



# **Schools Resource Pack**

## **Working with Artists in Education**

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## Resource Pack for Schools

Thank you to SPAEDA & DAISI for information provided in this pack.

This resource pack is designed to take you through the practical steps of working with artists in your school.

We have included information on how to brief your artist/s, how to write a project plan, what practical elements to attend to before during and after working with your artist/s and how to pay them.

This section will help you plan and prepare your sessions with artists. Artists are not teachers and will not necessarily know about how your school is run. They are a stranger in your midst and will need basic support such as:

- What are your classroom rules?
- Where can they make themselves a cup of tea?
- Where are the staff toilets?
- Who is their main contact?
- Prior organisation of rooms and facilities is confirmed

Your school is employing them to demonstrate their expertise as an artist, not as an art advisory specialist or an art teacher, therefore to gain the maximum experience for your pupils, a teacher or someone who knows the pupils should be with the artist to deal with classroom management. This will enable the artist/s to deliver the best possible experience to all pupils. An ideal situation is when the teacher is involved in the project or workshops with the artist as this means that the work and ideas explored can be continued by the teacher in later lesson time. In this way, the artist's visit has much more value for you than a one off workshop. This can also be viewed as CPD, and used as such in Artsmark applications.

## The Project

Before starting your project it is advantageous to look at what you are hoping to achieve and why you want to involve artists. Artists bring many attributes to an educational setting which have been recognized for many years now. If you would like some ideas or if you would like to see what is possible please get in touch. (Also see Planning the Project p.7).

### Project types

- **Making** emphasises the processes used by the artist to create their artwork. This usually takes the form of the artist working on site where the pupils can observe the process. The artist concentrates on their own work which can be a commission for the school giving the school a long-term reminder of the artist's work and visit.
- **Presenting** a completed work to or for the school. This can be in the form of a production or a poetry reading or a musical concert. This enables artists to bring high quality arts experiences to the school.
- **Instructing/Facilitating** (workshops). An artist works with selected groups either to pass on their techniques (process) or to make a specific artwork/performance for posterity (product).

Artists can work with teachers as well as pupils and can provide excellent INSET opportunities.

### Artist in Residence

The term Artist in Residence is fairly loose. In its truest sense the artist has a studio space and time within their contract to concentrate on developing their own work. This is a two way process where the host (school) supports the artist financially and the artist in turn spends an allotted period working with community groups or pupils. A usual split is half of the time working on their own work and half working with community groups. In this way the pupils or public get to understand and learn from the artist and in some instances the artist becomes a seamless member of the host community. This type of residency is usually from six months to three years in length.

Another form of artist in residence is much more formal. The artist works on a commission which often has an element of community involvement. The learning process is the interactive work between the artist and the host groups. The host groups can see how a piece is designed and the way it realised over the period of the residency. This type of residency tends to be shorter, from one week to six months.

## **Setting your Aims and Objectives**

Look carefully at the main aims of the pupils working with the artist. It could be ideas such as:

- To develop students knowledge about how artists are influenced by other artists.
- To show the influence of one type of art form on another.
- To enhance an exhibition visit.
- To make a piece of public art for the new extension.
- To link dance and geography in a new and innovative fashion making it more accessible to students.
- To raise the self esteem of a particular group through dance or performance.
- To introduce students to innovative musical instruments or composition.

These are just some examples, but to have aims which everyone including the artist is aware of and which have priority for the project helps to focus the sessions in school.

## Writing a Brief

A brief is the first task when starting an arts project with an artist in school. Write your brief by answering these questions and use it when looking for artists. The brief does not have to be lengthy and may need to include your budget. If you would like the artist to cost the project they need a detailed brief to work to. Be prepared to adapt your brief in consultation with your artist. You may find that they can do more than you thought for the money or it may need trimming a little.

- What is the main purpose or aim of the project?
- Who is the main contact for the artist in the school?
- Which art forms will be involved?
- Who will be providing materials or equipment?
- What type of involvement will the artist or company have? i.e. making, presenting or facilitating.
- Which departments will be involved and what space/s will be used?
- Which pupils/teachers/governors will be involved? (ages and group sizes).
- When will the project take place?
- How much time will the artist spend in school? How will that time be structured?
- How will the project be funded and who should the artist invoice?

## **Finding an Artist/Artists**

Having decided what type of project would meet your needs the next choice is what type of artist or artistic medium.

Your choice needs to take into account how much time you have available and how much you have in your budget for materials or what facilities you have access to.

If you want ideas about artists and projects get in touch with KEAP and we can recommend suitable people for your project and in most cases we know and have worked with the artists. Please give plenty of time to find an artist as artists are often away from their phones and don't work from offices. Coupled with the problems of contacting teachers during school hours it can take a while to actually speak to each other.

We suggest schools always check on artists' references and qualifications and, where possible, give them a short interview.

It is important to make sure that the artist/s that you work with has their own public liability insurance (to cover them for at least £2 million) and have a recent certificate of disclosure. KEAP can help artists obtain these documents.

## **A Model for Employing an Artist /Artists**

### **Plan well ahead:**

By giving yourself plenty of time to plan your arts week or specialised session (six weeks?), there will be time to locate and perform the required checks on your chosen artists.

### **Larger project: one month plus**

If the project is substantial, write a brief (see writing a brief) which can be sent out to relevant artists from the database. The artists apply for the post by writing a short description about how they would approach the project. From these descriptions call a number of the artists to a short talk or interview. Artists will need remuneration on their travel, but if your project is large there should be a travel budget for the artist in place. Also don't advertise nationally if you only have a budget which will cover local travel.

### **Smaller project: one day/week**

For a smaller project, KEAP can recommend artists who may be suitable. You can then ask them for CVs, descriptions of recent work in schools and references. From these you can make a decision about who to employ. Remember sometimes an artist who works continually in schools without still practicing their own work may not give the pupils the artistic edge you are looking for.

Once you have chosen your artist it is a good idea to organise a planning meeting. If the artist is too far away make sure you at least have a definite planning telephone conversation where you know what you want to ask and send each other the information to confirm the plans.

## Planning the Project

In order to plan a project with artists in school there are ways in which you can help ensure that the project runs smoothly. A simple model to follow is:

1. Write a project brief to send to artists (see Writing a Brief p. 4)
2. Select your artist/s (check referees, insurance and disclosure)
3. Organise a planning session with the artist/s and others involved
4. Plan your evaluation at the start of the project
5. From this write a project plan (see Writing a Project Plan p. 9)
6. Write your contract attaching the project plan (see Employing an Artist p. 10)
7. Start project!

### The Planning Session

This section cannot be said often enough. Whether the artist is coming in for a day or for a year there should be some effort to have a planning session. In some cases this cannot be a face to face meeting, say if the project is a dance troupe coming for a performance or the artist lives three hundred miles away. The planning session can be achieved using the phone in these cases.

Information you need to know:

- Artistic medium (sculpture, textiles etc.)
- Availability
- Materials provided and what you need to provide
- What facilities the artist needs
- Fee and exactly what is included in the fee

What the artist needs to know:

- Location of school/college
- Facilities available for the project. Check that you all understand what is needed and what is available.
- Contact name
- Parking arrangements
- Assistant (a teacher if at all possible, you could also learn at the same time as the pupils)
- How the fee is to be paid and when
- How many pupils, their age and ability. The teacher needs to get as much information as possible about the activity so the risk assessment is accurate.

This should all be written into a short contract. A teacher training session is desirable and often brilliant fun. It may also be a way of increasing the class size as the teacher can help the pupils with some of the process.

## Preparing the Pupils

Evidence suggests that working with the pupils before the artists appear on site increases their understanding of the consequent work. Show pupils example of the artist's work which the artist should be able to provide. Maybe the artist could come in and give a short presentation before the project starts. Obviously the lead-in differs depending on the target group, their ages and abilities.

Write in a session where both teacher and pupils get a chance to explore the basics as well as meeting the artist, and more considered outcomes will be the result.

Practicalities check list:

- make sure all the rooms are booked in advance
- arrangements for the 'withdrawal' of pupils from other lessons have been agreed
- the members of staff working with the artist are fully briefed
- the contact person is free to meet and assist the artist/s on the day and can pass on any security arrangements
- staff cover has been arranged
- parental consent forms have been given out if needed
- pupils know about special clothing requirements such as sensible shoes and overalls (keep a few spare for those who forget!)
- caretakers and cleaners know about the project and have been consulted about any special arrangements especially if you have invited students with special needs
- the artist has all the details and they have confirmed in writing
- the risk assessment on the materials, equipment and project has been carried out
- all the pupils and adults involved in the session are aware of their role, sometimes the adults presence is due to health and safety so their understanding of the process can be vital

### Case History

A cement mixer was being used during a workshop to mix cement for stepping stones. Cement can be caustic and must be supervised. The mixer was cordoned off and two adults agreed to supervise this side while the artist concentrated on working with the pupils to make the artistic stepping stones. The two adults with the cement mixer decided to take photographs and left the cement mixer unattended while they fetched the camera and then proceeded to record the day. As soon as the artist realised that the mixer was unattended he had to stop the artistic side and supervise the mixing of the cement. The adults were unaware of WHY they needed to be where they had been asked to be so the project had been jeopardized. The stepping stones were finished and everything was fine in the end. There is onus on all those involved in the project to make sure everyone understands their role.

## **Writing a Project Plan**

Once you have employed your artists it is useful to write a short project plan to use with the contract.

Use the brief to write the plan as it has much of what is needed but add the following:

1. Outline timetable
2. Who will be responsible for coordinating the project
3. Which members of the school staff will be involved?
4. Plan your evaluation at the start of the project
5. How the project will be evaluated
6. What resources are to be used and who is responsible for supplying them?

Write the project plan with the artist and as many of those involved in the planning as possible.

# Employing an Artist

## Contracts

A contract is a simple way of confirming all the details of the project in a written form: it can be a helpful planning device even if it is only a one-day project.

A contract should clearly set out the following information, and also include any relevant information from the planning meeting:

- The parties who the agreement is between
- Duration and dates of the project
- What activities are happening.
- Who and what numbers are taking part in the activity.
- Who is supplying materials/equipment e.g. The artist will bring: The school will supply:
- Funding for the project, or where it is coming from.
- Fees and expenses and when they will be paid.
- Insurance details
- How the project will be evaluated/ documented. (some funders require the submission of an evaluation report as a condition of their grant)
- Copyrights
- Cancellation or curtailment of contract and unforeseen circumstances.
- Signatures of both parties.

## Payment

Artists are very often self-employed. If they are then they will need to be paid gross (i.e. no deductions of income tax).

If an artist is VAT registered then they will charge VAT on top of their fee which can be reclaimed by the school.

The artist will generally submit an invoice to the school, showing an agreed amount. What this amount is and when it is triggered should be determined in advance of the work being done and stated in the contract. The artist may need pre payments for materials, and agreements may reflect milestone payments, at say 50% of the work. Artists are often flexible but sensible and mutually acceptable arrangements need to be in place beforehand.

Artist day rates can vary depending on the experience of the artist. There may be a different rate for actual workshop time or contact time with the children than for planning time. If applicable, you should be able to negotiate a smaller fee for preparation time.

## Disclosure

As of April 2002 any artist who works in education must have a recent certificate of Disclosure from the Criminal Records Bureau. KEAP can

process Enhanced Disclosure for artists, but there is a cost of £49.50 which is handed down from the CRB and the local authority. You may prefer to process their disclosure through the school if possible. The process can take a couple of months so make sure you start it in plenty of time.

### **Insurance**

Artists are usually freelancers which means that they are not 'employed' by the school. This means that they need to have their own Public Liability Insurance (PLI). You will need to check that they have a certificate of PLI to cover them for at least £2 million. If an artist needs information about potential insurers they can contact KEAP or visit KEAP's website at [www.keap.org.uk](http://www.keap.org.uk)

## Managing the Project

For a large project (£2000+) it would be useful to have a small informal group who meet to iron out the main points and organise the project. Even for a smaller project it is useful to have more than two people involved to ensure the smooth running of the day or days of the project.

The group needs to allocate different members to oversee different roles.

- **Coordinator or coordinators**

An overall coordinator will keep the requirements of the artist and the needs of the school on the same level and sort out the physical side of the project such as sourcing the materials.

- **Contact person**

A contact person for the artist or artists who is available on the day to assist the artist around the school.

- **Finance**

Someone to source the funds or to keep a check on the funding in place and the payment of the artist. Information about funding sources can be found at the end of this pack.

- **Representatives**

If there are other schools and community groups involved make sure they are aware of all the plans.

- **Steering group**

If you have obtained a very large amount of funding, which is possible, set up a steering group to which the artist/s report. These usually consist of partnerships involved, funders (possibly including local authority district officers), and interested parties.

## **Health and Safety**

This is an issue where you may need to take advice from the County Health and Safety department. Most artist projects can be risk assessed quite simply as it is a matter of looking at materials and venue. If you have never undertaken a risk assessment, again seek assistance. Make sure you know what the artist is bringing and what it contains. If there are electrical items involved make sure they have been electrically checked. As with all classroom sessions be aware of allergies and special needs with reference to the project. By checking the equipment and materials you can assess whether they are a risk and whether another material should be used instead.

An artist working in a school should have public liability insurance to cover them while they are working with the pupils. Again seek assistance from County Hall if you are unsure about insurance.

## **Finishing and Siting Work**

If the artist has been employed to create a permanent piece or a show case performance with the pupils, the contract needs to reflect this.

Siting a sculpture, clay piece, picture etc

A permanent piece will usually need 'finishing' and then consequently 'siting' in the school. Finishing a project can sometimes take a huge amount of the artist's time to make it ready to be sited. Take this into account from the beginning.

To ensure that fixtures and fittings already in place (such as electrical wiring and pipes in the wall!) are not damaged the maintenance department will usually be involved in placing a work. However the presence of the artist is usually needed to explain the attachment or siting of the work.

Maintenance agreements need to be agreed with the artist. If the piece is damaged or vandalised it is usual practice to give the artist first option to repair, with a fee attached. If the piece does not perform correctly and to your expectations the artist should be required to repair free of charge up to a certain cut off time, around three years depending on the art form.

Be certain who has liability for the piece. It is usual that when the piece is finished, sited and handed over to the school, all liability will then rest with the school. However, you need to find out who has liability if something happens due to bad workmanship or faulty materials. This is a complex issue, and should be researched fully.

## Evaluation

Evaluation needs to start at the beginning. Write your methods of evaluating the project at the planning stage then it will have some relevance for the project. Make sure that your evaluation method will tell you if the project achieved its aims; there is little value in simple yes and no answers.

Another way of looking at evaluation is to use it as a method of singing the praises of the pupils involved. It does not have to be in the form of questionnaires and dry pink sheets. By making it an integral part of your project the evaluation can become a piece in itself. Get the pupils to take photos all the way through which can be used for a display or a scrapbook of events. Alternatively, video the event which keeps the project fresh in everybody's mind if you do have to write a report for your funders.

- Basic evaluation. Did the project achieve its goals set at the beginning?
- Was it easy to plan and employ the artists? (Schools)
- Was it easy to work in a school environment? (Artists)
- Do you feel you would do it again?
- What would you do differently a second time?

There is a hand book available from Arts Council South West in Exeter on how to evaluate arts projects called 'Partnerships for Learning' by Felicity Woolf. KEAP have some available if you would like a copy.

## Funding Resources

### **Guide to Arts Funding in England**

This is a guide published by the Department for Culture Media and Sport. Its purpose is to help artists and arts organisations navigate their way around the arts funding system and identify specific funding opportunities. It is particularly relevant to organisations that are using the arts to address areas of social policy. It does not cover funding for extra curricular creative activities in educational establishments, nor funding for film and media projects.

Certain information in the guide may be slightly out of date as it was published in 2003, so it is advisable to check information such as application procedures with the organisations directly. This is particularly relevant in the case of Arts Council England who now operates a single funding programme, 'Grants for the Arts' instead of the different streams outlined in the guide.

The guide also lists various useful contacts, publications, and websites.

The guide is available to download from the DCMS website under publications in the 2003 archive:

[http://www.culture.gov.uk/global/publications/archive\\_2003/arts\\_funding\\_guide.htm](http://www.culture.gov.uk/global/publications/archive_2003/arts_funding_guide.htm)

### **External Funding Bulletin**

External Funding Bulletin is a concise newsletter published ten times a year that keeps you in touch with what you need to know in the fast changing funding environment. For further information visit [www.external-funding.co.uk](http://www.external-funding.co.uk)

### **Directory of Social Change**

This is a really useful website listing all the trusts who give grants. There is an annual subscription but it is a very worthwhile resource.

[www.trustfunding.org](http://www.trustfunding.org)

### **Cornwall Funding News**

This is a booklet produced monthly by [cornwallcpd](http://cornwallcpd.com). You can download the latest copy from the website [www.cced.co.uk](http://www.cced.co.uk) and go to the 'Other Services' section.

### **Grants and Funds**

The grants and funds listed below are by no means exhaustive, and it is always advisable to contact the organisation directly to find out if it is appropriate for your project. Use the resources listed above to find funding bodies that may be more suitable. There is also more funding information available on the KEAP website [www.keap.org.uk](http://www.keap.org.uk)

### **Awards for All**

Awards for All is a Lottery grants programme aimed at local communities. It awards grants of between £500 and £5000 and funds projects that enable people to take part in art, sport, heritage and community activities, as well as projects that promote education, the environment and health in the local community.

For guidelines and application forms visit [www.awardsforall.org.uk](http://www.awardsforall.org.uk)

### **Esmee Fairbairn Foundation**

New application guidelines have been announced, and there are now two funding streams within the Education theme:

1. New approaches to education- to improve the quality, breadth and relevance for young people (0-16) in education testing new approaches to teaching and learning. Work must have a lasting influence on education policy and/or practice, and not be supported by statutory education funding. All applicants should contact the foundation staff before applying.

2. Hard to reach learners- to develop new ways of inspiring hard to reach learners to engage with education, primarily outside formal education settings.

Other areas of support are still Environment, Social Development and Arts and Heritage. For more information visit the website.

Website: [www.esmeefairbairn.org.uk](http://www.esmeefairbairn.org.uk)

Email: [info@esmeefairbairn.org.uk](mailto:info@esmeefairbairn.org.uk)

Tel: 020 7297 4722

### **The Paul Hamlyn Foundation**

Grants are made for the arts, education and literacy with an emphasis on widening participation in the arts and in society in generally by young people who are disadvantaged. Within this focus, there are several headings under which grants are made including Increasing Access to the Arts, Awards for Artists, Education and Learning, The Reading and Libraries Challenge Fund, and the Publishing Training Scheme. Check the website for full guidelines and information.

The Paul Hamlyn Foundation

18 Queen Anne's Gate

London

SW1H 9AA

Tel 020 7227 3500

Website: [www.phf.org.uk](http://www.phf.org.uk)

**The Garfield Weston Foundation**

This foundation gives grants in many areas including education, youth, the arts, and community. They are able to give large grants including those for capital costs.

The Garfield Weston Foundation  
Weston Centre, Bowater House  
68 Knightsbridge  
London  
SW1X 7LQ  
Tel: 020 7589 6363  
Fax: 020 7584 5921  
email: [fhare@wittington-investments.co.uk](mailto:fhare@wittington-investments.co.uk)

**Ragdoll Foundation**

Preference will be given to original projects which are in the spirit, and share the same values, of the Ragdoll Foundation being imaginative, creative and innovative. In particular, those projects which show a true understanding of how to listen to children and allow the voices of children themselves to be heard.

Tel: 01789 404100  
Website: [www.ragdollfoundation.org.uk](http://www.ragdollfoundation.org.uk)

**Grants for the Arts**

This is the Arts Council's single funding stream and is for artists, performers, arts organisations, Local Authorities, partnerships and groups of individuals. Schools who apply in clusters are more likely to succeed than individual schools. Guidelines and application forms can be found at [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

## Useful Organisations and Agencies

### **Creative Partnerships**

*Creative Partnerships South West - working with young people, schools and cultural organisations to stimulate creativity, confidence, community and imagination.*

Creative Partnerships Cornwall & KEAP  
21b Pydar Street  
Truro  
Cornwall  
TR1 2AY

T: 01872 275187

E: [kajluxton@cornwall.gov.uk](mailto:kajluxton@cornwall.gov.uk)

Creative Partnerships Plymouth  
Unit 9 Creyes Court  
5 Carigie Drive  
The Millfields  
Plymouth  
PL1 3JB

T: 01752 225806

E: [joanna.taylor@creative-partnerships.com](mailto:joanna.taylor@creative-partnerships.com)

[www.creative-partnerships.com](http://www.creative-partnerships.com)

### **The Works: Dance & Theatre Cornwall**

*The development agency for theatre and dance in Cornwall*

Crusader House  
Newham Quay  
Truro  
TR1 2DP  
Tel: 01872 222622  
Email: [sam@dtcworks.co.uk](mailto:sam@dtcworks.co.uk)

### **Creative Skills**

*The professional development agency for creative practitioners*

The Old Grammar School  
West Park  
Redruth  
TR15 3AJ  
Tel: 01209 218879  
Email: [admin@creativeskills.org.uk](mailto:admin@creativeskills.org.uk)

**CYMAZ Cornwall Youth Music Action Zone**

*Developing music for young people as part of the Youth Music network*

Isobel King  
CYMAZ  
Hall for Cornwall  
Back Quay  
Truro  
TR1 2LL

Tel: 01872 321970

Email: [isobelk@hallforcornwall.org.uk](mailto:isobelk@hallforcornwall.org.uk)

**Golowan Community Arts**

*Golowan brings together people of all ages in the annual Golowan Festival and runs community projects, which celebrate local culture and enhance the social and natural environment.*

Golowan Community Arts  
The Barbican  
Battery Road  
Penzance  
Cornwall  
TR18 4EF  
Tel: 01736 332211  
Email: [info@golowan.com](mailto:info@golowan.com)

**North Cornwall Arts**

*Promote a wide-ranging professional events programme in venues around North Cornwall*

College Road  
Camelford  
Cornwall  
PL32 9TJ

Tel: 01840 214220

[www.ncarts.org.uk](http://www.ncarts.org.uk)

**Restormel Arts**

*Promote an all year programme of music, theatre, dance and film across Restormel. It's also a source of information and advice on arts related topics.*

The Engine House  
Aylmer Square  
St. Austell

PL25 5LJ

Tel: 01726 68532

**Cornwall Arts Centre Trust**

*One of Cornwall's key creative industries organisations, running a number of projects in Cornwall and across the wider South West region*

73 Lemon Street,  
Truro,  
Cornwall  
TR1 2PN

Tel: 01872 223566

**Hall for Cornwall**

*The Hall for Cornwall runs an extensive artistic programme including performing arts, education and outreach activities across Cornwall and the Isles of Scilly –involving young children to professionals.*

Hall for Cornwall  
Back Quay  
Truro  
TR1 2LL

Tel: 01872 262465

New Writing, production and professional development

Anna Coombs 01872 321964 [annac@hallforcornwall.org.uk](mailto:annac@hallforcornwall.org.uk)

Education, Schools, Outreach and holiday work

Rebecca Hazzard 01872 321970 [rebeccah@hallforcornwal.org.uk](mailto:rebeccah@hallforcornwal.org.uk)

**The Eden Project**

*Eden is a living laboratory. The Core, the educational heart of Eden, deliberately dances to a different rhythm - setting out to mix science, art and technology into a series of experiences and insights that stimulate understanding and imagination.*

The Eden Project  
Bodelva  
St Austell  
PL24 2SG

Education team

Sam Kendall and Pam Horton

T: 01726 818844

[www.edenproject.com](http://www.edenproject.com)