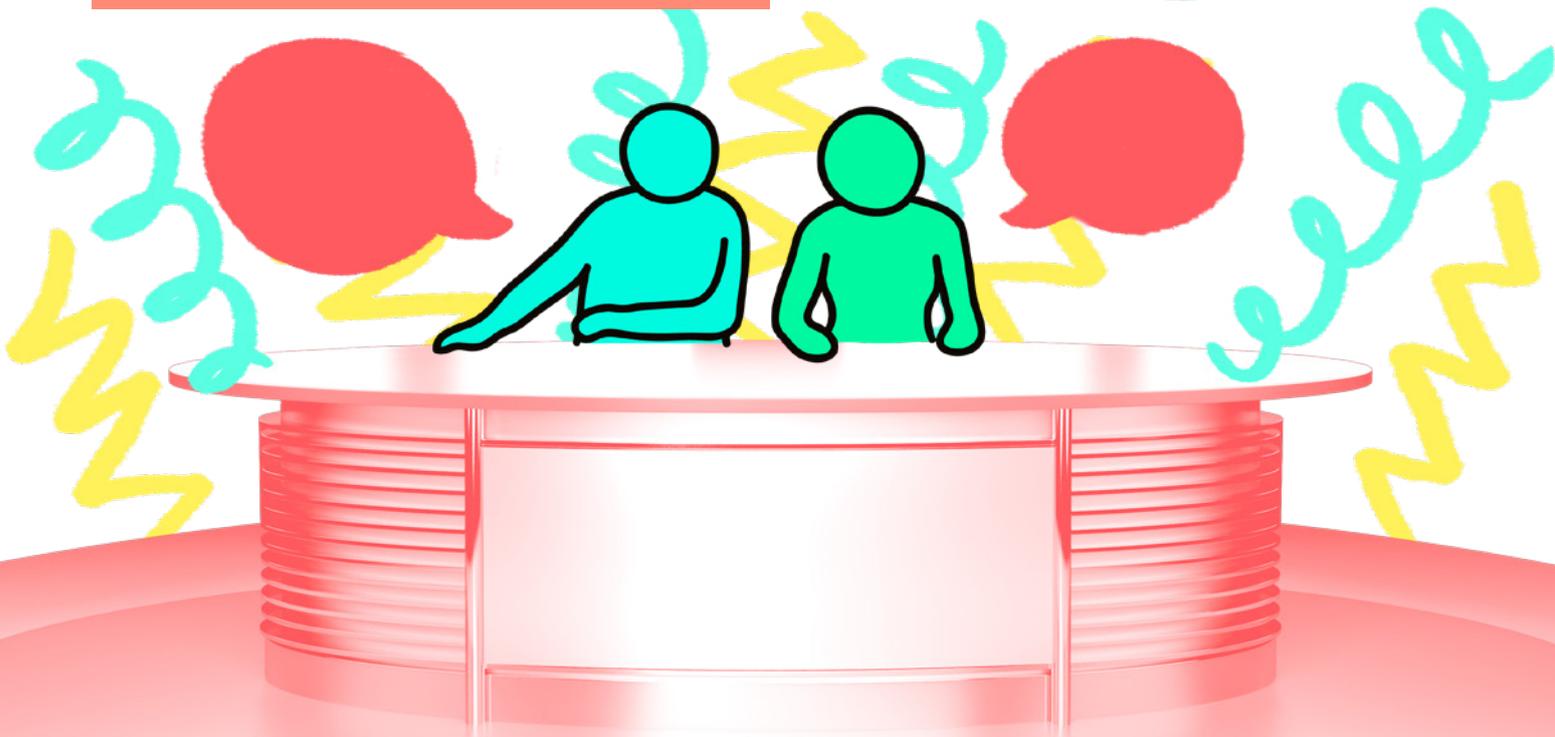


This programme encouraged people to visit the high street after dark, supporting the businesses who were open later.

[Click here to find out more](#)



Still by Jason Thompson, Sound Ideas Media



## WHAT GOES INTO PRODUCING AN EVENT?

# 13. MINIMISING ENVIRONMENTAL IMPACT



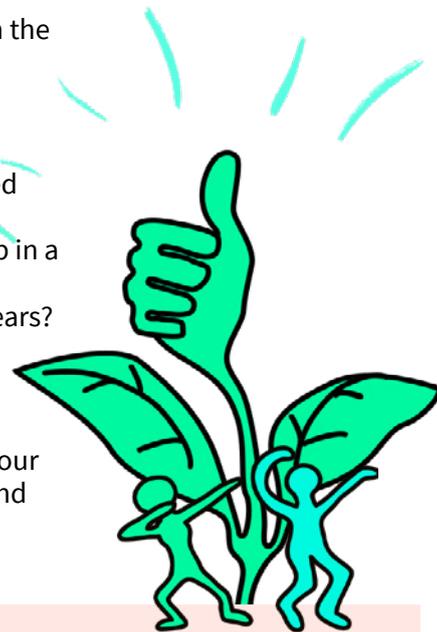
When planning an event, it's important to think about the impact it will have on the environment. Some things to consider are:

**Materials** (including technical equipment, props, décor and costumes):

- Where have these materials come from? Are they from a reused or recycled source?
- Where will these materials end up? Will they be reused, recycled or end up in a landfill?
- How long are they designed to last? Just the day, or possibly reused for years?

**Technology:** Are you able to use a renewable energy source? Rechargeable batteries? Can you store, reuse and recycle production equipment?

**Transport:** Can you use digital communication instead of travelling? How will your audience or participants get to your event? Could you set up a shuttle or park and ride situation? Can you encourage travel by foot, public transport or bike?



### Ways to ensure minimal impact on the environment:

Create a Green Production Agreement which outlines ways which all parties/partners/organisations should and could consider the impact on the environment.

Ban all single use plastics including balloons, straws, bags etc.

Use local suppliers and consider their environmental credentials.

Ensure food vendors provide locally sourced food and serve in compostable materials.

If snacks are provided for participants, ensure that leftover food can be donated instead of thrown away if not all consumed.

Avoid goodie bags with unnecessary gifts that are likely to be single use or thrown away.

Provide water refilling stations and recycling stations, manned by volunteers or staff.

Weave sustainability into your project marketing e.g. using social media callouts to gather bulk recycled materials, encouraging people to bring re-usable cups and bottles, and use low emission transport.

### For more information:

**Creative Climate Tools.** A free set of unique carbon calculators developed by Julie's Bicycle specifically for the cultural sector ([juliesbicycle.com](http://juliesbicycle.com))

**Donut Advisory Toolkit for Events.** Created by Andrew Lansley ([andrewlansley.org](http://andrewlansley.org)) and accesible on Outdoor Arts UK ([outdoorartsuk.org/oauk-donut-toolkit](http://outdoorartsuk.org/oauk-donut-toolkit))

**Without Walls Environmental Sustainability Resources: Master List.** A collection of resources for festivals and artists ([withoutwalls.uk.com/resources/environmental-sustainability-list](http://withoutwalls.uk.com/resources/environmental-sustainability-list))

**Green Theatre Book: Sustainable Productions Toolkit** for theatre-makers, with useful guidance for the wider arts sector ([theatregreenbook.com](http://theatregreenbook.com))





## EXAMPLES AND TEMPLATES

Visit this page to find useful examples of some of the key documents and processes you need to follow when planning an event. They are available to download for free!\*

[eea.org.uk/toolkit-hi-street-event](https://eea.org.uk/toolkit-hi-street-event)

- Planning and preparation timeline
- Draft budget
- List of funders
- Risk assessment
- Event management plan
- Press release
- Artist brief
- Contract
- Photography consent form and guidance

\*Please note: the borrower may modify these documents to adapt them to their own project or event, but these modifications are the sole responsibility of the borrower and not EEA.

## CASE STUDIES

Get inspired by some successful creative projects delivered in high streets and town centres across England:

- [Pop-up Poetry, Wednesbury](#)
- [Spring Windows, Ryde](#)
- [Interactive Archaeology, Gloucester Street Murals](#)
- [Meanwhile Use, Plymouth](#)
- [Colour Crates, Barnsley](#)
- [Sound Walks](#)
- [The Exchange, Middlesbrough](#)
- [Animating Hexham, Hexham](#)

