

Sensory Arts jobs

Frequently Asked Questions

1. Q: How will the project work in practice?

We are hoping to recruit a team of artists and a producer who, between them, can deliver projects across 6 areas of Scotland with 3 target groups. There are various things to be defined through and by the process of recruitment – where the artists are based, who they each aim to work with, where and how. These factors will determine the shape of the project broadly. Each artist will then work in collaboration with at least one person from at least one of the target groups and be supported by at least one other artist – remotely or in person. Each project will be co-created with chosen target group. Our aim is that artists will not be working in isolation but collaboratively,

supporting each other, co-counselling, and co-facilitating the projects.

The projects could be any artform. As a company we have historically made performance projects but as long as the work creates a high quality, sensory creative experience for all included then that meets our goals.

2. Q: Can you tell me more about the geographical spread of the project? How will the artists work across regions?

Work might be delivered in person, online, through letterboxes or over the telephone. Depending on the nature of the projects and the target groups that the artists want to engage with, this might be a big group of people or an individual. It may include people from the target groups but also their friends, carers, siblings, or families too.

3. Q: Can you tell me about the nature of the collaboration between the artists?

A: We imagine that the team will work together collaboratively with each artist leading on one (or more) project and supporting the other artists in theirs.

4. Q: Is there any way the role would work as a job-share? I find collaborative working wonderful anyway, so would happily apply if it were possible to share it.

A: We'd welcome a job share application. I think there's 2 approaches to a job share: (1) You apply stating clearly the time you have available. (2) You find someone to job share with and apply together. We would consider either. Please just include this information near the top of your cover letter (Job Share Application. Availability X days, etc). Feel free to say if your availability

changes later on in the year too. That's all good to know.

5. Q: Is there any leeway in the start date? Could I start in January?

A: Yes, we can be flexible on the start date and time commitment so let us know in your application what you can and can't do and we'll factor that in when we read your application.

6. Q. Have you identified the groups/individuals that you are hoping to engage with this work?

A: We have not identified groups that the artists will work with. That really depends on who the selected artists want to work with and their specialisms. We'll be looking for the team of artists to work with a range of people between them – people in our 'target groups' as well as those people who live around them. We aim to work with those who've been most excluded

by mainstream activity but work can include families, friends, or carers too.

7. Q: It is a particular age group that you are looking to engage with, i.e. children/young people or adults, or both. Are you working with schools?

A: As you can imagine, when our target groups are Autistic people, people with PMLD and people living with Dementia - there may be a range of ages that we work with over the year or even within a project. We have not defined these. Ideally as a programme, we would have an intergenerational reach but we wouldn't want every project or every artist to have the same focus.

8. Q: Are you keen for the work to conclude in a tangible outcome or open to the work being a process?

A: We are open to a range of

outcomes. The work should be a process - we're not prescribing that there's a tangible outcome.

9. Q: I've been looking at both producer and artist roles, and I wanted to enquire if I was able to apply for both positions?

A: We are happy to accept applications from one candidate for both posts. Note the person specification does ask for different things for each of the roles, so to give yourself the best chance, you should consider that in your applications.

10. Q: You mentioned that the jobs can be PAYE or a Freelance equivalent? What do you mean by the Freelance equivalent?

A: This is a wee bit complicated but for an artist job for example, it is the total of the base salary (£14,000), plus the value of the Employer's National

Insurance (£712.08) plus the value of a 3% Employers' Pension contribution (£420) so, a total fee of £15,132.08 (this fee includes holiday pay).

For the Producer job, it is the total of the base salary (£22,400), plus the value of the Employer's National Insurance (£1,871.28) plus the value of a 3% Employers' Pension contribution (£672) so, a total fee of £24,943.28 (this fee includes holiday pay).

11. Q: Are you open to applications from emerging / early-career artists or producers, providing they meet the requirements?

Yes! We're hoping that we have a good mix of people with varying skills and experiences. We also have training budget available – which could be used for in person training, mentoring from or consultation with a

specialist in Scotland or abroad.

12. Q: Where did this programme idea originate?

The programme has been inspired by IAP's experience working with Ellie Griffiths and other artists who work with people typically excluded from mainstream arts work. In 2019, we worked with Ellie to produce "Sound Symphony" which was Ellie's first full made with and for Autistic young people. Through this project, an industry symposium that we supported and our conversations with audiences and artists we've developed this project to increase the amount of high quality, sensory work that is made in Scotland for audiences and participants who face multiple barriers to access.

The programme was also inspired and made possible by the Culture

Collective fund which supports 26 projects across Scotland, including this one to offer longer length contracts to artists and arts workers to co-create arts activity with communities. The fund stipulated that 50% of the budget went towards contracts for artists (btw – hooray! Why don't all the funds do this?)

13. Q: How involved do you perceive the producer to be with the individual projects?

A: The producer's role will involve administrative & logistical elements (practical booking of access support, spaces, scheduling, etc), an element of facilitating or co-facilitating project development with the artists (supporting check-ins and regular meetings), producing (working with the artists to identify what support is required), and agreeing and negotiating partnerships with

organisations (artistic, community, support orgs) to support the work. I imagine everyone at some stage may also be involved in a bit of audience development and outreach – engaging people on their own terms.

14. Q: How much knowledge of accessible and inclusive arts practices would you like the applicants to have?

A: This is one of the essential criteria in the person specification of the job pack so it's important to articulate how well you feel your experience, knowledge will help you meet that particular criteria.

You might do that through that by describing your experience of working with accessible and inclusive arts practices, your study or reading of accessible and inclusive practices, or your lived experiences of non-

accessible and inaccessible practices.

It's important to note that each application will be assessed on its ability to meet the essential and desirable criteria in the person specification, so go through each line one by one and try to articulate how your experience meets that criteria. Be explicit and use examples.

When we score the application we will 'mark' each application against those lines and give it a score of either 0 (we don't feel you've met the criteria), 1 (you have some experience or knowledge in this area), or 2 (you have articulated that you meet this criteria in your cover letter and it's clear you have good experience, knowledge or transferable skills that would prepare you for this element of the work). The highest scoring applications will be

invited for interview.

15. Q: Do I need to pitch an idea in my application?

No. We don't want any ideas from you. You don't need to present an idea or pitch a finished product. (Or provide a marketing plan). The artists will be co-creating work with groups of people so a fixed idea wouldn't necessarily be the most appropriate thing to offer.

What we're interested in hearing from you is what areas of exploration, of inquiry or shared interest you might be interested in exploring with a group or an individual (this project is not about engaging big numbers – we're looking for rich or deeper engagement). We're looking for artists who can work collaboratively, co-authoring work that connects with people who've been isolated by society.

16. Q: I'm not sure I have the experience that you are looking for.

A: Take a look at the person specification and see if you can meet those criteria. We're looking for a mix of enthusiasm and experience with our team. If you feel you can meet the essential person specification to a decent degree, I'd encourage you to apply. Send me an email if you've any specific questions.

17. Q: If you're already involved in another Culture Collective project, can you still apply?

A: Yes, there's nothing stopping you fitting this work around other commitments.