

CODE OF PRACTICE

Checklist for teachers/group leaders and artists in planning the project

AIMS

- What are the aims of the project?
- Are the aims clearly established and jointly agreed by both school and artist?
- Are they expressed in terms of the educational outcomes of the project?
- What benefits will they bring to the school?
- To what extent is the project a genuine partnership between the school and artist?
- Does the project specifically seek to target any particular group of students?

PLANNING AND NEGOTIATION

- Can an opportunity be arranged for the artist to observe students at work in the school?
- Can the artist be given an opportunity to present his/her work to the students and/or teachers?
- In what ways can the teacher's own skills be developed through involvement with the project?
- Are dates, times, and venues agreed?
- Has the head teacher or another senior teacher been involved in the negotiations?
- Have the head teacher, caretaker and any other relevant staff been informed?
- Has sufficient time for preparation, negotiation and evaluation been planned in?
- Have opportunities for monitoring and review of progress been arranged?
- Who is responsible for funding?
- Have all avenues for funding been explored?
- Have all parties agreed to the budget?
- Who is responsible for ordering, financing and storing any necessary resources?
- Who is responsible for health and safety – help can be obtained from Rob Howard, General Advisor for Art (01480 375701)
- Within the parameters set, does the project offer equality of opportunity for all participants?

PREPARATION

- Are the students being properly prepared for the project and visiting artists?
- Is the school aware of the demands on its resources – teaching spaces, time facilities, material and instruments?
- Is the artist aware of the available working spaces, the school's health and safety policy, storage facilities and security arrangements?
- Have the headteacher and other relevant staff been informed of the project and its implications for the school?
- How are arrangements for the unexpected absences of artist or teacher to be dealt with?

PROCESS

- In what ways is the work of the artist enriching the work and life of the whole school both during and after the project?
- Has the school's policy and practice in relation to the management of behaviour been explained to the artist?
- Has it been made clear that the responsibility for discipline remains with the teacher during the project?
- Has the artist been made aware of appropriate behaviour and language while in school?
- Has the artist been made aware of the importance of punctuality and accurate time keeping whilst in school?
- Have the students been told how to behave appropriately in artistic venues outside of school?
- How have the students been preparing for making a critical response to the work of the artist?

MONITORING AND EVALUATION

- Will the student, artist and/or teachers maintain a diary of the project?
- How frequently are review meetings planned between teachers and artists?
- Is the planning and organisation sufficiently flexible to be able to adapt according to changed circumstances during the project?
- Have the aims of the project been met?
- How are the outcomes of the project to be celebrated and shared?
- In what ways have standards in the school been improved?
- In what ways will the project influence future working the school?
- How have students and teachers been affected by the work of the project?
- How has the work of the artist been affected?
- What has been the impact of the project on the students and teachers not directly involved?
- How can the gains made be taken forward?
- How would you do things differently if planning a similar project?