



from **policy** *to* **partnership**  
Developing the **arts** in **schools**

**QCA** and the **Arts Council of England**  
*promoting the arts in partnership*

## The purpose of the publication

This publication has been written to help schools:

- consolidate and build on their existing arts teaching and learning
- define and deliver an entitlement to the arts for all pupils as recommended by the Department for Education and Employment<sup>1</sup>
- establish partnerships during and out of school hours to meet their own needs and enrich their arts provision

In addition, it provides a gateway to further information and resources and includes examples and practical ideas to help schools develop partnerships with arts practitioners and the creative industries.

It could also be used to help schools prepare an application for the Artsmark award, which will recognise good practice in schools' arts education provision.

## Who is this publication for?

This publication is primarily aimed at those who are responsible for planning and delivering arts education to young people in schools. These include:

- headteachers
- governors
- teachers

It will also be of help to arts practitioners, arts organisations and other agencies which work with schools.

Throughout the publication, 'artists' are understood as practitioners in any artform, and not just in the visual arts.

---

<sup>1</sup> See DfEE Circulars 7/98, *School prospectuses in primary schools 1998/99 onwards*, and 8/98, *School prospectuses in secondary schools 1998/99 onwards*

# Contents



## Chapter 1

page 4

### Ensuring entitlement

- shows how an arts policy can help to ensure entitlement
- highlights the range and combinations of artforms and the impact of new technologies
- outlines a variety of experiences in the arts



## Chapter 2

page 8

### Enhancing entitlement through arts partnerships

- shows how arts partnerships can help schools provide a wide range of arts experiences
- highlights the different types of learning opportunities offered through working with artists



## Chapter 3

page 13

### Developing arts partnerships

- explores the main issues in planning arts partnerships
- suggests ways of selecting appropriate arts partners
- looks at some of the practicalities of implementation, such as safety and cost
- emphasises the importance of evaluation



## Chapter 4

page 24

### Resources

- lists publications offering practical help, advice and information
- notes initiatives and useful contacts
- gives funding advice

# Chapter 1

## Ensuring entitlement

### Using a school arts policy to help ensure entitlement

An arts policy allows schools to describe current arts provision and explain their commitment to arts teaching and learning. An arts policy provides a framework for allocating financial and staffing resources and ensuring an entitlement to the arts for every pupil.

The core aims of a school arts policy could include:

- equality of opportunity – an entitlement to a range of high quality arts experiences for every pupil, whatever their background and ability
- effectiveness – a strategic and co-ordinated approach to arts education, including arts partnerships, which meets the needs of the school
- efficiency – the best use of resources inside and outside school
- extension – making links with the community, which strengthen and broaden arts provision in school

A school arts policy could contain:<sup>2</sup>

- A** *A statement showing the school's commitment to the arts to ensure a full and rounded education for all pupils*
- B** *The time given to arts experiences in and outside the formal curriculum*
- C** *The range of experiences offered*
- D** *The arts qualifications and expertise of staff, with commitments to further training*
- E** *A description of arts facilities, and any plans for improvement*

---

<sup>2</sup> The suggested content for a school arts policy is based on DfEE Circulars 7/98 and 8/98

**A** *A statement showing the school's commitment to the arts to ensure a full and rounded education for all pupils*

This often presents a clear picture of how the arts are to be included within and across each key stage. Through the core and foundation subjects of the National Curriculum, young people are introduced to four artform areas: literature; performing arts; visual arts, craft and design; media and multimedia.

There are many different artforms within each of these categories, and often these are brought together through new forms of creative expression. For example, within the performing arts dance, drama and music combine with the visual arts through set design, costume and lighting to make music theatre and opera. Sometimes, artforms cannot be confined within one broad category. Popular music merges the boundaries between the performing arts and media and multimedia. Drama is part of literature through script writing for theatre, film, TV and radio, and is also one of the performing arts.

This publication takes a broad definition of the arts to include high art and popular culture, single and combined artforms, and artforms which use digital technology.

## The arts and the National Curriculum

National Curriculum Arts Subject	Artform Area
English	<b>Literature</b> includes for example poetry, fiction, non-fiction, scriptwriting for theatre, film, TV and radio
Music Physical Education English	<b>Performing Arts</b> include for example music, dance, drama, storytelling, circus, mime, carnival, opera
Art & Design Design & Technology	<b>Visual arts, craft and design</b> include for example drawing, painting, sculpture, textiles, printmaking, architecture
All the above	<b>Media and multimedia</b> include for example photography, film, video, digital arts, recorded music, live/performance art

## **B** *The time given to arts experiences in and outside the formal curriculum*

This will describe the amount of time committed to the arts within each year and key stage:

- to teach the programmes of study for art, music and physical education
- as part of the whole school curriculum
- as part of study support (out-of-hours learning)

Some skills in the arts require on-going development and this should be borne in mind, while still providing pupils with the opportunity to experience and discover a variety of artforms.

## **C** *The range of experiences offered*

The school's arts policy will clarify the range of experiences needed to guarantee their pupils an entitlement.

There are broadly three ways in which pupils experience the arts. These are:

- through classroom teaching, linked to the National Curriculum
- from experiences linked to the whole school curriculum
- through pupils' own interests, including activities which are part of study support

The inter-relationship of these three different areas of experience will be considered when defining the school arts policy. For example, the policy might show how pupils can discover an interest in playing and performing during classroom music-making, develop their skills through group or individual instrumental tuition and then build on their interest by playing in the school orchestra. Local music services are likely to be a key arts partner in enabling a school to offer such a range of opportunities.

Issues to consider are:

- the particular needs of pupils in the school
- ways to enhance the range of experiences offered to pupils
- the extent to which pupils are provided with, and take advantage of, arts-led opportunities for study support

**D** *The arts qualifications and expertise of staff, with commitments to further training*

Changes in arts practice mean that teachers would benefit from ongoing professional development. For example, the development of new forms of expression through the use of ICT in creative work has major implications for arts teaching. The wide range of artforms also requires teachers to broaden their own knowledge, skills and understanding, especially of other cultures, and to be aware of changing trends. In addition, teachers need on-going opportunities to refresh their own creativity.

**E** *A description of arts facilities and any plans for improvement*

Some arts activities are enhanced by access to specialist equipment and facilities. Schools which forge links with local communities and offer public access, may be able to acquire additional funding through local authorities, trusts, foundations and other sources to purchase additional capital provision.

*Key questions for schools raised in Chapter 1*

- What are the particular needs of the pupils in this school and how can high quality arts experiences help?
- What balance of arts experiences is appropriate, taking into account classroom teaching, the whole school curriculum and study support?
- Does the school encourage a broad, inclusive definition of the arts?
- Can all pupils learn about and take part in a wide range of artforms?
- Are pupils equipped to enjoy and benefit from the arts whilst at school and throughout life?
- What staff development is needed to ensure the best possible teaching of the arts?
- What staff development is needed in relation to the use of ICT in creative work and increasing knowledge of different artforms, including those from different world cultures?

# Chapter 2

## Enhancing entitlement through arts partnerships

### How can arts partnerships help?

Partnerships with the world of the professional arts and creative industries can contribute to improving standards in the arts through raising expectations and demonstrating excellence.

Partnerships can offer pupils a much greater range and depth of arts experiences than can be provided by the school alone. Specialist venues, such as theatres and art galleries are designed to enable works of art to achieve their greatest possible impact.

Young people may be affected positively by the atmosphere of a new environment, and this may help them to increase their understanding and enjoyment of an artform or work of art. Working directly with an artist is likely to give pupils a greater insight into the creative process.

*Creative Arts Partnership in Education (CAPE UK), working with over 100 artists and 24 schools in Leeds and Manchester, seeks to place creativity at the heart of the school curriculum by establishing long-term partnerships between creative professionals, schools and communities.*

*'This project changed the way our students look at language and, more specifically, poetry. Our aim was to stimulate a love of literacy through involving the students in a dynamic oral project and the Poetry Festival went some way towards achieving this. The team of eleven performance poets offered something new and different. The atmosphere on the day was electric!' Comment from a teacher co-ordinating the CAPE UK scheme at Boston Spa Comprehensive School, Wetherby.*

example

Working with an artist can enable teachers to observe their pupils learning, and to gain new insight into pupils' achievement and potential. Partnerships offer teachers opportunities for professional development, allowing them to update and refresh their skills, knowledge and understanding of the arts.

*'For me the chief excitement was simply that here were an artist and a storyteller working with us, sharing skills, getting us to try hard, encouraging us to create and enjoy creating. The children got such a lot out of it all, as I think their letters show. But one of the most striking things was how much we teachers learnt too, from our own stumbling attempts to create.*

*For a brief three days, so it seemed, we were all artists together, children, teachers and our two artists in residence. There is nothing I could have hoped for more.'* Letter from the Headteacher of Harwell School, Didcot, Oxfordshire, following a project with the artists David Cox and Richard Speed.

example

Arts partnerships can also play a part in supporting learning in other subjects, providing a different perspective to motivate and extend pupils' learning. For example, an actor can role-play an historical character for a class to interview in a history lesson or at an historical venue, or a dance performance can be used as a stimulus for creative writing in English.

Arts partnerships can support the development of key skills, in particular those skills of working with others, improving own learning and performance and problem solving. Arts practitioners can help raise expectations and challenge pupils to achieve the highest standards through demonstration and encouragement.

Arts partnerships can have an important role in the delivery of PSHE and Citizenship. They can provide opportunities to help pupils:

- encounter excellence
- gain a sense of their own identity
- appreciate the diversity of different cultures
- think about spiritual, moral, social and cultural issues
- use their imagination to consider other people's experiences and to develop their own ideas
- take part
- reflect on the process of participating
- gain confidence

*Which one thing is the most important lesson you have learned by working with CandoCo? 'Joining in with able-bodied people and feeling part of a group. To feel disabled people can work alongside able-bodied people. Great fun!'*

*Year 10 pupil at Pathfield Special School. The project was a partnership between Pathfield Special School, Pilton Community College, Barnstaple and CandoCo Dance company. It was organised by DAISI – Devon Artists in Schools Initiative.*

example

Partnerships can offer opportunities for work-related learning. Many arts organisations offer work experience placements for young people and teachers. The arts and creative industries are the fourth largest employer in Britain.<sup>3</sup> Arts partnerships can be a powerful way of introducing pupils to the huge range of job opportunities available in this sector and can contribute to comprehensive and well-informed advice on careers in the arts.

*arteziium, an arts centre in Luton, works with Bedfordshire Education Business Partnership on the Life Skills Project. arteziium takes young excluded people, aged 16-17 on Life Skills Placements. Participants become employees, funded by the Education Business Partnership, for up to 13 weeks. They are encouraged to develop as many life skills as possible in the areas of communication, arts centre administration and technical work.*

example

Partnerships offer differing opportunities for learning. These can be broadly defined as:

- watching artists at work
- experiencing finished work
- working alongside artists, who act as instructors or facilitators

Pupils and teachers are likely to gain most when interaction with artists involves a combination of these approaches to learning.<sup>4</sup>

As with any school/community partnership, the length of time artists, pupils and teachers spend together can vary enormously, from a single session to a residency lasting a week or a year, depending on what is required.

*Cornerhouse in Manchester worked over a full academic year with Year 8 of North Manchester High School for Boys on a visual arts project, Opt for Art, instigated by ENGAGE, the national association for gallery education, with funding from the Gulbenkian Foundation. In the short-term, the project brought students into contact with contemporary art and artists and increased their understanding of the various professions in the visual arts. Longer-term objectives were to influence pupils' choice of GCSE subjects, and to encourage teachers to use contemporary art to meet National Curriculum requirements. Pupils spent 2½ days each term with an artist in a combination of activities both at school and in the gallery.*

example

<sup>3</sup> Department for Culture, Media and Sport, *Creative Industries Mapping Document*, November 1998

<sup>4</sup> See Caroline Sharp and Karen Dust, *Artists in Schools: a handbook for teachers and artists*, NFER, 1997, pp. 8 and 9

Partnerships are welcomed by artists and arts organisations. For many arts organisations, partnerships are at the core of their work, providing learning opportunities as they develop their education programmes, and helping them to build long-term relationships with audiences and visitors. Individual practitioners often work in isolation, and partnerships with schools can be an important way of sharing and developing creative ideas with other people.

*Forty schools from across the West Midlands are involved in One Voice – Many Places, a project which aims to find out how the arts and new technology can be used in the classroom. Professional dancers, musicians, writers and artists form a “Company of Artists in Schools” and they are working with pupils to find new ways of using the Internet and new technologies.*

example

### *Key questions for schools raised in Chapter 2*

- How can partnerships help fulfil the entitlement aims for the arts in this school?
- How can arts partnerships enhance the delivery of the whole school curriculum?
- What learning opportunities will partnerships offer pupils and staff?

## Learning opportunities from arts partnerships

Learning Opportunity	Example	Benefits
Watching artists at work	<ul style="list-style-type: none"> <li>• Pupils attend a rehearsal at a theatre.</li> <li>• Pupils visit a local pottery studio</li> <li>• A sculptor makes a piece for the playground, using a spare classroom as a studio</li> </ul>	<ul style="list-style-type: none"> <li>• Pupils and teachers observe the creative process</li> <li>• Pupils and teachers see professional artists in action</li> <li>• Pupils gain insight into the arts as a career</li> <li>• A work of art may be left in the school</li> </ul>
Experiencing finished work	<ul style="list-style-type: none"> <li>• A touring theatre company performs in the school</li> <li>• Pupils attend a dance performance at an arts centre</li> <li>• Pupils visit an art gallery to see an exhibition</li> <li>• Pupils follow a public art trail around the centre of a local town or city</li> </ul>	<ul style="list-style-type: none"> <li>• Pupils experience high quality work</li> <li>• Pupils and teachers see professional artists in action</li> <li>• Pupils visit a specialist high quality arts venue</li> <li>• Pupils learn more about their locality and how the arts can enhance the environment</li> </ul>
Working alongside artists	<ul style="list-style-type: none"> <li>• A poet works one day a week at the local library with pupils attending an after-school homework club</li> <li>• A composer works for a week with pupils on a new piece of music, which they perform in the Town Hall</li> <li>• An animator works with pupils to make a video about emotional understanding</li> </ul>	<ul style="list-style-type: none"> <li>• Practical involvement in a creative process for pupils</li> <li>• Fresh techniques and ideas can be developed further after the work has been completed</li> <li>• Professional development opportunity for teachers</li> <li>• Development of pupils' self-esteem and teamwork</li> <li>• Pupils have access to new adult role models</li> </ul>

# Chapter 3

## Developing arts partnerships

### Planning for arts partnerships

Careful planning will maximise the positive impact of arts partnerships. A school arts policy will give a framework for planning partnerships, including the allocation of funding and sufficient staff time for negotiation and detailed implementation.

Arts partnerships should be included in the short, medium and long-term planning for the school, in order to ensure that over each key stage pupils experience:

- different ways of working with artists (watching artists at work, experiencing finished work, and working alongside artists)
- a full range of artforms, including culturally diverse artforms
- different venues, including specialist arts venues
- high quality arts activities

Planning also needs to consider how arts partnerships can help deliver and enhance schemes of work for the arts and for other curriculum areas, such as PSHE and Citizenship.

### Planning strategies

To further facilitate planning, senior managers may wish to consider:

- giving one member of staff responsibility for arts partnership co-ordination
- enabling the designated member of staff to attend training
- asking a school governor to take a special interest in arts partnerships
- drawing up a fundraising strategy
- working with arts organisations to inform their education programmes
- sharing with other schools through clusters and pyramids
- linking with an arts education agency which can help with staff development, selection of artists and project management
- ensuring that projects are fully evaluated, and that evaluation feeds into future planning
- building up a school database of information about artists and arts organisations
- considering ways to establish longer-term relationships with arts practitioners

## What do we want to achieve through an arts partnership?

Arts partnerships need clear aims and objectives, which have been agreed by all partners and focus on the main purposes of the partnership. Objectives for an arts partnership are likely to relate to three broad areas:

- learning in the arts
- learning in other areas, for example key skills, PSHE and Citizenship, and spiritual, moral, social and cultural development
- community links, including the involvement of parents and carers

When devising objectives for arts partnerships it is important to consider short and longer-term outcomes. For example, an arts partnership project with Year 8 pupils may influence choice of GCSE subjects in Year 9, or even later career choices.

*Year 3 children at Cavendish Primary School, Bradford, worked with two artists to make an animated film about expressing feelings. The project had a range of objectives relating to:*

- *writing (English Curriculum and Literacy Framework)*
- *developing emotional literacy (PHSE and Citizenship)*
- *experimenting with different visual media (Art and Design)*
- *creating links with the community through a launch of the film*

*example*

## Identifying objectives for arts partnerships

Short-term	
<b>Arts learning</b>	<p>Do you want the arts partnership to:</p> <ul style="list-style-type: none"> <li>• enable pupils to achieve higher standards in the arts?</li> <li>• enhance delivery of the arts curricula?</li> <li>• enrich pupils' experiences of the arts?</li> <li>• offer pupils arts experiences which the school could not offer?</li> <li>• give teachers opportunities for professional development?</li> </ul>
<b>Other learning</b>	<p>Do you want the arts partnership to:</p> <ul style="list-style-type: none"> <li>• give pupils opportunities for team-working and developing other key skills?</li> <li>• help deliver core and foundation subjects?</li> <li>• promote celebration and enhancement of the school environment?</li> <li>• introduce diverse cultures to pupils?</li> <li>• offer positive role models?</li> <li>• introduce pupils to different career options?</li> <li>• allow pupils to engage with issues of personal and social development as part of PSHE and Citizenship?</li> <li>• promote equal opportunities?</li> </ul>
<b>Community links</b>	<p>Do you want the arts partnership to:</p> <ul style="list-style-type: none"> <li>• create links with other schools?</li> <li>• involve parents and carers?</li> <li>• create links with other institutions and groups outside school?</li> </ul>
Longer-term	
<b>Arts learning</b>	<p>Do you want the arts partnership to:</p> <ul style="list-style-type: none"> <li>• change the way the arts curricula are delivered?</li> <li>• lead to further professional development for teachers?</li> <li>• permanently raise expectations and standards in the arts?</li> </ul>
<b>Other learning</b>	<p>Do you want the arts partnership to:</p> <ul style="list-style-type: none"> <li>• increase pupils' confidence and self-esteem?</li> <li>• positively influence pupils' choices about their personal health and leisure time?</li> <li>• increase pupils' interests in the arts as a career and leisure choice?</li> <li>• increase pupils' motivation in core and foundation subjects?</li> <li>• address bullying, racism and other social problems?</li> <li>• create pride in the school environment?</li> </ul>
<b>Community links</b>	<p>Do you want the arts partnership to:</p> <ul style="list-style-type: none"> <li>• create a positive image of the school in the locality?</li> <li>• build long-term relationships with other institutions and groups outside school?</li> </ul>

## Making contact with arts partners

There are several ways in which schools can make contact with arts partners. These include:

- direct contact with artists and arts organisations
- using on-line databases
- through LEA arts advisers or arts education co-ordinators
- through arts education agencies
- through existing arts education partnerships
- through professional development opportunities involving arts practitioners

*www.artscape.org.uk is a website where teachers can undertake a detailed search for artists available to work in London schools. The databases available on the site include London Arts Board's TheatreLine and MusicLine, the Dataplace dance database and the regional section of the National Association of Writers in Education database. The site is developing to feature other regions and additional artforms.*

example

Some LEAs have a dedicated arts partnership co-ordinator or arts adviser who can:

- advise on arts partnerships
- offer information about artists and arts organisations available to work with schools
- play a role in quality assurance
- arrange training for teachers and artists
- help with fundraising or provide small grants towards projects
- broker links with agencies and initiatives, such as Education Business Partnerships, or Single Regeneration Budget schemes, which may be able to help with funding or in other ways

*A course hosted by LEAs in the Eastern region aims to help teachers and artists work together more effectively in schools. The course trains teachers to:*

- negotiate with artists and arts organisations
- work effectively with artists in planning, implementing and evaluating arts projects
- organise INSET sessions with teaching colleagues, related to artists in education

example

In some areas, these information, training and advice services are offered by arts education agencies. These are independent organisations, usually funded by the Regional Arts Boards with local authorities and other partners, whose principal remit is to act as a broker between professional artists and the education sector.<sup>5</sup>

In other areas, schools, the local authority and arts organisations and agencies have formed partnerships to support arts education.

*Milton Keynes Arts Education Forum has been set up to maximise arts education opportunities in schools. Partners include schools, Milton Keynes Council and arts practitioners. The Forum is supported by the Gulbenkian Foundation, Southern Arts and Stantonbury Campus, a Specialist Arts College. Projects for 2000 include support for Milton Keynes Youth Opera, a dance residency, a Drake Music project for special schools and the facilitation of productive links with the new Milton Keynes Theatre and Gallery.*

example

Many larger arts organisations have education officers who provide the link with schools, and can set up activity at their arts venue or in school as 'outreach' work. Education officers often work with a 'pool' of arts practitioners, and can advise teachers on contacting artists.

*Leicester Haymarket Theatre has a full education programme of study days and workshops for Leicestershire schools. A close partnership has been developed with Guthlaxton Community College, resulting in many activities both at the Haymarket and at the school. For example, pupils created a dance piece following workshops relating to Sunday in the Park with George, which they performed in the Haymarket foyer. The school's Big Band played before the performance of Oliver! and during the interval on the press night in the theatre. As part of Natak, the Haymarket's Asian Theatre initiative, Bimba Dance Company undertook a residency at Guthlaxton during and after school hours, which culminated in an evening performance at the school.*

example

---

<sup>5</sup> See Rick Rogers, *Developing Arts Education Agencies*, Arts Council of England, 1999

## Choosing the most appropriate partner

Many artists and arts organisations offer a programme of educational activities, and may send schools publicity about them. It is important to decide if an 'off the peg' project will meet the schools' needs, or whether it would be better to negotiate directly with an arts partner to develop 'bespoke' projects and activities.

Although this publication is primarily concerned with partnerships with the professional arts sector, there may be occasions where schools identify the most appropriate group or individual for their needs amongst local amateur or voluntary practitioners.

Specialist services such as local authority art loan collections and music services are potential or actual arts partners for schools. Peripatetic music teachers are professional musicians who may be able to offer schools concerts and workshops, in addition to providing instrumental tuition.

*Hertfordshire Music Service joined with players from the Royal Philharmonic Orchestra and a composer in residence to provide a cross-phase and cross-genre musical experience (including both rock and classical music). Four groups, selected from schools and youth clubs from different parts of the county, created their own composition and then came together in a joint performance. The high expectations set by the professional musicians challenged and developed the musical skills, knowledge and understanding of all those involved in the partnership.*

example

## Assessing quality and fitness for purpose

Teachers may have to use their own judgement to assess the quality and fitness for purpose of partners from both the professional and voluntary arts sectors. There are many excellent artists without formal teaching/instructing qualifications who have experience of working with schools built up over many years, and such practical knowledge and experience should be highly regarded. Ways of checking the quality of artists and arts organisations include:

- interviewing artists and arts groups<sup>6</sup>
- seeing or experiencing artists' work
- asking for recent references, especially from other teachers
- reading artists' CVs
- asking what specialist training artists have had in their artform
- asking if artists have teaching qualifications or if they have completed training on leading workshops or working with young people
- discussing artists' approach to safety
- attending arts events at building-based organisations
- contacting the education officer at an arts venue for advice
- asking arts education agencies, LEA arts education co-ordinators, arts education partnerships, or local authority arts development officers for advice
- asking if the artists and arts organisations are publically funded

*Foursight Theatre Company, Wolverhampton, invites teachers to a preview performance of their work devised for young people. After the performance, the Education Director talks about the education work offered to schools.*

*example*

Some funding may be dependent on an equal opportunities open recruitment process being used to select artists or arts organisations for work with schools.

QCA is currently establishing a National Qualifications Framework that will provide a range of accredited qualifications within a common structure. Teaching/instructing qualifications for arts practitioners are being considered and, when completed, these will provide a means of developing and demonstrating expertise in providing effective partnerships.

<sup>6</sup> See Caroline Sharp and Karen Dust, *Artists in Schools: A Handbook for Teachers and Artists*, NFER, 1997, pages 52-3 for a list of questions and points to check when interviewing artists. Questions artists may ask teachers are listed in the same handbook on pages 34-5.

## Roles and responsibilities

Effective partnerships in the arts depend on each partner understanding their own role and respecting the responsibilities and agendas of other partners.<sup>7</sup> Professional artists are not usually trained teachers, and should not be expected to stand in for teachers and be solely responsible for pupils.

Teachers have a duty to provide the best possible learning opportunities for their pupils, while artists and arts organisations are primarily driven by the desire to make and share art of the highest possible quality. Mutually beneficial partnerships result when teachers and artists are able to find ways of complementing each others' skills and expertise, rather than trying to compete or swap roles.

Arts partnerships are most likely to succeed if all partners have shared goals. Ways of creating shared goals include:

- allowing ample time for planning, and involving all partners from the outset
- establishing good lines of communication, so that teachers and artists know when and how to contact each other
- discussing all partners' agendas openly
- agreeing aims, objectives and measures of success which are acceptable to all partners
- being realistic about what can be achieved

*The Education Department at Glyndebourne allows one to two years' planning time when setting up education projects with schools. For example, planning began in 1999 with East Sussex LEA for a project in 2001 with five primary schools in the county. The project, first established by English National Opera's Baylis Programme, explores the Orpheus myth, and will enhance delivery of the Literacy Framework and the Music and Art and Design curricula. The Head of Education at Glyndebourne will visit all five schools to plan workshop sessions and discuss the final performance by pupils at Glyndebourne. There will also be a joint planning meeting for all teachers taking part in the project.*

example

At the planning stage there needs to be discussion between teachers and artists about appropriate numbers of pupils for different activities. To ensure a quality experience for pupils who are working intensively alongside an artist, it may be best to divide pupils into small groups and to organise shorter sessions which can be repeated.

Artists or arts groups working in schools need a written contract, outlining payment and conditions; the level of detail will depend on the length and complexity of their project.<sup>8</sup>

<sup>7</sup> There are several handbooks on how to organise artists in schools projects and residencies. The most comprehensive is Caroline Sharp and Karen Dust, *Artists in Schools: a handbook for teachers and artists*, NFER, 1997. Many Regional Arts Boards and some LEAs also have guidelines for setting up residencies.

<sup>8</sup> See Sharp and Dust page 67-8 for a model contract.

## Health and Safety

Arts partnerships involve working with individuals or groups from outside school, and need to be well-managed. Every school has set routines for organising visits outside school, informing pupils and parents, and ensuring that visitors to school are police-checked, appropriately insured and aware of health and safety issues, and these will also apply to arts partnerships.<sup>9</sup>

Health and safety issues will vary according to the artform involved. Issues of safety are most likely to arise when artists are working with larger groups of pupils, and during activities involving potentially harmful tools, equipment and materials.<sup>10</sup>

Potentially hazardous situations are most likely to be avoided if there has been detailed planning and discussion between teachers and their arts partners. Ultimately, teachers are responsible for pupils' safety, and should supervise pupils directly.

---

<sup>9</sup> See DfEE Circular 9/93 *Protection of Children: disclosure of criminal background of those with access to children*

<sup>10</sup> See Caroline Sharp and Karen Dust, *Artists in Schools: a handbook for teachers and artists*, NFER, 1997 p. 48-9 for further discussion of safety issues and DfEE, *A Guide to Safe Practice in Art and Design*, 1995

## What will it cost?

Arts partnerships need careful budgeting and sufficient funding if they are to be successful and to offer value for money. An outline budget needs to be prepared for internal planning purposes, and for any application to external funding bodies. Fundraising can be time-consuming and needs to be planned well in advance.

Regional Arts Boards can advise on an appropriate daily rate for paying artists. This will vary, according to the experience of artists and their popularity. Performing arts groups with several artists involved will be more costly. Sometimes larger organisations bring their own sources of funding to subsidise work with schools.

The following checklist of possible costs should help with planning a partnership budget.

- Fees for artists or arts organisations leading activity, to include time spent on planning, preparation and evaluation
- Fees for any commissioned work
- Artists' travel and subsistence
- Supply cover to allow teachers to plan, take part in and evaluate partnerships
- Additional materials and equipment
- Transport to and tickets for attending events at arts venues
- Costs relating to presentation of final work
- Insurance

## Evaluation and feedback

As with any learning opportunity, arts partnerships need to be evaluated to judge whether or not aims and objectives were met. Arts partnerships aim to 'add value' to a learning experience, and evaluation should be able to show what this added dimension has been.

Evidence needs to be collected before, during and at the end of the partnership activity to assess pupils' and teachers' learning. Evaluation during the partnership, perhaps presented at a review meeting, enables changes and improvements to be made if necessary. All partners, including artists, should contribute to the evaluation of the partnership.<sup>11</sup>

---

<sup>11</sup> For detailed guidance on evaluation, see Felicity Woolf, *Partnerships for Learning: a guide to evaluating arts education projects*, Regional Arts Boards and Arts Council of England, 1999

Arts partnerships often lead to unexpected outcomes, especially in the areas of pupils' creative achievements and in social and personal development. It is important to note these outcomes, in addition to whether aims and objectives were met.

*An officer from Northern Arts reported an unexpected outcome following a visit to a primary school in Sunderland during an environmental video animation project. A boy explained he was now hoping for an improved score in his Maths tests. It took four frames to make a second's piece of filming, and during the project he repeatedly had to work out how many frames were needed for his particular part of the video. This had finally made him understand the concepts of multiplication and division.*

example

The findings of evaluation need to be fed back into curriculum planning and any future arts partnerships. The senior management team needs to be informed about conclusions drawn from the evaluation, especially as these might impact on the school's arts policy.

Good practice in evaluation is important for schools preparing for an Artsmark application.

### Key questions for schools raised in Chapter 3

- What are the main aims and objectives of the partnership?
- In what ways will the partnership contribute to staff development?
- How will arts partners be chosen?
- What are the organisational and logistical issues likely to be?
- How will pupils' safety be guaranteed?
- Will extra space, materials or equipment be needed?
- How can the whole school celebrate the partnership?
- How can parents and the wider community be involved?
- How much will the arts partnership cost and how can it be funded?

# Chapter 4

## Resources

### Publications offering practical help, advice and information

Many of the publications listed contain extensive bibliographies and detailed resource sections. If full contact details are given later in this chapter, only telephone numbers are given for publishers.

Caroline Sharp and Karen Dust, *Artists in Schools: A Handbook for Teachers and Artists*

National Foundation for Educational Research, 1997  
ISBN 0 7005 1413 9. Available from NFER, The Mere, Upton Park, Slough, Berkshire SL1 2DQ. Tel: 01753 574123

Detailed and thoroughly researched, with many case study examples, this is an essential text for teachers and artists setting up school-based residencies. It has an extensive resources section, with national, regional and local contacts, and a comprehensive listing of relevant publications, including some on fundraising.

Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA): The Arts Matter Programme, *Investing in the Arts: how to carry out a school arts audit and compile an arts statement*

RSA, 1998 ISBN 0 9014 6935 1. Available from RSA. Tel: 020 7930 5115

A practical guide to carrying out a school arts audit. After an initial pilot phase with six schools in the South West region, audits have been undertaken by a range of schools across England using the guide's approach.

Felicity Woolf, *Partnerships for Learning: a guide to evaluating arts education projects*

Regional Arts Boards and the Arts Council of England, 1999

ISBN 0 7287 0791 8. Available from ACE. Tel: 020 7973 6531

Sets out a practical five stage approach to evaluation, with tables and case study examples drawn from 18 groups which piloted the guide.

Gordon Clay, John Hertrich, Peter Jones, Janet Mills and Jim Rose

*The Arts Inspected: Good Teaching in Art, Dance, Drama and Music*

Heinemann, 1998 ISBN 0 4353 0232 9. Available from Heinemann Educational Publishers, Halley Court, Jordan Hill, Oxford OX2 8EJ

This includes case study examples drawn from inspections; some of these include contributions from artists. An appendix with examples of pupils' work is available on a website at [www.ofsted.gov.uk/artsinsp](http://www.ofsted.gov.uk/artsinsp)

Rick Rogers, *Developing Arts Education Agencies*

Arts Council of England, 1999

ISBN 0 7287 0788 8. Available from ACE. Tel: 020 7973 6531

Describes the work of arts education agencies and provides regional contacts.

*Extending Opportunity: a national framework for study support* DfEE, 1999

ISBN 0 8552 2755 9. Available from DfEE Publications Centre, PO Box 5050 Sherwood Park, Annesley, Nottinghamshire NG15 0DJ

Tel: 0845 602 2260 Fax: 0845 603 3360

Textphone: 0845 605 5560 e-mail: [dfee@prologistics.co.uk](mailto:dfee@prologistics.co.uk)

Defines study support, gives details of funding, examples of good practice and the benefits of study support. It also includes references to other key DfEE guidance documents.

## Further reading

*Primary Teachers' Guides and Schemes of Work for music, art and physical education* will complete the set of guidance materials to help primary schools plan and teach the revised requirements from September 2000. *Secondary Teachers' Guides and Schemes of Work* will be produced for all National Curriculum subjects, other than English and Mathematics, in Key Stage 3. Schemes of work will be published in paper form and on the web at [www.standards.dfes.gov.uk/schemes](http://www.standards.dfes.gov.uk/schemes) and through QCA's website: [www.qca.org.uk](http://www.qca.org.uk) Printed copies can be purchased from QCA publications PO Box 99, Sudbury, Suffolk CO10 6SN. Tel: 01787 884444 priced £16.00 for primary and £20.00 for secondary.

National Advisory Committee on Creative and Cultural Education

*All Our futures: creativity, culture and education*

DfEE and DCMS, 1999 ISBN 1 8418 5034 9.

Available from DfEE Publications Centre. Tel: 0845 602 2260

This report makes recommendations for provision in formal and informal education for young people to the age of 16. It includes specific recommendations on the school curriculum and for a national strategy for creative and cultural education. A full chapter and set of recommendations are concerned with making partnerships between schools and artists and arts organisations.

Rick Rogers, *The Disappearing Arts? The current state of the arts in initial teacher training and professional development*

Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA) and Gulbenkian Foundation, 1998

ISBN 0 9014 9634 3. Available from RSA. Tel: 020 7930 5115

Complements the 1995 RSA report, *Guaranteeing an Entitlement to the Arts in Schools*, which began to raise concerns about levels of arts provision in schools and the effects of changes in advisory support. Shows the decline in arts content in initial training of teachers and their professional development. Defines and explains many current initiatives and is a useful handbook on arts education in schools. An update on *Guaranteeing an Entitlement to the Arts in Schools* will be published in May 2000 under the title of *Regenerating the Arts in Schools*.

David Oddie and Garth Allen, *Artists in Schools: a review*

OFSTED, The Stationery Office, 1999

ISBN 0 1135 0103 X. Available from The Stationery Office

PO Box 29, Norwich NR3 1GN. Tel: 0870 600 5522 Fax: 0870 600 5533

and The Stationery Office Bookshops.

A survey of current practice in artists' residencies in schools. Includes a history of artists in schools, and discusses the roles artists can play and the benefits resulting from their presence in education.

John Harland and Kay Kinder eds., *Crossing the Line: extending young people's access to cultural venues*

Calouste Gulbenkian Foundation UK, 1999

ISBN 0 9033 1991 8. Available from Turnaround Publisher Services Ltd

Unit 3 Olympia Trading Estate, Coburg Road, Wood Green, London N22 6TZ

Tel: 020 8829 3000 Fax: 020 8881 5088

A survey of research showing how young people's attendance at cultural venues declines as they progress through their teens. Considers how young people can be encouraged to visit theatres, concert halls, galleries and museums, for example through the use of 'cultural mentors'.

## Contacts in the arts funding system

### The Arts Council of England

The Arts Council of England (ACE) works at a strategic level, providing a national lead on arts education and training. ACE produces a number of publications on work in education, some of which are listed previously. ACE's Information Department has a leaflet listing national networks and organisations representing different artform groups and arts subject associations. Information about regionally-based artists and arts organisations available for arts partnerships is best obtained from Regional Arts Boards.

#### The Arts Council of England

14 Great Peter Street  
London SW1P 3NQ  
Tel: 020 7333 0100  
Fax: 020 7973 6590  
Minicom: 020 7973 6564  
Website: [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### Regional Arts Boards

The 10 Regional Arts Boards (RABs) in England work at a regional level, providing advice, information, training and funding to the arts organisations in their region. All RABs have an officer with responsibility for education and/or lifelong learning. RABs can provide information on:

- arts organisations and individual artists available to work in education
- local authority arts officers and LEA arts education co-ordinators
- education officers in arts organisations
- arts education agencies and partnerships operating in their region
- a variety of other networks and partnerships of relevance to schools
- contacts within government-led initiatives, such as Education Action Zones and partnerships involving pre- and post-school learning initiatives
- sources of funding, such as Arts Lottery, Single Regeneration Budget, European Social Fund, local authority grants and various government, private and commercial sector initiatives as they come on stream
- good practice in setting up artists residencies and contracting and commissioning artists

The 10 RABs provide a joint on-line information service at [www.arts.org.uk](http://www.arts.org.uk). This gives details about all ten arts boards, their funding schemes and information services.

The following list gives contact details for the RABs and shows the areas each covers.

#### Eastern Arts Board

Cherry Hinton Hall, Cherry Hinton Road, Cambridge CB1 8DW

Tel: 01223 215355 Fax: 01223 248075

e-mail: [info@eastern-arts.co.uk](mailto:info@eastern-arts.co.uk)

Bedfordshire, Cambridgeshire, Essex, Hertfordshire, Norfolk, Suffolk; unitary authorities of Luton, Peterborough, Southend-on-Sea, Thurrock

#### East Midlands Arts Board

Mountfields House, Epinal Way, Loughborough, Leicestershire LE11 0QE

Tel: 01509 218 292 Fax: 01509 262 214

e-mail: [info@em-arts.co.uk](mailto:info@em-arts.co.uk)

Derbyshire (excluding High Peak District), Leicestershire, Lincolnshire, Northamptonshire, Nottinghamshire; unitary authorities of Derby, Leicester, Nottingham, Rutland

#### London Arts Board

Elme House, 133 Long Acre, Covent Garden, London WC2E 9AF

Tel: 020 7240 1313 Fax: 020 7670 2400

Helpline: 020 7670 2410 Minicom: 020 7670 2450

e-mail: [Education@lonab.co.uk](mailto:Education@lonab.co.uk)

The 32 London boroughs and the Corporation of the City of London

#### Northern Arts Board

9-10 Osborne Terrace, Jesmond, Newcastle-upon-Tyne, NE2 1NZ

Tel: 0191 281 6334 Fax: 0191 281 3276

e-mail: [nab@norab.demon.co.uk](mailto:nab@norab.demon.co.uk)

Cumbria, Durham, Northumberland; unitary authorities of Darlington, Hartlepool, Middlesbrough, Redcar and Cleveland, Stockton; metropolitan districts of Gateshead, Newcastle upon Tyne, North Tyneside, Sunderland, South Tyneside

#### North West Arts Board

Manchester House, 22 Bridge Street, Manchester, M3 3AB

Tel: 0161 834 6644 Fax: 0161 834 6969

Minicom: 0161 834 9131

e-mail: [info@nwarts.co.uk](mailto:info@nwarts.co.uk)

Cheshire, Lancashire; High Peak District of Derbyshire; unitary authorities of Blackburn with Darwen, Blackpool, Halton, Warrington; metropolitan districts of Bolton, Bury, Knowsley, Liverpool, Manchester, Oldham, Rochdale, St Helens, Salford, Sefton, Stockport, Tameside, Trafford, Wigan, Wirral

### Southern Arts Board

13 St Clement Street, Winchester, Hampshire SO23 9DQ

Tel: 01962 855 099 Fax: 01962 861 186

e-mail: [info@southernarts.co.uk](mailto:info@southernarts.co.uk)

Buckinghamshire, Hampshire, Oxfordshire, Wiltshire; unitary authorities of Bournemouth, Bracknell Forest, Isle of Wight, Milton Keynes, Poole, Portsmouth, Reading, Slough, Southampton, Swindon, West Berkshire, Windsor and Maidenhead, Wokingham; Borough of Christchurch

### South East Arts Board

Union House, Eridge Road, Tunbridge Wells, Kent TN4 8HF

Tel: 01892 507 200 Fax: 01892 549 383

e-mail: [info@seab.co.uk](mailto:info@seab.co.uk)

East Sussex, Kent, Surrey, West Sussex; unitary authorities of Brighton and Hove, Medway

### South West Arts

Bradinch Place, Gandy Street, Exeter EX4 3LS

Tel: 01392 218 188 Fax: 01392 413 554

e-mail: [info@swa.co.uk](mailto:info@swa.co.uk)

Cornwall, Devon, Dorset (excluding Christchurch Borough), Gloucestershire and Somerset; unitary authorities of Bath and North East Somerset, Bristol, North Somerset, Plymouth, South Gloucestershire, Torbay

### West Midlands Arts Board

82 Granville Street, Birmingham B1 2LH

Tel: 0121 631 3121 Fax: 0121 643 7239

e-mail: [info@west-midlands-arts.co.uk](mailto:info@west-midlands-arts.co.uk)

Shropshire, Staffordshire, Warwickshire, Worcester; unitary authorities of Herefordshire, Stoke-on-Trent, Telford and Wrekin; metropolitan districts of Birmingham, Coventry, Dudley, Sandwell, Solihull, Walsall, Wolverhampton

### Yorkshire Arts

21 Bond Street, Dewsbury, West Yorkshire WF13 1AX

Tel: 01924 455 555 Fax: 01924 466 522

e-mail: [info@yarts.co.uk](mailto:info@yarts.co.uk)

North Yorkshire; unitary authorities of East Ridings, Kingston-upon-Hull, North Lincolnshire, North East Lincolnshire, York; metropolitan districts of Barnsley, Bradford, Calderdale, Doncaster, Kirklees, Leeds, Rotherham, Sheffield, Wakefield

## Other initiatives and useful contacts

**Artsmark** is a new national voluntary award scheme for primary and secondary schools, which should be available in 2001. It will recognise good practice and aim to raise standards of arts education in schools and in out-of-hours activities. Artsmark will be structured on a number of levels, building up from the basic entitlement delivered by the National Curriculum. The scheme is being developed by the Department for Culture, Media and Sport, with the Arts Council of England, Department for Education and Employment, QCA and other partners. It is being modelled on the successful Sportsmark and Activemark schemes.

**Education Extra** is a national charity that promotes, develops and supports out of school hours learning, including arts-based after-school activities. Working in partnership with schools, the DfEE and other agencies, Education Extra runs projects and a national awards scheme, delivers training programmes and gives advice to a growing number of organisations across the UK.

**Education Extra, 17 Old Ford Road, London E2 9PL**

**Tel: 020 8709 9900 Fax: 020 8709 9933**

**e-mail: [info@educationextra.org.uk](mailto:info@educationextra.org.uk) Website: [www.educationextra.org.uk](http://www.educationextra.org.uk)**

**Metier** is the National Training Organisation of the arts and entertainment industries. It has broad ranging responsibility that relates to lifelong learning and the arts. In the context of the work of schools, Metier offers careers support and some on-line curriculum information relating to the GNVQ in performing arts. Metier has a detailed website that has careers' case studies and increasing amounts of background data, such as original research into the skills needs in the sector.

Membership of Metier is open to anyone interested in lifelong learning and the arts. Members get regular briefings on policy developments, free quarterly events, such as workshops and symposia, and discounts on publications and conference places.

**Metier, Glyde House, Glydegate, Bradford, BD5 0BQ**

**Tel: 01274 738 800 Fax: 01274 391 566**

**e-mail: [admin@metier.org.uk](mailto:admin@metier.org.uk)**

**Websites: [www.metier.org.uk](http://www.metier.org.uk), or for careers information: [www.netgain.org.uk](http://www.netgain.org.uk)**

**The Royal Society of Arts for the encouragement of Arts, Manufactures and Commerce (RSA)** is an independent organisation which encourages discussion, ideas and action in its areas of interest. The RSA Arts Matter Programme comprises advocacy, research and practical projects. Together they are providing evidence for, and living proof of, the value of the arts for all individuals and across all aspects of society. The RSA has an important publications list on issues concerning arts education and arts partnerships, some of which are listed previously.

**RSA, 8 John Adam Street, London WC2N 6EZ**

**Tel: 020 7930 5115 Fax: 020 7839 5805**

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

## National Lottery Funding

There are several schemes funded through the [National Lottery](#) which can potentially be used to support arts partnerships between schools and artists and arts organisations.

[The Regional Arts Lottery Programme \(RALP\)](#) is administered through the Regional Arts Boards. It is a national scheme, but each region has its own priorities. When it was first set up, RALP focused on project funding. The scheme will be relaunched in July 2000, to include both project and small capital funding. Schools may be eligible to apply for funding for arts partnership projects. There may also be limited funding available for capital improvements up to £100,000, as long as schools can show that the funding would bring clear benefits to the wider community. Schools should contact their Regional Arts Board for information about project and capital funding through RALP.

[Awards for All](#) is a joint programme set up to help local groups. It pools resources from the Heritage Lottery Fund, the Arts Council of England, Sport England, the National Lottery Charities Board and the Millennium Commission (until end 2000). Grants between £500 and £5,000 are available, and schools are eligible, although criteria are specific. An application pack can be obtained by calling 0845 600 2040. Applications should be returned to regional offices, whose addresses are supplied in the pack.

[The New Opportunities Fund](#) currently supports out-of-school hours study support, which can include arts-led activity.

[New Opportunities Fund](#)  
PO Box 29106, London SW1H 0WG  
Tel: 0845 0000 120  
Website: [www.nof.org.uk](http://www.nof.org.uk)

[National Foundation for Youth Music](#) is an innovative and independent organisation set up with backing from the Arts Council of England. It promotes and develops music opportunities for children and young people up to and including 18 years of age. Its advice and support services are provided freely to all organisations and individuals.

Funding may be awarded to music schemes running outside school hours, which meet Youth Music's key objectives to increase access, improve coverage of provision, ensure quality of artistic experience and encourage participation in the widest range of musical styles and cultural traditions.

[National Foundation for Youth Music](#)  
40 Brunswick Square, London WC1N 1AU  
Tel: 020 7841 0814 Fax: 020 7841 0801  
e-mail: [nfym@youthmusic.org.uk](mailto:nfym@youthmusic.org.uk)  
Website: [www.youthmusic.org.uk](http://www.youthmusic.org.uk)

## Other potential sources of funding

**Arts education agencies and partnerships.** Some have small grants funds for schools. Contact Regional Arts Boards for details.

There are a number of **charitable trusts and foundations** that support arts and education. Trusts and foundations tend to review their funding priorities periodically and schools could research opportunities using the guides noted on the following page. Three particular, current opportunities are noted below.

**Access to Cultural Venues** is a funding scheme, linked to the Gulbenkian Foundation's report *Crossing the Line: extending young people's access to cultural venues*, published in 1999 (see Further reading). Applications are invited from cultural venues (theatres, galleries etc) for support towards new incentives that help teenagers become familiar with and enjoy cultural venues local to them. There must be clear evidence in the application that the project has been developed in close collaboration with local schools, colleges, youth services or groups of young people. Applications should also indicate how the project will be monitored and evaluated.

**Calouste Gulbenkian Foundation**  
UK Branch, 98 Portland Place, London W1N 4ET  
Tel: 020 7636 5313 Fax: 020 7637 3421

**Artworks (The National Children's Art Awards)** is an award scheme for schools, devised and funded by the Vivien Duffield Foundation. The annual Artworks Awards celebrate and promote distinctive and innovative teaching and learning in art, which demonstrates the benefits of experiencing original works of visual art. To enter, schools are encouraged to make use of the collections within their local and national museums and galleries. In addition to providing full details about the Awards, the Artwork website [www.art-works.org.uk](http://www.art-works.org.uk) contains a UK Gallery Resource, which provides a click-on map and key-word search enabling teachers to find the gallery education services and art collections that they need.

**Artworks: The National Children's Art Awards**  
PO Box 105, Rochester, Kent ME2 4BE  
Tel: 01634 291 122  
e-mail: [info@art-works.org.uk](mailto:info@art-works.org.uk)

**The Paul Hamlyn Foundation** supports projects which increase awareness of the arts and extend new arts opportunities. Priorities include out-of-school activities for children in places not well served, partnerships between schools and arts organisations and schemes which give primary and secondary teachers access to best practice in the performing and creative arts.

**The Paul Hamlyn Foundation**  
18 Queen Anne's Gate, London SW1H 9 AA  
Tel: 020 7227 3500 Fax: 020 7222 0601  
Website: [www.phf.org.uk](http://www.phf.org.uk)  
e-mail: [information@phf.org.uk](mailto:information@phf.org.uk)

## Fundraising guides

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

Phyllida Shaw, *The Funding File: support for arts education in the eastern region*  
Eastern Arts Board, undated ISBN 0 9523 2784 8

This also contains information about national sources of funding and is available for £5 from Eastern Arts Board on 01223 215355

The Directory of Social Change publishes several fundraising guides.

Directory of Social Change Books  
24 Stephenson Way, London NW1 2DP  
Tel: 020 7209 5151  
Fax: 020 7209 5049  
e-mail: [info@dsc.org.uk](mailto:info@dsc.org.uk)

Guides include:

Luke FitzHerbert, Dominic Addison and Faisal Rahman  
*A Guide to the Major Trusts, Volume 1, The Top 300 Trusts, 1999/2000*  
ISBN 1 9003 6038 1

Sarah Harland, Louise Walker and Dave Casson  
*A Guide to the Major Trusts, Volume 2, A Further 700 Trusts, 1999/2000*  
ISBN 1 9003 6052 7

Susan Forrester and Graeme Manuel  
*The Arts Funding Guide, 2000*  
ISBN 1 9003 6060 8