Art Works | Developing Practice in Participatory Settings

ArtWorks

Reflections on developing practice in participatory settings

Dr Susanne Burns | March 2015

Art Works | Developing Practice in Participatory Settings

Cover image: Participants in ArtWorks London *Multisensory Lab* run by Entelechy Arts. | Photo: Roswitha Chesher

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1

Introduction

The overall aim

ArtWorks: Developing Practice in Participatory Settings began in 2011 as a Paul Hamlyn Foundation Special Initiative with additional funding and support from the Arts and Humanities Research Council, Creativity, Culture and Education (supported by Arts Council England) and the Cultural Leadership Programme.

The overall aim of the ArtWorks initiative was to **support** the initial education, training and continuing professional development of artists working in participatory settings in order to **enhance** the quality of people's engagement in arts-led activity and the arts, and create a more professional and confident sector whose work is validated, valued and seen as important.

Our key objectives were:

To support partnership working
to develop, pilot and embed training and continuing professional development opportunities for artists working in participatory settings at all stages in their careers and to develop the necessary support infrastructure;

To develop a better understanding
of what constitutes quality in the work through sharing good practice across art forms and demonstrating positive outcomes for participants engaged in arts-led activity and the arts; and

To gather, document and disseminate
compelling evidence of positive impact as part of a wider strategy to achieve significant shifts, nationwide, through the facilitation of shared thinking across agencies and settings about workforce development issues for artists working in participatory settings.

The rapid growth in the demand for artists to work across different sectors – for example health, education, criminal justice, youth and community – has generated an economy for artists who wish to work in participatory and collaborative ways with people.

It is important to state that the 'practice' with which ArtWorks has engaged is called many different things – socially engaged arts practice, relational art, dialogical art, community art, collectivism, participatory arts and collaborative art to name a few. This reflects a recognition of the varied contexts and art forms, approaches and methods that are at play. The nuances, complexities and subtleties of the work are exciting. More and more artists are actively choosing to work in this way.

Artists who locate themselves within these practices engage with people, work collaboratively and connect with a variety of voices in the creation of work. They are passionate and committed to the work and, importantly, new approaches to collaboration can be seen as creating a new and emergent aesthetic.

The work with which ArtWorks was concerned is therefore at the forefront of practice and is important to the artists who make it happen, the participants with whom they collaborate and those who commission and fund the work.

However, our research prior to launching the initiative highlighted that opportunities for artists to develop their practice at all stages of their careers did not address either their needs or the needs of the employers and commissioners who engaged them.

Crucially, this affected the participants – we believed that better supported artists would lead to better quality experiences for participants.

ArtWorks set out to examine how artists could be supported to develop their skills, knowledge and understanding in more strategic ways. Over a four year period, the Paul Hamlyn Foundation ArtWorks team, working with five funded pathfinder programmes across the UK, has been conducting research, piloting new models and ways of working and sharing this learning across the initiative and with a wider community of interest through publications, events and online mechanisms.

We acknowledged that there was already excellent practice in existence and sought to build on good practice to enhance the existing development infrastructure rather than reinventing the wheel. We sought to widen the reach of our work and the debate, and to engage those with a stake in the practice in order to further it for the sector as a whole.

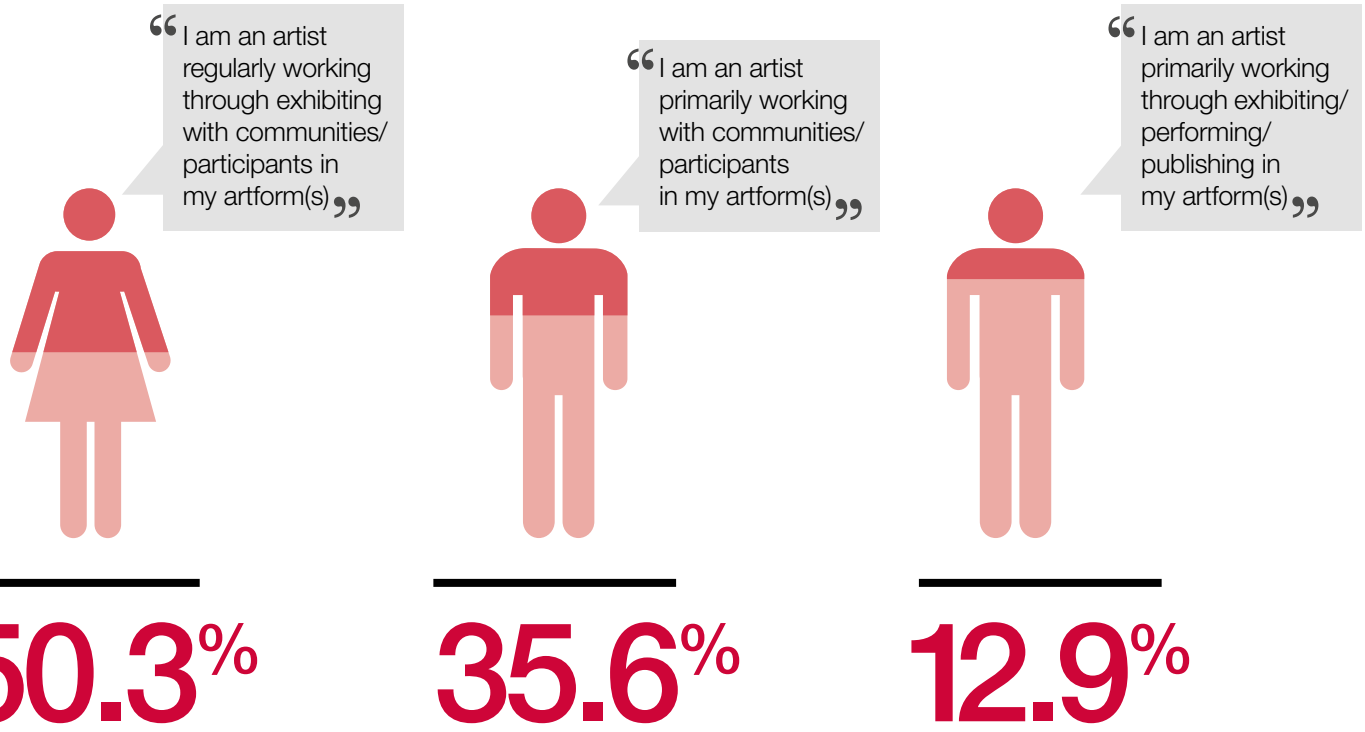
Relating our learning back to the sector, and drawing in the learning of others, creates potential to nurture a strong collective voice to match strong collective practice.

Who has a stake in the practice?

Artists, participants, funders, policy makers, employers, commissioners, further education colleges, higher education institutions and other training and development providers.

Type of artist

Which of the following statements fits best how you would describe yourself as an artist?



Base: 1083 Source: DHA

Hassan Panero (right) and members of the audience in National Theatre Wales production of *DeGabay* in Butetown, Cardiff. | Photo: Dan Green

Within the ArtWorks initiative, more than 100 partners, who share a passion for and a commitment to the value of participatory arts practice, have worked collectively to further the development, understanding and growth of the work for the benefit of all those involved.

We worked with artists, employers and commissioners, funders and policy makers as well as the training and development providers who support the future development of the workforce. It was an ambitious initiative, and the pathfinders reported almost 3500 attendances/ engagements with other stakeholders (DHA, 2015) through pathfinder activity across three years of activity.

We knew it was a complex programme of work. There have been many achievements and challenges, and much remains to be done to take this work forward. Partners remain 'significantly committed to pursuing the objectives of the initiative and are prepared to act as champions for models and propositions, as well as believing that further work is required' (DHA, 2015).

This report summarises the initiative and the learning that has emerged from it, and seeks to outline some key next steps. We believe these steps will enable us all to continue the conversations and effect the longer term changes needed to ensure that artists are able to be the best they can be and that participants get the best quality experiences.

It is supported by more than 80 publications that evidence the work of the individual pathfinder programmes as well as our collective work. All of these are available on our website and linked resources are highlighted throughout this report.

ArtWorks pathfinders engaged with:

643 ARTISTS **INVOLVED** IN DELIVERING ACTIVITY

2800 ARTISTS **TAKING PART** IN ACTIVITY

(DHA, 2015)

2

The ArtWorks programme

Designed as a change programme, ArtWorks set out to support the training and continuing professional development of artists working in participatory settings in order to enhance the quality of people's participation in the arts and create a more professional and confident sector whose work is valued and seen as important.

Carousel's community choir performing *Gold Run*, a Cultural Olympiad collaborative project between Carousel, Glyndebourne and Pallant House. | Photo: David Illman

Why it was needed

There is a **rich and thriving** tradition of delivering participatory arts in the UK, with artists working in an extraordinary range of settings. The work is changing rapidly and a new aesthetic is emerging.

It is an evolving, dynamic and organic set of practices which changes with both the artistic concerns and interests of the artist and the participant communities they engage with. Increasingly, artists are choosing to work in this way suggesting that, as a sector, we need to address the needs of artists in a more collective manner.

In this context, we felt that the artists involved in this evolving practice lacked the strategic support they needed to respond to the rapidly developing range of practices and opportunities that were opening up. We wanted to fill this gap with ArtWorks.

Our rationale for the initiative was a perception that there was a problem that we could solve by working collaboratively in a cross-sector way. From our original research, we had a strong and informed belief that artists who are supported to develop their own practice, and are given access to training and continuing professional development, would be in a much better position to provide high-quality experiences that engage people in arts-led activities and the arts. We found many variations in the provision and context, both across the UK and across art forms, and yet we also found great commonality and shared concerns.

We found that:

Artists delivering arts in participatory settings **lack the sustained opportunities** they want for continuing professional development (CPD).

There are **too few training opportunities** that prepare emerging artists for work in participatory settings.

The **lack of shared terminology** to describe the nature and intent of the work can cause misunderstandings between artists and other stakeholders.

The **poor image of arts in participatory settings** limits opportunities for artists.

Artists have **no clear routes** for developing their careers.

The **lack of strategic support networks** compounds feelings of professional isolation amongst many artists working in participatory settings.

These issues are not just problems for artists, they are major barriers to the development and evolution of the work of all stakeholders. We believe that by tackling these issues and giving artists better support to deliver arts in participatory settings, everyone – the commissioners, funders, employers, training and development providers and participants involved in arts in participatory settings – will benefit.

What we did

The programme we designed to address these problems was **ambitious** and **far reaching**, stretching across the UK.

WE REACHED **MORE THAN 2400** ARTISTS, FURTHER AND HIGHER EDUCATION PROVIDERS AND EMPLOYERS THROUGH **74 CONFERENCES AND EVENTS**

We **developed a knowledge base** in a wide range of areas including artists and their practice, training provision from major institutional providers, quality and the role of employers and commissioners.

We **disseminated research** through events and publications.

We **contributed to the literature** available on the practice through 83 publications including a mapping of existing further and higher education provision; a survey of just under 1000 artists; evaluation reports; ten working papers summarising learning from across the initiative; and eight briefings summarising our findings.

We **devised, piloted and embedded a range of different approaches to support artists** to develop their practice in participatory settings. This included new undergraduate and postgraduate provision as well as informal learning opportunities and approaches such as peer-led activity and mentoring.

We **encouraged learning and networking** through 74 conferences and events reaching more than 2000 artists, employers, further and higher education providers, and generated conversations and connections that have supported an emerging community of practice.

We **supported artists across art forms** and career stages – from 15–16 year olds considering their future to emerging, mid-career and established practitioners – to understand and address their needs.

We **funded new ways of supporting artist development**.

How we did it

We believe that **better partnership working** across public bodies, funding agencies, policy makers, further and higher education providers, employers, commissioners and artists will generate a more effective infrastructure of support in the future.

ArtWorks was designed to encourage and support better partnership working between all players in the 'system'.

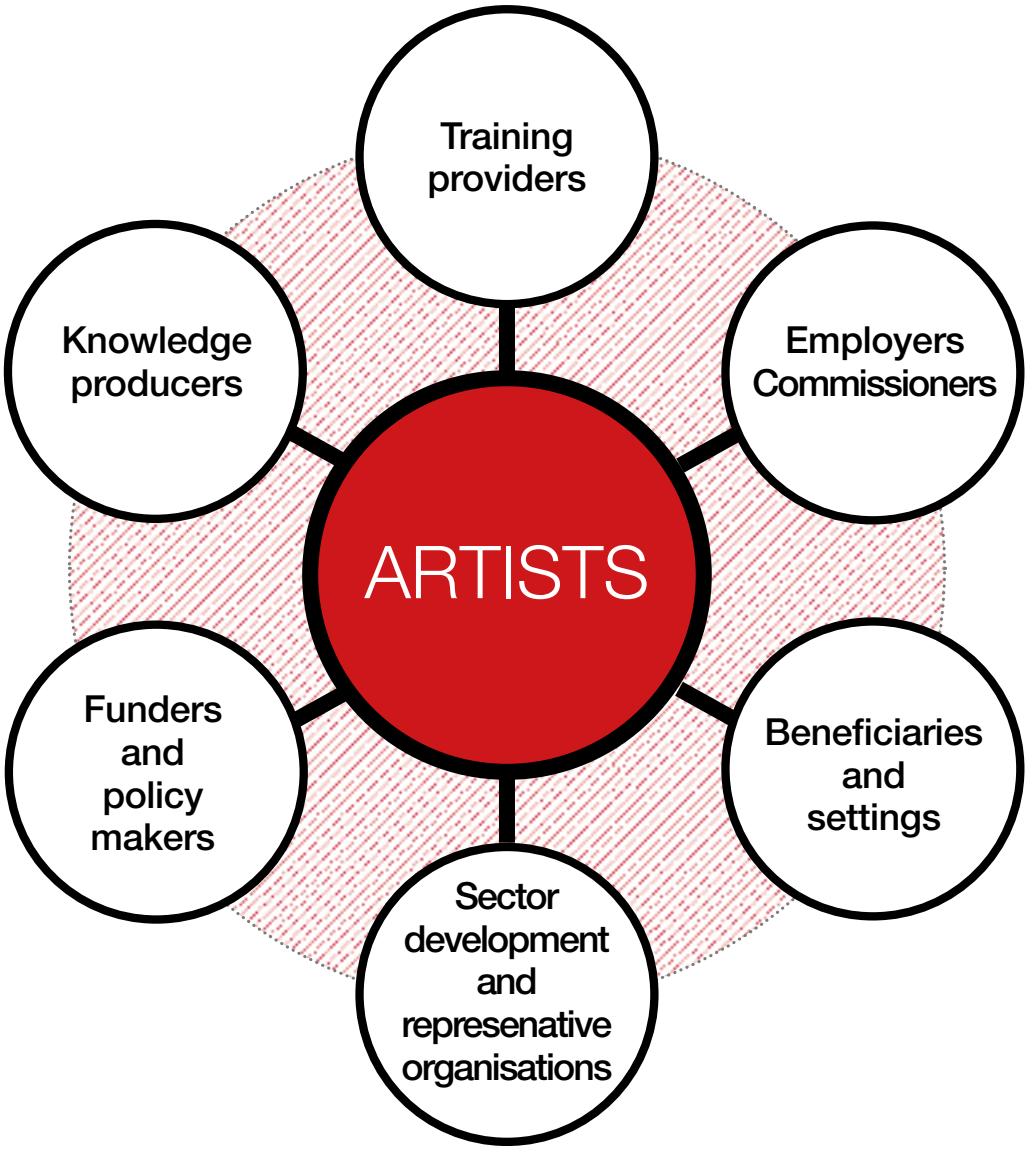
We are living through extraordinary times – significant and profound social, political, economic and cultural changes are occurring. The politics of 'austerity' and cuts in public sector spending, combined with the restructuring of health and welfare policy, are generating major changes within our public institutions. Our arts and cultural organisations, funders and our further and higher education providers are all affected and this, in turn, impacts on artists. We need each other more as times become tougher. Together, our institutions co-exist in an overall ecology of interconnected and networked relationships that create a complex mesh of interdependency. No one organisation exists within a vacuum and the health of the overall ecology is perhaps more important than that of individual organisations.

Strategic support for artists working in participatory settings requires collaboration through which we can build a strong collective voice for improving the practice. ArtWorks was initially conceived with a systemic approach in mind.

Our belief was that the collective power of complementary organisations is arguably more potent than that of any one individual organisation, bringing about things that individual constituents can't do alone.

Wings 3 – Time Flies, the third intergenerational collaboration between dancers from Oxford and Japan, directed by Cecilia Macfarlane with choreographer Manizia Kajiwara performed at People Dancing International event, Cardiff, 2014. | Photo: Rachel Cherry

The pathfinders have all worked as collaborative partnerships of arts employers, further and higher education providers and artists.



The five pathfinders funded were led in different ways, had different leadership models, differential scales, differential resources and funding and different starting points, with some being already more established as partnerships. This strategy was deliberate and revealed a great deal about partnership working and collaborative models.

(DHA, 2015)

We adopted an enquiry-based approach to the programme.

Through action research and lines of enquiry, we designed questions and carried out research that would explore our questions.

Through research and consultation, we identified needs and gaps and we then designed interventions that would address these.

We piloted ways of working, shared learning and then moved to embedding that learning in new provision.

> *"I think it is about holding one's nerve because it takes time for things to emerge [and] for the learning to be organised in the way that makes it visible… but we have got there quite steadily."*
>
> (PHF – STAFF/STEERING GROUP) (DHA, 2015)

The strengths of this approach were that time and space was given to thinking about difficult things, voices were heard and people engaged in finding solutions.

The challenges were that the work remained 'quiet and closed' in the early months and it took time for the activities of the pathfinders to become tangible and communicable. It also took time for the potential relationships between different pathfinder activities to become apparent.

Each pathfinder was encouraged to think broadly and developed different solutions. Given the complexity of the initiative it took time to convert all our research into meaningful action.

Resources 1:

BURNS, S. (2015) WORKING PAPER 10: PARTNERSHIP, COLLABORATION AND COMMUNITIES OF PRACTICE

DHA (2013) ARTWORKS EVALUATION INTERIM REPORT

DHA (2015) ARTWORKS EVALUATION FINAL REPORT

SCHWARZ, M. (2013) WORKING PAPER 2: ARTS PRACTICE IN PARTICIPATORY SETTINGS

TILLER, C. (2012) INTERNATIONAL NEXT PRACTICE REVIEW

This report seeks to **communicate our learning** and **widen the reach of our work**. It **encourages take-up and further development** of the models, solutions and propositions presented and **calls** on the sector to **build on our work** to create better support for artists.

3

What we have learned

The initiative developed learning and assets in three key areas:

a.

Training and development needs of artists

b.

Methods for promoting quality

c.

Creating the conditions for change

In this section of the report we summarise our learning, present examples of programmes of work and conceptual models, and reference resources and reports that are relevant to the learning.

a.

Training and development needs of artists

Participants in the ArtWorks London *Fellowship Lab* with Islington Community Theatre. | Photo: Camilla Greenwell

Providing relevant training and development opportunities at the right time, place and cost is fundamental to strengthening support for artists working in participatory settings at all stages of their careers.

Resources 2:

ARTWORKS NORTH EAST, (2013) ARTIST PROFILES

DHA (2014) ARTWORKS EVALUATION SURVEY OF ARTISTS

DHA (2015) ARTWORKS EVALUATION INTERVIEWS WITH ARTISTS

DHA (2014) ARTWORKS DEVELOPMENT AWARDS EVALUATION

ARTWORKS CASE STUDY (2015) B ARTS AND STAFFORDSHIRE UNIVERSITY

ARTWORKS CASE STUDY (2015) CREATIVE RETREAT

ARTWORK CASE STUDY (2015) UNIVERSITY OF HULL – ASSOCIATE ARTISTS

BURNS, S. (2014) 'WHAT DO YOU NEED?' LEARNING APPROACHES FOR ARTISTS WORKING IN PARTICIPATORY SETTINGS

BURNS, S. & COX, T. (2014) REPRISING THE CONVERSATION: SUPPORTING ARTISTS TO WORK IN PARTICIPATORY SETTINGS

TAYLOR, B. (2013) WORKING PAPER 4: ARTIST CONSULTATIONS

Our research highlights the kind of approaches that do and don't work for artists. It also identifies major gaps in provision and the lack of clear career paths for artists.

It shows too that artists are highly motivated when it comes to learning the skills they need for the job in hand, but that further education colleges and higher education institutions are operating in a difficult financial landscape, with their decision to offer training in the first place influenced by many factors.

The need for a more coherent offer

Artists need training and development opportunities at all stages of their careers, whether as a young person considering career options, an emerging artist or a highly experienced practitioner.

Artists taking part in *Creative Retreat*, a three day intensive retreat for artists working in participatory settings run by Royal Scottish National Orchestra, Tate Liverpool and Chrissie Tiller. | Photo: Laurence Payot

Within the ArtWorks programme, we sought to address needs across all career stages. There is a need for a lifelong learning continuum that encompasses formal and informal provision as well as self-led or taught provision – this includes initial training opportunities in further education colleges and higher education institutions as well as continuing professional development opportunities.

Case study

ArtWorks London developed the concept of the 'Golden Thread' to respond to gaps in training and development.

Sean Gregory, Barbican Guildhall

The Golden Thread represents a lifelong learning continuum for participatory artists at all stages of their careers, offering taught/led continuing professional development (CPD) opportunities and training, as well as experimental, explorative and self-led laboratory (lab) environments. It captures both formal and informal opportunities, relating to the shifting needs of the sector, as well as the individual needs of the artists.

The term 'Golden Thread' is used to describe a clear route of progression for artists at all stages of their careers. This concept was developed by Creative Learning at the Barbican and Guildhall School of Music & Drama as part of their original ArtWorks tender. At the core of this concept are these key elements:

THE ARTIST'S SKILLS

THE PORTFOLIO ROLES

THE REFLECTIVE PRACTICE

Essentially the Golden Thread provides a continuum through a range of opportunities that support the concept of 'lifelong learning'. The intention is to respond to the need for a clear learning and professional development path for artists working in collaborative, participatory and socially engaged settings.

(Gregory, 2015)

Participants in English National Ballet's *Dance for Parkinson's* programme, which delivers dance workshops for people with Parkinson's disease. | Photo: Tommy Ga-Ken Wan

We have identified the need for a more coherent training and development offer to participatory artists. A better skilled, more knowledgeable and experienced workforce will lead to better experiences for participants. Our research also highlighted inconsistent opportunities and teaching methodologies for participatory artists in further and higher education, and gaps in continuing professional development provision for more established artists.

RECOMMENDATION 1

Employers and training providers (including further education colleges and higher education institutions) should work together to provide development routes for artists at all stages of their careers. These should support a lifelong learning continuum encompassing formal, informal, self-led and taught provision.

Development opportunities

We know that the diverse range of routes into participatory practice, the range of different contexts within which artists work and the professional isolation they often feel, combine to create a strong motivation and passion for development opportunities.

A survey conducted for ArtWorks by DHA in early 2014 sampled 1083 artists.

78% OF RESPONDENTS REGULARLY **DEDICATE TIME** TO DEVELOPING THEIR PRACTICE

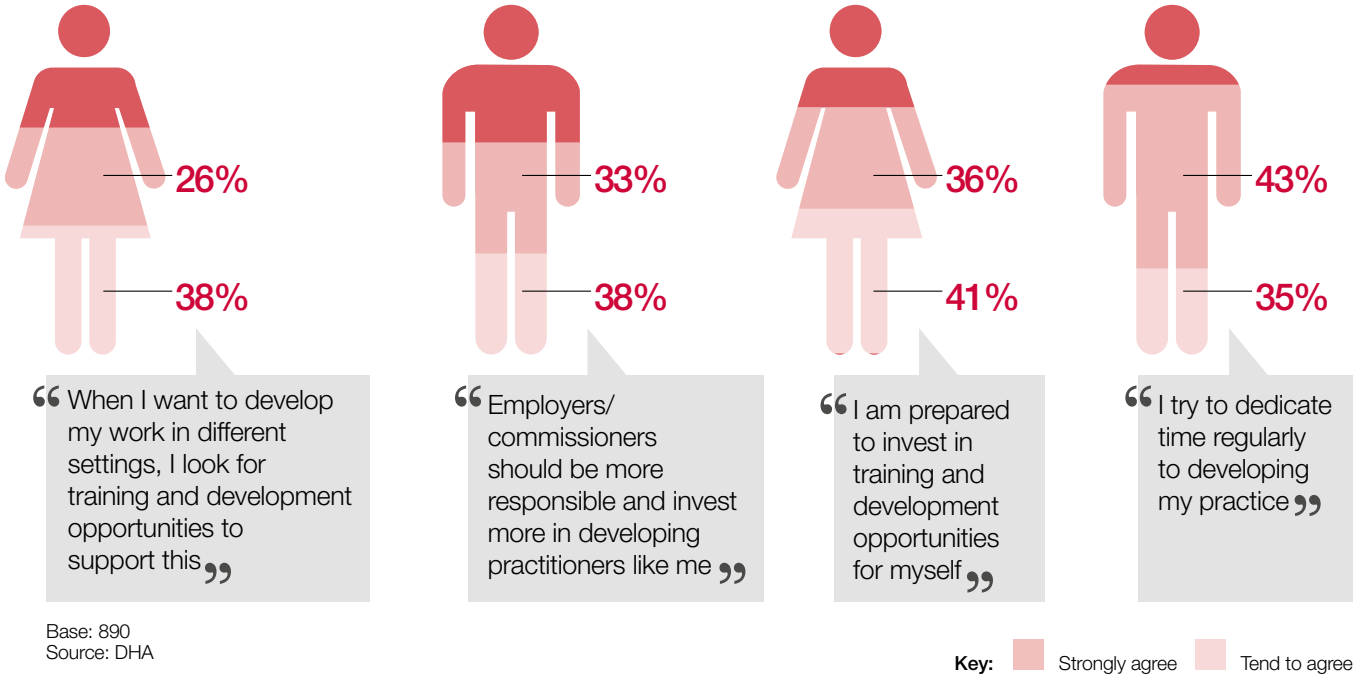
77% ARE PREPARED TO **INVEST** IN THEIR **TRAINING AND DEVELOPMENT**

Base: 890 Source: DHA

> *"Artists are interested in and do organise their career development both individually and in some cases through collective and shared structures."*
>
> (COX, 2014)

Approaches to professional development

Thinking about your experience of developing your practice in community, participatory or socially engaged settings and the support which is available to do that, to what extent do you agree or disagree with each of the following statements?



Base: 890
Source: DHA

These developmental opportunities may be formal or informal, self-led or taught – or a combination of these approaches. The survey also showed that a larger proportion of artists have undertaken informal training and development than formal training and development.

About half of all respondents have undertaken non-accredited short courses and a similar proportion have engaged with formal peer networks or with shadowing a peer.

However, there are barriers to this, with 66% of artists citing cost and 59% time cost of not undertaking paid work.

There is a significant challenge for freelance artists and those who employ and commission them: who pays for their training and development?

Barriers to engaging with development opportunities

Thinking about things which might prevent you from further developing your practice in community, participatory or socially engaged settings, please select the most significant barriers which you have encountered.

66% THE **FINANCIAL COST** OF PAYING FOR COURSE/ DEVELOPMENT OPPORTUNITIES

59% THE **TIME COST** OF NOT UNDERTAKING PAID WORK IN ORDER TO TAKE UP COURSES/ DEVELOPMENT OPPORTUNITIES

Base: 890 Source: DHA

RECOMMENDATION 2

Funders should encourage and support the inclusion of paid continuing professional development in projects they support. Opportunities for continuing professional development for artists should be included in all project planning and design.

RECOMMENDATION 3

Employers and commissioners should share responsibility for providing continuing professional development and training opportunities for artists, including freelancers, working in participatory settings.

Learning approaches

We found that artists want learning and development environments that are congruent with those in which they work. There is a need for the processes of initial training and continuing professional development to match the work's own practices.

The importance of dialogue and structured conversations was highlighted by Camlin (2012) in evaluating the ArtWorks North East Peer Artists Learning Project:

> *"Many artists working in the field reported high levels of professional isolation, and recognised and welcomed the value of training which helped them to contextualise their own practice within a broader community. Important learning was therefore derived not just from the outcomes and insights arising from the various structured reflective dialogues which occurred, but also from the process of those various dialogues."*
>
> (CAMLIN, 2012)

> *"Initial training and continuing professional development in arts in participatory settings must, in their processes, be congruent with arts in participatory settings principles and practices."*
>
> (KAY, 2012)

Resources 3:

BURNS, S. (2014) 'WHAT DO YOU NEED?' LEARNING APPROACHES FOR ARTISTS WORKING IN PARTICIPATORY SETTINGS

CAMLIN, D. (2012) PEER ARTIST LEARNING PROJECT REPORT, ARTWORKS NORTH EAST

DEAN, F. (2014) REVISITING LEARNING FROM ARTWORKS SCOTLAND PEER TO PEER NETWORKS

KAY, S. (2012) WORKING PAPER 1: LEARNING FROM THE RESEARCH

LOWE, T. (2014) CRITICAL CONVERSATIONS, ARTWORKS NORTH EAST

TAYLOR, B. (2013) WORKING PAPER 3: ARTISTS TESTING PROFESSIONAL DEVELOPMENT METHODOLOGIES

Through our extensive consultation, we found that artists valued professional development opportunities that:

– were dialogical and reflective;

– situated in the practice;

– involved artists across art forms and career stages; and

– gave artists the ability to cascade learning

(Burns, 2014)

Many programmes were developed across the pathfinders that addressed these needs including:

– Open Labs (London)

– Fellowships (London)

– Peer Learning Project (North East)

– Action Research Learning Groups (Cymru)

– Connecting Conversations (London)

– Critical Conversations (North East)

– Peer to Peer Artists Networks (Scotland)

In addition, tools were developed and calibrated to support mentoring and placements.

Burns (2014) highlights the importance of training and development opportunities reflecting the needs and preferences of artists:

> *"Artists appreciate opportunities to work collaboratively and to reflect with a range of other artists. They want to have time and space for critical and reflective thinking, which enhances the understanding of context and quality; develops confidence; generates a better articulation of nuanced practices; and perhaps most importantly, strengthens validation of their work."*
>
> **(BURNS, 2014)**

RECOMMENDATION 4

All parties providing training and development opportunities (employers and commissioners, as well as further education colleges and higher education institutions) should tailor provision to suit the way artists prefer to learn. The learning approaches we have developed through ArtWorks can be adopted more widely across the sector.

Initial training, pathways and careers

The DHA artists survey commissioned by ArtWorks (DHA, 2014) shows that a substantial proportion of them have ended up leading portfolio careers, with a large part of their income coming from work in participatory settings.

Resources 4:

CONSILIUM (2012) MAPPING THE TERRAIN: HIGHER EDUCATION AND FURTHER EDUCATION: SUPPORTING ARTISTS TO WORK IN PARTICIPATORY SETTINGS

CONSILIUM (2012) SKILLSET RESEARCH AND GAP ANALYSIS FOR ARTISTS WORKING IN PARTICIPATORY SETTINGS, ARTWORKS SCOTLAND

PHASE ONE
PHASE TWO

DHA (2014) ARTWORKS EVALUATION SURVEY OF ARTISTS

DHA (2015) ARTWORKS EVALUATION INTERVIEWS WITH ARTISTS

HILLS, J. (2015) ARTISTS PATHWAYS AND STUDENT CAREERS

LOWE, T. (2011) AUDIT OF PRACTICE, ARTWORKS NORTH EAST

SCHWARZ, M. (2013) WORKING PAPER 5: TRAINING AND DEVELOPMENT PROVIDERS AND OPPORTUNITIES

SELLERS, E. (2012) PARTICIPATORY ARTS TRAINING AUDIT, ARTWORKS CYMRU

SMETHURST, A. (2013) HIGHER EDUCATION INSTITUTIONS IN LONDON AND ARTISTS WORKING IN PARTICIPATORY SETTINGS, ARTWORKS LONDON

Many artists working in the field have not had any training in their university course and had found their way into participatory practice afterwards.

Initial mapping of provision carried out for ArtWorks highlighted that there are too few dedicated courses or courses that contain modules that prepare artists for work in participatory settings (Consilium, 2012).

The content of courses provided varies greatly, with some promoting specific skills and others focusing on generic skills or helping students understand different contexts. In many cases the provision was not assessed and therefore seen as an optional add on (Sellers, 2012; Consilium, 2012).

It also leaves artists at more established stages of their careers – or even those who have not come through the formal further or higher education routes – without opportunities for continuing professional development. There is a clear role – and importantly, evidence of a market – for the further and higher education sectors to develop this provision.

> *"More universities need to grasp the opportunity to meet the demand for courses that reflect the realities of working life for artists, instead of preparing them only for a stereotypical career that will remain beyond the grasp of most."*
>
> (HILLS, 2015 in TIMES HIGHER EDUCATION)

Artists have a strong vocational drive to work in participatory settings but lack clear training routes to pursue a career in the practice. In many cases, poor careers advice is making it even harder for higher education institutions to attract the students they need to justify the cost of running courses in the first place.

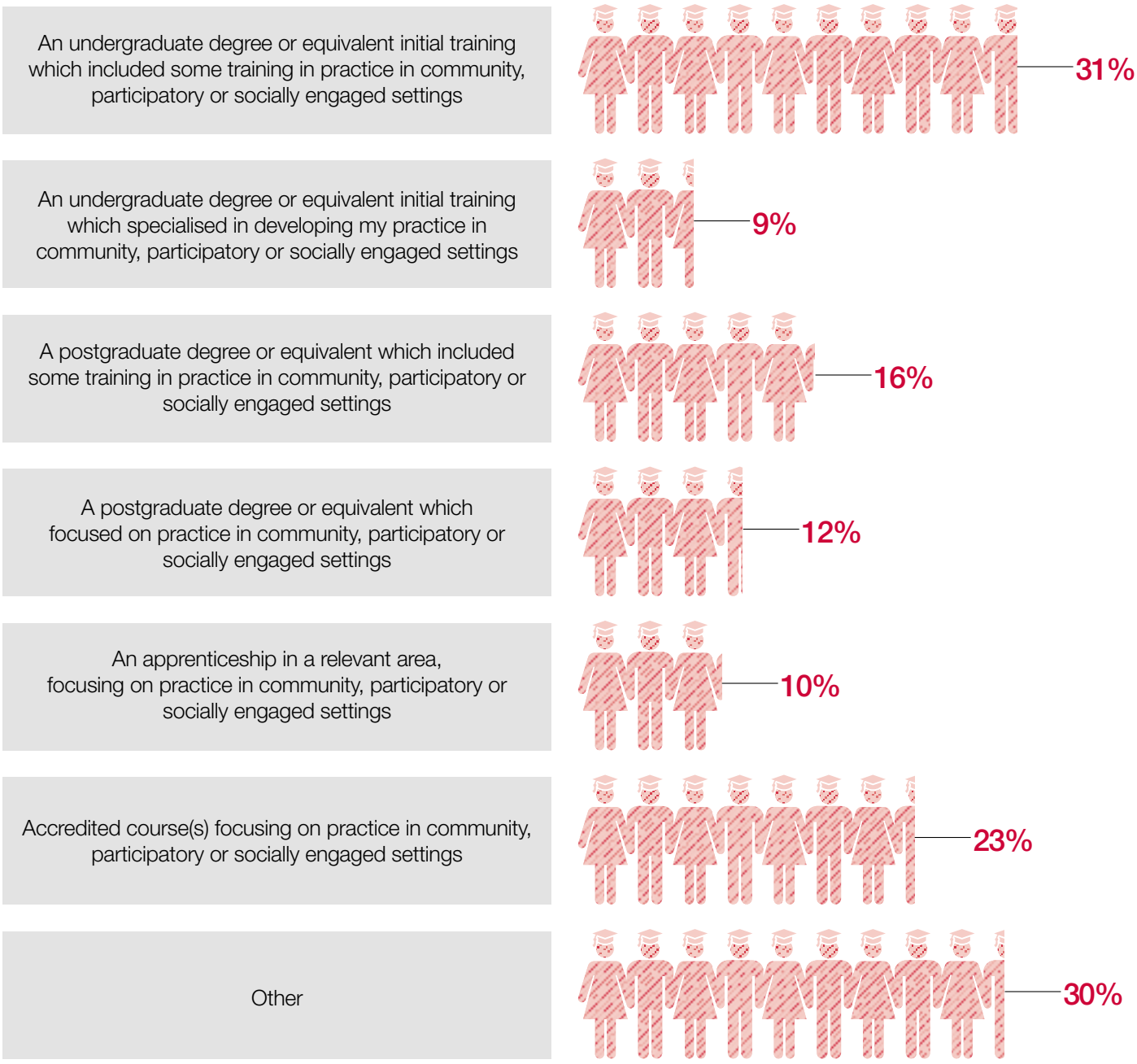
There are ongoing concerns about the lack of knowledge and understanding of participatory arts practice and the recognition that it can provide a career or be included in a portfolio career. Careers advice is inconsistent, as is any provision within further and higher education. Graduates and other artists still struggle to find long term networks or a coherent continuing professional development offer.

From a 17-year-old seeking a suitable arts based course with employment prospects to an artist realising that they need some training or opportunities for structured reflection, these issues are to do with the status of the work; the funding and provision of relevant and appropriate education and training; and the communication of both initial and ongoing developmental and networking opportunities. Students and artists will choose their own quite different pathways – as long as these pathways are available and clearly signposted.

The answer lies in whether careers, educational and arts organisations can work together on a coherent, affordable and well publicised offer, so that students realise the significance of the work to their future employment prospects and seek relevant courses, and that artists working in the field can advance their skills through reflection and training.

Formal training and development

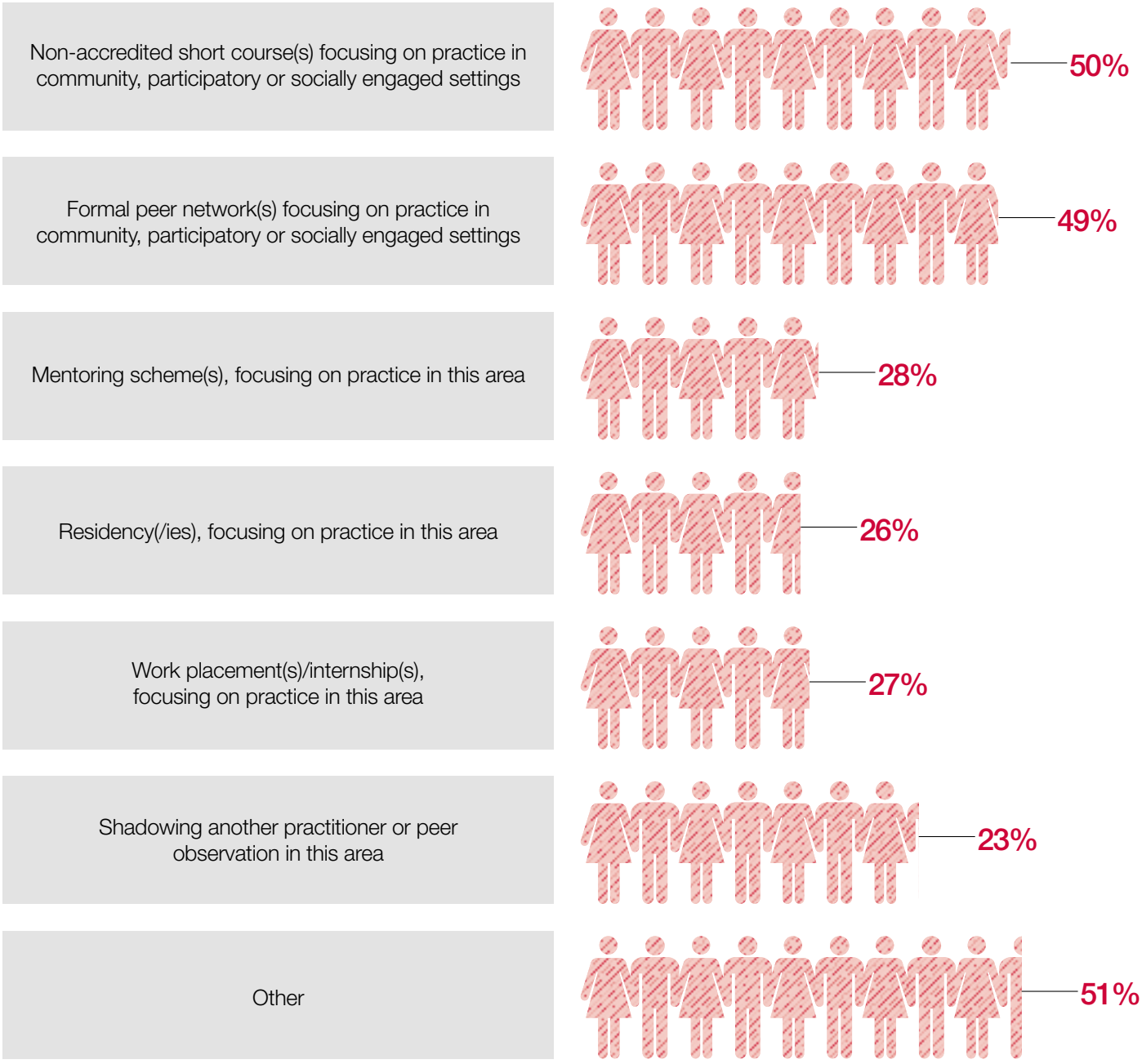
Thinking about the formal training and development which has supported your practice in community, participatory or socially engaged settings, please tell us which elements of training or development you have undertaken.



Base: 890
Source: DHA

Informal training and development

Thinking about the informal training and development which has supported your practice in community, participatory or socially engaged settings, please tell us about the elements of training or development which you have undertaken.



Base: 890
Source: DHA

Case study

Quality Assurance Agency for Higher Education's subject benchmark statements.

Judith Hills,
University of Sunderland

One of the main influences on curriculum content in higher education is the subject specific benchmark statements regularly reviewed and published by the Quality Assurance Agency for Higher Education (QAA). These underpin undergraduate and postgraduate degree courses. When courses are designed or reviewed, course leaders are asked to use and refer to the benchmark statements for their subject although not in a totally prescriptive way.

Each set of benchmark statements is itself regularly reviewed with panels set up to request comment and suggestions from the sector. For the review of Dance, Drama and Performing Arts in 2014, the consortium of ArtWorks pathfinders sent in their suggestions for changes, both to the narrative section of the document and the statement. They felt that a suitable narrative to highlight the importance of including participatory arts in the curriculum would be:

'Graduates from degrees in Dance, Drama and Performing Arts may wish to take up employment opportunities where they apply their subject specific skills in a range of participatory settings, for example, community; youth work; health; criminal justice; and education. This kind of work involves the development of contextual understanding and a set of transferable skills all of which will be relevant to any form of employment.'

They also suggested that the benchmark statements themselves might include developing the skills to 'plan, execute and evaluate a project, which applies aspects of subject expertise in one or more participatory settings' and the 'development of understanding the history and contexts for work in participatory settings'.

The revised benchmark statement for Dance, Drama and Performing Arts was published for consultation at the end of January 2015 and reflects the importance of participatory arts and applied practices. The draft is available here: http://www.qaa.ac.uk/en/Publications/Documents/SBS-consultation-dance-drama-performance.pdf.

It will be interesting to explore responses to any changes and measure impact on curriculum design. A similar exercise will be applied to the review of the benchmark statements for Art and Design in 2015.

(Hills, 2015)

The ArtWorks project has already done much to address problems with initial training and careers advice.

We **organised conferences and events**, including a major national conference, Changing the Conversation in 2013.

We **funded development projects** that led to new ways of working and new courses. Within the pathfinder programmes, new courses have been developed and accredited at undergraduate and postgraduate levels – a new BA has been developed at Guildhall; a suite of Masters level modules were developed at the University of Sunderland; undergraduate modules and a distance learning course were developed in Scotland. All new provision is now embedded and reflects the learning approaches we now know work for artists.

We **developed and published careers advice material**.

We **informed and influenced the review of benchmark statements**.

RECOMMENDATION 5

Everyone should respond to the Quality Assurance Agency for Higher Education's regular consultations on relevant subject benchmark statements to ensure the inclusion of participatory arts. This will encourage the inclusion of participatory arts within higher education course design.

RECOMMENDATION 6

Further and higher education providers can ensure that initial training courses support and prepare artists for working life in participatory settings.

Providing opportunities: the importance of collaboration

A great deal has been learned about the critical importance and potency of collaborative working between further and higher education providers, employers and artists in generating learning and development opportunities.

It is clear that enhanced provision for artists' learning and development will depend on the various parts of the system working more collaboratively to resource, design and deliver solutions.

Resources 5:

DHA (2014) PAUL HAMLYN FOUNDATION ARTWORKS DEVELOPMENT AWARDS EVALUATION

ARTWORK CASE STUDY (2015) UNIVERSITY OF HULL – ASSOCIATE ARTISTS

ARTWORK CASE STUDY (2015) ADDRESSING THE DYNAMIC

BURNS, S. (2015) WORKING PAPER 10: PARTNERSHIPS, COLLABORATION AND COMMUNITIES OF PRACTICE

BURNS, S. & COX, T. (2014) REPRISING THE CONVERSATION: SUPPORTING ARTISTS TO WORK IN PARTICIPATORY SETTINGS

MITCHELL, C. ET AL. (2012) ACADEMICS' PERCEPTIONS OF ARTS WORK IN PARTICIPATORY SETTINGS, ARTWORKS NORTH EAST

Participants in Sage Gateshead's *Silver Programme*, which provides a variety of daytime musical activities for people over the age of 50. | Photo: Mark Savage

Cox (2014) evaluated a series of development projects supported by ArtWorks.

These projects highlighted:

- The value of bringing together practice and experiences from different art form disciplines and that practitioners working in this area are likely to share sufficient common ground beyond disciplines to enable valuable affinities to emerge;
- The way in which bringing together a group of peers can help to validate the status of practitioners and build a sense that the particular skills and experiences of those practitioners are recognised and valued;
- That focused activity (such as a retreat, series of workshops or facilitated enquiry days) can help to build a network of peers who indicate a desire to engage beyond that activity in the future: which, in turn, suggests significant appetite for activities which can help to validate and develop a community or communities of practice in this area; and
- Significant appetite amongst practitioners for further professional development opportunities, and interest in activity which spans from complex conceptual enquiry about the motivation for the work and position of the artist and participant through to practical skills areas such as funding.

Collaboration is also important in developing opportunities – we know that, although some artists are willing to pay in full for continuing professional development, they find it hard to do so. Individual economic constraints mean employer-led schemes and those that focus on learning on the job are proving to be most sustainable. However, artists are worried that appropriate opportunities for 'learning by doing' and sharing information will dwindle as funding cuts hit arts organisations and networks that promote the most effective opportunities.

RECOMMENDATION 7

Everyone should play a part by collaborating with other players in the system to resource, design and deliver appropriate career development opportunities. This is a shared responsibility across the sector.

b.

Methods for promoting quality

Final performance of *To Live, To Love, To Be* at Sherman Cymru, part of ArtWorks Cymru's Learning Group project. | Photo: Kirsten Mcternan

Questions of quality – what it is and how to articulate and promote it – have been key areas of enquiry for the pathfinders. Collectively, as well as individually, the ArtWorks pathfinder partners have explored notions of quality using different 'lenses' or perspectives including that of the participant.

Participants in the ArtWorks London *Fellowship Lab* with Islington Community Theatre. | Photo: Camilla Greenwell

A shared sense of what constitutes quality

Our work highlighted the problems caused by the lack of a shared sense of what constitutes quality across arts in participatory settings and the consequences this has for all those supporting the practice.

It casts light on the misunderstandings that can arise between different parties working together on the same project and the challenges this lack of shared understanding poses for measuring the success of the work in which everyone has invested.

> *"It must harm the perception of the work if we're not able to articulate what separates the good from the bad. In very practical terms, we know from research that situations arise where the lack of a framework causes misunderstandings between different stakeholders involved in the same project."*
>
> (LOWE, 2011)

Above all, our research shows how this lack of a shared sense of what constitutes quality contributes to the widespread 'second class' image of arts in participatory settings. It is a barrier to the benefits that we would all achieve by lifting the practice to new levels of confidence, recognition and ambition.

> *"Continuous quality improvement (CQI) is a proactive, cyclical system of planning, doing, reviewing and improving – or enhancing – what is delivered and how it is delivered."*
>
> (SCHWARZ, 2013)

However, we have struggled with how to address these problems. As DHA highlighted in their final evaluation of ArtWorks, 'an ongoing challenge with quality has been the question of whether there needs to be a coherent 'answer' to this problem. Pathfinders have not always found it easy to determine where the question of quality sits: should they solve it, or are discussions of quality about informing models for improved support.'

There are a plethora of existing approaches, tools and frameworks that support artists in self-improvement and reflection. Commissioners and funders also have access to methodologies that help assess what works best and what is most valued.

There is no one approach to quality as it will always be approached through the different 'lenses' of different players. What is possible is a shared commitment to contributing to the creation of the conditions that make quality experiences for participants possible through project planning, delivery and evaluation. This must include every person involved in developing and executing the programme of work – the artist, the project manager and the employer/commissioner. This shared approach can also be underpinned by a commitment to continuous quality improvement (CQI).

ArtWorks did not set out to find one answer or to invent new tools or advocate a single approach. Instead we set out to generate an awareness of what exists, using it to ensure greater shared understanding and promoting a 'quality approach to quality'.

Resources 6:

BLANCHE, R. (2014) ARTWORKS INSIGHTS FOR EMPLOYERS, COMMISSIONERS AND FUNDERS IN FACILITATING QUALITY IMPACTS THROUGH PARTICIPATORY ARTS

LOWE, T. (2014) CRITICAL CONVERSATIONS, ARTWORKS NORTH EAST

SCHWARZ, M. (2013) WORKING PAPER 8: QUALITY – BECAUSE WE ALL WANT TO DO IT BETTER

As Schwarz stated in 2013, our learning up to that point simply confirmed the learning from elsewhere:

There is a general consensus on the factors that ensure quality experiences;

Attention to all stages of work in participatory settings is critical to achieving a holistic approach to quality;

The achievement of quality depends on planning, shared responsibility between artists and commissioners, and a focus on content, context, process and product that includes participants' perspectives.

What was clear from this work was that quality needs to be seen as a process open to constant improvement and that several principles could be extrapolated from the learning:

Embedded – awareness of, and attention to, quality… it doesn't 'just happen'

Dynamic – a focus on continuous quality improvement, not just quality assessment and assurance

Confidence – taking the lead as a sector, in congruence with our practice

RECOMMENDATION 8

Everyone involved in a participatory arts project should consider quality:

- **for every stage of planning, delivery and evaluation**
- **in every aspect of the work, including processes, outputs, outcomes etc.**
- **across all personnel**

Good planning must be based on a shared understanding of what quality means within the particular context of a project.

RECOMMENDATION 9

Artists and arts organisations delivering work in participatory setting should strive for continuous quality improvement through regular review, reflection and revision.

Conditions for quality

It is clear from our work that quality is a shared responsibility for all stakeholders, including funders.

As Parr (2014) states:

> *"Quality experiences for participants will result when the optimum conditions necessary to generate them exist and which come as a result of partnership, communication and dialogue between artists, employers and commissioners as well as funder."*

Blanche's research for Creative Scotland outlines the conditions for quality but most importantly, urges us all to take shared responsibility for creating it and presents a holistic framework.

This research sought to capture and crystallise concepts of quality in the participatory arts, pulling together evolving perspectives on quality that, combined, embody a paradigm shift in thinking on the issue. Drawing on a number of sources, including several ArtWorks studies, the analysis highlights a significant new way of approaching the question of how we can get optimum quality artist interventions in participatory settings.

> *"A key finding was that quality cannot be attributed solely to the artist and the activity undertaken: in fact quality outcomes stem from a broader process in which a range of decision-makers – stakeholders – influence the key conditions necessary to achieve quality. These stakeholders include employers, commissioners and funders, and to some extent participants themselves."*
>
> (BLANCHE, 2014)

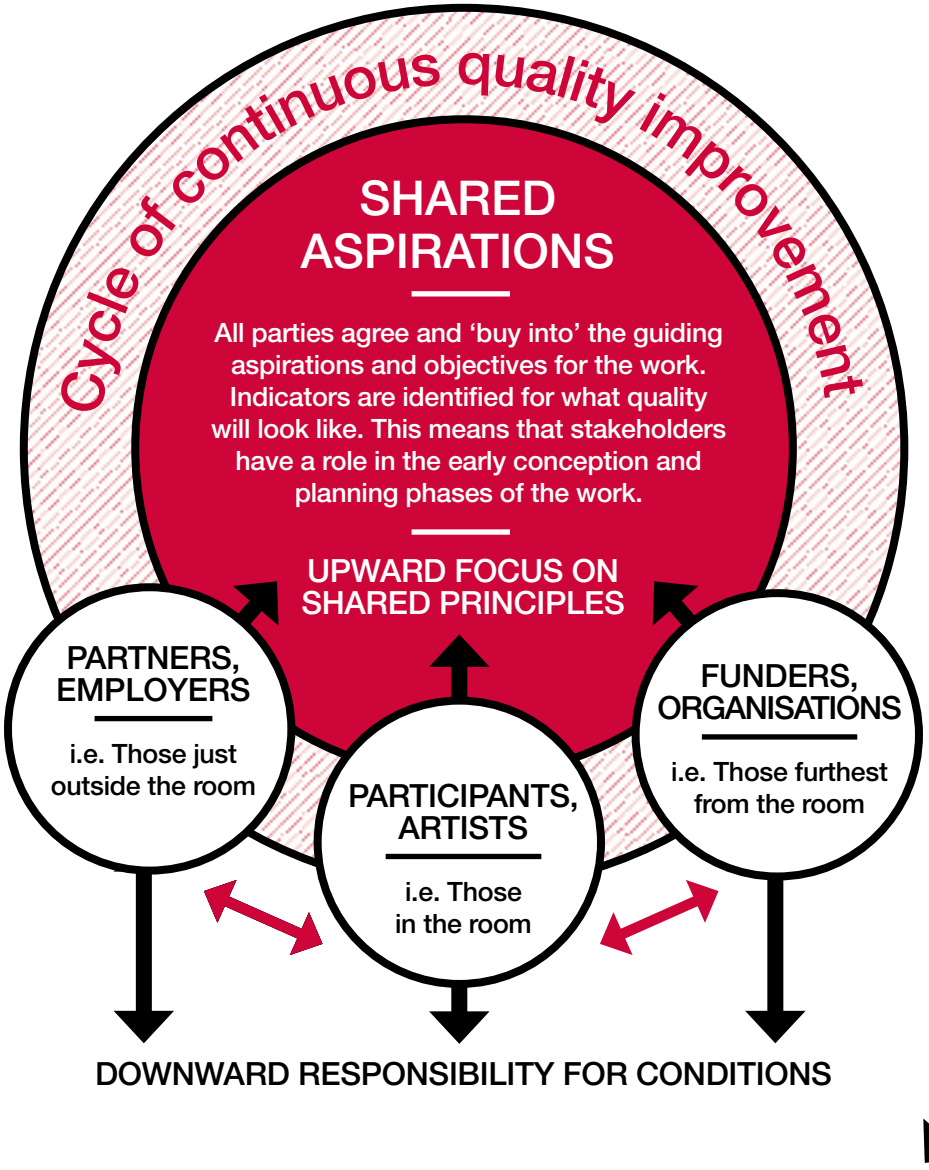
Resources 7:

BLANCHE, R. (2014) ARTWORKS INSIGHTS FOR EMPLOYERS, COMMISSIONERS AND FUNDERS IN FACILITATING QUALITY IMPACTS THROUGH PARTICIPATORY ARTS

DEAN, F. (2013) RESEARCH SUMMARY: QUALITY PERSPECTIVES ARTISTS AND PARTNERS: RESEARCH BACKGROUND AND KEY OBSERVATIONS, ARTWORKS SCOTLAND

JOHNSTONE, P. ET AL. (2013) NAVIGATING ART IN PARTICIPATORY SETTINGS – ISSUES FOR ARTISTS AND EMPLOYERS, ARTWORKS NAVIGATOR

Measures needed to foster quality participatory work



To continually raise the bar for quality, together we ask: what key outcomes did we achieve? How well did we meet stakeholder needs?

Decision makers share responsibilty for outcomes, reflection and improvement

Communication between parties ensures that varying expectations from each perspective are understood and rationalised

Quality conditions are acknowledged and fulfilled

Recognise and build in conditions for quality

i.e.

- Resources
- Time for planning, building relationships and implementing project
- Design around participants' needs and support
- Realistic aims
- Realistic expectations
- Understanding of artist and partner roles
- Buy-in and trust by all parties
- Democratic decision-making (artist-partner-participant)
- Opportunities to reflect, adapt, evaluate

(BLANCHE, 2014, CITING SEIDEL S. ET AL.)

Case study

Artworks Scotland's research on quality

Creative Scotland

ArtWorks Scotland had a strong focus on quality and its early research sought to identify factors for quality from both an artist's and an employer's perspective (Dean, 2012). This research found a strong correlation between the factors that artists and employers felt were essential to ensuring quality and yet a discrepancy in the perceived frequency with which they actually occurred.

Building on this work, Creative Scotland then commissioned work on quality guidance. This was the first attempt to really codify the learning in this area.

The intention was to explore the development of a quality framework or guidance for arts work in participatory settings, for continuous improvement in the sector, staff training and to inform funding guidance.

The **Developing a Foundation for Quality** report consolidated the pathfinder's work on quality factors, and provided the basis for exploring how that knowledge can be applied.

Blanche was commissioned to present this research in an ArtWorks paper published in 2014. This profiled three important insights gained into the nature of the quality and roles played by stakeholders. Decisions 'outside the room' play a significant role in quality outcomes; quality participatory arts work depends on certain conditions, which aren't always being met; and different lenses on quality give rise to diverse stakeholder expectations.

The paper highlighted conditions for quality work that have been identified through a number of targeted ArtWorks studies and most importantly, it presented a holistic framework that employers and other stakeholders can use for achieving quality.

Employers and commissioners of participatory arts work are urged to do what they can to support optimum conditions for quality work by artists with participants.

Participants in ArtWorks London *Multisensory Lab* run by Entelechy Arts. | Photo: Roswitha Chesher

The clarity of the principles of quality and the ethos of shared responsibility are important messages for the creative sector, not least for the design and funding of participatory practice.

RECOMMENDATION 10

We must all help create the right conditions in which high quality work in participatory settings can take place. ArtWorks has developed a holistic quality framework that can be implemented by artists, employers, commissioners and funders, working in collaboration.

Principles for quality

ArtWorks Navigator led on investigations into the usefulness of a number of artist quality indicators: National Occupational Standards (UK Commission for Employment and Skills, 2014); a Code of Practice; and a CPD Credit System (Leatherdale, 2014).

The leadership of this area of work within ArtWorks was important as together the Navigator partners represent a combined membership of 24,000 artists which makes for a significant mandate.

There are significant issues and questions about the relationships between artists and regulatory, developmental and funding bodies and there is a level of resistance within the sector to any form of regulation.

> *"There is some resistance to professionalisation or at least the term….[Artists] were wary about it."*
>
> (PATHFINDER – CORE TEAM)
> (DHA, 2015)

However, as Deane has argued, 'if artists do not take control of setting quality standards, someone else may set them for us'.

> *"If we [as a sector] can't provide a response… [we] will always be judged by other people's standards."*
>
> (LOWE, 2012)

Resources 8:

SALAMON, E. (2013) WORKING PAPER 7: QUALIFICATIONS, CODES OF PRACTICE AND STANDARDS

DEANE, K. (2014) ARTWORKS CODE OF PRACTICE

NATIONAL OCCUPATIONAL STANDARDS, UK COMMISSION FOR EMPLOYMENT AND SKILLS

The ArtWorks Navigator partners represent a combined membership of 24,000 artists.

The development of the National Occupational Standards for Participatory Arts Leadership ran alongside the ArtWorks initiative and was informed by our ongoing learning. The standards are now approved and can be used to inform both the design and development of training programmes and self-assessment and reflection by artists. They provide a series of benchmark statements and competencies that can inform the sector moving forward.

Alongside this, ArtWorks Navigator explored the development of a Code of Practice that would outline the responsibilities and behaviours of both individuals and organisations. Codes are widely used by professionals in the regulated professions and serve important functions. As high-level statements they can be of immense value to employers, individual professionals and the people they work with. In the context of artists working in participatory settings, there are clear benefits of a code as an effective tool for both artists and employers in ensuring a shared understanding of quality, the principles that underpin it and a means to support better dialogue and partnership.

Whilst most Codes of Practice in other professions place demands on practitioners by a regulatory body, the work undertaken by ArtWorks Navigator sought to place both artist and participant at its heart and reflects this in its first person language and clear commitment.

The Code also seeks to generate a two-way contract between the employer/commissioner and the artist by encouraging dialogue and shared responsibility for its realisation, reflecting some of the points outlined earlier around shared responsibility for quality.

Case study

ArtWorks code of practice principles

After a process of testing and piloting, ArtWorks Navigator developed the ArtWorks code of practice principles.

Kathryn Deane, Sound Sense

As an artist working in participatory settings, I commit to:

- **being skilled in working with individuals and groups**
- **being well prepared and organised in my work**
- **having appropriate art form skills**
- **taking responsibility for my actions**
- **undertaking safe practice**
- **evaluating and reflecting on my work**
- **maintaining my professional competence**

Feedback from testing also made clear a series of principles to which the Code would need to operate. All of which have been addressed in the Code's design:

- **subsidiarity**
- **artist ownership**
- **employer sharing responsibility**
- **interpretiveness**

ArtWorks recognises that it needs to respect existing initiatives and works with them, not as an additional burden to them. This principle of subsidiarity means that organisations with existing Codes of Practice will continue to use them. ArtWorks will signpost these codes as 'aligned' to the ArtWorks Code – providing a 'first stop shop' that these organisations can benefit from.

The Code of Practice is ready for further rollout. This will be possible through a variety of routes and will form part of the legacy work from 2015 onwards.

(Deane, 2014)

Aquarium, Lisa Spaull's People Dancing Wales Commission. Young children and their parents from North Wales perform at People Dancing International event, Cardiff, 2014. | Photo: Rachel Cherry

ArtWorks Navigator developed three quality 'pillars' to provide a useful basis for developing a shared understanding of excellence. These 'pillars' combine work on accredited and non-accredited training and continuing professional development through National Occupational Standards, a common Code of Practice and a CPD Credit System.

The CPD Credits System proposes a means by which artists can gather evidence of professional development that is either accredited or (more often) non-accredited and can evidence their learning, experience and ability to deliver the work.

Between them, these methodologies will help artists explain what they are good at and give employers the confidence that they are making good employment decisions.

If this kind of approach was more commonly understood beyond the creative sector, it should help demystify and add value to artistic practice.

RECOMMENDATION 11

Employers and artists should adopt common standards for work in participatory settings. Numerous examples exist, such as the ArtWorks code of practice principles, codes of practice from arts umbrella organisations, and the National Occupational Standards. Adoption of a code of practice is a powerful statement of commitment to quality in participatory work.

RECOMMENDATION 12

Artists and employers should work together to demonstrate how they adhere to standards or codes of practice, and build quality factors into project design.

C.

Creating the conditions for change

Junaid Jemal Sendi of Ethiopian dance company, DESTINO Dance performing at *People Dancing* International event, Cardiff, 2014. | Photo: Rachel Cherry

Change only happens when the conditions are right.

We have learned a great deal about how we create the conditions needed to strengthen training and development opportunities for artists, and develop a shared sense of excellence across the practice.

Without an overarching strategic approach, the practice of arts in participatory settings will continue to be undervalued and fragmented.

We have learned that:

Strategic platforms that can **support a collective voice and represent the common interests of stakeholders** working in the practice are important;

The **isolation felt by artists engaged in the practice highlighted the need for networks and connectedness**. We developed new models that supported this, including the peer-to-peer networks developed in Scotland and the action-learning sets in Wales; and

Cross-sector partnership working and dialogue underpinned the initiative and have been a key element of all of the work we have done, bringing together partners to generate shared solutions and exchanging knowledge and learning.

The practice will continue to be undervalued and fragmented unless we develop and implement overarching strategies that can work across the range of practices.

Participants in the ArtWorks London *Fellowship Lab* with Islington Community Theatre. | Photo: Camilla Greenwell

Resources 9:

BURNS, S. (2015) WORKING PAPER 10: PARTNERSHIP, COLLABORATION AND COMMUNITIES OF PRACTICE

BIENKOWSKI, P. (2014) COMMUNITIES AND MUSEUMS AS ACTIVE PARTNERS; EMERGING LEARNING FROM THE OUR MUSEUM INITIATIVE, OUR MUSEUM, PAUL HAMLYN FOUNDATION

SELLERS, E. (2014) WORKING PAPER 9: UNDERSTANDING DEMAND – BUILDING EFFECTIVE RELATIONSHIPS BETWEEN EMPLOYERS AND ARTISTS

Working with funders and policy makers has been an important component of the ArtWorks programme and strong partnerships have developed with Creative Scotland and Arts Council Wales. In the final year of ArtWorks, we were also able to connect our work to the Arts Council England funded Creative people and places programme.

It is clear that a more strategic, overarching approach will be critical in building support for artists. It will address issues over 'the absence of a coordinated policy or strategy to govern artists working in participatory settings' and the need for 'establishing dialogue at a national level' (Consilium, 2012).

A strategic cross art form partnership could play a key role in strengthening support for artists and actively promoting the positive profile of the practice. It could help address the isolation felt by artists, tutors in institutions and those managing and developing projects. It would help to create a platform and a vehicle through which the practice can be developed into the future. It would also provide information and support for artists and strengthen existing participatory arts practice.

The ArtsWorks Navigator partnership, with support from the other pathfinders, is developing a strategic alliance that aims to roll out tools and approaches across the sector; reduce fragmentation; and ensure that the learning continues and is more widely shared.

Case study

Artworks Alliance proposal

ArtWorks Navigator

The ArtWorks Navigator partnership is working with other pathfinders and other key networks and umbrella bodies to create a strategic alliance to roll out tools and approaches across the sector; reduce fragmentation; and ensure that the learning continues and is more widely shared.

We recognise that there is a significant opportunity to build on the existing ArtWorks brand through a newly invigorated UK-wide alliance involving more artforms and settings, more stakeholders and geographical areas. This strategic alliance will be able, through ongoing collaborative working, to maximise the gains of ArtWorks, take the work forward and make change stick.

The Navigator partners propose a 'third tier' model that will create economies of scale, a platform for sharing knowledge, joint promotion of activities and influencing policy and practice. The proposition is that, through decisive collective action, a strong and representative alliance of organisations can create a critical mass for change.

Emerging priorities range from practical work to continue to develop quality tools through to research, events, conferences and a feasibility study for a web syndication portal that builds on and takes over the current ArtWorks research and resource archive.

- work on growing the market
- events and conferences
- the further development of quality tools
- research, and
- the potential development of a web syndication portal that builds on and takes over the current ArtWorks research and resources archive.

There is strong support for the Alliance amongst new partners and the Paul Hamlyn Foundation will fund it over its initial two years in the belief that it will provide a cohesive offer ensuring that the work undertaken through ArtWorks is taken into the future led by the sector.

Music Boxes, a Manchester International Festival commission in partnership with BBC, offering a series of musical experiences for kids aged six months to seven years. | Photo: Sharon Latham

Creating and funding strategic platforms at national and local levels will support and connect artists, generate shared solutions and approaches and support a collective voice.

This strategic alliance must be complemented by geographically based collaborations and networks. These would bring together employers, artists, commissioners, funders, training providers and participants within specific areas as well as peer-to-peer networks through which artists can share learning and skills directly with each other, within and across different art forms.

Since early 2014, all of the pathfinders have been involved in considering 'next phases' of activity, beyond the end of the initial funding. Partners involved in ArtWorks are committed to pursue the objectives of the initiative and recognise that further work is required. They are prepared to act as champions for new models and propositions.

The Paul Hamlyn Foundation is funding the pathfinder programmes, as they move into new phases of development, so that these partnerships maintain the ArtWorks brand into the future. There will be a series of small grants to encourage the sector to respond to the recommendations and findings of the initiative. The Foundation's new ten year strategy is also reflecting the learning from ArtWorks so that more work can be funded to support the legacy of this programme.

RECOMMENDATION 13

We must all help develop ways of working together locally, nationally and across sectors and art forms, to share and learn from one another's experience of participatory practice. By having a collective voice we will better represent the interests of everyone working in this field.

4

Conclusions

and next steps

We have generated new partnerships and relationships, developed a body of consultation and research that means we are better informed about the support needed for artists and we have developed and tested solutions and models. Artists have directly benefited from our work and the focus given to the work has supported the development of new networks and communities of practice.

Young dancers and singers performing in the final performance of *Scheherazade* at St Davids Hall, a National Dance Company Wales, Welsh National Opera and Arts Active project. | Photo: Roy Campbell-Moore

A number of clear achievements have emerged from ArtWorks, and are fully detailed in the final evaluation report (DHA, 2015).

New partnerships and relationships have been developed. Individuals and organisations have worked together who would not otherwise have done so. Some pathfinders can demonstrate significant individual learning about working with partners in different ways. Beyond this, new networks and connections have emerged within and beyond pathfinders. Engagement across 'the system' has been deliberately sought and enhanced by the initiative.

A body of **consultation and research** about artists, the practice they undertake in participatory settings and what they need to support it, has been produced and brought together. This had added, in the broadest sense, to the critical mass of interest and knowledge in this area.

The pathfinders and their partners are all **better informed** about the support needed for artists who work in participatory settings and feel more equipped to champion, lead and design support in this area. Being better informed includes better understanding each other's definitions of participatory arts and the different approaches of different art forms and other types of practice.

The **solutions and models** that have been proposed have been tested, both at the conception stage, through consultation and research, and at the application stage, through feedback. Whilst there is more work to do in several areas in order to test, refine and establish models, this process has been valuable for both pathfinders and those artists (and others) participating in pilot activity. Some of these models clearly have some potential for long-term application and/or transferability. This testing has, in some cases, been useful for individual organisations that have used the process as a way of examining their own activities.

Artists have **directly benefited** from some of the activities that have taken place through ArtWorks. In some cases, this might have included contributing their views and being asked to articulate their practice – sometimes with a significant platform to access their peers and others in the 'system'. Others have engaged with pilot processes, either through design, co-design or participation, and have provided feedback about the benefits and challenges of individual solutions.

> *There's a perception that a community of practice is developing.*
>
> (PATHFINDER – CORE TEAM) (DHA, 2015)

> *The impact on individuals has in some cases been really profound, in terms of the journeys that they've made.*
>
> (PATHFINDER – CORE TEAM)

More generally, there is evidence that artists have appreciated the focus that ArtWorks has given this area of practice and the need to support it better. In some cases, artists have been able to lead on developing further their community of practice; in other ways, many have contributed to emerging communities and networks. The ongoing demand for these networks has emerged directly through some pathfinders.

ArtWorks has succeeded in engaging two of the four national arts funding and development agencies in a significant way, accessing the funding and policy-making infrastructure. Two higher education institutions have led on activity development, and several others (as well as further education colleges) have run smaller projects and sought to extend their provision in this area. A number of arts organisations have contributed or led on model design. It is particularly worth noting the focus on 'small wins' and 'quick wins' from some of the pathfinder interviews: where changes to the infrastructure have taken place, this is largely manifested through specific interventions in specific sites within major institutions. In doing so, ArtWorks has found ways in which to respond to the variety of needs and practice which consultation processes revealed/confirmed.

Finally, one of the significant indicators of achievement for ArtWorks is that the different pathfinders want to continue pursuing activities in support of the objectives set out by ArtWorks at the beginning.

Cabinet of Calligraphy and The Art of Handwriting as part of The House of Fairy Tales *Mystery of the Hidden League and The Misplaced Museum* at Hall Place. | Photo: Richard Hubert Smith

Next steps

There is still work to be done. The challenge is now to take forward this work through:

Ongoing dissemination;

Extending the reach to a wider and broader community of practice; and

Continuing to support legacy projects, including the ongoing development of ArtWorks as a brand and micro commissions.

Jamilia Gavin, author of 'Conram Boy' at Millfields Primary as part of *Pop Up*. | Photo: Patrick Boyd

"Three years of UK-wide research is really good. It is a really strong base to start from – it seems weird to be going three years and saying 'we are just starting' but it doesn't feel like that – it feels like we have done our homework and now we off our starting blocks. That's the gift Paul Hamlyn has given us."

(PATHFINDER – CORE TEAM) (DHA 2015)

"It will be a real shame if we have done all this work and then it just got put in a cupboard. It would be really sad if the things we have learnt do not influence the grant making."

(PHF – STAFF/ STEERING GROUP)

"A little bit of money can make people quite adventurous rather than worrying about opinions being formed and being exhibited and I think that sparks hope."

(PHF – STAFF/ STEERING GROUP)

This will require a complex transfer of ownership from Paul Hamlyn Foundation to the wider sector with support remaining in place. For example, Creative Scotland has explicitly stated in their forward plans that (in the long term) solutions, models and profile should be passed across to 'the sector'.

A key element of Scotland's legacy activity will be to determine what can be carried on through 'the sector', and where larger agencies may still need to take some responsibility, or provide resources, where small groups cannot.

We face significant challenges in articulating and disseminating the learning from ArtWorks, and in formulating a proposition for 'change'.

This area of practice is varied, fragmentary and fluid. There are issues of articulation that have proved challenging as we developed ArtWorks and we all face the difficulty of establishing artistic practice in participatory settings as equally valuable to artistic practice in traditional arts settings.

This meant that there was never going to be one single solution. We generated five individual processes of 'localised' design, around the same broad topics and areas of enquiry. Our work confirmed that artists need a range of support and that there is room for providers and support agencies to offer this variety. The absence of a coherent offer is perhaps inevitable given the disparity in the practice.

Although ArtWorks can be said to have intervened at several places within the system, real 'systemic change' was always going to take longer. The real test of success will be take-up and engagement outside the pathfinders themselves.

There are challenges moving forward in influencing the funding system. Within the Paul Hamlyn Foundation, it is clear that the general strategic direction of new funding programmes has reflected learning from ArtWorks. Creative Scotland has used the learning to inform its grant-making practices.

The Paul Hamlyn Foundation development grants demonstrated that small amounts of money can make a huge difference (Cox, 2014). Small grants for experimentation can encourage risk taking and develop new models.

However, as outlined above, it is clear that, if funders were to adopt an approach to funding work in this area that encouraged projects in planning to incorporate opportunities for development and learning, we would see a major shift in the practice.

In the context of a project with very significant overarching ambitions, this is perhaps the emerging proposition for change: that continued, small-scale stimulus and supporting of a range of networks enables a number of champions from within different parts of the 'system' to emerge and lead their own intervention. Whether these small wins need to be underpinned by other kinds of coherence – through policy-making, guidance, national platforms, shared standards and structures or funding practices – in order to be more than the sum of their parts, is the key challenge for the legacy activity proposed by different pathfinders and the Paul Hamlyn Foundation.

ArtWorks is ending this initial phase of work with a strong sense of responsibility to continue to work towards better support for artists who work in participatory settings. We hope to empower others to share this sense of responsibility. Conversations have been important to our work to date and we believe they will continue to be so as the sector takes the work forward.

> *"There should be a mechanism that gets into the system and gets into Arts Council funding or that we try to say you have a responsibility as an organisation to train, look after, develop artists who work with, as you would with anyone else in your industry – it comes as a whole – you should be doing that for artists ongoing."*
>
> (PHF – STAFF/STEERING GROUP) (DHA, 2015)

> *"We have started to have a much more joined up conversation about it all – which is really valuable and maybe we have started asking the right questions."*
>
> (PATHFINDER – CORE TEAM)

> *"The conversation has to continue"*
>
> (PHF – STAFF/STEERING GROUP)

> *"The big issues are: leadership, and I don't just mean in terms of an organisation taking a grant – I actually mean influence and gravitas and clout. It's not one person – it has to be dispersed but it has to be people who can take others with them. That's a tough challenge."*
>
> (PHF – STAFF/STEERING GROUP)

If you **share this commitment** to participatory arts and understand the benefits of **strengthening support** for artists working in participatory settings, we hope that you will join us in developing a **strong collective voice** to match **strong collective practice**.

Everyone has a role to play. By **working together** we can **improve** continuing professional development and training opportunities for artists; **promote quality** and **shared values** across the spectrum of the practice; and create the conditions within which **change can continue** to take place.

5

Recommendations

and supporting change

Recommendations

We need to act collectively as a sector and encourage everyone with an interest in participatory practice to consider what they can do. We believe that the following actions must be taken if we are to see the changes our sector needs. Some of our recommendations are aimed at particular groups within the participatory arts 'system'. Others apply to us all.

Artist Theresa Easton with children at Greenfield Community Arts Centre. | Photo: David Lawson

Training and development of artists

Taking collective responsibility for the training and continuing professional development needs of artists through funding, training and commissioning opportunities.

Participants on the *Introduction to Parkinson's course* at People Dancing's Summer School 2014. | Photo: Rachel Cherry

1. Employers and training providers (including further education colleges and higher education institutions) should work together to provide development routes for artists at all stages of their careers. These should support a lifelong learning continuum encompassing formal, informal, self-led and taught provision.

2. Funders should encourage and support the inclusion of paid continuing professional development in projects they support. Opportunities for continuing professional development for artists should be included in all project planning and design.

3. Employers and commissioners should share responsibility for providing continuing professional development and training opportunities for artists, including freelancers, working in participatory settings.

4. All parties providing training and development opportunities (employers and commissioners, as well as further education colleges and higher education institutions) should tailor provision to suit the way artists prefer to learn. The learning approaches we have developed through ArtWorks can be adopted more widely across the sector.

5. Everyone should respond to the Quality Assurance Agency for Higher Education's regular consultations on relevant subject benchmark statements to ensure the inclusion of participatory arts. This will encourage the inclusion of participatory arts within higher education course design.

6. Further and higher education providers should ensure that initial training courses support and prepare artists for a successful working life in participatory settings.

7. Everyone should play a part by collaborating with other players in the system to resource, design and deliver appropriate career development opportunities. This is a shared responsibility across the sector.

Methods for promoting quality

Agreeing frameworks, statements and codes of practice that clearly define, reflect and promote quality and shared responsibility across the spectrum of participatory arts.

Aquarium, Lisa Spaull's People Dancing Wales Commission. Young children and their parents from North Wales perform at People Dancing International event, Cardiff, 2014. | Photo: Rachel Cherry

8. Everyone involved in a participatory arts project should consider quality:

   – for every stage of planning, delivery and evaluation
   – in every aspect of the work, including processes, outputs, outcomes etc
   – across all personnel

   Good planning must be based on a shared understanding of what quality means within the particular context of a project.

9. Artists and arts organisations delivering work in participatory settings should strive for continuous quality improvement through regular review, reflection and revision.

10. We must all help create the right conditions in which high quality work in participatory settings can take place. ArtWorks has developed a holistic quality framework that can be implemented by artists, employers, commissioners and funders, working in collaboration.

11. Employers and artists should adopt common standards for work in participatory settings. Numerous examples exist, such as the ArtWorks code of practice principles, codes of practice from arts umbrella organisations, and the National Occupational Standards. Adoption of a code of practice is a powerful statement of commitment to quality in participatory work.

12. Artists and employers should work together to demonstrate how they adhere to standards or codes of practice, and build quality factors into project design.

Creating the conditions for change

Creating and funding strategic networks and platforms at local and national levels that will support and connect artists, generate shared solutions and approaches and support a collective voice.

13. We must all help develop ways of working together locally, nationally and across sectors and art forms, to share and learn from one another's experience of participatory practice. By having a collective voice we will better represent the interests of everyone working in this field.

Shadowplay devised by composer Leon Michener for BP Tiny Tate at Tate Britain. | Photo: James Harris

Performance of *RJ's Leaving Day* at the Grand Opera House in Belfast. A joint project between Tinderbox Theatre Company, the Children's Law Centre and community groups across Belfast. | Photo: Neil Harrison

6

Appendices

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Resources

See below for full titles and links for all publications listed throughout the document in the resources boxes

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The ArtWorks team

ArtWorks Project Team

Susanne Burns
Project Director
Consultant

Régis Cochefert
Head of Arts
Paul Hamlyn Foundation

Tara LaComber
Project Coordinator
Paul Hamlyn Foundation

Ushi Bagga
Grants Officer
Paul Hamlyn Foundation

Tamsin Cox
Evaluator

Mary Schwarz
Consultant

Nicola Turner
Consultant

Jon Flinn
Consultant

Pathfinders

ArtWorks funded five collaborative pathfinder partnerships to carry out action research programmes. Each of the pathfinders has comprised a cluster of organisations and individuals, including artists, arts organisations, training providers and funders.

ArtWorks Cymru is led by Welsh National Opera with Community Music Wales, Head for Arts, National Dance Company Wales, Professor Hamish Fyfe at University of South Wales, Sherman Cymru, Streetwise Opera and Jên Angharad.

ArtWorks London is led by Barbican and Guildhall School of Music and Drama as lead partners, working with Trinity Laban, A New Direction, Entelechy, ICA, Open School East, Older People's Arts Network and many other networks, arts organisations, further education colleges, higher education institutions and artists from across London.

ArtWorks Navigator brings together A+ (a partnership comprising a-n The Artists Information Company and Artquest), engage, People Dancing, National Association of Writers in Education (NAWE) and Sound Sense. These five national strategic organisations reach 24,600 music, dance, writing and visual artists working in participatory settings.

ArtWorks North East is led by the University of Sunderland working with Baltic Centre for Contemporary Art, Equal Arts, Helix Arts, Live Theatre, National Glass Centre, New Writing North, Northern Stage, the Regional Youth Work Unit, Sage Gateshead and Tyneside Cinema.

ArtWorks Scotland is led by Creative Scotland working with a range of partners including further education colleges, higher education institutions, arts organisations and artists' networks across Scotland, as well as other national remit organisations.

The ArtWorks team

Steering Group

Claire Whitaker (Chair)
Advisor – Paul Hamlyn Foundation Arts Programme Committee and Director – Serious

Janet Archer (2010–13)
Chief Executive – Creative Scotland, previously Director, Dance – Arts Council England

Kuljit Bhamra (2012–15)
Musician, Composer and Record Producer

Phil Cave (2013–15)
Director, Engagement and Audiences – Arts Council England

Paul Collard (2010–13)
Chief Executive – Creativity, Culture and Education

Anna Cutler
Director of Learning – Tate

Michael Elliott
Chief Executive – ABRSM, previously Chief Executive – Royal Scottish National Orchestra

Diane Hebb (2014–15)
Director of Engagement and Participation – Arts Council Wales

Professor Helen Nicholson
Department of Drama and Theatre – Royal Holloway University of London and Co-editor – RiDE: The Journal of Applied Theatre and Performance

Joan Parr (2014–15)
Portfolio Manager, Education, Learning and Young People – Creative Scotland

Dr Emma Wakelin (2010–14)
Associate Director of Programmes – Arts & Humanities Research Council

John Watts (2014–15)
Programme Co-ordinator, Creative and Performing Arts Team – Arts and Humanities Research Council

Mark Webster
Head of the School of Art and Design, Faculty of Arts and Creative Technologies – University of Staffordshire

Moira Sinclair (2015)
Director – Paul Hamlyn Foundation

Martin Brookes (2013–14)
Director – Paul Hamlyn Foundation

Robert Dufton (2011–13)
Director – Paul Hamlyn Foundation

ArtWorks stakeholders

Artists:

This stakeholder group includes artists at every stage of career – from students and interns, emerging and mid-career artists to those with an established practice – and from any and every art form. They can have extensive or very little experience of working in participatory settings.

Employers and commissioners:

This stakeholder group includes a wide range of organisations, both within and outside the arts, who engage artists to work in participatory settings, whether this is on a partnership, employed or freelance basis.

Training and development providers:

This stakeholder group includes further education colleges (FECs), higher education institutions (HEIs) and training organisations, as well as arts and other organisations which offer training and development opportunities in their work with artists.

Funders and policy makers:

This stakeholder group includes public, private and third sector organisations which have influence through their policy decisions and funding programme criteria.

Paul Hamlyn Foundation

Paul Hamlyn (1926–2001) was a publisher, businessman and philanthropist who was concerned about social injustice and disadvantage – particularly as it affected children and young people, and those 'outsiders' seeking to integrate into British society. In 1987, he set up the Paul Hamlyn Foundation for general charitable purposes and, on his death, he bequeathed the majority of his estate to the Foundation, making it one of the UK's largest independent grant-making organisations.

The mission of the Foundation is to maximise opportunities for individuals to realise their potential and to experience and enjoy a better quality of life.

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Art Works | Developing Practice in Participatory Settings

ArtWorks: Developing Practice in Participatory Settings is a Paul Hamlyn Foundation initiative which has received funding and support from the Arts and Humanities Research Council, Creativity, Culture and Education (supported by Arts Council England) and the Cultural Leadership Programme.

www.artworksphf.org.uk
@artworksphf

Paul Hamlyn Foundation
5–11 Leeke Street
London WC1X 9HY
Tel: 020 7812 3300
Fax: 020 7812 3310
Email: information@phf.org.uk

phf Paul Hamlyn Foundation

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