



**CHARNWOOD FOREST**  
LANDSCAPE PARTNERSHIP

6

**Celebrating**  
**Charnwood**



## **Purpose of the Detailed Delivery Plan**

The purpose of the Detailed Delivery Plan is to provide a fine-grained definition of the project which can be used to manage and monitor its delivery and assess whether the desired outputs and outcomes have been achieved. The Detailed Delivery Plan gives the direction and scope of the project and forms the 'contract' between the Project Manager and the LPS Steering Group.

The three primary uses of the Detailed Delivery Plan are to:

- Ensure that the project has a sound foundation and that every aspect of its management plan has been thoroughly considered
- Act as a base document against which the LPS Steering Group and Programme Manager can use to assess progress, deal with any problems in a timely and effective way and ensure the ongoing viability of the project
- Provide a single source of reference about the project so that partners, staff and others can quickly and easily find out why the project is being undertaken, what the project will do and how it is being managed

The Detailed Delivery Plan is not a static document and will need to be reviewed and updated through the delivery of the project. At the end of each stage of the delivery, the Programme Manager will update the Detailed Delivery Plan as necessary to reflect its current status and any changes made. It will be reviewed in its entirety at least annually. Any substantive changes will be referred to the Steering Group for approval.

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## 1.0 Project Definition

### 1.1 Background

*(Explain the background and reasons for undertaking the project. What is the problem to be solved?)*

- Consultations have demonstrated that a large proportion of people in the area, particularly those in the surrounding urban populations are completely unaware of the significance of Charnwood's heritage
- Even those that do visit Charnwood Forest are frequently unaware of its geological value
- While people do appreciate the beauty of Charnwood, few understand why the landscape appears the way it does
- Art forms and community arts events offer an opportunity to connect with different audiences and also a way of communicating relationships to, and feelings about, Charnwood Forest
- We need to find ways to tell the story of Charnwood and make it relevant to people in the 21<sup>st</sup> Century, and not just to those that already have a strong personal connection to the area
- Community-led arts projects have the potential to inform better future management of the area if they are sensitively designed and most importantly, allowed and supported to develop organically over time.
- We will build on the considerable experience of Charnwood Arts to engage with communities that currently feel unwelcome or afraid of Charnwood Forest, with those that do not even know that there is a Forest, and with those that live within the Forest and want to tell their own stories about what the Forest means to them.

### 1.2 Rationale

*(Description of the who, what, where, when, how and, most importantly, why is the project needed, why is it important? Refer to any supporting studies, specialist advice you have received. Justification for why this project is part of your Scheme including a value for money assessment.)*

During the development phase we have:

- Carried out an outreach and community engagement study (see appendix)
- Used an embedded community arts approach to consult with our target audiences, involving more than 200 people so far (see appendix)
- Prepared a community arts plan for the delivery phase Explore, Understand, Care for ... and Create! (see appendix)
- Carried out extensive consultations with those that do and do not visit Charnwood to better understand the barriers they face and their understanding of the Forest
- Consulted with the public at events to better understand the level of existing knowledge about Charnwood Forest and what people find interesting
- Partners at Charnwood Arts developed 'The Forest Speaks' closed Facebook group for engagement during the development phase

During delivery:

- We will adopt an embedded community arts approach to the programme. This will engage target audiences in a meaningful way and will build trust and commitment over time. The idea will be to use arts as a tool for the partnership and target audiences to communicate about Charnwood Forest and to use participatory community arts methods to give people a voice in its ongoing management. The ambition goes beyond delivering artistic activities in a community setting. It is a more radical approach which carries risks but greater rewards.
- The programme will have different landscape and heritage themes each year and will respond to other projects within the Scheme. Community arts will be woven through other projects, allowing creative responses to technical projects like fossil conservation, habitat connectivity, food waste, flood management, stone wall restoration and so on.
- A wide range of activities and artistic media will be used.
- We will work with people of all ages from school children to the elderly and all backgrounds, those that are very familiar with Charnwood Forest and those that have never visited.
- One strand of work will involve online artistic collaboration with other Ediacaran fossil sites globally.
- The project will contribute each year to the National Forest Timber Festival which will provide new audiences for engagement on a national platform
- There is no intention to commission permanent art works/public art installations.

### 1.3 Outputs

*(Description of what the project will deliver e.g. restoration of field boundaries, habitat improvements, training for volunteers)*

The project will fund a part-time embedded community arts worker who will work intensively with our target communities. This could be an independent community arts worker or an arts organisation with the capacity to take on a part-time member of staff. The programme will need to respond flexibly to both target audiences (that is the very nature of embedded community arts) and to other activities and projects within the Scheme.

Indicative Programme:

#### Year 1 – Foundations

- Mapping the Forest – understanding what the Forest is, where it is, understanding people's experiences and relationships to the Forest through making 'maps'
- Natural History & Fossils – focus on geoheritage
- Exploring the Landscape - e.g. sketch walks, supported visits with target audiences, nature art

#### Years 2 – Communities

- Focus on 6 or 7 places in the Forest and one heritage theme most relevant to that place – community-led historical research projects recording heritage, exploring and celebrating the theme and place through art
- Exhibition of work in urban centres relating to the above
- Sketch-walks and e-books created immediately after walks to engage with a digital audience
- Engaging with artists working with people as part of their practice

#### Year 3 - Education

- Significant schools programme related to the City Schools project with a focus on target audiences in Leicester.
- Schools engagement with artists in the Forest area.
- Links to Project 8 'Fire Your Imagination' touring of digital projection showing the formation of the landscape and fossil discovery

#### Year 4 – Discovery

- 'Charnwood shapes the world!' – Projects which connect Charnwood's heritage to wider world – e.g. where its products have been transported for buildings worldwide.
- Online collaboration with handful of global sites with rare Ediacaran fossils. Exploring physical connections across continents and between peoples.
- Regenerating organisations – support increasing advocacy, conference, dialogue and discussion.
- Applications for arts grants and corporate investment to support continuation of work after LPS is over.

#### Year 5 - Celebrations

- Major event, production and community celebration.
- Future focus - Preservation – what does it mean for our communities?
- Thank you to volunteers - to give something back to those that participated

Each year, the programme will link into the National Forest Timber Festival to enable engagement with a wider, national audience.

### 1.4 Output indicators and targets

*(Description of output indicators and targets – no of people trained; hectares of land brought into favourable condition; kilometres of boundary restored.)*

Embedded community arts practice is, by its nature, a methodology which does not lend itself to setting and chasing arbitrary targets. This can be difficult for partners and stakeholders to understand because we like to quantify things. We often feel suspicious about initiatives that don't have quantitative targets attached to them because it suggests a lack of seriousness or willingness to commit and hold oneself to account. The problem with quantitative targets in this instance is that they would undermine precisely what we are trying to achieve, which is an open dialogue with

our target audiences which grows organically and deepens over time with those who wish to become more involved. We cannot know yet who those people will be, how many of them there will be and what direction they will want to take. The indicators for this project will not be so much the numbers of people involved but the depth of the engagement we are able to effect over time and the range of people that we can draw into exploring, understanding and caring for Charnwood Forest. It will have more of an outcomes, qualitative focus than and quantitative outputs focus. This is the one project within the Scheme where we are resolute about not attaching too many quantitative targets. This does not mean that we will not log participation but simply that we won't be trying to reach x numbers of people from target group A etc. We will be looking for changes in attitudes, behaviour, commitment, interest in volunteering and willingness to engage in discussion about the future of the Forest.

That said, the programme outlined gives an impression of the scope and ambition of this project. The results of embedded community arts practice in the Development Phase have been impressive and demonstrate what can be achieved by adopting a less conventional approach. More than 200 people from a very wide range of backgrounds have participated in community arts outdoors so far including, for example, a small group of male refugees and asylum seekers, a large Asian community group from Leicester, a group of overseas students from Taiwan studying in Loughborough, and writers, poets and artists from across the Forest and the surrounding cities. They have produced natural art, e-books, drawings and poetry; it would have been impossible to predict what outputs this approach would produce in advance but that is really the beauty of it.

### 1.5 Outcomes

*(What difference will the project make? What outcomes will this project lead to either on its own or in combination with other projects? How do these outcomes relate to NLHF's 9 LP Programme outcomes? What benefits will there be for people, heritage, communities?)*

The project will contribute to 7 of the 9 programme outcomes.

- Heritage: better managed; better identified and recorded;
- People: developed skills; learnt about heritage; volunteered time
- Community: more people and a wider range of people will have engaged with heritage; your local area/community will be a better place to live, work or visit.

We anticipate that overtime, the following outcomes could be expected:

- Reduction of perceptual, psychological, pre-dispositional barriers to involvement in exploring, understanding and caring for Charnwood Forest
- New ways of engaging communities in discussion and decision-making about the Forest, its management and its future become embedded in the Partnership
- Increase in outdoor learning and time spent outside by adults and children exploring and learning about the landscape
- New arts events and a range of media types will be being used to draw people in and present multi-faceted celebration of Charnwood Forest, its landscape and its communities
- Target audiences will be more engaged e.g. urban communities, BAME communities, elderly, young people and families
- Better understanding of Charnwood's internationally significant geo-heritage
- Establishment of global connections with communities elsewhere in the world with Ediacaran sites
- New, creative, and unexpected perspectives of the Forest and inspiration for artists and makers to draw on Charnwood landscape to create new products and works of art
- A better understanding of the difficulties some audiences face when accessing the countryside and woodland areas
- Agency vested within local communities and confidence developed to speak out about what they want, need and value in relation to Charnwood Forest Regional Park

## 1.6 Scope and exclusions

*(Define the products that are in and out of the scope of the project)*

Within scope: support for embedded community arts worker and delivery of arts-based activities and outreach – this could include costs such as materials and equipment, transport and other costs associated with community arts work small-scale commissioned engagement work with artists where required; transport for participants where this would overcome a barrier to participation; training and guidance e.g. led sketch/poetry walks; production materials.

Outside Scope: large commissioned public works of art unless separately funded by e.g. Arts Council grant; financial contributions towards Timber Festival for new works/installations; overseas visits unless separately funded by e.g. Arts Council grant; separate community heritage projects (see Project 17).

## 1.7 Constraints and Assumptions

*(What constraints are there on the project delivery? What assumptions are being made which might affect its delivery?)*

### Assumptions

- Target audiences and communities will want to engage with the project
- Artists will wish to participate and engage in project activities
- Timber will continue to run every year and will accommodate the project in the programme
- Schools will wish to participate
- Overseas communities in Australia, Namibia, Newfoundland will be interested in collaborating online in a community arts project

### Constraints

- We will not be able to work intensively with every community in the Forest
- We will not have funds to commission large pieces of public art etc.

## 1.8 Beneficiaries and Stakeholders

*(Who will benefit from the project? Who are the stakeholders who will be affected by it?)*

- Local residents
- Surrounding urban communities of Coalville, Leicester and Loughborough
- Schools
- Artists and makers in Charnwood and in the surrounding urban communities of Leicester, Loughborough and Coalville
- Arts Groups
- National arts organisations
- British Council
- Local authorities in Charnwood Forest and the City of Leicester
- National Forest Company
- Parish Councils
- Higher Education establishments in Leicester and Loughborough
- Great Central Railway
- Central Government
- Local community groups
- Elderly
- BME communities
- Stakeholder Group
- City Classroom
- NHS

## 1.9 Interfaces with other projects in the Scheme

*List connections and interactions between the project and other LP Projects/Partners/Schemes*

The project connects with the following others in the Scheme:

- Charnwood Trails (by providing insight into the needs of target audiences; by providing arts activities along the trails to help promote their use)
- Volcano on Your Doorstep (by connecting with green and social prescriptions, roadshows and Forest Speaks elements)
- A Warm Welcome (by supporting the creative process of the design sprints and providing opportunities to test or even co-produce new services and products with the community)
- Unearthing What's Special about Charnwood (by celebrating heritage stories in creative ways, by carrying out new research)
- A Learning Landscape (by providing opportunities to learn and create in and about the landscape)
- Fire Your Imagination (by linking with new interpretation activities and events)
- Charnwood Foods and Products (by supporting creative activities and events around the theme of food heritage, linking arts to projects e.g. Fruit Routes)
- A Coherent Wildlife Network (by engaging people with habitats and species through sketch walks and roadshow activities)
- Charnwood Rocks (by running creative arts projects which focus on the exploring and sharing Charnwood's remarkable geoheritage and connecting with other Ediacaran fossil sites elsewhere in the world).
- Built from Volcanoes (by supporting the Citizen Science project to map the stone walls through art and promotional activities)
- Charnwood Forest Volunteers (by drawing in new audiences and encouraging them to actively care for Charnwood)
- Friends of the Volcano (by supporting capacity building activities with local groups and help develop mechanisms which allow them to express their needs and views)
- Resilient Honey-pot Sites (by promoting alternative sites and running activities in a range of places to help reduce pressure on the sites)
- Heritage Skills and Training (by providing opportunities for people to develop heritage and crafts skills)
- Community Heritage Grants (by building interest and encouraging groups to apply for funds to research and celebrate their heritage).

It also supports the following wider strategies and initiatives

- Green and social prescriptions
- [Timber Festival](#)
- Existing community arts activities in Loughborough, Leicester, Coalville and Charnwood Forest Regional Park
- [City Classroom](#)
- Geoheritage Conservation and Interpretation Plan

## 1.10 Approach and methodology

*(How exactly will the project be carried out? Why has this method been chosen? Physical work – how will you conserve and enhance heritage, resolve conflicts between different types of heritage, meet conservation standards. Site management – how will you manage visitors so as not to damage heritage; deal with conflicts e.g. biodiversity; management standards that need to be complied with)*

A high proportion of people, particularly those living in nearby urban areas, are completely unaware of the significance of Charnwood's heritage. Community arts offers an opportunity to connect with different audiences, not just those who already have a strong personal connection to the area, and enable them to communicate their experiences of and feelings about Charnwood Forest.

Community-led arts has the potential to generate real dialogue with our target audiences, a means of understanding what actions are needed and why. If sensitively designed and, most importantly, nurtured over time and allowed to develop organically, community arts projects have the potential to inform future management of the area and build local support and commitment. We will work intensively with communities that currently feel unwelcome or afraid of Charnwood Forest, with those that do not even know that there is a Forest, and with those that live within the Forest and want to tell their own stories about what the Forest means to them. These insights and perspectives will build stronger relationships between the Partnership and the communities and landscape they serve.

The choice of a long-term development approach has the advantage of making deep engagement with target audiences more likely. It also increase the likelihood of a project legacy.

This approach works best with a dedicated community arts worker who is present in the community and can keep dialogue flowing, building responsive relationships, generating opportunities for activity and creating benefits.

### 1.11 Expected benefits

*The benefits that the project will deliver expressed in measurable terms against the situation as it exists prior to the project. 'Current' position and 'in future' position. Benefits should be both qualitative and quantitative.*

#### Currently

- There are perceptual, psychological and pre-dispositional barriers to the involvement of target audiences in exploring, understanding and caring for Charnwood Forest
- Opportunities are being missed to involve communities in ongoing decision-making about the Forest and its future
- Art is viewed by many of the stakeholders as something to consume rather than to create and as a product rather than a tool
- Few people understand and know about Charnwood's geoheritage, special habitats and fascinating history
- Some groups feel unwelcome in the Forest

#### In Future

- Some of the barriers to involvement in exploring, understanding and caring for Charnwood Forest will be overcome, and those that are not will be better understood
- Fuller engagement and interest by communities within and surrounding the Forest in consultations and decision-making
- Wider range of participants regularly attending the Stakeholder group and a wider diversity of views expressed
- More stories shared about the heritage and landscape of the Forest through a wider variety of artistic media
- Greater levels of participation in arts activities
- Increase in outdoor learning and time spent outside by adults and children exploring and learning about the landscape
- Better understanding of Charnwood's internationally significant geoheritage
- Better connections and understanding between urban and rural communities

### 1.12 Expected dis-benefits

*(Outcomes perceived as negative by one or more stakeholders; actual consequences, not potential risks.)*

- Greater levels of interest and interaction with the Forest may be seen as a disbenefit by those that currently use it but this will be more than outweighed by the benefits of connecting more people with their landscape
- Some people dislike art, arts events and artistic installations, even temporary ones, e.g. there has been some opposition to temporary sculptures in the Outwoods, for example
- Some people dislike additional groups of visitors that community events attracts



- Some people may have expectations and pre-conceived ideas about the artistic media that will be used and the purpose and meaning of 'community arts'. If the programme is at odds with these preconceptions or expectations, it is likely to provoke some confusion and potentially disappointment. This is a matter of managing partner and stakeholder expectations and clearly demonstrating the benefits that the approach brings. If successful, the benefits of the deeper, long-lasting engagement which we hope to achieve through the approach we are adopting will more than outweighed any disappointment about the nature of art works produced etc. Expectations will need to be managed carefully and this can be partly achieved through a thoughtful communications plan.