



**CULTURE  
UNITED**

Event Organisers Guidebook  
Toolkit - IO3

**“Festivals that work with schools are key actors in children’s education, they influence the cultural world that will keep on developing for the rest of their lives”**

*Kathrin Deventer, Secretary General of the European Festival Association in an interview for CULTURE UNITED*

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# Culture United

The Culture United project is built on cultural events and heritage festivals as a driver to embed multi-disciplinary ways of teaching in primary schools. We want to appeal to the interests and natural enthusiasm of children and to use this effectively in interactive and engaging ways of learning.

## Why is that important for you, as a festival professional?

Festivals benefit by including schools, children, students and teachers in their events. This toolkit will show you what those benefits are and how you too can start working with schools. The main reason, according to us and a lot of event organisations we interviewed, is that youth today is your audience tomorrow. This holds the basis of many advantages: from quality programming to ticket sales.

But first, let us introduce you to the partners of Culture United. In this 2 minute video, you will see what the impact of Culture United was on the participating schools and festival organisations.

## MEET THE PARTNERS!





## For whom is this guidebook?

This Guidebook is aimed at organizations who want to start, or improve, their co-operation with schools through cultural events. This could include companies, foundations, cultural organisations and the wider cultural event organising sector.

With the Culture United project, we want to strengthen and popularize these relationships between educational institutions and cultural organizations to have more meaningful events for (and with) pupils and schools.

In this guidebook we have collected an overview of the benefits for cultural event organisers – who are working with schools and have pupils attending their events – on how to capitalize on these benefits. We also provide an overview of challenges and responses to those challenges. Furthermore, we incorporate guidelines for cooperation activities that can help organisations engage with schools.

This guidebook puts into consideration the expectations of all parties involved. It sets guidelines that enable companies to effectively work with schools on educational projects via cultural events, outside-of-the-classroom learning, real-life assignments, hosting pupils, etc. This guidance should help partners to mutually benefit in the delivery of projects. Advice is also provided on how to include engaging (cultural) education elements in events for pupil learning and up-skilling purposes.

## Why should festivals get involved in arts and education collaboration?

There is widespread recognition that active partnerships between cultural organisations and schools can offer long-term development opportunities. These opportunities are central to many local authority and government-led initiatives and can help raise achievement.

We wanted to know exactly **why** festivals should make plans to collaborate with arts and education, so we interviewed many festivals across Europe who are already working with schools and asked them why they do it

### What are the aims for you to start working with schools?



Many of the festival organizers expressed how they enjoy **having the opportunity to excite, engage, and inspire children in the arts**. Event organizers also appreciate that they can **provide innovative learning opportunities** that lead children to understand and appreciate the power of culture, arts, and live performance.

Through their interactions festivals and communities build connections across different generations, amongst peers, and also to the local environment. Furthermore, the children involved in festivals and events will later become the audiences of the future.

To learn more, we conducted a survey to find out the benefits for organizations to include educational programmes in their planning. According to the European festivals that already work with schools, the top 3 reasons festivals benefit from working with schools included engaging and inspiring youths, creating future audiences for the arts, and creating beneficial collaborations between schools and events.



The European Festival Association has been very keen in involving different stakeholders through its initiatives. Among those stakeholders are schools. Festivals working with schools enable them to:

- Be key actors in children's education to the cultural world that they will keep on developing for the rest of their lives.
- Give young children habits of cultural practice with the aim of conserving them when growing up and becoming adults citizens.
- Enable children to discover a professional field that is not very well known by the young audience.
- Create long terms partnerships that will grant schools with constant cultural activity and festivals with a regular audience.
- Grant access to culture to all social groups (one of the main tasks of schools) as schools gather them all.

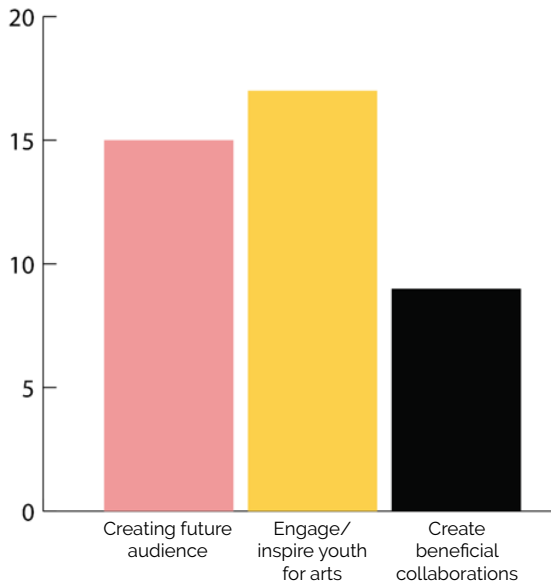
These points, and others, will be further developed in our EFFE Seal for Festivals and Regions project (read more on the EFFE Seal: (<https://www.efa-aef.eu/en/initiatives/effe-seal-for-festival-cities-and-regions/>)).

Two project partners of CULTURE UNITED (Leeuwarden and Edinburgh) are involved in the development of this seal and will bring in their CULTURE UNITED experience.

(<https://www.efa-aef.eu/en/initiatives/festival-cities-initiative/>)



## What are the benefits for your rent event organization to include education? What does the staff learn from it?



### Sauli Pesonen & Anna Asplund – Oulu Film Centre, Finland

"By working with school children, we get a valuable view of our target group and their opinions and expectations for our festival. To get really connected to our audience, and when we know what they want, we can ameliorate the audience impact with our content. Having the pupils just fill out a questionnaire about their wishes wouldn't give us as much information as working together with them and really getting to know what they want, instead of what we think they want."

### Brent Cassidy – The Irish Festival of Oulu, Finland

"It engages, educates and empowers youngsters about your festival while exposing and enriching it with intercultural activities for future participation. We learned that including schools is essential and it works successfully"



Sarah and Graine of Creative Spark Dundalk, Ireland talk about the impact of involving primary schools.

Furthermore, young people are the drivers of innovation. They are the ones who directly influence how the world is going to look in the next 20 years. These youths dictate trends, decide which music is going to be popular next, and which events are worth going to. The best places to find and unlock the potential and creativity of these youths are schools.

When organizing events, both students and teachers should be involved to help shape overall programme direction and inclusion. Their diverse knowledge, backgrounds, inspiration, and creativity can be valuable sources to collaborate ideas for cultural festivals and events. Embracing children's creativity and thoughtfulness and can make for surprising and inspirational results.

Creating and delivering cultural projects with school pupils can help form strong bonds between the event and students. In turn, this will foster direct interest in the festival encouraging students to return in future years as both participants and visitors. Later, the students are likely to become active champions and supporters of the organisation/event and culture in a more broad sense.



Additionally, cultural programs provide participation and engagement opportunities for all ages, backgrounds, cultures, and traditions. Festivals and events which engage in educational projects with schools are providing additional community activities, which generate support in return from local residents and parents. This evidence supports the stance that festivals and events can be beneficial for any region.

## **Lora Tchekorato**

Pianist, active advocate of new music and festival organiser, gives you her 3 main reasons to work with schools:

1. We are able to cultivate new audience
2. We are able to get more attention to our festival
3. Our artists feel the importance of passing on the tradition of classical music to the next generation.

[Lora Tchekorato](#) established her own non-profit organization in Bulgaria, "OFF THE BEATEN PATH" Foundation with the goal of bringing new opportunities for chamber music collaborations between Bulgarian, European, and American artists. The first project is "OFF THE BEATEN PATH" festival, a festival for classical chamber music collaborations.

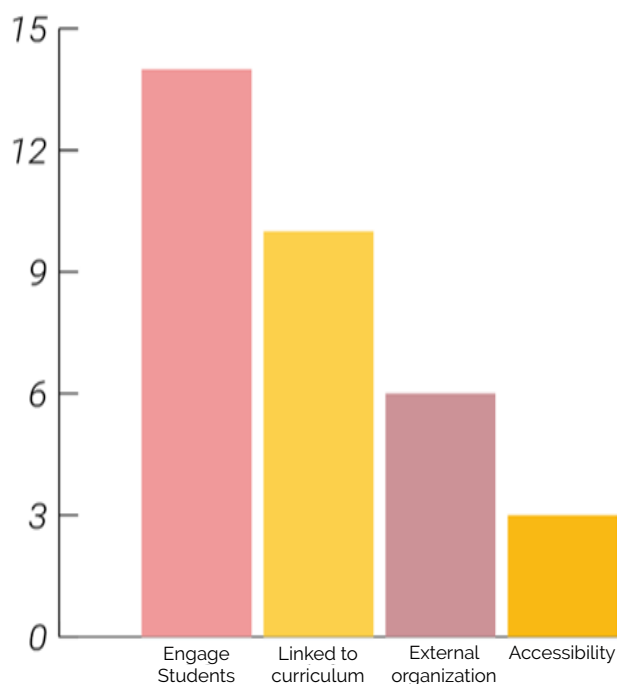
One of the goals of the festival is to reach new audience and to provide educational outreach concert to children of all cultural and socio-economic backgrounds in the Southwestern region of Bulgaria.





## Benefits to Schools and Teaching Staff

As you can see from our interview results, the most notable benefit for schools to work with events/festivals is the **engagement of students**. This is even more valuable when it is **linked to the curriculum**. Teaching staff also have the benefit of external partners facilitating and organising the activities and events. Furthermore teachers can be proud of introducing children to the arts and can appreciate that they are creating future supporters of the arts.



Culture is an important component of education in all countries. Therefore, collaboration between event organisations and schools can be extremely beneficial. Initiatives between schools and organizations can help create learning opportunities for both pupils and teachers by providing access to expert knowledge and quality artistic content.

By working with event organisers and artists, schools find new ways to include themes that relate to the curriculum as well as finding innovative ways to learn and work outside of the formal education system. Being involved in events and festivals can help schools create engaging activities for the curriculum that teachers may not have the time or resources to prepare for themselves. Such relationships can support schools in areas of teaching that might be more challenging. Moreover, cultural events support the professional development of school staff and nurtures their commitment to giving back to the community.



**Siard Smit – Oerol Festival, Terschelling, The Netherlands**

"We offer the school a professionally developed cultural program, that they can embed in their daily practices. It broadens their view, it stimulates them to look outwards."

Students who are given access and opportunities to participate in arts and cultural events, help give a voice to children. This collaboration allows students to express themselves by introducing further creativity and personal development opportunities. Furthermore, there are new and creative ways for schools to incorporate themes that might relate to the curriculum, as well as innovative ways to learn and work outside of the formal education system.

Connecting schools with professional artists and performers can lead to successful collaborations that form bonds and allow continued employment and continued partnerships even after the festival ends. It also creates the opportunity for pupils and teachers to connect with the local culture, connect with others, and celebrate diversity, universality, and individuality.

Many arts festivals and events deliver a range of workshops for pupils to engage with cultural heritage, local history and art through interdisciplinary learning. An inclusive approach ensures that all learners are given a range of learning opportunities and experiences to broaden and deepen knowledge and skills.

"I gained a great insight in my pupils I feel like I've strengthened my bond with them."

–from a primary school teacher that participated in the Culture United Burns and Beyond programme, Edinburgh



## Benefits to Pupils:

"If I try I can do everything"

– from a primary school pupil participating in the Culture United Burns and Beyond programme, Edinburgh

The arts can empower us and change the way we see ourselves and the wider world. Being involved in cultural events can provide new perspectives for pupils, enrich their social interactions and widen their understanding of other people, cultures, races and religions.

We can write about that, but we'd rather you hear it from the kids themselves. Please watch the video to hear what the children participating in Culture United Edinburgh (Burns and Beyond Festival) had to say about their experiences.



In addition to that, cultural collaboration can strengthen students' bonds with both teachers and parents of the community. Interaction and involvement with festivals and events can help children discover their passion for the arts, encouraging creative development and inspiring their talents.

This all supports young people in expressing themselves in new, experimental, and often collaborative ways. It also creates opportunities of equity for primary pupils to

learn more about cultural traditions, as well as the opportunity to work with the community, learn life skills, and work in teams with other classes and schools.

Arts in education projects are not only demonstrating this through links to the curriculum, but also by contributing to pupils' social and cultural development, extending skills across the curriculum from writing, reading, art, drama, music, dance and social skills in large groups.

Pupils are very artistic and motivated when learning through creativity. This can be enhanced through creative workshops and events, where pupils experience a range of creative ways to engage with culture and heritage.

Encouraging evidence suggests that creative activities are being used as levers for raising achievement, self-esteem, and awareness of cultural diversity. Pupils take the opportunities to interact with learning and explore their own ideas. They enjoy the opportunities to work with other classes/schools and ability groups, whilst embracing teamwork to produce a bigger and better end product.



"All of the schools gathered there and we had a good time. We danced together, we got to meet each other, and I did make a couple of friends there. It was really, really nice"

– from a primary school pupil participating in the Culture United Burns and Beyond programme, Edinburgh

# How to ensure a good working partnership for all

Communication is key to having effective collaboration between the cultural organisation and the school. Communicating information and expectations is fundamental to sound partnership planning and effective relationships.

**Neil Fox - Project Manager (Learning & Engagement) - Edinburgh International Festival, Edinburgh, Scotland**

"Do not underestimate how busy schools are. They are always interested in arts opportunity, but they are fast moving places with multiple priorities that can make engaging with them counterproductive.

Do engage the school in planning. Engagement works best when participants feel it is happening with them, not to them.

Do collaborate. With schools, young people, artist, there is a lot of experience that can help your organisation."

Finding mutual aims and goals from the beginning will ensure both parties understand the perspectives and wishes of the other. Having a clear timeline from the start of the project will also help inform these objectives and provide structure to the goals which must be achieved. Remember to consider existing school commitments and holidays when beginning your planning.

Create regular face-to-face plenary meetings to help drive the project forward. This will enable open and clear communication to avoid any misunderstandings and misconceptions. Outline the expectations and responsibilities for both sides (what you need, what you bring, what you will do). Then stick to these principles and outcomes, using them to review project milestones and for the final evaluation.

It is important for all project partners to listen to input and show respect for one another. Each party should have a voice and not be belittled or left waiting for key answers. Clear communication and dialogue are key to the success of any project. Simply talking and asking each other for updates will improve progress and can allow for constructive feedback. Communication can also be achieved via email and through larger group video calls, which have been embraced successfully by so many projects and organisations through the covid pandemic.

Remember to be realistic in your expectations and outcomes for the project. Don't just come up with cool ideas that aren't practical or affordable, this will only lead to financial implications for delivery further down the line.

Additionally, unrealistic ideas can impact heavily on your staff resources and may require the project to be reviewed and redesigned, wasting valuable time and resources.

Continuously evaluation of your project can help you reflect on what is going well, and also provides opportunities to make improvements along the way.

### How do you ensure it is a good partnership and works for both sides of the project?

- *Set expectations, responsibilities and goals*
- *Be clear about the timeline*
- *Follow through with responsibilities and meet your objectives*
- *Make agreements or written contracts*
- *Be practical and adjust when necessary*
- *Be flexible, be curious, involve children,*
- *Get feedback and evaluate*
- *Be transparent, share detailed information, have clear and open communication*
- *Have mutual respect and show*



## How do you get started?

We asked some of the European event coordinators who are already working with schools for some advice on how to start a collaboration. Read their tips below:

**If a festival/event wants to work with a school, what's the best way to start?**

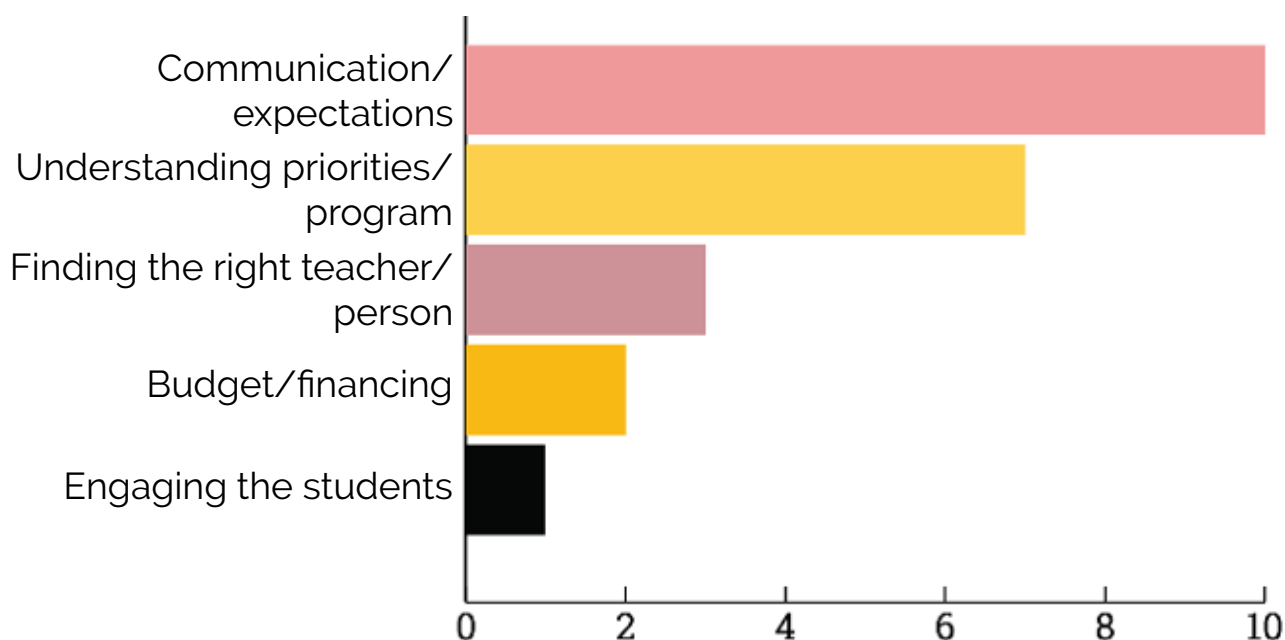
- Start the conversation! Contact schools to find eager teachers to connect with.
- Form collaborations with schools, culture centres, teachers, and local art centres.
- Understand the priorities of the schools, try to assure a good fit with the curriculum.
- Research! Prepare materials to present to schools, identify the schools interests, and involve the school early in the planning.
- Find financing opportunities.

## Challenges When Working with Schools

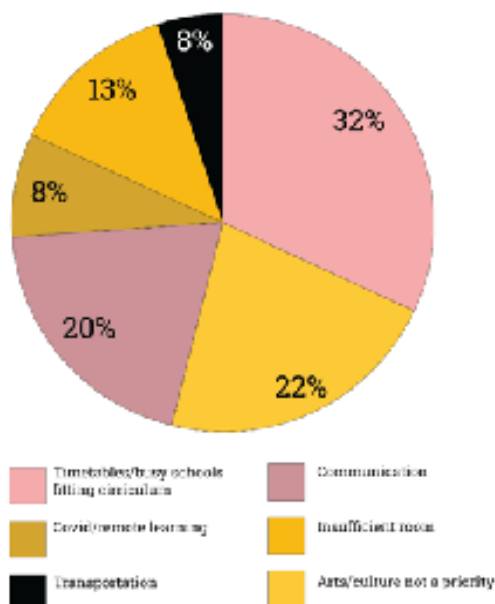
It is easy to forget how busy school schedules and curriculum planning is for teachers throughout the year. Adding further work and commitments to this can be even more challenging. We conducted a survey to see what the most common challenges were for organisations to work with schools. Unsurprisingly, the school timetables were found to be the biggest challenge.

In the chart below, you can examine some of the other challenges, along with ways to overcome these.

### What might be the challenges for organisations/school that are just starting to work together?



### Challenges encountered when working with schools



#### How do you overcome the challenges?

- Open and direct communication with regular contact
- Provide the school with all necessary information and exchange useful information early on
- Listen to the schools and understand their priorities
- Involve the families if possible
- Find dedicated teachers
- Create a program that is easy and straightforward
- Set and manage expectations
- Learn to adapt to the situation and be flexible with the timetable
- Visit the school/space/room before the event



Sabine de Jong – Kunstcade, Leeuwarden, The Netherlands

"The challenge is to find a balance between the way of working of schools and the way of working of the arts. To find the right language to understand each other."

The following advice provides more information that can help navigate these difficulties.

**Time is always a challenging factor when working with schools.** Oftentimes, schools already have limited resources and a set timetable of curriculum activities and holidays to navigate. We recommend starting discussions with schools for a project 12 months prior to any festival or event collaboration. It is essential that you are flexible to school timetables, both in terms of the time of day and the amount of time that they can give you at once. This is different depending on whether you are working with primary or secondary schools.

**Co-ordination of the inclusion of children and their parents.** Provide opportunities for students and parents to get involved in various tasks of the festival/ event. This can be done via mailing or other communication channels.

**Available space within the school may be limited.** Some schools have lots of flexible spaces, others are very restricted depending on their building and number of pupils. Each school is different.

**Ensure sufficient set-up and pack-down time.** Make sure that your team has enough time to access the correct space both before and after your workshop/event. School gyms and halls are often in high demand, so it is important that you secure the right amount of time needed for your set-up and pack-down.

**The interests of each school vary.** For example, some schools are interested in science, music or creative learning and will have dedicated teachers. Other schools may need more guidance to help engage with topics they are less familiar with.

**Find teachers who are interested in the arts and in collaboration.** This may be difficult, but finding the right people will make the project much more fruitful.

**Booking in school visits takes time.** It can take many phone calls and emails (on average, 5 calls/emails) to the school to arrange a single workshop.

**Sometimes a school may not be the best at relaying information** in a timely or accurate manner to pupils and parents. This can result in miscommunication of important details such as meeting times, concert dates, ticket sale times, etc.

**Transportation of pupils and classes can be a complex and costly process,** but many local authority or local transport providers have initiatives and funding which can help support school transportation.



**Finding a balance between the scholastic and the arts.** Cultural organisations and the education sector speak different languages. It is important to use understandable language with each group; students, teachers, employees, principles. It is also important to see how children respond to the topics; are they listening and enjoying it?

**Think about your human resources (on both sides).** Ensure that people don't take on too much additional work. Provide a dedicated project manager to lead the project and redistribute workload when required.

**Find the right person** in the school and in the local authority Education Department who can make decisions or advise on the best course of action within the organisation.

**Schools in socio-economic deprived areas have other priorities** and challenging issues to deal with. Therefore creative learning with an outside organisation may not be a priority.



## Roles & Responsibilities

From the beginning, it is important for the event/festival producer to collaborate with all parties to outline the cultural and artistic outcomes. A mutual understanding and respect of each party's responsibilities should be evident from the planning process. Outcomes should be focused to not lose direction of the programme. Although enthusiasm and creativity are key ingredients to any project, don't get carried away by making unrealistic plans. An event/festival producer must provide the realities and practicalities to the schools when organising any cultural programme or event. Remember, the more elaborate or ambitious the project, the more expensive and time-consuming it is likely to be.

## Planning

All partners need to set and agree on the aims and objectives, focusing on making realistic and achievable goals. Equal opportunities should be given to artists and schools to contribute ideas to the project. The artists must also be aware of the needs of the school and the importance of various project elements, for example, the impact of the end product on raising pupils' self-esteem. The structure of the project should allow sufficient time to execute the project, but also time to reflect on children's work. Sound budget planning and financial provisions should include funding for planning and development time.



## Preparation

Teachers should be given sufficient notice in order to carry out preparatory work that can help link the project to the curriculum if appropriate. Before delivering the project, it is a good idea for all partners to meet the children who will be involved. If that is not possible, pupils should be briefed on what to expect and what will be expected from them. A welcome meeting or presentation from the participating artists can form a good basis for establishing the school/artist relationship. Materials and resources for all parties (school, teachers, artists, students) should be readily available from the start of the project.

## Support

It is essential to have a main school contact to communicate with the artist and give support. Encouragement of school staff can help to drive a project and related activities. In turn, staff members' involvement and active support raises the profile of the project and confirms the levels of progress being achieved. Involvement teachers allows for the opportunity for them to share their skills and knowledge and also provides possibilities for the continuity of similar projects. Furthermore, the teachers' encouragement of children's participation supports and endorses the value of the activity.

## Pupils

Gaining the confidence of the pupils can be an important step to help secure the success of the project. Remember that communication and instructions should be pitched at the correct ability level of the students. Don't forget to consider any limitations that may exclude children with special needs. Group sizes should be kept manageable with an appropriate student/staff ratio. A clear sign of success can be seen in enthusiastic children who are motivated by the creative process. Additionally, at least one artist has said having a whole class engaged simultaneously in a creative process was a mark of quality.



## Type of Engagement: What does a cooperation look like?

There are many different types of engagement across cultural festivals and events, but most education engagements involve workshops led by facilitators or creative professionals. These events are often hosted by the school itself.

### What does such a workshop look like?

Natasja Kesteloo from theatre musical production De Tocht (about the 11-city skating tour) gives you an insight of her way of working with primary school children in The Netherlands.



### In school and at the festival

Frequently workshops are linked to a facilitated visit at a performance or exhibition in the festival's programme, usually held in a city centre venue. Most festivals also offer Career-Long Professional Learning (CLPL) opportunities for teachers based around their school programmes and performances. Sometimes this is supporting a specific activity, but in other cases this is aimed at encouraging teachers to see the wider creative learning possibilities of engaging with their main programmes.

Online resources may be offered by festivals and events to support specific programmes, or more generally to help teachers bring a creative subject into the classroom. These can include simple PDFs, videos, interactives, or other curriculum links.

In many cases, school programmes involve a depth of engagement that goes well beyond attendance at a performance. Many cultural event organisations offer activities as part of a wider project with schools. These are often supported with online resources, access to creatives, and the opportunity to participate in a cultural activity or performance. Programmes that involve less direct contact with schools (competitions or free ticket offers) typically have additional elements such as youth panel juries or committees of young people to help select performances.

## Top Tips for Creating a Cultural Education Programme

Could you give tips to those organisations, who want to include education into their programme?

### Do's and don'ts

- *Do it for the right reasons. Be clear why you are doing it.*
- *Have adequate funding in place, keep costs low and look for project funding*
- *Have a specific contact between the schools and events/artists*
- *Embrace the unexpected, be flexible and openminded*
- *Work together with the planning/timetable*
- *Make fruitful collaborations between schools/event organizers/artists...*
- *Set clear goals and expectations, be transparent*
- *Always look for ways to improve , be open to new ideas*
- *Start planning early*

### Do's

- DO start planning early
- DO make sure you have enough resources within your organisation to deliver the project effectively
- DO assign a designated Project Manager for the educational programme to ensure that the workload doesn't impact on delivery of any other festival programme activity
- DO create a partnership group comprising of the cultural organisation, artists, co-ordinator, senior members of staff and teachers involved in the project
- DO ensure that you are using established and quality artists and creatives for any content creation, performance, or workshops
- DO check on any artist's past work – check where they've worked and what they've done
- DO ensure the needs of the school are clearly expressed to ensure they fit with the artist's expectations
- DO clarify roles and responsibilities with schools and artists at the beginning of the project to ensure clarity on content and outcomes for a successful event
- DO find your common aims and objectives early on
- DO be clear on project timescales and delivery from the start
- DO ensure that the programme of activity you are creating has the fun and enjoyment of the school children at the heart of the project

- DO ensure you have the right number (and appropriate age) of pupils for your workshops
- DO organize some live performances with the young people involved
- DO engage the school in planning
- DO embrace the unexpected. Remember the creative world is a lot less structured than the educational world
- DO enquire with the school on what they would like to engage with, as well as how best the organisation can support
- DO keep costs low and apply for Local Authority/Government funding support
- DO keep an open mind and don't expect too much from year one! Finding the interested schools to work with might take a bit of time
- DO it for the right reasons, don't just tick boxes

## **Don'ts**

- DON'T underestimate how busy schools are. They are always interested in arts opportunities, but they are fast moving places with multiple priorities
- DON'T work top down – it is a collaboration, not a hierarchy
- DON'T make assumptions for someone else. Always have an open conversation
- DON'T bring in artists or anyone who are not able to understand the educational system
- DON'T overwhelm schools with opportunities and ideas when they might be dealing with more pressing issues
- DON'T presume anything – always ask concrete information even if it is something small like room size



# Guidance & Tools for Project Partnership & Delivery

It is a great ambition to create mutually beneficial partnerships between event organisers and schools. However, this may come with some challenges.

Therefore, close collaboration between the artists and the school is fundamental to sound partnership planning and effective communication. The following information is intended to assist effective partner relationships and draw attention to issues which can hold up its progress. In the following pages, we dive a little bit deeper into the formal side of planning your event with school. We give you some practical advice on how to create a project brief, what should be in the letter of agreement and where you could look for additional funding.

## Arjen Barel – Amsterdam Story Telling Festival, Amsterdam, The Netherlands

"The most important advice is to embrace the unexpected. The creative world is less structured than the educational world. It is great when these worlds meet, but it can also lead to tension."

## A Project Brief

This outlines the purpose and scope of the project. It can serve as a basis for negotiation between the school and the artist and establish agreement of the project's parameters.

It should include:

- Aims and objectives for all partners
- Agreed benefits and beneficiaries
- Details of participating pupils, e.g., Age range, Group size...
- Involvement of school staff members
- Venue/school area designated for project
- Length of project
- Start and end dates agreed by all parties
- Management and co-ordination responsibilities (on mutual agreement)
- Available support resources (budget) for artist, e.g., Technical, Practical, Staffing...
- Any final product/event/exhibition/performance
- Monitoring and evaluation procedures



## Contract or Letter of Agreement

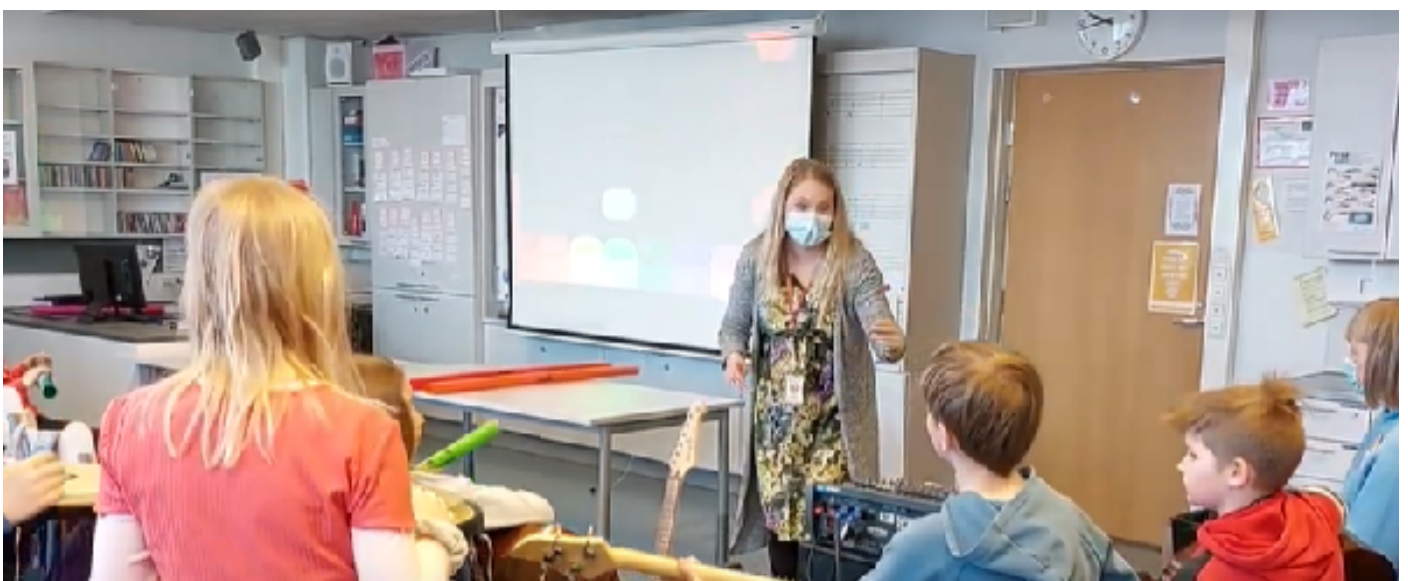
This formalises the project and sets out responsibilities. It can minimise misunderstandings and help resolve differences.

The contract should include:

- Name and address of host school and artist
- Start and end dates
- Number of days per week/month the artist will work on the project
- Details of groups with which artist will work – class size, age range
- Location of work area and times that space is available
- Outline of the artist's contribution to the project including any time and space for artists to develop creative practice; building regulations; any artwork which is to be retained by the school; copyright and reproduction rights; credits and acknowledgements
- Name of artist's main contact in school
- Artist's self-employed status and responsibilities for NI and income tax
- Payment of artist's fee
- Any other budgets to cover artist's materials, equipment, travel, insurance cover, e.g., public liability
- Child protection procedures
- Costs relating to final product/event and responsibilities for insurance
- Procedure for early termination of project including outstanding fees
- Signature of artist and school representative and document dated

### Collette Farrell – Droichead Arts Centre, Drogheda, Ireland

"You need to be upfront regarding the partnership, what each side is bringing to it. We have always done a contract with schools, which clearly outlines: this is what we do, this is what we bring, this is what we need. Outline the expectations in advance. Plan well, have a long lead in time, listen to each other. Always evaluate, so you can learn for the next project."



## Budget & Project Costs

It is imperative to remember that there are costs attached to any project delivery. Numerous factors involved, such as the nature and scale of the project, the number of pupils, the classes and even the schools, will greatly affect the budget required to successfully deliver the completed end product.


It is a good idea to establish the anticipated costs at the beginning of the project to determine what is and isn't possible. We would recommend testing out an initial small-scale project, to establish both financial requirements and motivation/ambition for the project.

In addition to the materials and costs associated with the publicity and event, a budget needs to support artistic fees, cultural content, joint planning, staffing and resources, as well as the review and evaluation following the event. It is important to note that artist fees should include time for preparation and plenary meetings.

Festival and event producers are well skilled in delivering projects that are streamlined and economically viable. They may be able to help align the delivery of an education programme along with other core programme content. Furthermore, they are experienced in utilizing methods to reduce costs, such as spreading expenses across existing staff, resources and infrastructure.

Most creative learning projects will have a final product from pupils. This will require an exhibition, display, or even a live performance to present works for other pupils, parents, or public viewing. This final display will require the means of presentation and the associated costs.

Parents who wish to come and see their children/schools perform should expect to purchase tickets. Ticket sales can be a valuable income generator to contribute to any running costs (sound, lights, venue, staff, etc.) of the exhibition or concert. Furthermore, finding the right sponsorship may cover the provision of free experiences to some schools.

A person is painting on a screen in a workshop. The screen is held in a frame, and the person is using a brush to apply paint. The background shows other people and equipment, suggesting a collaborative environment. The text is overlaid on a pink semi-transparent box.

### Neil Fox, Project Manager, Edinburgh International Festival

"There are almost always costs involved for materials, planning and most importantly artists/facilitators..

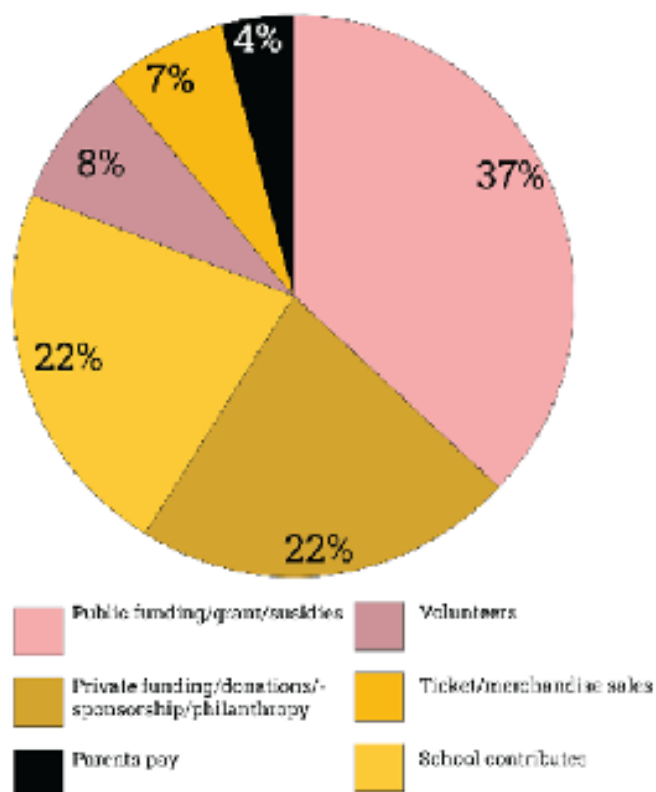
For almost all projects we hire artists who need to be paid. This is very important, and we seek to make sure that these individuals are not short changed, and their time is valued.

Our fees cover their delivery time, but also planning and development time and even the time for the initial meeting about the project, which is paid, even if the artist is not hired for the project or the project does not go ahead."

## Project Funding

Can you tell something about the costs when working with schools?  
Are there costs involved, how do you cover them, is there public funding, do you work with volunteers? Do parents need to contribute to the costs?

### Where does funding come from?



Paul Hayes, Director, An TÁin Arts Centre, Dundalk, Ireland

"Our schools programme is subsidised by public funding, a small charge is passed on to the school."

Many local authorities or governments can provide funding support for cultural events and festivals to help deliver educational programmes and initiatives. It is a good starting point for any project to have a clear proposal for the project in order to obtain funding support.

It is unlikely that schools will have budgets available to contribute towards cultural initiatives. Additionally, many schools may be reluctant to ask parents to help finance projects for their children. Therefore, local authority or government funding can often be the best means of investment for such events.

Commercial festival partners can also be an excellent way of securing funding for educational programmes. Some businesses may be able to provide additional support through donating or loaning materials or products that can benefit the project. Think about local food producers, textile businesses, or technology companies that could be in a position to support your event. Please note that careful thought and research must be given to aligning corporate brands with children or schools. Some organisations or businesses could generate negative feelings or controversy through association.

Lastly, be aware that funding which is project-based and limited to actual delivery time can be problematic. Artists have often had to subsidise projects due to delays in the funding process and shortfalls caused by underestimating the number of hours required of professional practitioners.

### **Sean McMahon, Technical Manager, Cross Border Orchestra of Ireland**

"As we are a charity, we rely heavily on sponsorship and also some public funding. We have many kind volunteers who help us at events. These are mostly parents of our orchestra members who will help with logistics, ticket collection, merchandise sales, info desks and liaising with schools as they arrive.

There is no charge to schools to participate in the music programme, workshops and concerts. Schools, however must provide their own transport to and from workshop and concert venues.

Parents who wish to come and see their schools perform will need to purchase tickets, which contribute to running costs of the concert, sound/ lights, venue hire, etc."

## Practical tools for planning your event

Are you looking for very practical tools to help you plan, organise and evaluate your event with your school? Creative Scotland made handy tools that will help you with that.

Have you decided how to...	Stage and tool	How are you doing this?	Who should be involved?	When are you going to do this?
Build the process into planning, monitoring and evaluation?	Stage 1 Planning Tool 1			
Make choices about what matters most together and create your Compass?	Stage 2 Tools 2 and 3	Example: Use the toolkit for project design with partners and participants	Artists Health service staff Participants	2nd May pm working with all including participants  10th May pm working with artists and partners
Capture conversations, ideas and learning?	All stages			
Use your Compass as you go along?	Stage 3 Tool 4			
Explore what you did and whether it was the best it could be?	Stage 4 Tool 5			
Build learning into the next project	Stage 5 Tool 6			

You can download the toolkit and all the tools [here](#).



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