



Public Engagement *in* Educational Contexts

A Design & Crafts Council of Ireland (DCCol) Code of Practice
In conjunction with the DCCol Child Protection Policy

This Code of Practice was researched, compiled and written by Marie Brett, visual artist, on behalf of the Design & Crafts Council of Ireland

POLICY NUMBER	Educ003
PURPOSE	This document is a Code of Practice for public engagement in educational contexts.
SCOPE	This Code is for craftspeople who are members of the DCCol Education Panel plus DCCol staff who are involved in public engagement in educational contexts.
WRITTEN BY	Marie Brett – <i>Visual Artist</i>
REVIEWED BY	Muireann Charleton – <i>Education & Innovation Manager, DCCol</i>
APPROVED BY	John Tynan – <i>Head of Education, Training & Development</i> Karen Hennessy – <i>CEO, DCCol</i>
EFFECTIVE FROM	September 1st, 2012

Foreword

The Design & Crafts Council of Ireland believes that developing the knowledge and skills of Irish craftmakers through education initiatives is essential to the future of the Irish craft and design industry. We aim to increase awareness of craft and design as a strong career choice by initiating targeted innovative programmes for teacher and maker development that involves authentic, creative engagement. The Design & Crafts Council of Ireland takes a leading role in actively supporting and fostering the next generation of creative makers.

To achieve this aim, we are delivering a nationwide primary level initiative in support of the national curriculum that involves positive, collaborative engagement between teachers, craftmakers and young students. The Design & Crafts Council of Ireland acts in partnership with stakeholders and contributors in the fields of craft, design and culture. This is to strengthen and expand the scope, and advance the impact of Irish craft nationally and internationally. We are committed to promoting a cooperative, partnership-led approach, and delivering best practice for public engagements in educational contexts.

John Tynan

*Head of Education, Training & Development,
Design & Crafts Council of Ireland*

Introduction

The DCCol's aim is to increase participation and engagement in Irish craft and design among young people, students, teachers and the public. Our goal is to facilitate the important contribution that craft and design makes to the economic and social well-being of Ireland. The websites **www.learncraftdesign.com** and **www.futuremakers.ie** act as stimulating educational resources for increased e-learning and productive engagement. The DCCol Education team has a mission to deliver a range of quality assured services, so that prospective learners and others in the wider community can achieve their full potential, with improved knowledge and skill-levels in craft and design related areas. Our vision for this Code of Practice is to deepen opportunities for meaningful engagement through collaborative craft and design based processes.

A set of six core principles guides this Code of Practice for public engagement in educational contexts. These principles inform all creative work practice.

They are:

- Ethics
- Models of Engagement
- Health and Safety
- Partnership Characteristics
- Planning and Preparation
- Project Proposal Agreement

Creating innovative learning spaces within classrooms, studios, galleries, art rooms, and in virtual spaces, that foster positive relationships and creative experiences is a benefit of this code of practice. This Code furthers the creative partnership approach to educational and innovative programmes supported by the Design & Crafts Council of Ireland.

Muireann Charleton

*Education & Innovation Manager,
Design & Crafts Council of Ireland*

About this Code of Practice

A Code of Practice could take many forms; following consultation, it was decided that this work would be a practical tool and guide for those involved in, or aiming to undertake public engagement practice, with or on behalf of the DCCol*. The Code is aimed primarily at craftspeople who are members of the DCCol Education Panel plus DCCol staff and partner organisations.

Ensuring a consultative process was an integral aspect of compiling the Code. Drawing from the experience of practising craftspeople/artists together with those of commissioners, teachers, curators and others involved in public engagement practice, this code outlines core values and responsibilities that underpin good practice in order to ensure that all partners involved understand clearly what each party expects of the other.

- For the purposes of this Code, the term 'project' will be used to describe any of a variety of modes of public engagement the DCCol is involved in.
- the term 'practitioner' will be used to describe persons delivering participatory and or public engagement projects with or on behalf of DCCol
- the term 'host' will be used to describe DCCol as an agency organising various modes of public engagement, both within and outside their premises
- the term 'partner' will be used to describe project stakeholders

***Note:** Throughout the document, the term '**DCCol**' refers to the **Design & Crafts Council of Ireland**

Those involved in public engagement initiatives and participatory activities need to be ever mindful of the varied ethical issues surrounding working collaboratively.

The key areas within this are:

MUTUAL RESPECT	Professional relations between all partners, those being the practitioner, host and participants must be based on mutual respect.
PARTNERSHIP APPROACH	A creative partnership approach should be adopted between practitioners, hosts and other partners.
EQUAL OPPORTUNITIES	All practitioners, partners and participants should be treated equally regardless of gender, family status, marital status, age, disability, sexual orientation, religion, race, or membership of the travelling community.
INCLUSION	Organisers should provide appropriate, safe and accessible spaces to work within and access to participants who are well informed of the nature of the work they are approaching.
FAIRNESS AND OBLIGATION	All partners should deliver on every aspect of work that they have committed to engaging in for each project.
CONFIDENTIALITY AND BOUNDARY ISSUES	<p>Participants have a right to privacy and non-disclosure of personal information that might incidentally arise during an activity.</p> <p>Practitioners need to be mindful of personal boundary issues and be appropriately attired for each session</p>
PERSON CENTRED	<p>Practitioners and hosts should adopt a person centred approach to the practice</p> <p>Both parties should be mindful that de-briefing, reviewing and mutual professional support is an important aspect of the working process</p> <p>Practitioners and hosts should ensure the emotional, psychological and physical safety of participants plus themselves during projects</p> <p>Attention must be taken when working with vulnerable children / adults</p>

CONSENT

Permission needs to be secured for:

- Taking photographs and or video/sound recordings
- If working with minors or children/adults with special needs, permission needs to be secured from each participant's guardian(s)
- The DCCol is currently developing its image safe policy and handbook for the taking, managing and storing photographic images of children and young people by the Design & Crafts Council of Ireland.

POLICY AND PROCEDURES

Partners need to share appropriate policies and procedures at the project planning stage. This includes an agreed code of conduct and security related matters

DISSEMINATION

Clear agreement needs to be in place at the initiation of the project for the issue of credits. Important factors to agree are:

- Who owns the work
- Who is credited as being a part creator of the work
- Displaying and or sharing outcome/process documentation needs to be agreed

Within the field of participatory practice/public engagement, there are currently several distinct working methodologies and modes of engagement.

It is crucial that all partners understand and agree to a project’s adopted methodology and associated terminology distinguishing between:

COLLABORATION	Working with one or more persons on a joint project where the outcome is a combined creation
COMMUNITY ARTS	A form of participatory arts with emphasis on the potential to bring about social change
FACILITATION	To assist another in the progress of making new work
PARTICIPATORY ART	The process during which individuals /groups are consulted about or have the opportunity to become actively involved in a project with emphasis on the input and active reception of the audience for the physical or conceptual realisation of the work
PROCESS LED	Where the process of engagement is of priority rather than the end product
SOCIALLY ENGAGED ART	This is informed by a social agenda and work is made with a specific social constituency
TEACHING	Working to impart knowledge or skill to another by instruction

Practitioners need to implement and adhere to safe working practices including appropriate use of materials and tools and provision for first aid, and a welfare support plan.

A welfare support plan is a clear course of action for what to do if someone injures themselves or becomes distressed

- Duty of Care – Hosts and practitioners need to work within current child protection and Garda declaration/clearance guidelines. Practitioners should not be asked to, or agree to, work alone with participants
- Hosts and practitioners need to arrange clear procedures for the 'dropping-off' and 'collecting' of minors. A collection point must be agreed
- Hosts need to be clear about insurance arrangements in advance

A project initiated by a practitioner or the host requires each to identify their motivation for undertaking the work. A good starting point is for each partner to ask: What do I want to achieve and how?

There are a number of partnership characteristics to consider as the practitioner or host embark on their project.

PRACTITIONERS

It is generally agreed that practitioners involved in the practice of public engagement are best positioned if they are:

- Well organised and prepare thoroughly
- Good communicators and contribute confidently
- Aim high and are creative thinkers
- Enthusiastic and committed to the practice
- Effective time keepers and can work to a budget

HOSTS

It is generally agreed that hosts involved in the practice of public engagement are best positioned if they:

- Have clear intentions and commit to maintaining open communication and transparent decision making
- Commit to planning time and are open to negotiation and some risk taking
- Assign project managers to organise / oversee projects with vision, knowledge and experience of participatory practice
- Draw support from high level leadership and share learning / experience

ROLE

Practitioners involved in public engagement practice should be very clear about their role, and how it may be distinct from the roles of other professionals who may be involved, such as teachers, youth workers / therapists, etc.

Hosts and practitioners intent, as well as a mutual agreement of responsibilities and boundaries is of paramount importance

PARTNERSHIP EXCHANGE	Public engagement practice involves partnerships; usually at the outset this is between two distinct professions and by the delivery stage the partnership has extended to include the participants also, resulting in a three-way exchange
VISION	Successful public engagement requires clear artistic vision from both partners: the host and the practitioner
FACT FINDING	<p>At the early planning stage, information should be made available by the host to the practitioner regarding the participant's characteristics such as their background, levels of skill/experience and their expectations of the project. Clear and direct communication between parties is essential in order to ensure that all expectations are met</p> <p>Likewise the organising host should make available to the participant all relevant information to enable their attendance to be as smooth running as possible</p> <p>A site visit and induction is preferable. Expenses will need to be agreed for same</p>
REMUNERATION	<p>The professional status of the practitioner should be reflected in the payments they expect and receive from the host. A preparation time rate should be agreed before the project starts</p> <p>The exact budget should be made clear from the early planning stage of any project</p>
FACILITIES/ RESOURCES	The host should advise the practitioner of facilities and resources available to them for the benefit of the project (eg: photocopying, projector, storage, etc.)
STORAGE, MAINTAINANCE & REPAIR	<p>Agreements need to be in place regarding:</p> <ul style="list-style-type: none"> → Temporary and or permanent storage of work in progress, as well as documentation and end result → Responsibility for maintaining or repairing the work after completion must be agreed in advance of commencement of the project
CONSULTATION	Care should to be taken when a practitioner is asked to contribute ideas and knowledge for 'the better good'. Formalising and crediting this exchange is preferable
REVIEW & EVALUATION	<p>A clear plan for project review and evaluation needs to be put in place by the host</p> <p>Depending on the project, a variety of methods may be used</p> <p>The practitioner needs to be made aware of their responsibilities and this should be discussed/ agreed at the planning stage</p>

**SUPPORT,
TRAINING &
SUPERVISION**

All practitioners working within the context of public engagement should determine what support is available for their practice from the host. If extra support needs are identified, these should be negotiated via the project manager in the first instance

Appropriate training opportunities should be sourced and offered through the host where possible

The issue of supervision should be discussed with a supervision plan agreed at the start of a project

NETWORKS

The host should develop links with other relevant organisations and agencies involved in public engagement work and set up formal/informal networks for practitioners

Planning and preparation are essential to all public engagement projects. Good planning includes communication between all partners.

There are usually three stages to planning any public engagement project spanning methodology, ideas and logistics.

1. METHODOLOGY Partners firstly need to exchange information to help reveal each others position on:

- Methodology/approach/respective roles
- Aims for the project
- Examples of work done before

2. IDEAS Partners should then discuss:

- Interests and influences
- Topic and project themes
- Potential links and further alliances

3. LOGISTICS Followed by logistical details:

- Target participants
- Schedule and timetable
- Budget
- Site facilities (eg: storage, workspaces, display space and access)
- Materials and equipment considerations
- Health and safety particulars
- Institutional policies and procedures and insurance
- Documentation methods
- Review and evaluation methods and schedule
- Anticipated outcome and final report

REFLECTION

Depending on the project, time may be needed for reflection and negotiation by either party prior to either a project proposal or project agreement being drafted.

Ideally a written proposal compiled by the practitioner should be submitted to the host after initial research and planning. It is customary to enquire if a fee is available for compiling a proposal.

Checklist of what to include:

- **Work statement** – Describing the main discipline, inspiration and methodology
- **Brief project description** – Who, where, and when
- **Aims** – What do you hope to achieve in delivering the project?
- **Facilities and equipment** – Check for power, water, workspace, tables, chairs, tools and storage
- **Staff support** – Will you have assistance, supervision, documentation?
- **Preparation arrangements**
- **Structure** – This includes the number of sessions, length of time and work breaks
- **Insurance** – Check that insurance is covered by host or practitioner at the start
- **Documentation and review methods**
- **Permission plan**
- **Outcomes**
- **Ownership and maintenance plan**
- **Dissemination** – Of project after completion
- **Budget breakdown**
- **Evaluation plan**
- **Project agreement**

PROJECT AGREEMENT

A written project agreement is the end result of negotiations and the first stage in agreeing to commence work. It should include information from both parties and outline mutual expectations. It is a good practice tool which will aid successful relations between partners and must be signed by both parties. Depending on the project, a project agreement may be drafted after the first meeting, or following a submitted project proposal being accepted. It may be drafted by either the practitioner or the host but in usual circumstances it is done by the host.

This **Code of Practice** was researched, compiled and written by visual artist, **Marie Brett** in conjunction with the **Design & Crafts Council of Ireland**. Marie Brett has extensive experience in the field of collaborative and relational art practice. She holds an MA from Goldsmith's College, London University (fine art textiles). Following research, Marie Brett facilitated a consultation process with specialists and the DCCol consultation panel, to write a Code with the aim of developing best collaborative practice guidelines for public engagement in education contexts.

This Code of Practice will continue to be shaped and refined through practice, therefore evaluation and feedback will be an ongoing aspect of this process. The Code can be updated following continued examination and review of best practice guidelines.

Acknowledgements

An integral aspect of compiling the code was through a process of consultation. The Design & Crafts Council of Ireland would like to sincerely thank all those who offered their time and expertise to the research phase of the code's development.

Particularly those specialists in the field who contributed on an individual meetings basis:

Louise Allen Head of Innovation and Development Programmes, DCCol

Katherine Atkinson Create Project Support & Professional Development/The national development agency for collaborative arts in social and community contexts

Susan Brindley Head of Communications, DCCol

Pascale DeConinck Craftsperson/Child Psychologist/Teacher

Maeve Dineen Cork City Council Community Arts Co-ordinator

Paul Fields Director Kilkenny Education Centre

Deirdre Figueiredo Craftspace Director/UK crafts development organisation

Nuala McGrath HR & Corporate Services Manager, DCCol

Polly Minett National Co-ordinator of the DCCol CRAFTed programme

Julie Murphy HSE South Community Worker.

Sarah Tuck (*former*) Create Director/The national development agency for collaborative arts in social and community contexts

**The DCCol Consultation Panel who collectively met in Dublin,
Galway & Cork:**

Carmel Creaner	Emer Hughes	Melissa MacGillycuddy
Aisling Cook	Bernice Jones	Edelle Nolan
Nancy Falvey	Orla Kaminska	Michael Ray
Victoria Foutz	Lisa Kenney	Deirdre Rogers
Henri Hedou	Anne Kiely	John Tynan

Those who contributed by phone/email/questionnaire:

Róisín De Buitléar
Jenny Monks

The Design & Crafts Council of Ireland would like to thank and acknowledge the full time Education Centres in Ireland for their ongoing support and high level commitment to arts in education and collaborative craft engagements in public contexts.

There are two sections to this form:

Section I: Workshop Evaluation

Section II: Outcome Evaluation

Please take a moment to provide your feedback. Your responses are anonymous and will be used to improve future projects

ON A SCALE OF 1–4 WHERE 1 IS **STRONGLY DISAGREE** AND 4 IS **STRONGLY AGREE**, PLEASE CIRCLE THE MOST APPROPRIATE ANSWER

SECTION 1:
WORKSHOP
EVALUATION

The workshop **content** was:

- | | | | | |
|----------------------|---|---|---|---|
| → Enjoyable | 1 | 2 | 3 | 4 |
| → Relevant | 1 | 2 | 3 | 4 |
| → Easy to understand | 1 | 2 | 3 | 4 |

Comments:

Workshop **handouts**:

- | | | | | |
|-------------------------------------|---|---|---|---|
| → Supported the learning material | 1 | 2 | 3 | 4 |
| → Provided useful extra information | 1 | 2 | 3 | 4 |
| → Were clear and well-organized | 1 | 2 | 3 | 4 |

Comments:

Activities:

- | | | | | |
|---------------------------------------------------|---|---|---|---|
| → The activities were useful learning experiences | 1 | 2 | 3 | 4 |
|---------------------------------------------------|---|---|---|---|

Comments:

The **facilitator** was:

→ Knowledgeable	1	2	3	4
→ Well-prepared	1	2	3	4
→ Responsive to participants' questions	1	2	3	4

Comments:

What did you like best about this workshop?

What did you like least about this workshop?

How could this workshop be improved:

Content:

Hand-outs:

Activities:

Facilitators:

Other:

**SECTION 2:
OUTCOME
EVALUATION**

How would you rate your **knowledge, skills and confidence** before and after the workshop in the following areas (please circle the most appropriate response):

Knowledge of the processes used in the workshop:

- | | | | | |
|--------------------|------|------|------|-----------|
| → Before workshop: | Poor | Fair | Good | Excellent |
| → After workshop: | Poor | Fair | Good | Excellent |

Skills used throughout the workshop:

- | | | | | |
|--------------------|------|------|------|-----------|
| → Before workshop: | Poor | Fair | Good | Excellent |
| → After workshop: | Poor | Fair | Good | Excellent |

Confidence in your ability to work within this medium:

- | | | | | |
|--------------------|------|------|------|-----------|
| → Before workshop: | Poor | Fair | Good | Excellent |
| → After workshop: | Poor | Fair | Good | Excellent |

Date:

Signed:

THANK YOU!

Useful Addresses

Artists information Company

www.a-n.co.uk

Access Arts

www.accessart.org.uk

Arts and Disability Ireland

www.adiarts.ie

Design & Crafts Council of Ireland

www.dccoi.ie

Future Makers

www.futuremakers.ie

LearnCraftDesign

www.learncraftdesign.ie

Create

www.create-ireland.ie

Practice

www.practice.ie

Visual Artists Ireland

www.visualartists.ie

Voluntary Arts

www.voluntaryarts.org

www.dccoi.ie

Design & Crafts Council of Ireland
Castle Yard, Kilkenny, Ireland

T +353 (0)56 776 1804
F +353 (0)56 776 3754
E info@dccoi.ie

Design & Crafts Council of Ireland Limited.
Registered in Ireland.
Company Number: 56542.
Registered Address:
Castle Yard, Kilkenny, Ireland.

