ARTISTS ∿ SCHOOLS

GUIDELINES
Towards Best Practice in Ireland

ARTISTS ~ SCHOOLS

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A collaborative initiative involving the
Department of Education and Science
and the Arts Council

Developed by the Steering Committee
and Core Group of Artists~Schools

the arts
council
an chomhairle
ealaíon

AN ROINN
OIDEACHAIS
AGUS EOLAÍOCHTA

DEPARTMENT OF
EDUCATION
AND SCIENCE

FOREWORD BY THE MINISTER FOR EDUCATION AND SCIENCE

I welcome this timely and important initiative that seeks to enrich the school experience of young people and to support the collaboration of teachers and artists to that end.

These guidelines are the product of partnership between my Department and the Arts Council and between many activists in education and the arts. What is shared is a conviction about the importance of providing high-quality arts experiences - in and out of school - to primary and post-primary students.

Such provision enhances mainstream arts education in our schools and also provides opportunities for fertile links to be made between the arts and other curricular areas. The guidelines underline how the personal and social development of young people can be enhanced by good arts experiences and point also to how primary carers and the wider community served by a school can be involved to the benefit of all.

These are important goals of education and of wider government policy in terms of provision for children and young people.

We have one of the best education systems in the world and we live in a country where the arts flourish. It is fitting then that schools and artists should collaborate. I welcome these guidelines as the first formal mapping of the many exciting journeys that artists, teachers and pupils can take together.

Mary Hanafin, T.D.
Minister for Education and Science

FOREWORD BY THE MINISTER FOR ARTS, SPORT AND TOURISM

It is with particular pleasure that I welcome the publication of these guidelines. I have long been convinced that the arts and education are congruent disciplines with much to share and to learn from each other. There is a need, however, to enhance the dialogue between the worlds of the arts and of education and these guidelines represent a very positive step in that direction.

I am delighted that these guidelines emerge from a partnership of artists and arts organisations who, with their professional colleagues in education, make work for and with young people, both in and out of school.

I am impressed by the good sense of this publication, which is evident in its lucid setting out of the aims and principles of good practice, as well as in the practical advice it offers to artists, arts organisations and schools to assist them to work more effectively together.

The broad public climate within which the arts exist in Ireland will be significantly enriched if succeeding generations of school students have positive experiences of the arts. The Government is mindful of its responsibility to ensure that opportunities are available to allow participation by all in the arts from an early age. An important element within such provision is just the kinds of experiences that this document advocates, describes and enables.

John O'Donoghue, T.D.
Minister for Arts, Sport and Tourism

PREFACE BY THE DIRECTOR OF THE ARTS COUNCIL

The arts excite children's creativity and imagination. They stimulate the child's full range of intelligences, creating multiple systems of connection, representation and expression. It is crucial for the arts to be available to children both within and outside schools.

The quality of arts in schools engagement is of central concern to the Arts Council and the best way to provide these high quality experiences is through arts and school communities working together at local and national levels. The Arts Council's Partnership for the Arts 2006–2010, a strategy itself based on the principle of partnership, recognises the value of these relationships

There is also a growing acknowledgment of the impact of this work on parents, teachers and the wider school community. Furthermore, the impact on artists' practice is increasingly recognised. The artist-school relationship provides a rich context for innovation and enhancement of artforms and artists' practice.

Realising the potential of this distinctive field of work requires specialist skills, knowledge and expertise in order to ensure in-depth and quality arts experiences. The aim of these guidelines is to offer an insight into the nature and value of this interaction and to advise both communities on how to ensure the best quality arts experiences for students, artists and teachers.

The Arts Council would like to thank all involved in the development of these guidelines, in particular colleagues in the Department of Education and Science, for their support, time and commitment. Artists~Schools is a significant undertaking that has grown out of true collaboration and partnership: it signifies an exciting and optimistic time for future interaction between the arts and education communities.

Mary Cloake
Director, The Arts Council

INTRODUCTION BY THE CHAIRMAN OF THE STEERING COMMITTEE

Artists~Schools Guidelines is designed to provide practical guidelines that will empower artists and teachers to work in structured and respectful partnerships with young people in order to enhance their learning, enrich their experience of the arts and develop their creativity.

These guidelines stand on the shoulders of exciting practice in this field, pioneered in Ireland, since the 1970s. They are also the product of recent fruitful dialogue between the Arts Council and the Department of Education and Science. One outcome of that dialogue was the identification, in late 2004, of a shared interest in the developing tradition of collaborations between artists and teachers. That common interest bred a commitment to develop comprehensive guidelines to support such interactions in a structured and systematic way.

To that end - and consistent with the spirit of partnership - a Steering Committee and a Core Group were established to facilitate the devising and dissemination of the *Artists~Schools Guidelines* that follow. The Core Group was both a reservoir of information and a source of inspiration throughout the process.

Artists~Schools Guidelines was funded by the Research and Development Committee, Central Policy Unit, Department of Education and Science and the Arts Council. The encouragement and interest of the Department of Arts, Sport and Tourism were evident as the work proceeded. As Chairman of the Steering Group, I acknowledge and welcome such "joined-up" thinking and action by government departments and agencies. This is critical to the fair wind required if we are to succeed in developing a broad community of creative participants in the arts, from childhood into adult life, and in so doing to place the arts at the heart of Irish society.

Derek West
Chairman of the Steering Committee

There should be more arts modules, at least one module a year because you're learning skills for life, gaining confidence, overcoming fears.

Sam Doyle, Student, Newpark Comprehensive School, Dublin

ARTISTS ~ SCHOOLS

GUIDELINES
Towards Best Practice in Ireland

CONTENTS

ABOUT THIS DOCUMENT

Artists~Schools Guidelines is intended to assist teachers and artists, pupils and primary carers*, schools and arts organisations, policy-makers and providers, and all those interested in Artists~Schools practice. The guidelines may also prove useful for arts projects and programmes in other social and community settings.

Artists~Schools Guidelines sets out the coordinates – both philosophical and practical – by which good practice in this field can be understood and fostered. The guidelines provided are informed by the experience of a wide range of practitioners in this field. Though not exhaustive, they should prove instructive to those relatively unfamiliar with this work and useful also to those with more experience.

Artists~Schools Guidelines addresses two main constituencies: schools and artists / arts organisations. This 'joint address' is born of a desire that both key partners share the same advice and information. In giving each partner access to the issues relevant to the other, the document aims to assist the dialogue necessary for good work in this field.

Artists~Schools Guidelines is structured around three triangles which reflect:

▲ The partnership advocated as serving good practice:
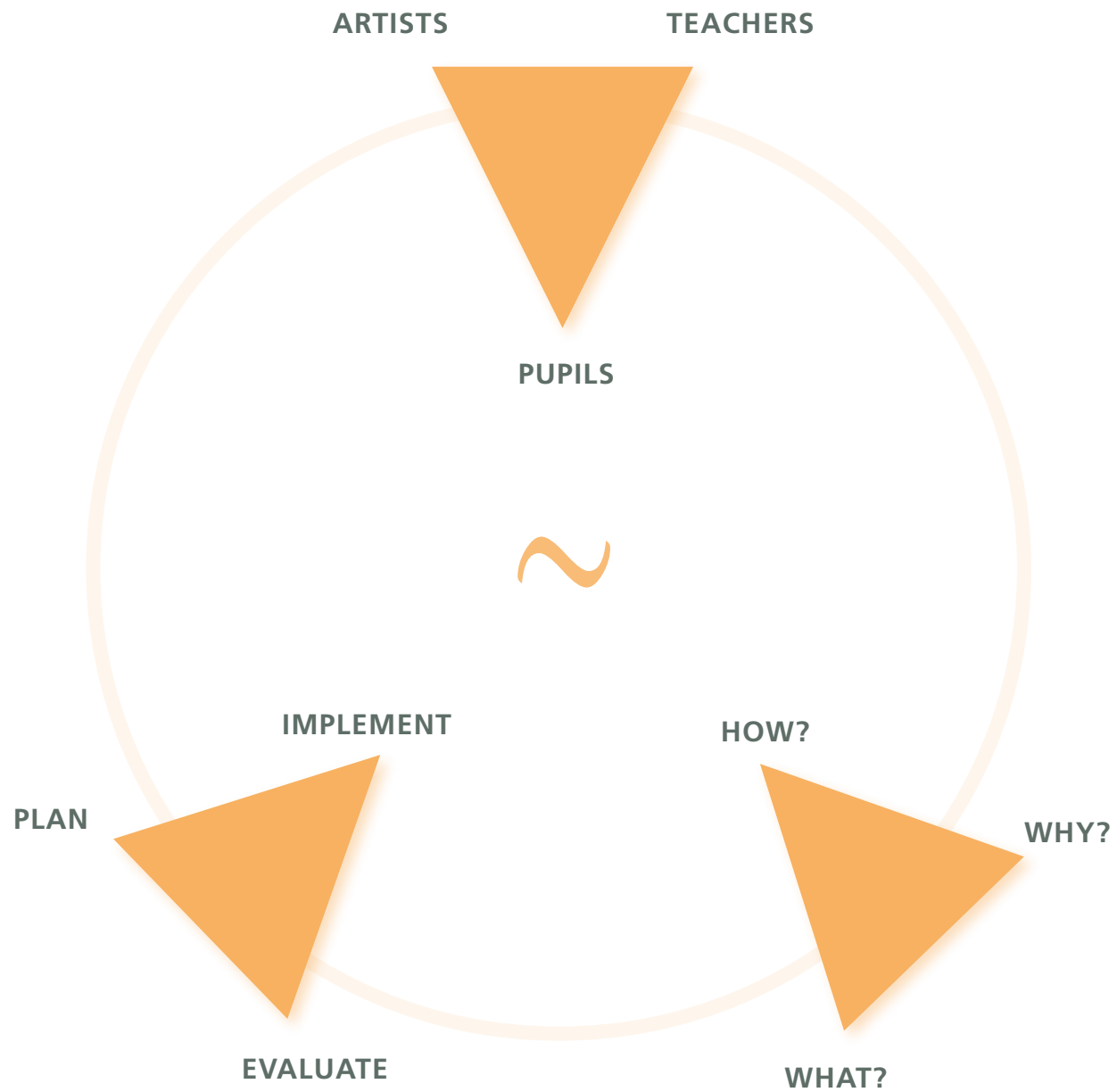
Pupils ~ Artists ~ Teachers

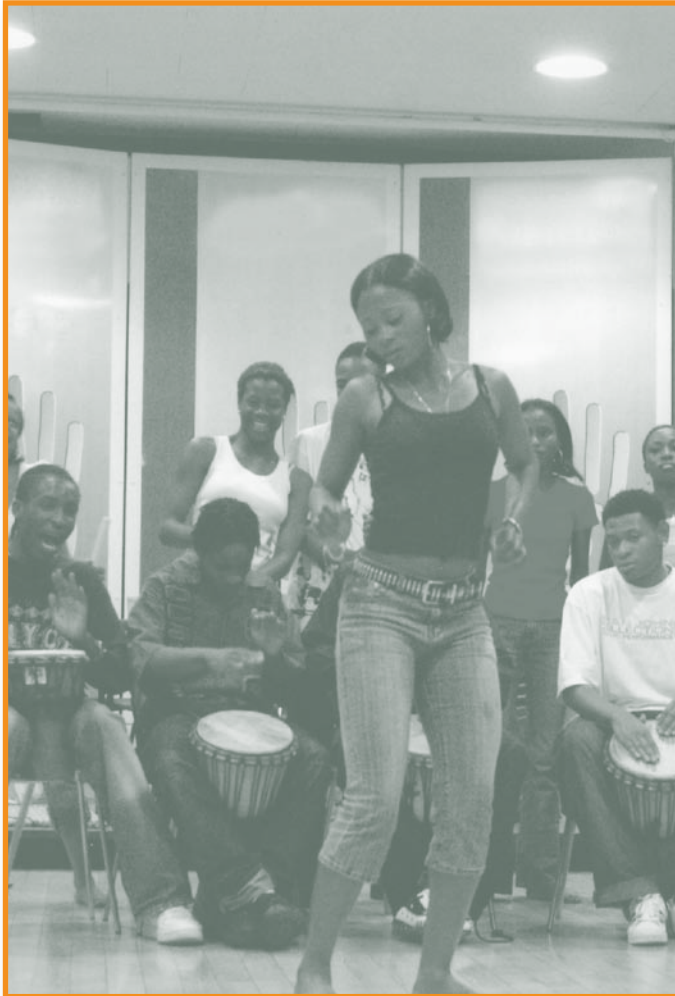▲ The three key questions the document itself addresses:

What is Artists~Schools practice? ~ Why is it of value? ~ How is it best done?

▲ The need for a three-phase approach to good practice:

Planning ~ Implementation ~ Evaluation

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* Primary carer refers to parent(s), carer(s) or responsible adult(s) as appropriate

ARTISTS   TEACHERS

PUPILS

~

IMPLEMENT   HOW?

PLAN   WHY?

EVALUATE   WHAT?

Tower of Babel, Calypso Productions, Dublin, Summer School 2004.

WHAT IS ARTISTS~SCHOOLS PRACTICE?

▲ Artists~Schools practice is a general term for what happens when skilled, professional artists* work for and with schools in the making, receiving and interpreting of a wide range of arts experiences.

▲ Artists, arts organisations, pupils, teachers and sometimes primary carers work together to create arts experiences that support the core educational mission of the school.

▲ Artists~Schools practice can happen within or outside the school. It can occur in all art forms and disciplines and can range from one-off visits, through more extended programmes, to intensive, collaborative projects.

▲ The range of possibilities is wide. In the continuum of practice, it may be helpful to distinguish four main models.

Model One: Arts experiences available to the general public, school groups included.

Examples: *visiting an exhibition or attending a public performance in a local or national arts venue.*

Model Two: Arts experiences available publicly and supported by complementary services and resources designed for school groups.

Examples: *an exhibition, performance or other event in a public arts venue that is supported by educational materials, a talk or workshop, usually provided by the venue's education staff.*

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*This includes writers, storytellers, actors, dancers, choreographers, painters, sculptors, musicians, film-makers, architects and professional arts facilitators in these disciplines.

Model Three: Arts experiences designed and intended specifically for school groups.

Examples: *the school is visited by a writer, artist or performance company, or the school visits an arts venue to see an exhibition, attend a performance or participate in an arts event.*

Model Four: Arts experiences characterised by collaboration between schools and artists / arts organisations. This process leads to projects or programmes of work that are distinguished by intensive engagement between the partners.

Examples: *(i) a class group makes a series of visits to a gallery or arts centre as part of a programme, designed by the school and arts organisation;*
(ii) an artist works twice weekly for a term with all the 4th classes in a school on a project;
(iii) a school and an artist commit to a long-term project over a five-year period.

▲ Each of these four models of practice has value. Indeed the ideal would be for young people to have many experiences across all four models in the course of their schooling. An individual teacher or school might also create its own programme, mixing and matching elements from two or more models. This might include elements such as workshops for teachers or primary carers.

The Tower of Babel project started as a hunch of something that might work. We heard that O'Connell School were holding a summer school for mainly young people who had come to Ireland as unaccompanied minors seeking asylum. We picked up the phone and offered a module on drama, story-telling and percussion. They said 'yes' and it has developed from there.

Bairbre Ní Chaoimh, Artistic Director, Calypso Productions, Dublin

WHY IS IT OF VALUE?

▲ Artists~Schools programmes enrich the curriculum.

⚠ They complement the pupils' own arts education and support learning in other curricular areas. They assist pupils' wider development by allowing them to engage – sometimes as witnesses and sometimes as collaborators – in the practice of art.

⚠ The pupils' engagement in an arts experience is critical. It gives a concentrated experience that provides exciting, direct learning opportunities as well as the catalyst for further learning through subsequent reflection and action.

⚠ When such concentrated experience is accompanied by appropriate classroom preparation and follow-up, or by ongoing engagement with the artists, there can be lasting cognitive, affective and social benefits.

▲ Artists~Schools practice makes available to schools and to artists and arts organisations opportunities outside their normal scope or capacity.

⚠ There is an ever-increasing range of art forms, media and techniques with many exciting applications.

⚠ The multiplicity of concerns which artists engage in (personal, social, historical, inter-cultural, spiritual, environmental, political…) mean that schools can access important learning resources and opportunities.

⚠ Artists~Schools practice often employs modes of research, discovery and sharing that complement other teaching and learning styles.

▲ The learning benefits are not for pupils alone: many artists attest to the personal and professional benefits of working with schools. Many teachers increase their knowledge and grow in confidence across different styles and techniques.

▲ Expect the unexpected! It is in the nature of good arts experiences that there is always the possibility of surprise, fresh discovery, transformation even.

▲ Artists~Schools practice helps to connect the school with the wider community.

▲ In Artists~Schools programmes the school welcomes and avails of the commitment and expertise of 'outsiders'.

▲ When the school travels beyond its own walls it can avail of the many cultural resources in the public realm.

▲ During such experiences pupils encounter one another, their teachers and their own community in new ways, leading to important personal and social growth. For some young people such experiences can be 'life-changing'.

▲ Artists~Schools programmes offer significant opportunities for the involvement of primary carers in a range of ways.

▲ Artists~Schools programmes are important gateways to the arts.

▲ Many children might never have the experience of attending a live arts event or engaging with artists or the arts in a direct fashion, were it not for the professional collaboration of schools and arts organisations.

▲ Artists~Schools programmes enable schools to reveal to young people the life-enhancing pleasure to be derived from high-quality arts experiences.

Marrying arts practice with the curriculum and developing cross-curricular activities are key to ensuring that arts in education can be sustained over time.

Maire O'Higgins, Secondary Teacher,
Larkin Community College, Dublin

HOW IS IT BEST DONE? – THE PRINCIPLES

PARTNERSHIP AND MUTUAL RESPECT

▲ The partnership between artists / arts organisations and schools, and the working relationships between artists and teachers, artists and pupils, pupils and teachers, should be characterised by

  △ a spirit of collaboration
  △ a negotiated common purpose
  △ agreed aims, objectives and intended outcomes.

▲ Roles and responsibilities should be defined with due

  △ recognition of the different skills and experience of each partner
  △ respect for the varying needs, knowledge, cultural background and working practices of all partners.

▲ Such partnership will be established by negotiation in advance and sustained by good communication throughout.

CREATIVITY AND AUTHENTICITY

▲ Enquiry, experiment and discovery are at the heart of good arts practice. In education settings, facilitating the creative process is especially important.

▲ Good arts practice fosters creative thinking, using our intelligences of mind, body, spirit and feeling.

▲ The truths of pupils' lives (their interests, concerns, aspirations, fears) should be a touchstone. It is important to have a supportive working context that creates experiences emerging from, exploring and extending those truths.

▲ Young people, teachers and artists can express and celebrate their own personal stories, especially in an age of mass-produced cultural experiences.

INCLUSIVENESS AND OWNERSHIP

▲ Inclusiveness refers to the right of all young people to engage in the arts.

▲ Inclusiveness also refers to the potential of Artists~Schools practice to support social and cultural inclusion by exploring and celebrating stories, songs, dramas, dances and images that might otherwise be excluded.

▲ Self-realisation for all involved, and for the pupils especially, is at the heart of good Artists~Schools experiences.

▲ Artists~Schools practice should provide pupils with both individual and collective experiences.

▲ Ownership rests with all partners. It is nurtured when each person's contribution to the process is acknowledged and valued. That principle should inform the balances to be struck between fidelity to process and the attraction of final product.

LEARNING AND EVALUATION

▲ Artists~Schools practice is informed by a commitment to learning by all involved.

▲ Arts programmes and projects provide learning opportunities that relate to

⚠ the arts experience
⚠ the curriculum
⚠ personal and social development
⚠ the wider realm of managing project work.

▲ Evaluation is an integral and valuable element of Artists~Schools practice and a key element in the learning ethos that characterises good practice. It is treated in some detail on pp 26-27.
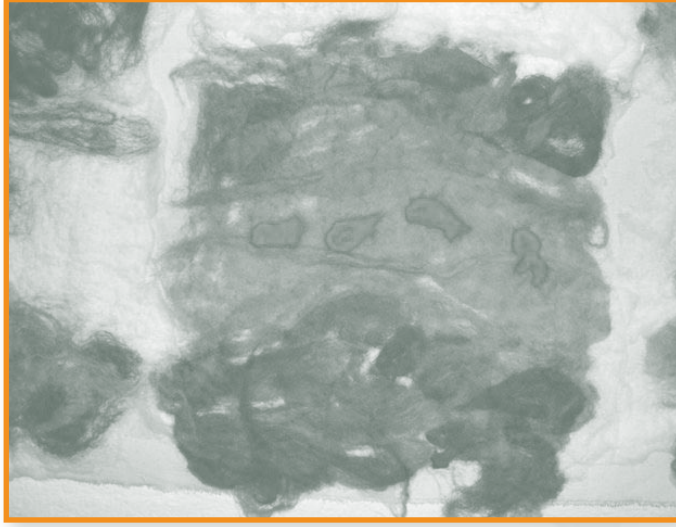
Being with other people – teachers and children – and seeing them develop their own ideas can give artists insights into their own creativity. You see how others might try to solve certain problems and this can give you your own ideas.

*John Langan, Visual Artist/Sculptor,
Galway/Mayo Institute of Technology, Co. Galway*

Launch of *A National System of Local Music Education Services*, Music Network, Dublin, Summer 2003. Image © Susan Kennedy, Lensman

Hugh Kelly, Architect-in-Residence Programme, Galway City and County Councils, Co. Galway.

Handmade felt, Tuamgraney National School, Festival of Arts, Mountshannon, Co.Clare, May 2005.

Vogler Quartet Sligo Residency, Grange National School, Co. Sligo, 2002. Photographer: Steve Rodgers

HOW IS IT BEST DONE? – THE GUIDELINES

FOUR MODELS OF PRACTICE AND BEHAVIOUR

Four main models of Artists~Schools practice were outlined on pp. 8 – 9. Each model is premised on a different relationship between the school and the arts organisation, performance company or artist. Each implies different levels of engagement and, as a consequence, different kinds of expectation, service and organisational behaviour.

Model One [*Arts experiences available to the general public, school groups included*] places the onus on the teacher in organisational terms and in terms of ensuring the 'appropriateness' of the experience and the realisation of the intended learning outcomes.

Model Two [*Arts experiences available publicly and supported by complementary services and resources designed for school groups*] shares the educational commitment between school and arts organisation. Typically the latter offers:

▲ some organisational liaison
▲ materials and / or personnel

　▲ to prepare for the experience
　▲ to focus the learning and enhance the enjoyment on the day
　▲ to follow-up so as to extend and deepen the learning outcomes.

Model Three [*Arts experiences designed and intended specifically for school groups*] places trust in the artist / arts organisation that their work is well designed to engage its intended pupils. That trust must be earned by a track record of achievement in this field, amplified by current experience. The artist / arts organisation may offer, or the school may seek, any or all of:

▲ advance information
▲ references
▲ preparatory materials
▲ a discussion (at least by phone)
▲ attendance at a teacher showcase or demonstration
▲ a pre-visit encounter in the school
▲ follow-up materials
▲ a post-visit encounter in the school
▲ formal evaluation materials.

Model Four [*Arts experiences characterised by collaboration between schools and artists / arts organisations and leading to projects or programmes of work distinguished by intensive engagement between the partners*] requires most negotiation and cooperation between all parties. The development of rich and distinctive arts experiences requires careful planning, skilful implementation and sensitive evaluation. In direct proportion, the benefits can be significant and far-reaching.

P~I~E
PLANNING~IMPLEMENTATION~EVALUATION

These guidelines address three overlapping functions of planning, implementation and evaluation. They are represented in the diagram opposite. In the pages that follow, each function is described in detail.

P Planning involves **Exploration** and **Commitment** by all parties in the partnership.

PLANNING 1 The Sequence sets out the issues to be considered and the typical order in which they might be addressed (pp. 18 – 19).

PLANNING 2 Sources and Resources outlines the key resource issues (pp. 20 – 22).

I Implementation enacts what has been planned. Once 'green-lighted', a project or programme is implemented through a process of **Detailing** and **Resourcing** (pp. 24 – 25).

E Evaluation consists of **Reviewing** and **Learning**. All aspects of the programme are reviewed to assist the attainment of the agreed goals and to provide the learning for all concerned in relation to future actions within and beyond the current programme (pp. 26 – 27).
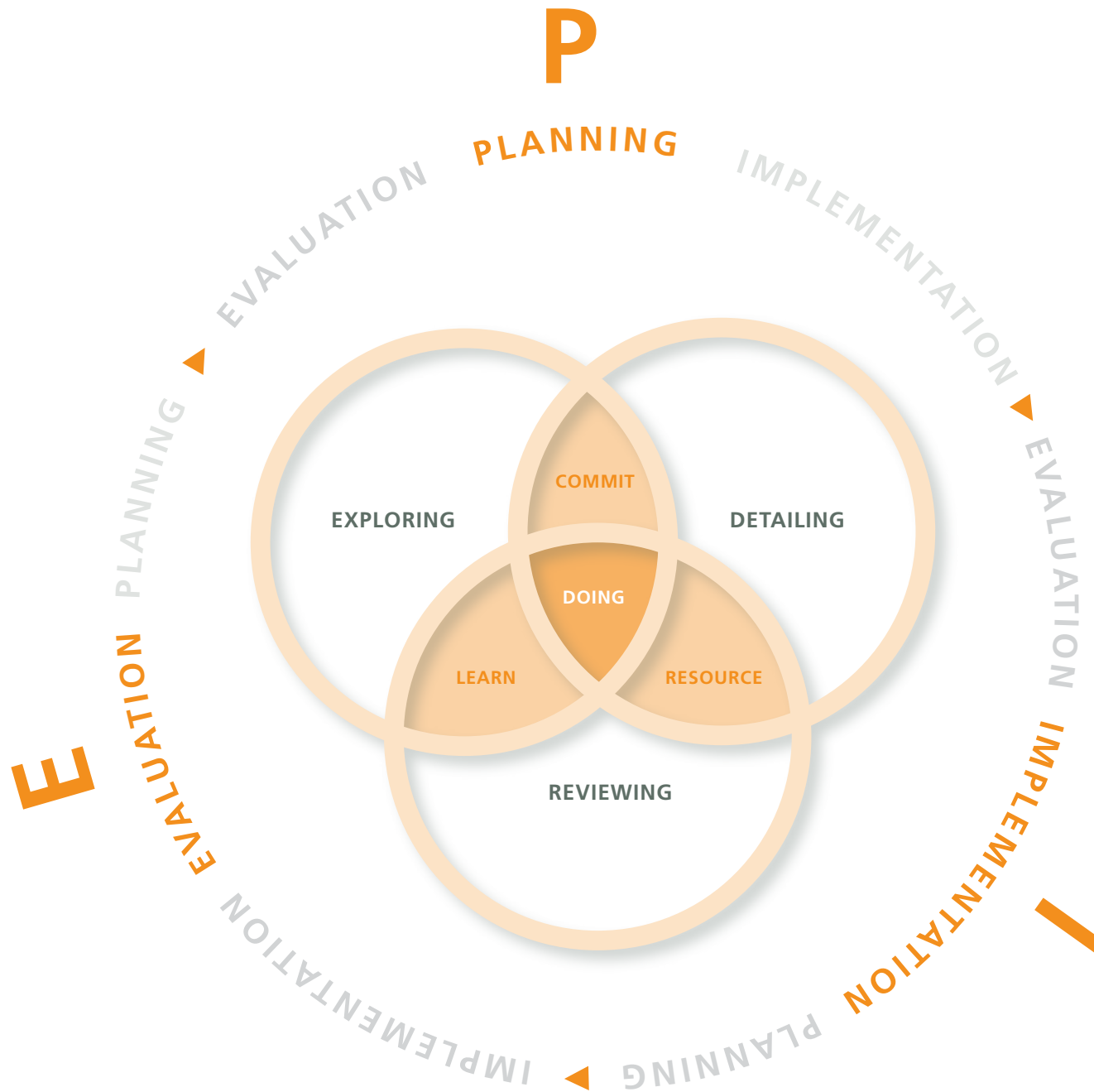
PLANNING 1 – THE SEQUENCE ARTISTS / ARTS ORGANISATIONS

These are guides and prompts.

Their exact application will depend on the context of your work and the nature of the Artists~Schools engagements under consideration.

The implied sequence is indicative only. An item raised in one phase may only emerge or be finally resolved later.

Please also read the School Planning Grid that follows to get the full picture of the partnership.

**THINK
PURPOSE
WRITE**
- ⚠ Clarify why you want to work with schools.
- ⚠ What have you to offer? What have you to gain?
- ⚠ What kinds of schools or age levels best suit you and your work?
- ⚠ What is the kind and extent of the contact you would prefer?
- ⚠ Explore mentoring schemes and/or seek advice of colleagues with appropriate experience.

**PREPARE
INFORMATION
SEND**
- ⚠ You / Your background / Training / Documentation of your work.
- ⚠ Previous work with schools (if any) or other groups in the community. Get references.
- ⚠ Your artform and its possibilities. Space, equipment, materials: what you provide and need.
- ⚠ Outline possible links with curriculum (arts and other areas).
- ⚠ Outline proposed models of interaction with schools including time and money implications.
- ⚠ Clarify scope of your availability (time and distance).

**TARGET
PROMOTION
FOLLOW UP**
- ⚠ Contact school principals or named teachers. Tailor your approach to particular schools.
- ⚠ Offer meeting or presentation in schools or Education Centre.
- ⚠ Use local media and teacher journals.

**BUILD
CONTACT
DEVELOP**
- ⚠ Be aware of school ethos; profile; plan; facilities; health & safety requirements; child protection and welfare policies and procedures.
- ⚠ Clarify nature of work, agree role of teacher, identify intended age or class group(s).
- ⚠ Establish outline aims and possible outcomes of intended programme.
- ⚠ Agree mechanism and timeframe for future planning. Seek a named contact person.

**KEEP
CONNECTION
DEEPEN**
- ⚠ Consult with and present to pupils, staff, primary carers etc, as appropriate.
- ⚠ Confirm aims (main purpose) and objectives (specific things to be achieved).
- ⚠ Clarify kinds of experience you intend making with pupils. How many pupils? How often?
- ⚠ Refine plan with school including timeline, resource needs and budget.
- ⚠ Assist in identifying funding sources, in-kind supporters. Contribute to funding applications.
- ⚠ Move to contract understanding, inclusive of default fee and 'copyright' if cancelled.

**OFFER
COMMITMENT
SEEK**
- ⚠ Adjust scope of project in response to clarification from funders and donors.
- ⚠ Finalise contractual, insurance, health & safety, supervisory arrangements.
- ⚠ Clarify protocols around out-of-school site visits, documentation, monitoring, evaluation, and ownership of any work created.
- ⚠ Confirm any orders of specialist materials that could cause delay.
- ⚠ Consider further pre-project presentations or workshops to clarify aims and deepen commitment from key partners.

PLANNING 1 – THE SEQUENCE SCHOOLS

These are guides and prompts.

Their exact application will depend on the context of your school and the nature of the Artists~Schools engagements under consideration.

The implied sequence is indicative only. An item raised in one phase may only emerge or be finally resolved later.

Please also read the preceding Artists and Arts Organisations Planning Grid to get the full picture of the partnership.

CREATE CONTEXT DEVELOP

⚠ Incorporate Artists~Schools practice in school plan, timetabling, budgets, resource allocation.
⚠ Promote partnership in planning and management. Involve staff, pupils, artists, primary carers.
⚠ Consider designating staff member as key contact for Artists~Schools relationships.
⚠ Identify preferred models of Artists~Schools practice and clarify desired outcomes so as to assist subsequent choice and evaluation.
⚠ Build arts information bank on opportunities and resources available locally and nationally.
⚠ Build links with local authority arts office, heritage office, library, arts centres etc.

THINK PURPOSE COMMUNICATE

⚠ Identify aspects of the arts curriculum and wider curricular areas where Artists~Schools practice could make a valuable contribution.
⚠ Clarify how Artists~Schools practice might enrich the school's life, working atmosphere and identity and develop its relationship with the wider community.
⚠ Seek balance between different aims from enhancing pupils' arts education to personal and social development; and from broad curricular enrichment to precise curricular support.
⚠ Identify particular cohorts of pupils or educational, social, cultural agendas within the school where Artists~Schools practice might be especially meaningful.

INITIATE CHOICE RESPOND

⚠ Consider the merits of

(a)   different models of Artists~Schools practice (see pp. 8 – 9)
(b)   different art forms
(c)   different age levels / class groups
(d)   responding (to possibilities and offers) and initiating (programmes or projects)
(e)   building cumulative experiences for pupils in the course of a year or of their school life.

⚠ Seek clarification from artists / arts organisations offering programmes on

(a)   the exact nature of the experiences to be created for and with pupils
(b)   the intended artistic and educational benefits for pupils
(c)   the age-range and numbers (in total and at any one time) of pupils involved.
(d)   the artists' experience and track record in education work (references)
(e)   their familiarity with the curriculum
(f)   their flexibility to adapt a proposal to particular school circumstances and needs.

DETAIL SELECTION SIGN OFF

⚠ Agree arrangements concerning
(a)   Fees / Expenses / Payment draw-down / Booking & cancellation protocols
(b)   Space / Facilities / Equipment / Materials
(c)   Duration and timetable (including planning, pre-project and post-project work)
(d)   Support and supervisory personnel
(e)   Provisions and protocols for Insurance, Health & Safety, Child Protection and Welfare.

⚠ All partners sign-off on jointly agreed final draft of programme.
⚠ Enter into formal 'contract' or partnership agreement.

PLANNING 2 – SOURCES AND RESOURCES

SEEK INFORMATION & ADVICE

1. Arts-in-Schools Directory (Arts Council, 2004)
2. Guidelines for the Protection and Welfare of Children and Young People in the Arts Sector (Arts Council, 2006)
3. Websites
   Department of Education and Science (www.education.ie)
   Arts Council (www.artscouncil.ie)
4. Local Authority Arts Offices
5. Arts centres, venues, companies, organisations and colleges
6. Education Centres
7. Teacher Unions and Subject Associations
8. Local Library Service
9. Colleagues and word-of-mouth
10. Artist Mentoring Schemes
11. Reports / Evaluations from Previous Projects

People's capacity to assist with advice and information will be greater when you have done some initial research and thinking yourself.

Clarify the context of your request and at least the broad scope and nature of what resources you require or what you see as your possible arts initiative.

ALLOCATE TIME

PRIMARY: The weekly allocation for the arts is 2.5 hours for junior and senior infants and 3 hours for 1st – 6th classes. 'Banking' time allows for hours to be accumulated to facilitate arts activities at specific times of the year. The curriculum also permits discretionary time to engage with a specific project or theme, though this may not be allocated to any one subject or curricular area exclusively

POST-PRIMARY: Usually one-off events are easily negotiated. More extensive projects or programmes can prove more difficult, at least initially. First year and Transition year offer more flexibility.
In addition the 'Social, Personal and Health Education' and 'Civic, Social and Political Education' programmes, provide scope for appropriately designed Artists~Schools programmes.

Existing structures, the organisational culture of the school and practical considerations like the availability of space can affect the time allocated for arts programmes.

Timetabling, especially in post-primary schools, often determines the degree of flexibility.

ORGANISE SPACE & EQUIPMENT

The scope and focus of some Artists~Schools work may be determined by the capacity of the partners to adequately resource the programme in physical and material terms. Artists / arts organisations hosting pupils outside of the school environment should ensure that a range of service needs are addressed, including provision, for example, for infants or for pupils, teachers and parents with special needs or requirements. School-based work especially needs to take clear account of space considerations. Space for preparation, activity, storage and display may be four distinct needs. Clarify understandings around preparation time, clearing, cleaning, access times. Anticipate service requirements such as heat, light, power, water, ventilation, waste disposal and first-aid, as well as cloakroom, eating and toilet facilities. Age-appropriate, safe and sufficient work surfaces, equipment, tools and materials (for preparation; main work; documentation; evaluation) are critical.

Draw up an inventory of needs as regards space, equipment and materials.

It is important to clarify what equipment and materials are supplied by the school and/or by the artist / arts organisation. Protocols around repair, replacement and insurance liability need to be agreed.

REMEMBER HEALTH AND SAFETY

The health and safety of pupils, teachers, artists and all others involved are paramount. Any health and safety issues arising from proposed Artists~Schools work must be addressed in the planning phase and appropriate safeguards put in place and communicated properly.

Don't forget to make appropriate provision for pupils with special needs or requirements.

PRIORITISE CHILD PROTECTION AND WELFARE

Both the Department of Education and Science and the Arts Council have developed guidelines around the protection and welfare of children and young people. Schools, arts organisations and artists must discuss and agree policies and procedures around child protection and welfare in the planning phase, ensure safeguards are in place and communicate information as appropriate.

Designate a person to deal with child protection and welfare issues. Inform those working with children and young people of who that person is and how to contact him or her in the event of a concern or incident.

ESTABLISH COSTS AND SEEK SUPPORT

EXPENDITURE

Artists' Fees
Travel / Other Expenses
Other Professional Inputs
Equipment (Purchase / Hire)
Materials
Transport
Storage
Educational Resource Materials
Site Visits
Research / Planning Process
Evaluation Process
Documentation Process
Administration (postage /
     photocopying etc)
Substitution
Caretaking
Cleaning
Insurance
Display / Presentation / Performance
     / Publication
Launch / Reception
Contingencies

INCOME & OTHER SUPPORTS

School Contribution
Pupil Contribution
Parental Voluntary Contribution
Other schools / colleges
Government Departments / Agencies
National, Regional, Local Arts
     Organisations / Companies
National Cultural Institutions
Galleries, Arts Centres,
     Theatres, Venues
Education Centres
Vocational Education Committees
European Union Information Offices
Embassies / Foreign Cultural Institutes
Local Authority Arts Grants
Local Authority Arts Office
     / Heritage Office
Local Library Service / Library
Local Businesses
Local Donors
Fund-Raising Events

Some funding sources might best be approached for in-kind support e.g. materials, equipment, specialist expertise, administrative assistance.

Initiatives involving a number of schools help to spread the costs.

Consult with school principal regarding protocols to do with commercial sponsorship, especially when sponsors require visible acknowledgment.

Occasionally, to mark an event or to give cultural expression to some wider social initiative, funds become available through an unusual channel. These might be accessed to support Artists~Schools work, within certain parameters.

Sustaining arts practice in education needs a culture of support. It can't be dependent on just one individual in a school.

Aidan Clifford, Director, Curriculum Development Unit, Dublin

Mercury's Doc (cast cobalt) Andrew Kearney (1990)

Andrew Kearney's work is part of Tokens (1993), the fifth in a series of ten exhibitions commissioned by the Arts Council for touring to second-level schools. The exhibitions are located in ten education centres around the country and are used as an educational resource. The Tokens collection is exhibited in Donegal Education Centre.

IMPLEMENTATION

NURTURE RELATIONSHIPS

▲ The triangular relationship of pupil, artist and teacher is at the heart of successful Artists~Schools practice.

⚠ The artist contributes skills, experience and tradition as the basis for the development of a creative engagement with and response to the arts experience.

⚠ The teacher brings pedagogical skills as a means to facilitate the pupils to engage with the arts experience and to draw meanings from it. By virtue of an on-going relationship with the pupils, (s)he can facilitate the amplification of the experience during and after the programme and ensure the discipline and commitment required.

⚠ The pupils bring their intelligence and their cultural references and they engage with the arts experience so as to enhance their learning, extend their experience and encounter their peers in a new context.

▲ For a programme to be effective all partners must play their roles actively. Trust between partners will create the flexibility needed to address evolving circumstances.

REMEMBER GOALS

▲ Keep as a constant point of reference the aims, objectives and intended outcomes agreed during planning. These should be communicated to all relevant school staff, participating artists and associates. Adjustments can be negotiated as part of the review process.

FOSTER CREATIVITY

▲ Don't allow logistics, inappropriate expectations or other external factors impinge on the creative imperative. Creativity is fostered when there is a learning environment that supports enquiry, safe experimentation, playfulness, dialogue with materials and processes and between participants. Arts experiences, especially where pupils are active participants, promote creative learning outcomes. Try to avoid the pursuit of outputs and finished products that are imposed and inauthentic.

FACILITATE GROUP AND INDIVIDUAL WORK

▲ Seek to provide a range of group experiences from pair work to full class interaction. Give thought to varying group sizes and configurations; to the nature of the group activities; and to strategies for sustaining group work when other groups are being facilitated by the artists or teachers.

▲ Work in the arts is often a good means of facilitating individuals to self-actualise while remaining part of a group. Skilful negotiation between artist and teacher can permit facilitation of individual pupil needs.

REVIEW PROGRESS AND MARK ACHIEVEMENT

▲ Extended programmes especially, provide opportunities for all to review progress, celebrate what has been achieved, clarify what remains to be done and plan accordingly. Such an approach places value on the developmental process and avoids inappropriate stress on 'finished product' as the sole focus for measuring success.

▲ Ensure the review process is scheduled, well-facilitated and purposeful. Identify both achievements and shortcomings and try to establish their causes. Determine and then communicate future adjustments in relation to (i) objectives and outcomes; (ii) resource allocation [time, space, materials, money]; and (iii) roles and responsibilities.

EVALUATION

▲ Evaluation is a learning tool. It is both a discrete function and a process that should permeate all stages of a programme.

▲ Evaluation assists strategic planning, informs mid-term adjustments, provides a focus for dialogue between the participants and partners and is a resource for constructive critical reflection on the immediate work and the wider practice.

▲ To be effective, evaluation needs to be endorsed by all involved as a core commitment and underpinned by the allocation of resources (always time and sometimes money).

▲ The nature of evaluation depends in part on the model of Artists~Schools practice involved. However, as all models have aims, objectives and learning outcomes, evaluation is always appropriate.

▲ The evaluation process commences during planning. As the aims, objectives and outcomes are being clarified, the measures marking their attainment should also be agreed.

▲ One-off or short-term programmes take the learning provided by evaluation into the next programme. More extended programmes take it into the next stage, facilitating strategic adjustments.

▲ Resist reducing evaluation to perfunctory feedback. Even when the interaction is with thousands (e.g. a touring performance), establish some means, such as well-facilitated focus groups, to deepen the quality of the feedback.

▲ Evaluation should be clear and open, allowing all involved to feel ownership of the process and assurance as to its impartiality. Establish protocols around the recording of pupils at work and around confidentiality, especially if findings are to be shared or published.

▲ Evaluation can support a learning environment where mistakes and shortcomings are understood as being inevitable when engaged in discovery and the pursuit of new understandings. Evaluation can play a key role in translating such 'mistakes' into rich learning opportunities.

▲ Evaluation is often a responsibility of the participants. Sometimes one person is identified as coordinating the process. Engaging in self-evaluation, peer evaluation and group evaluation may even be one of the agreed objectives of a project or programme. Developing a commitment to quite simple mechanisms, such as regular feedback at the end of each session, might be an important objective, serving the wider aim of developing a culture of constructive criticism.

▲ In extended programmes or projects of scale, an external evaluator may be appropriate. In such cases, the person should be appointed in advance and should be seen as a

member of the project team with a defined function rather than as an inspectorial 'outsider'.

▲ Evaluation involves gathering evidence (before, during and after), measuring attainment, proposing change.

  ⚠ Sources and Methods include
    △ core participants
    △ wider sources - staff, primary carers, principal, funders
    △ observation and recording
    △ memos, applications, reviews, minutes of meetings
    △ surveys, questionnaires, interviews, comment boxes
    △ one:one sessions with key partners and focus group sessions
    △ project documentation: visual and written materials recording the programme; artist and pupil journals or workbooks
    △ any presentation, exhibition, display or 'sharing'

  ⚠ Measurement is usually qualitative though (aspects of) some programmes may require quantitative data. Qualitative measurement entails interpretation of the evidence. It should reflect the evidence of all partners, avoid undue influence by excessively critical or favourable viewpoints and maintain focus on:
    △ agreed aims, objectives and outcomes in all domains (arts education; broader curriculum; personal / social; wider impact)
    △ agreed indicators of progress towards or actual attainment
    △ content (interest; appropriateness; coherence; variety)

    △ range, quality, novelty of arts experiences offered
    △ range and quality of interactions / methodologies employed
    △ resource and practical issues.

⚠ Critical reflection entails consideration of:
    △ attainments and shortcomings
    △ internal causes and external factors
    △ unexpected outcomes
    △ recommended changes
    △ appetite for, and possible direction of, future work.

⚠ The final report will arise organically if evaluation has been ongoing. The formal distillation and representation of the evidence and feedback may be entrusted to one or more persons (an external evaluator or project group or the key partners). Judgment is required to determine what findings and materials are appropriate for inclusion in the final report. A balance needs to be struck between ownership of the evaluation (as part of the wider ownership of the programme) and objectivity of perspective.

⚠ Dissemination of the evaluation within ever-widening circles - from immediate participants through key stakeholders to interested outsiders - is often desirable. It is also consistent with the learning impulse which guides good evaluation and good Artists~Schools practice.

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As Members of the Steering Committee our role was to oversee and direct the initiative from the outset. The project began in a spirit of enthusiasm and absolute commitment to the values embedded in best arts practice in schools. This was evident, too, in the extended participation of those contracted to work on *Artists~Schools Guidelines*, as they worked long after the stipulated time, to nurture the project to its conclusion.

The Core Group epitomised volunteerism at its best, consisting of over thirty experienced Artists~Schools practitioners and policy makers who met on five Saturdays, between April and June 2005. This group combined discussion, active learning and creative engagement, through a series of workshops, to forge the fundamentals of good practice.

The workshops also gained from the contributions of guest speakers and a Young Persons' group representing a diverse range of arts experiences from around the country. The workshops were further enhanced by facilitators from the Core Group. External readers gave constructive appraisals which helped shape the final document.

Without this level of generosity Artists~Schools Guidelines could not have been completed.

The Steering Committee

STEERING COMMITTEE

Lorraine Comer, Education Specialist, The Arts Council
Noelle Cullimore, Development Managers' Assistant, The Arts Council
Audrey Keane, Participation Project Officer, The Arts Council
Grainne Dooher, Secretary, Research and Development Committee, Central Policy Unit, Department of Education and Science
Marie McLoughlin, National Coordinator, Primary Curriculum Support Programme
Helen O'Donoghue, Senior Curator: Head of Education and Community Programmes, Irish Museum of Modern Art
John Quinlan, Principal Officer, Central Policy Unit, Department of Education and Science
Derek West (Chairman), Principal, Newpark Comprehensive School

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John McElligott for his support in proofing the final document
Martin Drury for his insight and inspiration as Editor in shaping and honing the final document.

CORE GROUP

Muireann Aherne, Education Officer, TEAM Educational Theatre Company, Dublin

Seán Breathnach, Principal, Scoil Náisiúnta na Forbacha, Co. na Gaillimhe

Aidan Clifford, Director, Curriculum Development Unit, Dublin

Cathy Devis, Secondary Teacher, Newpark Comprehensive School, Dublin

Lucy Dundon, Dancer and Dance Educator, Fluxus Dance, Co. Kildare

Jayne Foley, Festival Director, Fresh Film, Co. Limerick

Emelie FitzGibbon, Artistic Director, Graffiti Theatre Company, Co. Cork

Karen Franklin, Primary Teacher, Primary Curriculum Support Programme, Co. Limerick

Clare Griffin, Primary Teacher, Primary Curriculum Support Programme, Co. Clare

Nicola Henley, Visual Artist/Fine Art Textiles, Iniscealtra Arts Festival, Co. Clare

Mary Hurley, Primary Teacher, St. Kilian's Primary School, Dublin

Anne Kelleher, Director, Kildare Education Centre, Co. Kildare

Hugh Kelly, Architect-in-Residence with Galway City and County Councils; Director of Murray O'Laoire Architects, Co. Limerick

John Langan, Visual Artist/Sculptor, Galway/Mayo Institute of Technology, Co. Galway

Deirdre McCrea, Chief Executive Officer, Music Network, Dublin

John McElligott, Primary Teacher, St Mary's Boys' National School, Dublin

Alicia McGivern, Senior Education Officer, Irish Film Institute, Dublin

Mary McNamara, Drama Teacher, Presentation Secondary School, Co. Waterford

Lali Morris, Executive Director, Baboró International Arts Festival for Children, Co. Galway

Siobhán Mulcahy, Local Authority Arts Officer, Clare County Council, Co. Clare

Bairbre Ní Chaoimh, Artistic Director, Calypso Productions, Dublin

Damhnait Nic Suibhne, Music Teacher, County Cork Vocational Educational Committee, Co. Cork

Jean O'Dwyer, Director, Outreach and Education Department, The Abbey Theatre, Dublin

Maire O'Higgins, Secondary Teacher, Larkin Community College, Dublin

Mary O'Neill, Parent and member of Board of Management, Muckcross Park College, Dublin

Joanna Parkes, Drama Facilitator, Balor Community Arts Group, Co. Donegal

Siobhán Parkinson, Writer, Editor and member of Advisory Committee for Poetry Ireland's Writers in Schools Scheme, Dublin

Michael Parsons, Principal, Portlaoise Vocational School, Co. Laois

Ann Ryan, Education Officer, Irish Film Institute, Dublin

Michelle Smyth, Art Teacher, Claddagh Primary School, Co. Galway

Mary Shine Thompson, College Coordinator of Research, St Patrick's College, Dublin

YOUNG PERSONS' GROUP

Gabriel Akujob, Dublin

Solomon Ijigade, Dublin

Ciara Nic Giolla Choille, Dublin

Jenny O'Connor, Dublin

Robert O'Dowd, Co. Donegal

GUEST SPEAKERS

Cecilia Keaveney, T.D. for Donegal North East, Co. Donegal

Cathy O'Kennedy, Artistic Director, Fluxus Dance, Co. Kildare

GUEST FACILITATION

Muireann Aherne

Margot Kenny, Youth Arts Officer, National Youth Council of Ireland, Dublin

John Langan

Bairbre Ní Chaoimh

Jean O'Dwyer

VENUES

Irish Museum of Modern Art

The Arts Council

EXTERNAL READERS

Fr. Sean Bonner, Art Teacher, Bray Presentation College, Co. Wicklow

Gerry Duffy, Principal, Bray Presentation College, Co. Wicklow

Trish Fitzpatrick, Teacher and Consultant, Dance in Education, Co. Cork

Sharon Murphy, Local Authority Arts Officer, Dún Laoghaire-Rathdown County Council, Co. Dublin

Jane O'Hanlon, Education Officer, Poetry Ireland, Dublin

Miriam O'Sullivan, Primary Teacher, Primary Curriculum Support Programme, Co. Kerry

EDITOR: Martin Drury

DESIGN AND PRODUCTION: Origin Design, Dublin

TRANSLATOR: Antain Mac Lochlainn

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I enjoy actually working with other people because you are putting ideas together and you get much better ideas.

Child involved in Artformations, a joint project between The Abbey Theatre and The Irish Museum of Modern Art, Dublin

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Anne Kelleher, Director, Kildare Education Centre, Co. Kildare

The key to getting an arts project moving in a school is being open to ideas and having access to knowledge.

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Mary Shine Thompson, College Coordinator of Research, St Patrick's College, Dublin