



DERBY CITY COUNCIL

Artists in Schools



A handbook to encourage and support
collaboration between schools and artists

discuss create artists imagine collaborate

culture reflect visual art perform film drama

dance photography ideas theatre design festival

media music schools challenge inspire unique enrich

Find the handbook online at www.artsderbyshire.org.uk

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It aims to:

- encourage schools and educators to build fruitful partnerships with creative arts practitioners working in Derby and Derbyshire
- signpost and supplement the website: www.artsderbyshire.org.uk and its comprehensive database of artists reflecting diverse and vibrant art forms.

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déda

QUAD


DERBY CITY COUNCIL

 **DERBYSHIRE**
County Council
Improving life for local people

www.artsderbyshire.org.uk

In Derbyshire, a group of arts officers decided to combine resources to create a website which would not only be a 'What's On' guide to publicise the diverse arts activities in the area, but would also link and network creative practitioners across the county. The idea for the artsderbyshire website was born. The following statistics speak volumes for its success:

- * over 72,000 unique visitors
- * 132,000 visits
- * almost 1000 artists, arts organisations and clubs signed up to the arts directory
- * over 4,000 arts events profiled

Artsderbyshire has its own area for schools and educators – including up-to-date information on Arts Award, Artsmark, creative learning, extended school services, funding for creative learning, Inspiring Creativity and planning for safety. The database of artists and arts organisations is extensive. There is also a direct link to the Inspire Creativity pages that provide a space where teachers and pupils can interact, share ideas and gain inspiration in an effort to make learning become more fun, creative and effective for everyone. It is also hoped that school staff will sign up to the Arts in Schools newsletter, giving information of educational events and opportunities in both Derbyshire and Derby.

It's simple to register: just click on register on the homepage at www.artsderbyshire.org.uk - and you are away!

Do you want to be involved?

The criteria for making a listing or an entry on the site's arts directory is simple – if you are involved in the arts in Derbyshire and Derby City – you are in. If you are running a venue that could take an audience of five hundred or fifty, your venue can be included, giving clear information about licences, capacity, access issues and more. People putting on a large or small-scale event can list all the information on a simple form, which is then checked over and uploaded by the editor into an events diary.

Artists, arts organisations, clubs and creative practitioners can create their own listing in the arts directory, including adding an image. Artsderbyshire now also offers artists a “minisite”. This is free webspace with its own ‘html’ address and as many images and pages as desired by the artist or arts organisation.

All listings are free and the site enables members of the public and creative practitioners to access information across the whole of the county, in a readily accessible way.

Artsderbyshire is funded and managed by Derbyshire Arts Partnership. The current members of the Derbyshire Arts Partnership are:

Bolsover District Council
Chesterfield Borough Council
Derbyshire County Council
Derbyshire Dales District Council
Erewash Borough Council
High Peak Borough Council
North East Derbyshire District Council
South Derbyshire District Council

In addition, Arts Council England, East Midlands and Derby City Council have contributed towards the costs of the artsderbyshire website.

A copy of this handbook can be downloaded at:
www.artsderbyshire.org.uk

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Putting the Arts in the Frame

It is important that any arts project you undertake fulfils your school's need and that artists you employ are informed about the project's aims and objectives. As a school, you need to develop clear outcomes for the project and understand how artists may help your school to achieve them. Be clear about what you want to achieve; ensure that the staff know what, where and how the project will happen and how it should benefit or impact upon their own planning and practice.

Think about how you are going to pay for the artists and materials. If you require additional funding, make sure you plan enough in advance to ensure the funding is in place and have a contingency plan should you not be successful. It is good practice to draw up a budget and put in a contingency amount as there is usually an unforeseen expense.

This section contains useful information on planning arts projects and advice on the checks and insurances that artists should have in order to work safely in your school.

When looking for artists, make sure they are able to provide two referees for recent, similar work. If possible, ask to see previous examples of their work, as well as ensuring that they have an up-to-date CRB check and public liability insurance, have experience of working with children and are aware of health and safety and child protection issues. More information about this can be found at the end of section one. Agree and document the project in detail with the artist and any other teachers involved to ensure the artist is fully supported, especially if they do not have extensive expertise or experience in the field in which you are employing them. It is your responsibility to ensure that you have selected the most suitable artists and to ensure the work they do is carried out as effectively and safely as possible.

Artists in Schools

Working with professional artists can help schools to broaden their coverage of the curriculum, develop the skills of the pupils and teaching staff and make positive links with the wider community.

Why schools should work with artists

Professional artists can help schools reach key learning and teaching aims to:

- Support and develop pupils' arts education by extending their skills and knowledge of art forms
- Encourage exciting, creative approaches to learning and areas of the curriculum
- Bring high quality arts opportunities to all pupils by working alongside an arts professional
- Enable pupils to develop confidence in self-expression and support their social and emotional development
- Help pupils develop and apply skills of critical appreciation
- Enhance pupils personalised learning opportunities and meet the 5 outcomes of Every Child Matters
- Engage with the arts from a diverse range of cultures
- Enrich and extend the curriculum and pupils' learning experiences in school and beyond
- Support the creative and artistic professional development of school staff.

Working Together

Projects that have the active support of the teachers involved have a high chance of success. Expectation of professional behaviour and commitment to the project by both teachers and artists is crucial. Clarity about what the project is aiming to achieve will result in fulfilled expectations and positive relationships with pupils, teaching staff and artists.

Planning for work with artists in school involves similar planning to many other educational opportunities.

- Allow time to plan what you want from this visit – such as your aims, objectives and learning outcomes
- Think about how you would like the work to be delivered, are you and the artist going to work together and team-teach? Are you going to take part with the pupils?
- How is this opportunity going to enrich and enhance with your class or school? Is it contributing to on-going work or is it a completely new opportunity for the pupils? How will you prepare them for the work? How will you follow up and extend the work?
- Work out clear communication lines so that teachers and artists know what the work is, when it is going to happen and how and when to contact each other. Agree how the work will be delivered and what outcomes you are aiming for. Agree the maximum number of pupils to ensure it is a purposeful opportunity for those taking part and how many staff will support them. Agree how you will evaluate this work. Put this in writing.
- Be imaginative in your approach and realistic about what can be achieved!

Checklist

When planning

Have you ...

- selected the best artists for your project?
- met and established good communication links?
- agreed the aims, outcomes and evaluation of the project and how the work might continue in school after the project?
- established a clear definition of the roles and responsibilities of both artist and teacher with regard to behaviour management and project delivery?
- agreed ownership of and copyright for work produced?
- finalised a contract?
- made the artist aware of the school's Equal Opportunities and Health and Safety policies and expected code of conduct?
- informed all staff about the project and potential impact on school organisation?

On the day/during the event

Check that ...

- the risk assessment is still in place
- the artist is aware of Fire Evacuation procedures
- the artist is supported during the session, break times, lesson changeovers and any after school sessions
- the space is appropriate, available and properly prepared
- a designated member of staff will manage and monitor the artist from 'meet and greet to goodbye'
- all staff are aware of their roles

Evaluation

Have you ...

- agreed an evaluation process to monitor the aims and outcomes with the artist and staff?
- created an opportunity to receive pupils' feedback?
- kept a record of the project as a potential reference for the artist, other schools and the local authority?

The following case study highlights the need to agree teacher and artist roles and responsibilities during the planning stage.

Teacher and Artist Working Together

An artist was working with a GCSE art class where several small groups of students were producing lino prints. They had already produced some initial sketches and had reached the stage of transferring their designs into pieces of lino. The artist circulated among the groups of students who were about to begin work while the teacher helped other groups with their designs. It became apparent to the teacher that the students all needed the same guidance from the artist at this stage so they could mark out their designs on the lino and use the appropriate tools to begin cutting. The teacher pointed this out to the artist and asked him if he would mind talking to the whole class at once. With his agreement she called the class together and asked him to explain the necessary techniques. She helped by asking him questions and checking that the students had understood what to do next.

When they later discussed this, the artist admitted that he did not feel at ease talking to large groups, but would be willing to do so when the teacher felt it was appropriate, as long as she was on hand to provide support. They agreed to adopt this strategy in future.

Source: Sharp and Dust, 1997, © NFER

Sample questions on which to base the project brief:

1. What is the main purpose of the project?

School is organising a special week focusing on the Pop Art movement. Each key stage will focus on one artist, using their work to inspire creative writing, 2/3D art, work, dance and music.

2. Which art form(s) will be involved?

Visual art, dance, music, creative writing.

3. What type of involvement will an artist or company have (such as presenting work and facilitating in practical sessions with pupils)?

Use dance to explore the Pop Art movement. The dance artist will work creatively with the pupils leading workshops that will use their ideas and imagination. Foundation Stage will immerse themselves in Hockney's watery works of art. Key Stage One will be exploring the work of Andy Warhol, investigating his use of colour and pattern. Key Stage Two will investigate the work of Roy Lichtenstein, exploring comic strip images, using egg tempera to paint on fabric and script writing.

4. Which members of school staff will be involved?

Each class teacher, TA and support staff

5. Who will take responsibility for co-ordinating the project?

Year 2 teacher will co-ordinate the project, liaising with artists and communicating any information to the other teachers involved.

6. Which pupils will be involved (age group and approximate number)?

All 13 classes in the school will be involved.

7. When will the project take place (proposed duration and approximate dates)?

11 – 15 February, three days with the artist (Monday-Wednesday) then two days with the class teacher day five will be fancy dress where each year group will come dressed in the style of the artist they have been studying.

8. How much time will the artist spend in the school, and how will their time be structured (such as one day INSET followed by six days spread over a half term)?

Three full days – Monday, Tuesday and Wednesday, one hour with each class. The artist will come in to school before the project to discuss it with the Year 2 teacher leading the project.

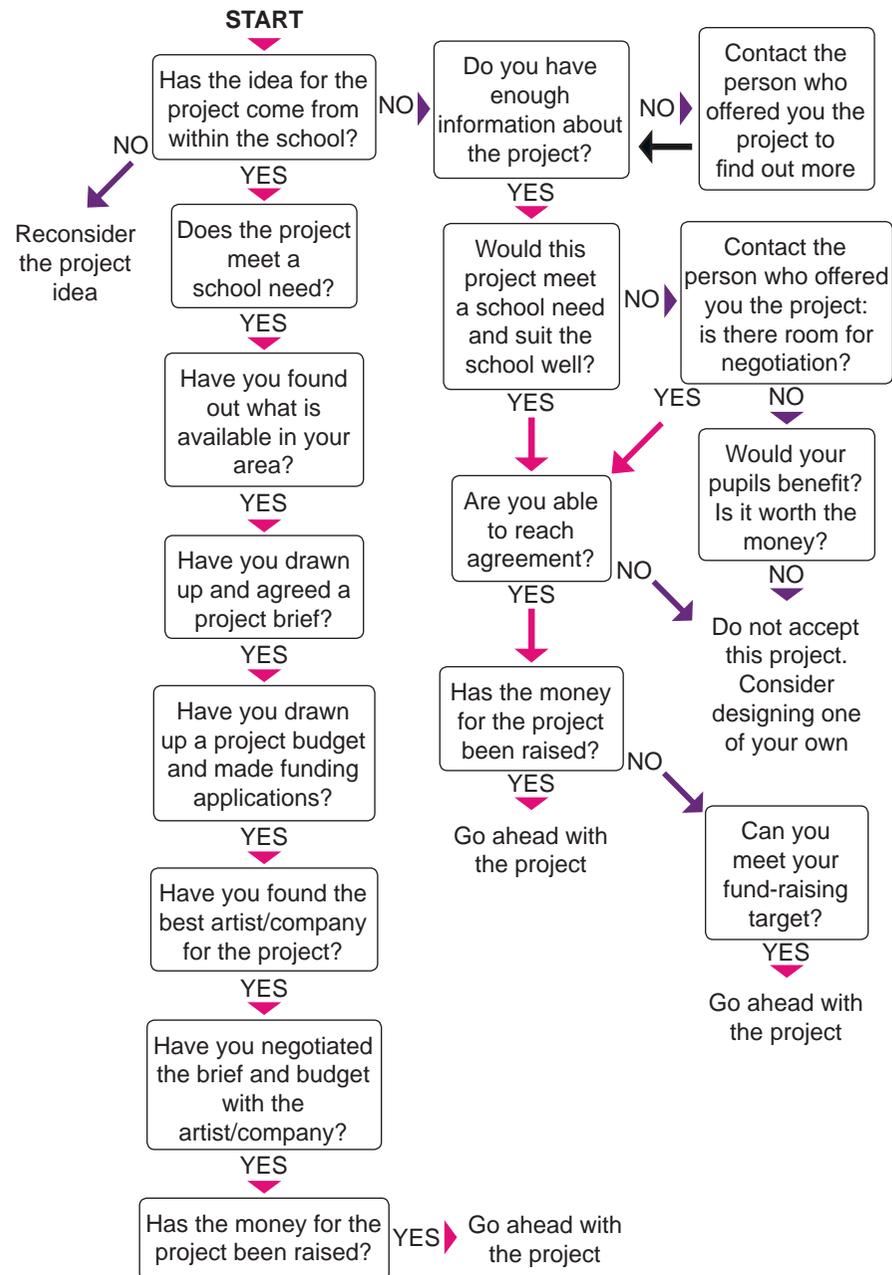
9. How will the project be funded?

The school will ask each pupil for a voluntary contribution of £2 towards the cost of the week.

10. How will the project be evaluated?

There will be a section in the reception area dedicated to displaying work. Photographs, videos, painting, text can be exhibited and there will be a chance for the children to express themselves on Friday through their costumes. There will be an evaluation meeting with all involved in the week after the project and the dance artist will come in for a feedback session following this.

Getting Started



Keeping Safe

CRB/ISA Checks; Make sure that any artist you work with or employ has an up to date Criminal Records Bureau (CRB) check. There is no one protocol for how recently these checks should have been undertaken, though we recommend that CRBs are not older than two years. It may be worth checking with your Local Authority for any specific protocols; it may be that your Local Authority, as the employer, requires the artist(s) to undertake a new CRB check. If this is the case, you or the artist could contact an umbrella organisation, which offers CRB check facilities. These checks cost around £40 per person as well as a possible fee to the umbrella organisation. Artists will be responsible for completing the form and will have to wait approximately six weeks before receiving their certificate; don't forget to take this time delay into account when planning the work the artist will do. Both Derbyshire County Council and Amber Valley CVS (www.ambervalleycvs.org.uk) are local umbrella organisations, offering CRB checks at low cost. From October 2009, anyone working in schools must be registered with the ISA (Independent Safeguarding Authority). The ISA will work in conjunction with the Criminals Record Bureau to check the suitability of adults working with young and vulnerable people.

Payroll; The artist(s) may need to be paid through your Local Authority's payroll so before booking them make sure you read the tax guidance given in the appendix. If in doubt seek advice from the taxation section within your council. Once you have established whether or not they need to be paid through payroll ensure the artist is aware of how and when they will be paid before employing them to do the work.

Public Liability Insurance; Artists working in schools are expected to have Public Liability Insurance - usually for up to £5 million indemnity. Without insurance cover the artist can, if a teacher or pupil becomes injured, or equipment is broken, be held personally accountable. You should ensure that any artist has adequate insurance cover before employing them.

Professional Indemnity Insurance; Although you should ensure that any artist you employ must have their own Public Liability Insurance, some Local Authority policies now expect freelancers, such as artists, to have their own Professional Indemnity Insurance. This will cover artists for the consequences of giving wrongful advice and information and without the policy in place, freelancers may be open to unlimited personal liability. Check the policies of your Local Authority before employing an artist; if it is not compulsory for artists to have Professional Indemnity, you may still request that they to obtain it, especially if the artist you are employing is “selling knowledge” to you.

Health and Safety; Ensure that before artists begin working in your school, they have read and understood your Health and Safety policies and are aware of procedures, such as accident reporting, emergency evacuation procedures and specific health and safety issues relating to spaces (such as outdoor areas) and individual pupils (such as asthmatics). Before artists begin work in your school, make sure they have access to the following documents and procedures:

- Health and Safety (including fire evacuation procedures and risk assessments)
- Duty of Care
- Equal Opportunities
- Special Educational Needs (including medical requirements)
- Behaviour Management
- Any policies regarding photography and filming; if artists are photographing or filming pupils, make sure you have a written agreement, outlining the purpose of the recordings and how they may and may not be used following the artist's work in the school.

Possible Health and Safety Scenario

A sculptor is working in a school with a group of children, helping them to make their own sculptures. The teacher has left the artist ‘in charge’ of the group while she works with the rest of the class in another room. Suddenly an accident occurs - a pupil injures herself with one of the artist's chisels. Who would be held responsible if the girl's parents took legal action?

In this hypothetical case some of the possible outcomes are as follows:

- the teacher could be held to be negligent for not making sure that the artist's practices were safe before ‘delegating’ responsibility to him.
- the artist could be held responsible for allowing the pupil to use the chisel, especially if he had allowed her to use it in a dangerous manner.
- the governing body could be held liable too, for allowing the artist to work on the school premises without closer supervision.

Source: Sharp and Dust, 1997, © NFER

Local Snapshots

**How Schools and Arts Organisations can
Help Children and Young People Achieve their
Potential**

Mickleover to the National Theatre

Storming! - Chris Caffrey a Biography

The Conference of the Birds

Promoting Creative Learning

East Midlands Creative Lab

Children, Toads and Vagabonds

Talking Heads

**Lifting the Lid on Derbyshire's Hidden Talent -
Cine Hubs**

QUADCITY

stepUP

Working With Creative Partners

Making Connections

Local Snapshots

How Schools and Arts Organisations Can Help Children and Young People Achieve Their Potential.

Carefully planned artists' visits and residencies should be of benefit to both students and staff. Whilst for many pupils previous experience of an artist's work may have only involved the end product, inviting an artist into school offers deeper involvement in, and understanding of the artistic process, and the possibility of a new vocabulary with which to discuss and analyse creative events and images. Many artists convey an infectious enthusiasm for their profession and the message that the first attempt is rarely the final one is given credence by watching a creative professional at work. Inviting artists into schools offers students the opportunity to discuss what the life of a working artist is really like and can help to displace stereotypes. Devising arts projects that tackle Personal, Social, Health and Citizenship issues can offer a different outlet for expressing feelings and emotions.

Many teachers see working with artists as an opportunity for continuing professional development. This may be especially true in primary settings where an artist can build confidence and impetus. In secondary schools, it can help teachers to re-connect with their own creativity as well as helping to give the arts a higher profile.

There are many ways in which arts projects enrich and extend a broad and balanced curriculum and they will be different in every school. It is hoped that the following brief selection of local case studies demonstrates the range of projects in schools and offers a starting point for discussion.

From Micklover to the National Theatre Biography of Lizzy Winkler

Lizzy Winkler has starred in Major Barbara and the Revenger's Tragedy at the National Theatre. She started her acting career at an early age in Wren Park Primary School, appearing in every school play and going on to achieve excellent GCSE grades at Littleover Community School. Mary Bucknell, Head of the Performing Arts Department guided and supported Lizzy's development as a young actress. Littleover Community School is committed to the arts, and the opportunities Lizzy received there were significant to her chosen career. Derby Playhouse Youth and Community Theatre provided further and crucial opportunities in developing Lizzy as a performer. There was strong support from school and the theatre and these partnerships offered young people the chance to develop by performing in professional theatres and working with artists.

Saint Benedict Catholic School is Derby's only Performing Arts Specialist College and by joining their Sixth Form, Lizzy was able to develop her skills and experience at A-level and beyond, working for a year with the school in the drama and dance departments. With support from school and Youth Theatre, Lizzy was successful in her application to the Royal Academy of Dramatic Arts, the most prestigious drama school in the country. Her first job as a RADA graduate was with Derby's innovative Red Earth Theatre Company and from there she has worked with nationally renowned theatres and arts professionals.

What if primary school hadn't given Lizzy that first taste of acting; if her secondary school had steered her away from the arts? Lizzy may not be where she is today. There is an onus on schools to give every child a broad and balanced curriculum and to find ways - through partnerships with the professional arts community - to give young people the chance to reach their potential. There is no doubt in Lizzy's mind that her opportunities at school and with the Youth Theatre helped her to reach the National Theatre and she wishes to thank all her teachers and theatre directors in Derby!

Storming! Chris Caffrey; a Biography

At the age of ten Chris began acting at a local theatre school. To gain further performance skills he began to take dance classes after taking part in a workshop, led by a Dance Artist from Déda (previously known as Derby Dance). At the age of 13 he was invited by Déda to join the all-boys performance group, STORM and performed extensively with the group until the age of 18. This led Chris to take GCSE and A-Level Dance at school and go on to train professionally at the Liverpool Institute of Performing Arts (LIPA). His professional work includes the Paul McCartney 'Back in the World' Tour, a scripted part in Hollyoaks and a Public Domain music video. On moving back to Derby in 2006, he started working at Déda as a full time Dance Artist. He continues to choreograph his own work, creates and delivers bespoke workshops to school and community groups and is a member of the Derby based dance company, Chaos.



The Conference of the Birds

Whole Class Process Drama (in which all pupils and teachers take a role)

In order to introduce new strategies for whole class creative teaching and learning and to improve the engagement of boys with low motivation and behavioural difficulties, a large primary school collaborated with Red Earth - a local theatre company - to undertake a project based upon the story: The Conference of the Birds by Farid Ud -Din Attar.

Red Earth worked with two Year Three classes and their teachers and classroom assistants, over four sessions each of 90 minutes duration.

Pupils were introduced to an adaptation of the story wherein their land is run by a cruel leader. In order to save their country and people, they must embark upon a long and dangerous journey to the other side of the world in order to seek the help and advice of a wise king.

In groups, the pupils were shown the map of their quest and had to work together to overcome a series of cross-curricular challenges set by their teachers in order to reach their destination and, just as importantly, safely return home.

The project was successful, in that the staff had to find active contexts for each of the obstacles on the journey thus, encouraging them to apply the curriculum imaginatively. In addition, pupils were engaged at all times in a range of tasks including reading, writing, maths, arts and science but were motivated by the knowledge that they were the chosen few with the awesome responsibility of saving their homeland from harm.

Promoting Creative Learning

Alfreton Park Special School; Derbyshire Inspire Creativity

Interpretations of weather was a creative learning project for students with learning difficulties at Alfreton Park School with artist Caroline Bagnall of First Movement; an arts organisation which develops arts work that promotes the unique creativity of learning-disabled people.

Three classes, three art forms, one performance;

Experiences such as wind blowing silk across your face, conducting a storm orchestra, creating lyrical music as you describe space with colourful streamers were just some of the ways we used multi sensory experiences to develop communication skills. The students were encouraged to express themselves creatively through dance, sound and music and visual arts and the end result was a rich joyous performance. Beginning with the Winter Ice Dance, through the Growth of Spring to a celebration of the Summer Sun it was a journey of discovery and creativity for all involved.



“A lot of language developed through the sensory activities”

Teacher, Alfreton Park Special School

East Midlands Creative Lab

Ilkeston School received an East Midlands Creative Lab Bursary to enable students to explore science through art.

“By providing students with the opportunity to learn in new ways we wanted the project to have an impact across the school, break down barriers between faculties and promote learning across the curriculum.” Head teacher

Art and science teachers worked together to enable students to carry out scientific experiments which would be the starting point for fashion designs. Three classrooms were transformed into arts and science learning rooms with the following themes:

- Biology and fashion visualization
- Chemistry and textiles techniques
- Physics and conceptualization

Based on this research, students worked in teams to develop fashion collections and for further research students visited Nottingham Trent University Department of Textiles to experiment with new textile technologies. The resulting collections were showcased recently at a highly acclaimed fashion show.

“I have dyslexia so I didn’t achieve enough grades to go onto the BTEC course in the sixth form. I had been successful at GCSE Art and Design so I was given a trial period - I knew I had something to prove. Being involved in this project has been amazing. I cannot believe the brilliant feedback I have had about my work and it has made me feel confident.” Michael, Student, Ilkeston School

“The fashion show was amazing, nothing I have ever done compared to it and it will be one of my most treasured memories throughout life.” Shaun, Student, Ilkeston School

Children, Toads and Vagabonds

Arts week in a Derby primary school

A large primary school organised an Arts Week around the broad and popular theme of Saving the Planet. The event was funded by the Parent Association and supplemented with a £2 voluntary contribution from each child who participated.

Professional arts practitioners including: Babbling Vagabonds, QUAD, Déda and Creeping Toad provided a range of activities from drumming to drama. Parents and staff ran workshops with gifted and talented students as assistants in pottery, painting, cooking and jewellery making.

Students were organised in mixed ability, mixed age groups supported by at least one teacher, TA and up to three parents. Throughout the week the pupils participated in a minimum of four activities, culminating in a showcase assembly on the Friday.

The event was successful because parents were provided with information about their groups and responsibilities in advance, the mix of pupils was well-balanced in terms of age and ability, the range of activities available was broad and preparation was thorough. Pupils were already motivated by the topic and had done essential groundwork including visits and poster-making before the advent of the week.

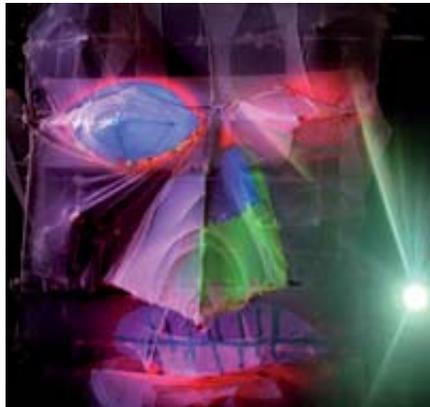
On reflection, the arts week strengthened the school’s relationships with parents, gave pupils valuable experiences beyond the curriculum and enabled teachers to forge links with arts professionals.

Talking Heads

Encouraging peer support and inclusion and collaboration and cross artform work.

A large secondary school and QUAD devised a two day cross-art form project which involved four artists, two Year 11 students on restricted timetables, two pupils from a nearby school for pupils with moderate learning difficulties, a number of mainstream Year 10 and 11 students and Sixth Form art students who provided one to one support and mentoring.

The artists' expertise included digital media and sound recording, textiles, sculpture and illustration; thus the project evolved in the planning with staff and pupils to include elements of sound, music, light and animated projections. The project focussed on the theme of the figure and a built environment with large-scale sculptural figures was created. The environment was presented by the participants to Year 7 pupils and invited guests.



The project provided a great opportunity for the two participating schools to develop their links and strengthen staff relationships. The leading teacher on this project commented "The Sixth Form really benefited from working with professional artists and this has been reflected in their approach to their studies. It has given them first hand experience of a collaborative project, as well as learning new skills and techniques. Consequently, their understanding of the contribution Art and Design can make to people's lives has been broadened and their artistic vocabulary extended. They worked well with the Year 8 pupils and were helped by the excellent role models presented by artists. The younger children were completely engrossed by the activities and it was wonderful to see students who are used to failing, having experienced huge difficulties, succeeding and learning."

Lifting the Lid on Derbyshire's Hidden Talent Cine Hubs

A School Improvement Officer for Derbyshire County Council wanted to use the talent of Derbyshire artists for a school project involving under-achieving or vulnerable pupils. She wanted to reach these young people in a way that conventional education wasn't able to and set up a film making project called Cine Hub, developed with the regional screen agency, EM Media.

Initial set up costs for the schools were paid for by Youth Opportunities and the Government's Gifted and Talented programme. Local media company, Confetti Constellations undertook the teacher training and equipped schools with industrial specification equipment to enable them to work towards accreditation from organisations such as Arts Award.

Each school hub was self-sustaining and worked as a mini-business, seeking commissions to make films at around £1,500 each. The schools approached local businesses to find out if they needed advertising or promotional films and there were encouraging responses. At least one was involved in making a film about under-age drinking for Trading Standards, while the Duke of Devonshire commissioned a promotional film for Chatsworth's Beyond Limits exhibition, as well as podcasts for his website.

Teachers reported improvements in pupils' communication skills, team-working and decision-making, particularly among those with emotional and behaviour problems. The method was particularly effective among pupils who had a "dual-exceptionality"; special needs with a specific gift or talent.

www.em-media.org.uk

QUADCITY

A mass participation project

QUAD, an arts and media centre, commissioned international artist Jon Burgerman to create a 13 metre long comic doodle in his unique style. The work featured caricatures of the people of Derby and some of its recognisable architecture.

The design was informed and developed through mass participation in the form of a city-wide doodle self-portrait competition in categories ranging from under fives to 18+. Over 4000 entries were submitted.

Schools engaged in a variety of ways, often starting with an assembly led by a member of the QUAD team. In some, entry forms were sent home or completed during their pupils' free time. Many completed the doodles as part of their art classes where the project supported the curriculum focus of portraits. Schools visiting the site helped to add colour, whilst discussing the project with the artist.

Meeting, talking and working with Jon proved a real inspiration for the pupils. They were keen to share their own ideas, including what styles of work they liked, what they liked to draw and talking about what they were going to draw in their own time, or ideas for murals at school.

This project provided the opportunity for local schools to engage with an internationally renowned artist, for pupils, young people and adults to see their work displayed in public, and for entrants to be able to share this with family, friends and the wider community. The entries were displayed in a rolling programme on the BBC Big Screen Derby with the winning entries displayed alongside the doodle. An awards ceremony was hosted and participating schools received certificates.



stepUP

A training and development programme for Black, Asian and Minority Ethnic creative practitioners

Creative Partnerships works to give school pupils the opportunity to develop potential, ambition, creativity and imagination through sustainable partnerships with creative and cultural organisations, businesses and individuals.

In 2007, despite having employed an equal opportunities policy for four years Creative Partnerships' pool of creative practitioners still did not reflect the rich diversity that exists within Derby. Research showed that many talented artists from Black, Asian and Minority Ethnic communities do not access training in the same way as the white majority, so Creative Partnerships aimed to close this gap through a specific programme of work. Consequently, stepUP was supported by partners from the creative industries and education committed to diversity.

After initial training, shadowing and mentoring by high profile artists, five stepUP artists undertook a short project in a school. Referring to the schools' improvement plans, practitioners and staff spent up to three days together, sharing planning, delivery and evaluation. The practitioners brought cultural richness to schools; in return the schools offered development support. Drama, African drumming, Asian dance, storytelling, the spoken word and music were central to a multi-cultural celebration.

Creative Partnerships has embarked on a continuation of the programme with more artists and practitioners, confident that this will lead to a more comprehensive reflection of Derby's rich diversity.

Children are proud of themselves and have a sense of achievement. It has taught them responsibility for their belongings. It has given children who struggle academically an opportunity to achieve.

Derbyshire Teacher

Working with Creative Partners Derbyshire Meets Mamelodi

Over thirty Derbyshire schools had the opportunity to work with two African artists from the township of Mamelodi in South Africa. Paepae Mmekwa and Tshogofatso Masoga worked alongside teachers and children to deliver a rich mixture of street games, music, dance and poetry and explore the meaning of 'culture'. They provided insights into life in South Africa and encouraged children to reflect on their own cultural heritage. The same creative methodology was used to encourage children to explore issues such as stereotyping, prejudice and discrimination as part of the citizenship curriculum. Paepae's company Usuthu, including 17 dancers and drummers, visited Derbyshire in Summer 2008.

"It is not very often that we meet someone who changes our life but these two people have changed the life of a whole school"
Derbyshire Head teacher

www.derbyshire.gov.uk/community/twinning/mamelodi
www.usuthu.or/team.htm



Making Connections

Working with the arts in the Early Years Foundation Stage

Sure Start and Q Arts (now QUAD) worked in a two year partnership developing and delivering an Early Years arts programme. Artists facilitated regular creative play and learning sessions, which were designed to encourage imagination and creative thinking. The children's creations were displayed within the sessional space to acknowledge their creative achievement.

Environments were created and the children engaged in and explored them with the artists. Stories and songs were used within the sessions to link themes; a new theme to base creative activities around was chosen every half term and linked to objectives from the Birth to Three Matters, Early Learning Goals. Working with artists encouraged children to engage on multi-sensual levels, creating visual and tactile experiences. The children learnt through exploration of materials and the sessions supported the development of language and skills.

In Mackworth and Sunnyhill Sure Start centres, music and dance artists worked weekly with children, their parents and Early Years workers to encourage children's development and confidence. Children were engaged in sessions through singing, instrumental music making, movement, storytelling, puppets, games and creative play. Parents were active in the workshops, which heightened their confidence in playing and singing to and with their children in the home environment. The six month programme concluded with several training sessions for Early Years workers, where artists demonstrated how music and movement can best be developed and embedded in Early Years settings. Workers were able to understand the benefits of using movement and music in every day sessions and develop confidence in how they could deliver and adjust the work to suit their own learning settings.



The Bigger Picture

National Developments

Artsmark

Arts Award

Building Schools for the Future (BSF)

Creative Partnerships

Shoot for the Moon, Dale Primary School

Diploma in Creative & Media

Find Your Talent - The Cultural Offer

Case Study - Out of School Hours Learning

Wider Opportunities (WOPPS)

The Bigger Picture

National Developments

We are seeing shifts in the development of creativity in education and this is affecting the way schools and colleges can work. Enquiry has found a high level of support for creative approaches to teaching and learning in schools. Creativity is part of every area of the curriculum and all areas of learning have the potential to be creative; curiosity, imagination, exploration, play and creativity are applicable to personal, social and emotional development, communication, knowledge and understanding. Ofsted have also concluded that creativity can improve pupils' behaviour. A number of initiatives are in existence within and beyond schools, that support and advocate creativity in learning;

Artsmark - a national award scheme that recognises schools with high levels of arts provision. An Artsmark school shows its commitment to the wider development of young people and teachers and to raising the profile of the arts in the school and local community.

Arts Award - supports young people, aged 11-25, to develop as artists and leaders. It shows commitment to art form/s, interest in developing skills and understanding, communication, planning, leadership and evaluation skills, as well as arts practice that colleges, universities and employers are looking for. Arts Award is recognised as an additional qualification.

Diploma in Creative and Media - The Diploma in Creative and Media is an exciting new qualification for young people aged 14-19, who want to learn about of the UK's most dynamic industries. Students participate in projects and activities, giving insight into creative and media industries. They gain transferable skills, knowledge and experience, valued by further and higher education and employers.

Creative Partnerships - Creative Partnerships is the Government's flagship creative learning programme, designed to develop young people's skills, raise aspiration and achievement and open opportunities for the future. It is transforming teaching and learning, by supporting innovative, bespoke partnerships between schools and creative professionals. Creative Partnerships' schools see real improvements in pupil behaviour and school performance.

Artsmark

Artsmark is a national award scheme, managed by Arts Council England, that recognises schools committed to the arts. It provides a benchmark for arts in schools so that children and young people have access to a wide range of experiences in the arts. An Artsmark shows how much schools care about arts in education. It raises the profile of the school, rewards teachers and pupils for their efforts and helps to inspire all concerned to greater heights. An example of how an Artsmark school has found ways of embedding work with professional artists and arts in the curriculum can be seen in the recent, successful, Artsmark application by Markeaton Primary School:

“We are continuously developing the school grounds and have been actively involved with community artists to provide sculptures and tactile/visual panels through a cross curricular approach. Willow sculptures were produced in collaboration with local community artist (Laura Bacon) which have involved work in maths (shape and measurement), literacy (specific vocabulary related to the process of creating willow sculptures and the sequencing of instructions for this process) and science (growth, living and non living).”

Markeaton Primary School, Artsmark 2008

www.artscouncil.org.uk/artsmark

Arts Award

Arts Award is a national qualification which supports young people to develop as artists and arts leaders. Young people aged between 11 and 25 can achieve Arts Awards at levels 1, 2 and 3 on the national qualifications framework. Arts Award recognises individual interest and achievement and is entirely process driven. Participants undertake a variety of arts based tasks but are not assessed to a particular standard or level. There is no specific time frame within which to complete the award and young people, under the guidance of a qualified Arts Award advisor, undertake a number of tasks at their own choosing, dependent on their areas of interest or specific goals, which encourage personalised and independent learning. The award does not only allow young people to develop their skills and interests in the arts, but also helps to develop vital skills that are needed in further education and employment, such as communication, team work, leadership, problem solving and reflection.

Anyone can undertake the award at any level, in and out of formal school settings, making it suitable across a variety of contexts, including Gifted and Talented, Young People at Risk, Extended Schools, Special Educational Needs and within the formalised education framework. To run Arts Award in your school or setting, you must undertake Arts Award Advisor training.

www.artsaward.org.uk



Building Schools for the Future (BSF)

“Working together to create world-class, 21st century schools environments which will inspire learning for decades to come and provide exceptional assets for the whole community” (Department for Children, Schools and Families).

The Building Schools for the Future (BSF) programme is a Government initiative that aims to replace or rebuild all secondary schools across the country by 2020. The investment of over £2bn per year over 15 years will mean the end of outdated and dilapidated school buildings will transform secondary education by changing radically what young people learn and how they learn.

Clearly there is an important role for arts practitioners in developing these new spaces for learning. They could offer imaginative and inspirational ideas around the design and development of new spaces, helping to shape a creative curriculum for learning and ensuring community access to arts facilities.

To find out how arts and culture can contribute to BSF visit www.bsf-culture.co.uk/about.php



Creative Partnerships nationally has moved into a new framework of delivery.

Its aims

To develop:

- the creativity and enterprise of young people, raising their aspirations and achievements
- the skills of teachers and their ability to work with creative practitioners
- schools' approaches to culture, creativity and partnership working;
- the skills, capacity and sustainability of the creative industries and other partners who wish to work with schools.

Its values

Question - Connect - Imagine - Reflect

The Creative Partnerships Programme has three levels: Schools of Creativity, Change Schools and Enquiry Schools. In Derby and Derbyshire, schools may be eligible to be either a Change School or an Enquiry School. In the future, schools may also be applicable to apply to School of Creativity status.

Change School Programme

The Change School programme enables schools in areas with significant challenges to engage in an intensive programme of up to three years, that supports the creative development of the whole school. Creative Partnerships will offer each Change School an average of £15,000 per annum, which will need to be matched with 25% of the total budget (approximately £5,000) from the school's own resources.

Enquiry School Programme

The Enquiry School programme enables any school in England to engage in a three-term creative learning programme targeted at a specific group of pupils and teachers. Creative Partnerships will offer each Enquiry School approximately £3,000 per annum towards practitioner and equipment costs, which will need to be matched with 25% of the total budget (approximately £1,000) from the school's own resources.

Eligibility

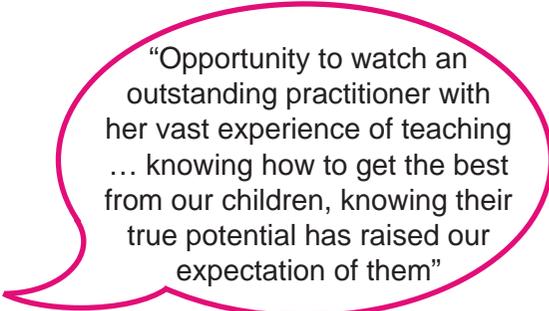
CP Derby/Derbyshire's Change School programme 2008-09 was open to schools who:

- have previously been involved in Creative Partnership programmes
- could outline the nature of their areas of significant challenge
- demonstrated a willingness to develop creativity to achieve the outcomes of Every Child Matters
- demonstrated a willingness to influence and share practice

All schools in Derby and Derbyshire were eligible to apply to be an enquiry school in 2008-09.

To keep up to date on the work of Creative Partnerships visit:
www.creative-partnerships.com and www.emcp.co.uk.

To register interest in future involvement email:
derby@creative-partnerships.com



"Opportunity to watch an outstanding practitioner with her vast experience of teaching ... knowing how to get the best from our children, knowing their true potential has raised our expectation of them"

Derbyshire Teacher

Shoot for the Moon, Dale Primary School

Dale's journey with Creative Partnerships began in 2005. Initial consultation indicated that the school was interested in exploring space. The possibilities of what creative space may mean was examined, and art and architecture collective 'muf' were identified as suitable partners.

It was decided that the focus would be on 'left over' and 'hard to use' spaces. A project worked with three classrooms, deciding what constituted an ideal learning and teaching environment, to encourage joint ownership of how the space was set out. This led to a de-clutter day which gave the whole school the opportunity to look at their learning and teaching spaces with fresh eyes and to prioritise resources.

The use and negotiation of space continued with muf and pupils tracking staff and visitors, and using their space analysis to create a series of digital animations, colour-coded to represent what people were doing and the spaces they occupied during a school day.

The Field of Gold was one of the first of a series of temporary interventions in school. Ten thousand strips of yellow ribbon were suspended on wires tensioned across a previously underused and difficult outdoor play area, completely transforming the way children interacted with the space. Muf went on to re-design the school entrance and to design a wall of topic boxes.

Alongside the work of 'muf', two local artists, Laura Ellen Bacon and Nadya Monfrinoli, concentrated on an outdoor space. Initially their work focused on families and linked to science week, but developed further into the Corridor Residency.

Dale then partnered with three other local schools and travelled to Pistoia in Italy to learn more about their approach using experiential learning and affective learning environments. Dale and their partner schools are now working with Dr Myra Barrs to re-evaluate their curriculum delivery in the light of what they learnt in Pistoia.

Diploma in Creative and Media

Taking the best elements and concepts from academic and vocational qualifications, the Diploma in Creative and Media is a rigorous and demanding qualification. It is applied in the context of what happens in the real world of the creative and media industries. It is academically challenging in order to demonstrate ability and is taught in an industry context to develop valuable and transferable skills. It provides individual learning experiences with the flexibility to add other qualifications, both inside and outside Diploma time.

The Diploma includes a wide range of specialist areas:

2D and 3D Art, Craft, Graphic Design, Product Design, Fashion, Textiles, Photo Imaging, Dance, Drama, Music, Film and Television, Radio & Audio, Interactive Media, Animation, Computer Games, Creative Writing, Advertising.

It is for any student who wants to develop and apply their skills, following a course of study that values creative and critical thinking.

The aim is to develop creative thinkers, not specialists in a certain area.

It is a new way of learning in the context of the creative and media industries and brings learners closer to the reality of the workplace. It will enable learners to apply their knowledge and skills effectively as they progress into further and higher education and future employment.

Local consortia of schools, colleges and community and industry partners have been delivering the Creative and Media Diploma since September 2008.

www.skillset.org/qualifications/diploma

Find Your Talent - The Cultural Offer

In February 2008 the Government announced that all young people should be offered access to five hours of high quality culture per week, such as the following opportunities:

- Attending top quality theatre, orchestra and dance performances
- Visiting and engaging with national and local exhibitions, galleries and museums
- Visiting heritage sites, significant contemporary buildings and public spaces
- Taking part in theatre and dance performances
- Producing a piece of creative writing, discussing their work or taking part in a reading group
- Learning about and making films, digital or new media art

It is expected that schools will, and do, provide a significant part of this cultural offer in the educational provision for young people. Culture enriches lives and all young people should have access to high quality cultural experiences, regardless of where they live or their background.

Ten selected areas in the country are now conducting pathway programmes for young people, to give them the opportunity to learn about culture and be involved in creative and cultural activity. The pathways are trialling different ways of offering young people a range of cultural experiences both in school and in professional arts settings. Engagement with the arts and other cultural activities will be used to boost attainment and development. Following this three year programme, all areas in the country will be taking responsibility of providing five hours of high quality culture per week for young people.

www.culture.gov.uk

Out of School Hours Learning

During the last four years, Déda (previously known as Derby Dance) has been working with the Derby City School Sports Partnership to deliver Out of School Hours Learning to some of the primary schools in Derby City. The initial aim of the project was to create an out of hours learning club which would continue after the Dance Artist had finished a half term of workshops and would provide a sustained extended hours club for children at that school. However, the third year of the project was given a new set of objectives.

For the 2007/2008 academic year, Déda was asked to create seven dance pieces in seven primary schools which were performed at the Festival of Dance at the Assembly Rooms in July. Working with the Cultural Olympiad as the theme, Dance Artists employed by Déda worked creatively with the children using ideas such as Beijing mascots, the Olympic motto and sports as a stimulus to inspire the pupils to create their own movement. The Dance Artists put all of this together to choreograph a dance piece that was performed during the festival. In 2008 this festival was part of the East Midlands regional celebration of The Big Dance.

Derbyshire Out of School Learning (OSL) newsletters include information about a range of arts activities and opportunities. Derbyshire Schools can access this via the Derbyshire Net for Learning:

www.dnfl.org.uk/for_index/schools/home_and_community/community/out_of_school/osl/osl-newsletter2008summer.asp

www.continyou.org.uk

For more information and guidance on providing Extended Services in and around schools visit:

www.teachernet.gov.uk/wholeschool/extendedschools

Wider Opportunities (WOPPS)

A Case Study

Wopps has been delivered at KS2 across the country. Specialist instrumental teachers deliver to a year group for 45 minutes every week, developing musicianship skills and leading to every pupil learning to play an instrument. This is fully funded by the government, for each programme of study.

Class teachers and teaching assistants (and some Head teachers) have taken part in the musical learning, including the instrument, and have worked alongside their own pupils (the delivery itself providing ongoing CPD, building skills and confidence), leading them in practice sessions, and often being led by their pupils!

As each programme involves whole classes, each group consists of very mixed ability, but one of the many key aspects of Wopps is access and inclusion for ALL pupils (including differentiation to cover all abilities within the class) by the very nature and style of the teaching and learning. The visiting teachers have all been specially trained to deliver Wopps and receive ongoing support and training from the Music Partnership.

Wopps has had tremendous success on a multitude of levels: pupils have had the opportunity to perform at school, some in public venues, sharing their achievements to their parents, friends, teachers and peers. They have become more confident and outgoing, with some developing strengths in other areas as well. Many are now continuing to learn to play (its aspiration is 50%).

In the city, Wopps has now also been accredited by the Derby Children's University, so now all pupils' achievements will be recognised as they are awarded credits for each module of their musical development.

The music ethos has been strengthened in schools, with pupils having a sense of achievement in an area they may otherwise never have approached.

www.derbyshire.gov.uk/musicpartnership

Looking Forward

Evaluation

Checklist

Case Study - Using Young People to Evaluate

Looking Forward

Evaluation

Evaluation is a critical part to any project and it is essential that it is planned as an integral part of the project right from the start. Remember to review previous evaluations before starting a new project as it is quite easy to forget the key contributions to what made a project successful or influenced the learning together with the actions for improvement.

Consider the ways in which evaluation may be recorded creatively. Being aware of intended outcomes allows all participants to be part of this ongoing process.

Excellent examples of evaluation methods and processes can be found at:

<http://www.icbl.hw.ac.uk/ltidi/cookbook/contents.html>

Many schools and artists, as well as reflecting on their own practices, will complete the evaluation required by partners or funders. Perhaps most familiar is the Creative Partnerships (CP) planning and evaluation process which is standardised and used nationally to assess the learning which takes place in relation to the CP programme.

A brief guide to the Creative Partnerships process is outlined below:

- » Integrated planning and evaluation cycle
- » Creative Partnerships Planning and Evaluation Framework: the process
- » Creative School Development Framework (CSDF): this self-assessment tool helps schools on their journey towards becoming a creative school and measures their progression on an annual basis.

- » Programme Plan: yearly plan focussed on priority development areas identified in the CSDF
- » Project Planning Form: the foundation for the implementation of the national evaluation framework which:
 - reflects priority development areas identified in the Programme Plan
 - records basic data for the project
 - supports the partnership to develop a focussed area of enquiry
 - identifies anticipated learning outcomes and forms a basis for project evaluation
 - questions the quality of inputs and processes
- » Mid-point evaluation: half hour conversations facilitated by the Creative Agent with project participants including young people, school staff and practitioners
- » End-point evaluation: One hour conversations as above
- » Project End Form: records project monitoring data (attendance, artform, curriculum areas) includes project summary report of key findings and impact

Guidance and forms for Schools of Creativity and Change Schools:
www.creative-partnerships.com/cs

Guidance and forms for Enquiry Schools (slightly lighter touch - CSDF and mid-point evaluation not obligatory):
www.creative-partnerships.com/es

Checklist

The actions you might like to take in evaluating your project include the following:

- clarify what (and who) the evaluation is for
- identify someone to take responsibility for the evaluation
- decide when to evaluate
- find an appropriate means of documenting what happens, for example, through video, photographs and/or project documents
- find out how artists, teachers and pupils are responding to the project by using essays, journals, response sheets, interviews and/or observation
- hold a feedback meeting
- analyse evaluation results and identify areas for development
- document and report your findings
- decide how to capitalise on what has been learned from the evaluation of this project in planning what to do next

Source: *Sharp and Dust*, 1997, © NFER

Using Young People to Evaluate

A secondary school decided to involve pupils in reporting on an arts week. The project involved Year 8 students and teachers working with a number of artists on a cross-curricular theme. A small group of Year 9 students were given the task of reporting on the project, with guidance from an English teacher. They set to work by interviewing artists, teachers and pupils, observing workshops and photographing events. The reporters put together a 'wall paper' - a display of word-processed articles and photographs, which changed daily. Students gathered by the display each morning, eagerly awaiting news. The wall paper became the chief information exchange amongst and between the participants and others in the school.

This reporters' group was a very positive aspect of the project and fulfilled three main functions. First, it informed the school of the progress of the work. Second, it enabled the students to explore aspects of media education. Third, the information collected was used as a record of the project, which fed into an evaluation of work as it took place.

Source: Sharp and Dust, 1997, © NFER

Appendix

**Teachers, Lecturers and Instructors:
Employment Status for National Insurance
and Tax**

Acknowledgements

Bibliography

Appendix

Teachers, Lecturers and Instructors: Employment Status for National Insurance and Tax

National Insurance

HM Revenue and Customs have special rules for people who are engaged as teachers, lecturers or instructors or in any similar capacity and who give instruction in schools. Anyone instructed and paid by the school (as opposed to being paid by the pupils or parents) is automatically deemed to be an employee for National Insurance purposes. This rule usually applies, regardless of the nature of the instruction, whether it takes place outside normal hours or whether it leads to any qualification. The only exceptions are where:

- there is an agreement, before the instruction is given, that it will be given on not more than three days in three consecutive months; or
- the instruction is given as a public lecture which anyone can attend; or
- the instruction is not given in the presence of those being instructed.

Income Tax

It is important to note that even if the individual usually operates as a self-employed person it does not mean that the work they do for you is bound to be part of that self-employment. You need to separately consider whether the person being engaged is self-employed or not before the engagement takes place by taking account of the contractual arrangements (which should be written) and using a self-employed checklist to guide you.

If you determine them to be self-employed then a self employed declaration form should be completed by the person being engaged. Make enquiries with your Taxation Officer at either Derby City Council or Derbyshire County Council.

Procedure

If people are deemed to be employees for both tax and National Insurance purposes then they will need to be set up on payroll in the normal way.

If they are deemed to be self-employed for tax but employed for National Insurance then they will need to be paid through payroll without any tax being deducted but with a deduction for National Insurance.

If they are deemed to be self-employed for tax and for National Insurance they will need to be paid through the accounts payable system without any deductions for tax and National Insurance.

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